Evaluating the Interpretation of Heritage Buildings by Architectural Conservation (The Case Study on Reused Houses as Hotels)

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ABSTRACT

Historically, architecture has been one of the most popular practices as it responds to social, cultural, economical and theoretical contexts in each community by including a vast range of ideas which are led to construct buildings and develop communities. Architecture and history are in a direct relation with identity as their connector element. A nation's identity that relates them to the place where they live is expressed by their architecture that captures memories and prevents their destruction, hence, protecting architectural heritage by conservation and reuse of them is a right remedy to protect the nations' memories, identity and culture in contemporary life that cultures are integrating by globalization.

This research studies on protecting and expressing a nation's cultural identity by conserving their historic architectural traits as one significant aspect of their heritage to respect and retain their authenticity and cultural significance by regarding the principles of international charters for conservation which are adopted by ICOMOS, the International Council on Monuments and Sites. Moreover, this research studies on reusing historic buildings as a growing beneficial act to face ecological and development issues and on redesign plan which is required for most cases. Although redesign can be divided into two parts, aesthetic redesign and structural redesign, but evaluation of the first part which is related to aesthetic values and cultural significance of a property is beyond the scope of this research.

According to ICOMOS, interpretation means "all the ways of presenting the cultural significance of a place". This study evaluates the conservation and redesign plans

through the overall interpretation of reused historic buildings in terms of authenticity, historical and architectural values and cultural significance by considering their new purpose. Besides, the research is limited to study on the aesthetic redesign of historic houses and mansions which are conserved and reused as hotels in specific areas. Data is gathered from the literature reviews and the four case studies are selected according to a particular redesign approach among the existing cases in the two touristic historic cities, Istanbul in Turkey and Yazd in Iran which host the most number of similar cases and are evaluated in details due to selected international charters for conservation and redesign standards which contribute to the aim of this study. Information of the case studies is directly collected on their sites by observation and from the related organizations. Finally, evaluation of the results is discussed in conclusion.

This research emphasizes on respecting to authenticity and cultural significance of heritage buildings through redesign plans while responding to the inevitable new needs of reuse. It is hoped to shift the awareness about the issue and to form a basis for other researchers to develop this research.

Keywords: Architectural Heritage, Authenticity and Cultural Significance, Conservation, Reuse, Redesign

ÖZ

Mimarlık, birçok fikir sentezinden oluşan yapılar içerirken, aslında bu şekilde toplumda sosyal, kültürel, ekonomik gelişime de ön ayak olmaktadır. Tam da bu nedenle tarihte bir çok farklı ve seçkin uygulamalar yer almaktadır.

 Mimarlığın tarihle olan ilişkisi çok güçlüdür ve kimlik bu ilişkiyi bağlayan elemandır. Topluluğun kimliği ve onların yaşadıkları yer arasındaki ilişkiyi ancak anıları taşıyan ve koruyucu bir mimarlık yansıtır. Dolayısıyla, günümüzdeki globalleşmenin oluşturduğu kültürel bütünleşmede, toplumların anıları, kimlikleri ve kültürlerini korumak için en doğru referans, mimarlık ışığında mimari mirası korumak ve yeniden kullanılmasını sağlamaktır.

Bu çalışma, ICOMOS'un (Uluslararası Anıtlar ve Sitelerin Konseyi) koruma için benimsemiş olduğu uluslar arası bildirgeler dikkate alınarak, toplumun kültürel kimliğinin korunması ve yansıtılması için toplumun mimari mirasının önemli bir boyut olduğu vurgusu ile, onların tarihi mimarlık özelliklerinin nasıl korunması gerektiğini içermektedir. Ayrıca, ekolojik konuları geliştirmek için, tarihi binaların yeniden kullanılmasını araştırır. Bu alandaki birçok çalışmada yapıldığı gibi konu iki bölüme ayrılarak ele alınmıştır: 'Estetik Yenilenme' ve 'Strüktür Yenilenme'.

ICOMOS'a göre 'bir yerin kültürel önemini mimari yapılar ve mekanlar güçlü bir şekilde anlatır'. Bu çalışmada, yeniden kullanılan tarihi binaların korunmaları ve yeniden tasarlanmaları; onların özgünlük, tarihi ve mimari değerleri açısından ve yeni işlevlerine göre değerlendirmelerinin gerekliliği vurgusu yapılmaktadır. Bunun yanı sıra bu çalışmada, korunmuş ve otel işlevi ile yeniden kullanılmış tarihi evler ve

konakların (konaklama yapılarının) yeni işlevlerle yenilenmeleri ele alınmıştır. Literatür taraması kullanılarak bilgiler toplanmış ve seçilen binalar belirlenen yaklaşımına göre değerlendirilmiştir. Türkiye, Istanbul'da ve Iran, Yazd'de bulunan ilgili yapılar örneklem olarak ele alınmış; bunlar, koruma ve yenilenme için benimsenmiş uluslararası bildirgelere göre değerlendirilmiştir. Veri toplanması ilgili kuruluşlar soruşturarak ve gözlemleme ile yapılmıştır. Son olarak, elde edilen sonuçlar çalışmanın sonuç kısmında tartışılmıştır.

Bu araştırma, mimari miras kapsamında seçilen binaların yenilenme sürecinde, özgünlük ve kültürel değerlerine saygı gösterilmesini ve aynı zamanda yenilenmenin tanımladığı yeni ihtiyaçların sağlanmasını vurguluyor. Bu tez, mimari miras konusu hakkında farkındalık yaratarak, ilgili yaklaşımların bütüncül olarak söz konusu yapılar için nasıl kullanılması gerektiğini ortaya koymak ve sonraki araştırmalar için önemli bir temel oluşturmak ümidi ile yapılmıştır.

Anahtar Kelimeler: Mimari Miras, Otantiklik ve Kültürel Farkındalık, Koruma, Yeniden Kullanım, Yenileme.

DEDICATION

To My Dear Mother & Father

ACKNOWLEDGEMENT

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Chapter1

INTRODUCTION

It is about a century that modern architecture has emerged and with its advent many traditional concepts became obsolete. This is notable that traditional concepts are derived from the experience of centuries and this must not be left to be fade. There are different types of buildings with various meanings which are observable not only in their appearance, rather in all external and internal elements and details which all can be retained and protected by suitable conservation and redesign plans and preventing them from demolition because of being useless by reusing these properties. In this research, conservation and reuse of historic buildings which are of value as architectural heritage are considered to retain and protect their authenticity, cultural significance and original identity by appropriated redesign plans.

1.1 Problem Statement

There are some potential problems that architects may face through the process of conservation, reuse and redesign of heritage buildings especially for those buildings which are built in the periods so far from the current age. Due to the contemporary patterns of life, historic environments are transforming, consequently historic buildings are being demolished or at least being changed to reach the new goals of reuse in an optimistic view. Therefore, authenticity and cultural significance of these buildings are being lost by losing their identity and characters which is the problem. In reuse projects, the need of modern technology, a large number of facilities and pieces of equipment cause major transformations in the whole historic structures.

Moreover, there are strict requirements for conservation which are not easy nor inexpensive, so applying all these principles requires careful considerations. Briefly, adding contemporary amenities into a historic building as well as saving its original architectural features is the main challenge of both conservation and redesign plans.

1.2 Aims and Objectives of the Study

Conservation and reuse of historic buildings create a focal point and relate them to the current age, new generation and contemporary life. Historic buildings feed people's interest in the past as the past supports the future of cities and rural places. Working on historic buildings is becoming more important as Cramer and Breitling state "the thoughtless demolition of historic buildings is now perceived not only as an ecological waste, but also the eradication of local identity, of cultural heritage and of socio-economic values". (Cramer, Breitling, 2012)

According to the International Council on Monuments and Sites, interpretation means all the ways of presenting the cultural significance of a place. This study discusses on the overall interpretation of valuable historic buildings as 'heritage' according to their history and architecture and it aims to evaluate their conservation, redesign and new additions by considering the regarded principles and standards which contribute to respect and retain their authenticity and cultural significance despite of inevitable alterations which are essential to reuse them for new purposes.

1.3 Methodology

This research evaluates reused historic houses and mansions as hotels. Data is gathered from the documentary reviews of the literature study and by observation of each example one by one on their sites and reviewing documents of related organizations and administrations. The case studies are selected according to a

specific redesign approach which is beyond the scope of this study and an explanation for each case study identifies its historical background. Later, the conservation of each case study is evaluated in terms of authenticity and cultural significance according to the three chosen international charters for conservation to examine the rate of success in regarding their principles. Moreover, some basic decisive factors for reusing a historic building as hotel in hotel management strategies are used as criterion to evaluate the case studies accordingly. All of these are led to conclusion in 5 steps:

Step 1: Study on architectural heritage, conservation, reuse and redesign of heritage buildings through the literature review

Step 2: Selection of four examples of reused historic houses as hotels

Step 3: Study on the significance of each example and its environment

Step 4: Evaluating the conservation and redesign of each example according to the selected international charters for conservation and standards

Step 5: Evaluation of the results in conclusion

1.4 Limitations

Usually reusing historic buildings needs both aesthetic and structural redesign. This research is limited to evaluating the conservation and aesthetic redesign of the case studies which are valuable historic houses and mansions, although there are many other types of historic buildings such as industrial, commercial or religious ones. The case studies are selected according to a specific redesign approach which contributes to the aim of this study by focusing on authenticity and cultural significance of historic buildings that is explained in details in Chapter 3.

1.5 Structure of Thesis

─────────────────────── **Introduction** ───────────────────────

Problem   Aim   Methodology   Limitation

─────────────────────── **Theoretical Background** ───────────────────────

Heritage   Identity   Culture

Importance of Heritage Buildings in Today Life

⇩

Protecting Heritage Buildings ——by——→ Conservation ——→ (Protecting Cultural Significance and Authenticity)

Heritage Buildings are **Conserved** through **Reuse** and **Redesign**.

Conservation	**Reuse**	**Redesign** Aesthetically

• Philosophy
• Process
• International Charters Focusing on Cultural Significance and Authenticity

• Philosophy
• Advantages and Barriers
• Necessities

• Philosophy
• Approaches
• New Additions

─────────────────────── **Selection of the Case Studies** ───────────────────────

Four Reused Historic Houses as Hotels are Selected According to a Specific Redesign Approach in ⌈

Istanbul, Turkey ——→ Dersaadet Hotel / Les Ottomans Hotel ——→ Ottomans Era

Yazd, Iran ——→ Fahadan Hotel / Moshir Hotel ——→ Qajar Era

─────────────────────── **Evaluation of the Case Studies** ───────────────────────

Evaluation According to ⌈

Background of the Case Studies ——→ Historical and Architectural Values

Athens Charter
Venice Charter ——→ Conservation, Cultural Significance and Authenticity
Burra Charter

National Park Service ——→ New Additions
Daniel Harris ——→ Capability for the New Purpose

─────────────────────── **Conclusion** ───────────────────────

Chapter2

ARCHITECTURAL HERITAGE

Historically the World Wars, revolutions and significant events have always influenced the destiny of architecture, art and architectural heritage and have changed people's trend to value them. Accordingly, the process of valuing heritage which was led to heritage conservation, has become also a process itself which can be studied. Usually, the study of past starts with architecture, the longest lasting source as even the ruins reflect the beauty and speak about civilizations, the way of lives, habits, customs and characterize the time periods. Architecture is in relation with history and identity. Different nations have been always distinguished by their structures, therefore, historic structures and environments are significant to be protected as they represent the architectural and cultural identity of nations. In this chapter, the position and the role of architectural heritage in today life and the importance of valuing, protecting and conserving their authenticity and cultural significance are explained.

2.1 Architectural Heritage, Identity and Culture

Even the smallest stone from far periods has its own flavor and the sense of touching its surface is unique because it cannot be reproduced. Architectural periods include the period of first known human-made structures up to the high rise glass and metal mixed towers of the modern age. There are some categorized architectural periods between earthen construction, stone structures of prehistoric and the Pyramids of ancient Egypt up to now and each one includes some special architectural styles

which are controlled by the powers of time periods and not only produced by the experts but also by the public, therefore, this is the flow of ideas carries architects and artists and their works along with it and this flow can be cut off or take up by others at different time periods, so architecture needs people, races and civilizations to exist and develop. (URL 2)

Figure 1. Ruins of a Village. Yazd, Iran (URL 5)

The practice of architecture dates back as far as the 6th or 7th millennium BC as there are 'designed' structures and their drawings which belong to those time periods. Architecture is permanently in transformation in response to the changes in the techniques, materials and processes. Architecture influences all emotional reactions as whether an individual likes or dislikes a special building or space, the experience of interacting with it will be a part of him forever. The role of architecture in expressing personal beliefs and values is essential. A humble house or a majestic mansion, in urban or rural fabrics, architecture reflects specific cultural identity of the built environment. Architecture as a dynamic occupation is one of the most popular and challenging disciplines as each architectural project responds to cultural, historical, economical and theoretical contexts due to its style, technique and

philosophy. Architecture includes a vast range of ideas and manifests the expressions of culture, buildings are constructed, therefore, communities are developed. Throughout history, there has been a permanent attitude to integrate previous architectural styles with the contemporary ones in each time period to revive particular aspects of the past because the present is influenced by the past and there is always some commissions to a historic background as history plays a very clear role in design and realizing architecture. (Makstutis, 2010)

History, architecture and identity are in a close relation with each other. Identity is the connector element between people and the place where they live which is known as national identity and architectural identity of a nation is based on traits of their structures that can distinguish them from others'. History, historical structures and even objects play a significant role in expressing a nation's cultural identity, as an architectural landmark presents an image of a certain society and a time period at the first look. A nation's culture is shaped by their history which is formed by cultural diversity in a long time and historic architectural works are their physical expression. (Armstrong, 1995)

Figure 2. Blue Mosque. Istanbul, Turkey (URL 1)

Figure 3. Tower Bridge. London, UK (URL 1)

Figure 4. Forbidden City. Beijing, China (URL 1)

Culture includes different meanings and explanations related to human behavior and reflects special features belonging to a particular organization of the humanity like groups, nations or ethnics. It can be concluded in a simple sentence that culture is the way how different people behave, communicate, eat, wear, entertain, educate and believe. Culture has been coming from periods and processes of history and actual factors can affect its transformation and evolution. Recently, national cultures have got integrated by the globalization which makes them assailable. Each culture is being affected by the globalization and is transforming into a new phenomenon. In the past, cultures may refer to special regions or national borders, but they are mixing up rapidly as the effects of architecture, art and elements of culture are global and this change influences daily life of everybody. Nowadays the combination of various

cultures and aspirations causes increasing need to face locality and identity. So the local identity of even the most humble areas in the globe should be protected. Each single building even very despicable is unique as it expresses a history of a special region and time period. (Lahoud, 2008)

Architecture is one aspect of a nation's heritage which contains structures and objects of the past and all of these are parts of their identity. Architectural heritage has a dominant effect on communities and nations, specifically, on their identity. Architectural works are visible forms as the reflections of cultural issues in the history. During the past decades, the attention to architectural heritage has been increased because of their direct effect on the future and people value if they only know that a historic property exists. Therefore, conservationist and designers of each society should present even the lost items and features of historic buildings to save the nations' architectural identity and cultures. (Armstrong, 1995)

2.2 Architectural Heritage in Today Life

Today a sign of advancing global modernity is that the respect for those things that do not change is increasing. Efforts to drive truth from the past are as old as humanity and ever since the rise of the modern nation-state, the imagination of ethnic and national communities has been underpinned by a suitable shared past and the growing professionalized protection of its majestic relics. After the 1960s, a 'heritage boom' has happened and spread the monumental gaze to include vernacular architecture, everyday culture and popularizing the concerns with history and antiques as a part of modern lifestyle. Both attitudes and their supporting institutions such as UNESCO recently helped make heritage protection a duty for all of humankind. (Burman, 2009)

People need buildings, structures and sites as representations of the past to define and make sense of their place in its culture, history, industry, recreation and habitation. Historic buildings and environments are places where generations and layers of human activity and memory have taken place. All individuals and governments must ensure conserving the physical settings where past events and patterns of life have transpired, then these places may continue to be a part of daily life. Protecing heritage buildings is essential as they are cultural and historical resources which contain a wide variety of uses that are important for communities today in order to its benefits such as:

- urban revitalization

- employment opportunities

- cost effective conservation of affordable housing

- economic development opportunities

- enhanced qualified life

- community identity and image

- education, cultural and artistic values

- tourism

(Cultural Heritage Master Plan 2000)

2.3 Protecting Architectural Heritage by Conservation

When people realize that heritage is a non-renewable resource and it cannot be replaced, they start to protect and conserve it (May, Jones, 2006). The practice of searching to realize, protect and value heritage, which is at least understood in the West today, is basically a modern practice. In this context, modernity notes the movement originated in the Enlightenment period of the 18th century Europe that was fundamentally secular and advanced, in the notion of searching to unlink with

the history and tradition. This is the feature of modernity that is most clearly in potential contradiction with the process of heritage, but it provides the driver for thought and action, just like the contribution of the Enlightenment to the process of developing modern historic consciousness, while facilitating the industrial revolution. New ideas of the time were born by the new relationships with culture and religion, with nature and environment. Social experience is collected through history to understand that different cultures and places have different natures. The belief that all periods in history have their own values resulted a care of art crafts and historic buildings as unique and very valuable to be conserved as manifestations of special cultures and reflections of national identity. Moreover, the French Revolution added a more strict definition of nationalism, based on the territory, needed both a process of building identity and a common national heritage. In the 19th century, the idea was developed that cultural heritage has a global value to humanity. In 1903, the typology of heritage values was produced by Alois Riegl who was an Austrian art historian. In brief, he categorized heritage values into two broad groups:

- Memorial Values: age value, historic value, intended value

- Present-day Values: use value, art value, newness value, relative value

Later, many further typologies have been produced, but all lie at the heart of conservation even more than ever. Modern conservation practice determines various strings of value, which are usually under the umbrella of cultural significance.

There is an increasing consciousness of the position that heritage values are social constructions of time and place. The concept of 'value' is focal to both the concept of heritage and in adjusting conservation policies and practices. Heritage is defined as something of value and according to the values, heritage is conserved and managed.

The cultural significance or value of heritage should assess how it is used, managed or conserved. Heritage does cultural works in all societies and it is a basic point that people distinguish who they are or are not. (Gibson, Pendlebury, 2009)

Heritage and culture present a meaning of ownership in cities and urban environments which are the physical memories of history, on the other hand, a new international ownership is giving to heritage in urban places as World Heritage Sites by redesigning and conserving them. Protecting structures is protecting the continuity of cultures, therefore, conservation is protecting cultures rather than buildings. (Isayev, 2011)

Figure 5. Historic Structures. Istanbul, Turkey (URL 1)

Cultural variety is an important component of cultural identity, sense of community belonging, social coverage and participation. Cultural identity is categorized in the context of tangible and intangible cultural heritage. At all levels, architectural conservation defines geocultural variety and local distinctiveness especially by the physical identity of places, buildings and architectural details. The theory of conservation has a key message which is to protect the fabric of historic cities,

buildings and the socio-economic structures and to control their rate of change, this message also resonates with the UNESCO concern which emphasizes on the importance of intangible heritage. (Oers, Roders, 2012)

2.4 Conservation, Cultural Significance and Authenticity

According to UNESCO, "heritage is our legacy from the past, what we live with today and what we pass on to future generation", so heritage can be historic remains, buildings, artworks or whatever by this definition. Heritage is the foundation of the present and the link to future. However, heritage has many meanings and it is a construct or concept that is related only to history. (Rodwel, 2008)

Cultural significance is a concept that helps to determine the value of places. A place with significance can provide knowledge on the history or raise the present and future understood by future generations. For establishing the cultural significance of a heritage building, the aesthetic, historic, scientific and social values must be understood carefully. Heritage has its value or cultural significance that the task of determining heritage significance does not depend merely on the specialists but also on the public as well. (Bakri, Norhati, 2015)

The positive outcomes of studies and researches show that in most cases the views of public and experts are similar about understanding the cultural significance of a heritage building as the public also believes that aesthetic value (in terms of form, color and texture), social value and historic value are three important values of a heritage building to be culturally significant. (English Heritage, 2008)

Heritage building is a historic building that gives people a sense of wonder and makes them appreciate culture and their heritage. Accordingly, heritage building is

unique, rare and capable of giving people the trend to realize its existence and the history behind its being. Heritage buildings have high historical and architectural values and need permanent care to protect their cultural significance. (Kamal, Harun, 2002)

Obviously heritage building acts a multi functional role and as a productive asset that clarifies the identity, memory, event and inspiration to the local community. In fact, the cultural significance of a heritage building is expected to have an endless life span through conservation, in another word, it should be conserved as long as possible to protect the great aspects of its existence which has many benefits for the next generations. In conservation of a heritage building, cultural significance plays an enormous role and it transforms the building into a heritage symbol of the local identity and national asset. The eight main elements of cultural significance which are social, economical, political, historical, aesthetical, age and ecological, have been used by heritage practitioners such as ICOMOS and UNESCO. (Bardly,2014)

The process of conservation starts even before the building becomes a heritage. This is a result from individuals, institutions or communities who decide that a building is valuable for conservation to represent a symbol that retains their way of life and their past which should be passed down to the community. (Avrami, Mason, 2000)

Value is the core of conservation and it justifies rules for conserving heritage and financial investments for its maintenance and recommends usefulness and benefits of heritage as a source for regional growth. Some issues like useless architectural heritage, a lack of owner's interest in or ability to maintain them, a lack of motivation for investments into their conservation cause threats to their existence, so deleting

these factors justifies conservation attempts. The conservative intent is based on the determined significances of heritage which are in the broadest possible public interest. When public interest is determined, certain architectural traits and values of heritage must be respected. Protected cultural significance of a heritage building comprises a dynamic category not merely to conserve, rather to improve and develop its local environment. Hence, a beginning point must be established such that heritage has been in the process of degradation or in the process of losing its importance since its creation. On the other hand, every improvement to a heritage building has an influence on its authenticity. (Ivanc, Gomes, 2015)

Authenticity is the motive value of the heritage industry. It validates such aspects of collective heritage as historic sites and cultural etiquettes. With historic sites and especially conservation, authenticity is mostly confounded with identity or historical accuracy. Such concepts are problematic in part as the past, in all its details, cannot be recovered. It is more important that such a view of authenticity shows how people experience their collective past. Authenticity is best realized as a negotiated value rather than considering authenticity so rigidly. Although authenticity is negotiated, but the result of the negotiation is conditioned on the feelings and expectations that participants depict from their own sense of the past. (Gordon, 2004)

'Authenticity' which refers to the concept that something is 'real' or 'true', that exterior appearance is in concordance with its interior being, despite things that are 'fake' or 'false', is an important category in cultural discussions. The past has been made into a nostalgia for the lost unity, harmony and authenticity by the rapid transformations of modernity, so authenticity is something which is lost and must be retrieved by conservation. The enthusiasm for authenticity has different forms. The decisive

factor for conservationists is the genuineness of the substance of relics and monuments. Nevertheless, in the eyes of general public these are current views of what the past ought to have looked like and not the original that seems 'authentic'. Heritage and history rely on different modes of persuasion. History searches for convincing by truth, relying on historical documents and strong evidence, heritage overstates and deletes, invents and forgets and succeeds on ignorance and errors. (Heynen, 2006)

As historic places and buildings are used, a firm parallel could be drawn with working systems. The overall 'character and appearance' can be more significant, to more people, than authenticity of original materials. According to the behavioral researches, there are conflicting results of the people's reactions to places, involving historic buildings and environments. Historic authenticity or morality pretend to be of little care to the majority of those viewing a building. Authenticity is reflected in the continuance of traditions and traditional types of function and use. (Jiven, Larkham, 2003)

Authenticity is a perception. Visitors discover how authentic something or some place is based on their personal background, the anticipation of what they think they will face, and specific qualities of that place or object. Therefore, some objects seem obviously authentic, inauthentic and some others' authenticity simply provokes debates. Authenticity has grown very important for visitors who search for the new and the real among a vast sea of mass offerings while it influences consumers' choice. Authenticity is the heartbeat of a visitor's experience based on heritage. (Kohl, 2014)

Glimore and Pine offer five genres upon which visitors subconsciously base their perception:
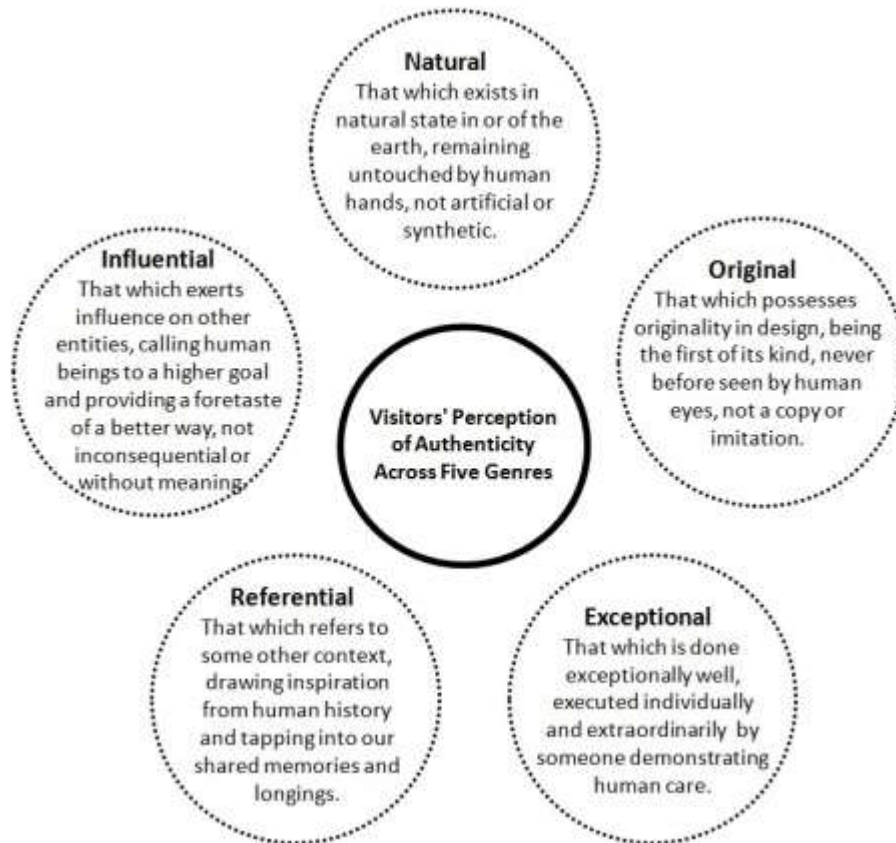
Figure 6. Visitors' Perception of Authenticity (Glimore, Pine, 2007)

A heritage site shows natural qualities of a place, connects the heritage to the past periods (referential) and makes new ideas and opportunities clear to improve the visitors' experience, like strategies to conserve heritage (influential). Briefly, the most important tool to affect all forms of authenticity is the interpretation which is the managers' tool that most influences perception. When a visitor accepts the authenticity of a place, then his imagination will be active and enter the identity of that place, so he identifies its characters and will be transported to another time by adapting assumptions of those who lived in that place. The positive qualities at heritage sites make visitors accept the authenticity of those places. Attributes of

authenticity cover its constructed nature. Authenticity must be managed actively. Even small details may become qualities or distracters, so the developers and managers must look out for authenticity distractions because sites and expectations are always transforming. Each change in the landscape and the mindscape requires consideration to maximize the visitors' experience because they are part of the show, of course, their participation depends on how managers run the perception of authenticity. (Kohl, 2014)

Chapter Conclusion

Each architectural work of any architectural period has its own value as it expresses important facts about the place it was built in and the people who designed it, so, a nation's identity, history and culture are recognizable by their architectural works. Although today cultures are mixing up by the globalization, people request more locality and identity and their awareness and trend to value even humble works are raising. This trend has been increased in the past decades as people have become more aware of the relation between architecture and memory of a place and the unpleasant feeling of losing nostalgia. As the result, some movements emerged to care and value heritage buildings all over the world by protecting their authenticity and cultural significance through conserving and reusing them for new purposes. Nevertheless, owners, investors and generally decision makers may prefer such an interpretation of heritage buildings which only satisfies their visitors and users to reach to heritage industry profits, but the overall interpretation should be undertaken by conservationists and specialists and it should meet the principles of international charters for conservation and the standards of contributing organizations and services to prevent losing the cultural significance of heritage.

Chapter3

CONSERVATION AND REUSE OF HERITAGE BUILDINGS

The philosophy of conservation is discussed in this chapter to reach to the knowledge of a suitable procedure of architectural conservation and its important parts according to the famous international charters for conservation such as the Athens Charter, the Nara Document, the Venice Charter and the Burra Charter which focus on authenticity and cultural significance of heritage buildings. Today working on the built environments is increasing and more historic buildings are being conserved and reused for new purposes, therefore, it is necessary to pay more attention to the related principles and standards. Here is also a guidance to redesign heritage buildings and their new additions, if essential, in the following pages of this chapter.

3.1 Conservation of Heritage Buildings

Conservation is an essential action for transforming historic areas into living organism and making them attractive and viable. Historic areas are living, changing, developing and damaging areas, so an approach that covers all their trends is required and conservation also must be managed with 'use' and 'change'. (Oktay, Günçe, 2014)

Architectural conservation is rooted in a European, Christian and monumental tradition that prioritizes a scientific approach to the document. In the late 19th century, the reactions to revolutions and interventions affected the building types and the whole cities. Of course in several centuries, architectural conservation has

developed from an interest in stylistic periods to a broad order that identifies values in a spectrum of types, styles and ages, in different scales from rural vernacular to historic city. Most charters and documents define architectural conservation as a specialism that is a value judgment related to the architectural and historical interest which is, however, derived from the key elements of its vocabulary: heritage, preservation, conservation, restoration. Preservation was a fashionable term but it was changed by conservation in the 1980s and today conservation is the most used word in English speaking communities. (Rodwel, 2008)

Conservation, the main root is architectural conservation which started with archeology and historic evolution of styles, materials and techniques. (Oers, Roders, 2012) Architectural conservation is emphasized by an approach that is overcome by academics, archeologists, specialist professionals and crafts with a protective basis that is conditional upon architectural and historical interest. Modern architectural conservation started at the time of the Italian Renaissance, for the architectural and historical interest. The concept of modern conservation philosophy and practice is the product of the 18th century, Enlightenment. In the 19th century, with the cognition of cultural variety, the importance of national, regional and local identity emerged which was led to conserving historic buildings. The interest in historic buildings was spread through more than five centuries, from the ruins of classical antiquity up to all architectural styles of today. Since the 1970s, conservation and reusing historic buildings have been highly improved for the opportunities that they offer as their life has no limit and they can be maintained as long as people want. (Jokilehto, 2011)

Architectural conservation from the 18th century and urban conservation from the 20th century have evolved to focus on environmental issues. The philosophy and practice of conservation contribute to sustainability by safeguarding local distinctiveness, reusing buildings and recycling materials all based on the principle of minimum intervention. All historic buildings have an alteration in their life time, but major changes are usually carried out to them to modify or extend their purpose, to update their style and required technologies. Although even humble buildings of different periods and regions are unique because they possess history, but sometimes historic buildings are the victims of conservation benefits or personal interests. Training for architects and designers are not still enough to guide them on the correct care of existing buildings and many historic buildings are being destroyed or damaged by unsuitable treatments. Moreover, construction methods and materials are changed during the 20th century. Several possible approaches to conservation are defined by the Venice Charter (the philosophical manifest produced by the International Congress of Venice in 1964). Conservation can include one or more actions such as preservation, restoration and reconstruction to adapt a building to a new purpose. Historically, the way of conserving a building has changed and certainly its philosophy will change tomorrow. In the past, an aged building was thought worthy to be conserved because it was seen respectable. In the late 19th century, antiquity was a sufficient reason to conserve medieval buildings. In 1912, Ancient Monuments Act was the first protective law for the structures with artistic or historic interest. In the 1944, historic buildings were first conserved for their townscape value as groups rather than on their own architectural competency. In the 1970's, the traffic issues added to inner-city problems as in 1964, 10 million private cars were on the roads and this made an interest in countryside and having a second

home in the 1980's, so visiting historic buildings and gardens was resulted in the late 1990's and early 20th century. Finally, there were everywhere a wish to conserve the past, so the heritage society had arrived. (Forsyth, 2008)

Today it is dangerous if historic environments lose their liveliness and become heritage museums. There is a conflict and a dilemma between development and conserving historic fabrics. Conservation and repair breathe a new life into an old building because its sprit dies and it decays when it becomes frozen in time like museum objects. During the history buildings without purpose disappeared and those which still exist often have undergone adaption or changes. Historic buildings with viable purpose can be repaired or conserved, but empty ones decay rapidly. They can preferably save their original function, but new purposes, adaptability and additions should be always welcomed. (Pendlebury, 1996)

In conservation of individual historic buildings, the concerns about good construction practice and understanding of how they were originally designed are so important. Working on historic buildings requires the knowledge of same rules in order to design them as a very careful evaluation of their history, the decay of their fabrics and the causes is essential before any conservation work. If repair works are done with respect to history of a building, treatment works will be kept to a minimum. An investigation of structure and fabric is essential to conserve any historic building. (Burman, 2006)

The first step to conservation is to do investigations through a combination of archival research and on-site survey and then engineering and the rest of investigations into building fabric must be done to clear how it stands and to consider

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if structural work is essential. Understanding the building and the plan is vital for all members of the team and also they should have a basic information of historic building technology. Finally, a conservation plan can be made with all these information and the architect decides about the contrast between respecting the intentions of the original architect and respecting the history of the building and also plans to satisfy current requirements for function and safety. The next step is to identify suitable repair techniques and, of course, experience of traditional construction is important in addition to the knowledge. (Sickels, 2009)

There are some philosophical origins to follow in conserving historic buildings:

- minimal intervention (The total fabric and structure of historic buildings, not only surface and appearance, is integral to their character. There should be minimal interference with, or damage to, the original structure fabric)
- reversibility (Repairs should be able to be undone in the future)

(Burra Charter)

When it comes to implementation, there are some necessities at the beginning point that should be prepared such as the conservation plan as an important part of a conservation project. Simply, the document which defines the significance of a site and explains the methods to retain that significance for any future purpose, change, development or repair is called conservation plan which has many different uses. The first step also in preparing a conservation plan is thinking about new changes, repairs or management suggestions that are useful for any developers on a historic site, building, garden and landscape. Although producing an effective conservation plan takes time and needs experts, but it makes this possible to prevent wasting time and

budget when the consideration or recording works of previous generations are lost and actually many projects cannot be effectively controlled and completed by one. (Forsyth, 2008)
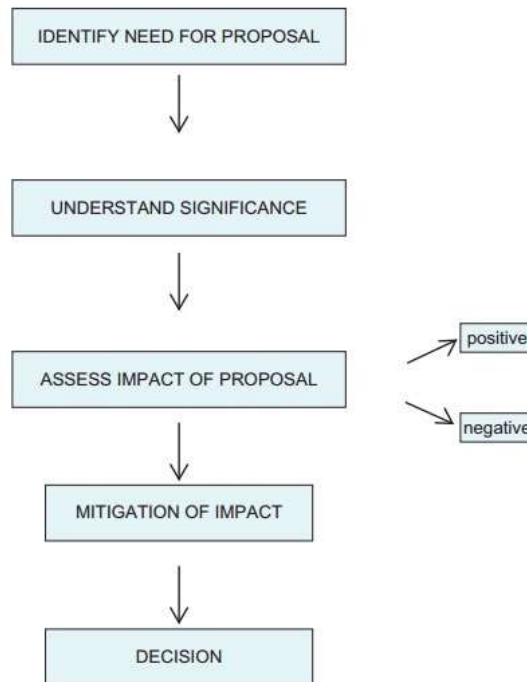
Figure 7. Decision Making Process for a Conservation Plan (Forsyth, 2008)

3.1.1 International Charters for Conservation

There are many guiding charters adapted by ICOMOS which was formed in a meeting in Poland in 1965 in various fields of conservation with a common aim. Charters usually take their names from the venue of the specific international gathering which some of them are mentioned here:

- **Florence Charter**: It was adopted by the ICOMOS in Italy in 1981 as an attachment to the Venice Charter to cover the field of preserving historic gardens as living monuments.

- **Washington Charter**: It was adopted by the ICOMOS in 1987 to conserve historic towns and urban areas to complete the Venice Charter in case of

degradations, damages, destructions and etc. According to this charter, 'conservation plans' must address all relevant factors including archeology, history, architecture, techniques, sociology and economics.

- **Lausanne International Charter**: It was adopted in 1990 for Architectural Management and mentioned the importance of knowledge and understanding of human societies to humanity identifying its culture and social origins.

- **International Tourism Charter**: It was adopted by ICOMOS in Mexico in 1999 as an update for tourism and leisure as one of the world's largest sources of employment and social and economical forces. One of the principles in the charter is about managing the cultural heritage in a sustainable way for current and next generations and it recognized that the relationship between heritage places and tourism is dynamic and it may include conflicting values.

- **Principles For The Balanced Development of Cultural Tourism**: This set was made as an update statement by ICOMOS in 1997 on the theme "Historic Cities and Sustainable Tourism". There are 'Seven Principles' for the balanced development of cultural tourism as below:

1. The environment has an intrinsic value which outweighs its value as a tourism asset. Its enjoyment by future generations and its long-term survival must not be prejudiced by short-term considerations.

2. Tourism should be recognized as a positive activity with the potential to benefit the community and the place as well as the visitor.

3. The relationship between tourism and environment must be managed so that it is sustainable in the long term. Tourism must not be allowed to damage the resource, prejudice its future enjoyment or bring unacceptable impact.

4. Tourism activities and developments should respect the scale, nature and character of the place in which they are sited.

5. In any location, harmony must be sought between the needs of the visitor, the place and the host community.

6. In a dynamic world, some change is inevitable, and change can often be beneficial. Adaption to change, however, should not be at the expense of any of these principles.

7. The tourism industry, local authorities and environmental agencies all have a dusty to respect the above principles and to work together to achieve their practical realization.

- **Principles For The Analysis, Conservation and Structural Restoration of Architectural Heritage**: This set was made by ICOMOS in Zimbabwe in 2003 to present the basic concepts of Conservation and Principles for the Preservation and Conservation/Restoration of Wall Paintings.
(URL 7)

There are also some charters which particularly focus on protecting authenticity and cultural significance of heritage:

- **Athens Charter:** In 1931, a selected band of European modern architects who were the members of CIAM (Congres internationaux d' Architecture moderne) gathered in Athens and the charter produced consequently by the Fourth Congress of CIAM. There was a development of a great international movement at a conference in Athens to define basic principles for the first time which was held a generation earlier. By the Athens Charter, the specific consideration to the surroundings of historic monuments was recommended and due to this charter new purposes of

historic buildings should respect their original historic or artistic identity. (Gold, 1998) The Athens Charter is written in Appendix A.

- **Venice Charter:** Venice Charter is the foundation of modern conservation that was concluded in Venice in 1964 and was careful about the development of a great international movement at a conference in Athens to define basic principles for the first time which was held a generation earlier. (Venice Charter) In 1965, the International Council on Monuments and Sites (ICOMOS) was formed in a meeting to give additions to the Venice Charter in Poland. The introduction of the Venice Charter mentioned that "people are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage and the common responsibility to safeguard them for future generations is recognized and this is people's duty to hand them on in the full richness of their authenticity". The charter agreed with applying international basic rules and principles within the framework of the culture and traditions of each individual country and made it obvious that the aim of restoring and conserving monuments was to protect them no less as works of art than as historical evidence and also respect for the contributions to a building of different periods is essential. (Forsyth, 2008) The Venice Charter is written in Appendix B.

- **Nara Document on Authenticity:** In 1994 the experts gathered in Nara, Japan and they agreed on specific principles relating to values and authenticity to bring higher respect for cultural and heritage diversity to conservation and to exert the test of authenticity in ways which improve full respect to the social and cultural values of all societies. The Nara Document is understood in the spirit of the Venice Charter to consider authenticity in conservation to illustrate the collective memory of humanity. According to the 11th article of the Nara Document, "all judgments about values

attributed to cultural properties differ from culture to culture and even within the same culture. It is thus not possible to base judgments of values and authenticity within a fixed criteria. On the opposite, the respect due to all cultures needs that heritage properties must be considered and judged within the cultural contexts to which they belong." (Nara Document)

- **Burra Charter:** The Burra Charter is the best-known charter adopted by ICOMOS at the Historic South Australia mining town of Burra in 1979 and the text has been adopted in 1981, 1988 and 1999. Burra Charter Process is a three-stage version of the Burra charter that illustrates a logical sequence of investigations, decisions and actions. The first stage is understanding the significance of the place by gathering and recording documentary, physical and other information about the place and making a 'statement of significance'. The second stage includes the development of policy from the statement of significance which policy can be developed by identifying choices. The third stage is to manage the place in agreement with the policy by a management plan. According to the aims of the Burra Charter, 'cultural significance' means aesthetic, historic, scientific, social or spiritual values for the past, present and future, that can be embodied in a place itself, its fabric, setting, use, associations, meanings, records, related places or related objects. So, all conservation practices follow these three stages, 1.understand significance, 2.develop policy and 3.manage of Burra Charter Process. (URL7) The Burra Charter is written in Appendix C.

UNDERSTAND SIGNIFICANCE

1 UNDERSTAND THE PLACE

Define the place and its extent
Investigate the place: its history, use, associations, fabric
Articles 5–7, 12, 26

2 ASSESS CULTURAL SIGNIFICANCE

Assess all values using relevant criteria
Develop a statement of significance
Article 26

DEVELOP POLICY

3 IDENTIFY ALL FACTORS AND ISSUES

Identify obligations arising from significance
Identify future needs, resources, opportunities and constraints, and condition
Articles 6, 12

4 DEVELOP POLICY

Articles 6–13, 26

5 PREPARE A MANAGEMENT PLAN

Define priorities, resources, responsibilities and timing
Develop implementation actions
Articles 14–28

MANAGE IN ACCORDANCE WITH POLICY

6 IMPLEMENT THE MANAGEMENT PLAN

Articles 26–34

7 MONITOR THE RESULTS & REVIEW THE PLAN

Article 26

Community and stakeholder engagement should occur throughout the process

Figure 8. The Burra Charter Process. Steps in planning for and managing a place of cultural significance. Key articles relevant to each step are shown in the boxes.
(URL3)

3.2 Reuse of Heritage Buildings

Heritage buildings form an integral part of the social capital of each country. There is a growing acceptance that conserving heritage buildings provides important economic, cultural and social benefits. Heritage buildings provide a valuable side of the past and give character to communities, so they should be conserved for future generations. As part of a wider rebirth strategy to envelope sustainability within the built environment, many buildings of cultural and historical significance are being reused rather than being demolished. Reuse helps communities, governments and developers to decrease the environmental, social and economical costs and it changes heritage buildings into accessible and usable places. Reuse involves converting a building to guarantee the change of purpose needed by new or existing owners. The change of use may need refurbishment and/or complete renovation of existing buildings or structures. Changes to buildings can involve great internal space reorganization and service upgrades or replacement. Alternatively, reuse may simply need minor repair works where nothing changes except the functional use of the building. When reuse is applied to heritage buildings, it not only protects them, but conserves the efforts, skills and dedications of the original builders and designers. Reuse also conserves the architectural, social, cultural and historical values, so reuse is a form of heritage conservation. (Bullen, Love, 2011)

Heritage buildings are a kind of material evidence and carriers of cultural continuity. This is a critical matter: how to face the conflict between protection and reuse of heritage buildings and how to inherit, defend and renew cultures. (Yu, 2011)

Recently in Europe and many parts of the globe, new construction is replaced by changing and reusing old buildings which can successfully decrease environmental pollution, resource use and the rate of destruction. By checking the purpose, architectural styles, culture and space and surrounding features, saving energy usage, reusing historic buildings and making them comfortable and accessible are the new matters in reusing historic buildings and this is also essential in such these projects to emphasize on the harmony of outer and inner environment with different integrated elements, but the sense of modern awareness must be reflected. Economic loss may also be occurred in reuse projects by redesign plans, but if the science and technology be applied in the beginning of the process, its objectivity can be modified. (Wei, 2011)

Not all old buildings are historic and not all historic buildings are valuable to be conserved and reused. Decision making about saving and reusing a building or replacing it is important. Understanding the building and its history, identity and character, integrity and how it was put together and with what materials is critical in deciding how the architect approach its redesign, treatment and maintenance. This is not the most important issue if a building is historic or not, rather its ability to serve a new purpose, be maintained and continue to be functional is important. There are also common concerns about historic buildings, their physical integrity and their operating systems, their energy usage, the existence of hazardous materials, especially asbestos and lead-based paint. These are some critical or easily corrected issues that influence the decision on whether a building can be reused or not based on the facts, not assumptions. (Cullinane, 2012)

Some reasons make historic buildings obsolete such as losing their residents, being sold to new owners who do not pay for retention and too expensive utilities in compare with systems in modern construction, nevertheless, some of the worn out buildings with favorable features are ideal nominations for reuse, a term created by the sustainability movement which means finding a new use or purpose for an existing entity. Reuse of historic buildings is similar to land revival as time worn lands need to be rejuvenated before doing agricultural activities, historic buildings also need to complete efforts like building a new structure, interior finishes, hazardous materials, removing obsolete services and repairing exterior covers before starting new construction, moreover, redesign activities are more difficult especially if major changes are required. Evaluation of both existing aesthetic and technical conditions must be done before making any concept of redesign by the architects who must begin with a mix of contextual hints and define a possibility study during pre-design stage for the owners of historic buildings or the developers to determine the merits of conservation and of course the economical condition must be considered because in many cases construction with a union of new and old is more expensive than a fully new one. (Bloszies, Hardy, 2011)

Facing the problems about conservation and heritage is possible by reuse which is a fine solution and remedy for revival of sites while the progress in technology moves faster than the built environment and historic buildings become unsuitable for their needs. Reuse is also a useful way of reducing urban straggle and environmental impact as the required energy for creation of spaces is decreased as a result of avoiding material waste of destroying old sites and remaking new materials by reusing an existing structure that makes unoccupied buildings able to accept different

types of purpose. There are some points that help to clarify if a building should be demolished for its land or should be conserved and reused:

- the societal value of a given site

- the potential for the reuse of a specific site

- the historical significance of the site

- the natural ecological conditions of the site

(Hamilton, 2012)

Here is also a discussion of some factors which interfere decisions about reuse and some necessary items for it:

- **Advantages and Barriers of Reuse:** There are many advantages of reusing a special building such as its locations. Usually historic sites are located in the centers of large cities according to the spatial development of a given area in many cases and a historic building is often sold as a single entity to new owners rather than only for the land that it is located in. However, reuse is not the most suitable solution for all historic buildings. Some of them are decayed by neglect or are useless according to the expense to repair or are unsafe according to the government standards because of basic physical damages. There are also old materials like asbestos which greatly infect buildings and make them unviable to reuse. (Burd, 2013)

- **Reuse and New Necessities:** Most historic buildings were not designed for disabled people to access, but recently conserving properties and making them accessible for people with disability have gone under emphasize. Access to open public properties is now a civil right by the approval of the Americans with Disabilities Act in 1990. Increasing accessibility of a historic property can be very simple and cheap just like a ramp in the entrance or it may involves major interior

and exterior transformations. To save the historic character of a property, a three-stage strategy is suggested to define and accomplish accessibility modifications:

1. Review the historic significance of the property and identify its character-defining features.

2. Access to the existing and required level of accessibility of the property.

3. Evaluate accessibility options within a conservation context.

It is also a challenge to integrate new systems in historic buildings successfully as the historic resource can face both visual and physical damages through installing modern HVAC (Heating, Ventilating And Cooling) requirements for human comfort and it is considerable that no perfect system exists, so the final outcome will involve balancing multiple requirements. Mostly the presumed climate necessities of residents can be harmful to the long-term maintenance of the building. A successful project can be done with an accurate harmony between the conservation requirements of the building and the interior temperature and humidity requirements of its residents. Existing mechanical systems should be orderly examined and maintained by a proper HVAC contractor on a semi-annual basis. Although historic buildings are not easily adapted to accommodate modern accuracy mechanical systems, but redesign plans should be developed for reusing the structures and an upgrade to the mechanical systems should be considered. It is serious for a historic building to identify which spaces, traits and finishes are historic, what should be maintained and what the realistic HVAC necessities are for the building and its users. Conservation and redesign planning and a later consequent plan of maintenance and monitoring, all as a systematic approach certify that the new systems are correctly added or the current systems are properly up to dated. (Hamilton, 2012)

3.3 Redesign of Heritage Buildings

Reusing historic buildings as the foundation for new projects was a growing challenge after the Second World War. Although many projects were done at the time, none of the pioneers developed a theoretical approach to their redesigns and much of their experience was lost. In the 1960s and early 1970s, Carlo Scarpa was the only pioneer architect in historical context. His approach to presenting historical fragments and distinguishing individual values inspired others. Scarpa and like-minded architects clearly abounded the boundary between the old and new in form and in principle: the old appears as a memorial of no longer realizable but however dignified past, the new building or building element defines itself through its own materiality, using new structural ideas and redesign approaches as a declaration of the present and of the future emerging out of it. Such architecture has a message, as if remarking the position of mankind as time passes. One by one different architectural expressions and styles of architects have arisen. In the 1970s, the interest in historic built environment brought about a revival of conservation work to draw inspiration from the historic building fabric to develop something new out of its particular characteristics. (Cramer, Breitling, 2012)

As the issues between old buildings and new purposes raised, the questions about redesign principles increased. When the new purpose is subjugated to the "giftedness of the place", the common principle of "form follows function" is not the only rule. Apparently, even the advice "contrast always work" has lost its formulaic meaning as a conformity of Carlo Scarpa's work and has been changed by an approach targeted to the specific building. The combination of old buildings and new purposes needs a special solution depending on the related building or purpose. Architects return to

history and translate it individualistically. In fact, redesign is a true task and aesthetic challenge. (Jessen, Schneider, 2012)

3.3.1 Redesign Approaches for Historic Buildings

Architectural redesign can be divided into two parts: aesthetic redesign and structural redesign. The aesthetic redesign of valuable historic buildings as heritage is targeted to be studied in this research according to Building In Existing Fabric: Refurbishment, Extensions, New Design edited by Christian Schittich and co-editors Thomas Madlener and Andrea Wiegelmann as a very comprehensive reference that identifies the conversions, redesign approaches and criteria for treatment of historic buildings in details. (Schittich, 2012)

No one can ordain redesign approaches for particular building tasks, which determine an attachment between new function and design philosophy (form follows new function), or exert aesthetic ideas together to existing buildings (form follows the existing). Hybrid forms and integrations are three different approaches for the creative remedy of existing historic buildings:

1. Preserving the old in its entirety-seeking inspiration in the original: The main point of many conversions is the wish to preserve and save old buildings. Aesthetically, a visual reference to the historic image of the original plays a definite role. This approach which is associated with saving heritage seeks first and best to recognize a new use that generate a close similarity to the main intent or structure. A standard approach is to reach to cultural functions, for example maintaining the castles as museums and mansions as libraries. The interior of the building is preserved and opened to the public.

Figure 9. Golshan Hotel by Yazd Moshir Group. Iran. (Golshan Hotel)

Authenticity in preserving the structure is the aim of many local history museums or industrial ones, where the buildings themselves are the greatest exhibits. Although, in such these cases, buildings are changed, but their historic images are important cultural icons. The minimum changes and most restraints are desired in all structural interventions. Authenticity and formal preservation of the "Old in its entirety" are considered as design ideal in conversions for conservation, but the idea for preserving the old body in its totality can also vail as a point of movement for conceptual and design approaches that have more to do with restoration, which gives priority to a historic environment over the "pure" desire for authenticity. They run with traditional historic images, whereby the image of the real historic is more absorbing than the pursuit of authenticity. Here, the preserved envelope surrounds a totally different content, which its interior and exterior are not engaged. As the result, the existing building seems more original than the original and is "perfect".

The strategy of controlling the decay of buildings or monuments is in the opposite side of this ideal of authenticity. Here the aesthetic focus is more on the remaining of the original. When the chances of preserving an important monument for the long term are low, this strategy is employed. The staging of fade away and the transient

nature of the object becomes an explanation of 'radical honesty'. The aesthetic concepts developed with clear reference to the original are different and opposite. They vary from hardly conservatory changes into the existing fabric to the staging of a clear history, but the aesthetic concept of an image of the original is common, which specifies formal explanation of conversion as an "Old structure in its entirety".

2. Layers and fragments, the idea of difference: The second category of design strategies takes as the essential basis for their approaches the concept that Old and New find their expression side by side in a transformed building, where varying historic layers are brought into relation with each other. The concept of a similar whole is replaced by a two or multi-layered model, in which the space is made of various fragments which only adjust a new whole as an outcome of their interplay. The new part is a clear addition, obviously explicit in the image and essentially different from the existing substance.

Figure 10. Community Network Center by Donnelly O Neill. France. (URL 4)

Here the result is a distance which is a difference, not dissonance. A spatial tension as a design theme happens between temporal and iconic layers. The individual sign of the architect becomes clear in how these variations are translated and how a new and final layer is added. Both Old and New undergo the intensive egalitarian

treatment. So, through the design process, the existing building is dissected into various historic layers. The strategies which emphasize differences, do not aim to wholly reconsider the existing object and their aim is to see the historic structure as a chance for interpretation. This tendency operates as the rule of the collage, compare differently, distinct set pieces, that generally emerge in a common context. This differentiation is created by choosing materials, as glass or steel symbolized the new but plaster or stone symbolize the old.

Created details take on initial importance in this variated remedy of individual elements. Converting 'awkward' monuments possess sensitive challenge. This tendency is found in approximately all ambitious architectural conversions of the late 20th century, whether the results are minor changes or general rules applied to a far-reaching redesign and independent of scale.

3. The existing fabric as material for the "new entity": Re-evaluation of existing fabrics also displays ever-new perspectives of uses for valuable or humble buildings. Recently, this context has interpreted into a raising trend to preserve ordinary buildings which were considered without representational character or value. Straight forward, pragmatic reasons such as economic investigations or zoning limitations caused an increase in the preservation of the existing structures for new uses. The area of working with mass - produced architecture, which is not compatible with any group of heritage preservation or cultural architectural significance, has given rise to a third essential design trend to honor the existing building as available and changeable 'building material' and to use it to design a 'new entity'. The transition between existing structure as old and addition as new is like a liquid which does not have any joint.

Figure 11. Sofa Hotel by METEX. Turkey. (URL5)

There is no limitation for guideline rules or 'demand for authenticity', so the existing fabric can be interpreted at will. The resulted object can be totally transformed, whereas the main identity remains realizable and there is no need for an exaggerated emphasize on old. This type of partnership is not distinctively new, nor old and both are legible. The consequence of this design approach is often original accurately because it is not original. Employing design concepts which act on the basis of deleting as much of the existing building envelope as possible is more common. Building with load-bearing structures completed where essential and ornate in a new internal and external surface. The appearance of these conversions is similar to new constructions. The idea of 'new entity' mentions to an aesthetic approach, which answers not only to qualities and unique features of the substance but also to the special essence of the project. The aim is to seek an idea of design dependency beyond the categorize of old and new and not to showcase the new by old.

3.3.2 New Additions to Historic Buildings

According to the Athens Charter, use of modern technique and new resources in new interpretation of a historic building is possible by the experts due to its new purpose only if the aspect and character of the building be protected. (Athens Charter) According to the Venice Charter also, any extra work in new interpretation of a property must be distinct and bear a contemporary stamp based on respect for its aesthetic and historic value and its original materials and authentic documents. (Venice Charter) Additionally, according to the Burra Charter, New work such as additions or other changes to a historic building may be acceptable where it respects and does not distort its cultural significance or detract from its interpretation and appreciation. New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of a property. (Burra Charter)

If the new purpose of a historic building cannot be successfully confronted by its interior spaces, then an exterior addition may be a fine solution. The subject of new additions in redesigning historic buildings is important and must face the standards because a new addition can transform the historic character of the building and also hurt and destroy its old materials and characteristics. Moreover, a new addition is able to confuse the public and to make it hard to recognize the old from the new or to comprehend which section is actually old. Here in this part, the major concerns and instructions for additions to historic buildings are described according to the National Park Service US Department of the Interiors. Since 1916, the National Park Service started to care of the local history and heritage in USA. This service preserves unimpaired natural and cultural resources and cooperates with its partners to extend the benefits of conserving natural and cultural resource and outdoor recreation throughout USA and the world. The National Park Service policy concerning new

additions to historic buildings was adopted in 1967 and is a continuation of a general philosophical approach to change first expressed by John Ruskin in England in the 1850s, formalized by William Morris in the beginning of the Society for the Protection of Ancient Buildings, developed by the Society and, eventually, repeated in the Venice Charter. (URL 8) Additions should keep those traits of historic buildings which bring their historical, cultural or architectural values. Necessity of an addition may be concluded after noticing the spatial requests for the new purpose of a historic building, especially if it is essential to avoid corrections to character-defining interior spaces. An addition should be compatible with the historic building and respect the Standards for Rehabilitation, especially Standard 9 and 10:

- Standard 9. "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."

- Standard 10. "New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired."

(National Park Service)

New additions should protect the historic character of historic buildings. So, according to the Secretary of the Interior's Standards for Rehabilitation, a new addition should:

- Protect important and valuable historic materials, features and form. (Material loss caused by attaching a new exterior addition to the external wall of a historic building

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should be minimized. Harming or destroying important materials should be prevented, as much as possible.)

• Be compatible, while differentiated from the historic property. (A new addition must maintain the necessary form and integrity of the historic building by keeping it smaller, limiting the demolition of historic materials and putting the new addition at the rear side facade. Rather than differentiating between old and new, it might seem more in keeping with the historic feature simply to repeat the historic form, material, characteristics and detailing in a new addition.)

(National Park Service)

Figure 12. Compatible Addition. A Reused Historic Building as Hotel. U.S (URL 8)

Figure 13. Incompatible Addition. A Reused Historic Building. U.S (URL 8)

When it comes to rooftop additions, the same guidance moreover to the following ones in general should be applied:

- A rooftop addition is usually not suitable for a one, two or three-story building and mostly is not suitable for taller buildings.

- A rooftop addition ought to be minimally visible.

- A rooftop addition must be pulled back at least one full bay from the main facade of the building, also from the other facades if the building is freestanding or greatly visible.

- A rooftop addition is appreciated not to be more than one story in height.

- A rooftop addition is more compatible on a building that is in the neighborhood of similarly-sized or taller buildings.

(National Park Service)

Figure 14.   A. An incompatible rooftop addition
B. A compatible rooftop addition. (URL 8)

3.4 Heritage Buildings as Hotels

Culture is the basic part of human life. Cultures are in fact conserved by conserving buildings and maintaining structures. Conservation is being developed and tourism industry is growing which plays a potent role in conservation and economic rebirth. The aim of conservation in many cases seems to be a change towards more aesthetic and external qualities for the visitors rather than a continuity of the lived-in environment as the history and historic settlements have become products that are recreated and marketed for those who seek experience. Although costumers move from a 'spoilt' destination to a newly discovered quickly, because tourism industry is sadly fashion dependant, but it is a 20th century phenomenon and it is not possible to put it aside, therefore, it is better to use the millions of tourists as a source for development. (Orbasli, 2000)

Tourism is a unique economic chance that brings vitality and changes the lifestyle through its benefits of conservation which all of those make economic and cultural dynamism to a place and for heritage. (URL 11)

This is also notable that tourism activities influence historic buildings and their environments. Communication and development of cultures and conserving heritage buildings as cultural resources are some positive occurrences by tourism. It also makes jobs and employment possibilities for local people, hence, it improves the quality of life, social relations and economical income, especially in historic environments through recreating amenities to make heritage properties ready for reuse. On the other hand, living conditions for local habitants change in terms of expenses and the high speed of redevelopment can damage host community and

heritage may be demolished by applying wrong policies and strategies to historic environments, consequently their entire nature may be hurt. Demolition of vernacular architecture by doing the repairs which are not checked by experts and do not follow the standards can be caused by tourism investors' profitable aims who often prefer to point heritage, so, a loss of cultural and architectural identity may happen to historic sites. (Feilden, Jokilehto, 1993)

Today tourists desire more locality and they search for places which are authentic. Places are characterized by unique signs and symbols which give the inhabitants, visitors and users an identity with an authentic atmosphere that draw them into some kind of relationship. The histories of places and their effects on civilizations and their residents reflect their uniqueness. What makes a place unique is people's notice of it and its effect on people. This is a reflection on places that touches life and influences people in positive ways. Places may not reveal their identity at once. Although people may like them in an instant or not, but people's senses give them clues. Places can transform a passive visitor into an active contributor in a life scene and can extract spiritual experiences. (Friedman, 2011)

Tourism presents more challenges to authenticity that two of them are common:

- visitors to sites mostly arrive with preconceptions about what they look for to see and site managers may consciously or not try to certify that these expectations are met, even if authenticity is compromised.
- accommodations to face the tourists' requests may be incompatible with conservation aims. In this context, planners require to intently balance the necessity for facilities such as rest rooms, lighting fixtures and access routes with attempts to retain the authenticity of a site.

Many tourists value authenticity, but what is found out as authentic may not correspond with historic realities. In many cases, features installed especially to care the tourist experience affect the authenticity of a site negatively. Even in the absence of such specific features, many sites are forced to offer a professional foundation for visitors which can exceed on the 'authentic' experience that many tourists search for. At some sites, tourist comfort is prior over conservation and some facilities are undoubtedly essential. Authenticity is a critical guiding concept which offers a framework to protect cultural heritage in ways that value the uniqueness of an individual site. (Alberts, Hazen, 2010)

Reuse and recycle are taking a new meaning for hotels. Today governments pay more attention to reusing historic buildings as hotels by allocating funds and reducing taxes for hoteliers. Now reused historic buildings as hotels exist even in very small cities, as Bjorn Hason, the tourism manager at New York University says: "Brands have realized standardization doesn't mean as much to guests as it did in the past.". For the guests of a standard hotel, pattern means architecturally interesting features such as unique hallways and lobbies, besides the better amenities, but the experience is important for those accustomed to homogeneity. (Zipkin, 2014)

The tourists' taste is changing, they bring an urban sensibility to their accommodation. According to Henry Harteveldt, a travel analyst, "Travelers don't want consistency and reliability to come at the expense of authenticity." Hotels find new meaning by reuse of historic buildings. These hotels create a sense of nostalgia for the guests who understand and respect it as the architectural specifications and details convey more of a homey feel, a sense of individuality. (Lovitt, 2012)

Figure 15. Abbasi Caravansary About 300 Years Ago. Isfahan, Iran (Abbasi Hotel)

Figure 16. Abbasi Hotel. Isfahan, Iran (Abbasi Hotel)

Transforming a historic building into hotel attracts more guests to the property which is a destination itself and this is an increasingly favorite way to manage a property which is architecturally stunning, convenient, energy efficient and memorable for guests as a goal for every hotelier. Allocating a new purpose to an existing structure which is a development strategy known as reuse makes more sense from a fiscal standpoint than a new construction. (Zipkin, 2014)

According to the researches done by Daniel Harris who is a market researcher, it is essential to pay attention to a number of key items in order to consider the viability of reusing a historic property as hotel based on Smart Hotel Management Strategies, National Park Service US and policies of major hoteliers such as Marriott, Kimpton and IHG:

• Location of the historic building (Moreover to architectural and historical attraction, commercial structures are vital assets for hoteliers. Downtown is often the

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first area of a city to meet sustainable investments in construction, therefore, reused historic buildings as hotels are tended to be near to the economic heart of a city. This is also notable that the historic core of a city is usually favorable for guests as it is designed for walking.)

• Original purpose of the historic building (It is desirable for a property to include suitable conditions for reuse because maintaining spaces that cannot be used feed into operating costs, so the original interior is important in order to decision making about new additions.)

• Room types of the historic building (One of the important architectural features that should be focused on in a reused historic building as hotel is the lobby as an ornate lobby reflects the history of the building. Additionally, high ceiling meeting spaces and halls are expected for this aim. Things can be difficult when it comes to guest rooms as many structures lack enough existing bedrooms and this needs a creative thinking.)

• Distributed structural load of the historic building (There are usually engineering matters with most historic buildings when it comes to large column-free interior spaces in a hotel and removing existing columns is impossible mostly because of the structural integrity. It is also recommended to construct large spaces on the second floor rather than the first, although it creates problems for sufficient space routes. Additionally, the distribution of structural load must sometimes be reengineered to assist the new space, but it requires more costs.)

• Overall area of the historic building (A suitable building for reusing as hotel exceeds 900 square meters or 10.000 square feet.)

(Harris, 2014)

Chapter Conclusion

Conserving architectural heritage is more understandable by well-defined rules and policies of the international charters for conservation and the standards of today. In the past, historic buildings used to be preserved in groups, but nowadays they are conserved according to their own individual unique value and historic significance. Not all the old properties are worthy to be conserved in term of architectural or historical value, nor their conditions are suitable for reuse, so managing these potential transformations needs a careful evaluation which is possible by being aware of the academic knowledge of categorized principles of reuse and redesign, aesthetically and structurally. Today, buildings are adapted to changing requirements and situations and conservation improves and satisfies the present day standards of safety and comfort. Certainly rules are only a guide and repair methods of today are not the best for future, but all efforts are done to deal with the permanent dilemma between conserving and development to make heritage properties exist as even the guidelines and charters have some differences, although they follow a common goal all over the globe as there are particular organizations such as the National Park Service in U.S and ICOMOS in France which have many partners in Asia and the Middle East that collaborate all together to protect the original character and identity of heritage buildings.

Chapter4

CASE STUDIES

4.1 Case Studies in Turkey and Iran

Turkey and Iran are neighboring countries which are greatly influential in the region. Historically, the two countries have been permanently in a relationship with each other due to their geographical positions. They are the cradles of extremely rich history of thousands of years and are still the houses for many various types of art and architectural heritage which reflect their traditional architecture, Ottoman Architecture in Turkey and Iranian Architecture in Iran, which both of them had been influenced by Islam as the dominant religion in both countries. In recent decades, reused historic buildings as hotels have found their way from West to East, so, there are also many of them in Turkey and Iran.

Figure 17. Turkey (URL 5)

Figure 18. Iran (URL 5)

4.2 Selection of the Case Studies

Culture is considered as a resource for identity just like an economic asset and is becoming a balanced finding for conserving heritage and developing entertainment complexes. Cultural tourism as an important part of urban tourism is growing rapidly and cities are competing to attract more visitors. Cultural heritage is the principal attraction of cities which conserves the cultural values of the place and makes a link between people and their collective memories. (Gezici, Kerimoglu, 2010)

Attention to improving historic urban areas has been increased during the past decades, so an evolution in the field of conservation is resulted. Specific historic sites as cultural heritage are the new goals of conservation according to the new concept of conservation that seeks for economic development. (Nasab, Naz, Anjum, 2014)

Tourism industry grows and the number of heritage buildings which are going to be conserved and reused as hotels especially in more touristic cities is increasing. Here, four reused historic houses as hotels in Istanbul, Turkey and Yazd, Iran are selected to be evaluated in terms of their new interpretation.

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Marmara region in Istanbul has the highest potential to focus on cultural heritage in Turkey to satisfy visitors, so the main aim of local powers in Istanbul is to save and protect the historical, cultural and natural resources of the city and making use of its regional opportunities, rich cultural heritage and diversity by establishing a balanced development. Marmara region hosts the most number of reused historic properties as hotels in Istanbul, Turkey. (Gezici, Kerimoglu, 2010)

Figure 19. Istanbul, Turkey (URL 5)
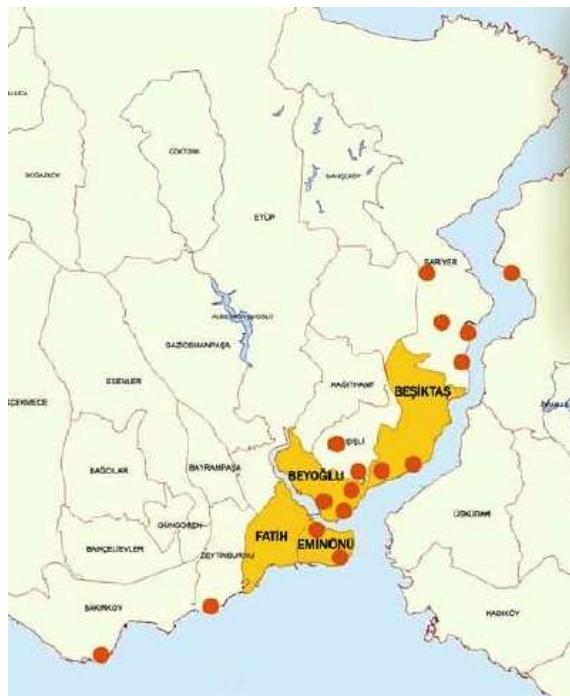
Figure 20. Districts and Tourism Centers Where Tourists Accommodations are Concentrated. Marmara Region. Istanbul, Turkey (Gezici, Kerimoglu, 2010)

In Iran, Yazd, Isfahan and Shiraz are the three major cities which hosted the start of a new period for urban conservation. Yazd has many important architectural and urban features with the largest integrated historic urban fabric in the country. In the early 20th century, modern developments changed the traditional patterns in Yazd and its historic urban quarters became obsolete, but a redevelopment plan has started in the historic context of the city during the last two decades. Yazd hosts the most physical redevelopment projects done by several governmental and non-governmental sectors and many of its historic buildings are conserved and reused for tourism purposes and economic attractions. (Nasab, Naz, Anjum, 2014)

Figure 21. Yazd, Iran (URL 5)

Two examples of reused heritage buildings as hotels (one Ottoman house and one Ottoman mansion) are selected in Marmara region of Istanbul in Turkey and two examples of reused heritage buildings as hotels (one Iranian courtyard mansion and one Iranian house) are selected in the city of Yazd in Iran as the two most touristic historic cities in these countries which contain the most number of similar cases according to the following features:

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- Selected cases are valuable historic houses which are conserved and redesigned to be reused for tourism purposes.

- Selected cases are the combination of existing structures and new additions.

- Selected cases are significant as each of them represents particular cultural identity despite being old as well.

4.3 Method of Evaluation

Case studies are observed on their sites and their essential information is gathered from the related organization, administration or prepared by the researcher. Evaluation of the case studies is done in two sections. The first section evaluates each case study separately to identify its historical and architectural backgrounds by an explanation. Two tables are also developed for each case study in this section which the first one contains general information with an available photo of the case study and the second one clarifies its redesign approach according to (Schittich, 2012) explained in Chapter3. Then, architectural items of each case study such as plans, site plan, new additions and courtyards, if available, are compared before and after conservation to distinguish the transformations of the building due to its redesign plan for the new purpose as hotel.

In 1965, ICOMOS, International Council on Monuments and Sites, which is a non-governmental international organization started to work in France and is dedicated to the conservation of the world's monuments and sites. ICOMOS has more than 20 scientific committees and 110 national committees in different countries including Turkey and Iran. Iran-ICOMOS and ICOMOS-Turkey are also non-governmental organizations that consider the cultural heritage in both countries according to the international criteria. (URL 7)

According to ICOMOS, the Venice Charter as the foundation of modern conservation, the Nara Document and the Burra Charter focus on authenticity and cultural significance of historic buildings and sites, so these international charters are used to evaluate the interpretation of the case studies moreover to the Athens Charter in the second evaluation section. The evaluation criteria is based on the regarded principles of these international charters in the process of their conservation, standards for their redesign and new additions of the National Park Service and basic recommendations for reusing historic buildings as hotels by Daniel Harris.

4.4 Evaluation of the Case Studies

The case studies are selected according to a specific redesign approach identified by Christian Schittich and are evaluated by the methods which are forth explained. The first two case studies were built in Qajar Era and are selected as the samples of Iranian houses and mansions in Yazd, Iran. The Qajars were originally a Turkmen tribe that set out to reunify Iran by the leadership of Agha Mohammad Khan who later transferred the capital to Tehran. They ruled the country from 1794 to 1925. (Iran Administration of Cultural Heritage)

The next two case studies were built in Ottoman Era and are selected as the samples of Ottoman houses and mansions in Istanbul, Turkey. The Ottomans ruled Turkey from 1299 to 1922 and the height of their power was during the 16th and 17th centuries under the reign of Suleiman the Magnificent. (Turkey Ministry of Culture and Tourism)

4.4.1 Evaluation of the Case1. Fahadan Hotel Museum

Figure 22. Fahadan Hotel Museum. Yazd, Iran (Fahadan Hotel)

Figure 23. Agh-Sheikh-Mehdi Arab. First Owner. (Fahadan Hotel)

History of the Building

The building was built in the 1760s in Qajar era and this house was commissioned by Agh-Sheikh-Mehdi Arab who was famous in carpet business. His family later adopted the name of Tehrani and from then on this house became known as Tehrani-ha House. The beauty of this building made it as the economical consulate of some European countries like France and Germany in the region for a time and it was registered in the list of historical memorials of Iran. This beautiful house is reused as the first hotel museum in the country to host many tourists and visitors from all over the world. The building includes courtyards, picturesque badgirs, great halls, sardab,

hashti and many other important features of vernacular architecture in Iran which are evaluated later. (Mehr Chain Hotels Group)

The Building in Historic Environment

Figure 24. The Historic Part of Yazd, Iran (Municipality of Yazd)

The city of Yazd is the second 'historic adobe' city in the world in the 4th largest province of Iran. Yazd is famous as 'The City of Badgirs'. Badgir as a natural ventilation system is a creative method to make a cool and pleasant space inside the house especially in desserts and dry cities which is designed due to the wealth of the house owner. (Municipality of Yazd)

Figure 25. Badgirs of Fahadan Hotel Museum. Yazd, Iran (Fahadan Hotel)

Fahadan Hotel is located in the heart of Fahadan historic district in the historic context of Yazd, in front of the historic reused prison and a thousand years monument. Yazd is one of the oldest living cities in the world, therefore, conserving the significant historic buildings of the city as the collection of remaining features of traditional architecture of the place is very important to protect the identity of the environment. (Municipality of Yazd)

Figure 26. Location of Fahadan Hotel Museum. Yazd, Iran (URL 5)

Table 1. General Information of the Case1. Fahadan Hotel Museum

Case 1. Fahadan Hotel Museum	
Location: Fahadan District - Yazd - Iran	
Information (Before Conservation)	**Information** (After Conservation)
Name of The Building: Tehrani-ha House	**Name of The Building:** Fahadan Hotel Museum
Purpose of The Building: Accommodation - Housing	**Purpose of The Building:** Tourism - Hospitality
Owner of The Building: Agh-Sheikh-Mehdi Arab	**Owner of The Building:** Mehr Chain Hotels
Date of Construction: Qajar era (1760s)	**Date of Conservation:** 1953 - 1958
 Figure 27. Fahadan Museum Hotel (Yazd Cultural Heritage Administration)	**Conservator:** Yazd Moshir Group
	The Approver For Conservation: Iran Administration of Cultural Heritage Municipality of Yazd

Table 2. Transformation of the Case1. Fahadan Hotel Museum

	Design Approach According To (Schittich, 2012)	Transformed Architectural Items	New Additions	Deficiencies
C a s e 1	1. preserving the old in its entirety-seeking inspiration in the original	• insignificant changes in the plans (openings)	–	✖ handicap accessibility ✖ restoring some handmade ornaments due to lack of experts

A view of Shah-Neshin before conservation

A view of central yard after conservation

VIP Room after conservation

VIP Room before conservation

Sardab

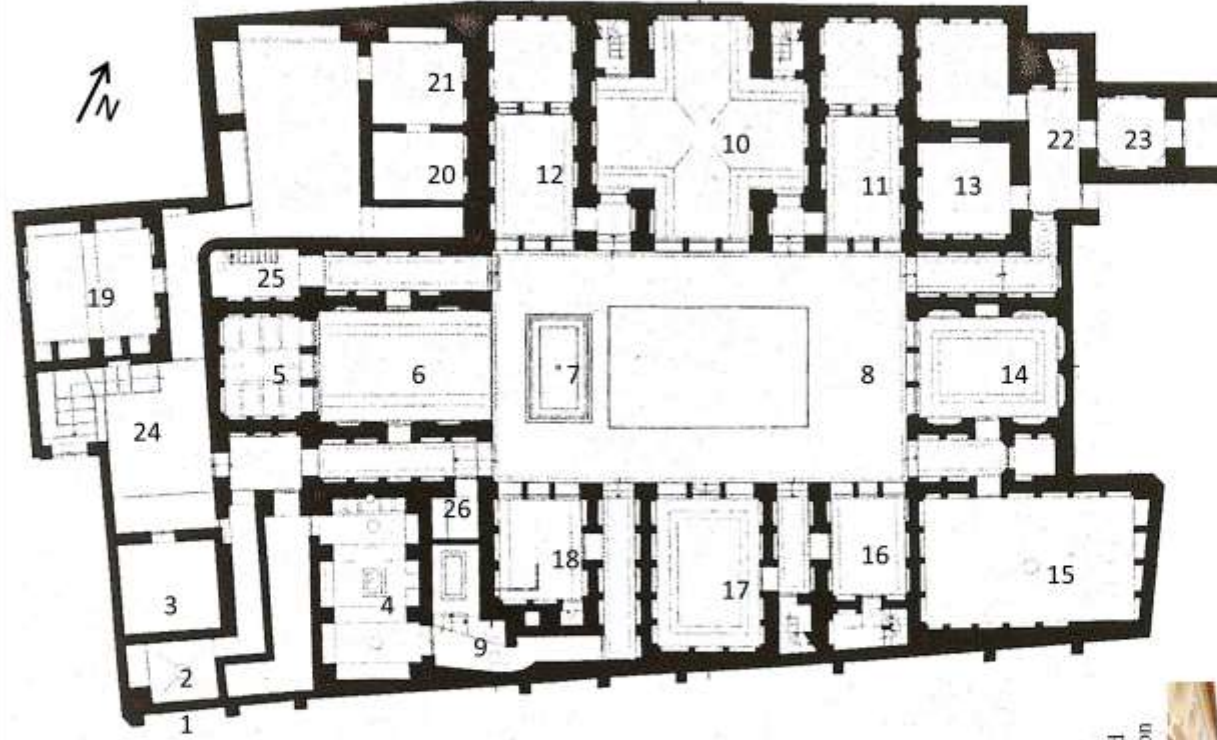Scale (meter) 0 1.1 2.2 3.3 4.4 5.5 6.6 7.7 8.8 9.9 10 11.1 12.2 13.3 14.4 15.5 16.6 17.7 18.8

N

Figure 28. Ground Floor Plan (Yazd Cultural Heritage Organization)

Inner courtyard after conservation

Inner courtyard before conservation

Entrance before conservation

Entrance after conservation

Central yard before conservation

Central yard after conservation

Redesign of the Case1. Fahadan Hotel Museum
Yazd, Iran

Additional Comments

• Interior of the guest rooms are decorated with the old objects which are found and gathered in the historic house before the conservation.

• The details on the inner facades are exaggerated to concentrate on the traditional ornamentations.

• Traditional items such as Badgir and Sardab are conserved and saved as their original form to show their function in the past.

• The pool inside the central courtyard is saved and reused as one of the most famous items of the Iranian house architecture.

Use of The Spaces (Figure 28)

1. Main Entrance
2. Reception and Lobby
(past use: entrance room)
3. Manager's Office
(past use: store)
4. Office Sections
(past use: room)
5. Exhibition
(past use: badgir room*)
6. Café
(past use: shah-neshin*)
7. Pool
8. Central Courtyard
9. Sardab*
10. VIP Room
11. Room
12. Room
13. Room

14. Inner Courtyard
15. Conference Hall
(past use: celebration hall)
16. Room
17. Inner Courtyard
18. Room
19. Room
20. Room
21. Room
22. Stairs To The Roof
23. House Keeping
(past use: store)
24. Stair To The Installation
(past use: stairs to the stores)
25. Stairs To The Kitchen And Laundry
(past use: stairs to the stores)
26. WC

*badgir room, is a place where can be naturally very cold by the mechanism of badgir even in the hot weather.
*shah-neshin, is a place where the most important person of the family sits and accepts his guests.
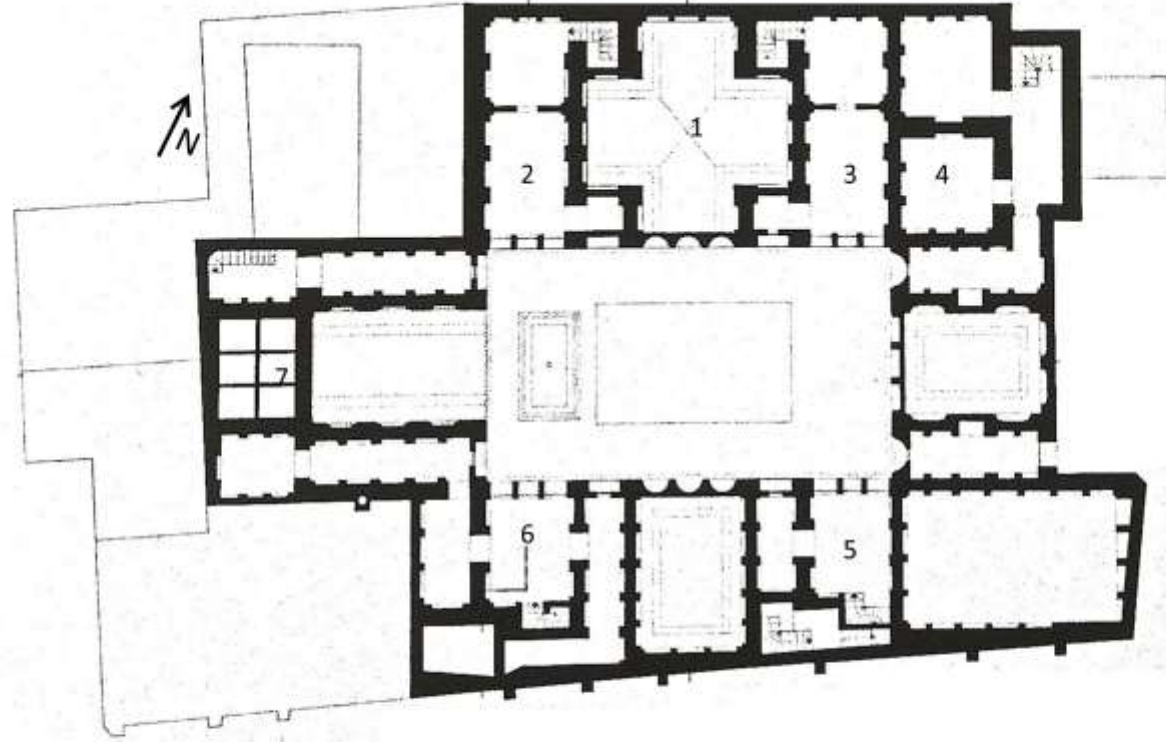*sardab, is an underground place where the cold water emanates.

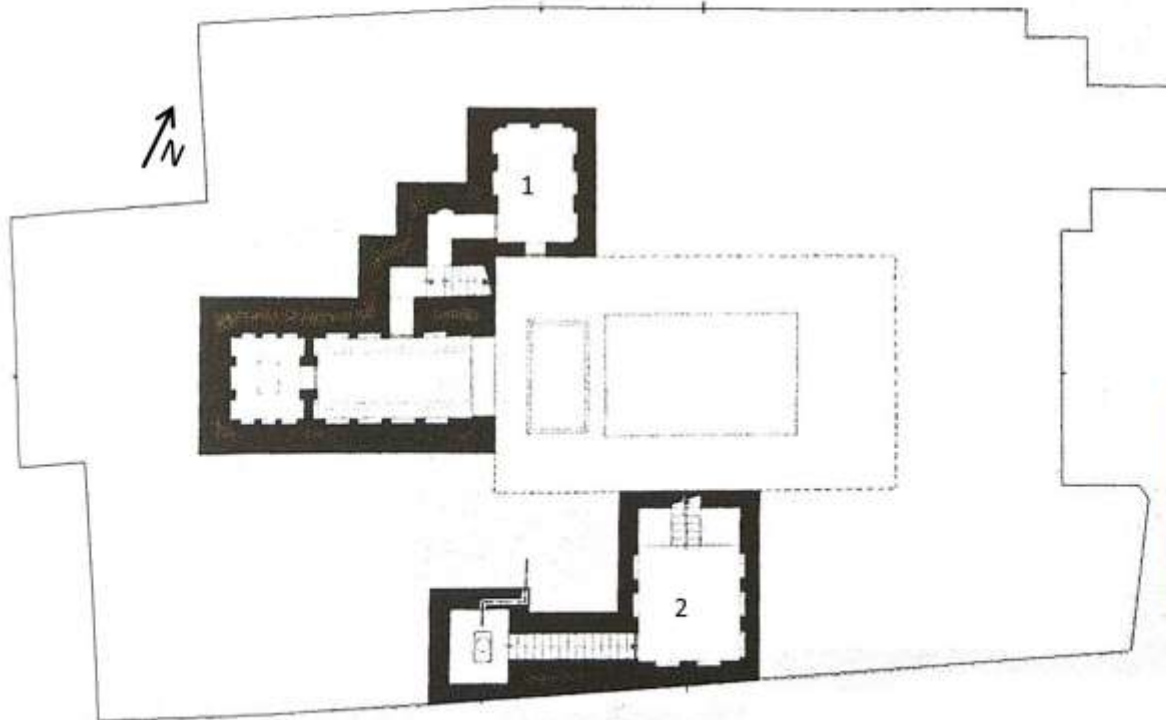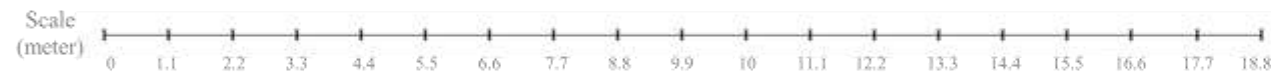Figure 29. First Floor Plan (Yazd Cultural Heritage Organization)

Scale (meter)

| 0 | 1.1 | 2.2 | 3.3 | 4.4 | 5.5 | 6.6 | 7.7 | 8.8 | 9.9 | 10 | 11.1 | 12.2 | 13.3 | 14.4 | 15.5 | 16.6 | 17.7 | 18.8 |

Figure 30. Second Floor Plan (Yazd Cultural Heritage Organization)

A view of Badgir

A view of Fahadan Hotel from top

Redesign of the Case1. Fahadan Hotel Museum
Yazd, Iran

Use of The Spaces (Figure 29)

1. Room
2. Room
3. Room
4. Room
5. Room
6. Room
7. Badgir space

Additional Comments

• The colorful glasses on the roof are protected to show the way of using natural light in the rooms of an historic Iranian house.

• It is tried to redesign a flat roof to make it useable as an extra entertaining area.

Use of The Spaces (Figure 30)

1. Stairs To The Roof
2. Stairs To The Roof

4.4.2 Evaluation of the Case2. Moshir Hotel Garden

Figure 31. Moshir Garden Hotel. Yazd, Iran (Mehr Chain Hotels Group)

Figure 32. Mirza Fath-ollah Moshir-al-Mamalek. First Owner. (Moshir Hotel)

History of the Building

The garden has been constructed at the end of Qajar era by Fath-ollah khan Moshir-al-mamalek who was in the charge of collecting taxes in the finance ministry and a governmental officer at court. He has also been the deputy of the city governor when he was away. According to Amir Abad elderly inhabitants, once the destiny of Yazd has been made in this garden. Mirza Fath-ollah khan has done a great deal of efforts to make the city habitable. He has built a garden which has changed to one of non-pecuniary warehouses and Moshir's special guesthouse. After his demise his son,

Mirza Taqi khan moved to this garden and dwelled in the central mansion. He has made some changes according to that area such as building a garage for his personal car and making a road from the entrance gate to the central mansion. (Yazd Cultural Heritage Administration)

Figure 33. Central Villa In Moshir Hotel. Yazd, Iran (Mehr Chain Hotels Group)

When he passed away, the garden lost its thriving state and his children who lived in Tehran occasionally came to this garden when the garden has been destroyed. This situation continued until the garden has been bought by a private corporation called "Yazd Moshir", supported by Yazd Cultural Heritage Organization. They changed the building and its purpose to hotel. In 2004, it exploited as the first Iranian Hotel Garden with a traditional architecture and yet equipped with all the welfare facilities. (Yazd Cultural Heritage Administration)

The Building in Historic Environment

Since long living in cities located in deserts has been an intricate problem for its inhabitants, needing vitality and freshness was one of the most significant reason to build beautiful big gardens. Moshir-al-Mamalek garden is one of them in Yazd, located on the margin of historical textile, it has an easy access to all the city. The garden covers an area of 13000 square meter. The beautiful courtyard, spouts,

flowing spring and Iranian original architecture have made this garden as one of the

tourist attractions in Yazd. (Yazd Cultural Heritage Administration)

Figure 34. Location of Moshir Hotel Garden.Yazd, Iran (URL 5)

Table 3. General Information of the Case2. Moshir Hotel Garden

Case 2. Moshir Hotel Garden	
Location: Amir Abad District - Yazd - Iran	
Information (Before Conservation)	**Information** (After Conservation)
Name of The Building: Moshir Mansion	**Name of The Building:** Moshir Garden Hotel
Purpose of The Building: Accommodation - Housing	**Purpose of The Building:** Tourism - Hospitality
Owner of The Building: Mirza Fathollah Khan Moshir al Mamalek	**Owner of The Building:** Yazd Moshir Group
Date of Construction: Gajar era (1870s)	**Date of Conservation:** 2000 - 2003 (still developing)
  Figure 35. Moshir Garden (Moshir Hotel)	**Conservator:** Yazd Moshir Group
	The Approver For Conservation: Iran Administration of Cultural Heritage Municipality of Yazd

Table 4. Transformation of the Case2. Moshir Hotel Garden

	Design Approach According To (Schittich, 2012)	**Transformed Architectural Items**	**New Additions**	**Deficiencies**
C a s e 2	1. preserving the old in its entirety-seeking inspiration in the original	• changes in the plans • ornaments on the facades	• attached additions • new works in the site plan	✕ handicap accessibility

Redesign of the Case2. Moshir Garden Hotel
Yazd, Iran

Bath Room before conservation

Café after conservation

Central Villa before conservation

Suites after conservation
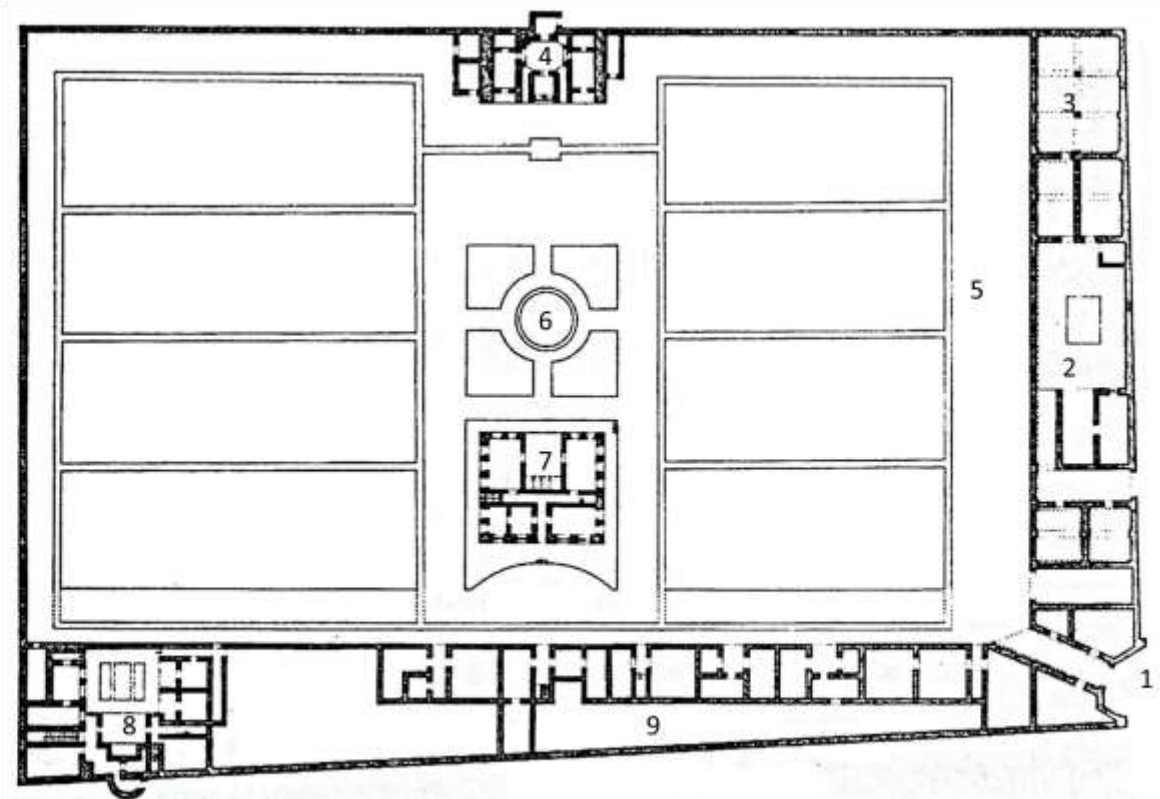
Restaurant

Restaurant

Main Entrance

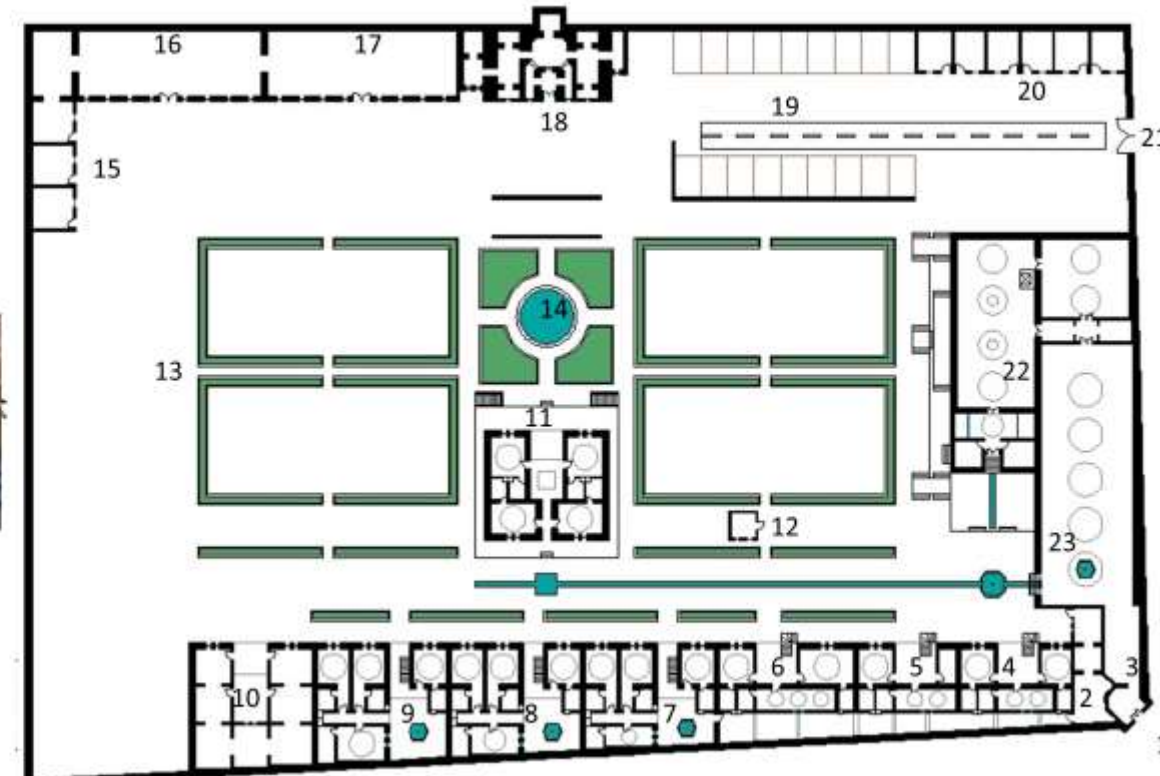Figure 36. Ground Floor Plan (before conservation) (Yazd Cultural Heritage Organization)

Scale (meter) 0 4 8 12 16 20 24 28 32 36 40 44 48 52 56 60 64 68 72 76 80 84 88 92 96 100 104 108 112 116 120 124 128 132 136

Figure 37. Ground Floor Plan (after conservation) (Yazd Cultural Heritage Organization)

Use of The Spaces (Figure 36)

1. Entrance	6. Pool
2. Main Hall	7. Villa
3. Stores And Kitchen	8. Rooms For Servants
4. Bath Room	9. Tax Offices
5. Courtyard	

Additional Comments

• The position of the central pool in the middle of the garden is saved to emphasis on traditional Iranian gardens.

• The main entrance is redesigned but its position is not changed in the complex.

• Exterior and interior ornaments are completely restored.

Use of The Spaces (Figure 37)

1. Main Entrance	14. Pool
2. Reception	15. Stores
3. Lobby	(under construction)
4-9. Rooms And	16-17. Halls
Inner Courtyards	(under construction)
10. Laundry And	18. Café
House Keeping	19. Parking
11. Suites	20. Stores
12. Handcraft shop	21. Parking Entrance
13. Courtyard	22-23. Restaurant

West view of the garden

Rooms under construction

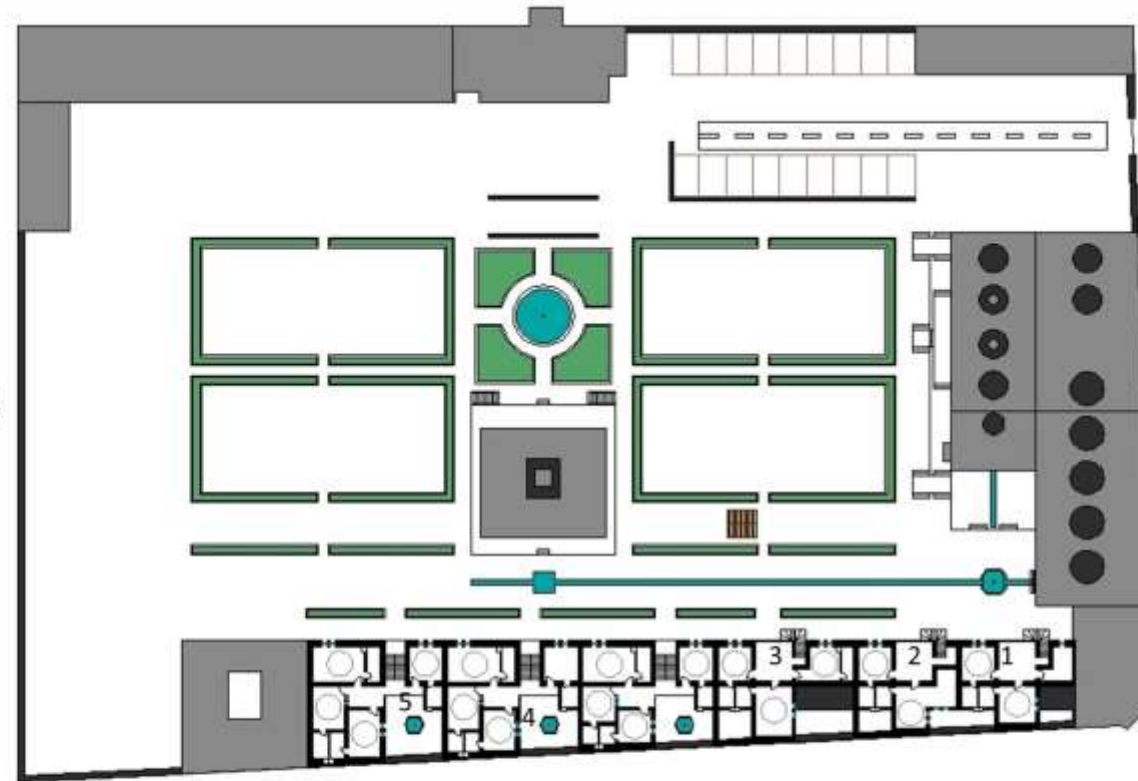Inner Courtyard

Room

Room

WC

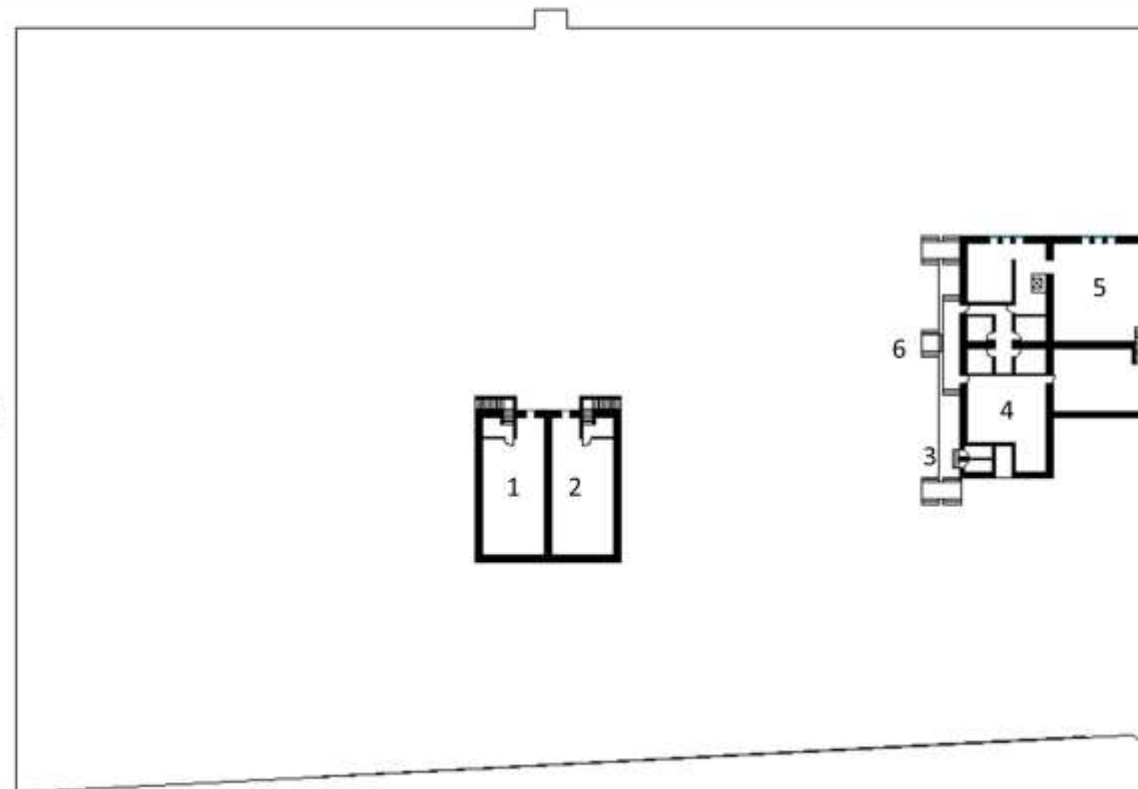Figure 38. Second Floor Plan (before conservation) (Yazd Cultural Heritage Organization)

Scale (meter)   0 4 8 12 16 20 24 28 32 36 40 44 48 52 56 60 64 68 72 76 80 84 88 92 96 100 104 108 112 116 120 124 128 132 136

Figure 39. Underground Floor Plan (after conservation) (Yazd Cultural Heritage Organization)

Redesign of the Case2. Moshir Garden Hotel
Yazd, Iran

Use of The Spaces (Figure 38)

1-5. Rooms And Inner Courtyard

Additional Comments

• The harmony and coordination in the design of WCs and living rooms of the guest rooms are not observed.

• All of the guest rooms are newly built by representing the traditional decoration style with new materials and construction techniques.

Use of The Spaces (Figure 39)

1. House Keeping
2. GYM
3. WC
4. Installation Room
5. Kitchen
6. Stores

4.4.3 Evaluation of the Case3. Dersaadet Hotel

Figure 40. Dersaadet Hotel. Istanbul, Turkey (Dersaadet Hotel)

History of the Building

Dersaadet hotel is a reused Ottoman house built and owned by Dersaadet family in the late 19th century. In 1997 Duyar family decided to maintain this beautiful building by the help of conservator architects. This hotel is a 3-story building with the typical Ottoman wooden style facades which one and half story is inserted to the top of the building to add more spaces and amenities to this hotel which are evaluated later. (Dersaadet Hotel)

The Building in Historic Environment

The building is located in Sultanahmet district, very close to the Blue mosque, Hagia sophia mosque and the Topkapi Palace as the most famous and attractive landmarks of the city and even the country which more than 8 million tourists visit these places every year. Therefore, it is obvious that conserving the buildings such as Dersaadet house is essential to protect the identity of this historic environment as they represent the traditional Ottoman architecture. (URL 10)
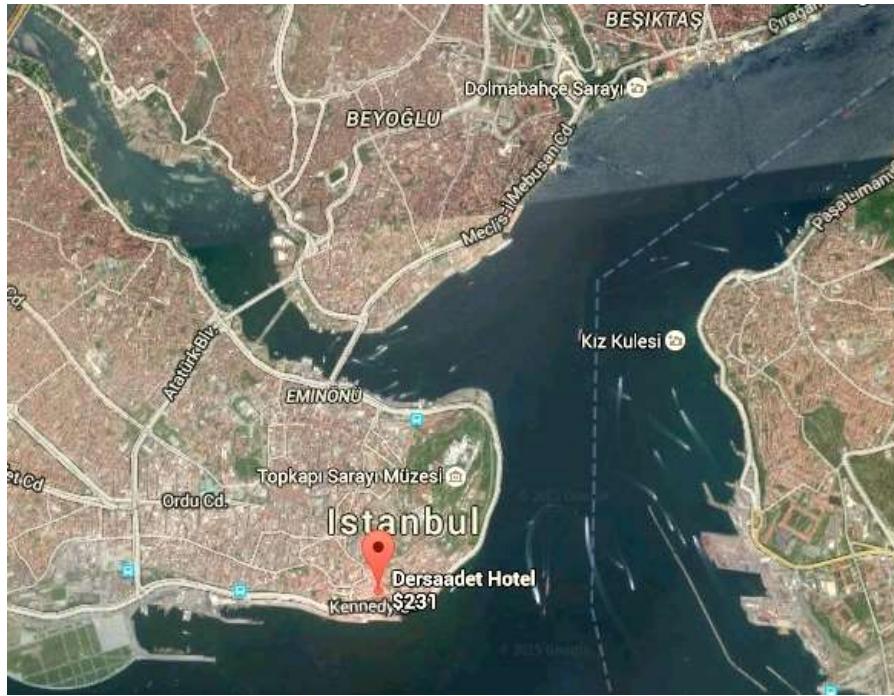
Figure 41. Location of Dersaadet Hotel. Istanbul, Turkey (URL 5)

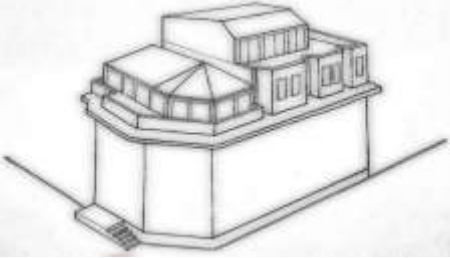Table 5. General Information of the Case3. Dersaadet Hotel

Case 3. Dersaadet Hotel	
Location: Sultanahmet District - Istanbul - Turkey	
Information (Before Conservation)	**Information** (After Conservation)
Name of The Building: Dersaadet Mansion	**Name of The Building:** Dersaadet Hotel
Purpose of The Building: Accommodation - Housing	**Purpose of The Building:** Tourism - Hospitality
Owner of The Building: Dersaadet Family	**Owner of The Building:** Deniz Duyar
Date of Construction: Late 19th Century	**Date of Conservation:** 1997
 Figure 42. sketch of Dersaadet Hotel	**Conservator:** Aytekin Topcu And Assistants
	The Approver For Conservation: Turkey Ministry of Culture And Tourism Istanbul Metropolitan Municipality

Table 6. Transformation of the Case3. Dersaadet Hotel

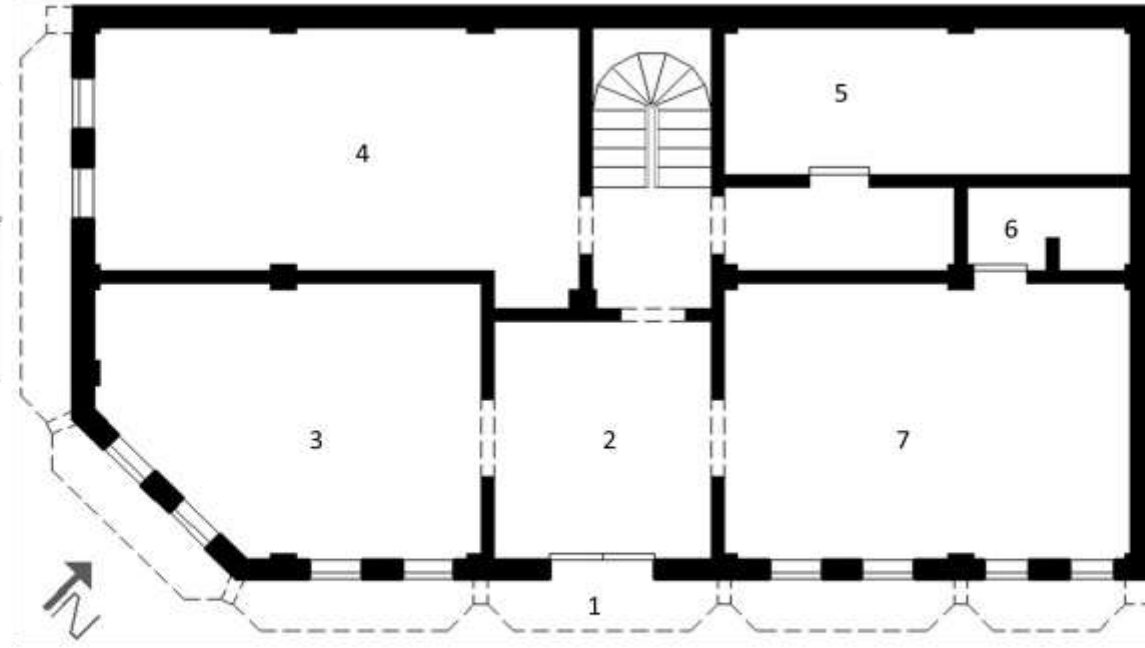|	**Design Approach** According To (Schittich, 2012)	**Transformed Architectural Items**	**New Additions**	**Deficiencies**
C a s e 3	1. preserving the old in its entirety-seeking inspiration in the original	● changes in the plans ● insignificant changes in the facades	● rooftop additions	✕ handicap accessibility

A sketch of Dersaadet hotel before conservation

Entrance

Figure 43. Ground Floor Plan (before conservation) (Dersaadet Hotel)

Scale (meter)   0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Lobby

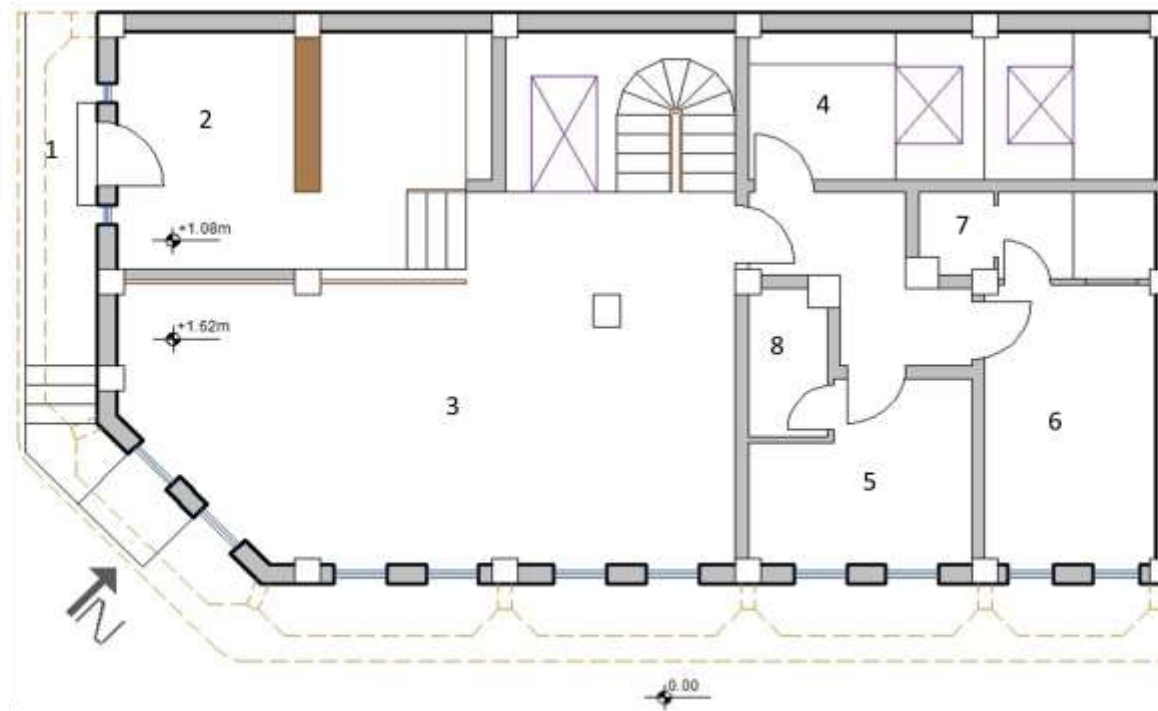## Room with turkish bath

Room

Figure 44. Ground Floor Plan (after conservation) (Dersaadet Hotel)

Redesign of the Case3. Dersaadet Hotel
Istanbul, Turkey

Use of The Spaces (Figure 43)

1. Entrance
2. Entrance Hall
3. Guest Hall
4. Kitchen
5. Store
6. WC
7. Guest Hall

Additional Comments

• The position of the main entrance is changed because of the better visibility, in compare to the central entrance preference in the Ottoman architecture.

Use of The Spaces (Figure 44)

1. Entrance
2. Reception
3. Lobby
4. House Keeping
5. Room
6. Room
7. Turkish Bath
8. WC

Figure 45. First Floor Plan (before conservation) (Dersaadet Hotel)

Scale (meter) 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Suite

Room

Figure 46. First Floor Plan (after conservation) (Dersaadet Hotel)

Redesign of the Case3. Dersaadet Hotel
Istanbul, Turkey

Use of The Spaces (Figure 45)

1. Hall
2. Room
3. Room
4. WC
5. Hall
6. Room
7. Dressing Room
8. Bath Room
9. Turkish Bath

Additional Comments

• The interior design of the guest rooms are done according to the Ottomans interior designation.

Use of The Spaces (Figure 46)
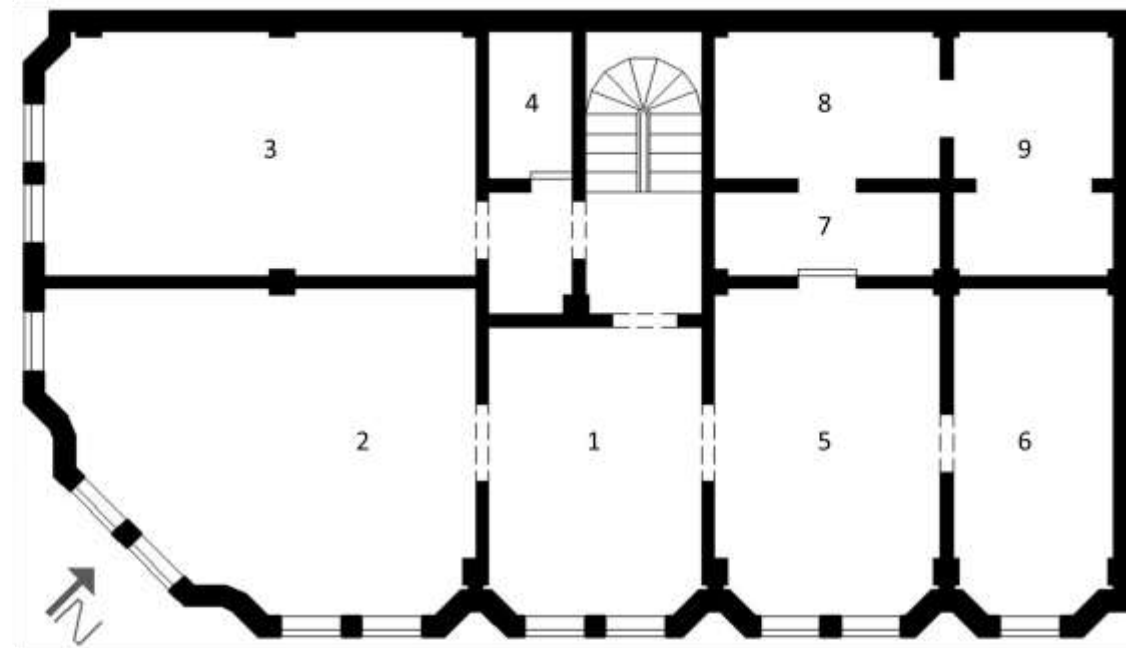
1. Suite
2-5. Room
6-10. WC
11, 12. House Keeping

Figure 47. Second Floor Plan (before conservation) (Dersaadet Hotel)

Scale (meter) 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Suite

Room

Figure 48. First And Second Floor Plan (after conservation) (Dersaadet Hotel)

Use of The Spaces (Figure 47)

1. Hall
2-4. Room
5. WC
6-8. Room

Additional Comments

Use of The Spaces (Figure 48)

1. Suite
2-5. Room
6-10. WC
11, 12. House Keeping

Figure 49. Third Floor Plan (inserted section) (Dersaadet Hotel)

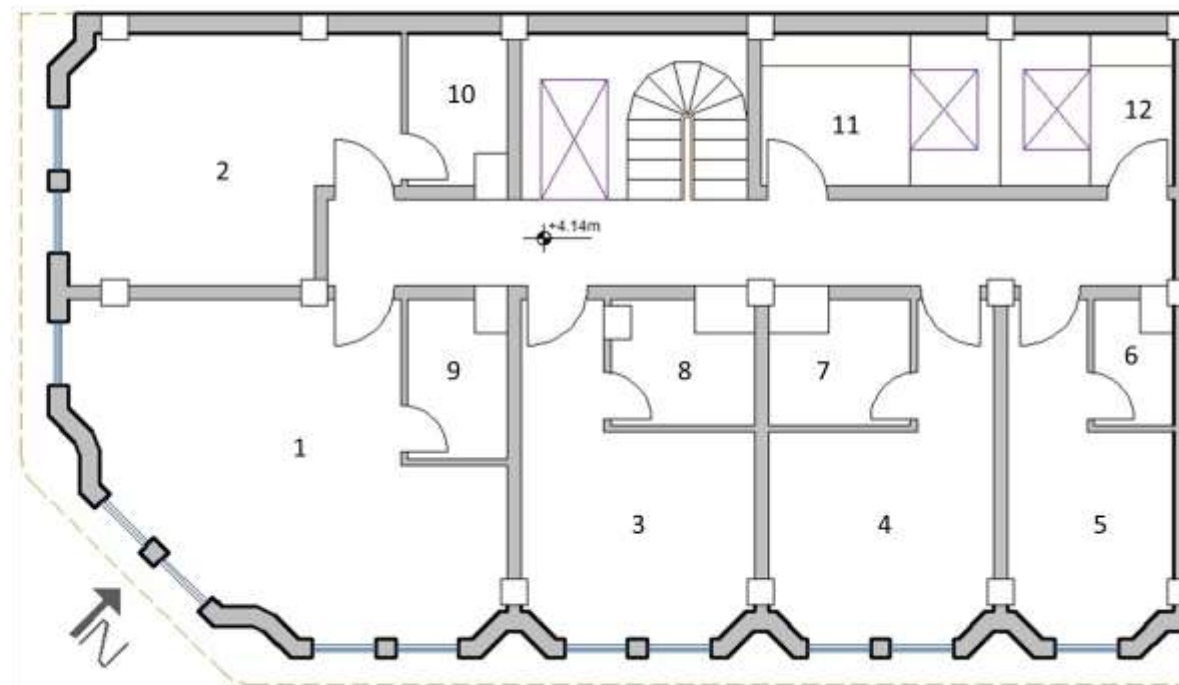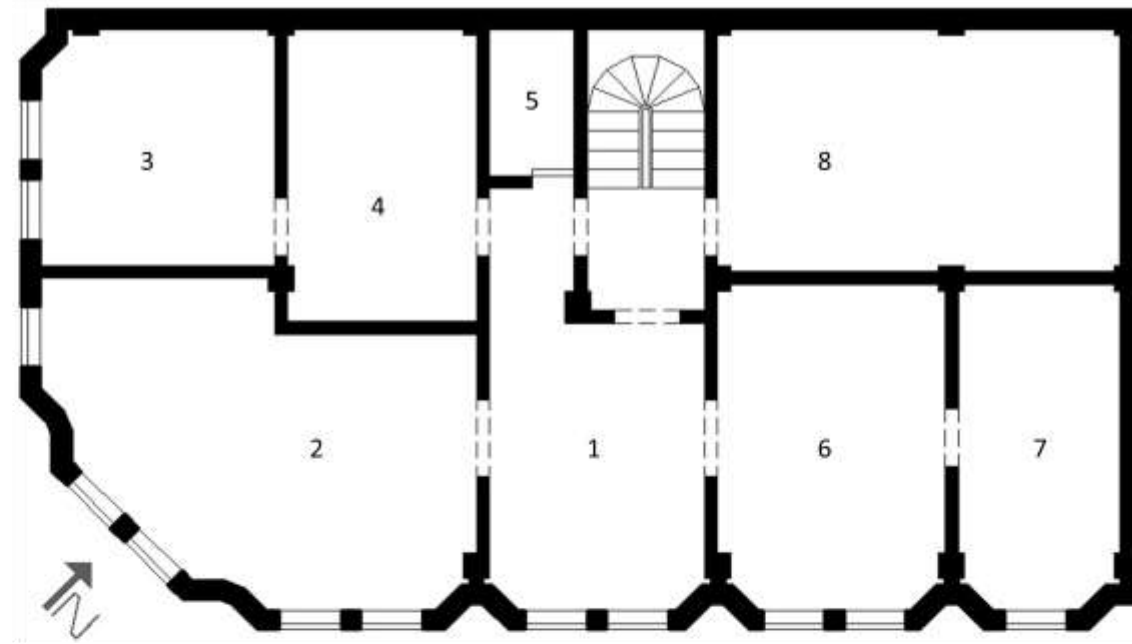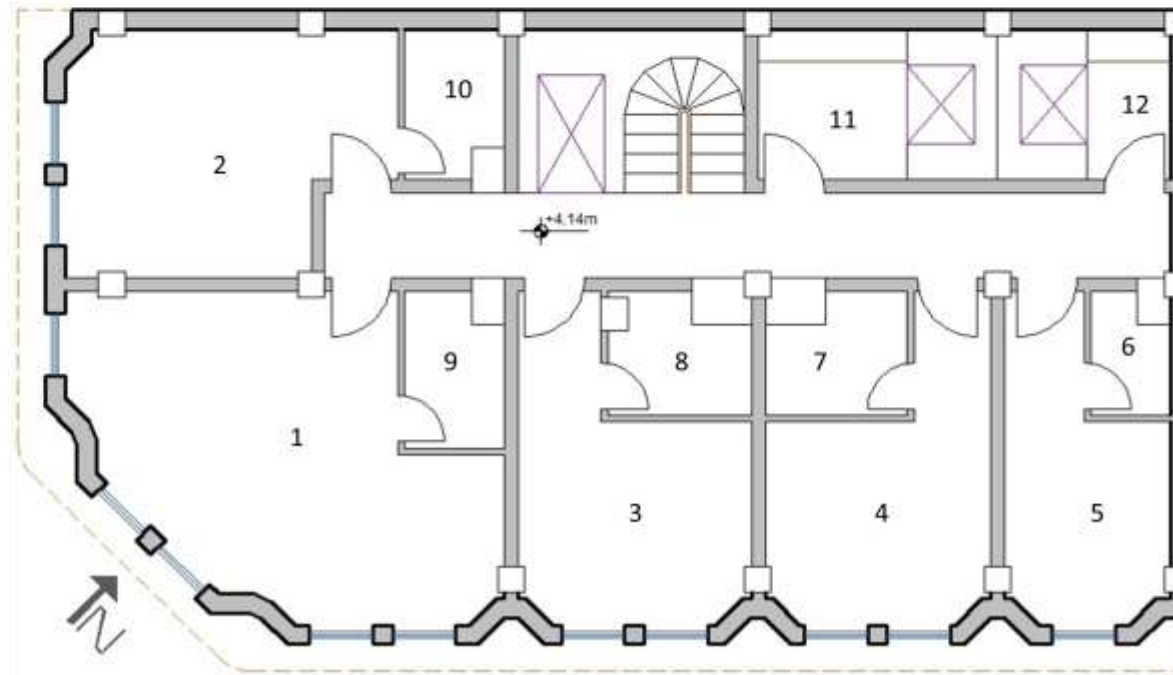Scale (meter) 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
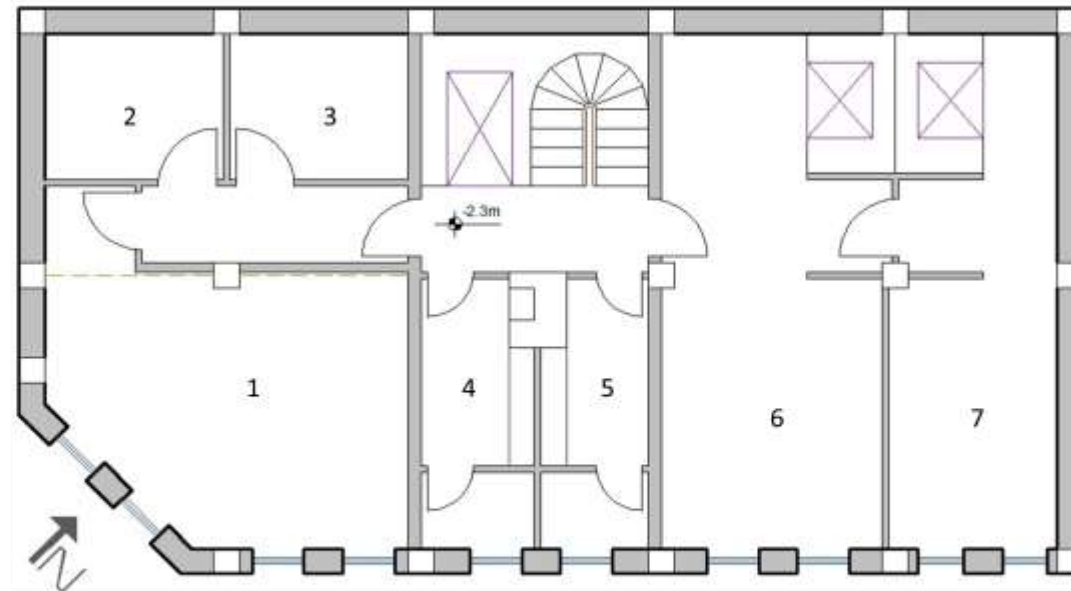
Figure 50. Underground Floor Plan (after conservation) (Dersaadet Hotel)

Redesign of the Case3. Dersaadet Hotel
Istanbul, Turkey

Use of The Spaces (Figure 49)

1. Sultan Suite
2-5. Room
6-10. WC
11, 12. House Keeping

Additional Comments

Use of The Spaces (Figure 50)

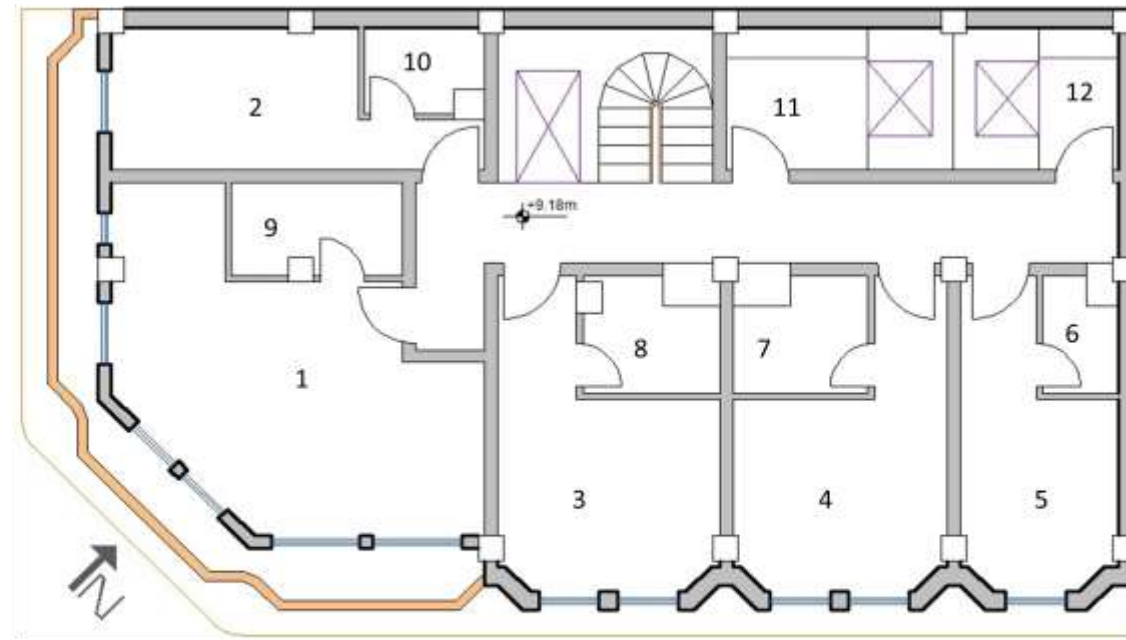1. Installation Room
2, 3. Store
4, 5. WC
6. Kitchen
7. Laundry

Terrace
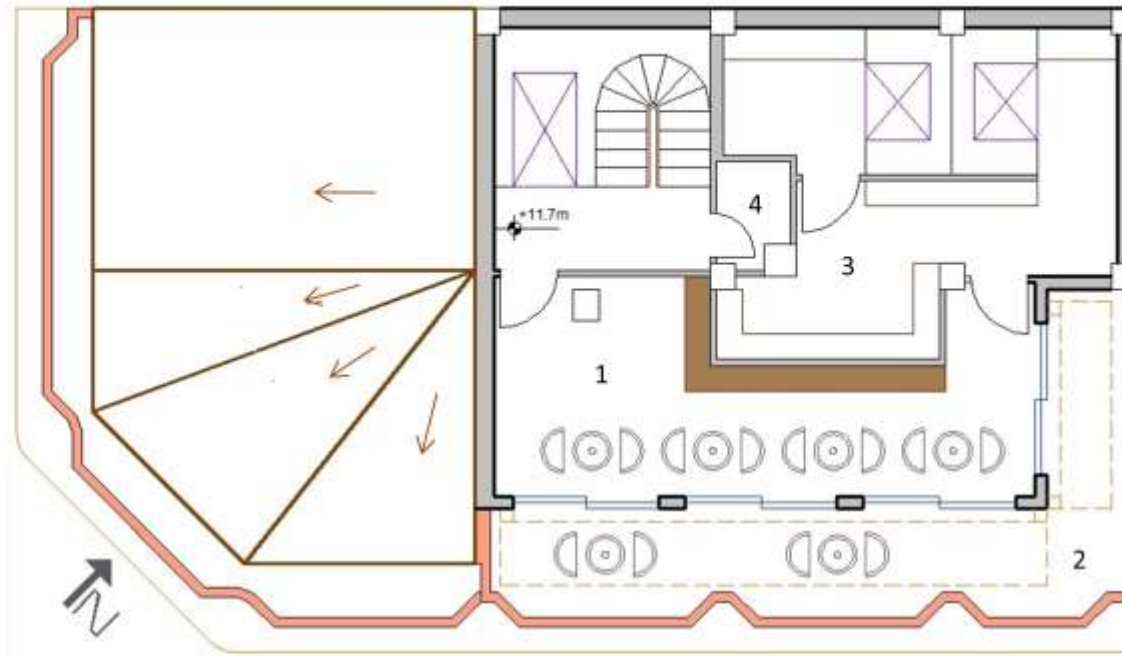
Figure 51. Forth Floor Plan (inserted section) (Dersaadet Hotel)

Scale
(meter) 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
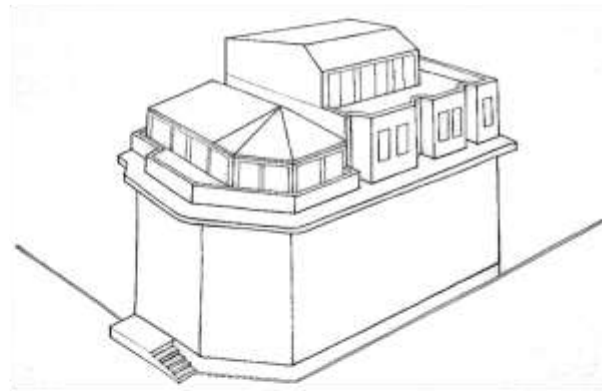
A sketch of Dersaadet hotel
after conservation

A view of Dersaadet hotel
after conservation

Additional Comments

• The appearance of the added section is in an appreciate harmony with the entire exterior.

• One and half story is newly constructed and inserted on the top of the historic house to add more necessary amenities to the hotel such as the suites and terraced restaurant.

Use of The Spaces (Figure 51)

1. Restaurant
2. Terrace
3. Area To Prepare Food
4. WC

4.4.4 Evaluation of the Case4. Les Ottomans Hotel

Figure 52. Les Ottomans Hotel. Istanbul, Turkey (Les Ottomans Hotel)

Figure 53. Muhsinzade Mehmet Pasha. First Owner (URL 9)

History of the Building

The building is one of the most respected Ottoman mansions that was constructed inside a garden on an area of 4.527 sqm at the time of Ahmet lll, which the garden and the remaining fountain are fine elements of Ottoman style garden and water architecture. Muhsinzade Mehmet Pasha resided in the mansion in 1790 as the first owner of the building. Pasha's family rented the building to be used as coal storage in 1935 after they lived at the mansion from 1790 to 1929, but unfortunately the palace became like ruins after it was burnt by fire in 1933. (Les Ottomans Hotel)

Figure 54. Les Ottomans Mansion After Fire. Istanbul, Turkey (URL 6)

In the 1980s, Pasha's family inheritors sold the mansion to be reused in tourism business, therefore, the palace was reused as luxury hotel by a conservation done by Aysal family and the Unit Group Structure who brought a new life into the historic property. The hotel is redesigned to its original exterior appearance and they also tried to redesign interior parts from its origins in the past. (Les Ottomans Hotel)

Figure 55. Les Ottomans Hotel. Istanbul, Turkey (Les Ottomans Hotel)

The Building in Historic Environment

The building is located in Kurucesme, Istanbul, facing beautiful Bosphorus which is the witness of many great events during history. This is a fine example of the courtyard mansions which used to be built in the countryside of cities at the time of its construction which expresses the baroque style in Ottomans era and now it is one

of the remaining properties that form and protect the parade of Ottoman architecture of the shorelines between European and Asian sides of Istanbul by saving its original features. (Les Ottomans Hotel)
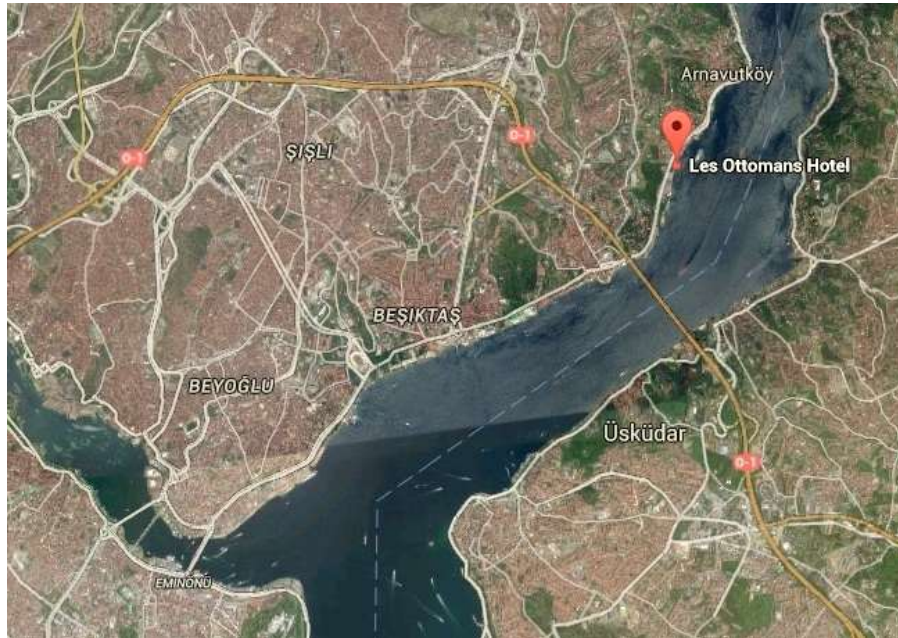

Figure 56. Location of Les Ottomans Hotel. Istanbul, Turkey (URL 5)

Table 7. General Information of the Case4. Les Ottomans Hotel

Case 4. Les Ottomans Hotel	
Location: Kurucesme District - Istanbul - Turkey	
Information (Before Conservation)	**Information** (After Conservation)
Name of The Building: Muhsinzade Mansion	**Name of The Building:** Les Ottomans Hotel
Purpose of The Building: Accommodation - Housing	**Purpose of The Building:** Tourism - Hospitality
Owner of The Building: Muhsinzade Mehmet Pasha	**Owner of The Building:** Ahu Aysal Kerimoglu
Date of Construction: Late 18th Century	**Date of Conservation:** Started in the 1980s
Figure 57. Les Ottomans Hotel (URL 6)	**Conservator:** Unit Structure Group
	The Approver For Conservation: Turkey Ministry of Culture And Tourism Istanbul Metropolitan Municipality

Table 8. Transformation of the Case4. Les Ottomans Hotel

	Design Approach According To (Schittich, 2012)	**Transformed Architectural Items**	**New Additions**	**Deficiencies**
C a s e 4	1. preserving the old in its entirety- seeking inspiration in the original	• changes in the plans	• attached additions • new works in the site plan	–

A view of the historic mansion before conservation

A view of the historic mansion before conservation

West view of Les Ottomans hotel

A view of the swimming pool

East view of Les Ottomans hotel
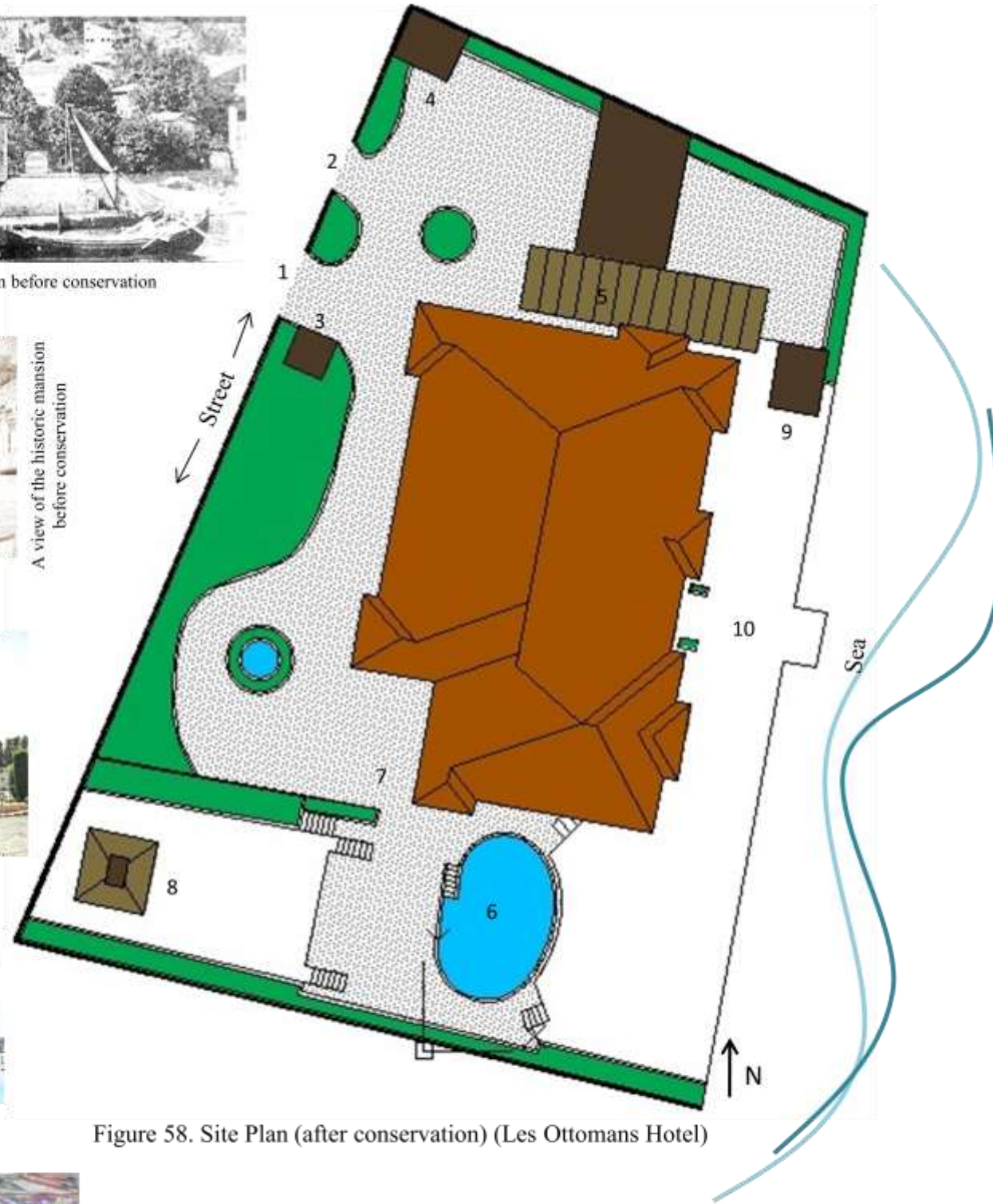
Figure 58. Site Plan (after conservation) (Les Ottomans Hotel)

Redesign of the Case4. Les Ottomans Hotel
Istanbul, Turkey

Additional Comments

• Some different spaces are added to the garden to answer the needs of the hotel such as the security check, covered parking, open air bars and etc which all of them are newly constructed.

• It is tried to restore the exterior walls of the historic mansion just the same as its original style which the bright wooden pieces were used to cover them to preserve the character of the Ottoman wooden mansions.

Use of The Spaces (Figure 58)

1. Main Entrance	6. Swimming Pool
2. Car Exit	7. Stairs To WC
3. Security	8, 9. Bar
4. Sentry Room	10. Open Air Restaurant
5. Stores	

*The plans of the first and second floors are not accessible due to the hotel security.
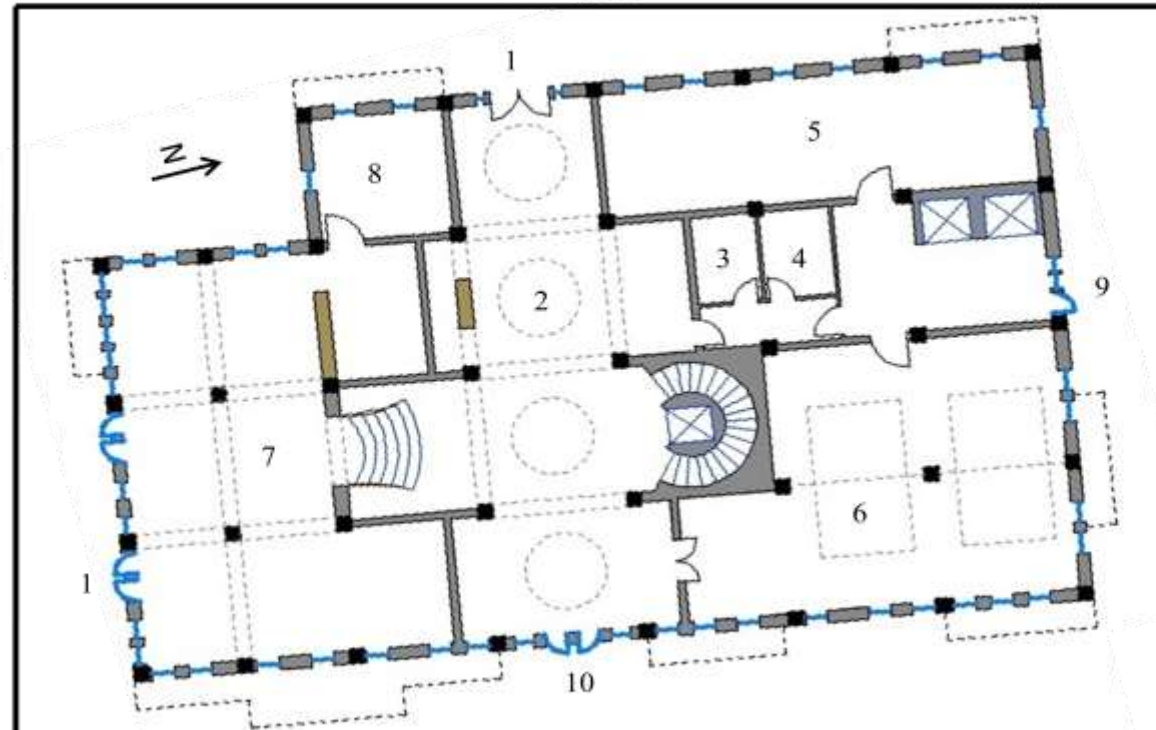
Figure 59. Ground Floor Plan (after conservation) (Les Ottomans Hotel)

Scale
(meter)
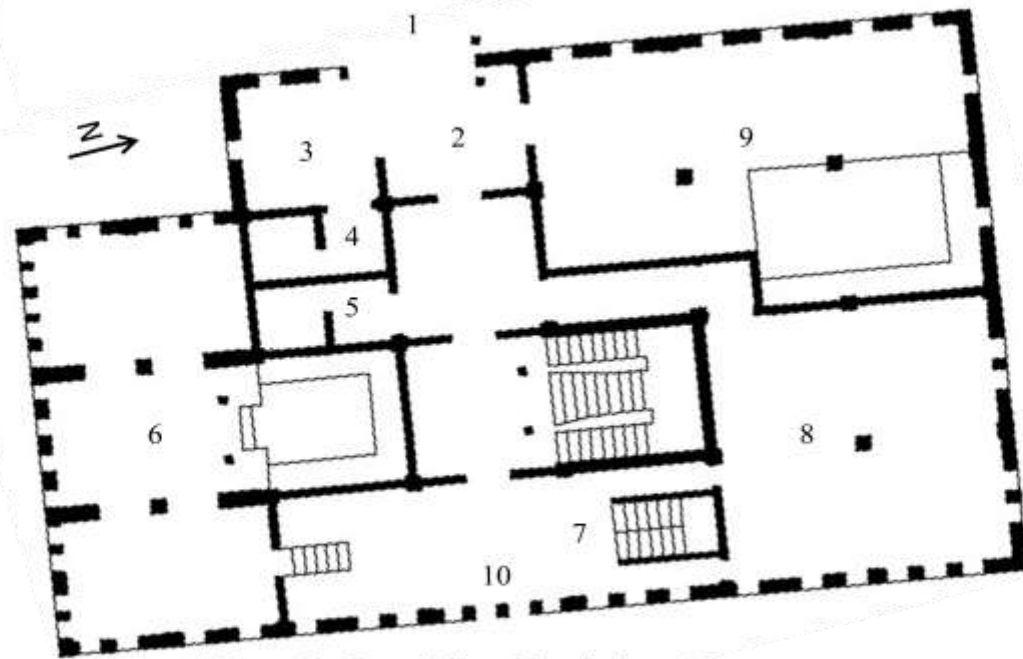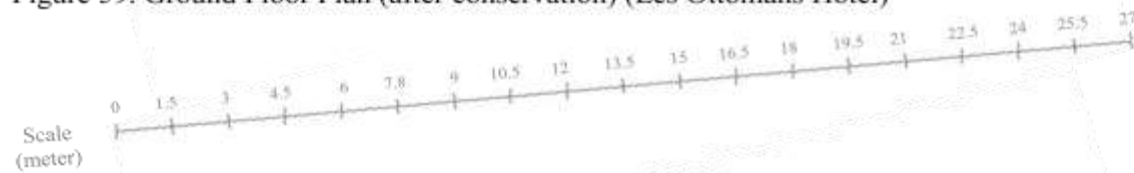
Figure 60. Ground Floor Plan (before conservation) (Les Ottomans Hotel)

Saloon

Lobby

Cafe

Seasonal open air restaurant

Redesign of the Case4. Les Ottomans Hotel
Istanbul, Turkey

Use of The Spaces (Figure 59)

1. Main Entrance	7. Cafe
2. Reception And Lobby	8. Store
3, 4. Office	9-11. Opening To The Courtyard
5. Kitchen	
6. Saloon	

Additional Comments

• The main entrance, some openings to the courtyard and the location of the staircase box are not changed but other transformations are applied to the plans to redesign the hotel spaces.

Use of The Spaces (Figure 60)

1. Main Entrance	7. Stairs To The Underground
2. Entrance Hall	8, 9. Hall
3. Waiting Room	10. Opening To The Courtyard
4, 5. WC	
6. Panoramic Hall	
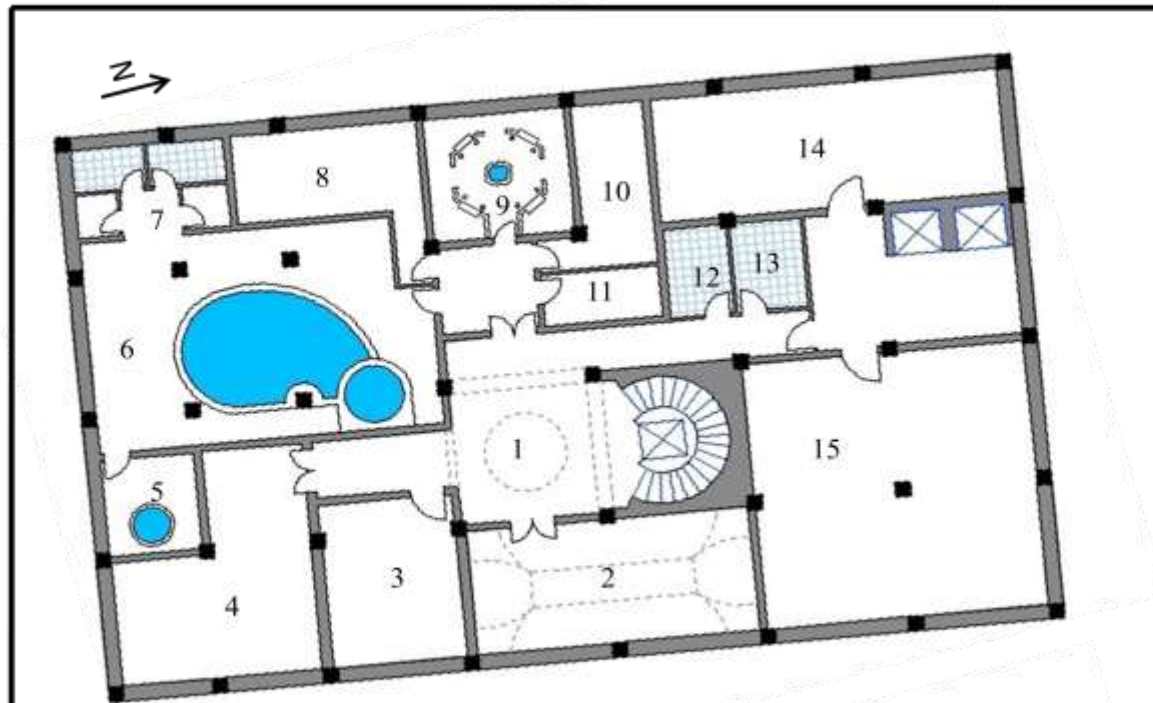
Figure 61. Underground Floor Plan (after conservation) (Les Ottomans Hotel)

Scale (meter)

0   1.5   3   4.5   6   7.8   9   10.5   12   13.5   15   16.5   18   19.5   21   22.5   24   25.5   27
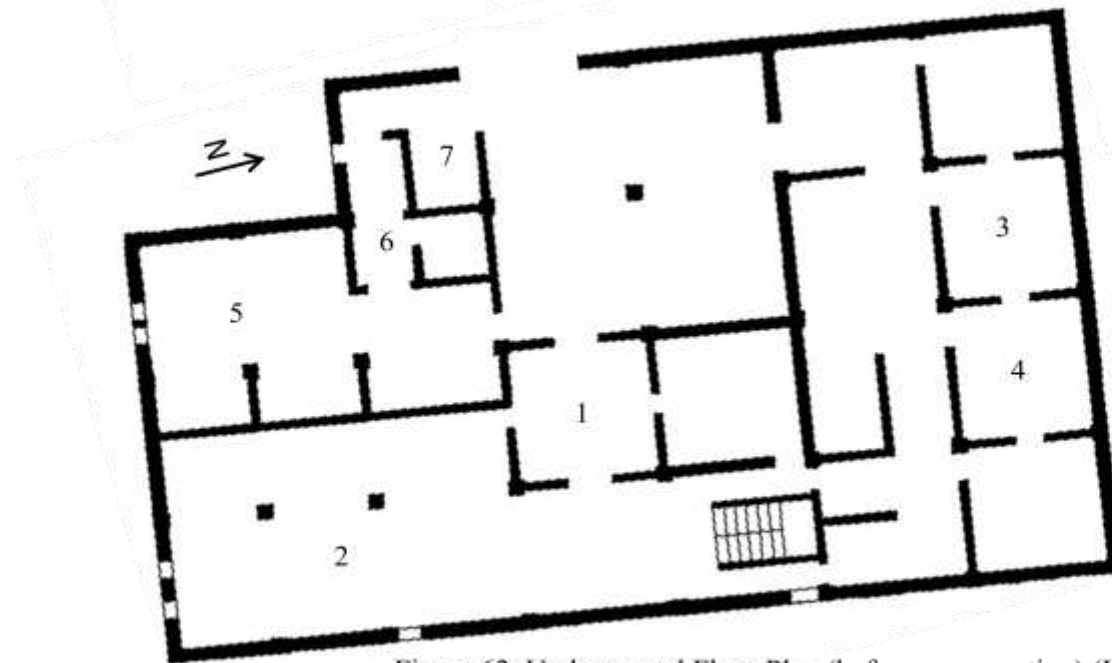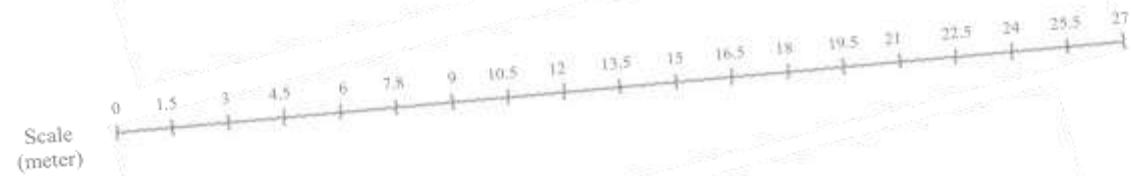
Figure 62. Underground Floor Plan (before conservation) (Les Ottomans Hotel)

Wine cellar

Conference room

Cinema

Indoor swimming pool

Massage room

Turkish bath

Jacuzzi room   Sauna

Redesign of the Case4. Les Ottomans Hotel
Istanbul, Turkey

Use of The Spaces (Figure 61)

1. Lobby	8. Massage Room
2. Wine Cellar	9. Turkish Bath
3. Cinema	10. GYM
4. Conference Room	11. Sauna
5. Jacuzzi Room	12, 13. WC
6. Indoor Swimming Pool	14. Laundry
7. Changing Room And Shower	15. Installation Room

Additional Comments

Use of The Spaces (Figure 62)

1. Hall
2. Kitchen
3, 4. Store
5. Room For Female Servants
6. WC For Female Servants
7. Bath For Female Servants

4.4.5 Evaluation of the Case Studies According to the Athens Charter

According to the First International Congress of Architects and Technicians of Historic Monuments held in Athens in 1931, the seven main decisions were made:

1. Establishing International organizations for Restoration

2. Criticizing Proposed Restoration projects are to prevent losing character and historical values to the structures.

3. Solving problems of preservation of historic sites by legislation at national level for all countries.

4. Reburying excavated sites which are not subject to immediate restoration.

5. Using modern techniques and materials in restoration work.

6. Giving strict custodial protection to historical sites.

7. Paying attention to the protection of areas surrounding historic sites.

(Athens Charter)

Accordingly, the Athens Charter of 1931 approved seven conclusions which involve specific recommendations for conservation and restoration of historic sites and monuments that are fully written in Appendix A.

Here the conservation of case studies is evaluated and considered in the following table which involves the seven general conclusions of the Athens Charter.

Table 9. Evaluation of the Case Studies According to the Athens Charter

Case Studies General Conclusions For The Athens Charter	Case1. Fahadan Hotel	Case2. Moshir Hotel	Case3. Dersaadet Hotel	Case4. LesOttomans Hotel
I. -- DOCTRINES. GENERAL PRINCIPLES. The historic and artistic work of the past should be respected, without excluding the style of any given period. Buildings should be used for a purpose which respects their historic or artistic character.	✓ Styles of all periods is clear. ✓ Tourism purpose	✗ Styles of all periods is not clear. ✓ Tourism purpose	✗ Styles of all periods is not clear. ✓ Tourism purpose	✗ Styles of all periods is not clear. ✓ Tourism purpose
II. -- ADMINISTRATIVE AND LEGISLATIVE MEASURES REGARDING HISTORICAL MONUMENTS	Related to Iran Administration of Cultural Heritage	Related to Iran Administration of Cultural Heritage	Related to Turkey Ministry of Cultural And Tourism	Related to Turkey Ministry of Cultural And Tourism
III. -- AESTHETIC ENHANCEMENT OF ANCIENT MONUMENTS. The character and external aspect of the cities in which they are to be erected should be respected, especially in the neighborhoods of ancient monuments.	✓ Neighboring Iskandar Prison	✓ Neighboring Dolat Abad Garden	✓ Neighboring Hagia Sophia Mosque	✓ Neighboring Cirgan Palace
IV. -- RESTORATION OF MONUMENTS. The work of consolidation with modern technique should whenever possible be concealed in order that the aspect and character of the restored monument may be preserved.	Possible	Impossible for some parts of the complex	Impossible	Impossible for interior spaces
V. -- THE DETERIORATION OF ANCIENT MONUMENTS.	–	–	–	–
VI. -- THE TECHNIQUE of CONSERVATION. The principles and technical considerations set forth in the different detailed communications are inspired by the same idea**.**	✗ The new materials used for this purpose are not recognizable. ✓ A full analysis is made of the defects and the nature of the decay of the building.	✓ The new materials used for this purpose are recognizable in some parts only. ✓ A full analysis is made of the defects and the nature of the decay of the building and the garden.	✓ The new materials used for this purpose are recognizable.	✓ The new materials used for this purpose are recognizable. ✓ A full analysis is made of the defects and the nature of the decay of the building and the garden.
VII. -- THE CONSERVATION OF MONUMENTS AND INTERNATIONAL COLLABORATION.	✓ Technical and moral co-operation. ✓ The role of education in the respect of monuments. ✓ Value of international documentation. (Published)	✓ Technical and moral co-operation. ✓ The role of education in the respect of monuments. ✓ Value of international documentation. (Published)	✓ Technical and moral co-operation. ✓ The role of education in the respect of monuments. ✗ Value of international documentation. (Unpublished)	✓ Technical and moral co-operation. ✓ The role of education in the respect of monuments. ✓ Value of international documentation. (Published)

4.4.6 Evaluation of the Case Studies According to the Venice Charter

According to The Second International Congress of Architects and Technicians of Historic Monuments which met in Venice in 1964 and was adopted by ICOMOS in 1965, the historic monuments are living witnesses of people's age-old traditions and they are becoming more aware of the unity of human values and respect ancient monuments as a common heritage and of a common responsibility to protect the full richness of their authenticity for future generations. It is fundamental that the points guiding the conservation of ancient buildings must be agreed and be laid down on an international basis. Each country must be responsible for applying the plan within the framework of its own culture and traditions.

The Athens Charter of 1931 collaborated to the development of a wide international movement by defining some basic principles for the first time, but increasing awareness and a critical study showed that problems have become more complicated and varied, so it was the time to examine the Charter again to enlarge its target in a new document. (Venice Charter)

Accordingly, the Venice Charter of 1964 approved 16 articles which involve the definitions and the principles for conservation, restoration, historic sites, excavations and publication that are fully written in Appendix B.

Here the conservation of case studies is evaluated and considered in the following table which involves the 4th to 13th articles of the Venice Charter.

Table 10. Evaluation of the Case Studies According to the Venice Charter

Case Studies		Case1. Fahadan Hotel	Case2. Moshir Hotel	Case3. Dersaadet Hotel	Case4. Les Ottomans Hotel
Practices					
C O N S E R V A T I O N	**Article 4** It is essential to the conservation of monuments that they be maintained on a permanent basis.	✓ (annual care by Yazd Moshir Group)	✓ (annual care by Yazd Moshir Group)	✓ (annual care by the hotel management)	✓ (annual care by Unit Group Structure)
	Article 5 The conservation of monuments is always facilitated by making use of them for some socially useful purpose.	Hospitality and Tourism purpose Hotel (Museum Hotel)	Hospitality and Tourism purpose Hotel (Garden Hotel)	Hospitality and Tourism purpose Hotel (Boutique Hotel)	Hospitality and Tourism purpose Hotel and Spa (All Suites Hotel)
	Article 6 The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept.	–	Some demolitions and new construction are done in the site plan.	Some modifications are applied to the building.	Some modifications are applied to the building.
	Article 7 The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.	–	Some parts of the complex are removed.	–	–
	Article 8 Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.	–	–	Interior decoration is completely new.	All mentioned items are destroyed by the fire.
R E S T O R A T I O N	**Article 9** Restoration as s specialized operation must stop at the point where conjecture begins and any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp.	No new works	New works are not clear in some parts.	New works are clear.	New works are clear.
	Article 10 Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction.	Traditional technique for conservation and restoration	Modern technique for new construction Traditional technique for conservation and restoration	Traditional technique for conservation and restoration	Modern technique for construction and conservation
	Article 11 The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration.	Unity of style is prior.	Unity of style is prior.	Unity of style is prior.	Unity of style is prior.
	Article 12 Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original.	–	–	–	Replacements are recognizable and done in a suitable harmony.
	Article 13 Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.	No additions	Major additions are in a suitable harmony with the traditional setting.	The existing rooftop addition is not recommended for this setting.	Additions are in a suitable harmony with the traditional setting.

4.4.7 Evaluation of the Case Studies According to the Burra Charter

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS in 1979 at Burra, South Australia. The Burra Charter prepared a set of principles for those who are the decision makers about the places of cultural significance. Some fundamental definitions are listed as below according to the first article of the Burra Charter that understanding them is essential for all the participants of a conservation practice:

• Cultural significance means aesthetic, historic, scientific, social or spiritual value for the past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

• Conservation means all the processes of looking after a place so as to retain its cultural significance

(URL 3)

This charter includes 34 articles involving definitions, conservation principles, processes and practices that are fully written in Appendix C.

Here the conservation of case studies is evaluated and considered in the following table which involves the specific articles of the Burra Charter.

Table 11. Evaluation of the Case Studies According to the Burra Charter

Case Studies	Case1. Fahadan Hotel	Case2. Moshir Hotel	Case3. Dersaadet Hotel	Case4. LesOttomans Hotel
P R A C T I C E S				
Conservation Cultural Significance of the building is retained by the processes of looking after of it.	✓	✓	✓	✓
Preservation The building is maintained in its existing state and its deterioration in retarded.	✓	✓	✓	✓
Maintenance The protective care of the building and its setting is continues.	✓	✓	✓	✓
Adaptation The building is changed for the new purpose.	Hospitality and tourism purpose	Hospitality and tourism purpose	Hospitality and tourism purpose	Hospitality and tourism purpose
Repair The building is returned to a known earlier state.	Restoration without the introduction of new materials	Reconstruction and Restoration with the introduction of new materials in some parts (underground floor - laundry and housekeeping area)	Reconstruction with the introduction of new materials in interior and exterior	Reconstruction and Restoration with the introduction of new materials in some parts (underground floor - offices)
F E A T U R E S				
Cultural Significance	Historically and Architecturally	Historically and Architecturally	Historically and Architecturally	Historically and Architecturally
Compatible Use The use which respects the cultural significance of the building.	Hotel Museum	Hotel Garden	Hotel (Boutique Hotel)	Hotel and Spa (All Suites Hotel)
Use Functions that may occur in the building.	- Tourist accommodation - Public museum and cafe - Conference	- Tourist accommodation - Public restaurant, cafe and gallery - Conference and celebration	- Tourist accommodation and food service	- Tourist accommodation - Public restaurant and cafe - Wellness, spa and swimming services - Celebration and conference - Entertainment
Setting Extended environment as a distinctive character.	–	Existing courtyard	–	Existing courtyard
Related Place The place which contributes to the cultural significance of the building. (the nearest place)	Figure 63. Historic Iskandar Prison Yazd, Iran (URL 5)	Figure 64. Historic Dolat Abad Garden Yazd, Iran (URL 5)	Figure 65. Ottoman House Istanbul, Turkey (URL 5)	Figure 66. Ciragan Palace Istanbul, Turkey (URL 5)
Meaning (what the building expresses to people)	The identity of Iranian house is expressed by clear features: - garden and water design (central courtyard, central pool) - introversion in Iranian house -moderating the intense daylight by colorful pieces of glass - using local functional elements like badgir and sardab	The identity of Iranian garden is expressed by clear features: - observance of symmetry and proportion in landscape design - garden and water design (central pool, water flow) - introversion in Iranian garden	The identity of Ottoman house in Turkey is expressed by clear features: - wood as the main material - more extroversion and stories in the late Ottoman era	The identity of Ottoman mansion in Turkey is expressed by clear features: - stretch of mansions along the coastline - bright wooden facades - garden and water architecture (courtyard, fountain)

4.4.8 Evaluating the New Additions of the Case Studies According to the National Park Service

According to the National Park Service which contributes with many partners all around the world, new additions to historic buildings should follow some specific principles and standards that are explained in Chapter3. Here in this part, Moshir Garden Hotel, Dersaadet Hotel and Les Ottomans Hotel which have already new additions are evaluated individually due to the Standard 9 and Standard 10 of Standards for Rehabilitation introduced by the National Park Service to consider the compatibility between their old and new structures.
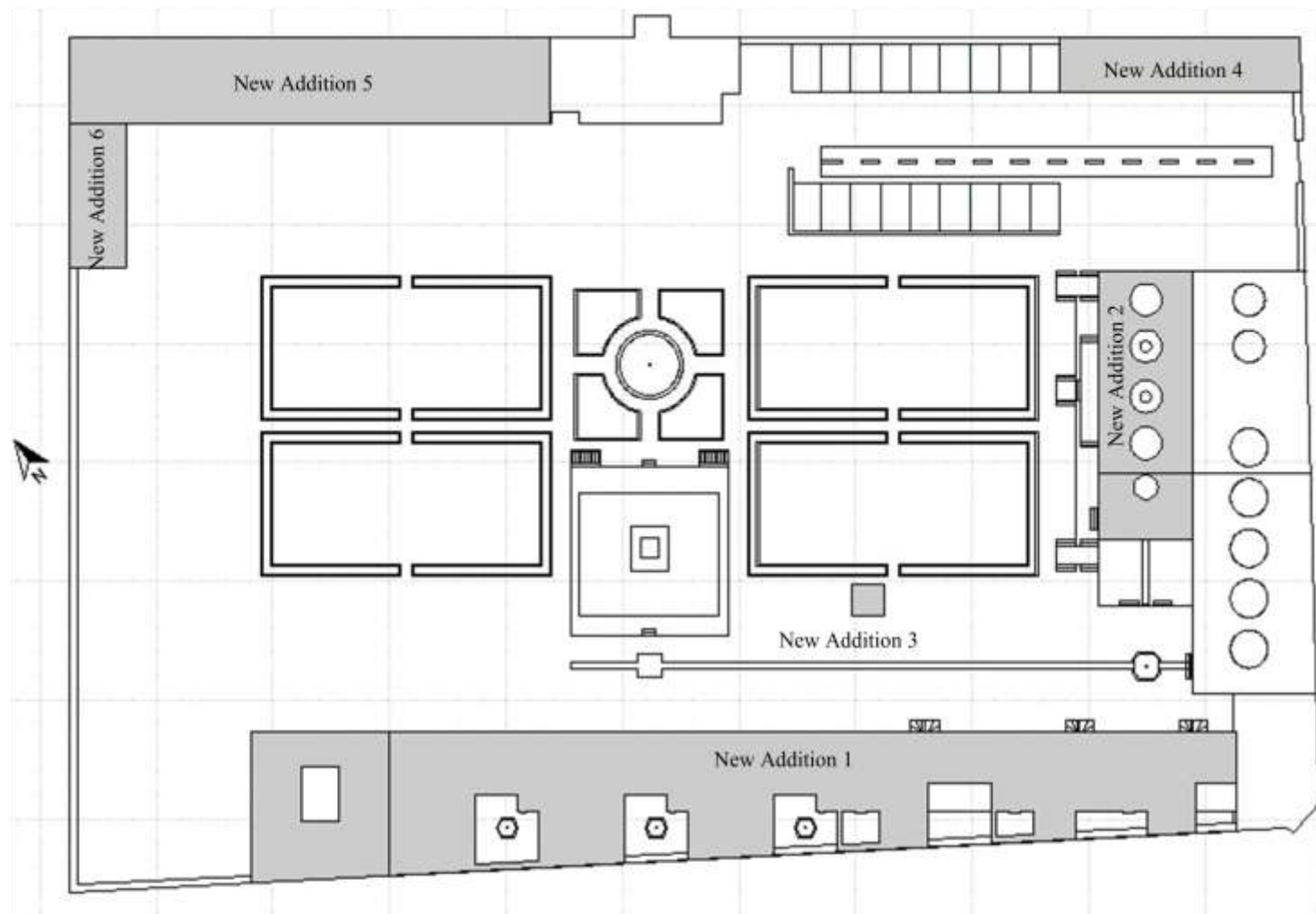
Figure 67. New Additions. Moshir Garden Hotel

New Addition 5

New Addition 4

New Addition 6

New Addition 2

New Addition 3

New Addition 1

New Addition 1
Rooms. Inner and Outer views.

New Addition 2
Restaurant.

New Addition 3
Handcraft Shop.

Evaluation of the New Additions
According to the National Park Service
Case2. Moshir Garden Hotel

Standard 9

New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

✓ The external facade of the addition 1 is differentiated while compatible with the historic building and it has the least joint area with the historic structure.

✗ The addition 2 is not recognizable from the historic building, but it contributes to the whole integrity of the property.

✗ The addition 3 is not compatible with the historic building due to its form and material which are totally different from the major style.

Standard 10

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

✓ All additions except the addition 2 are able to be removed in the future without damaging the integrity of the historic building, as the addition 2 has the most joint area with the historic structure, although the addition 1 also occupies a vast area.

Addition Type (Misirlisoy, 2011)

Attached	Additions 1,2 (attached)
Old New	Additions 4,5,6 (under construction)
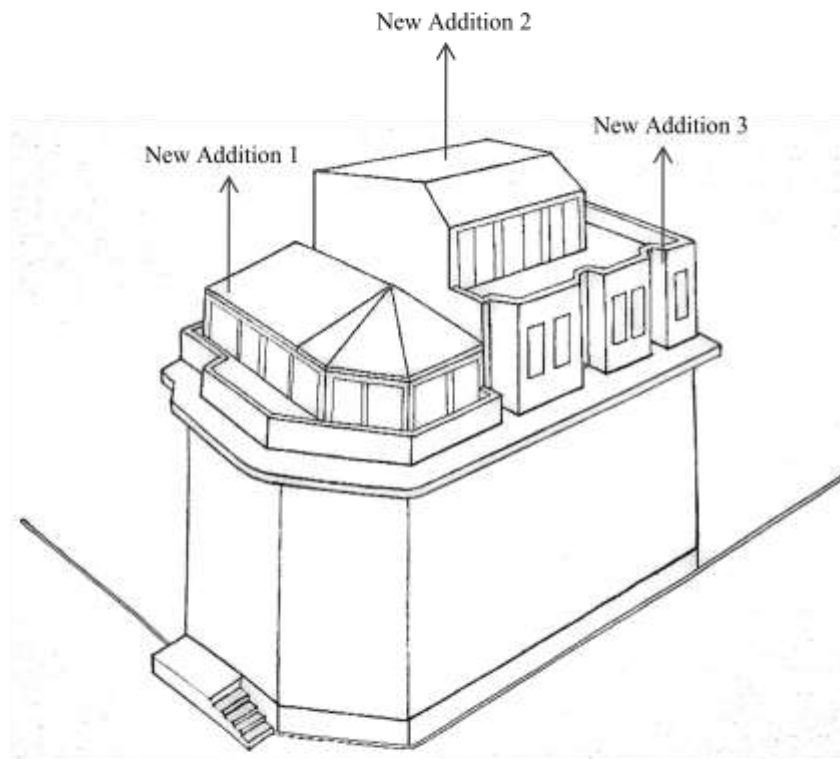
Figure 68. New Additions. Dersaadet Hotel

New Addition 1

New Addition 2

New Addition 3

New Addition 2
Restaurant.

Evaluation of the New Additions
According to the National Park Service
Case3. Dersaadet Hotel

Standard 9

New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

✖ The historic building is 3-4 stories, so the rooftop addition is not recommended for this case.

✖ The addition completely eliminated the sloped roof which is one of the main architectural features of an Ottoman house .

✔ In terms of the form and material, the rooftop addition is compatible with the historic building.

✖ The rooftop addition is more than one story and does not follow the principle of minimal visibility, whereas the historic building is highly visible itself.

Standard 10

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

✔ The rooftop addition is able to be removed in the future without a major damage to the integrity of the historic building.

Addition Type (Misirlisoy, 2011)

Rooftop	Addition 1,2,3 (roof top)
New Old	
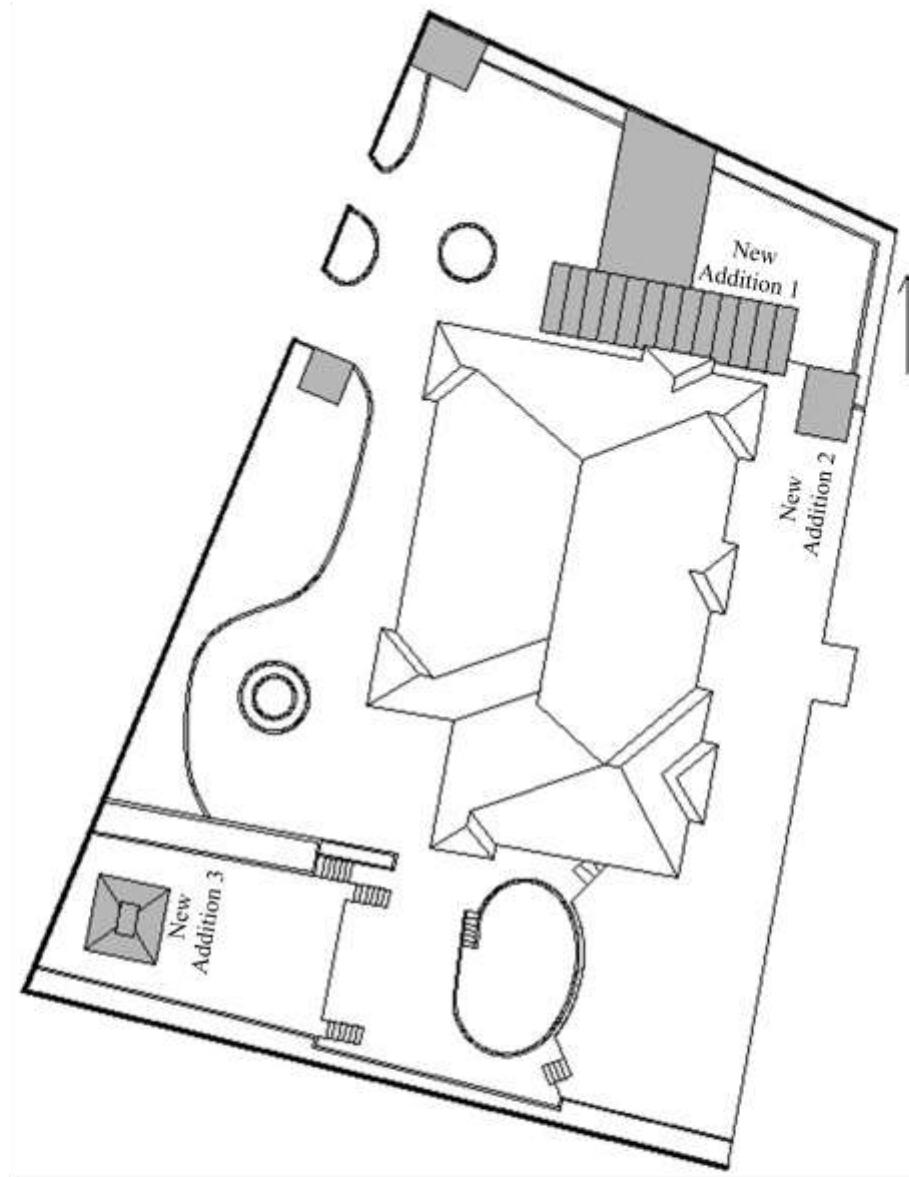
Figure 69. New Additions. Les Ottomans Hotel

New Addition 1
Stores.

New Addition 2
Bar.

New Addition 3
Bar.

Evaluation of the New Additions
According to the National Park Service
Case4. Les Ottomans Hotel

Standard 9

New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

✗ The addition 1 is incompatible with the historic building due to its form and scale.

✓ The additions 2, 3 are differentiated with the historic building, while compatible due to their form and material.

Standard 10

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

✓ All additions are able to be removed in the future without any change or alteration to the integrity of the historic building.

Addition Type (Misirlisoy, 2011)

Attached	Addition 1 (attached)
Old / New	

4.4.9 Evaluation of the Case Studies According to Daniel Harris

The researches done by Daniel Harris show that considering some basic principles are important in decision making for allocating the particular purpose of hotel to a historic building according to the smart hotel management strategies and the experiences of powerful and successful hoteliers which are explained in Chapter3. Here in this part, the case studies are evaluated in the following table to clarify if they meet the basic necessities of a reused historic building as hotel or not, by considering decisive factors such as:

- location
- original purpose
- room types
- distributed structural load
- overall area

Table 12. Evaluation of the Case Studies According to Daniel Harris

Case Studies Considerable Factors in Reusing Historic Buildings as Hotels	Case1. Fahadan Hotel	Case2. Moshir Hotel	Case3. Dersaadet Hotel	Case4. LesOttomans Hotel
Location of the historic building	✓ The building is located in the core of Fahadan historic district. Possibilities: • walking in the historic environment • visiting historic buildings such as Alexander Prison, Yazd Art House, Traditional Textile House, Reused Korosh Hotel, Kabir Jame Mosque and etc.	✗ The building is located in the margin of downtown.	✓ The building is located very close to the most significant landmarks of the city. Possibilities: • walking in the historic environment • visiting historic buildings such as Topkapi Palace, Hagia Sophia Mosque, Blue Mosque and etc	✗ The building is located in the margin of downtown.
Original purpose of the historic building	✓ The building is originally a house. Some suitable interior spaces: • defined entrance spaces • rooms and corridors • central courtyard/inner courtyards • halls	✓ The building is originally a courtyard mansion. Some suitable interior spaces: • defined entrance spaces • various halls • rooms and corridors	✓ The building is originally a house. Some suitable interior spaces: ✗ lack of rooms and stores	✓ The building is originally a courtyard mansion. Some suitable interior spaces: • defined entrance spaces • various halls and salons • large rooms and corridors
Room types of the historic building	✓ well-defined spaces as reception and lobby ✓ a high ceiling hall on the ground floor ✓ more than 20 rooms suitable for using as bedrooms	✓ well-defined spaces as reception and lobby ✓ two high ceiling halls ✓ a large central villa suitable for using as suites ✓ a historic bathroom ✓ stores ✗ most of existing rooms are completely damaged	✓ a desired space for staircase and elevator ✗ lack of enough rooms ✗ lack of high ceiling halls	✓ well-defined spaces as reception and lobby ✓ high ceiling halls and salons ✓ underground stores ✓ more than 10 large rooms suitable for using as bedrooms
Distributed structural load of the historic building	Structural check is done by Yazd Moshir Group.	Structural check is done by Yazd Moshir Group.	Structural check is done by Aytekin Topcu And Assistants.	Structural check is done by Unit Structure Group.
Overall area of the historic building	✗ The overall area of the building is less than 900sqm.	✓ The overall area of the garden is more than 13000sqm.	✗ The overall area of the building is less than 900sqm.	✓ The overall area of the garden is more than 4000sqm.

Chapter5

FINDINGS AND CONCLUSION

5.1 General Findings

Architectural works are the physical expressions of a nation's identity, history and culture. Recently the trend to request locality and identity has been increased as the awareness of unrepeatable unique sense and flavor of even architectural ruins has been shifted and all of these are led to emerging some movements which contribute to protect and conserve historic buildings as heritage. Conservation used to be applied to the groups of buildings, but today the significance of an individual historic building is clear and is considered as a factor for its adaption and reuse. Most of historic buildings are not able to be reused without transformations and this is the task of architects and conservators who should try to redesign historic buildings for new purposes by a creative thinking and making correct decisions to protect and maintain their identity and distinctive architectural features.

There are certain principles, guidelines and standards which can help conservators and generally decision makers to redesign and reuse historic buildings. Although there are some differences in working areas in different countries, but the goal of protecting authenticity and cultural significance of architectural heritage is common in all societies as the most well-known international charters for conservation such as the Venice Charter, the Nara Document on Authenticity and the Burra charter focus on this issue, moreover, saving the cultural identity is important for every

community. Additionally, the social and economic life of communities move into a positive direction with conservation works in existing fabrics that brings dynamism and vitality especially in historic environments, but doing such these projects needs careful considerations because conservation and reuse have both positive and negative effects on historic environments and local people, nevertheless, the negative effects are able to be controlled by an appropriate management.

Redesigning a historic building for a new purpose is a worthy challenge while adding various layers and details to make it more unique and charming in terms of identity, although the combination of 'old' and 'new' is both structurally and aesthetically matters for a redesign plan. New works of conservation and restoration may even eliminate the entire identity of a historic structure or they can renew its faded significance and value and this is up to the decisions made for its new interpretation.

Allocating a new purpose to a historic building must be based on its existing conditions such as location, interior spaces, overall area and other decisive factors for its reuse, rather than for the investors' or owners' profits and financial goals. The redesign plan which is essential for reusing most historic buildings must meet the international principles and standards. In some cases, locating new additions is acceptable due to the existing conditions of historic buildings, but they also must be designed in a manner that contribute to protect and retain their character which is possible only by regarding the specific recommended standards for new additions to historic buildings to safeguard their authenticity and cultural significance.

UNESCO, ICOMOS, international charters, principles and standards emphasize on considering the view of public and their participation in conservation and other

practices related to historic monuments and sites, therefore, according to the new purpose of a property, its new interpretation must be managed. People see authenticity in continuation of traditions, rather than in authentic materials, so if historic buildings are reused for tourism or similar purposes which make them as the central point of people's attention and the destination for their increasing trend towards locality and identity, it is greatly recommended to save and maintain their traditional functional elements, as well as improving and upgrading the essential new needs for safety and comfort. Moreover, this is a positive point mentioned by researches that people's understanding of cultural significance is close to the experts' views and they value if they observe and realize that conservation and redesign plans are undertaken due to the particular principles and standards.

Overall, harmony and compatibility between old and new, minimal intervention and reversibility are the major issues which must be regarded in new interpretation of historic buildings according to the literature reviews of this study, international charters and standards and evaluation of the case studies. This is also particularly important to clarify the new works with a contemporary stamp and design them compatible while differentiated with the historic parts of a property to prevent making fake authenticity for its visitors and users and to value the property itself.

5.2 Findings about the Case Studies

According to the case studies evaluation that is done based on the principles of the Athens Charter, the Venice Charter and the Burra Charter, it can be realized that there are some missing points in their conservation and restoration such as clarifying the new works in terms of material in Fahadan Hotel, some new works in terms of form in Les Ottomans Hotel and the styles of all periods in Moshir Hotel. Moreover,

some of the case studies still lack the handicap accessibility and escape stairs which are emphasized for reusing historic buildings. Although the case studies are reused houses and the new purpose as hotel seems to be compatible with their existing conditions, but some of them do not meet the suitable factors for this specific aim such as Dersaadet Hotel which its overall area is indeed very low. On the other hand, Moshir Hotel and Les Ottomans Hotel are built in vast gardens, so the designers could use their large areas more sufficiently, but this is notable that saving the spaces allocated for traditional functions in these two case studies such as sardab and badgir room in Fahadan Hotel and also drinking cellar in Les Ottomans Hotel is appreciated as they emphasize on authenticity of the building in people's view, especially due to tourism purposes. By considering the new additions of the case studies, it is clear that in all cases, standards for new additions are not regarded in the best manner as some of them are compatible but not differentiated with the historic building (addition2 in Moshir Hotel) and some others are totally incompatible (addition3 in Moshir Hotel and addition 1 in Les Ottomans Hotel).

Due to the evaluation, it can be concluded that allocating a new purpose to a historic building needs a careful consideration and a comprehensive study on the existing conditions of its structure and in the next step, redesigning the property and its new additions also must be done based on the standards to contribute to protect the cultural significance of the building.

5.3 Further Study

Built environments such as historic houses, mansions, palaces, castles and industrial sites are probably the most certain manifestations of heritage and the most favorite destinations of heritage tourism (Chhabra, Healy, Sills, 2003). This is a fact that can

be considered as a basis for sustainability developments especially in historic environments. A heritage property gives a sense of belongingness to the local people who live in its environment and expresses their culture and identity and this intangible relation should be protected.

Reused heritage buildings are more appreciated to be the places for socio-cultural activities with the participation of local people. Such these buildings should play an effective role in people's contemporary daily life to claim that sustainability is brought to the environment by reuse. Valuable historic buildings are often located in close proximity to each other in most historic environments due to the old models of urban planning, therefore, if an individual historic building is not able to answer different needs of public, a complex of historic buildings can be designed by a creative redesign plan for its transformations, extensions and additions to face new purposes and functions by respecting to their authenticity and cultural significance.

This is also appreciated to combine new structures with the historic ones to create a sense of vitality in the complex. Historic buildings should be in a fine harmony with new additions which are expected to add different layers to the whole complex to be more attractive to its visitors and users.

This research is targeted to be continued by studying on the redesign of historic complexes instead of an individual building which can be useful for the local people of its environment and be a destination for tourists also. Additionally, sustainability issues are expected to be discussed in details moreover to the topic of conservation as sustainability is a significant matter especially when it comes to complexes in an urban scale.

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Abbasi Hotel

Athens Charter

Burra Charter

Dersaadet Hotel

Fahadan Hotel

Golshan Hotel

Iran Administration of Cultural Heritage

Istanbul Metropolitan Municipality

Les Ottomans Hotel

Mehr Chain Hotels Group

Moshir Hotel

Municipality of Yazd

Nara Document

National Park Service. U S Department of the Interiors

Turkey Ministry of Cultural and Tourism

Venice Charter

Yazd Cultural Heritage Administration

APPENDIX

Appendix A. The Athens Charter

Adopted at the First International Congress of Architects and Technicians of

Historic Monuments, Athens 1931

At the Congress in Athens the following seven main resolutions were made and called "Carta del Restauro":

1. International organizations for Restoration on operational and advisory levels are to be established.

2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures.

3. Problems of preservation of historic sites are to be solved by legislation at national level for all countries.

4. Excavated sites which are not subject to immediate restoration should be reburied for protection.

5. Modern techniques and materials may be used in restoration work.

6. Historical sites are to be given strict custodial protection.

7. Attention should be given to the protection of areas surrounding historic sites.

General Conclusions of the Athens Conference

I. -- DOCTRINES. GENERAL PRINCIPLES.

The Conference heard the statement of the general principles and doctrines relating to the protection of monuments.

Whatever may be the variety of concrete cases, each of which are open to a different solution, the Conference noted that there predominates in the different countries

represented a general tendency to abandon restorations in toto and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.

When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character.

II. -- ADMINISTRATIVE AND LEGISLATIVE MEASURES REGARDING HISTORICAL MONUMENTS

The Conference heard the statement of legislative measures devised to protect monuments of artistic, historic or scientific interest and belonging to the different countries.

It unanimously approved the general tendency which, in this connection, recognises a certain right of the community in regard to private ownership.

It noted that the differences existing between these legislative measures were due to the difficulty of reconciling public law with the rights of individuals.

Consequently, while approving the general tendency of these measures, the Conference is of opinion that they should be in keeping with local circumstances and with the trend of public opinion, so that the least possible opposition may be encountered, due allowance being made for the sacrifices which the owners of property may be called upon to make in the general interest.

It recommends that the public authorities in each country be empowered to take conservatory measures in cases of emergency.

It earnestly hopes that the International Museums Office will publish a repertory and a comparative table of the legislative measures in force in the different countries and that this information will be kept up to date.

III. -- AESTHETIC ENHANCEMENT OF ANCIENT MONUMENTS.

The Conference recommends that, in the construction of buildings, the character and external aspect of the cities in which they are to be erected should be respected, especially in the neighborhood of ancient monuments, where the surroundings should be given special consideration. Even certain groupings and certain particularly picturesque perspective treatment should be preserved.

A study should also be made of the ornamental vegetation most suited to certain monuments or groups of monuments from the point of view of preserving their ancient character. It specially recommends the suppression of all forms of publicity, of the erection of unsightly telegraph poles and the exclusion of all noisy factories and even of tall shafts in the neighborhood of artistic and historic monuments.

IV. -- RESTORATION OF MONUMENTS.

The experts heard various communications concerning the use of modern materials for the consolidation of ancient monuments. They approved the judicious use of all the resources at the disposal of modern technique and more especially of reinforced concrete.

They specified that this work of consolidation should whenever possible be concealed in order that the aspect and character of the restored monument may be preserved.

They recommended their adoption more particularly in cases where their use makes it possible to avoid the dangers of dismantling and reinstating the portions to be preserved.

V. -- THE DETERIORATION OF ANCIENT MONUMENTS.

The Conference noted that, in the conditions of present day life, monuments throughout the world were being threatened to an ever-increasing degree by atmospheric agents.

Apart from the customary precautions and the methods successfully applied in the preservation of monumental statuary in current practice, it was impossible, in view of the complexity of cases and with the knowledge at present available, to formulate any general rules.

The Conference recommends:

1. That, in each country, the architects and curators of monuments should collaborate with specialists in the physical, chemical, and natural sciences with a view to determining the methods to be adopted in specific cases;

2. That the International Museums Office should keep itself informed of the work being done in each country in this field and that mention should be made thereof in the publications of the Office.

With regard to the preservation of monumental sculpture, the Conference is of opinion that the removal of works of art from the surroundings for which they were designed is, in principle, to be discouraged. It recommends, by way of precaution, the preservation of original models whenever these still exist or if this proves impossible, the taking of casts.

VI. -- THE TECHNIQUE of CONSERVATION.

The Conference is gratified to note that the principles and technical considerations set forth in the different detailed communications are inspired by the same idea, namely:

In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognizable. When the preservation of ruins brought to light in the course of excavations is found to be impossible, the Conference recommends that they be buried, accurate records being of course taken before filling-in operations are undertaken.

It should be unnecessary to mention that the technical work undertaken in connection with the excavation and preservation of ancient monuments calls for close collaboration between the archaeologist and the architect.

With regard to other monuments, the experts unanimously agreed that, before any consolidation or partial restoration is undertaken, a thorough analysis should be made of the defects and the nature of the decay of these monuments. They recognised that each case needed to be treated individually.

VII. -- THE CONSERVATION OF MONUMENTS AND INTERNATIONAL COLLABORATION.

a) Technical and moral co-operation.

The Conference, convinced that the question of the conservation of the artistic and archaeological property of mankind is one that interests the community of the States, which are wardens of civilization,

Hopes that the States, acting in the spirit of the Covenant of the League of Nations, will collaborate with each other on an ever-increasing scale and in a more concrete manner with a view to furthering the preservation of artistic and historic monuments;

Considers it highly desirable that qualified institutions and associations should, without in any manner whatsoever prejudicing international public law, be given an opportunity of manifesting their interest in the protection of works of art in which civilisation has been expressed to the highest degree and which would seem to be threatened with destruction;

Expresses the wish that requests to attain this end, submitted to the Intellectual Co-operation Organisation of the League of Nations, be recommended to the earnest attention of the States.

It will be for the International Committee on Intellectual Co-operation, after an enquiry conducted by the International Museums Office and after having collected all relevant information, more particularly from the National Committee on Intellectual Co-operation concerned, to express an opinion on the expediency of the steps to be taken and on the procedure to be followed in each individual case.

The members of the Conference, after having visited in the course of their deliberations and during the study cruise which they were able to make on this occasion, a number of excavation sites and ancient Greek monuments, unanimously paid a tribute to the Greek Government, which, for many years past, has been itself responsible for extensive works and, at the same time, has accepted the collaboration of archaeologists and experts from every country. The members of the Conference there saw an example of activity which can but contribute to the realization of the aims of intellectual co-operation, the need for which manifested itself during their work.

b) The role of education in the respect of monuments.

The Conference, firmly convinced that the best guarantee in the matter of the preservation of monuments and works of art derives from the respect and attachment of the peoples themselves;

Considering that these feelings can very largely be promoted by appropriate action on the part of public authorities;

Recommends that educators should urge children and young people to abstain from disfiguring monuments of every description and that they should teach them to take a greater and more general interest in the protection of these concrete testimonies of all ages of civilization.

c) Value of international documentation.

The Conference expresses the wish that:

1. Each country, or the institutions created or recognized competent for this purpose, publish an inventory of ancient monuments, with photographs and explanatory notes;

2. Each country constitute official records which shall contain all documents relating to its historic monuments;

3. Each country deposit copies of its publications on artistic and historic monuments with the International Museums Office;

4. The Office devote a portion of its publications to articles on the general processes and methods employed in the preservation of historic monuments;

5. The Office study the best means of utilizing the information so centralized.

Appendix B. The Venice Charter

INTERNATIONAL CHARTER FOR THE CONSERVATION

AND RESTORATION OF MONUMENTS AND SITES

(THE VENICE CHARTER 1964)

IInd International Congress of Architects and Technicians of Historic

Monuments, Venice, 1964.

Adopted by ICOMOS in 1965.

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity. It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions. By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and UNESCO and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become complex and varied; now the time has come to examine the Charter afresh in order to make a thorough study of the principles involved and to enlarge its scope in a new document. Accordingly, the IInd International Congress of Architects and

Technicians of Historic Monuments, which met in Venice from May 25th to 31st 1964, approved the following text:

DEFINITIONS

Article 1.

The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired significance with the passing of time.

Article 2.

The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

Article 3.

The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

CONSERVATION

Article 4.

It is essential to the conservation of monuments that they be maintained on a permanent basis.

Article 5.

The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that

modifications demanded by a change of function should be envisaged and may be permitted.

Article 6.

The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

Article 7.

A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

Article 8.

Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

RESTORATION

Article 9.

The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

Article 10.

Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

Article 11.

The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

Article 12.

Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

Article 13.

Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

HISTORIC SITES

Article 14.

The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The

work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

EXCAVATIONS

Article 15.

Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956. Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning. All reconstruction work should however be ruled out "a priori". Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

PUBLICATION

Article 16.

In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

Appendix C. The Burra Charter

The Australia ICOMOS Charter for Places of Cultural Significance

Australia ICOMOS Incorporated

International Council on Monuments and Sites

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31 October 2013. The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members. Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. The Charter consists of:

• Definitions Article 1

• Conservation Principles Articles 2–13

• Conservation Processes Articles 14–25

• Conservation Practices Articles 26–34

• The Burra Charter Process flow chart.

The key concepts are included in the Conservation Principles section and these are further developed in the Conservation Processes and Conservation Practice sections. The flow chart explains the Burra Charter Process (Article 6) and is an integral part of the Charter. Explanatory Notes also form part of the Charter. The Charter is self-contained, but aspects of its use and application are further explained, in a series of Australia ICOMOS Practice Notes, in The Illustrated Burra Charter, and in other guiding documents available from the Australia ICOMOS web site: australia.icomos.org.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, Indigenous and historic places with cultural values. The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter, Ask First: a guide to respecting Indigenous heritage places and values and Significance 2.0: a guide to assessing the significance of collections. National and international charters and other doctrine may be relevant. See australia.icomos.org.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious. These

places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity. The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Articles

Article 1. Definitions

For the purposes of this Charter:

1.1 Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

1.2 Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

1.3 Fabric means all the physical material of the place including elements, fixtures, contents and objects.

1.4 Conservation means all the processes of looking after a place so as to retain its cultural significance

1.5 Maintenance means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.

1.6 Preservation means maintaining a place in its existing state and retarding deterioration.

1.7 Restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

1.8 Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

1.9 Adaptation means changing a place to suit the existing use or a proposed use.

1.10 Use means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

1.11 Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

1.12 Setting means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

1.13 Related place means a place that contributes to the cultural significance of another place. 1.14 Related object means an object that contributes to the cultural significance of a place but is not at the place.

1.15 Associations mean the connections that exist between people and a place.

1.16 Meanings denote what a place signifies, indicates, evokes or expresses to people.

1.17 Interpretation means all the ways of presenting the cultural significance of a place.

Conservation Principles

Article 2. Conservation and management

2.1 Places of cultural significance should be conserved.

2.2 The aim of conservation is to retain the cultural significance of a place.

2.3 Conservation is an integral part of good management of places of cultural significance.

2.4 Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a place should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 Conservation should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place.

4.2 Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

5.1 Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of cultural significance may lead to different conservation actions at a place.

Article 6. Burra Charter Process

6.1 The cultural significance of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making

decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.

6.2 Policy for managing a place must be based on an understanding of its cultural significance.

6.3 Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain cultural significance and address other factors may need to be explored.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the use of a place is of cultural significance it should be retained.

7.2 A place should have a compatible use.

Article 8. Setting

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation

is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other elements of places were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 10. Contents

Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that related places and related objects make to the cultural significance of a place.

Article 15. Change

15.1 Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation.

15.2 Changes which reduce cultural significance should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out,

removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to conservation. Maintenance should be undertaken where fabric is of cultural significance and its maintenance is necessary to retain that cultural significance.

Article 17. Preservation

Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

Article 18. Restoration and reconstruction

Restoration and reconstruction should reveal culturally significant aspects of the place.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric.

Article 20. Reconstruction

20.1 Reconstruction is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In some cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place.

20.2 Reconstruction should be identifiable on close inspection or through additional interpretation.

Article 21. Adaptation

21.1 Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.

21.2 Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

Article 23. Retaining or reintroducing use

Retaining, modifying or reintroducing a significant use may be appropriate and preferred forms of conservation.

Article 24. Retaining associations and meanings

24.1 Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant meanings, including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and engagement, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter Process

26.1 Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of cultural significance and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with associations with the place as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the cultural significance of the place. Where appropriate they should also have opportunities to participate in its conservation and management.

26.4 Statements of cultural significance and policy for the place should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

Article 27. Managing change

27.1 The impact of proposed changes, including incremental changes, on the cultural significance of a place should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

27.2 Existing fabric, use, associations and meanings should be adequately recorded before and after any changes are made to the place.

Article 28. Disturbance of fabric

28.1 Disturbance of significant fabric for study, or to obtain evidence, should be minimised. Study of a place by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the conservation of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a place which requires disturbance of the fabric, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a place. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the conservation of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant fabric which has been removed from a place including contents, fixtures and objects, should be catalogued, and protected in accordance with its cultural significance. Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for conservation.