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Conserving / Not Conserving Cultural Heritage by Using

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Abstract

Our neglected heritage faces the risk of destruction after a while. To be able to avoid this, our cultural heritage should be dealt with the sustainable conservation approach. Today, use with new or original functions is recommended as a sustainable conservation approach. However, the use of cultural heritage should be dealt with through an approach in a way that conserves, not exploits them. The aim of the study is to explain adverse use of cultural heritage and the use of them by conserving over the examples. In the extent of the study, it is aimed to determine whether function damages the building, not whether the building provides the functional necessities. In this study from different cities three samples, which are being used with new function or original function has been chosen. The values carried by the samples and the effect of the function on these values were determined. The sample whose values are less or not affected has been used preservingly; the sample whose values were adversely affected was considered as not preserved. It is observed that two of three examples were used by conserving and the other one had problems about conservation. According to this, although the use of cultural heritage in its original function or in new function for sustainable conservation is very crucial, it becomes an ethical problem when the use exploits the cultural heritage beyond conservation purpose.

Keywords: Cultural Heritage; Original Function; New Function; Sustainable Conservation.

Kültürel Mirasın Kullanılarak Korunması/Korunmaması

Özet

Bakımsız kalan miraslarımız belli bir süre sonra, yıkılma tehlikesiyle karşı karşıya kalmaktadır. Bu durumun önüne geçebilmek için kültürel miraslarımızın sürdürülebilir koruma anlayışıyla ele alınması gerekmektedir. Günümüzde sürdürülebilir koruma anlayışı olarak yeni ya da özgün işlevle kullanım önerilmektedir. Ancak kültürel mirasın kullanılması, onları sömüren bir yaklaşımla değil, koruyan bir yaklaşımla ele alınmalıdır. Çalışmanın amacı, kültürel mirasın kötü kullanımını ve korunarak kullanımını örnekler üzerinden açıklamaktır. Çalışma kapsamında, yapının işlevsel gereklilikleri sağlayıp sağlayamadığı değil, işlevin yapıya zarar verip vermediğini tespit etmek hedeflenmektedir. Bu çalışma kapsamında, farklı şehirlerden, özgün ya da yeni işlevle kullanılan üç örnek seçilmiştir. Örneklerin taşıdığı değerler ve işlevin bu değerleri etkileme miktarı belirlenmiştir. Değerleri az ya da hiç etkilenmeyen örnek, korunarak kullanılmış; değerleri olumsuz etkilenen örnek korunamamış olarak kabul edilmiştir. İncelenen üç örnekten ikisi korunarak kullanılmış olup birinde de koruma problemlerinin olduğu gözlemlenmektedir. Buna göre, kültürel mirasın sürdürülebilir korunması için özgün işlevinde ya da yeni işlevinde kullanılması, yapının ayakta kalabilmesi için son derece önemli olmasına rağmen, kullanımın kültürel mirasın sömürmesi durumunda, konu koruma amacının dışına çıkarak etik bir problem haline dönüşmektedir.

Anahtar Kelimeler: Kültürel Miras; Özgün İşlev; Sürdürülebilir Koruma; Yeni İşlev.

1. Introduction

Deprivation of cultural heritage from human warmth brings about neglect. After a certain period of time, our neglected heritages are faced with the danger of collapse. However, the conservation of cultural heritage and its transfer to future generations is a social duty for all of us. Having the awareness of preserving cultural heritage is not enough by itself. It is also necessary to ensure the sustainability of conservation. Ensuring conservation through a sustainable policy can only be achieved by using cultural heritage for a specific purpose.

Continuous maintenance and repair of the cultural heritage used saves them from collapse. If the buildings that have survived from the past to the present are examined, it is seen that the buildings that are used continuously with the original or new function have been standing for centuries. Many other cultural assets such as religious buildings without congregations, abandoned traditional houses, baths, inns, caravanserais, madrasahs have been destroyed as a result of neglect and this destruction is increasing day by day (Ahunbay, 2009). If the destruction increases, the building may collapse. More intensive interventions are also required in densely damaged buildings

that have not yet been demolished. However, as in conservation theories, it is necessary to carry out restoration works with the principle of intervention as little as possible.

The use of cultural heritage with original or new functionality is seen as a solution for ensuring sustainable maintenance and repair. At this point, a balance must be struck between conservation and use. If interventions for use harm the identity and values of cultural heritage, it is possible to say that this function is not suitable (Hussein, 2021; Yıldız & Sahin Guchan, 2018). In addition, these interventions must comply with the principle of reversibility (Kuban, 2000). In the event that these conditions are not met, the use goes beyond the purpose of "conservation by keeping it alive". However, the main purpose of using the building with the original or new function should be to conserve the building.

It is important to provide the appropriate function for the conservation of cultural heritage by keeping it alive. It is necessary to determine whether the function given or will be given to a cultural heritage harms it. This study provides a recommendation for solving this problem.

The subject of this study is not to investigate whether cultural heritage has functional competence. Whether heritage buildings can meet functional needs is a separate matter of study. Within the scope of the study, it is aimed to provide a methodology to determine whether interventions for use harm the values of cultural heritage. In other words, it is aimed to investigate the effect of original or new use on the preservation or non-preservation of heritage buildings.

2. Material and Methods

This study provides a methodology to determine whether interventions resulting from use harm the values of cultural heritage. Three examples from different cities, different periods, evaluated with original or new functionality were selected. The materials of the work are Sivas Archaeological Museum, Iasos Fish Market Museum, Edirne Mezitbey Çukur Bath¹.



Figure 1. On the left is the Entrance Facade of the Sivas Archaeological Museum, on the right is the Interior of the Museum (22.03.2021).

Sivas Archaeological Museum: The Industrial School, which was built in 1896 and opened in 1902, consists of several buildings. The school had ateliers for carpentry, blacksmithing, carpet weaving, etc. The building which is now an archaeological museum was used as a blacksmithing atelier. According to the inscription on the northern facade, this building was built in 1914 (1332). The building, which was used as Sivas Industrial Vocational High School under the Ministry of National Education until 2003, was later restored to be re-functioned as a museum (Bulut, 2019). It was completed in 2009 and converted into the Sivas Archaeological Museum and continues to function the same way today (Pürlü, 2011; Denizli, 1998). The building has a plan scheme close to plan U, which has small extended rooms from the north and south. The building has wide eaves with wooden buttresses, pointed arched windows and arched doors, mouldings combined with casings, and a hipped roof covered with mission tiles. The plinth level, corners, mouldings and casings of the yellow painted walls are made of smooth cut stone. Ground floor is used as entrance hall, security, exhibition hall, director's room, officers' rooms, teahouse, laboratory, toilet; the basement floor is used as warehouse, toilet, technical space; the upper floor is used as officer rooms, library / archive (Figure 1-2).

¹ I owe the people who contributed.

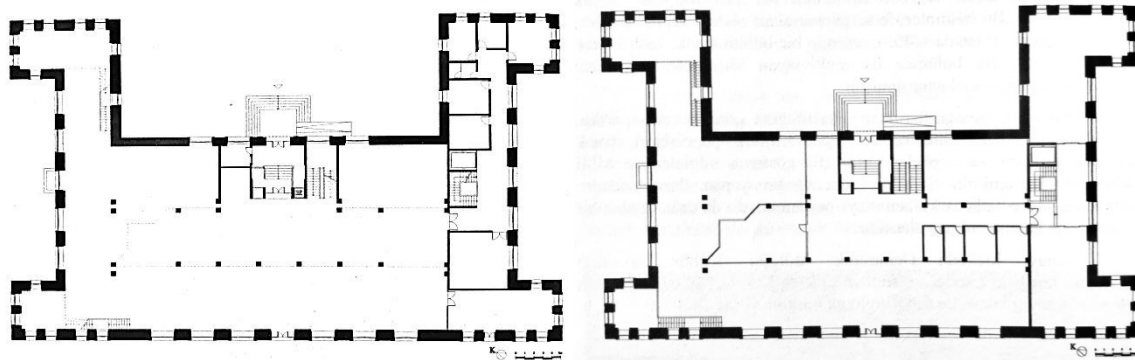


Figure 2. Sivas Archaeological Museum Ground Floor and Upper Floor Plan (Bulut, 2019)

lasos Fish Market Museum: When Italian archaeologists discovered this building in the 20th century; they thought they had found the fish market (macellum) which is mentioned in the book of “Geographika” by Strabon. That's why they called this building "fish market". However, the mausoleum located in the middle of the courtyard of the building gave rise to the idea that it may have been used for another purpose. Yet, today the name of the building is still referred to as the fish market. The function of the building and the date of construction are not fully known; however, the Roman Mausoleum in the middle of the courtyard dates back to the 2nd century AD. The main building, which has a portico plan close to the square, has been used since 1995 as a museum displaying stone artefacts from the Ancient City of lasos (Baldoni, 2004). The building bears the traces of different period restorations. For example, if the masonry is examined, walls are rubble stones in places, pitch-faced stones in places. The vaults are built with raised joints in places. In the restoration, the entrances were raised from the upper elevation of the facade and a wooden gable roof was built on it. The roof is covered with mission tiles. The places where the integration is made are walled with a different material and technique (Figure 3-4).

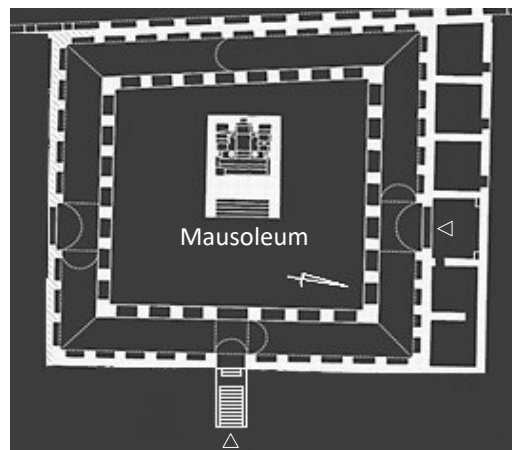


Figure 3. Fish Market Museum's Plan (It is redesigned with the help of Baldoni, 2004).



Figure 4. Photo from the Courtyard of the Fish Market Museum on the Left, Photo from the Exhibition Area on the Right (28.08.2015).

Edirne Mezitbey Çukur Bath: The exact date of the construction of the bathhouse, which was built by Mezit Bey, is not known. Since the period in which Mezit Bey lived was the period of Murad the Second and Mezit Bey was martyred in 1442, it is estimated that the building was built in the early 15th century (Büyükdığın, 1991; Aşut, 2012). It was built as a bathhouse of a complex consisting of a mosque and an imaret (Ayverdi, 1989; Aşut, 2012). The first function of the building was bathhouse and it is still used as a bathhouse today. It was previously owned by the General Directorate of Foundations. Today, the responsibility for maintenance and operation is privately owned. It has a simple plan scheme consisting of changing room, hot room and lukewarm room. The changing room can be accessed through an entrance added afterwards in front of the building. The fact that the walls of the changing room are not at a right angle and that on the plan plane, it overflows at an angle from the axle that forms the outer wall of the bath, suggests that this place may have been built later. This place has 2 floors and the outer walls are made of masonry and plastered, the roof is not made in the form of a dome / vault unlike other spaces, but as a hipped roof (Aşut, 2012). Its windows are in the form of horizontal rectangles, unlike those used in traditional buildings. This reinforces the idea that the place was built later. The interior of this space is completely marble-covered; the space with changing cabins is raised from ground level and made of wood panelling. The spaces, where hot room, lukewarm room, private room and furnace are located, was produced in the almaşık wall technique consisting of smooth cut stone and two rows of bricks (Figure 5-6).

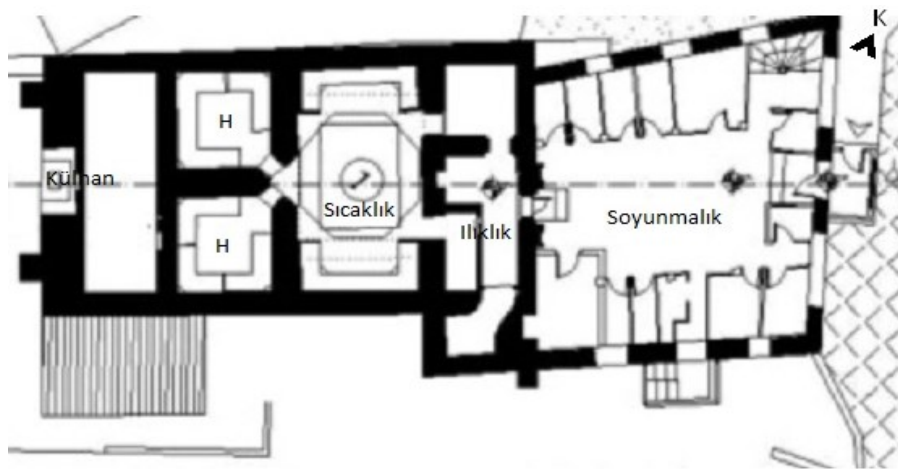


Figure 5. Mezitbey Bath's Plan (Aşut, 2012).



Figure 6. Northwest Wall of Mezitbey Bath on the Left (18.05.2010), Entrance of the Bath in the Middle (18.05.2010), Bath's Changing Room on the Right (Aşut, 2012).

In order to answer the question of whether the cultural heritage is preserved by using it or not, which is also the topic of this study, the following method has been used: The plan features, facade features and details of these three buildings were examined and interventions resulting from the functioning were determined. In addition, the values of these buildings have been determined. 6 common values have been determined as Historical/Age value, evidential value, aesthetic value, technical values, integrity and authenticity (Yaldız and Asatekin, 2016: 334-342; Riegl, 2015: 71-82; Szmelter, 2013:16-45; ICOMOS, 2013: 3-4; Ahunbay, 2009: 28-36; Lockhart, 2008: 27-32; Kuban, 2000: 61-66; ICOMOS, 1994: 46-48; Riegl, 1982: 20-51; Kuban, 1969: 342-343). It is aimed to answer the question of the conservation or non-conservation of cultural heritage by using these interventions' amount of affecting the specified values.

The conservation status of these values and the degree of damage caused by the use of these values are determined by a method called numerical rating scale (scoring rubric) ² (Semerci and Gümüş, 2017: 91-113; Oguzkan, 1974: 153; Anil, 2015:47; Callison, 2000; Moskal, 2000; Popham, 1997; Panadero and Jonsson, 2013:129; Reddy and Andrade, 2010; Halonen et al., 2003; Arter, and McTighe, 2001:5; Wiggins, 1998, p. 153; Brookhart, 1999; Dickinson and Jeffery, 2017; Razaee and Lovorn, 2010; Tobajas et al., 2019; Petkov and Petkova, 2006). Points from 1 to 5 were given to the degree of influence of the interventions on the determined values. Accordingly, a scale is created, with the most (good) preserved value being 5 points and the least preserved value 1 point. In the evaluation, 6-18 points were considered as not preserved and 19-30 points were considered as preserved.

3. Results

The degree of heritage's values which are affected by functional interventions is shown in tabular form. Accordingly, the artistic and technical value of the Sivas Archaeological Museum are the best-preserved values and has a full score. No value in the sample scored 1 (Table 1).

Table 1. The degree of heritage's values which are affected by functional interventions

Values	Sivas Archaeological Museum	Iasos Fish Market Museum	Edirne Mezitbey Çukur Bath
Historical/Age Value	4	3	2
Evidential Value	4	3	2
Aesthetic/ Artistic Value	5	4	2
Technical Value	5	4	2
Integrity	4	3	3
Authenticity	3	3	2
Total Points	25	20	13

In the reuse phase, the mezzanine floor was added to the Sivas Archaeology Museum, and cassette flooring and reinforced concrete columns were made. This application changes the perception of the building for visitors. In terms of interiors, it creates a perception as if you are walking around in a new building. In addition, there are other interventions required by the new function such as plumbing, toilet, kitchen, café.

Although these interventions brought about by the functional change did not affect the aesthetic/ artistic value and technical value of the building, the historical/age value, evidential value and integrity received a score of 4 because they have been affected somewhat. The most affected feature of this building is its authenticity and this criterion has received a score of 3.

The portico area, which is considered as an exhibition area in the Fish Market Museum, has a vaulted top and plastered with cement. The floor of the exhibition area is concreted. A shelf is mounted on the wall to display some stone artifacts.

In the restoration, the masonry work has changed several times. Since there is no language union in the construction technique, the technical value and aesthetic/ artistic value of the building are somewhat affected. For this reason, it received 4 points. Since there are intensive interventions due to integration, the historical/age value, evidential value, integrity and authenticity of the building were affected and these criteria received 3 points each.

The changing room of Edirne Mezitbey Çukur Bath was built as a 2-storey later and was subject to considerable intervention. Although this place is also the entrance space that welcomes the user, it does not evoke a sense of historical building due to reasons such as the floor that emerged later, the excess of new materials, the use of items / stuffs that are not unique to the original building.

Interventions severely affected the historical/age value, evidential value, aesthetic/ artistic value, technical value, authenticity of the building, thus these values were scored as 2. Integrity criterion scored as 3 because it was affected relatively less than other criteria.

4. Discussions and Conclusions

When the findings were evaluated, the values of Sivas Archaeological Museum received a total of 25 points, the values of Iasos Fish Market Museum total of 20 points, and the values of Edirne Mezitbey Çukur Bath received a total score of 13. Edirne Mezitbey Çukur Bath is considered unpreserved as it scores less than 18 points, while Sivas Archaeological Museum and Fish Market Museum are considered preserved. The Sivas Archaeological Museum is relatively better preserved than the Fish Market Museum, although it did not get thirty points.

² It is an adaptation of scoring rubric, which is one of the performance evaluation methods in educational sciences.

In various studies on adaptive reuse/use, the evaluation of the new function given to cultural heritage was made or, whether the cultural heritage can provide the necessities of the function has been researched. Unlike other studies, this study aims to determine whether the use of a cultural heritage with the original function or new function serves the purpose of conservation. The primary purpose of adaptive reuse/use should be conservation and the secondary purpose should be use. Otherwise, applications that exploit the building for use may be encountered. This study answers the question of how to understand whether the use of original or new functionality preserves the values of cultural heritage. With the simple methodology presented in the study, the architect can determine whether the values of cultural heritage are preserved before giving new functionality to a cultural heritage or before updating the original function.

After this study, other researchers can detect "misuses" by examining newly functioning cultural heritage. They may offer one or more new function recommendations for exploited heritage buildings that do not harm their value and take into account the balance of conservation and use. They can create criteria for the selection of functions.

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Conflict of Interests

The Authors declare no conflict of interest.

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