YAŞAR UNIVERSITY

GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

MASTER'S PROGRAM

AN ALTERNAVTIVE APPROACH TO THE

CONSERVATION OF THE SPIRIT OF PLACE:

ART INSTALLATIONS

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ARCHITECTURE

PRESENTATION DATE: 28.08.2019

BORNOVA / İZMİR
AUGUST 2019

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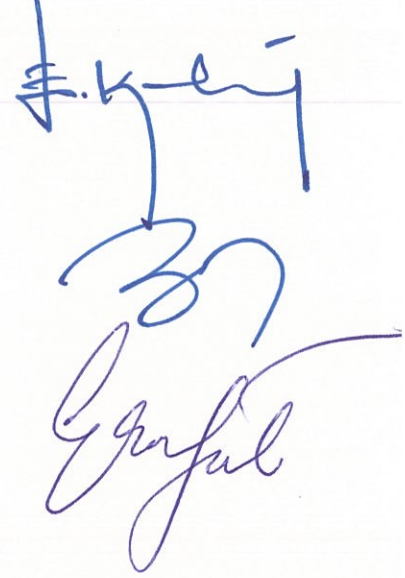
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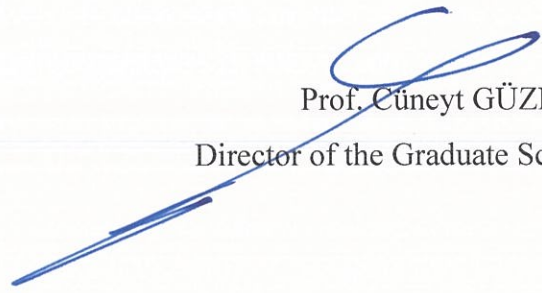
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ABSTRACT

AN ALTERNATIVE APPROACH TO THE CONSERVATION OF THE SPIRIT OF PLACE: ART INSTALLATION

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August 2019

Cultural heritage buildings that have lost their function must be used for their conservation. According to the general principles of the conservation theory, it is appropriate to re-functionalise these buildings with a similar function if their original use is futile. However, it is not always possible to operate with the original or a close function. In this case, it is a necessity to re-functionalise the cultural buildings to be protected in accordance with the requirements of modern life. In order for the buildings to meet these requirements, new interventions should be applied along with the new function. However, these interventions can, in some cases, cause irreversible damage to the tangible and intangible values of the building. While conserving the tangible values of the building is more defined and easier, in the light of the principle decisions, preserving intangible values such as the spirit of place is still one of the current conservation debates.

The aim of this study is to analyze installation as an alternative intervention method for conserving the tangible and intangible values of cultural heritage buildings with lost function. In this context, firstly, the conservation theory's principle decisions were reviewed and contemporary intervention methods applied in re-functionalized buildings were examined. Additionally,these interventions' suitability to the conservation theory and their success in conserving the spirit of place were evaluated. Installation, which is a form of contemporary art, is an alternative method of contemporary intervention due to its relationship with place, and not damaging the building in which it is located. Intervention of structures through art is an example of interdisciplinary participation highlighted at every stage of the conservation theory's intellectual development.

An international literature review has been conducted to understand the contribution of installations to the conservation of the spirit of place. The principle decisions were gathered in a table, under the titles of functional, physical and cultural sustainability. Selected examples of cultural heritage buildings and their installations from around the world and Turkey were evaluated through these decisions. In the evaluation, the contribution of installations to the conservation of the spirit of place was analyzed. As a result, it was found that the installations hosted by cultural heritage buildings contributed to the conservation and maintenance of both tangible values and the spirit of place.

Key Words: the conservation theory, installation, contemporary intervention, the spirit of place, cultural sustainability

ÖZ

YERİN RUHUNUN KORUNMASINDA ALTERNATİF BİR YAKLAŞIM: SANATSAL YERLEŞTİRMELER

Aydın, Begüm Cansu

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Ağustos 2019

İşlevini kaybetmiş kültür mirası yapılarının korunabilmeleri için kullanılmaları gerekmektedir. Koruma kuramının genel ilkelerine göre işlevini kaybetmiş bu yapıların öncelikle özgün işlevleri ile mümkün değil ise yakın bir işlev ile işlevlendirilmesi uygundur. Fakat özgün ya da yakın işlev ile işlevlendirmek her zaman olanaklı olamamaktadır. Bu durumda korunması gerekli kültür varlıklarına çağdaş yaşamın gerekliliklerine uygun yeni işlevler verilmesi zorunluluğu ortaya çıkmaktadır. Yapıların modern yaşamın gereksinimlerini karşılayabilmesi için, yeni işlev beraberinde çağdaş müdahalelerin de uygulanması gerekmektedir. Fakat bu müdahaleler, bazı durumlarda yapının somut ve somut olmayan değerlerine geri dönüşü olmayan hasarlar verebilmektedir. Yapıların taşıdığı somut değerleri korumak ilkesel kararlar ışığında daha tanımlı ve kolay iken, "yerin ruhu" gibi soyut değerleri koruyabilmek hala güncel koruma tartışmalarından biridir.

Bu çalışmanın amacı, işlevini kaybetmiş kültür mirası yapıların somut ve somut olmayan değerlerinin korunmasında, alternatif bir müdahale yöntemi olarak enstalasyonları analiz etmektir. Bu kapsamda öncellikle koruma kuramının ilkesel kararları gözden geçirilerek yeniden işlevlendirilen yapılarda uygulanan çağdaş müdahale yöntemleri incelenmiş ve bu örneklerin koruma kuramına uygunluğu ve yerin ruhunun korunması konusundaki başarısı değerlendirilmiştir. Çağdaş sanatın bir türü olan enstalasyonlar, mekân ile ilişki kurmalarıve konumlandırıldıkları yapıya zarar vermemeleri sebebiyle alternatif bir çağdaş müdahale yöntemidir. Yapılara sanat aracılığı ile müdahale etmek, koruma kuramının düşünsel gelişiminin her aşamasında vurgulanan disiplinler arası katılıma örnek teşkil etmektedir.

Bu kapsamda sonrasında enstalasyonların, yerin ruhunu korumasına katkılarının anlaşılması için bu ilkesel kararlar işlevsel, fiziksel ve kültürel sürdürülebilirlik başlıkları altında toplanmıştır. Dünya ve Türkiye'den seçilen kültür mirası yapılarının ev sahipliği yaptığı enstalasyon örnekleri, bu kararlar üzerinden değerlendirilmiş, enstalasyonların yerin ruhunu korunmasına olan katkıları analiz edilmiştir. Sonuç olarak, kültür mirası yapılarının ev sahipliği yaptığı enstalasyonların hem somut değerlerin, hem de yerin ruhunun korunması ve sürdürülmesine katkıda bulunduğu tespit edilmiştir.

Anahtar Kelimeler: koruma kuramı, enstalasyon, çağdaş müdahale, yerin ruhu, kültürel sürdürülebilirlik

ACKNOWLEDGMENTS

TEXT OF OATH

I declare and honestly confirm that my study, titled "AN ALTERNATIVE APPROACH TO THE CONSERVATION OF THE SPIRIT OF PLACE: ART INSTALLATIONS" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Begüm Cansu Aydın

Signature

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August 28, 2019

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ABBREVIATIONS

ABBREVIATIONS:

COE Council of Europe

UNESCO United Nations Educational, Scientific and Cultural Organization

TICCIH The International Committee for The Conservation of The Industrial Heritage

ICOMOS International Council on Monuments and Sites

CHAPTER 1

INTRODUCTION

The cultural heritage buildings lose their original function over time or become functionally obsolete. Abandoned or inefficiently used structures must be re-functionalized for conservation. Today, there is a large cultural heritage building stock in the world, waiting to be re-functionalized.

The conservation theory has been developing since the 19th century. In the past, only monumental structures were conserved for religious, symbolic and ideological reasons. Today, all the subsurface, surface and underwater witnesses to the civilization journey of mankind, structures, are conserved with their intangible characteristics. The conservation of the spirit of cultural heritage buildings is one of the most debated issues of the conservation theory. Interventions that are produced to re-function cultural heritage buildings, to meet the needs of contemporary life, often harm the original spatial organization and make it difficult to conserve the spirit of place.

Art has also developed simultaneously with the conservation theory, which has been developing since the 19th century. Artistic installations have significant potential for reuse and re-functionalization of the buildings. Over time, artistic installations, which is located in many different building typologies, public places and nature, established a connection with the structures and their surroundings. Consequently, cultural heritage buildings host the installations, and the installations have the potential to be an alternative contemporary intervention.

1.1 Problem Statement and Research Questions

Buildings must first be re-functionalized for conservation. However, the new functioning is expected to be done without damaging the tangible and intangible characteristics of the building. The spirit of place is one of the most important protection components which needs to be transferred to future generations without being harmed. Unconscious re-functionalization causes irreversible damage to the spirit of place.

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On the other hand, there are examples of re-functionalization done with the collaboration of artwork that conserve the spirit of place. For this reason, artistic installations within the cultural heritage buildings constitute an important alternative for the use of the place while conserving it.

Therefore, the hypothesis of this investigation is defined as followed; the adaptive reuse of abandoned heritage buildings with artistic installations provide a redefined from of architectural function in term of adaptive reuse. According to the hypothesis, the research questions are formulated as followed;

1. Is public awareness of the cultural heritage building increasing through the installations?

2. Do the installations hosted by cultural heritage buildings contribute to the re-functioning of the structure?

3. Do the installations harm the characteristics of the cultural heritage building?

4. Do the installations provide for the conservation of the spirit of place as well as the addition of a new spirit?

1.2 Aim and Scope

This thesis aims to investigate the potential of the installation, which is part of the conceptual art, and which generally relates to the structure in which it is located, to become an alternative conservation method for the cultural heritage buildings that have lost their primary functions. Even though there are studies on the contributions of art to the conservation theory, it appears that no research investigated installation art through the conservation theory. With this thesis, both the deficiencies in this field are aimed to be solved and it is intended to prepare the ground for future studies.

Additionally, this study aims to convey art as an interdisciplinary intervention approach to the cultural heritage buildings with lost function, that contributes to the conservation theory.

New places are needed to meet the cultural and artistic needs of the contemporary society. All cultural heritage buildings, that have lost their function and are waiting to be re-functionalized, without any architectural typology, period, country or cultural distinction, carry a potential for the installation art.

1.3 Methodology

The research method of this study is developed to understand if installations are an alternative intervention approach to protect the spirit of place. The installations' suitability to the conservation theory is analyzed. The main focus of this thesis is on qualified and successful installations which have been applied as a contemporary intervention in the cultural heritage buildings that have lost their function.

A qualitative research method was adapted in this thesis, and the study was divided into five sections. In the first part of the study, the aim, the scope and the method of the study are defined. In the second chapter, the spirit of place is defined and the process of its incorporation into the conservation theory is explained. This process is established through the literature of conservation theorists and philosophers. Additionally, the development timeline of the conservation theory is illustrated. In the third chapter, the definition of installation, and how it got included in the art history is given. The method followed in general for these two chapters is literature review. Literature review is to read the relevant sources and compile the findings and inferences obtained after this reading in a certain frame.

In the fourth chapter, which is the basis of the study, the installation artworks of eight cultural heritage buildings are examined. In the first half of the analysis, examples from around the world is presented, while the second half was about examples selected from Turkey. The four examples selected from the world are explained in detail in the light of the data obtained from the source review of history, and architectural features. The four selected examples from Turkey are analysed through two different techniques, literature review and the evaluation of the information about art installations obtained by conducting interviews.

In the fifth part of the study, the fourteen intervention approaches, given at the beginning of the study, were analyzed in terms of their suitability to the conservation theory and conserving the spirit of place.

CHAPTER 2
DEVELOPMENT OF CONSERVATION THEORY AND
CONCEPT OF THE SPIRIT OF PLACE

The concept of conservation, which emerged in the 19th century, has been developed and extended since then. Firstly, preservation was believed to be essential because of the aesthetical pleasantness of old buildings. It is now realized that preserving these buildings is possible only by conserving the tangible and intangible values that have formed them. The collectivity of these tangible and intangible values is termed "the spirit of place" in the literature (ICOMOS, 2008).

This chapter starts with a consecutive order concerning the development of the conservation theory, obtained by various international texts and the views of conservation theorists. Afterwards, the inclusion process of the spirit of place to the conservation theory and term's current definition, in literature, are explained.

This process began with the discussion of the concept of "the place" by architects, architectural historians and philosophers in 1940s. Norberg-Schultz was the first one to use the term "genius loci" to name the intangible values addressed through the concept of "the place". The concept of the spirit of place was incorporated into the conservation theory after its relationship with cultural assets is understood. Although many articles mentioned it by other names, these values have been defined as "the spirit of place" with the 2008 Quebec Declaration.

The preservation of the spirit of place is one of the most current conservation problems. In order to preserve the cultural heritage asset of structures, a necessity of new functions is highlighted at every stage of theoretical progress. The proposed function requires interventions to meet the contemporary spatial needs of the structure. However, the intervention must protect the primary use and the spirit of place while meeting the spatial requirements with the new function.

2.1. Conceptual Development of the Conservation Theory and the Inclusion of the Spirit of Place in It

The concept of the spirit of place is a definition of the Roman period. According to the Romans, every "independent" being has a protective spirit, which they name the genius. This spirit is thought to exist not only in humans but also in structures. The protective spirit of the buildings at that time was called "genius loci" (Norberg-Schultz, 1984, 18). The spirit of place is a definition of the Roman period. According to the Romans, every "independent" being has a protective spirit, which they name the genius. This spirit is thought to exist not only in humans but also in structures. The protective spirit of the buildings at that time was called "genius loci" (Norberg-Schultz, 1984, 18).

Genius loci, as described in Roman times, took a long time to be included in the conservation theory because of its value which needed preservation. Although only the monumental structures were preserved when the conservation theory first emerged, the preservation of cultural heritage has developed afterwards. The beginning of the development of the conservation theory dates back to the 18th century.

Many political, social and economic changes in the world have led many discoveries, trends and theories. One of these changes was the French Revolution that occurred in 1789. The monumental buildings were damaged, and these damaged buildings were not intervened during this time. However, by the 1830s, public awareness of the damaged medieval buildings in France increased, and the architects of the period proposed various approaches for the protection of these structures. Thus, the French Revolution triggered the development process of the conservation theory.

Viollet le Duc, one of the 19th-century conservation theorists, who wanted to regulate the conservation practices of the architects of the time, defined restoration as re-establishment of a non-existent form of a structure at a certain age, but not as preservation, repairment or reconstruction. Opposing Viollet le Duc's style union, in 1849, John Ruskin, the author of The Seven Lamps of Architecture, argued that restoration was the greatest disaster that could happen to a damaged monumental structure. He conveyed this approach by saying that just as it is impossible to revive the dead, it is impossible to repair the structures to their original state by restoration. Camillo Boito, the Italian architect, gathered and compiled the previous approaches

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and published an international statement in 1883. However, the principles of the statement spread around the world after Gustavo Giovannoni adding his thoughts (Ahunbay, 2011, 8-9).

These ideas were discussed by the experts who gathered in Athens in 1931 and the regulation published as a result of this meeting was recorded as the "Athens Charter". As a result, "Carta Del Restauro", the first restoration regulation, has gained a legal status. (Ahunbay, 2011, 8-9). This regulation defines what cultural heritage is and provides information on how buildings should be protected, for the first time. In the Athens Charter, using the buildings without damaging their original qualities for their continuation, respecting their environment, protecting some building clusters and picturesque formations, using contemporary restoration techniques, taking necessary measures for anastylosis in archaeological sites, giving importance to documentation, international cooperation and exchange of information/experience are proposed (ICOMOS, 1931).

Search for the definition of the spirit of place began in the 1940s in architecture, while the above discussions were ongoing in the conservation theory. It is referred to the spirit of place through the notion of "place" by the famous German philosopher Martin Heidegger, who lived between 1889-1776. The philosopher explained the definition of "place" with examples. Heidegger says that the boundaries of the area are drawn in his farmhouse by his daily life practices. Many areas, such as dining tables and altars, are located within the "place" according to the way of living of the inhabitants (Sharr, 2003, 70). For this reason, every "place" has its spirit, as each inhabitant has different traditions and cultural concepts. Residents' lives in the location leave their mark by passing to the building and means of living there. These traces continue in a loop and are continuous. The resettlement of each new inhabitant defines one layer above the previous one(s), and these layers hold memories. To the philosopher, these consecutive structures are workshops of long experience and continuous application (Heidgger, 1971, 161). Thus, the intangible concepts of the building are understood through the traces of its tangible evidence. In other words, the marks of the structure make the intangible values easier to feel.

According to Heidegger, the most important moment for people's acceptance of the existence of "place" is determining the location of its construction in the riverbank. The bridge's location is determined at this moment. Therefore, once the bridge is built,

that location is now defined as the bridge's place for people. "Place" begins to exist and becomes internalized by people through construction (Sharr, 2013, 54-55).

While the concept of "place" was discussed by the scholars of architecture, the Venice Charter, which was considered a turning point for conservation theory, was published in 1964. With this regulation, the concept of building to be protected has been expanded. This regulation states that the assets that need to be protected should not be limited with monumental buildings, but they should include a dwelling and its immediate surroundings in an urban or rural area that witnessed a historical event at a time. The conservation approach is sustainable. For structures that have lost their primary function, they are suggested to be used with a new function to maintain conservation. It is emphasized that re-funconalization should be used primarily for the conservation of the place. With this approach, the importance of re-functionalization was first mentioned within the scope of this regulation (ICOMOS, 1964).

In the European Charter of the Architectural Heritage, the inclusion of cultural heritage conservation has been extended and an integrated conservation approach has been proposed, starting from an urban scale (COE, 1975a). The Amsterdam Declaration also focuses on integrated conservation. It has been mentioned that the cultural heritage includes not only superior structures and environment, but also urban and rural areas of historical and cultural value (COE, 1975b). By this definition, unlike the Venice Charter, the conservation of the structure and its immediate surroundings has become more comprehensive.

In 1976, UNESCO published the "Recommendations on the Conservation of Historic Areas and their Contemporary Roles" text, which emphasized the need to conserve the tangible values of cultural heritage buildings as well as the intangible values. It is mentioned in the text that historical environment has been hosting cultural events for centuries. That is, the cultural activity hosted by the cultural heritage building is defined as a concept that should be conserved as much as the organization of place and environment (UNESCO, 1976). In the Burra Charter, which states that the social features of the building are included in the conservation, and these social features are identified with the cultural importance, which is in the place itself, in its structure, usage, connections, meanings, memory, place and objects (ICOMOS, 1999).

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The Burra Regulation emphasizes the need to preserve the tangible values of cultural heritage buildings as well as the intangible values. Thus, the concept of a structure's intangible values are discussed in the conservation theory. However, in the discipline of architecture, the concept of the spirit of place, which Heidegger tried to explain in the 1940s through the concept of "place", was defined in the 1980s by the Norwegian architectural historian Christian Norberg-Schultz. Noberg-Schultz made Heidegger's ideas more defined and advanced. Norberg-Schultz named the decision of locating the bridge to be constructed, in the bridge example of Heidegger, as the embodiment of this space (Noberg-Schultz, 1971, 6). It is said that after the realization of place, the place has gained a character. He mentions that this character is formed by tangible forms and beings that define the atmosphere and boundaries/form of the place (Noberg-Schultz, 1984, 13-15). Therefore, Noberg-Schultz emphasized that each structure has its own unique character and called this concept "genius loci" which was difficult to name. Thus, in architecture, the tangible and intangible values of structures have been called "genius loci", and the debate on the need to conserve the intangible values of cultural heritage buildings has accelerated in the conservation theory.

Conserving the intangible values of structures is easier while using them with their original function, but this is often not possible and these buildings need to be given a contemporary function. Convention for the Protection of the Architectural Heritage of Europe, published by the COE in 1985, mentions that the new function to be proposed to the heritage building should meet contemporary needs and pursue the importance of public visits, so that the public can access easily to the heritage (COE, 1985).

In the ICOMOS meeting held in Washington in 1987, it was emphasized that when defining a new function, the historical character of the city and its urban area should not be considered separately from the tangible and intangible components defining it. It is stated that contemporary elements compatible with their environment will enrich the urban texture. Moreover, the need of not preventing new designs was expressed (ICOMOS, 1987). Thus, contemporary interventions have been made in order to meet the spatial requirements of the proposed new function.

Hence proposed contemporary interventions do irreversible damage to the structures when they are not made minding the spirit of place, the Nara Document on Authenticity emphasized the need of the conservation of the spirit of place for the first time. The authenticity of the building is determined through the form and design,

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material, usage and function, traditions and techniques, location and environment, meaning (spirit) and emotion, and other internal and external inputs of the building (ICOMOS, 1994).

In 2003, the UNESCO, Convention For The Safeguarding Of The Intangible Cultural Heritage included this type as heritage (UNESCO, 2003). The intangible cultural heritage also constituted the agenda of the ICOMOS gathered in the same year. In the Declaration on Intangible Heritage of Monuments and Sites, it is mentioned that tangible and intangible heritage are always related. The requirements of the convention have been conveyed more extensively. Since intangible heritage is always a complement to tangible heritage, the role of the spirit and meaning of the place in the conservation process is mentioned. In the Kimberley workshop where this paper was produced, it was stated that intangible heritage gives meaning and environmental context to tangible places (ICOMOS, 2003).

2003 was an important year for the diversification and detailed examination of cultural heritage as a concept. Industrial heritage was also examined in the same year. It is understood from the articles in the regulation that the definitions of industrial heritage are discussed through explanations about the intangible cultural heritage in the regulation prepared by TICCIH. Because, in the definition, it is mentioned that the structures built for industrial purposes, structures, tools used in them, the city and landscape on which they are located, and all tangible and intangible concepts are important. Additionally, in the proposed conservation approach of these structures, historic traces should not be forgotten, they should be made public, understanding the significance of social value and transferring it to future generations, the marks must be sustained. Moreover, it is highlighted that the intervention to be applied is the minimal impact and reversible (TICCIH, 2003). In fact, the repeated intervention since the Venice Charter is reversible and the removal of the intervention at any time without damaging the structure is underlined once more in the TICCIH Declaration.

The Xi'an Declaration, published by ICOMOS in 2005, emphasized that cultural heritage should be deducted from its environment. In the paper, it is mentioned that the interaction with the natural environment, unlike the physical and visual aspects of

the environment, includes spiritual activities, customs, traditional activities and other definitions of intangible cultural heritage related to past and present (ICOMOS, 2005).

The idea of preserving the intangible values of a cultural heritage building has been included in many past regulations and declarations. But in 2008 the "Quebec Declaration" was a turning point for the spirit of place of cultural heritage building's. For the first time, the "spirit of place" was included in the conservation literature. In the Declaration, the spirit of place is defined as the totality of all tangible and intangible values that are effective in creating and giving spirit to place. Intangible elements include memories, narratives, legends, stories, written documents, ceremonies, festivals, traditional colours, scents and textures. Tangible elements are sites, structures, roads, landscape. Moreover, it is stated that the spirit of place is variable, it can accommodate many cultures, and therefore, a place may have a few souls. Since the best way to protect it is to keep it in touch with people, it has been mentioned that it contributes to the conservation and development of the spirit of place through interactive communication (ICOMOS, 2008).

From the 19th century to the present day, the ideas and international texts of conservation theorists, philosophers, historians of architecture have been examined (Table 2.1). As a result of this study, it was emphasized that only monumental structures were preserved as cultural assets at the time when the conservation idea first emerged, and today the cultural heritage building should be preserved with its tangible and intangible values. These tangible and intangible values were first discussed in architecture and were named "genius loci".

It was understood that the genius loci which is also owned by cultural heritage buildings, should be preserved. This concept, which was included in the conservation theory with the Quebec Declaration in 2008, is called "the spirit of place". Thus, these values of structures have been included in the literature as the spirit of place, and this concept has been referred to as the spirit of place in the continuation of this thesis.

Table 2.1. Important dates of the development of the conservation theory (Aydın, 2019)

	Important Dates in The World History		Important Dates in The Conservation Theory
1750	Industrial R.	1750	
1789	French R.	1789	
		1814	Violle Le Duc
		1879	John Ruskin
		1883	Boitio + Giovannoni
1914	Start of I.World War	1914	
1918	End of I.World War	1918	
		1931	Athens Charter
		1931	Carte Del Restauro
1939	Start of II.World War	1939	
1945	End of II.World War	1945	
		1964	Venice Charter
		1975	Europen Charter of Architectural Heritage
		1975	Declaration of Amsterdam
		1976	Recommendations on The Conservation of Historical Sites and Contemporary Roles
		1985	Convention for the Protection of the Architectural Heritage of Europe
		1987	Charter For The Conservation of Historic Towns and Urban Areas (Washington Charter)
		1994	The Nara Document on Authenticity
		1999	The Burra Charter
		2003	Convention For The Safeguarding of The Intangible Cultural Heritage
		2003	The Declaration on Intangible Heritage, Monuments and Archaeological Sites
		2003	The Nizhny Tagil Charter for the Industrial Heritage
		2005	The Xi'an Declaration
		2008	The Quebec Declaration

2.2. The Problems in Conservation of the Spirit of Place

Conserving the spirit of place in cultural heritage buildings is one of the contemporary problems of the conservation theory. Keeping the intervention to a minimum ensures the conservation of the building's traces. Today, however, such a conservation approach is only possible for monumental buildings. Monumental structures are the structures where we can feel the spirit of place the most because they are the buildings that we can usually conserve with their original functions and characteristics. Selimiye Mosque, built by Mimar Sinan in Edirne, is an example of these monumental buildings. Completed in 1575, the mosque bears traces of the Ottoman architecture of its time. It has preserved its original function until today. The tangible and intangible values of the mosque are conserved as well (Figure 2.1 and 2.2) (Anon. (a), 2019).

Figure 2.1. Selimiye Mosque in Edirne (Anon. (b), 2019).

Figure 2.2. Selimiye Mosque in Edirne (Anon. (b), 2019).

However, the structures that need to be preserved are not limited to monumental buildings that still have function. When cultural heritage buildings do not serve their function or are not used effectively are re-functionalized, it becomes difficult to conserve "the spirit of place". In buildings that have lost their function, the most appropriate way to conserve the spirit of place is to re-functionalize them to a similar one to their original. Assigning a similar function provides the structure with the least interference. Thus, the structure can serve the new function without harming the original spatial organization.

On the other hand, there are cases where original functions cannot be re-proposed to the building. In this case, it is suggested that cultural heritage buildings are turned into museums to eliminate difficulties that could arise from the new functions (Ahunbay, 2011, 97).

The mansion built by Çakıroğlu Mehmet, built in 1761 in Birgi, is given as an example of this approach, where the tangible and intangible values of the cultural heritage building can be restored and conserved. The building is one of the best examples of Ottoman daily life in Turkish architecture. Additionally, the structure has its own story. Çakıroğlu Mehmet married two ladies. One of the ladies was from Izmir, and the other from Istanbul. To avoid their homesickness, he had two separate rooms' walls painted

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with the views of Izmir and Istanbul. These paintings in the interior of the building provide information about the intangible values of the building (Figure 2.3 and 2.4) (Anon. (c), 2019).

Figure 2.3. Çakırağa Mansion in Birgi, Izmir (Anon. (d), 2019).

Figure 2.4. Çakırağa Mansion in Birgi, Izmir (Anon. (e), 2019).

The structure lost its household, subsequently its function and remained neglected for many years, and then the function of "museum" was given. The building, which conserves its traces, has been an important cultural and traditional source of its time. However, there is a large stock of buildings with similar characteristics in the world and not all of them can be conserved as museums. Consequently, new functions and interventions that do not harm the original qualities need to be investigated.

For example, industrial heritage buildings have been abandoned due to the development of industrial production technologies. These buildings, where the structure and production system are integral, are difficult to convert for another production or human use. However, for conserving the buildings, they have to be re-functionalized without erasing the traces of their industrial spirit. The new function to be proposed will bring along contemporary intervention.

The contemporary intervention, which is inevitable for the conservation of cultural heritage buildings, must protect the trails of the structure on the one hand, and meet the requirements of contemporary life on the other. Thus, these interventions will enable to conserve the spirit of place while the building is being used. Negative examples applied until today has increased the importance of the spirit of place.

According to Thomas Heatherwick, who is tasked with re-functionalizing the industrial heritage silo structure as a contemporary art museum, the role of architects is not to see these buildings as temples. So, architects' duty is transforming the old buildings into a new function, instead of building new ones. In accordance with this discourse, the architect has intervened in the silo building in Cape Town and demolished the main components of the building (Figures 2.5 and 2.6) (Frearson, 2017). These irreversible interventions have erased the old traces of the building.

Figüre 2.5. Thomas Heatherwick's intervention on Zeitz MOCAA silo building (Frearson, 2017).

Figure 2.6. Thomas Heatherwick's intervention on Zeitz MOCAA silo building (Frearson, 2017).

Another intervention in which the new function erases the traces of the structure is the Caixa Forum, where the team of Jacques Herzog and Pierre de Meuron converted an

old powerhouse in Madrid into a museum. From the tangible and intangible values of the building, the architects have conserved only the historic façade. A contrast addition was built to meet the spatial requirements of its new function (Figure 2.7) (Etherington, 2008). To understand that these interventions are done in contemporary addition, the materials used are selected from current materials (Figure 2.8) (Brooker, 2009, 8).

Figure 2.7. Herzog & de Meron's intervention on Caixa Forum
(Lomholt, 2018).

Figure 2.8. Herzog & de Meron's intervention on Caixa Forum
(Lomholt, 2018).

The intervention approaches Heatherwick and Herzog & de Meron applied, damaged the buildings' identity which lost their function. Lost cultural values, by intervention approaches that protect only the façade of cultural heritage buildings, cannot be measured. Therefore, although these approaches ensure the continuity of use, they do not meet the conservation ethics and criteria (ICOMOS, 2003).

The conceptual artist-architect, Gordon Matta-Clark who argued that the building's loss of function was a natural cycle, turned building into an artwork and asked visitors to observe the spirit of place as it is. According to the architect, an abandoned building has lost traces of how the occupant occupied the building. Even a hole in the wall of the place we live in is one of the traces of the past. These marks need to be revealed (Bilir & Usta, 2012, 7).

Matta-Clark brought forward this idea that John Ruskin could not be resurrected and that it was impossible to restore structures to their original state by restoration. Two scholars who argued that cultural heritage buildings should be conserved as they were, opposed restoration practices.

One of the artworks of Matta-Clark, which emphasizes the traces of the building's previous use, is the work he called "Splitting" in 1974. The building, which was formerly a residential building in New Jersey, lost its function and was abandoned by the time the working class left the region. The architect thought that this structure should be exhibited because it carries traces from the working class and American family culture of that period. Therefore, he divided the structure into two parts (Figure 2.9). The purpose of this contemporary intervention was to observe the traces in the structure more easily (Figure 2.10) (Bilir & Usta, 2012, 7-8).
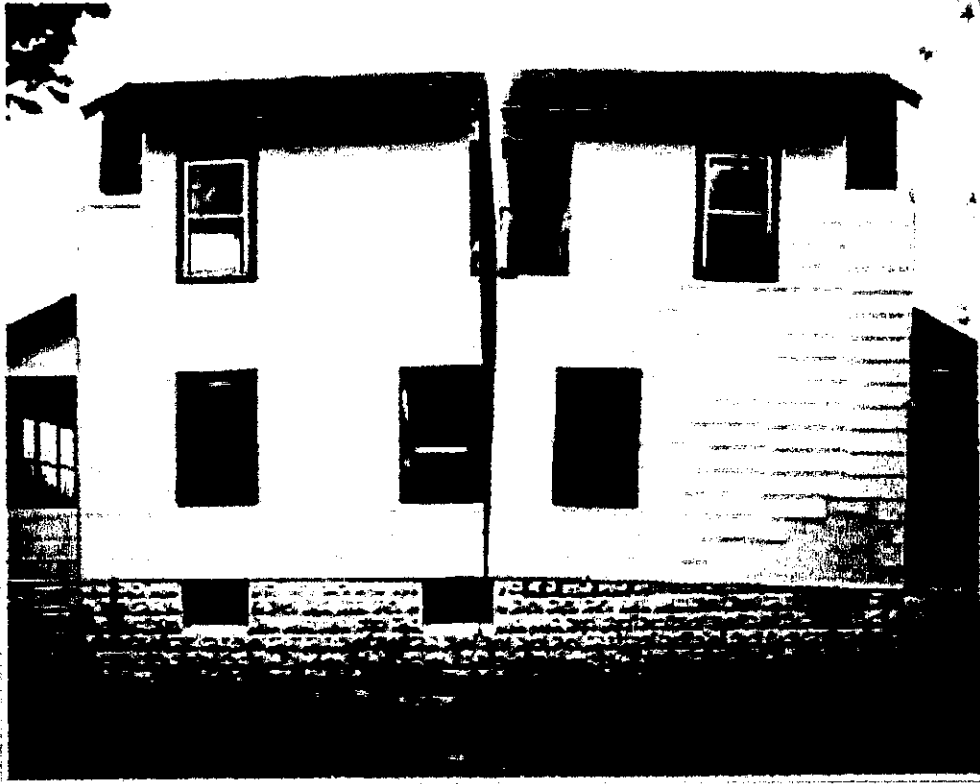
Figure 2.9. Gordon Matta-Clark's intervention on a house (Anon. (e), 2019).
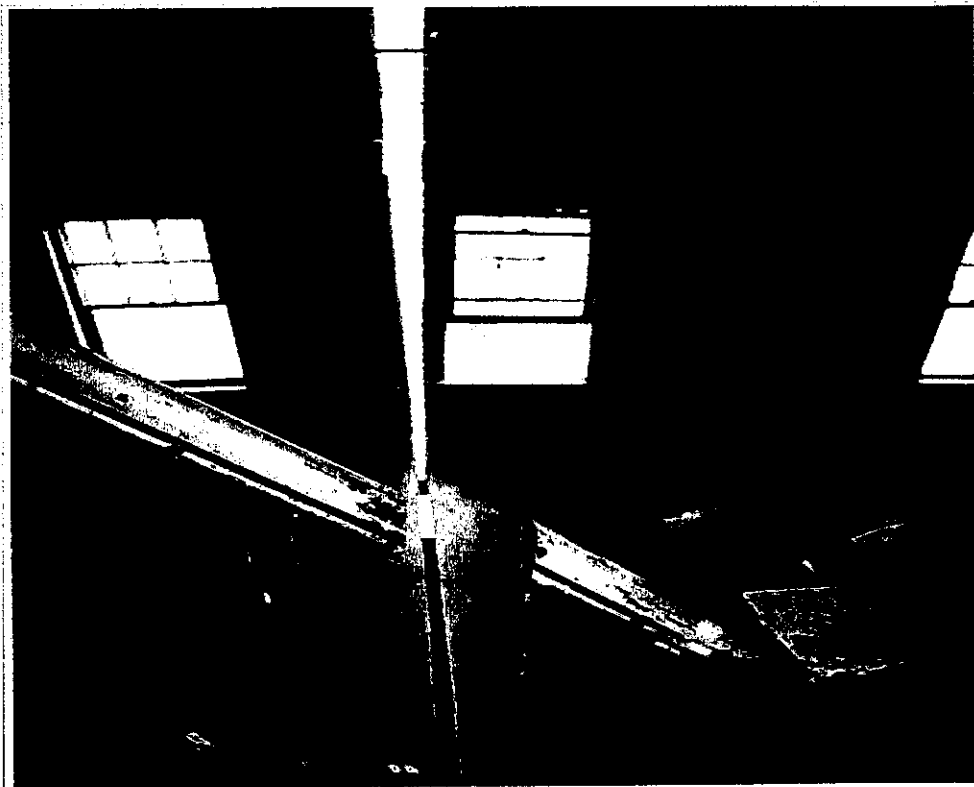
Figure 2.10. Gordon Matta-Clark's intervention on a house (Anon. (g), 2019).

Matta-Clark was disturbed by the restoration and reconstruction approaches of the period. The artist argued that the marks of the building should be conserved and exhibited. In 1975, he intervened the abandoned harbour on the Hudson River with the artwork namely Day's End. He made a hole on the top of the old harbour building to provide sunlight inside the place, so the spots that have never seen the light of day before could be observed by the visitors. According to Matta-Clark, this neglected and abandoned harbour has allowed an artist or anyone to enter the building and turn it into an interesting, attractive and valuable place (Figure 2.11 and 2.12) (Bilir & Usta, 2012, 9). He argued that the structures that have lost their function should be reunited with the city through art.

Figure 2.11. Gordon Matta-Clark's intervention on a port building
(Anon. (h), 2019).

Figure 2.12. Gordon Matta-Clark's intervention on a port building
(Anon. (h), 2019).

In order to preserve the cultural heritage structures which cannot maintain their original functions, new functions should be proposed. Contemporary interventions become necessary to meet the spatial needs of the proposed function. While contemporary interventions ensure a continuous use for the structure, it also makes it difficult to preserve the spirit of place. The relationship between re-functionalization, contemporary intervention and the conservation of the spirit of place was analyzed through the examples given above (Table 2.2).

Table 2.2. Evaluation of cultural heritage structures in second chapter, through re-functionalization, contemporary intervention and conservation of the spirit of place (Aydın, 2019)

Building name	Re-functionalized.	Contemporary intervention was made.	The spirit of place is preserved.
Selimiye Mosque	-	-	+
Çakırağa Mansion	+	-	+
Zeitz MOCAA	+	+	-
Caixia Forum	+	+	-
Splitting	+	+	+
Day's End	+	+	+

As can be seen from the table, the easiest method of preserving the spirit of place is to conserve the buildings with their original functions or to re-function them as a museum as in Selimiye Mosque and Çakırağa Mansion. Thus, contemporary intervention is not necessary, and the spirit of place is conserved.

In the case of Zeitz MOCAA and Caixia Forum, where re-functionalization is necessary for the life-cycle of the structure, contemporary interventions have to meet the requirements of the new function. However, interventions to the Zeitz MOCAA and Caixia Forum do not conserve the spirit of place, as they have lost traces of past.

The structures intervened by Matta-Clark, who transformed the buildings into artworks and displayed the traces of the buildings to visitors, conserved the spirit of place despite the contemporary intervention. Contemporary interventions with an artistic approach to the buildings, he named as "Splitting" and "Day's End", provided the continuity of the spirit of place. However, this approach contradicts the conservation theory, because of irreversible interventions such as cutting and perforating, although it protects the spirit of the place.

In contemporary conservation theory, the intervention that is required to be done to the structure is defined as the least interfering and the most beneficial. It is recommended to remove the intervention from the structure easily and to ensure that the intervention is irreversible. According to examples, which are the contemporary interventions are applied to and the spirit of place is conserved, such as "Splitting" and "Day's End" are examined, it is observed that art comes to the forefront. Besides the contemporary art forms are examined, it is found that the installations, which are temporarily located in the structure, which try to establish a relationship with the place and that maintain the spirit of place, are worth examining.

CHAPTER 3

AN ART FORM CONNECTED TO ITS PLACE; INSTALLATIONS

The classical art movement, which prevailed in the world at the end of the 19th century, has developed until today. Many new art movements have emerged in this development process. The most important factor in the appearance of these art movements is to question the definition of an art object. The transition from classical art, which affirms only painting and sculpture as artistic objects, to conceptual art, which maintains that an idea is an art object alone, has been accomplished. Artistic installation has been established as the art object which establishes a relationship with the place where it is located. This chapter starts with introducing the emerging of installation art in Art History, then explains the development of it in the world and Turkey.

3.1 The Breaking Period of Art and the Emergence of Conceptual Art

Until the end of the 19th century, art remained under the sovereignty of "academic art" which corresponds to the neo-classical and semi-romantic movement. Giorgio Vasari was accepted as the father of this academic art. Vasari thought all of the artists as saints. Thus, the painter or sculptor reaches a divine position only when they can imitate the universe, nature, and human being created perfectly by God (Artun, 2013). For this reason, in classical art, mankind and nature are perfectly depicted (Figure 3.1).

Figure 3.1. A painting by Giorgi Vasari (Anon. (i), 2019).

A new movement emerged against classical art at the end of the 19th century, led by the French painter Gustova Courbet. This moment was named realism. In the Manifesto of Realism, he wrote in 1850, Courbet stated that his main goal was "To make living art ... This is my goal!..". His paintings were not accepted at the Paris World's Fair in 1855, so he opened his pavilion to exhibit his paintings. This was seen as a rebellious act against the authority in the art environment. It has appeared that there was a search for new art approaches and places   (Figure 3.2) (Antmen, 2003, 12-13).

Figure 3.2. A painting by Gustova Courbet (Anon. (j), 2019).

The withdrawal of the stereotypes in art did not occur only in painting but also in sculpture, and other traditional art forms. Auguste Rodin was one of the pioneers of this change in sculpture. Like Courbet, Rodin, who went beyond the rules of art imposed by the academy, and underlined realism in his sculptures. His most famous work, "Balzac" (1891), was accepted as the most rebellious and contrary public statue/monument of the period (Figure 3.3) (Antmen, 2003, 15).

Figure 3.3. "Balzac" sculpture by Auguste Robin, realism (Anon. (k), 2019).

The transition of art approach initiated by artists like Courbet and Rodin in the late 19th century paved the way for 20th-century art movements. This transformation had continued in the 20th century. The changing social-economic dynamics in the world play an important role in the diversification of the understanding of art. The search for new art that started with the French Revolution gained a completely new dimension with the Industrial Revolution's spread to Europe (Antmen, 2003, 18).

The greatest change in art in the 20th century has been the transformation of the examination of the perception and consciousness, from a natural process to an artistic necessity (Erzen, 1977, 297). The investigation of perception and consciousness started with the Cubism movement. The movement that started Picasso's formal revolution in 1907, initiated by Courbert's contumacy to classical art, continued with the famous Spanish painter, Pablo Picasso's, "Girls of Avignos" painting, was called Cubism (Figure 3.4). With this painting, Picasso broke the perspective which was

accepted as the invariable principle of the classical art tradition and tried to bring volume to the painting (İpşiroğlu & İpşiroğlu, 1991, 28).
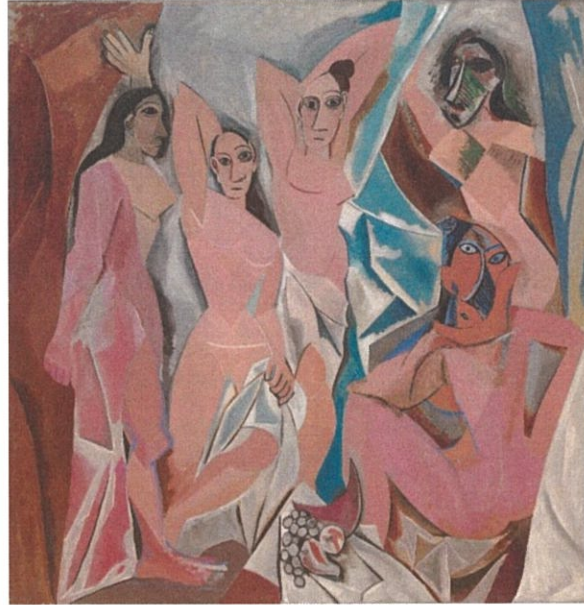
Figure 3.4. "Girls of Avignos" painting by Pablo Picasso, cubism (Anon. (l), 2019).

Cubism has not only destroyed the visual representation, but also has gone beyond the artistic material accepted by western art and began to use many objects from daily life as art objects. The objects used were given new meanings apart from their original ones, and they started to be perceived in another dimension related to the concept. Therefore, what the art object is has begun to be questioned, with cubism (Sürmeli, 2012, 337).

This transformation process about the perception of the art object has laid the groundwork for other Futurism, Bauhaus/Constructivism and Dada movements in the 20th century. With the Dada movement which started with the First World War, the change became more prominent (Sürmeli, 2012, 337). Dada movement, unlike previous trends such as cubism and futurism, aims to ignore art, not to change it. Thus, the main objectives is to destroy the bourgeois class' stereotyped, tabooed art beliefs completely, and to shake the people who viewed museums as temples while watching the artworks in awe. Dadaists have created a kind of art that adjusts already made items, which they call "ready-made". The first examples of this genre, which continues today, are given by Marcel Duchamp and Man Ray, who are considered to be the most important artists of the 20th century (İpşiroğlu & İpşiroğlu, 1991, 98-99).

Duchamp is the first to use conceptual art, which is accepted as the breaking point in art with its ready-made works. He made his first ready-made creation in Paris, before going to America. He called his work "Bicycle Wheel" which he produced by using a bicycle wheel and a stool (Figure 3.5). In this artwork, he wanted to emphasize that there is no distinction between the objects he uses and everyday objects and artworks (Sürmeli, 2012, 338). With this approach, Duchamp has transformed art from an act of talent and skill into an act of thought and idea. This perception was the main idea that differentiates conceptual art from classical art (Antmen, 2008, 125).
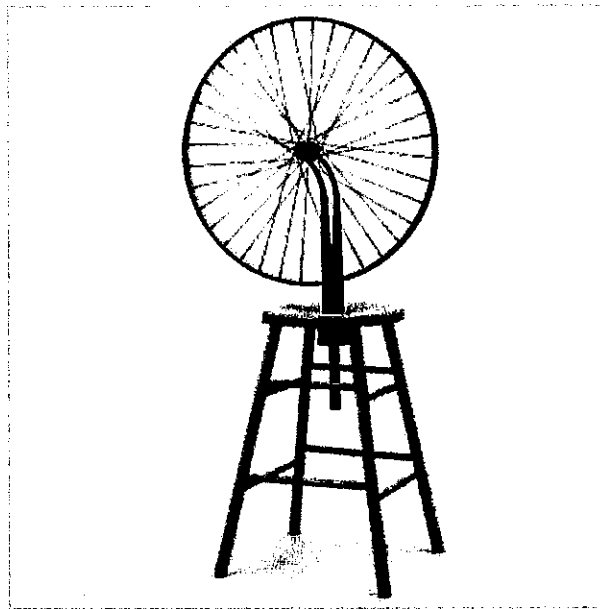
Figure 3.5. M. Duchamp's first ready-made artwork, Bicycle Wheel
(Anon. (m), 2019).

Although academic understanding of art continued, Duchamp became the milestone of the opposing, conceptual art. He developed the definition of conceptual art through a scale from ready-made productions to installation art (Batur, 2000, 7). Kosuth (1993, 18), one of the important artists of conceptual art, defines it more clearly with the following sentence;

"... after Duchamp, all art is conceptual because art only exists conceptually."

The art object was an important factor in the transition to the Dada movement and later in the emergence of conceptual art. Because, before anything else, the sculpture and painting, which are the only art forms according to the academic art, were ignored and their place in art was filled with objects. However, later, the works were carried out to remove the object from the art. In the 1960s, the necessity of an object in art began to

be discussed and conceptual art has emerged as a result of this process (Özayten, 1992, 48).

Although Duchamp made his first ready-made production in 1913, conceptual art works started in the 1960s and reached international level during the 60s and at the beginning of the 70s, and officially became a movement. The main objective of this movement was to establish a relationship between the audience and the artwork. This goal is understood from Duchamp's emphasis of the audience's participation with the artworks throughout his life. According to him, not everything can be carried out by the artist alone in the artwork; the viewer must relate it with the outside world by solving and interpreting the internal qualities of the artefact. This relationship emphasized by Duchamp should be based on the trio of artwork, artists and spectators. The message to be given to the audience is conveyed through the artwork. In this trilogy, the artist becomes an intermediary trying to find a way out. The social quality of the thought put forward by the artist depends on the evaluation of the audience (Özayten, 1992, 39-49).

According to conceptual art, the concept of art has become a mental phenomenon rather than a visual one. Conceptual artists ignored the singular object and replaced it with a thought/an idea. They have revolutionized the classical definition and form of art by using materials such as documents, photographs and videos (Antmen, 2008, 1993-1994). Thus, the tool used by the artist to convey their thoughts has been any material used in daily life. The viewers perspective of the idea transmitted through the used object is the only thing that matters. The physical or aesthetic concerns of the preferred object(s) do not matter. It was this theory that brought Duchamp to the forefront among the other conceptual artists (Özayten, 1992, 9-40).

Sol Lewitt (1967, 3), another conceptual artist, supported Duchamp's theory with these words;

> "In conceptual art the idea or concept is the most important aspect of the work ... When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."

In the 20th century, art was influenced by the socio-economic changes in the world. As a result of this influence, a rapid change was almost inevitable. Art has abolished

the object and began to argue that an idea could be a form of art. Conceptual Art argued that art is not limited to just an object and a place, and that it is art when every material used contains an idea, no matter how and where it is used. As a result of the artist's creativity, this argument was approved and passed on to the audience. Thus, this process, which started with Duchamp's ready-object concept, turned into object art after the 60s, and then to the installation art after the 70s   (Table 3.1).

Table 3.1. Important dates in the world and art history (Aydın, 2019)

Important Dates in The Art History				Important Dates in The World History		
Giorgi Vasari	——	1547				
	1750	——		Industrial R.	——	1750
	1789	——		French R.	——	1789
Gustova Coubert	——	1855				
Auguste Rodin	——	1891				
Pablo Picasso	——	1907		Start of		
(Cubism)	1914	——		I.World War	——	1914
Dadaism	——	1916		End of		
	1918	——		I.World War	——	1918
	1939	——		Start of II.World War	——	1939
	1945	——		End of II.World War	——	1945
Conceptual Art	——	1960				
Installation	——	1970				

3.2 Object Placements in Conceptual Art; Installation

The installation is a French word. According to the Turkish Language Association, it is used to represent placement, installation, and laying. In this thesis, installation is used to express placement. In visual arts, (art) installation is defined as the display of related objects which are connected through meaning and perception with each other and the place, in which they are positioned (Özayten, 1997, 1939). Another definition of art installation is made through the brochure of "Alan Kurgu (Place Fiction)", an exhibition (1988) of Ergül Özkutan Maçka Art Gallery.

"Place Fiction" has been a good identification for installation art. Because the artists, who do not want a connection between the space and exhibited artwork, preferred a gallery completely free of architectural details. However, 20th-century artists who do not prefer to exhibit their artworks in these galleries have created new spheres where their works can be exhibited (Özayten, 1997, 1940). In other words, "Place Fiction" has been defined as the arrangement of exhibition venues for this art approach (Boynudelik, 1999, 38).

The most important feature that distinguishes the installations from the art of objects is the connection they create with the place. It will be inevitable for the objects or artworks to develop a connection with the place once they are placed inside the structure, through architectural form, architectural elements or functions, past and present values. Therefore, installations are all kinds of object or object union which are turned into art objects and have been related to the tangible and intangible features of a place they are in while mutually influencing each other (Boynudelik, 1999, 33-34).

This relationship between place and art shows that installation art does not use visual perception alone. Therefore, the purpose of this art form is to create a habitat for that specific object, rather than displaying the selected object in a showcase. Thus, the overlapping of the place's significance and the installation's meaning causes the viewer to interpret the work beyond the visual perception. Perception is not limited to visual perception (seeing) element. Because the idea that the artist wants to convey could be interpreted only by considering artwork as a part of the place (Özayten, 1997, 1939).

Throughout the twentieth century, installation art had been the best tool to understand the changes of art (Özayten, 1997, 1940). Not only being limited to visual perception but starting to establish a connection with the place where the artwork is created and exhibited are the basic features of the installation of art. The first examples of installation art were produced by Kurt Schwitters and Lissitzsky. These two artists are known as the pioneers of installation art (Bulduk, 2016).

Kurt Schwitters, who was interested in painting, sculpture, typography and literature, was influenced by Cubism from between 1917-18. In 1918 he started a Dada movement in Hannover, namely Merz. Although it seems to have formal motivations due to the unrelated objects used in his artwork, he aimed to express the spiritual destruction created by World War I and the crisis via the relationship between the objects he picked and the emotion he wants to convey. Additionally, another reason for this preference was to reveal the spiritual qualities of visual elements in his artwork (Erzen, 1997, 1624).

Schwitters' most important artwork is the installation he calls "Merzbau". With the help of the objects he used, he destroyed the stereotyped traditions, and thus, expanded the definition of the artefact. He changed these objects sometimes to convey a significant meaning and form, and sometimes used them in their original form. To him, life constituted coincidences. Schwitters, who regarded artwork as life, defined life as a being that grew and disappeared in temporality. Therefore, the memories and connotations of the objects he used in his artworks changed, as if life is inconsistent from day to day (İpşiroğlu & İpşiroğlu, 1979, 82). Consequently, these experimental approaches led him to "Merz" composition (Figures 3.6 and 3.7). In this work, which uses all kinds of materials, it brings architectural, performance and sculpture art forms together (Sürmeli, 2012, 340).

Figure 3.6. Kurt Schwitters's work "Merz" in 1933 (Anon. (n), 2019).

Figure 3.7. Kurt Schwitters's work "Merz" in 1933 (Anon. (n), 2019).

El Lissitzky, a Russian painter, designer, typographer, graphic designer and photographer, designed a three-dimensional space in which a person could get inside of, and experience, just like Schwitters (Bulduk, 2016). In 1923, he designed his own square room called PROUN Room. He defined these chambers as "scenes that would awaken the power of the audience to change the outside world. Because a transformational atmosphere was created rather than filling an exhibition place

delimited by the walls on which the artworks hang" (Figures 3.8) (Artun, 2005, 76). He placed the paintings he called PROUN on the wall of the room with or without establishing architectural elements (Figure 3.9) (Özayten, 1997, 1940). Lissitzky described the PROUNs as "abstract representations of new social values and goals and physical elements formed without aesthetic concerns" (Margolin, 1997, 67-68).
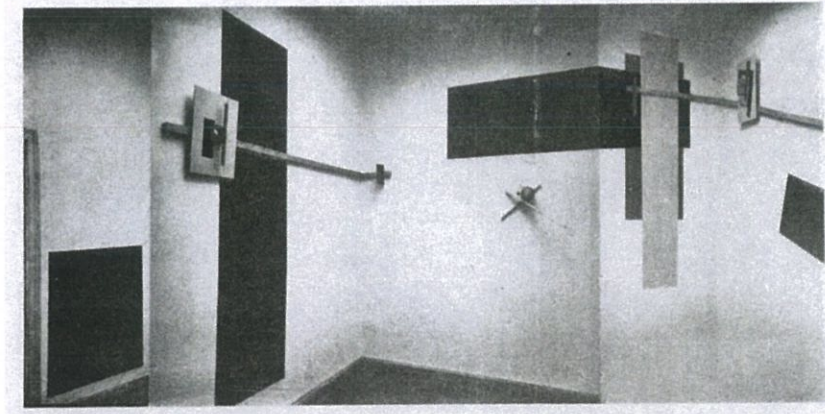
Figure 3.8. El Lissitsky's work "Proun" in 1923 (Anon. (o), 2019).

Figure 3.9. El Lissitsky's work "Proun" in 1923 (Anon. (o), 2019).

When the works of these two artists, two of the pioneers of installation art, are examined, the place is no longer used just an exhibition venue. Place has become a fundamental element of artwork (Bayer, 2017). Therefore, installation art left the galleries first, the public spaces that emerged from the first galleries to the public spaces hosted the art object and then spread to the untouched areas (Figures 3.10 and 3.11) (Özdamar, 2003, 18).

Figure 3.10. Artist Doris Salcedo's installation in the 8th Istanbul Biennial
(Anon. (p), 2019

).

Figure 3.11. Artist Christo ve Jeanne-Claude's installation in Iseo Lake, Italy
(Anon. (q), 2019).

The development of installation art in the world has been mentioned above. Works of nstallations and other artwork produced with different materials have started in the 1980s in Turkey and are ongoing. Installation art which started in Istanbul art scene after 1970s and 1980s, brought new searches about various discussions. Artists have made various attempts to transform all kinds of objects into artwork. Füsun Onur, Ayşe Erkmen, Şükrü Aysan, İpek Düben, Yusuf Taktak, Gülsün Karamustafa, Erdağ Aksel and Sarkis have been involved in studies and activities that would, later, form the basis of contemporary art and installation (Figure 3.12 and 3.13) (Durukan & Taşkan & Kurt, 2017, 45).

Figure 3.12. Ayşe Erkmen's installation in 1977 (Anon. (r), 2019).

Figure 3.13. Sarkis's installation in 1989 (Anon. (s), 2019).

In the change of the definition of the art object, two art movements became of critical importance. The first corner stone was Cubism, which traces the industrial age society that emerged in the 1910s. It has been concluded that with cubism, the ordinary object can also be an art object. The second one is the conceptual art that emerged in the 1960s. Conceptual art and art object have changed their situations from a visual concept to a perceptual concept. A new type of art occurred as conceptual artwork that connected to the venue in which it was placed. This type of art is called installation art.

The installations were first placed in the structures, and in time they started to be located in the public space and nature. The installations that find place in many buildings and areas have found place in the cultural heritage buildings as well. This type of art, which exists in public places, nature and many buildings, is also located in cultural heritage buildings.

CHAPTER 4

THE CONTRIBUTION OF ARTISTIC INSTALLATIONS TO THE CONSERVATION OF THE SPIRIT OF PLACE IN CULTURAL HERITAGE BUILDINGS

Problems related to the reuse of cultural heritage buildings with contemporary functions that have failed to maintain their original function have been on the agenda of the conservation theory for a long time. One of these problems is that interventions erase traces of past uses in buildings. The reuse of buildings with artistic functions creates an important potential for the conservation of the spirit of place. Such interventions correspond to the principles of the conservation theory, such as minimal intervention, being reversible, and respecting the historic structure. Among the art types, installation art stands out by establishing a connection with the place where it is exhibited, being temporary, and interfering with the structure on a minimal level. This chapter firstly questions installation art from the perspective of the conservation theory, then examines some installation examples from around the world, and finally, evaluates the few installation examples in Turkey for their contribution to the conservation theory of this type of intervention.

4.1. The Evaluation of Installations Hosted By Cultural Heritage Buildings and the Concept of The Spirit of Place Through Current Conservation Discussions

In world history, events such as the Industrial Revolution, the French Revolution, and World War II caused significant social, cultural, economic changes and transformations. These events, which are important for the growth of conservation studies as a scientific method, have also led to the questioning of the classical understanding of art.

Particularly, the Second World War had an important role in the development of these two disciplines. The Venice Regulation, published in 1964, was a turning point in the

improvement of the conservation concept. In the same period, conceptual art emerged in the art discipline, and thought became an art object itself. This change brought about the art of installation (Table 4.1).

Table 4.1. Important dates in the Art History, the World History and the Conservation Theory (Aydın, 2019).

Important Dates in The Art History		Important Dates in The World History		Important Dates in The Conservation Theory
Giorgi Vasari	1547 / 1750			
	1789	Industrial R.	1750	
		French R.	1789	
			1814	Violle Le Duc
Gustova Coubert	1855			
			1879	John Ruskin
Auguste Rodin	1891		1883	Boitio + Giovannoni
Pablo Picasso (Cubism)	1907	Start of I.World War		
	1914		1914	
Dadaism	1916	End of I.World War		
	1918		1918	
			1931	Athens Charter
		Start of II.World War	1931	Carte Del Restauro
	1939		1939	
		End of II.World War		
	1945		1945	
Conceptual Art	1960			
			1964	Venice Charter
Installation	1970			
			1975	Europen Charter of Architectural Heritage
			1975	Declaration of Amsterdam
			1976	Recommendations on The Conservation of Historical Sites and Contemporary Roles
			1985	Convention for the Protection of the Architectural Heritage of Europe
			1987	Charter For The Conservation of Historic Towns and Urban Areas (Washington Charter)
			1994	The Nara Document on Authenticity
			1999	The Burra Charter
			2003	Convention For The Safeguarding of The Intangible Cultural Heritage
			2003	The Declaration on Intangible Heritage, Monuments and Archaeological Sites
			2003	The Nizhny Tagil Charter for the Industrial Heritage
			2005	The Xi'an Declaration
			2008	The Quebec Declaration

The conservation theory has been developing since the 19th century, and several principled decisions are taken to maintain the qualities of the buildings, in texts such as agreements, contracts, and statutes. These decisions regarding contemporary intervention can be categorized into functional, physical and cultural sustainability, in general (Table 4.2).

Table 4.2. Table displaying the conservation theory's suggestions for contemporary intervention and the preservation of the spirit of place (Aydın, 2019).

	Functional Sustainability	Physical-Place Sustainability			Social-Cultural Sustainability	
Name of Artwork	Ensuring the Continuity of the Use of the Building	Minimal Interference to the Structure	Easily Removable from the Building	Use of Materials Suitable for the Era	Increasing Public Awareness of the Building	Protecting the Spirit of Place

The conservation theory, primarily, proposes the re-functionalization of cultural heritage buildings with a new use of social benefit. The new function ensures the functional sustainability of the structure. Besides, the usage of the building increases public awareness and accelerates the conservation of the building.

Another issue that contemporary conservation theory emphasizes is the respect for the original traces of the structure. The intervention to be made should interfere with the historical structure to a minimum, be easily removed from the building if necessary and not compete with the original building. It is also expected to carry the traces of the intervention and differentiate from the original architectural composition. The contemporary intervention approach contributes to the physical sustainability of the building as it complies with these recommendations.

The physical sustainability of the building also affects its cultural sustainability. Because the past marks of the building provide information about the spirit of place, and these traces need to be conserved. Additionally, the spirit of place concept is enriched by the contemporary intervention, to be applied, to the building. In this respect, the suitability of installation art, in terms of its functional, physical and cultural sustainability, to the conservation theory was examined.

The artistic installations are located in many buildings, public spaces, and nature. The installations within cultural heritage buildings play an important role in preserving and emphasizing the tangible and intangible features of the structure by establishing contextual relations with the building. The installations, which are interpreted together with the intangible values of the buildings, have a stronger conceptual perception; compared to the works exhibited in other areas (Boynudelik, 1999, 32). That is, the contribution to art in the artwork-place relationship is not limited to its architectural feature; the background and the history of the structure is also effective in designing these artworks. Moreover, the place forms a conceptual perception for the audience.

The most important issue of the conservation theory is re-functionalization. Because longer the building is not used, the more values of the structure begin to be erased. Buildings hold a chance to be reused with the installations, and public access to these buildings increases. Because art has a function that serves the society. Consequently, these buildings reunite with the public with social benefits (ICOMOS, 1964).

The intervention's physical connection with the structure is also of particular importance. As the installations are only temporary, they either touch the building on one point or sometimes do not touch the structure at all. The formation of this type of art operates independently, of the building, and they simply touch each other (Brooker & Stone, 2004, 27).

It is possible to remove the installations that do not make a permanent change to the structure, if necessary, without damaging the building. Being temporary is the fundamental principle of installation art (Boynudelik, 1999, 31). That is, the transience of the installations ensures that the historical trail of the building is not damaged. The structure can return to its pre-installation state if desired. Also, abandoned structures face problems, such as physical deterioration, occupation, and vandalism. The temporary installations prevent the risks and reduce the maintenance costs, improve the appearance of the building, make the area more attractive and livelier, increase the awareness of the structure, and allow potential users to see the building (Vacant Historic Building, 2011, 9)

The installations add value to the structure, in addition to making minimal physical intervention, being easily removable from the building and facilitating access to the building. In the conservation theory, the contemporary intervention is suggested to be

made with materials of the construction period of the structure, to cultural heritage buildings. Since the installation works are renewed using contemporary materials as well as bearing periodic art traces, it provides cultural enrichment for the structure.

Installation art also has benefits for social sustainability. The most important social benefit is the increased public awareness of structures (Brooker & Stone, 2004, 127). This facilitates the availability of resources and accelerates the conservation process

The most important feature of the installations is to hold a potential for conserving the spirit of place, which is one of the current problems of the conservation theory. Because through the installations, the spirit of place is re-created the citizen's mind with a different meaning, which contributes to its conservation (Özdamar, 2003, 22). Besides, the installations designed for a specific place reveal the beauties and qualities of the building. So, the installations emphasize the hidden or lost characteristics of the building, again (Brooker & Stone, 2004, 127). But installations do not merely convey the spirit of place to the visitors through intangible values. Installations are also used to describe the place according to the way they are positioned in the building, to organize the location or to create order in the building consisting of structures and volumes (Brooker & Stone, 2004, 127). In other words, installation refers to the past traces or the past function of the building.

On the other hand, there are also approaches where the installations use the buildings as a "white cube" instead of relating to the structure. In this case, the installation does not carry any designed association with the place, other than using it just as a stage, an area where it will be exhibited. Therefore, this approach does not contribute to the conservation of the spirit of place for the conservation theory.

The examination of installation examples will provide a better understanding of their contribution to the conservation of cultural heritage buildings.

4.2. Installation Examples Designed for Cultural Heritage Buildings Inspired by the Spirit of Place in the World

In this section, four installation examples that are designed for the cultural heritage buildings inspired by the spirit of place are examined. The sample group selection was not focused on any country or structure typology. Buildings of various functions are chosen from different countries and cultures. The selected examples have different

architectural typologies and the periods in which they were made were taken into consideration. Installation examples that are proposed as a temporary intervention for abandoned cultural heritage buildings, as seen in the table below, were examined (Table 4.3).

Tablo 4.3. Table showing selected examples from the world (Aydın, 2019).

Name of artwork	Artist	Location	Architectural typology	Year of construction
Unframed	JR	USA	Hospital	1902
A Forest Where Gods Live, Ruins And Heritage – The Nature Of Time	TeamLab	Japan	Bathhouse	Unknown
Basilica Di Siponto	Eduardo Tresordi	Italy	Basilica	1117- The first documented date
Kagkatikas Secret	Quintessenz	Greece	House	Nearly 1620

These installations, which revitalize the structures by using them, protect the spirit of place.

4.2.1. Ellis Island, Jr, Usa, 2014

The island of Ellis in New York City had been home to immigrants for a long time. As these immigrants left the island, many of their buildings were no longer in use. Artist JR has made installations describing the situation of immigrants when they were still using the hospital building, which has lost its function (Figure 4.1). The building was re-used by the viewers who wanted to see these installations. Through this art exhibition, the story of the immigrants on Ellis Island and the structure was conveyed to the visitors (Anon. (t), 2019).

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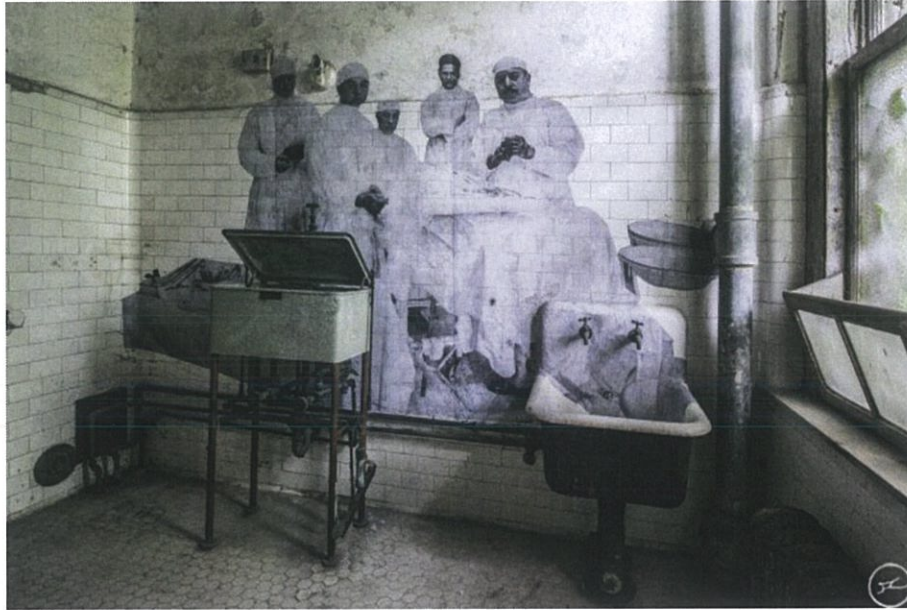
Figure 4.1. Artist JR's intallations in Ellis Island (Anon. (t), 2019).

The installations placed in the building contribute to the use and cultural sustainability of the building. Although it is a contemporary intervention, the installation located in the building, does not harm the marks. The fact that it is easily removed from the building is an indication that it respects the architectural worth of the building (Figure 4.2).

Figure 4.2. Artist JR's intallations in Ellis Island (Anon. (t), 2019)

4.2.2. Mifuneyama Rakuen Park, Teamlab, Japan, 2019

The Mifuneyama Rakuen Park, located in Kyushu, Japan, is registered as a natural site to be protected. The bath building in this natural protected area was abandoned and had lost its function over time. To draw attention to this structure, TeamLab has designed installations within the scope of the exhibition "A forest where gods live, ruins and heritage - the nature of time". These installation artworks enabled the building to be revived (Figure 4.3) (Anon. (u), 2019).

Figure 4.3. TeamLab's instalations in Kyushu, Japan (Anon. (u), 2019).

The designers placed the rectangular blocks they designed on the historical traces on the floor of the building (Anon. (u), 2019). With computers, a digital texture was created on these blocks, which felt like water was flowing. Thus, while the marks were preserved and emphasized, the use of the baths from the past have been referred (Figure 4.4). In this design, the computer-aided installations enriched the abandoned building by helping it to incorporate into daily life.
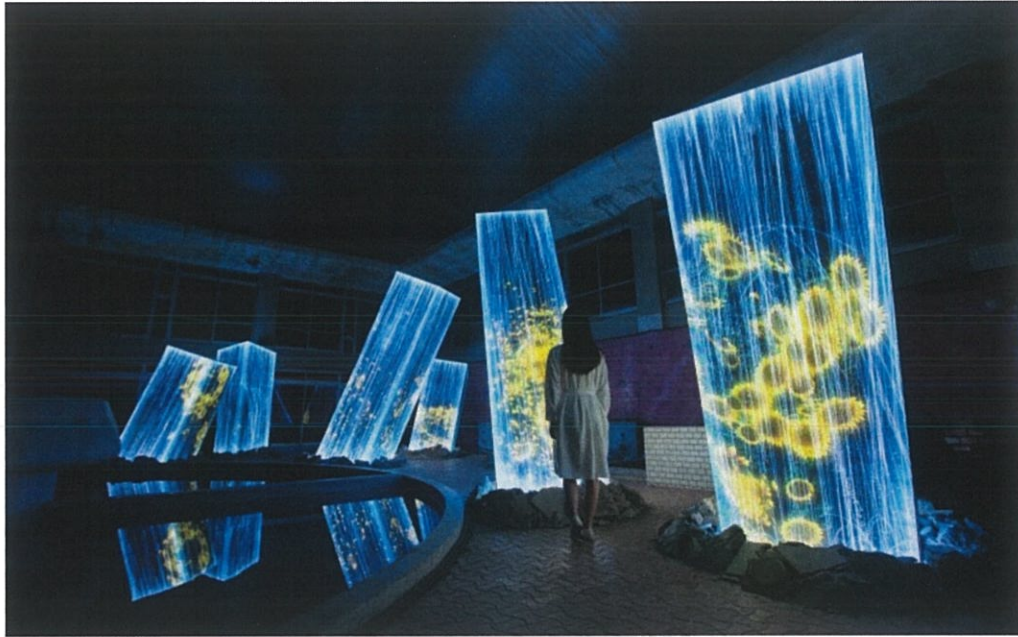
Figure 4.4. TeamLab's instalations in Kyushu, Japan (Anon. (u), 2019).

4.2.3 Siponto Basilica, Eduardo Tresordi, Italy, 2016

Siponto Archaeological Park in Italy is an abandoned port city after the earthquake of the 13th century. The abandoned buildings, now, have the outer walls of which only the structure plan can be read. Artist Eduardo Tresordi aimed to restore one of these demolished buildings with contemporary intervention (Figure 4.5) (Anon. (v), 2019).
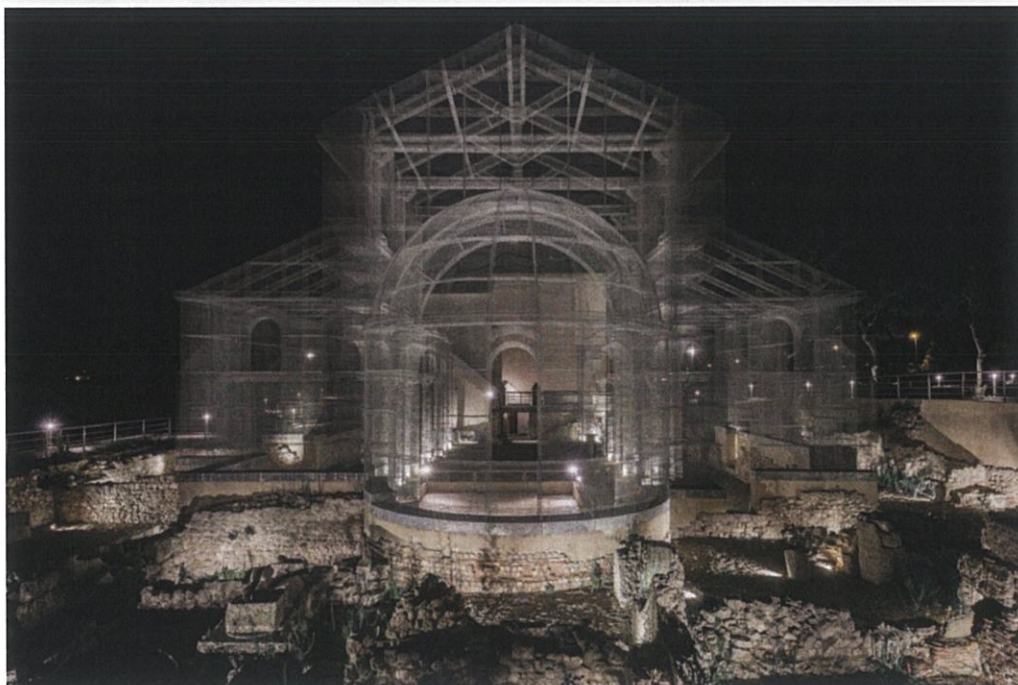
Figure 4.5. Artist Eduardo Tresordi's installation in Siponto, Italy (Anon. (v), 2019).

For this study, the ruined walls of the ancient basilica, one of the most important buildings in the city, were chosen. The artist aimed to restore the structure to its original state before it collapsed. Arches, columns and other building elements of the structure were re-produced by wire for getting the original form of the building. The new dialogue established between contemporary and antique creates a sketch of the spatial memory and enables people to connect with the past (Figure 4.6). Through the contemporary art-based intervention, which eliminates harm to the historic ruins, the visitor number of the archaeological park has increased.
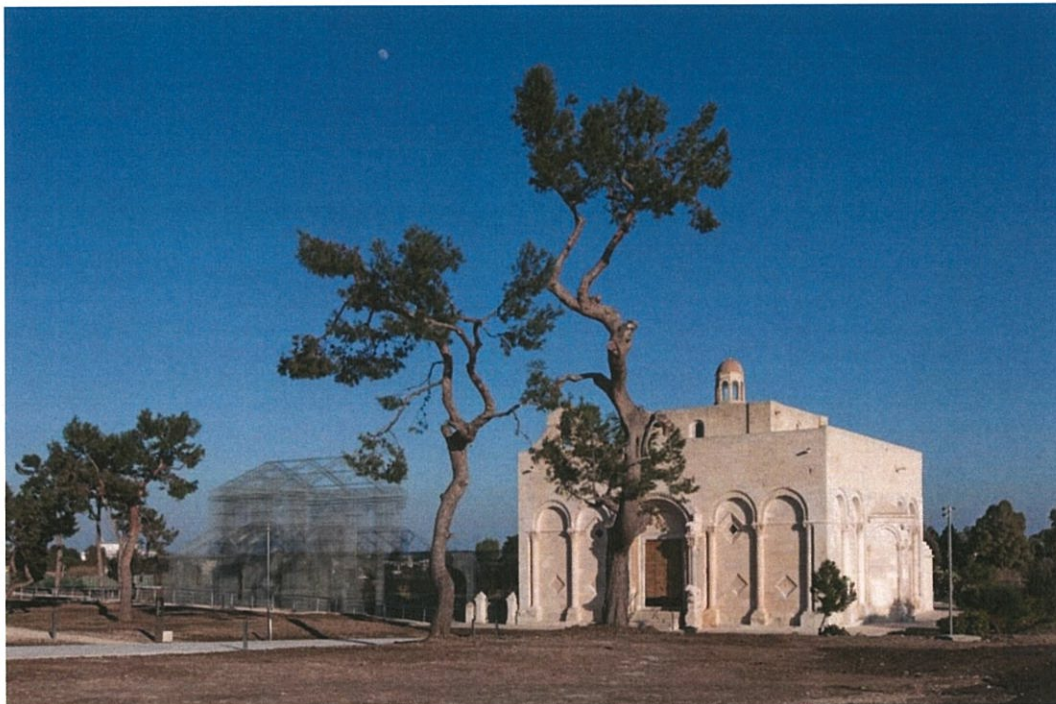
Figure 4.6. Artist Eduardo Tresordi's installation in Siponto, Italy (Anon. (v), 2019).

4.2.4. Kagkatika, Quintessenz, Greece, 2018

The village of Kagkatika in Greece has a large stock of local architectural heritage. These buildings, which bear the architectural and cultural traces of their period, were abandoned and began to corrupt. German artists have proposed an installation project for one of the ruin-buildings, to increase public awareness (Figure 4.7) (Anon. (w), 2019).
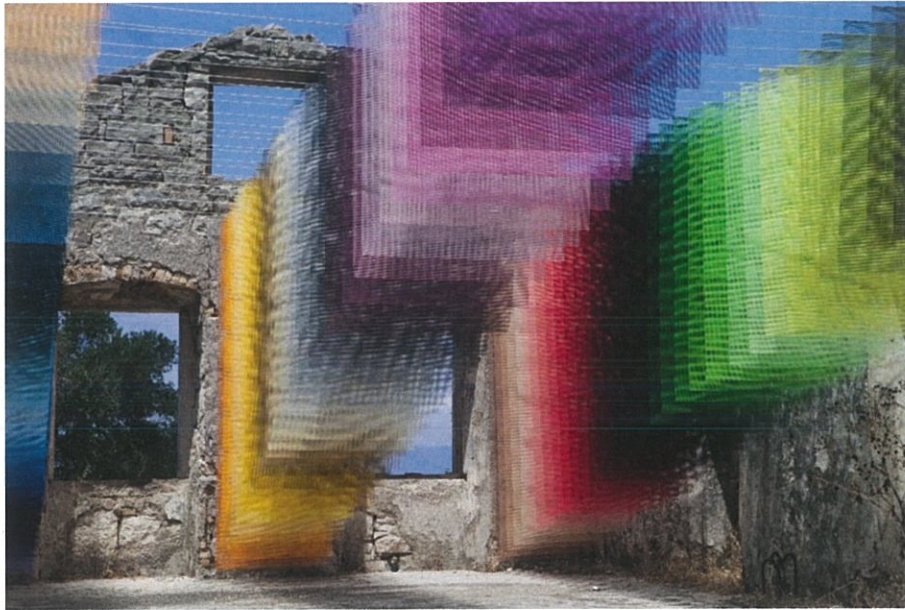
Figure 4.7. Quintessenz's installation in Kagkatika, Greece (Anon. (w), 2019).

The proposed installation was to question reality and virtual. For this purpose, the artists created a pixel-like image hanging on the existing windows openings of the building towards the visitors with fabrics painted with spray paint in 120 different colours (Figure 4.8). This intervention to the structure was produced concerning window openings (Anon. (w), 2019). The fabrics and colours used while forming the installation enrich the building and draw attention to it. Such interventions can contribute to more accurate functioning for buildings in the future.

Figure 4.8. Quintessenz's installation in Kagkatika, Greece (Anon. (w), 2019).

Contemporary art in the world contributes to the conservation of the structure. In the above examples, Teamlab and Quintessenz teams made a technological intervention inspired by the spirit of place. Eduardo Tresordi produced an artwork by interpreting knowledge with contemporary art. JR benefited from a more traditional understanding of art.

Examples of contemporary art contributing to the conservation of the spirit of place is more common internationally; whereas, only a small number of examples is available in Turkey. For this reason, examples from Turkey must be analyzed in detail.

4.3. Installation Examples Designed for Cultural Heritage Buildings Inspired by the Spirit of Place in Turkey

Although the first examples of installation art occurred in the 1960s in the world, only after the 1980s, there were some examples in Turkey. The lack of installation in Turkey shows trails of this delay. The limited number of installations, generally, cannot build a relationship with the building they are placed in. Qualified examples from around the world show how installation artworks should relate to the place. When this relationship is established in cultural heritage buildings, it increases the quality of the art object and ensures that the structure is conserved with its tangible and intangible values.

The following examples, which successfully connected with their buildings that are conducted between 2017-2019 in Turkey enabled temporary use for the buildings inspired by the spirit of place (Table 4.4).

Tablo 4.4. Table showing selected examples from Turkey (Aydın, 2019).

Name of Artwork	Artist	Location	Architectural Typology	Year of Construction
Kapı Çalana Açılır	Karoly Aliotti Melih Fereli	Istanbul	House	Nearly 1700
Komşu	Türker and Deniz Yılmaz Akman	Istanbul	Hotel	Nearly 1900
Böcek	Türker and Deniz Yılmaz Akman	Istanbul	Hotel	Nearly 1900
Mavi Kalp	Sarkis	Cappadocia	Church	Unknown

The installations in the above examples contribute to the functional, physical and cultural sustainability of the building in which they are located. In order to better understand these contributions, the artists of these artworks have been interviewed (see Appendix 1, Appendix 2, Appendix 3). The artists talked about the connection between cultural heritage building and installation, and their contribution to conservation theory.

4.3.1. Kapı Çalana Açılır Exhibition, Karly Aliotti, Istanbul, 2017

The exhibition Kapı Çalana Açılır was held on 28 September-12 November 2017 at the Abdülmecid Efendi Mansion in Istanbul. This pavilion, which was Abdülmecid Efendi's summer house of (1868-1944), who was the last Ottoman caliph and heir, is a flamboyant example of late Ottoman architecture (Figure 4.9). Abdülmecid Efendi, an art enthusiast, was interested in painting, music, literature, horseback riding, wrestling, hunting, and fencing (Figures 4.10). He admired Western music and played piano, violoncello and violin at a very good level. Because of his devotion to art, he hosted artists and intellectuals of the age in his mansion (Yılmaz, 1).

Figure 4.9. Abdülmecid Efendi Mansion in İstanbul, Turkey (Anon. (x), 2019)

Figure 4.10. Abdülmecid Efendi's painting in İstanbul, Turkey (Anon. (y), 2019)

This building, which is now owned by the Koç Foundation, has not been used for a long time after it has been restored. The foundation wanted the building to meet with the public again and so, they started to use it as an exhibition place. The selection of installations for this exhibition was shaped after the curators visited the building. One

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of these curators, Karoly Aliotti (2019), stated that when he first visited the building, he felt himself the first person to enter after Abdulmecid Efendi closed the door 100 years ago. Besides, during these 100 years, it felt as if life has continued inside the mansion. Therefore, the main factor in the selection of the artworks was the spirit of place. Aliotti wanted the audience to experience this liveliness inside, just like he felt the spirit of place when he first entered the building. Consequently, he placed the installation artefacts within the building.

The curators wanted to question the freezing and continuation of time in the building through contemporary art. These two opposing concepts are explained through two examples. The first is a swan positioned at the entrance near the door and appears to have fallen there recently (Figure 4.11). With this swan, which welcomes visitors at the entrance of the exhibition, time is described as frozen in the building (Anon. (z), 2017). Furthermore, this example evokes the feelings of being frozen and defeated by time (Anon. (a1), 2017). The second example is the installation of a woman and a child positioned in one of the rooms, appearing in motion (Figure 4.12). These studies give the feeling that time continues to flow in the mansion with its hyperrealistic events (Anon. (b1), 2017).

Figure 4.11. Daphne Right's installation in Abdülmecid Efendi Mansion (Anon. (z), 2017).

Figure 4.12. Paul Carey's installation in Abdülmecid Efendi Mansion
(Anon. (z), 2017).

When these examples are evaluated with the conservation theory, because they are made with contemporary materials and art, they enrich and give a new spirit to the structure. Besides, the installations placed in the building interfere with the structure to a minimum and consider the historical trails of it. The conservation of these traces protects the spirit of place, and helps to pass the documentary attributions of the building on to future generations.

Although the building was temporarily opened for visits, exhibition visitors observed these traces. Aliotti (2018) reported that nearly 40,000 people visited the exhibition and many of them felt the connection between installations and the structure. As it is understood from the number of visitors, installations increase public awareness.

4.3.2 Böcek and Komşu, Papier Atelier, Istanbul, 2018

As part of the Tomtom Street Design Festival held on 18-21 October 2018, the Papier Atilier design team placed the installations "Böcek" and "Komşu" in the historical building. The Italy-Dakar Hotel, known as Tomtom Kırmızı, is located in the Tophane

district of Istanbul. The construction year of the building is unknown, but it is thought to be constructed in the late 19th or early 20th century (Figure 3.13) (Özulu, 2011, 85).

Figure 4.13. Tomtom Kırmızı in İstanbul (Anon. (c1), 2017).

Tomtom Street Festival is organized every year with a different concept. The theme of 2018 was based on two stories. The exhibition organization team determines the narrative. One of the stories of this year emphasizes the abandonment of the building, while the second story is inspired by the place's neighborhood culture. These two different stories enabled two different installations to be placed within the structure.

4.3.2.1 Böcek

In the story, which emphasizes the abandonment of the building, so-called neighborhoods have produced many rumors about this structure. One of these rumors is that there were giant insects inside the building, so no one lived there (Akman & Akman, 2019). The artists analyzed hidden subjects such as memories, memoirs, and stories about the giant insect and the building produced by the so-called neighborhood. As a result of this analysis, the "BÖCEK" installation that connects with the location was placed in the building (Figure 3.14).

Figure 4.14. Papier Atelier 's "Böcek" installation in Tomtom Kırmızı
(Anon. (d1), 2017).

The tangible characteristics of the building were effective in determining the position of the installation. Artists were asked to create something that looks opposing to the old and worn-out texture to make the contradiction visible. Thus, the cultural heritage building was contrasted with the installation, and the installation was more defined within the structure. Besides, the artists aimed to prevent the visitors from being disturbed by the dirty texture and the dirt of the building (Figure 3.15) (Akman & Akman, 2019). The difference of style, design language, material and character of the element placed into the cultural heritage building, makes the artefact appear strong but lonely in the existing building. This differentiation also leads to a surprising dialogue (Brooker & Stone, 2004, 102-126).

Figure 4.15. Papier Atelier's "Böcek" installation in Tomtom Kırmızı
(Anon. (d1), 2017).

4.3.2.2 Komşu

The story is produced by designers, inspired by the culture of the structure's neighborhood, that is about a mother and daughter moving to Tomtom. When the mother and daughter moved to this neighborhood, the neighbors produced gossip and developed curiosity about them. Inspired by this story, the design team produced the installation in the form of a human silhouette and named it "Komşu" (Figure 4.16).

The artists wanted to illustrate a curious neighborhood. Consequently, the installation of the human silhouette figure had a funnel in their ear. This funnel is to present the curiosity of the neighbors (Akman & Akman, 2019). Thus, the building's social environment, neighborhood culture, and customs were effective in the design of the artwork.
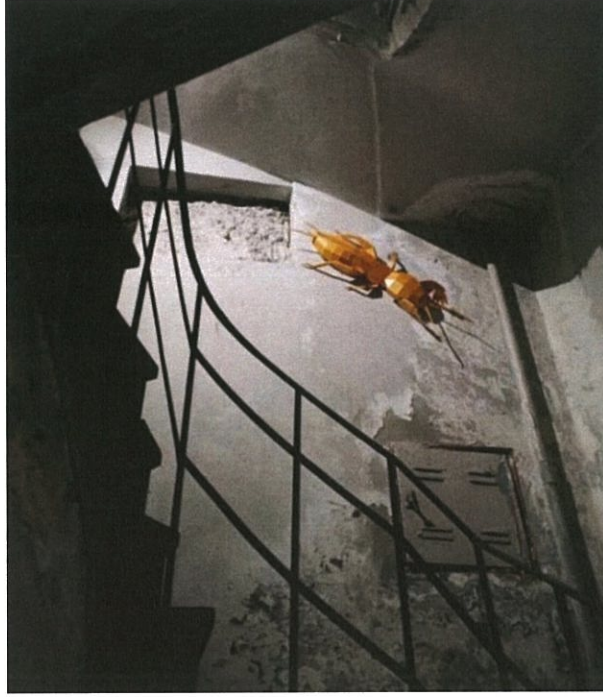
Figure 4.16. Papier Atelier's "Komşu" installation in Tomtom Kırmızı
(Anon. (e1), 2017).

The tangible qualities of the building was effective in the design of the installation as well as the intangibles. The location and the form of this installation were defined by the spatial organization of the existing structure. The artwork, located under the staircase at the entrance of the building, listens to the stairwell with the funnel. Thus, the staircase, which is an architectural element, was integrated into the design by creating a sense of being listened from below the stairway (Figure 4.17.) (Akman & Akman, 2019). These installments, which establish both physical and social connections with the building, are specific to the place. This type of site-specific installment is directly connected to the venue (Yerce, 2007, 10). These site-specific elements contribute to the conservation of the spirit of place.

Figure 4.17. Papier Atelier 's "Komşu" installation in Tomtom Kırmızı
(Anon. (e1), 2017).

4.3.3 Mavi Kalp, Sarkis, Cappadocia, 2018

One of the cultural heritage buildings that will host the Cappadox festival in Cappadocia between 14-19 June 2018 is the historic cave-church built by Greek stonemasons. Sarkis, one of the pioneers of installation art in Turkey, has produced an installation named "Mavi Kalp" for this church.

The artist wanted to emphasize that the interior of the building is dark. For this, he designed a chandelier hung from above in the middle of the building. The traces in the interior of the structure and the architectural features of the building have become visible with this artwork. He used these architectural characteristics in planning the installation form. Therefore, the artist produced the installation as a mini version of the church (Figure 4.18) (Zabunyan, 2019). Thus, the new design not only establishes a physical connection with the existing structure but also captures a visual and spatial harmony, producing an interpretation of historical data.

Figure 4.18. Artist Sarkis's "Mavi Kalp" installation in Church, Cappadocia
(Anon. (f1), 2017).

The installation is similar to the physical appearance of the building, while contrasting with the darkness of the building, which, on the other hand, forms a strong bond. The host building can accommodate the installment while preserving the uniqueness and integrity of itself, and the installment can exist in the structure because they are each sufficiently strong and independent while establishing an exceptional relationship between them. The relationship between the differences and similarities of the building and the installment has established a balance (Brooker & Stone, 2004, 102-126). This connection was another approach that attracted the attention of the citizen, resulting in increased public awareness (Figure 4.19).

Figure 4.19. Artist Sarkis's "Mavi Kalp" installation in Church, Cappadocia
(Anon. (g1), 2017).

The artists of these 4 installations, which cultural heritage buildings hosted, were interviewed. The artists were asked questions such as how they plan the location where their artwork is exhibited, the relationship between place and installation, the target audience of their work, the installations' contribution to the place, and what they paid attention to during the creation of the installation. Based on these questions, the relationship between the artwork and the cultural heritage building was evaluated.

Aliotti, one of the curators of the first example, stated that the building of the exhibition was determined first, and then the installations were selected considering the intangible characteristics of the building. While determining these installations, the curators paid attention to respect the tangible and intangible values of the structure. That makes it more difficult for the artist to work with cultural heritage buildings because of the tangible and intangible values. Through these installations, the cultural heritage building was presented to visitors and nearly 40.000 people who had not visited the building before, visited it. The curator emphasized that the installations contribute to the use of the building. (Aliotti, 2019).

The artists of the second and third examples stated that the building where the installations are set to be exhibited was certain, and that the artists produced the installations for the building after their visit. The tangible and intangible characteristics of the building were useful in the production of these installations and their location in the building. The artists emphasized that the installations exhibited in the cultural heritage buildings, which connect with the place add value to both the artwork and the building (Akman & Akman, 2019).

Sarkis, the artist of the fourth example, stated that the church, which is one of the buildings hosting the Cappadox festival, was given to him as a working place, and then he analyzed the tangible and intangible values of this building. As a result of the analysis, the installation was produced. The artist said that the installation conceived a strong connection with the building. Therefore, the visitors define the installations that establish a strong bond with the building as contemporary artwork of the building (Zabunyan, 2019).

Consequently, the interviews showed the importance of the interdisciplinary conservation approach emphasized during the development of the conservation theory. This approach adds value to both the building and the installation. In other words, art as a field and the conservation theory mutually benefit from this approach. In terms of conservation theory, these three artists did not harm the original features of the structure, produced works respecting these qualities, differentiated in the original texture by using contemporary materials, enriched the texture of the building with this contemporary material and enabled the urbanite to use the building.

CHAPTER 5
EVALUATION AND CONCLUSION

The protection of the spirit of place is one of the most current conservation problems in the contemporary conservation theory. The necessity of re-functioning buildings is highlighted at every stage of theoretical progress. The new function makes contemporary intervention in the structure inevitable. Because the building's original spatial organization cannot meet the needs of the contemporary function. But the contemporary intervention to be implemented should not harm the spirit of place while meeting the spatial requirements of the structure.

The installations, which are a kind of contemporary art, stand out with their properties such as establishing a connection with the exhibition place, being temporary and less intervention with the structure. For this reason, installations have the potential to be an alternative contemporary intervention to preserve the spirit of the cultural heritage. To analyze this potential, the conservation theory's suggestions for the preservation of the spirit of place and contemporary intervention were tabulated (Table 4.2), and cultural heritage examples that are given from the beginning of the study were examined via the table (Table 5.1). The analysis is finalized with four different results, where these examples are ranked from having the least to the most preserved spirit of place according to the intervention approach.

Table 5.1. Evaluation of all cultural heritage buildings in this thesis (Aydın, 2019)

	Name of Artwork	Functional Sustainability	Physical-Place Sustainability			Social-Cultural Sustainability	
		Ensuring the Continuity of the Use of the Building	Use of Materials Suitable for the Era	Easily Removable from the Building	Minimal Interference to the Structure	Increasing Public Awareness of the Building	Protecting the Spirit of Place
Group 1	Zeitz MOCAA	+	+	-	-	+	-
Group 1	Caixia Forum	+	+	-	-	+	-
Group 2	Selimiye Mosque	+	-	-	-	-	+
Group 2	Çakırağa Mansion	+	-	-	-	-	+
Group 3	Splitting	-	+	-	-	+	+
Group 3	Day's end	-	+	-	-	+	+
Group 4	Ellis Island Hospital	+	+	+	+	+	+
Group 4	Mifuneyama Rakuen Park	+	+	+	+	+	+
Group 4	Siponto Basilica	+	+	+	+	+	+
Group 4	Kagkatika	+	+	+	+	+	+
Group 4	Abdülmecid Efendi Exhibition	+	+	+	+	+	+
Group 4	Komşu	+	+	+	+	+	+
Group 4	Böcek	+	+	+	+	+	+
Group 4	Mavi Kalp	+	+	+	+	+	+

Zeitz MOCAA and Caixia Forum constitute the first example group. The intervention approach applied to these structures does not preserve the spirit of place. These two structures, which have lost their functions, have been offered new functions to meet the needs of the period. This new function emerged the need for the new space. To provide organization in the new place, contemporary additions or subtractions have been made to the buildings. These interventions reflect the constructed-period but do irreversible damage to the structure. Therefore, this modern intervention method is not suitable for preserving the spirit of place and the conservation theory.

Selimiye Mosque and Çakırağa Mansion constitute the second sample group. While Selimiye Mosque was preserved with its original function, Çakırağa Mansion was used as a museum without damaging its original spatial organization. For this reason, the original characteristics of these two buildings and their spirit of place have been preserved. However, since no contemporary intervention was applied to these two structures, these buildings are not included by this thesis.

"Splitting" and "Day's End" constitute the third sample group. The same artist has contemporarily intervened in both structures which have lost their functions. These interventions, which aim to transform buildings into artworks, bear the traces of the construction period, and value the past trails and preserve the spirit of place, because the intervention does not disturb the traces. However, although there is an intervention approach that protects the spirit of place, it does not ensure the continuity of the use of the building. Failure to use the structure makes it more neglected and destroyed over time. Besides, interventions lead to irreversible damage to the building. These interventions, which are suitable for the conservation of the spirit of place, are unsuitable for the conservation theory as they do not ensure the continuity of their use and cause irreversible damage.

Ellis Island Hospital, March Urban Art Center, Mifuneyama Rakuen Park, Siponto Basilica, Kagkatika, Abdulmecid Efendi Mansion, Komşu, Böcek, and Mavi Kalp samples are the fourth group. Among these samples, Ellis Island Hospital, March Urban Art Center, Mifuneyama Rakuen Park, Siponto Basilica and Kagkatika are the abroad samples that are examined through literature review. Abdülmecid Efendi Mansion, Komşu, Böcek, and Mavi Kalp are the domestic samples that were tried to be explained through one-to-one interviews with their artists.

The installations belonging to this example group conserved the spirit of place and provided the cultural continuity of the building. Furthermore, when these examples are examined, the installations have defined a new temporary function for the structure. Re-functioned buildings have met with the visitors again. These visits are important for the continuity of the building's lifecycle. Besides, the installations appeal to all segments of the society, making it easier for visitors to access the building. The cultural heritage building's accessibility brought visitors from various backgrounds. The structure was not opened only to a specific group, but to all the society. Public awareness of the accessible building has also increased.

It is to provide sociocultural, physical and spatial continuity by conserving the historical values of the place that will increase the public awareness to cultural heritage buildings. Since the installations in the fourth group host almost no damage to the structure, both the socio-cultural and physical-spatial continuity of the structure was ensured. It also refers to the spirit of place by preserving the historical traces of the structure.

Contrarily, establishing a strong connection between cultural heritage buildings, bearing many traces of their past uses, and installations increases the artistic value of the installations. The artwork-place relationship of the installations is limited to the architectural features of other buildings, while the past and the history of the cultural heritage building influences the design of the installations. Thus, the history of the building is reinterpreted in the visitor's perception through art.

This thesis examines installations, which are temporarily placed in buildings, and are easily removed from the structure while conserving the past trails. Thus, the building returns to its original form when desired. The installations that are temporary in the building add a new meaning and identity to the place through art. The building's cultural sustainability is ensured by the recent contemporary intervention approach. In interviews with artists, it is understood that artists want to convey the place's intangible characteristics to the audience through art, to ensure its cultural sustainability. To do so, they receive assistance from the tangible and intangible properties of the structure. The artists provided the audience with the opportunity to experience the spirit of place and by doing so, contributed to the cultural continuity of the building.

As can be seen from the above evaluations, the installations that are located in the cultural heritage buildings contribute to many of the current issues discussed in the conservation theory, such as to ensure the continuity of the use of the structure through functionality, the use of materials suitable for building's age, an easy removal from the building and the least interference to the structure, the social aspect of the building to increase public awareness and the protection of the spirit of place contributes to many of the current issues discussed in the conservation theory.

The following conclusions were drawn from the installation examples examined:

- Installations define a new function to the cultural heritage buildings that lost their primary function, even if it is temporary.
- This new function, defined by installations, enables the structure to be used and also contributes to an increased public awareness.
- The unique qualities of cultural heritage buildings are preserved via installations. This intervention does not cause physical damage to the buildings.
- While conserving the physical traces of the building, the spirit of place is conveyed through the installations. In this way, the structure, in addition to past traces, is given a contemporary touch in the visitors' perspective.

As a result, installations, hosted by cultural heritage buildings with lost function, contribute to the conservation of these places. Installation is a contemporary intervention appropriate for the conservation theory and is therefore proposed as an alternative method for conserving the spirit of place in these buildings.

This study may serve as a basis for future researchers and architects who will work in such areas; the criteria in this study may be taken into consideration while suggesting other alternatives for conserving the spirit of place with lost-functioned cultural heritage buildings.

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APPENDIX 1 -Interview Questions and Answers- Karoly Aliotti

Telephone Interview, 28.11.2018

1. B.C.A: Why was Abdulmecid Efendi's mansion preferred for the "Kapı Çalana Açılır" Exhibition?

K.A: It was a structure within The Koç Foundation. It was restored but was not a public building. The Koç Foundation decided that such a structure should be accessible to the public again. The most appropriate method was an exhibition. Because exhibition is the right choice to use unused locations for attracting society to a building.

2. B.C.A: What is the relationship between the installations exhibited in the building and the exhibition? For example; even if those installations are exhibited in another building, do they convey the same message or is there an interaction between the building and the installation?

K.A: First, the place was seen, then some artefacts, to convey the spirit of the building, are selected from the collection belonging to the Koç family while setting the exhibition. These items were placed within the venue.

These venues are heavily loaded, such places have their preambles and last words in exhibitions. While selecting artefacts, the aim was not to go above nor below the characteristics of the venue. We had to get to a harmonious state and listen to the place. Therefore, intuition was utilized instead of mind with the placement. These two must be in collaboration. For example; instead of placing a statue in the middle of the place, it is positioned to create a sense of living in the place for the last 100 years.

The spirit and the history of the historic building were in the foreground during the exhibition. Since Abdülmecid Efendi hosted his friends and artists, this family atmosphere was recreated within the scope of the exhibition.

3. B.C.A: Did you have any target audience during the exhibition? Age, occupation, families, and so on.

K.A: We did not have a target audience. Visitors from all occupations and age groups visited the exhibition.

4. B.C.A: How was the feedback from visitors about the building and the installations? Was there any emphasis on the installations in the comments you have received from the visitors? How did this coincide or dissociate with your foresight?

K.A: Nearly 40 thousand visitors toured the venue/exhibition. For the first time, these 40 thousand people knew the place. Some of the viewers said that they liked the exhibition, and some liked the place separately. But the most frequent comment received was that 'the artefacts were settled in the place'. The artefacts were not placed just to be put, but they were placed to create a sense of firmness and living there. From the feedback, it is understood that the exhibition succeeded in transmitting the feelings it was set to pass.

5. B.C.A: What do you think about the contribution of the historical places to the installations they host and the contribution of the installations to those places?

K.A: The hosting of the installation attracts people to the exhibition/installation, thus enabling them to go to historical places where they have never been.

I don't think there is a difference between the installation and its location in the historical space.

6. B.C.A: Could you tell us about your communication with the building during the installation process?

K.A: It was not clear what the exhibition was going to be during the fiction phase of it. An exhibition was needed in a short time. So, I visited the building, and when I first opened the door, I felt as if I was entering there as the first person after Abdulmecid closed the door 100 years ago. We started to select artefacts from the collection to make the visitors feel the same way.

Interview, 03.01.2019

1. B.C.A: Why was the Tomtom Kırmızı building preferred for "Böcek" and "Komşu" installations?

T.A: Tomtom Kırmızı is a name people gave to the structure. This building is used every year within the scope of Tomtom street festival. Each year, a different concept is used. In other words, the directors of the festival determine a story and select some artists to place their installations into the building.

This year the festival was organized through two different stories. For this reason, we participated in the festival with two different installations. Tomtom Kırmızı building has been abandoned in the Tomtom neighborhood for years. The first story was shaped by the managers. It has been established that the reason why no one has used this building for years is because of giant insects living inside. For this reason, we have placed our work "Böcek", which refers to these giant insects.

D.A: The other story is about a mother and her daughter who just moved to the Tomtom neighborhood. Neighbors make much gossip about the recently moved mother and daughter. This story reflects the Tomtom neighborhood's culture, traditions, and customs. As a result of this story, we have installed our work "Komşu" within the building.

2. B.C.A: What is the relationship between the installations exhibited in the building and the exhibition? For example; even if those installations are exhibited in another building, do they convey the same message or is there an interaction between the building and the installation?

T.A: "Böcek" was a work produced for another project. However, the fact that the story was related to giant insects within the scope of the festival caused us to position the "Böcek" in this structure. The installation's meaning in this exhibition is different from the others as this building is abandoned and not used. D.A: "Komşu" is a specially produced work for this festival and the second story. A neighbor performs the neighbor. It is designed as a portrait and represents the people in the Tomtom neighborhood.

3.   B.C.A: Did you have any target audience during the exhibition? Age, occupation, families, and so on.

T.A: We didn't have a target audience. Tomtom Kırmızı Festival brings many audiences every year.

4. B.C.A: How was the feedback from visitors about the building and the installations? Was there any emphasis on the installations in the comments you have received from the visitors? How did this coincide or dissociate with your foresight?

K.A: The visitors could easily understand the topics we were referring to, and they could understand the message we wanted to give with both the "Böcek" and the "Komşu". Especially Visitors wondered why "Komşu" was identified as a man. Because curiosity and gossip are definitions that are missed by women, they asked why you produced them as men. So, we realized that the work gave the visitor the message we wanted and even questioned it.

5. B.C.A: What do you think about the contribution of the historical places to the installations they host and the contribution of the installations to those places?

K.A: Of course, I think it is more meaningful to work with each other for both the cultural heritage building and the installation. Having a story made it more enjoyable for the artist to think within the venue.

6. B.C.A: Could you tell us about your communication with the building during the installation process?

T.A: When we visited the building, we decided where we would place the "Böcek" and "Komşu" installments. The "Böcek" was positioned on the stair wall, right at the entrance. Because the visitors had to start touring the building by walking up the stairs. For this reason, we wanted visitors to see a bright artwork on a dirty wall to make them walk around with ease. The location of the "Komşu" was located at the bottom of the staircase at the entrance. The form of the installation was the same as that of the staircase. The aim was not to let the neighbor listen through the wall, but to make them listen to the whole building through the stairwell. For this reason, the shape of the work was formed after our visit to the building.

APPENDIX 3 -Interview Questions and Answers- Sarkis Zabunyan

Telephone Interview, 23.01.2019

1. B.C.A: Why was the church in Cappadocia preferred for "Mavi Kalp" installations?

S: The church was one of the buildings that hosted the Cappadox festival.

2. B.C.A: What is the relationship between the installations exhibited in the building and the exhibition? For example; even if those installations are exhibited in another building, do they convey the same message or is there an interaction between the building and the installation?

S: The chandelier is directly linked to the architecture of the building and is made from the three-dimensional plan of the church. It refers to the lack of light of the structure. The artwork is connected to the building, and it speaks with the building.

3. B.C.A: How was the feedback from visitors about the building and the installations? Was there any emphasis on the installations in the comments you have received from the visitors? How did this coincide or dissociate with your foresight?

S: Generally, my installations communicate with the structure. That's why they want my temporary installations to stay in the buildings indefinitely because it feels as if they belong there. "Mavi Kalp" has been a temporary work, but I will try to keep it alive.

4. B.C.A: What do you think about the contribution of the historical places to the installations they host and the contribution of the installations to those places?

S: Turkey is a country with a lot of cultural heritage buildings. But these buildings are not used in our country with art. The works of bringing the cultural heritage buildings and art together happened with the 1st Biennial. I have also produced an installation for this Biennial. Mimar Sinan Bath was chosen as the location. 6 or 7 artists would place works in this structure. I was the only one who made the artwork associated with the structure

5. B.C.A: Could you tell us about your communication with the building during the installation process?

S: The editing process is different for each work. I can't really explain that. The design idea sometimes comes in 30 seconds, sometimes in 30 years