



Evolution of Preservation Theory

**Koruma Kuramının
Gelişimi**

MIM4051 Conservation & Restoration / Gr.4

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Why do we preserve? What is preservation?

What do we preserve?

- **Heritage:** Cultural, natural
- **Assets:** Immovable cultural, movable cultural, natural
- **Immovable cultural assets:**
 - Monuments / Monumental buildings
 - Groups of buildings
 - Resources contributing to their surroundings
 - Sites
 - Archaeological site
 - Historic site
 - Urban site
 - Rural site
 - Natural site
 - Mixed site

Preservation criteria

- Historic documentary value
- Age value
- Aesthetic value

Other values: continuity, historic, mythological, memory, artistic and technical, authenticity, uniqueness, rarity, group, plurality, homogeneity, economic, social, communal, emotional, functional, traditional, educational, political, etc.

ANTIQUITY

Ancient Greece

Respect to ancient buildings, buildings of “former ages”

Ship of Theseus (paradox)

The ship of Commander Theseus, which won a victory over the Crete, was preserved in Athens and its wooden parts were replaced as they got rotten.

Plutarch's question (1st century AD)

“If the ship on which Theseus sailed has been so heavily repaired and nearly every part replaced, is it still the same ship — and, if not, at what point did it stop being the same ship?”

Questioning of authenticity



RENAISSANCE

De Re Aedificatoria: Alberti's book on architecture

Volume 10 «operum instauratio»

Restoration of buildings, damages on monuments
and proposals for restoration

**Respecting the material, the essence, the spirit
of the old buildings**



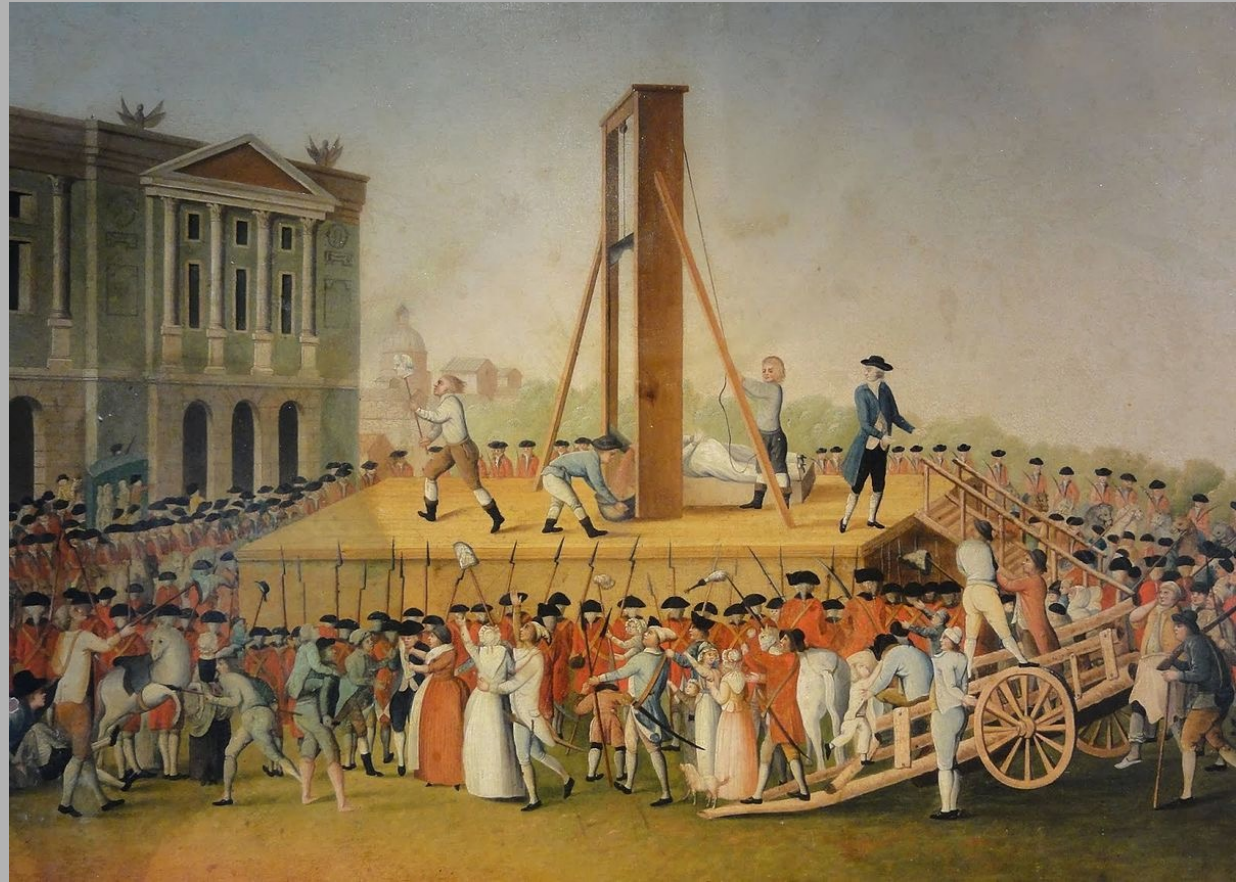
ENLIGHTENMENT

1789 French Revolution

Destruction of monuments

Initial steps in preservation of monuments (France)

- founding of a national Committee for preserving monuments
- charter for preservation
- founding of museums

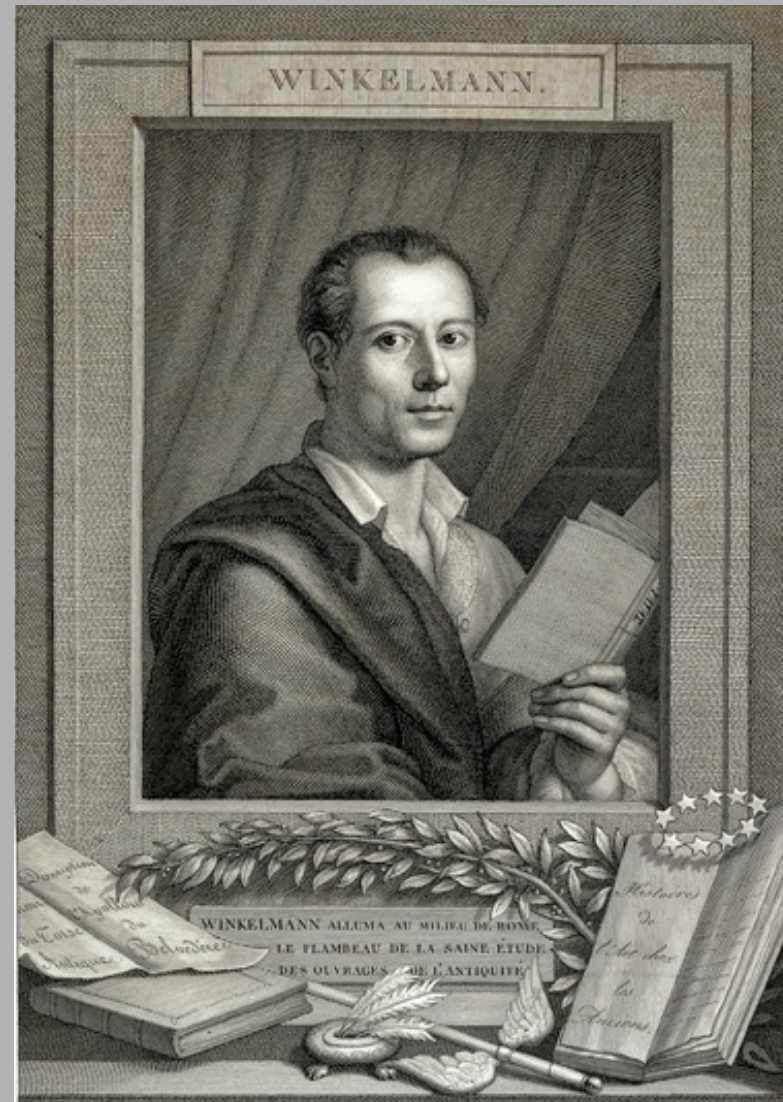


ENLIGHTENMENT

Birth of Archaeology-Collection of antiquities, historic art objects

Discovery of Pompeii (1748-1860)-
excavations in search of art objects becoming systematic

Winckelmann- founder of scientific archaeology, defined, classified and categorized Greek, Roman and Greco-Roman art.



Johann Joachim Winckelmann
Art historian and archaeologist
(1717-1768)



Notre-Dame de Paris, 1831



The Fall of Bastille, 1789

“All manner of profanation, degradation, and ruin are all at once threatening what little remains of these admirable monuments of the Middle Ages that bear the imprint of past national glory, to which both the memory of kings and the tradition of the people are attached.”

19th century: Respecting Monuments

Development of historic research

Publication of historic documents in Europe, realistic evaluation of documents, scientific approach to history, studying old monuments as historic documents, treating monuments as national heritage/tradition

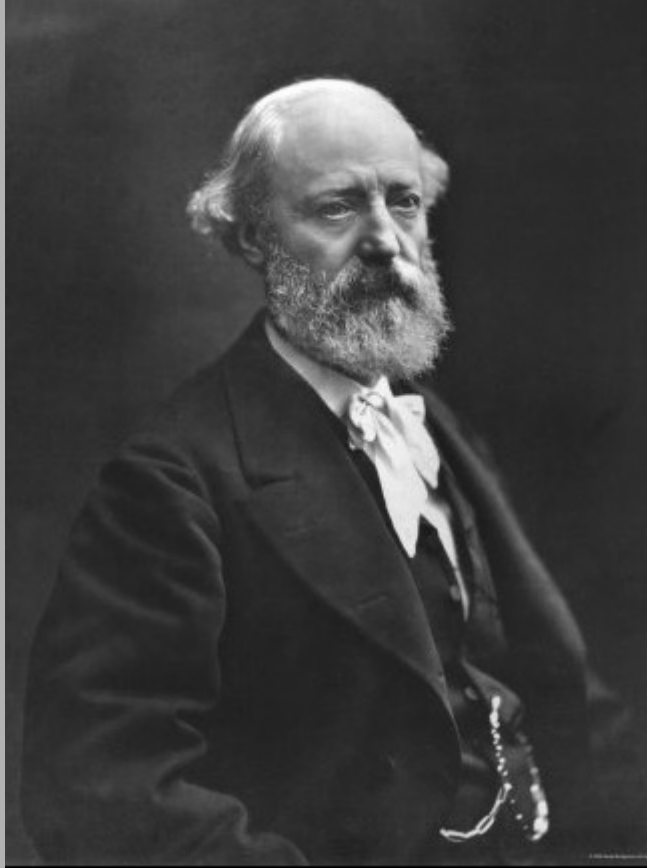
documentation, preparing inventories, reparing

Tarihle İlgili Araştırmaların Gelişmesi

Bu dönemde Avrupa'da tarih belgeler incelenip yayınlanmış, tarihi olayların gerçekçi bir bakışla değerlendirilmiştir. Tarihe olan bilimsel yaklaşım, eski eserlerin incelenmesine, onların birer «tarihi belge» olarak algılanıp çizimlerinin yapılmasına yol açmıştır. Milli geleneği temsil eden unsurların tanınması, takdir edilmesi tarihi yapı ve yerleşimlerin korunmasına yardımcı olmuştur.

belgeleme, envanter çıkarma, onarım

Stylistic Unity/ Recomposition (France)



Eugène Emmanuel Viollet-le-Duc
1814-1879

Stylistic unity / Stylistic recomposition

Every building and every part of building should be restored in its own style, not only as regards appearance but structure.

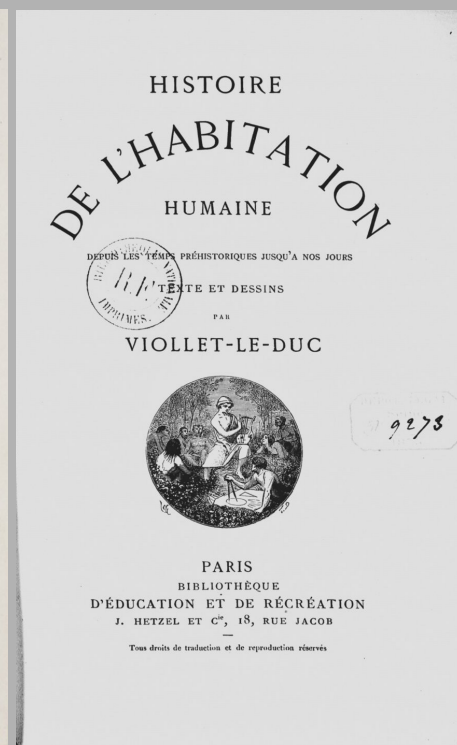
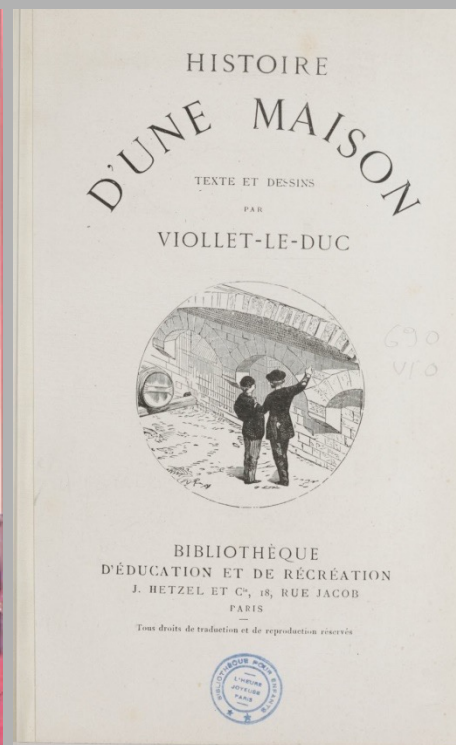
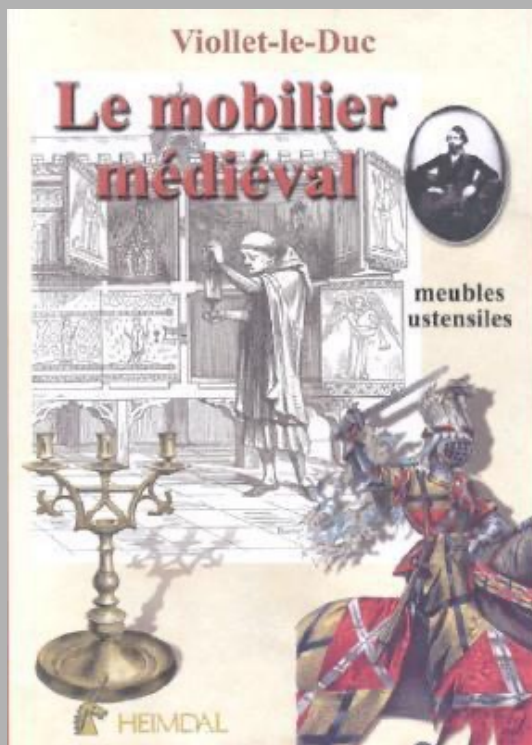
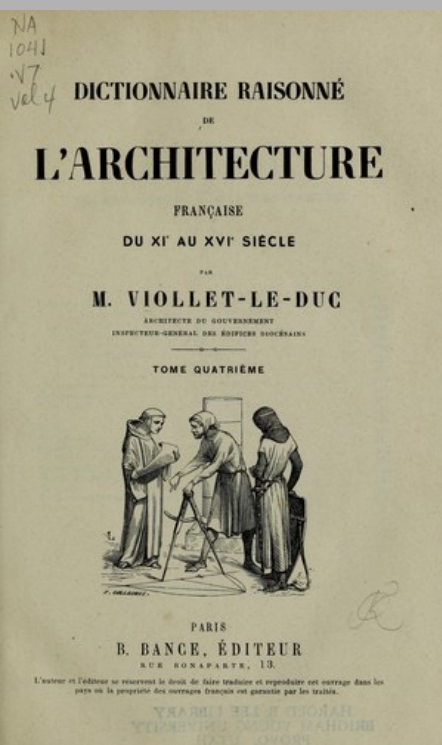
«To restore a building is not to preserve it or to rebuild it; it is to reinstate it in a condition of completeness which **may never have existed at any given time.**»

Üslup birliği / Stilistik rekompozisyon

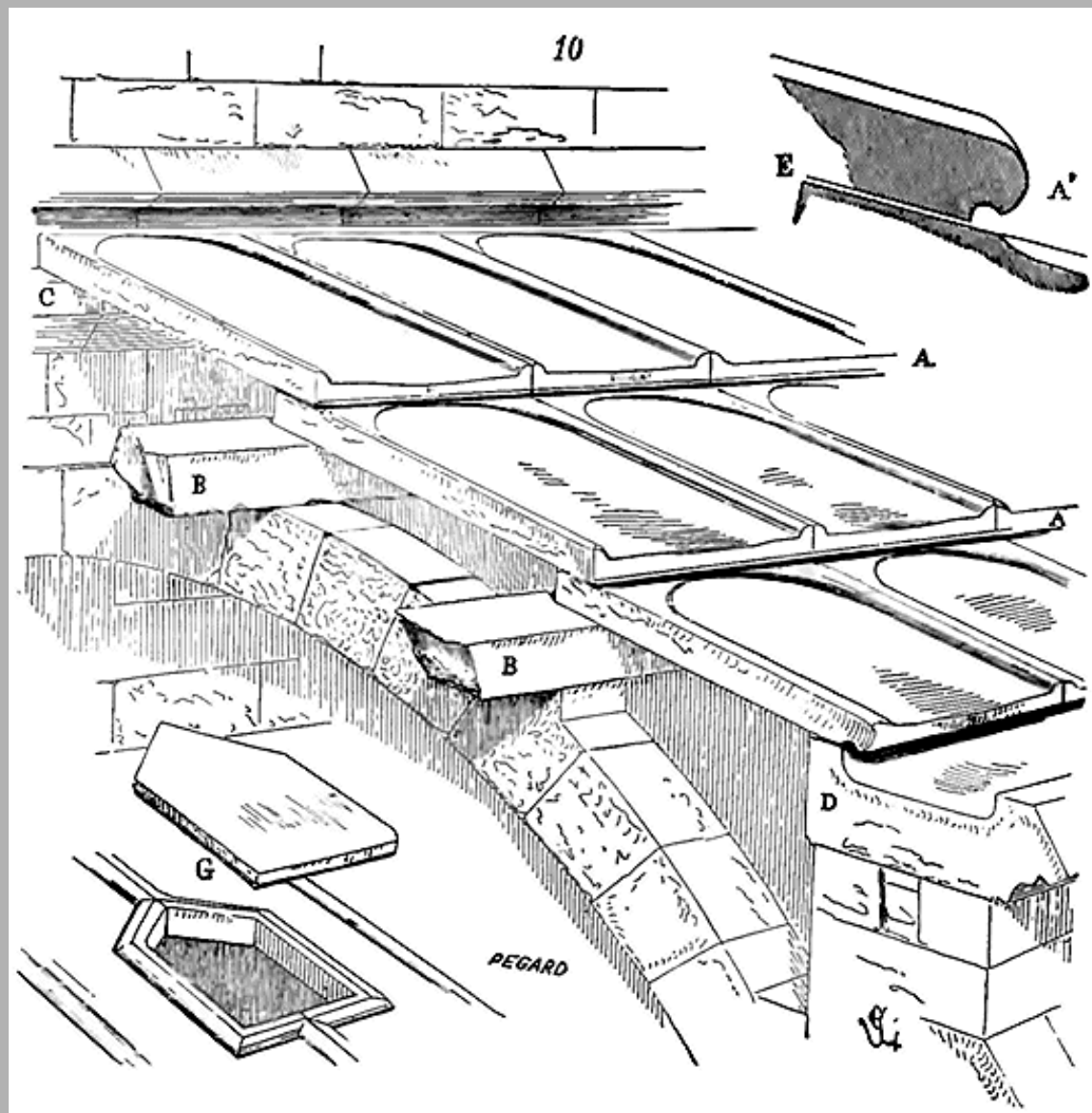
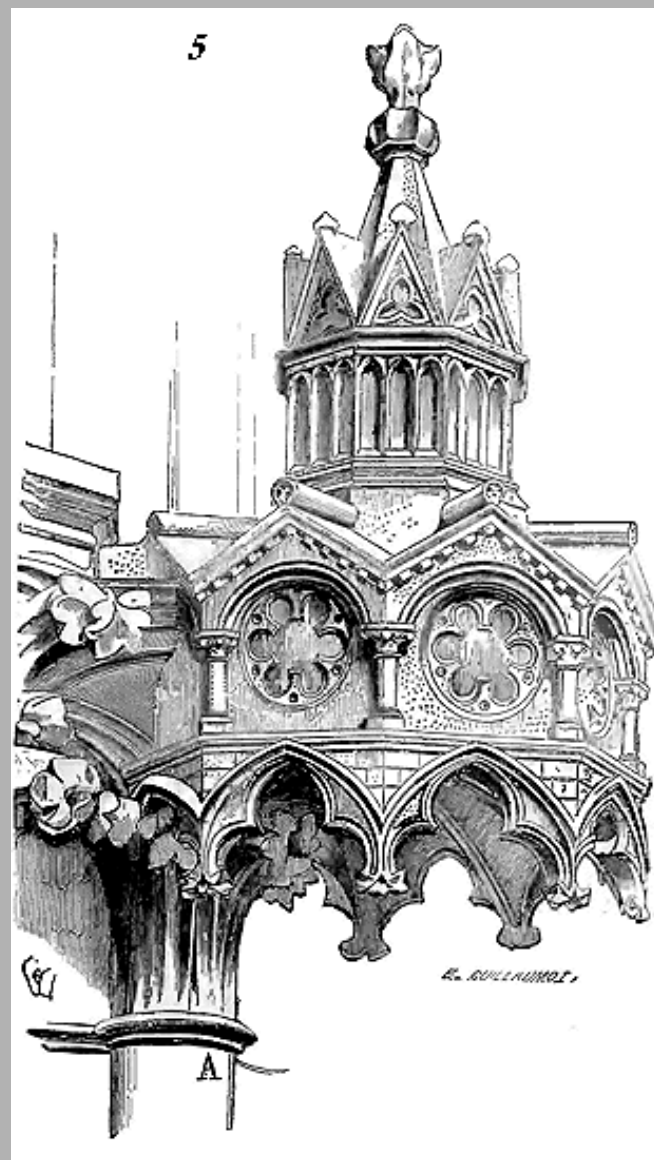
Tarihi yapıların onarımında stil/üslup birliğini savunur. Her yapı kendi stilinde onarılmalı, tamamlanmalıdır. Bunun yalnızca görüntüyle ilgisi yoktur, strüktür bakımından da stil birliği sağlanmalıdır.

"Bir yapıyı restore etmek demek, onu korumak, onarmak veya yeniden yapmak değil, **belirli bir zamanda hiç varolmadığı şekliyle tam bitmiş bir yapı haline getirmek** demektir."

Examples of his work



Examples of his work

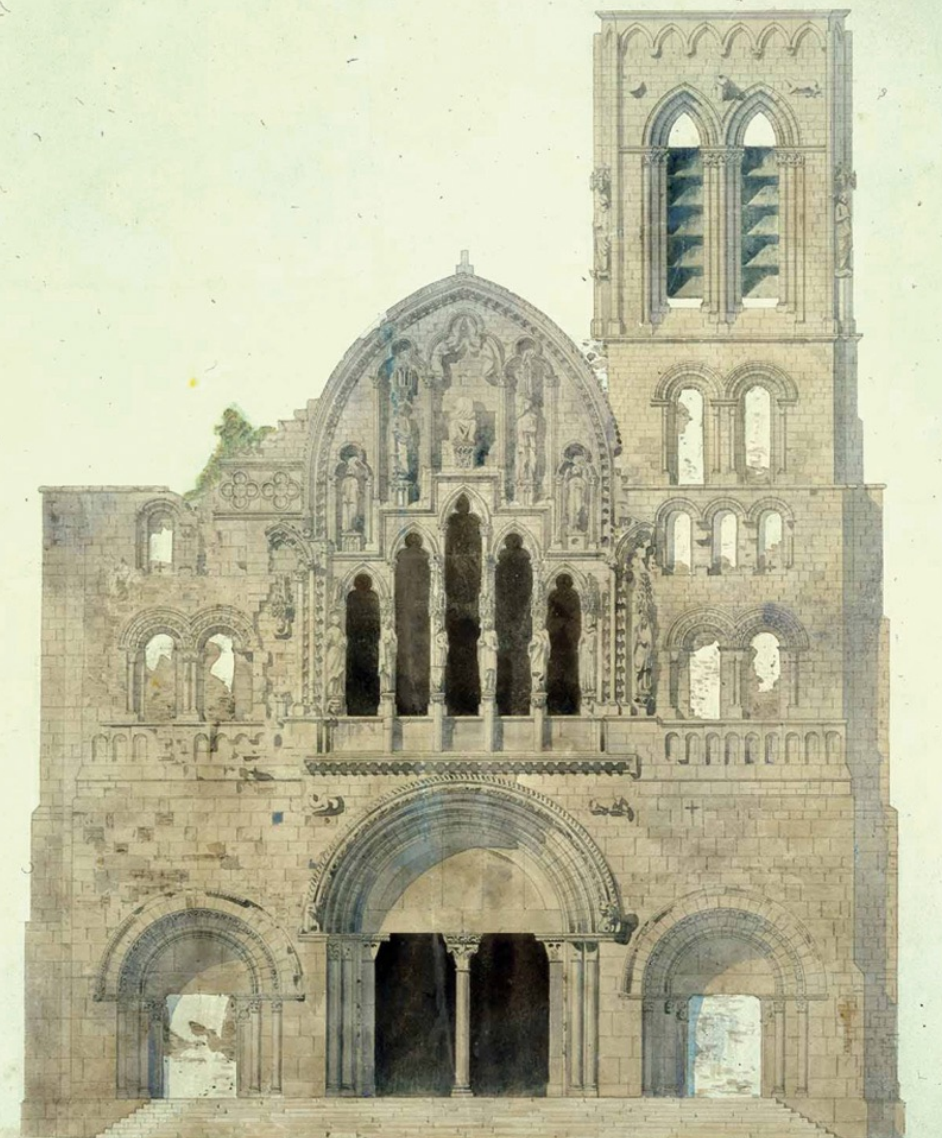


Examples of his work

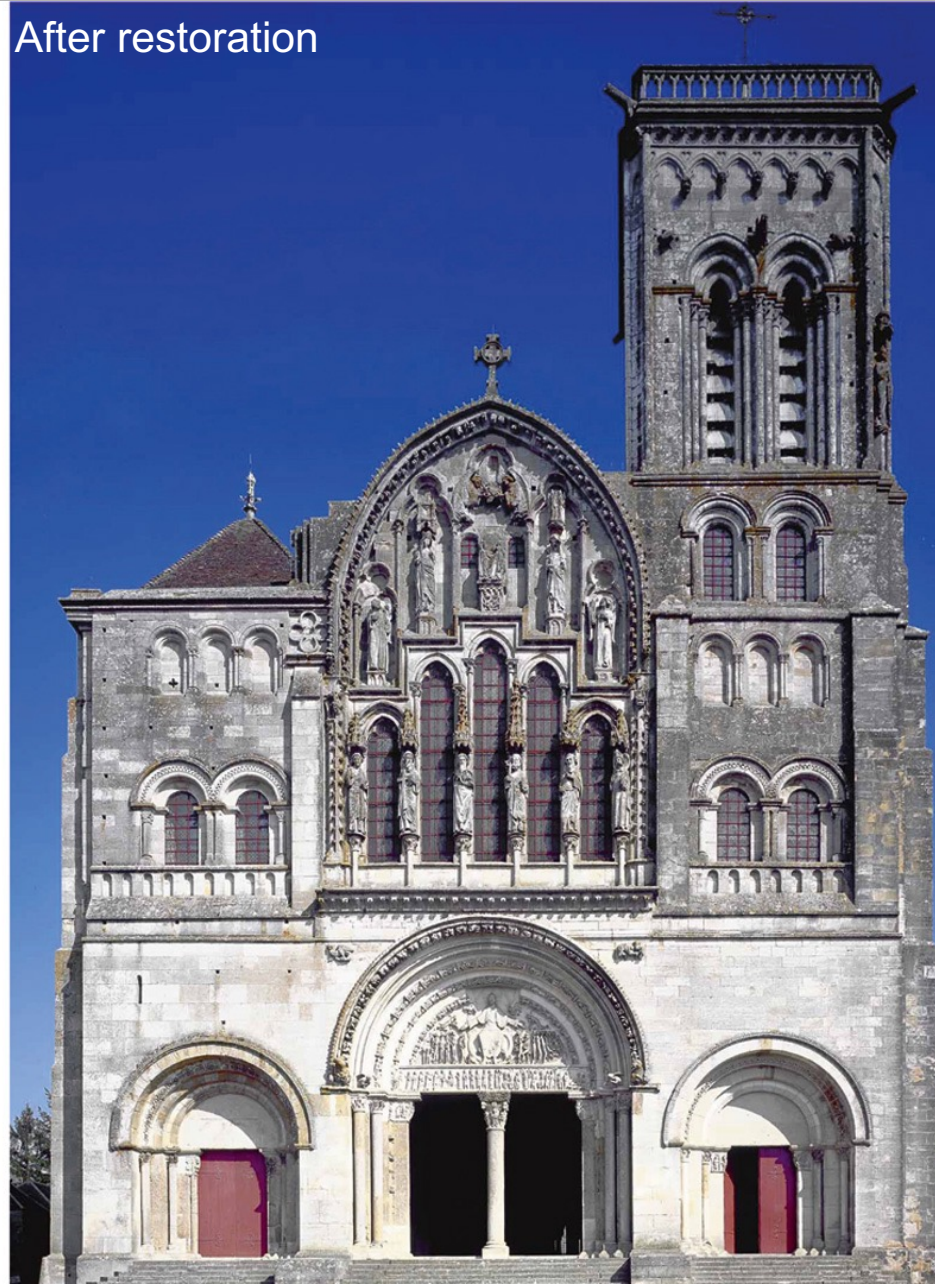


Viollet le Duc- restoration works

St. Madeleine de Vezelay, before restoration



After restoration



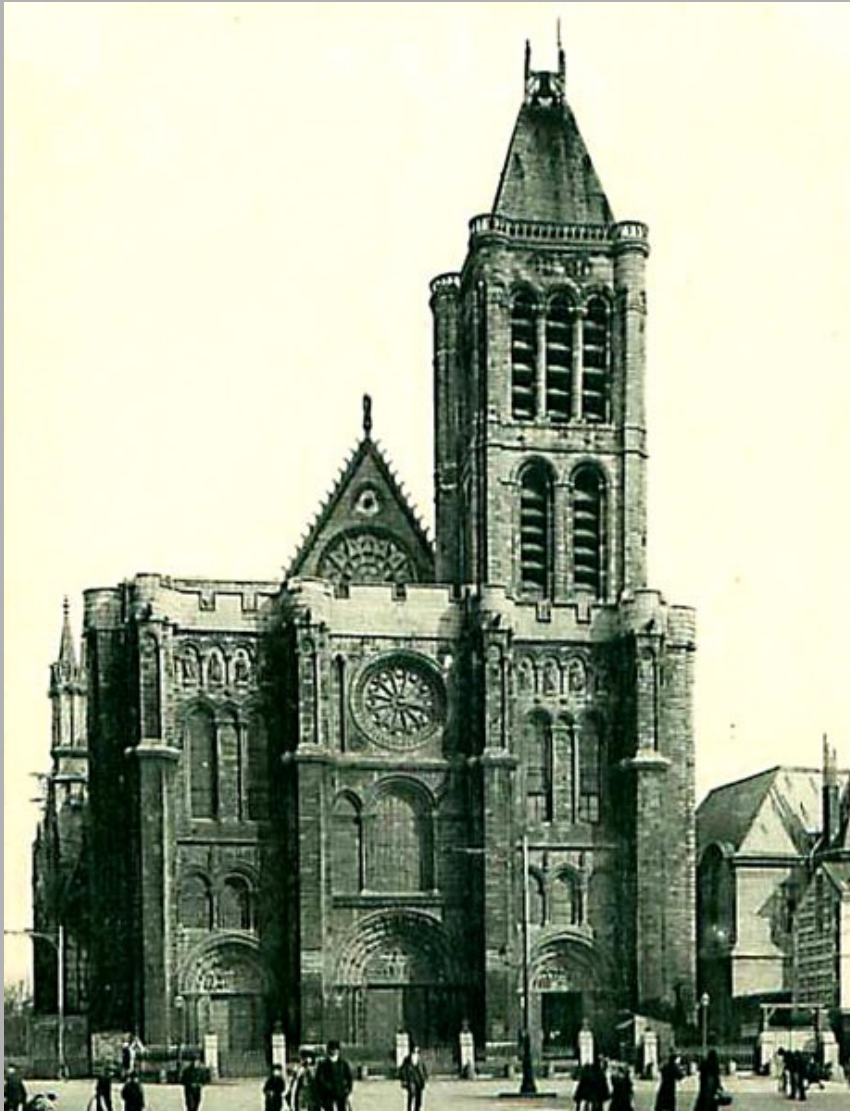
Viollet le Duc- restoration works



St. Denis Cathedral, before the dismantling of the northern tower, 1840s



Viollet le Duc's façade proposal, 1860



St. Denis today (www.archdaily.com)

Viollet le Duc- restoration works

Pierrefonds Castle: Revival of Medieval Architecture

Pierrefonds Castle before
restoration (1855)

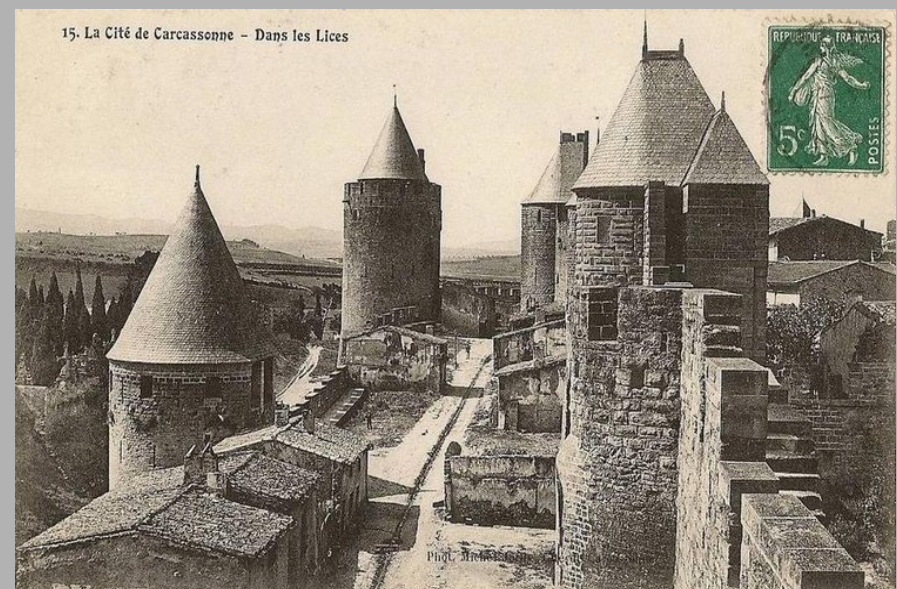
After restoration (1910)



Viollet le Duc- restoration works

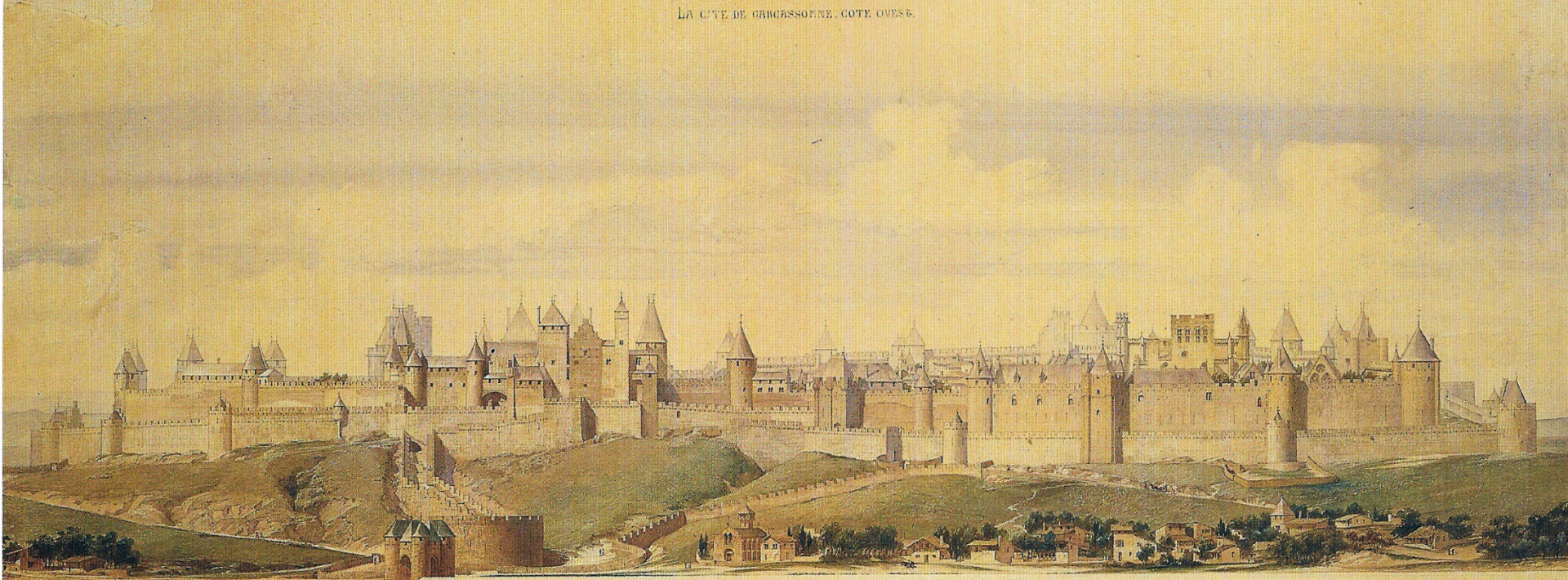


Carcassonne city walls, before restoration

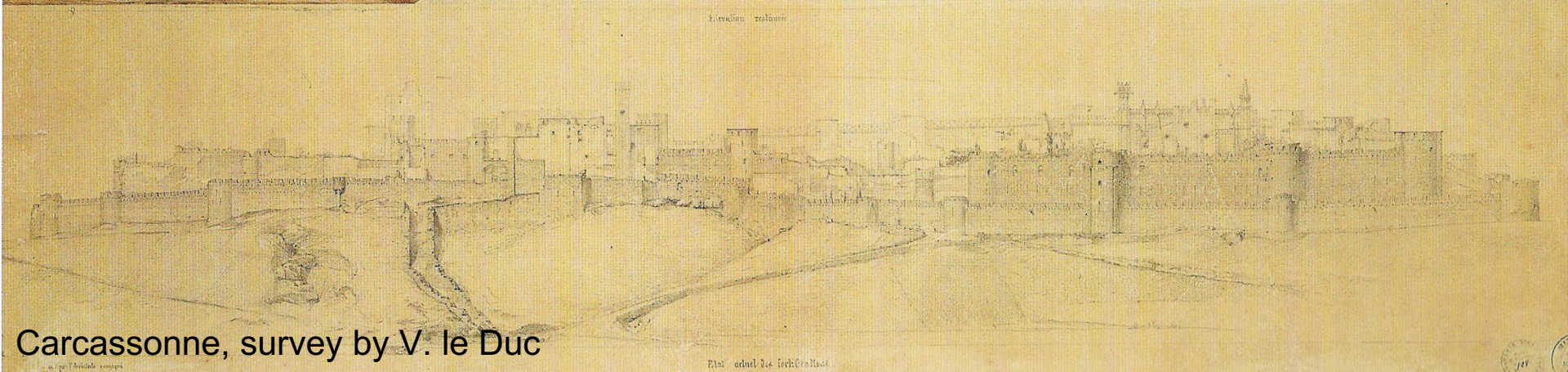


After restoration

Carcassonne, proposal by V. le Duc



LA CITE DE CARCASSONNE. COTE OUEST.



Exécution terminée

Carcassonne, survey by V. le Duc

Etat actuel de l'édifice

Stylistic Restoration in England: Sir Gilbert Scott



Gothic Revival and stylistic unity in Medieval churches in England

St. Mary's Cathedral, Stafford
(before and after restoration)



Anti-Restoration (England)

«**Restoration** means the **total destruction** which a building can suffer, a destruction accompanied with false description of the thing destroyed. It is impossible, as it is impossible to raise the dead, to restore anything that has ever been great or beautiful in architecture. **The spirit which is given only by the hand and eye of the workman, never can be recalled.** Another spirit may be given by another time, and it is then a new building.»

*“Restorasyon bir anıtın başına gelebilecek en büyük kötülük, tümüyle bir yıkımdır. Mimaride güzel ve yüce olanı restore etmek bir ölüyü canlandırmak kadar olanaksızdır. Yalnız sanatkarının ellerinin ve gözlerinin yapabileceği **bir sanat eseri, asla yeniden tekrar ortaya konamaz.** Başka bir devir onu canlandırabilir, fakat o zaman bu **yeni bir yapı olur.**”*

John Ruskin, Seven Lamps of Architecture, 1849

Arts & Crafts Movement (1880-1910) handicrafts, craftsmanship versus industrialization (**William Morris**)



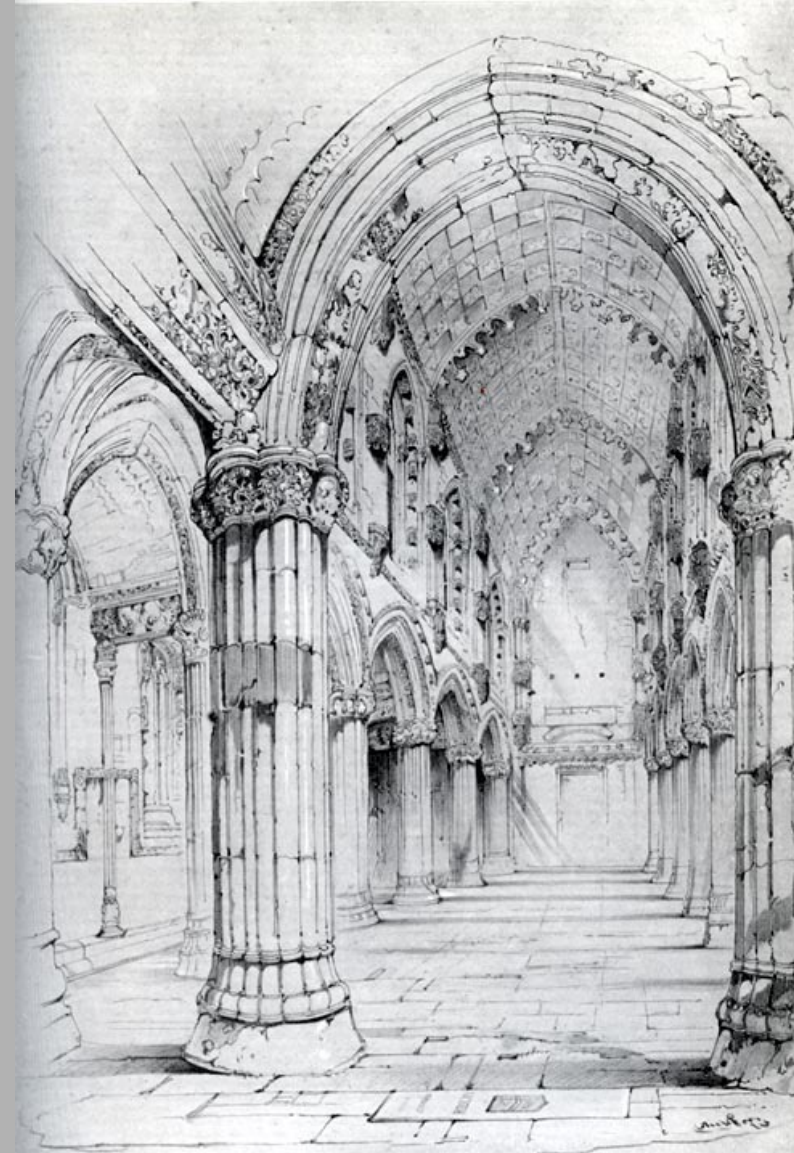
Anti-Restoration (England)

“Take proper care of your monuments, and you will not need to restore them. Watch an old building with an anxious care; guard it as best you may. Count its stones as you would jewels of a crown; bind it together with iron where it loosens; stay it with timber where it declines; do not care about the unsightliness of the aid: better a crutch than a lost limb.”

“Eserlerinize özen gösterirseniz, onları restore etmeye ihtiyacınız olmaz. Eski anıtı büyük bir özenle gözleyiniz. Taşlarını sayınız, dağılmaya başlarsa demirle, telle bağlayınız, yıkılmayı önlemek üzere payandalar koyunuz; onu kurtarmak üzere yaptığınız şeylerin çirkinliği ile meşgul olmayınız. Bir koltuk değneği bir uzvu kaybetmekten daha değerlidir.”

John Ruskin, *Seven Lamps of Architecture*, 1849

To protect building “as they are” with “**minimum intervention**”



J. Ruskin'in Roslin Şapeli çizimi

Historic Restoration

A movement pioneered by Luca Beltrami in Italy

Restoration of monuments should be based on real facts and documents, instead of imagination. Restoration can be possible through detailed archaeological and historic studies, analogical studies based on historic documents.

Restoration based on documentation (historic restoration)

*İtalya'da **Luca Beltrami**'nin öncülük ettiği akım*

*Restorasyon hayali imgelere değil, anıta ilişkin **gerçek belgelere** dayanmalıdır.*

Anıt üzerinde yapılacak ayrıntılı arkeolojik ve tarihi incelemeler, tarihi belgelerle benzer yapıların incelenmesi sayesinde bir anıtın restorasyonu mümkün olabilir.

Anıtlarda yok olan kısımların tamamlanmasında tarihi belgeleri kullanmıştır (tarihsel restorasyon)

Historic Restoration



Sforza Castle restoration, Milan (1891-1905)

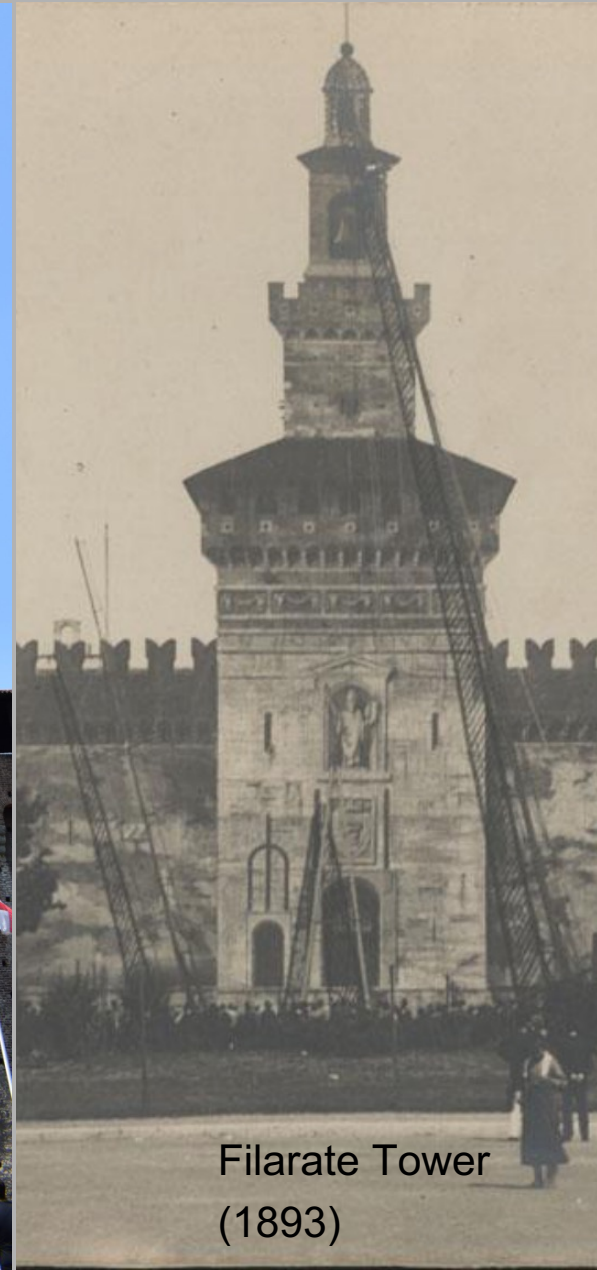
Castle restoration: the tower rebuilt according to similar buildings



Historic Restoration

<https://www.milanocastello.it/>

Filarate Tower
(2018)



Filarate Tower
(1893)

Towards a Modern Restoration Theory (Europe)

- **Rise of nationalism:** Milli tarih, milli kültür bilincinin gelişmesiyle birlikte tarihi anıtların korunmasının önem kazanması
- **Theories and philosophical issues in conservation:** Tarihi anıtların korunmasına ilişkin sorunların irdelenmesi, korumanın felsefesine ve yöntemlerine ilişkin çeşitli kuramlar üretilmesi
- **Preservation of monuments as a part of architecture/fine arts curriculum:** Anıtları korumanın mimarlık/güzel sanatlar eğitiminin bir parçası haline gelmesi
- **Documentation of monuments:** Anıtların belgelenmesi, envanterlerinin çıkarılması
- **Legal protection:** Anıtların yasalarla koruma altına alınması
- **State/private institutions for preservation of monuments:** Anıtların korunması için çeşitli kamusal/özel kuruluşların oluşturulması ve koruma çalışmalarının denetim altına alınması

1883 Restoration Principles (Restorasyon İlkeleri)

Camillo Boito founded pioneering principles for **modern preservation theory** and tried to establish a scientific basis for preservation of monuments.

- **Monuments are historic documentations of the history of humankind.** *Anıtlar tüm insanlığın tarihini belgeler.*
- **Consolidation is better than repairing, repairing is better than restoring.** *Sağlamlaştırma onarımdan, onarım restorasyondan daha iyidir.*
- **Additions to a monument should be based on solid facts and should respect the visual unity and mass of the building.** *Anıta yapılacak ek somut verilere dayanmalı, görsel bütünlüğe, biçime saygı göstermelidir.*
- **Additions after the initial design should be preserved:** *İlk tasarım sonrası yapılan ekler, başka bir öğeyi kapatma / bozma gibi zararlı etkileri olmadığı sürece korunmalıdır.*
- **Documentation of all stages in restoration works:** *Restorasyon işlemleri belgelenmelidir.*

A Summary of Preservation Theory (end of 19th century)

- **Achieving stylistic unity:** Viollet le Duc'un temsil ettiği **Stilistik Rekompozisyon** (üslup birliğine varma)
- **Anti-restoration:** John Ruskin'in temsil ettiği **Romantik Görüş** (anti-restorasyon, Arts and Crafts akımı)
- **Historic restoration:** Luca Beltrami'nin öncülük ettiği **Tarihi Restorasyon** (restorasyon tarihi belgelere dayanmalı- tarihçi, arşivci restoratör)
- **Modern restoration principles:** Camillo Boito'nun **Çağdaş Restorasyon İlkeleri**

Europe in 1930s

Mussolini's Plan of Rome (1931)



Concerns on preservation of historic cities / sites

Tarihi çevrelerin korunmasına yönelik kaygılar

Athens Charter / Atina Kartası (1931)

- **When restoration is indispensable, the historic and artistic work of the past should be respected, without excluding the style of any given period.**

Restorasyon geçmişin tarihi ve sanatsal eserlerine saygı göstermeli ve belli bir dönemin üslubunu yok saymamalıdır (üslup birliği red)

- **The occupation of buildings, which ensures the continuity of their life, should be maintained but the function of buildings should be respect their historic or artistic character.**

Yapıların yaşamlarını sürdürebilmeleri için kullanılmaları önerilir, ancak bu kullanım onların estetik ve tarihi kimliklerine saygılı bir amaçla yapılmalıdır.

- **In the neighbourhood of ancient monuments, their surroundings should be given special consideration. Even certain groupings and certain particularly picturesque perspective treatment should be preserved.**

Tarihi anıtların çevrelerine saygı gösterilmeli, bazı yapı kümeleri ve pitoresk oluşumlar korunmalıdır.

- **Modern techniques should be used cautiously for historic buildings.**

Tarihi anıtların onarımında çağdaş tekniğin sunduğu bütün olanaklar akıllıca kullanılmalıdır.

- **In archaeological sites, steps should be taken to reinstate any original fragments that may be recovered.**

Arkeolojik alanlarda bulunabilen her özgün parçanın yerine konulabilmesi için gerekli önlemler alınmalıdır.

Athens Charter / Atina Kartası (1931)

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

1. International organizations for Restoration on operational and advisory levels are to be established.
2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures.
3. Problems of preservation of historic sites are to be solved by legislation at national level for all countries.
4. Excavated sites which are not subject to immediate restoration should be reburied for protection.
5. Modern techniques and materials may be used in restoration work.
6. Historical sites are to be given strict custodial protection.
7. Attention should be given to the protection of areas surrounding historic sites.

Accepted in Italy in 1932 as Carta del Restauro (role of Giovannoni)

CIAM's Athens Charter (1933)

1933 IV. CIAM (International Congress of Modern Architecture)

The Historic Heritage of Cities / *Şehrin Tarihsel Mirası*

65 Architectural assets must be protected, whether found in isolated buildings or in urban aggregations.

66 They will be **protected if they are the expression of a former culture** and if they respond to a universal interest...

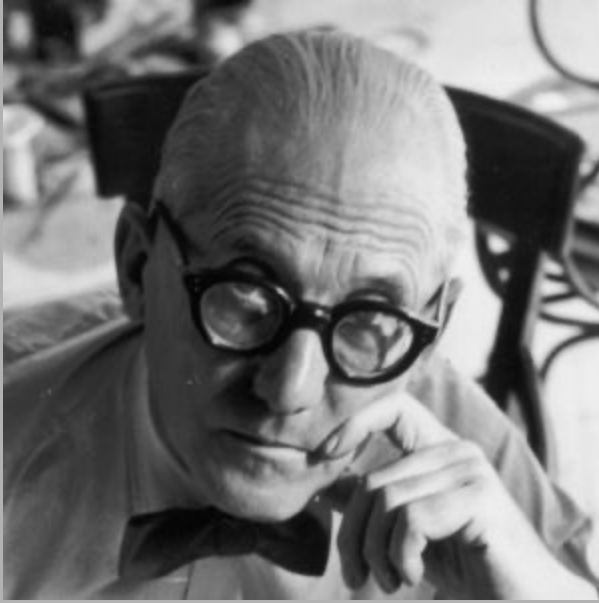
67 ...and if their preservation does not entail the sacrifice of keeping people in unhealthy conditions...

70 The practice of using styles of the past on aesthetic pretexts for new structures erected in historic areas has harmful consequences.

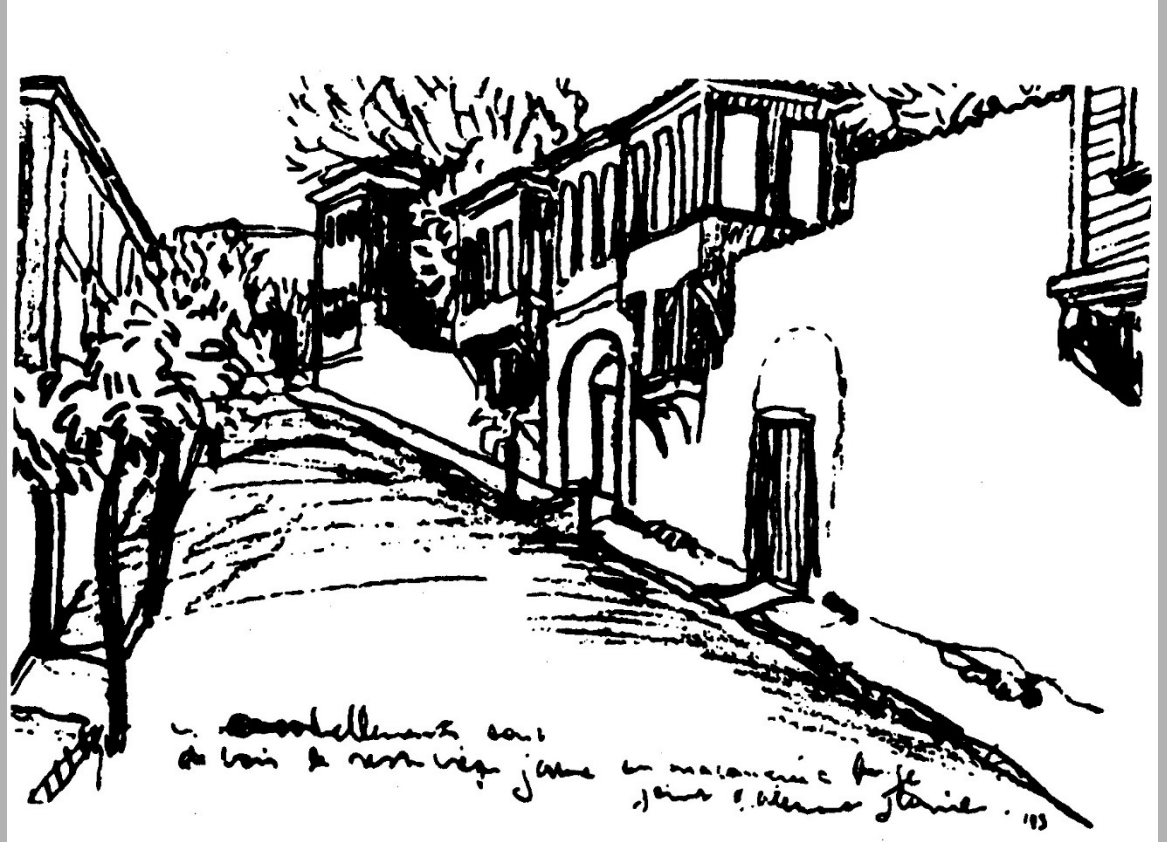
Tarihsel bölgelerde inşa edilen yeni yapılarda, sözde estetik kaygılarla hareket ederek, geçmişin biçimine bağlı kalmak, zararlı sonuçlar doğurmaktadır.

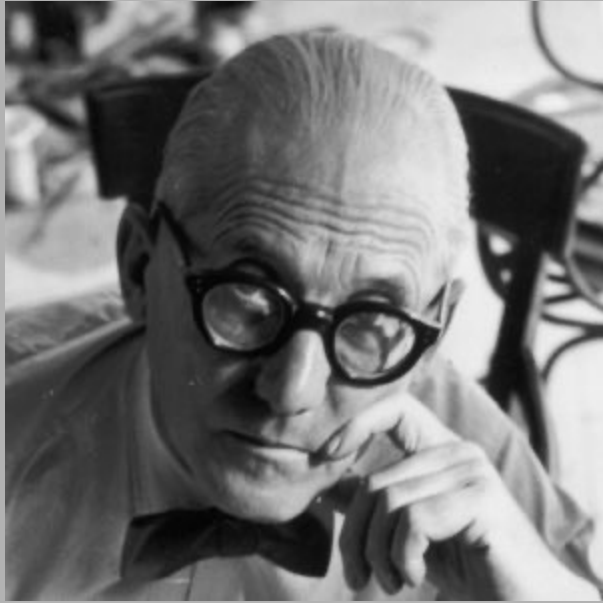
Plan Voisin (La Ville Radieuse) for Paris





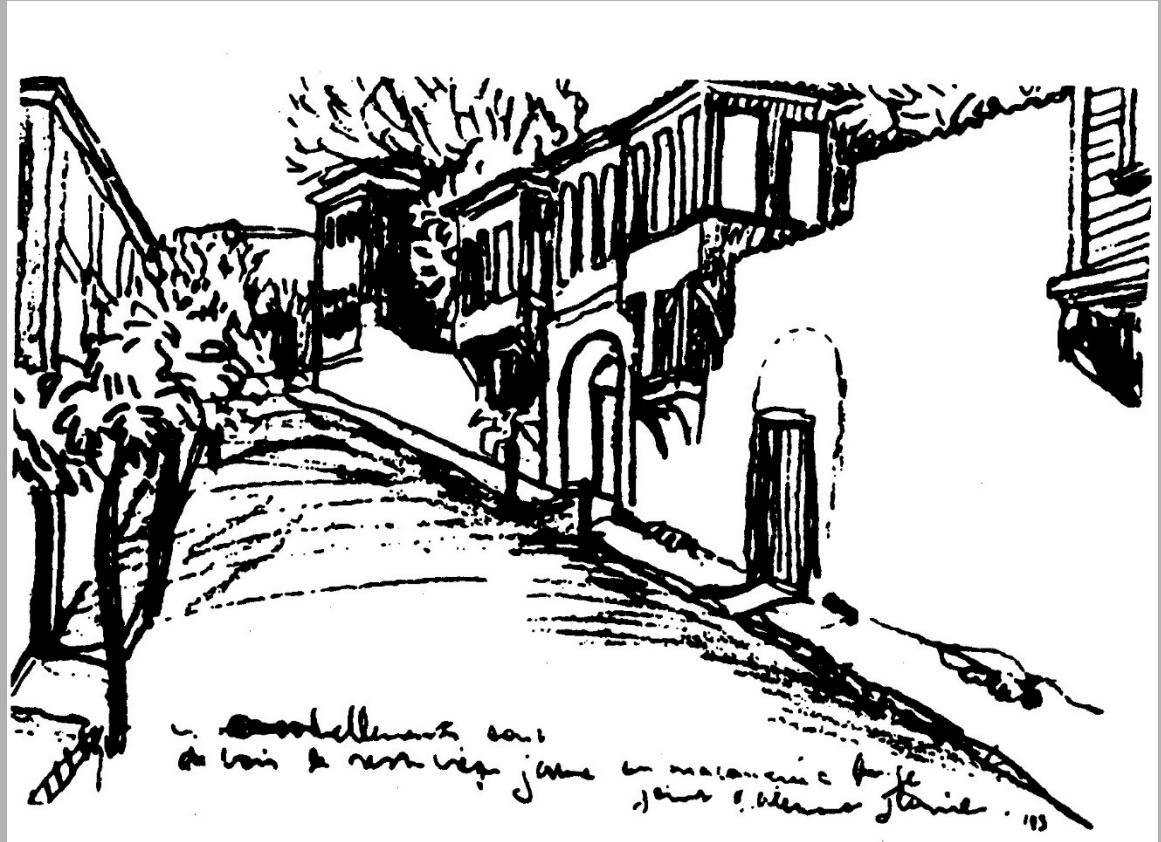
«Eğer hayatımın en büyük gafı ve en büyük taktik hatası Atatürk'e yazdığım mektup olmasaydı, bugün büyük rakibim Prost yerine güzel İstanbul şehrinin imarı ile ben uğraşacaktım. Bu mektupta, inkılap yapmış bir milletin en büyük inkılapçısına **İstanbul'u eski hali ile asırların tozu toprağı ile bırakmasını** tavsiye ediyordum. Ne büyük hata ettiğimi sonradan anladım.»





«The letter I wrote to Atatürk is one of my greatest mistakes. If I hadn't written that letter, I would be the head planner of the beautiful city of Istanbul, instead of my greatest rival Prost. In my letter, I have proposed to the greatest revolutionist of a nation to keep Istanbul as it is- with its former state keeping the dust of the ages. I later understood what a mistake that was.»

Arkitekt, no.11-12, 1949, pp.230-231



1939-1945

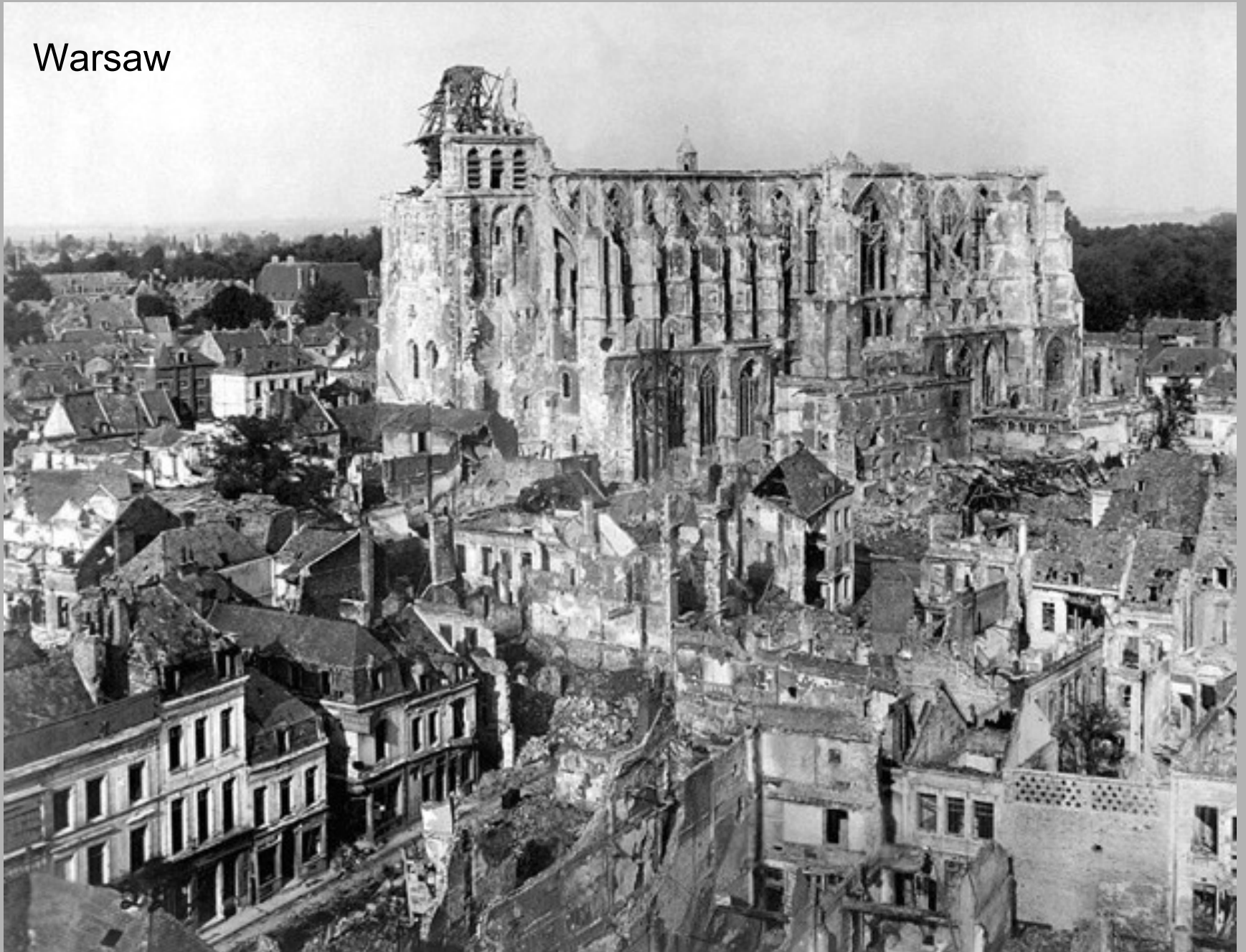
II. World War- destruction of cities and architectural / urban heritage
Revitalization of lost urban memory, sense of place (feelings of identity and belonging)

Discussions on preservation methods: Reconstructions in large scale
Reconstruction versus modernism



1945-1963: Reconstruction of Warsaw city center

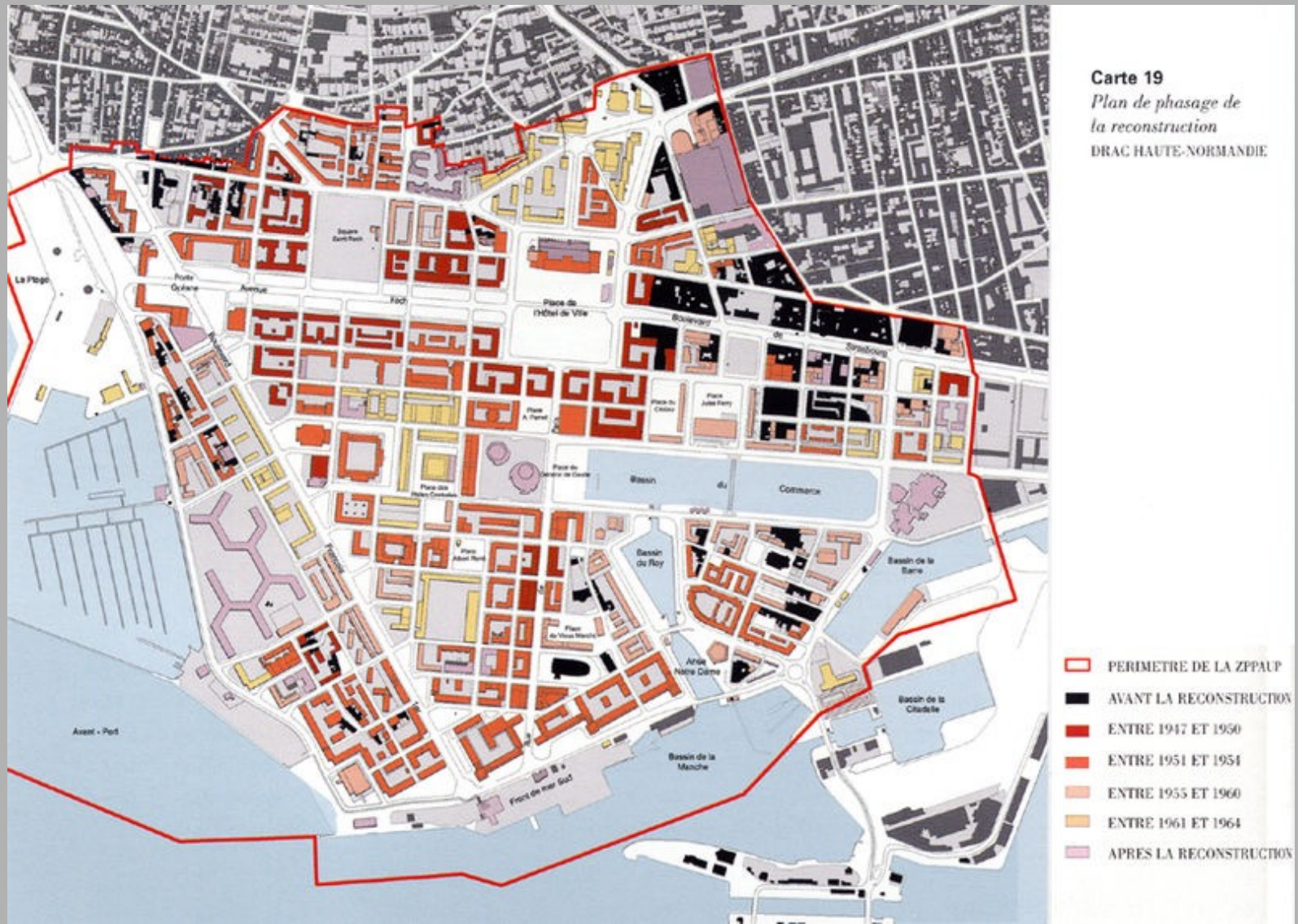
Warsaw



Warsaw



Urban centers rebuilt in modern style after 1945 (Le Havre)



Le Havre





Le Havre

Venice Charter (1964)

IInd International Congress of Architects and Technicians of Historic Monuments, which met in Venice in 1964 for agreeing on principles guiding the preservation and restoration of ancient buildings and laying them on international basis, approved the Venice Charter.

Founding of ICOMOS (International Council of Monuments and Sites) in 1965 following the Venice Charter

*1964'te Venedik'te **eski yapıların korunması ve onarımına dair ilkeler üzerine karara varmak ve bunları uluslararası bir temele yerleştirmek** amacıyla toplanan "II. Uluslararası Tarihi Anıtlar, Mimar ve Teknisyenler Konferansı"nın sonucunda **Venedik Tüzüğü** kabul edilmiştir.*

*Bu konferansın ardından 1965'te, Varşova'da toplanan ICOMOS'un (**Uluslararası Anıtlar Ve Sitler Konseyi**) birinci genel kurulu niteliğindeki kongre hem Venedik Tüzüğü'nü uluslararası düzeyde kabul etmiş, hem de ICOMOS'un kuruluş kararını vermiştir.*

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