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DOCTORAL DISSERTATION

Retail-Reuse: an interior view on adaptive reuse of buildings

Doctoral dissertation submitted to obtain the degree of doctor of Architecture, to be defended by:

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THE BROAD topic of this study can be described as 'retail-reuse: an interior view on adaptive reuse of buildings'. During the last six years, I have explored this topic with deep interest and great pleasure. I have looked at it from many different angles: heritage conservation, architecture, retail design, but at last and above all from the angle of interior architecture. This research has been highly enriched by the many people whom I met in the last years and shared with me their thoughts and ideas about these and many other issues.

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Summary

Adaptive reuse, which implies partly changing the function and programme of a building and physically adapting it to new needs and requirements, has become an increasingly important part of contemporary architectural and interior architectural practice. Also in the retail sector, a significant part of the occupied buildings are historic buildings that initially had other functions but are now transformed into shops and other commercial functions. This practice, which we have called 'retail-reuse', faces particular opportunities and threats for the heritage sector as well as the retail sector. Many projects therefore fail as to conservation standards, or as a commercial retail environment. Existing studies on retail-reuse are scares and focus on its isolated aspects such as urban regeneration, sustainable design or customer behaviour. A study on the tension between retail and heritage preservation from the smaller scale – the interior – does not exist so far.

Therefore, we look at the phenomenon of retail-reuse with an interior view, investigating its threats and opportunities. As such our first research question is: "what is the relationship between adaptive reuse of historic buildings and retail design? Is there added value for both sectors?" However, in order to elaborate on retail-reuse from an interior point of view, we need a lexicon rooted in and built on the particular qualities of the interior. Therefore, we added another research question: "how to develop a specific lexicon, building upon the particular qualities of the interior?" which we addressed first based on examples of adaptive reuse in general, before moving to the particular case of adaptive reuse into retail.

The goal of this study is to develop a specific lexicon by introducing new concepts that describe the particular relation between the existing building and the new (interior) intervention, and elaborate further on existing concepts that are used in relation to adaptive reuse and heritage preservation but which currently lack an interior architectural contribution (Part one). Moreover, it aims to formulate recommendations on a conceptual level to support and improve the quality of retail-reuse projects. Therefore, we firstly describe the tensile relationship between heritage conservation on the one hand, and retail design on the other hand in order to describe the specific problems and opportunities of retail-reuse as a phenomenon, and secondly we identify the different stakeholders involved in retail reuse projects, and their specific interests (Part two).

The development of a specific lexicon is described in part one, including chapters one to four. In chapter one we discuss the vocabulary used throughout this paper. We define 'adaptive reuse', in relation to 'reuse', 'renovation', 'adaptation', 'alteration', 'remodelling', 'refurbishment', and 'rehabilitation'. We elaborate on the meaning of 'interior architecture', and how it is similar or different from 'interior decoration' and 'interior design'. In chapter two we sketch the evolution of the emerging discipline of adaptive reuse, focussing on the development of its theory. We show that adaptive reuse theory – and practice – is influenced by both heritage conservation and architecture. We distinguish four approaches in contemporary adaptive reuse theory: typological

approach, technical approach, programmatic approach, and strategic approach. We note that there is a fifth approach that received little attention so far and that builds further on the building's soft values, its interior qualities; we call this the 'interior approach'. This interior approach is further explored in chapters three and four. In chapter three we describe three strategies for adaptive reuse that involve copying as a method for adaptive reuse. We introduce three concepts from Renaissance art theory into the theory of adaptive reuse: *translatio*, *imitatio*, and *aemulatio*; each of these concepts describes a particular relationship between the copy and the model which we recognize in selected examples from contemporary adaptive reuse practice. In chapter four we elaborate further on three concepts that are at the core of conservation and architectural theory today by looking at them from an interior perspective: sustainability, authenticity, and *genius loci*.

In Part two, including chapters five to seven, we focus on retail-reuse in particular. In chapter five we firstly explain the legal framework for protection and safeguarding of immovable heritage in Flanders. We do, however, not aim to give a complete overview of the legislation, but we focus on two aspects that are important in relation to our study: adaptive reuse, and protection and reuse of historic interiors. Secondly, we outline the opportunities and threats for retail-reuse for both parties (retail sector and heritage sector) on the basis of the typology of the host space. We rely on literature about adaptive reuse in general, and on practical examples of retail-reuse. Our results are summarized in a detailed SWOT-analysis. In chapter six we go deeper into the role of the different stakeholders involved in retail-reuse projects, based on ten case studies in Flanders and the Netherlands. In chapter seven we present a concept for the measures that we believe could and should be taken by the Flemish government to stimulate reuse of (protected) historic buildings by the retail sector and to improve the overall quality of such projects from the point of view of both the heritage and retail sector. The proposed measures include policy measures, and in a limited extent also legal measures.

We conclude with a reflection on the process of this research and its valorisation. We also elaborate on aspects of education: the importance of adaptive reuse for the conservational, architectural, and above all interior architectural education; the methods and tools that we could teach the students in order to reveal the *genius loci* of the host space. Additionally we make suggestions for further research in the field of adaptive reuse. We stress the importance of exploring the possibilities of adaptive reuse of buildings with historic interiors, as well as the need to find suitable programmes for vacant (historic) buildings.

Samenvatting

Herbestemming, zijnde het veranderen van de functie of het programma van een gebouw en het fysiek aanpassen ervan aan nieuwe noden en vereisten, wordt steeds belangrijker binnen de hedendaagse architectuur en interieur architectuur. Ook de retail sector maakt veelvuldig gebruik van historische gebouwen die oorspronkelijk een andere functie hadden en die nu herbestemd zijn tot winkels of andere commerciële functies. Dit fenomeen, wat wij 'retail-herbestemming' noemen, gaat gepaard met specifieke opportuniteiten en problemen, zowel voor de erfgoedsector als de retail sector. Inderdaad, verschillende projecten schieten te kort op vlak van kwaliteit van de restauratiewerkzaamheden, of op commercieel vlak. Bestaand onderzoek over retail-herbestemming is beperkt, en focust op afzonderlijke aspecten zoals stedenbouwkundige regeneratie, duurzaam ontwerpen, of consumentengedrag. Onderzoek naar het spanningsveld tussen retail ontwikkeling en conservering van erfgoed vanuit de kleine schaal – het interieur – is tot hiertoe onbestaand.

Wij benaderen daarom het fenomeen retail-herbestemming vanuit het standpunt van het interieur, en onderzoeken op die manier de desbetreffende problemen en opportuniteiten. De eerste onderzoeksvraag is: 'wat is de relatie tussen herbestemming van historische gebouwen en retail design? Is er een meerwaarde voor beide sectoren?'. Het bleek echter dat, om dit onderwerp gedegen te behandelen er nood is aan een gespecialiseerd lexicon dat geworteld is in, en verder bouwt op de specifieke kwaliteiten van het interieur. Daarom hebben we een andere onderzoeksvraag toegevoegd: 'Hoe kunnen we een lexicon ontwikkelen dat verder bouwt op de specifieke kwaliteiten van het interieur?'. Deze onderzoeksvraag hebben we eerst behandeld op basis van voorbeelden van herbestemming in het algemeen, waarna we verder ingaan op retail-herbestemming in het bijzonder.

Het doel van deze studie is het ontwikkelen van een gespecialiseerd lexicon via het introduceren van nieuwe concepten voor het beschrijven van de relatie tussen het bestaande gebouw en de nieuwe ingreep (aan het interieur), en het verder uitwerken van bestaande concepten die van belang zijn voor de theorievorming van herbestemming, maar die onvoldoende belicht werden vanuit het interieur (deel 1). Daarnaast richt deze studie zich op het formuleren van aanbeveling voor het ondersteunen en verbeteren van retail-herbestemmingsprojecten, en dit op een conceptueel niveau. Daarvoor beschrijven we eerst het spanningsveld tussen erfgoed-conservering enerzijds en retail design anderzijds om op die manier de specifieke problemen en opportuniteiten in kaart te brengen; vervolgens benoemen we de verschillende partijen die betrokken zijn bij retail-herbestemmingsprojecten, en onderzoeken hun specifieke belangen (deel 2).

Het eerste deel van de thesis (hoofdstukken één tot en met vier) bevat de uitwerking van een gespecialiseerd lexicon. In hoofdstuk één introduceren we het vocabularium dat doorheen de thesis gebruikt wordt. We definiëren 'adaptive reuse', in vergelijking met 'reuse', 'renovation', 'adaptation', 'alteration', 'remodelling', 'refurbishment', en 'rehabilitation'. We bespreken de betekenis van 'interior architecture', en op welke manier deze verschilt van de betekenis van 'interior decoration' en 'interior design'. In hoofdstuk twee schetsen we de evolutie van de ontwikkeling van herbestemming als discipline, waarbij we focussen op theorievorming. We tonen aan dat de theorievorming van herbestemming – evenals de praktijk – sterk beïnvloed is door zowel conserveringstheorie als architectuurtheorie. We onderscheiden vier verschillende benaderingen in de hedendaagse herbestemmingstheorie: de typologische benadering, de technische benadering, de programmatische benadering, en de strategische benadering. We merken op dat er een vijfde benadering is die tot hiertoe onderbelicht bleef, en die verder bouwt op de zachte waarden van het gebouw, de kwaliteiten van het interieur; deze benadering noemen we de 'interieur benadering'. Deze interieur benadering wordt verder uitgewerkt in hoofdstukken drie en vier. In hoofdstuk drie beschrijven we drie strategieën voor herbestemming waarbij kopiëren gebruikt wordt als methode voor herstemming. We introduceren drie concepten uit de Renaissance kunsttheorie en passen deze toe op herbestemming: *translatio*, *imitatio*, en *aemulatio*; elk van deze concepten beschrijft een specifieke relatie tussen de kopie en het model, die we herkennen in voorbeelden van hedendaagse herbestemmingsprojecten. In hoofdstuk vier gaan we dieper in op drie concepten die vandaag erg belangrijk zijn binnen de conserveringstheorie en architectuurtheorie, maar die nog niet of onvoldoende benaderend werden vanuit het interieur: duurzaamheid, authenticiteit, en *genius loci*.

In deel twee, bestaande uit hoofdstukken vijf tot en met zeven, focussen we op retail-herbestemming. In hoofdstuk vijf beschrijven we eerst het wettelijk kader voor de bescherming en het behoud van het onroerend erfgoed in Vlaanderen. Het doel hierbij is echter niet om een volledig overzicht te geven van dit wettelijk kader, maar we richten ons op twee aspecten die van bijzonder belang zijn voor deze studie: herbestemming, en de bescherming en het behoud van historische interieurs. Vervolgens geven we een overzicht van de opportuniteiten en problemen bij retail-herbestemming voor beide sectoren (retail- en erfgoedsector) op basis van de typologie van het geven gebouw. Hiervoor baseren we ons op literatuur over herbestemming in het algemeen, en op voorbeelden van retail-herbestemming. Het resultaat is samengevat in een gedetailleerde SWOT-analyse. In hoofdstuk zes gaan we dieper in op de rol van de verschillende partijen die betrokken zijn bij retail-herbestemming, op basis van tien casestudies in België en Nederland. In hoofdstuk zeven stellen we een concept voor van de maatregelen die de Vlaamse overheid kan nemen om herbestemming van (beschermde) historische gebouwen tot retail functies te stimuleren en de kwaliteit van zulke projecten te verbeteren, zowel vanuit het standpunt van de retail als de erfgoedsector. De voorgestelde maatregelen zijn zowel gericht op beleid, als in beperkte mate op wetgeving.

We besluiten met een reflectie over het proces van het onderzoek, en de valorisatie ervan. Ook wijden we uit over aspecten van onderwijs: het belang van herbestemming binnen de opleidingen conservering, architectuur, en bovenal interieur architectuur; alsook over de methodes en instrumenten die we studenten kunnen aanleren om de *genius loci* van een gegeven gebouw te ontrafelen. Daarenboven formuleren we suggesties voor verder onderzoek in het domein van herbestemming. We benadrukken hierbij het belang van het onderzoeken van de mogelijkheden naar herbestemming van gebouwen met historische interieurs, en de noodzaak voor het vinden van geschikte programma's voor leegstaande (historische) gebouwen.

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Introduction

Problem statement and research questions:

Working with existing buildings for continued use has become increasingly important in contemporary architectural practice. The reasons for this are multiple, ranging from the need for sustainable development patterns, current economic climate's need for less costly physical architectures and an ever-increasing awareness of the benefits of retaining our architectural heritage. All of this adds to the importance of what can be called 'adaptive reuse'. This term, although a widely accepted definition seems to be lacking, implies (partly) changing the function and programme of a building, as well as physically adapting the building to new needs and requirements.

In historic centres, adaptive reuse of the existing buildings for commercial use - mainly but not necessarily shops - is a frequently occurring practice. Retail as new programme brings along specific opportunities. Firstly, the retail sector has a strong demand for large, available buildings on A-locations in city centres. Secondly, as the historic centre is often also the commercial heart of a town the possibility for new constructions is limited, and accordingly retailers often locate their stores in existing (historic) buildings such as former post offices, religious buildings or industrial buildings. Thirdly, from the heritage sector's point of view a new use for the building is desirable in order to avoid a degradation of the building itself and the cityscape to which it belongs. Fourthly, it generally also supplies finances for the building's maintenance and restoration.

But however tempting this immediate solution may seem, it is not always evident to introduce a retail interior in a historic building. Retail-reuse consequently also faces some particular challenges. Usually there are many stakeholders involved, all with different interests: investors are mainly interested in the revenues of the project and not in the conservation of the historic building, while conservators fear an over-use of the building without any respect for its heritage value. But even if the owner chooses a qualitative conservation and restoration the quality of the project is not automatically guaranteed. In many cases, the building is rented out to a user who does not always takes the specific characteristics of the building into account. In the case of a tenant, for example, monument boards have limited control over the use of the building after its restoration.

Existing studies on retail-reuse are scarces and tend to focus on its isolated aspects of retail-reuse. Retail development in historic towns has been researched on an urban level (EARTH et al., 2007; English Heritage, English Historic Towns Forum, & Planning Advisory Service, 2005; English Historic Towns Forum, 2008). These studies analyse the economic, cultural and social value of retailing; their conclusions stress the importance of qualitative architectural interventions, but fail to give examples or guidance. Reusing historic buildings for retail has been discussed in relation to sustainable design (Bullen & Love, 2010; Hyllegard, Ogle, & Dunbar, 2003; Rubessi, 2010), as well as in relation to marketing (Hyllegard, Ogle, & Dunbar, 2006; Maclaran & Brown, 2005). However, all these topics have potential for further research. A study on the tension between retail and heritage preservation from the smaller scale – the interior – does not exist so far. Yet, the user largely experiences a building based on its interior features, how the programme functions within the buildings, and how it interacts with its context. All this has brought us to a first research question:

What is the relationship between adaptive reuse of historic buildings and retail design? An interior view on adaptive reuse of buildings.

- Is there added value for both sectors?

An inquiry into threads and opportunities

But in order elaborate on this question, and to study the phenomenon of retail-reuse from an interior point of view, we need first to develop a specific lexicon, rooted in and building upon the particular qualities of the interior, to speak about and evaluate projects of adaptive reuse in general, and adaptive reuse into retail in particular. Interior architecture is at the core of contemporary adaptive reuse practice (Brooker & Stone, 2004, 2013; Cairns, 2013; Scott, 2008), but, paradoxically, the theoretical basis for this particular relationship between interior architecture and adaptive reuse has only received limited attention. This may be partly caused by the fact that the growing discipline of interior architecture itself lacks a profound body of theory (Abercrombie, 1990; Brooker & Stone, 2013; Edwards, 2011; McKellar & Spark, 2004). Literature on interior architecture theory is limited and, as Penny Spark states, '*many of the books on the subject are disappointingly superficial*' (McKellar & Spark, 2004, p. 1); an argument that is supported by Brooker and Stone who state that existing books on the subject usually fall into two categories: '*coffee table picture books that have little room for theoretical argument or design discussion and self-help manuals that give instructions about the practical aspects of domestic decoration*' (p. xv). Nevertheless, developing such a body of theory is important to support the increasingly sophisticated and diverse practice of interior architecture. It will also help to emancipate the discipline and become a recognised academic partner (Edwards, 2011). As such, we added a second research question:

How to develop a specific lexicon, building upon the particular qualities of the interior?

An inquiry into the emerging theory of interior architecture in relationship to adaptive reuse

Although other programmes may face similar problems and opportunities in relation to adaptive reuse of historic buildings, for several reasons the retail sector is particularly relevant for our study. Firstly, given the strong tension between the commercial interests of the retail sector and the conservation interests of the heritage sector, this study is of particular public interest. Secondly, retail spaces are at the forefront of contemporary interior architecture because they are updated regularly to stay competitive with other retailers and appealing to customers (Mesher, 2010). As such, retail design seems to propel the discipline of interior design forwards by creating innovative design solutions. In the nineteenth and twentieth century several innovations in the retail sector have also influenced other building typologies and concepts. A technical example is the escalator, which was applied for the first time in the department stores; a conceptual example is the self-service concept, which firstly appeared in the supermarkets. Today, not only department stores take a leading role again by constructing new buildings with distinct architecture, also supermarkets start to implement distinct architecture to attract consumers (Quartier & Van Cleempoel, 2013). Thirdly, retailers often rent existing buildings in which they introduce a completely new interior, usually changing very little of the buildings' structure; as such the practice of retail-reuse is very much related to interior architecture. Fourthly, retail is economically an important sector and as such retail-reuse is broadly based in contemporary (consumer) society. Fifthly, in many historic centres in Europe, retail is the function that is most prominently present (English Heritage et al., 2005).

Objectives:

Our research objective is twofold:

Objective 1 – to develop a **specific lexicon** to speak about adaptive reuse of buildings in general and retail-reuse in particular, **from an interior architectural perspective**. This involves:

- the **introduction of new concepts** that describe the particular relation between the existing building and the new (interior) intervention
- further **elaboration on existing concepts** that are used in relation to adaptive reuse and heritage preservation, but which currently lack an interior architectural contribution

Objective 2 – to **formulate recommendations on a conceptual level to support and improve the quality of retail-reuse projects**. In order to come to these recommendations, however, several steps are necessary:

- **to describe precisely the tensile relationship between heritage conservation** on the one hand, and **retail design** on the other hand in order to describe the specific problems and opportunities of retail-reuse as a phenomenon.
- **to identify the different stakeholders** involved in retail reuse projects, and their specific interests.

Structure and methodology:

Initially, we started our research by studying the phenomenon of retail-reuse in historic city centres. Soon, however, we felt the need for a more elaborate vocabulary in order to be able to describe and understand the cases we were dealing with in the course of our study. The need for a specific lexicon that articulates the particular qualities of the interior was not only felt in the context of our own research, but has also been at the heart of lively and fundamental discussions with students, especially in the master seminar on adaptive reuse, and it has also been the subject of international conferences[1] and publications (Brooker & Stone, 2013; Taylor, 2013). Our contribution to the development of such lexicon is described in part one of the thesis, including chapters one to four.

In the first chapter we describe the vocabulary that will be used throughout this study. In the field of adaptive reuse, different terms are currently used interchangeably, however, these usually have slightly different meanings. We make a selection of the terms that are frequently used in professional and academic literature. As such, we define the term ‘adaptive reuse’ in comparison to ‘reuse’, ‘renovation’, ‘adaptation’, ‘alteration’, ‘remodelling’, ‘refurbishment’ and ‘rehabilitation’. We start from definitions by other authors and we compare these with terms that are used in describing the adaptive reuse practice. Moreover, as interior architecture is a young discipline without a profound body of theory and shared vocabulary, we also elaborate on what is ‘interior architecture’ versus ‘interior design’, and we briefly sketch the evolution of the discipline in order to present its *status quaestionis*.

In the second chapter we sketch the origin and development of adaptive reuse as a discipline, and describe the various traditions and schools of thought that have (co-) existed in the course of history and which resonate still today. Our study focuses on the evolution of adaptive reuse theory rather than practice, as a description based on architectural and conservation practice has been done before (Powell, 1999). Based on this historical overview we sketch the diversity of adaptive reuse theory today, and we reflect on how the discipline could or should move further, with particular attention for the role of interior architecture herein.

In the third chapter we make a first contribution to the discipline of adaptive reuse by describing an approach more akin to the building’s interiority; an approach that we have called ‘interior approach’. This interior approach breaks with the taboo on copy and improvement that currently exists in the fields of architecture and conservation, and that dominates contemporary adaptive reuse practice. Instead, the interior approach rises copying as a valuable methodology for adaptive reuse. We borrowed ideas and concepts from related fields such as conservation, art history, and philosophy in order to describe, analyse and compare examples of adaptive reuse that involve copy and improvement of the existing building or interior. This results in three theoretical concepts that are new to the field of interior architecture and adaptive reuse and that describe the relationship between the host space and the new (interior) intervention: *translatio*, *imitatio*, and *aemulatio*.

In the fourth chapter we dwell upon three existing concepts that have been used in relation to adaptive reuse: sustainability, authenticity, and *genius loci*. For each of these concepts we first describe how they are interpreted and used in the fields of architecture and conservation, based on literature and examples from practice. Next, we look at them from an interior perspective. Again, as in chapter three, we apply concepts from related disciplines such as visual arts, literature, and philosophy. Our interior view on sustainability, authenticity and *genius loci* does not aim at new definitions, but aims to

1 Interior Educators Conference ‘Reinventing Architecture and Interiors’, held March 29-30, 2012 at Ravensbourne, London.

shift or open up the adaptive reuse discourse into the direction of the 'interiority' of the buildings – its narratives, memories, and poetic qualities.

Part two, including chapters five to seven, aims to describe the tension between heritage preservation and retail design and to identify the different stakeholders involved in retail-reuse projects in order to come to recommendations for both sectors.

The fifth chapter describes the tension between retail design and heritage conservation. It starts with a description of the legal framework for protecting and adapting heritage buildings in Flanders. We do, however, not aim at a complete description of the current legislation, but we focussed on two aspects that we found valuable and useful in relation to our study: firstly, the protection and safeguarding of historic interiors and secondly, aspects of adaptive reuse in general and retail-reuse in particular. This study of the legal framework does not aim at an evaluation of the applicability and adequacy of the Flemish immovable heritage legislation in general, but instead wants to present a critical view on the legislation in relation to historic interiors and adaptive reuse seen from one particular angle – interior architecture.

Furthermore, chapter five includes a typological study on the tension between retail design and conservation. Based on the literature conducted in chapter two we defined five typologies for the host space: industrial buildings, religious buildings, (semi-)public buildings, residential buildings, military buildings, and retail buildings. Each typology is studied based on literature and examples from practice in Flanders and international. Not all of the examples stated in this paragraph are conducted as 'case studies' following a strict methodology for analysis and reporting; instead, only these aspects that give additional insights in the practice of retail-reuse for the typology discussed are worked out. We looked at the examples from an interior perspective, focusing on aspects of retail design and adaptive reuse. We did not intend to make an in-depth technical, urban, or economical study of the examples, but whenever relevant we refer briefly to these aspects as well. We conclude this chapter with a detailed SWOT-analysis of retail-reuse for each typology, and we differentiate the typologies that in general are more suitable to be reused for retail from those that are in general not suitable for retail.

In the sixth chapter we identify the different stakeholders involved in retail-reuse projects through case study analysis. Out of the examples stated in chapter five, ten cases are selected and analysed in order to gain insight in the extent and complexity of retail-reuse projects. This analysis is based on interviews with the various stakeholders involved in the project, several site visits, literature study, and whenever necessary also archival research. Based on these case studies we distinguish six major stakeholder-groups: owners, conservators, municipalities of historic towns, retailers, designers, and users. For each of these (group of) stakeholders we describe their specific interests in retail-reuse projects. Although the interests of the different stakeholders are very diverse, and may even seem contradictory, in some cases the diverse stakeholders' interests may also overlap or complement one another. We conclude with a schematic representation of the opportunities of retail-reuse for the different stakeholders.

The seventh chapter presents the measures that might be taken by the Flemish government in order to support and improve the quality of retail-reuse projects.

First, we briefly elaborate on legal measures that can be taken to improve protection, safeguarding and adaptive reuse of historic interiors. Secondly, we formulate two concrete policy measures: (1) a revision of the existing evaluation framework for projects of adaptive reuse in general and into retail in particular, and (2) to develop a 'standard for good practice' for retail-reuse. All our recommendations stay on a rather conceptual level, as we need further input from other disciplines (e.g. urban design and renewal, or legislation) in order to make these measures operational.

After each part we conclude with our main findings, and we end the thesis with an open discussion in which we reflect on the process of our research and the valorisation of the results. We also make suggestions for (interior) architectural education and give some openings for further research.

PART 1

Developing a lexicon for adaptive reuse
- an interior approach

Chapter 1: Vocabulary

In this introductory chapter we develop a vocabulary that will be used throughout our study. We first explore the meaning of 'adaptive reuse', being the practice of altering existing buildings for new uses. There are, however, many different terms to point to the same practice, but with slightly different meanings. Therefore, we formulate our definition of a selection of these terms. Secondly, we explain briefly what is interior architecture, we elaborate on the concepts of 'interior architecture' versus 'interior design', and we sketch the *status quaestionis* of interior architecture as an academic discipline in its own right.

1.1. What is Adaptive Reuse?

There is no single, well defined, accepted and acknowledged term that indicates the practice of changing existing buildings in functional and architectural mode. There is a variety of different terms used by different authors such as 'conversion' (Cramer & Breitling, 2007; Markus, 1979; Powell, 1999), 'adaptation' (Cairns, 2013; Douglas, 2006), 'alteration' (Scott, 2008), 'transformation' (Pérez de Arce, 1978), 'refurbishment' (Giebeler et al., 2009; Gorse & Highfield, 2009; Schittich, 2003), 'adaptive reuse' (Berger, Hermann, & Wong, 2011; Brooker & Stone, 2004; Bullen & Love, 2010; Edwards, 2011; Hyllegard et al., 2003; Rabun & Kelso, 2009), 'revitalization' (Jäger, 2010), 'rehabilitation' (Highfield, 1987; Markus, 1979), 'renovation' (Giebeler et al., 2009) or 'remodelling' (Brooker, 2009; Brooker & Stone, 2004; Machado, 1976; Ultav & Savaşır, 2013). Although these terms are often used interchangeably, they seem to cover slightly different meanings. It is even seems that one term can be interpreted in different ways which makes that no specialised and agreed terminology has yet been developed.

There are three reasons for this vagueness in terminology. Firstly, the degree of change in comparison to the preserved part of the existing building varies greatly – from minor maintenance works to almost complete redesign and rebuilding of an entire building. Secondly, the intention behind the intervention may be completely different – aesthetic, technical or functional. Thirdly, an imprecise use of words during several decades has made it impossible to assign the world to specific measures (Giebeler, 2009).

In the context of this research, it is not our aim to determine a sound terminology or to formulate irrevocable definitions; this would be too ambitious. Instead, we want to give our personal understanding of a selection of the above stated terms, based on previously formulated definitions by other authors in order to clarify the context of our study.

1.1.1. Reuse

Contrary to English, in Dutch there is a generally accepted term to indicate the practice of changing buildings for new uses, which is '*herbestemming*' (noun), or '*herbestemmen*' (verb). In English, 'reuse' – also written as 're-use' - is the closest translation of this Dutch term '*herbestemmen*'. There is one subtle, yet significant difference between '*herbestemmen*' and 'reuse'. '*Herbestemmen*' implies that the new function for the building is different from the original function. 'Reuse' instead, means 'to use again' and as such may refer to reusing a building for a new function, but also to using the building for its original use after a period of vacancy.

'Reuse' as a single word is only occasionally used to speak about the practice of changing buildings for functional and architectural modes (an exception is Latham, 2000a; Latham, 2000b) as the term is very broad and may be used in many different contexts in the field of architecture and design, and beyond. Therefore, the term 'adaptive reuse' is more widely used and accepted. The single word 'reuse', however, is a valid term to speak about (mainly historic) examples of reuse of existing building that have lost their original use. As in these examples the changes to the existing structures usually happened gradually, spontaneous and vernacularly, the term 'adaptive reuse' seems too strong to describe the process.

In our study, we understand **reuse as the functional alteration of a building, regardless the physical interventions it may have brought along**.

1.1.2. Renovation - Adaptation – Alteration – Remodelling

'Renovation' is derived from the Latin *re* (again) and *novare* (make new), which means 'to renew'. Merriam-Webster gives two definitions for renovation: (1) '*to make changes and repairs to (an old house, building, room, etc.) so that it is back in good condition*', and (2) '*restore to a former better state (as by cleaning, repairing, or rebuilding)*'. The second definition may cause confusion to the term 'restoration', because this definition implies that the building is brought back to a 'former' state. However, generally speaking, renovation aims at 'improving' the building and not at 'restoring it to a former state'.

The term renovation is not so popular in an academic context, probably because of its very broad meaning, and because the term has been used in many different contexts referring to different practices. An exception is Giebeler who defines renovation as a synonym for maintenance: '*renovation does not add anything new to the building stock nor does it replace old with new. Instead it maintains the value and the function of the existing building through competent "upkeeping"* (2009, p. 12).

But renovation does usually not imply a change in function - although it is sometimes used in that context as well. We define **renovation as the improvement of a**

building to meet contemporary standards of comfort, safety, aesthetics, and environmental impact.

'Adaptation' is derived from the Latin *ad* (to) and *aptare* (fit). It is often used to describe some form of change to a building to make it up-to-date, to 'fit' it to current standards and needs. In that sense, building adaptation is often used to indicate the adaptation of the building to universal design standards (e.g. Vavik, 2009), or environmental design standards (e.g. Crichton, Nicol, & Roaf 2012). 'Adaptation' does not necessarily involve a change in function, although it might be the case. Douglas defines **adaptation as '*any work to a building that go over and beyond maintenance to change its capacity, function, or performance*'** (2006, p. 1). In our study, we use this definition by Douglas.

'Alteration' comes from the Latin *alterare*, meaning '*to change in character or composition, typically in a comparatively small but significant way*'.[2] Scott opposes alteration to what he calls 'pure architecture', which means the construction of a new building on a completely cleared site (2008). As such, he understands the term very broad, ranging from minor change of the buildings' aesthetics to almost completely rebuilding it to house a new function. This generous meaning is also reflected in the definition of English Heritage '*Work intended to change the function or appearance of a place*' (English Heritage, 2008, p. 73). Hence, where 'adaptation' implies only the strictly necessary works to obtain a certain goal – adapting to environmental standards, universal design standards, change in function, etc. -, **alteration implies significant changes to the buildings use, aesthetics, and possibly its function**.

'Remodelling', according to the Oxford Dictionary means '*to change the structure or form of something, especially a building*'. It seems the clearest defined term so far. In his important essay *Old buildings as palimpsest. Towards a theory of remodelling*, Machado expresses his preference for this specific term:

> There is a superabundance of freshly-coined and almost synonymous terms referring to the type of architectural work traditionally called 'remodelling'. Terms such as 'architectural recycling', 'environmental retrieval', 'adaptive reuse', and lately, 'retrofitting', should be rejected because they are superficial, empty labels that do not represent any conceptual change with respect to previous stages of remodelling activity (reuse and improved technical performance, for instance, have always figured among the remodeller's goals) (1976, p. 46).

Based on his text as a whole it seems that for Machado the process of 'remodelling' always includes a functional change. Brooker and Stone make this explicit as they define the term as follows:

> Remodelling is the process of wholeheartedly altering a building. The

2 Oxford Dictonary

> function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationships between spaces; additions may be built and other areas may be demolished. This process is sometimes referred to as adaptive reuse, especially in the USA, or as reworking, adaptation, interior architecture or even interior design (2004, p. 11).

Remodelling, as alteration, imply significant changes to a building. However, the term **remodelling particularly emphasizes the physical intervention to the building and as such tends to describe a strong architectural gesture**.

Despite the fact that 'renovation', 'adaptation', 'alteration' and 'remodelling' are often used as synonyms referring to the same practice of changing existing buildings physically and functionally, we have attempted to point to the slight difference in connotation between the different terms. As such, we have set up a continuum - moving from continuity of the existing building by only carrying out maintenance works, to maximum change of the building in the form of a complete transformation (Fig. 1.1).

Fig. 1.1: Continuum showing the different levels of intervention

1.1.3. Refurbishment - Rehabilitation

'Refurbishment' is the most popular term in the UK to describe the practice of changing existing buildings, although its exact meaning is narrower than 'adaptation', 'alteration' or its precise 'remodelling'. The word refurbishment is compounded from re- (to do again) and furbish (to polish or rub up). Douglas states that

> … to refurbish something is to give it a facelift or a refit to enhance its appearance and function. In the context of a building it primarily involves extensive maintenance and repair as well as improvements to bring it up to modern standards (2006, p. 2).

Giebeler gives a comparable definition:

> In contrast to maintenance, refurbishment measures also include intact but, for example, outdated components or surfaces. … refurbishment does not involve any major changes to the loadbearing structure or interior lay-out (2009, p. 13).

Refurbishment usually implies a technical intervention, rather than an aesthetic one. In our study we use the term 'refurbishment' as defined by Douglas and Giebeler.

'Rehabilitation', like refurbishment, includes maintenance works as well as aesthetic and technical improvements of the building, but it may also involve major structural interventions (Douglas, 2006). Douglas limits rehabilitation to housing schemes. But based on the context in which the term has been used by other authors (among others: Highfield, 1987; Markus, 1979; USA Department of the interior, 1978), this seems too narrow. The USA Secretary for the Interior's Standards for the Treatment of Historic Properties defines 'rehabilitation', next to 'preservation', 'restoration' and 'reconstruction' as a possible strategy for dealing with historic buildings and sites. Their definition is very broad, describing **rehabilitation as '*the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those proportions or features, which convey its historical, cultural, or architectural values*'** (p. 1). In our study, we use 'rehabilitation' as defined by the USA Secretary for the Interior's Standards.

1.1.4. Adaptive reuse

'Adaptive reuse' is the contraction of the words 'adaptation' and 'reuse', which are described above. The term refers explicitly to changes that involve a functional as well as physical component. The change in function however does necessarily mean a radical change, but may instead be more subtle such as for example a commercial building changing from a bakery into a florist store, or the adaptation of an old railway station to house besides its original function also other functions such as retail in order to meet contemporary traveller's demands. Moreover, the degree of adaptation is not defined either and as such may vary from almost completely changing a building's structure and appearance, to some minor changes to an interior.

Despite Machado's critique in 1976 of 'adaptive reuse' being a '*superficial and empty label*' (supra 2.1.2), today the term is frequently used by authors coming from diverse backgrounds such as interior architecture (Berger et al., 2011; Brooker & Stone, 2004; Edwards, 2011), architecture (Hyllegard et al., 2003) and engineering (Bullen & Love, 2010; Rabun & Kelso, 2009).

Because it explicitly includes a physical and functional component, we prefer this term over the above described terms to name the discipline of working with existing buildings as an emerging field on the crossing between the more established disciplines of architecture, interior architecture, conservation, engineering and planning. We also believe that the concept of adaptive reuse is more fit to include the emerging theories of interior architecture in relation to the reuse of existing buildings.

1.2. What is Interior Architecture?

1.2.1. Interior Decoration - Interior Architecture – Interior Design

Interior architecture is a rather young discipline, which finds its roots in the nineteenth century practice of interior decoration. Until then, no difference was made between the design of the interior, the exterior, and the furbishing and interior decoration of a building; all this belonged to the task of the architect in close collaboration with the craftsman. From the nineteenth century onwards, however, the furbishing and interior decoration was done by the *décorateur* who became responsible for the 'soft' furnishings, while the architect continued to take care of all 'hard' finishes (Brooker & Stone, 2013). The furbishing and interior decoration was often looked at as fashionable, personal and temporary. Therefore, and because the profession was usually practised by women, the job of *décorateur* was often perceived as inferior compared to architecture.

In the course of the twentieth century, the task of the *décorateur* – called interior designer or interior architect from then on – broadened to include the functional and spatial organisation of buildings. The domestic house remained the most important working domain, but gradually the interior architect became involved in the design of offices, shops, hotels, schools and public buildings. The programmes dealt with by the interior architect continued to increase in diversity and complexity to museums, cultural centres, airports and shopping malls. Today, interior architecture encompasses a wide variety of projects ranging from private to public, from large-scale to small-scale, and from commercial to non-commercial interiors.

The difference between the practice of 'interior design' and 'interior architecture' has been subject to extensive debate (for an overview see: Brooker & Stone, 2010; Edwards, 2011; Petermans, 2012). A rather accurate and widely accepted definition comes from Brooker & Stone:

> Interior design is an interdisciplinary practice that is concerned with the creation of a range of interior environments that articulate identity and atmosphere, through the manipulation of spatial volume, placement of specific elements and furniture and treatment of surfaces (2013, pp. XIV-XV).

According to Brooker & Stone, 'interior design' involves projects that require little or no structural changes to the existing building, while 'interior architecture' refers to projects with major structural interventions. Contrarily, other authors have argued that both terms are generally used to point to the same practice and as such may be considered synonyms (Edwards, 2011; Klingenberg, 2009). We believe that distinguishing projects based on the level of physical intervention is irrelevant for our study in particular, and for the theoretical and practical development for the discipline in general. Therefore we consider interior design and interior architecture as different terms indicating the same profession.

1.2.2. A body of theory supporting the discipline

During the last decennia, several authors have argued that the emerging discipline of interior architecture lacks a profound body of theory (Abercrombie, 1990; Brooker & Stone, 2013; Edwards, 2011; McKellar & Spark, 2004). Literature on interior architecture theory is limited and, as Penny Spark stated in 2004, '*many of the books on the subject are disappointingly superficial*' (McKellar & Spark, 2004, p. 1); an argument echoed more recently by Brooker and Stone who state that existing books on the subject usually fall into two categories: '*coffee table picture books that have little room for theoretical argument or design discussion and self-help manuals that give instructions about the practical aspects of domestic decoration*' (2013, p. xv). Nevertheless, developing such a body of theory is important to support the increasingly sophisticated and diverse practice of interior architecture. It will also help to emancipate the discipline and become a recognised academic partner (Edwards, 2011). It could also be argued that architectural theory has claimed a group of authors and concepts that belong more the realm of interior architecture and which are now in the process of being re-interpreted.

The last decade, however, several important publications have supported the development of interior architecture as an academic discipline. In *Intimus. Interior Design Theory Reader,* Mark Taylor and Julieanna Preston bring together a variety of texts from different disciplines, including geography, sociology, anthropology, philosophy and gender studies that offer insight in the interior, beyond architectural canons (2006). Very recently, Mark Taylor has edited a more extensive anthology *Interior Design and Architecture: Critical and Primary Sources*. This anthology also includes text from different disciplines, and is organised in four volumes: (1) Design Awareness, (2) Sensory Engagement, (3) Cinematic Expectations, and (4) Public Interaction (2013). Another reader, *From Organisation to Decoration,* has been edited by Graham Brooker and Sally Stone. The reader is organised in three parts, each including texts on one particular aspect of the interior: (1) Interior Decoration, (2) Interior Design, and (3) Interior Architecture (2013). These readers have offered a profound basis for further discussion on diverse aspects of the interior.

Moreover, beside the *Journal of Interior Design* that existed since 1975, several academic journals have been launched during the past fifteen years that present new development in the field of interior architecture and design: *IDEA Journal* in 1999; *Home Cultures* in 2004 focussing on aspects of domesticity; *Int/Ar*, a publication by Rhode Island School Of Design focussing on adaptive reuse as a central aspect of interior architecture, launched in 2009; *Interiors: Design Architecture Culture* in 2010; and the *International Journal of Interior Architecture + Spatial Design* in 2013. All this has contributed to the further development of the discipline. But there are still aspects of interior architecture that remained theoretically underdeveloped.

In what follows, we will elaborate on the current and potential role of interior architecture to adaptive reuse theory and practice. For example, interior architectural theory could investigate how to 'read' the host space, with particular attention to its 'soft values' or its *genius loci*. It may lead to a more modest relationship between the old and the new that focuses on the experience of the user rather than on an architectural statement. In order to do so, a new lexicon, or 'canon' needs to be developed focusing on the particular qualities of the interior, the building's 'interiority'. In the next chapters, we make a first move into developing such lexicon.

Chapter 2: Adaptive reuse as an emerging discipline on the crossing between conservation and architecture [3]

Although the practice of altering buildings for new uses has occurred throughout history, adaptive reuse as a discipline in its own right propelled by theory and practice has only came into being since the 1970's. This chapter presents a survey of the (conservation) theories that lay behind the origin of the discipline, as well as the current streams of thought. This overview is solely based on written documents – books, journals and conference proceedings because an overview of the evolution of the discipline based on practical examples has already been given by Powell (1999). The aim of this chapter is to gain insight in the extent and the diversity of adaptive reuse theory today, and to identify how the discipline could or should move further.

2.1. Building reuse in the past: the vernacular process of building adaptation

Altering existing buildings for new functions is not a new phenomenon; in the past buildings that were structurally secure have been adapted to fit changed needs or new functions without questions or problems. For example during the Renaissance period, monuments from ancient times were transformed for new uses or during the French Revolution religious buildings were transformed for industrial or military functions after they had been confiscated and sold (Cunnington, 1988; Dubois, 1998; Linters, 2006). These interventions, however, were done in a pragmatic way in many cases without heritage preservation as an intention (Pérez de Arce, 1978). Instead, the driving force behind reuse was basically functional and financial (Powell, 1999).

Cantacuzino, one of the first authors describing the practice of adaptive reuse (infra 3.3.1.), describes it as follows:

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3 This chapter is based on a paper, which I co-authored with Prof. dr. Koenraad Van Cleempoel and which is published as a chapter of the book *Reinventing architecture and interiors: a socio-political view on building adaptation*. The book, edited by Graham Cairns, includes a selection of papers presented at the Interior Educators Conference 2012 held at Ravensbourne, London (Plevoets & Van Cleempoel, 2013).

> Because their structure tends to outlive their function, buildings have continuously been adapted to new uses – a fact which has enabled generation after generation to derive a sense of continuity and stability from their physical surroundings. When buildings were abandoned, pilfered for materials or condemned for political reasons, the process of destruction was often slow and incomplete compared to the effect of the modern bull-dozer (1972, p. 263).

Perez de Arce explains that this process of use and reuse of historic structures is an important aspect of urban development as it improves the quality of a town, for which he gives three reasons: firstly, by using pre-existing structures it is more likely them being used for a prolonged period; secondly, it lowers the cost in material terms – recycling of materials available on site - and social terms - continuity of the normal rhythm of life; thirdly, it creates a sense of 'place' in both historical and spatial terms because

> … a true complexity and a meaningful variety arise from the gradual accumulation of elements which confirm and reinforce the space in an incremental process. This sense of continuity is further reinforced by the intelligence of successive generations which, through trial and error, produces a type of architecture which, by being so meaningful in social terms, by being elaborated with the concurrence of so many people, becomes almost necessarily a product of great quality (1978, p. 237).

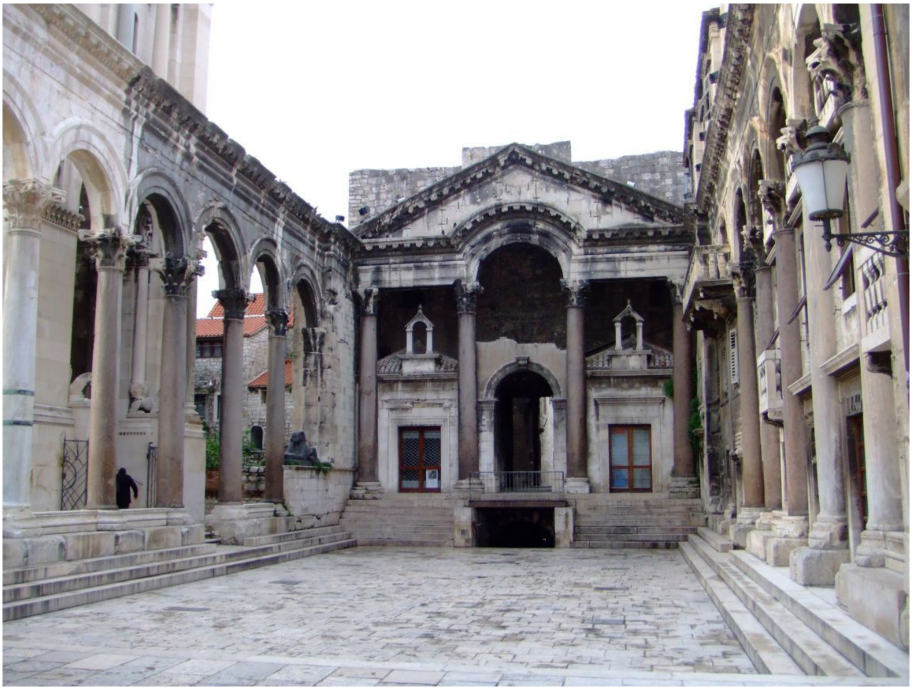
Through the method of drawing, Perez de Arce in his article illustrates how exemplary buildings and sites from different periods and different places have been changed throughout time. Edward Hollis, instead of visualising the physical, architectural history of buildings, focuses on their narrative history (Fig. 2.1-2). In his book *The Secret Live of Buildings* (2009), he explains in thirteen stories how ancient buildings are '*stolen, appropriated, copied, translated, simulated, restored, and prophesied',* as these are the terms he used to describe the spontaneous alteration of buildings.

The reuse and alteration as described by Perez de Arce and Hollis are vernacular rather than organised and build further on the needs and wants of society rather than aiming at the preservation of an historical and architectural significant building.

2.2. Reuse as a strategy towards conservation of cultural heritage

2.2.1. Viollet-le-Duc and Ruskin: reuse and heritage preservation

An important turning point in the history of building conservation was the French Revolution (1789-99). In this period of radical social and political upheaval, the absolute monarchy that had ruled France for century's collapsed and traditional ideas about monarchy, aristocracy and religious authority were abruptly overthrown. In the place of these long established notions the Enlightenment put forward a completely



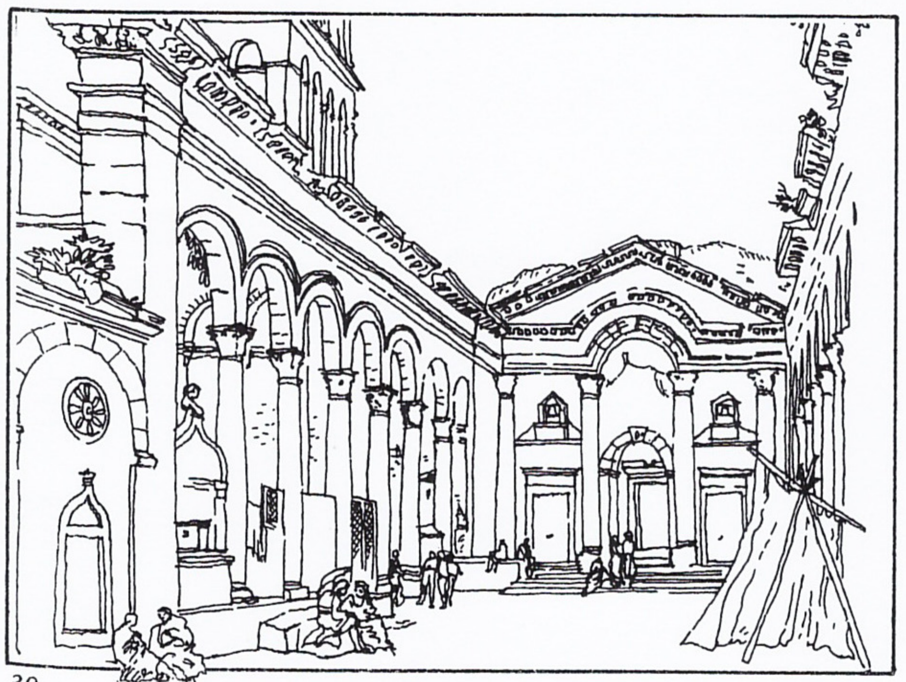


Fig. 2.1: Historic centre of Split – an example of vernacular adaptation.
Fig. 2.2: Drawing of the historic centre of Split by Perez de Arce

new set of principles upon which to base the seemingly new society on the horizon. In an attempt to address the states' financial problems, the National Assembly declared, on 2 November 1789, that all property of the Church - buildings, lands and works of art – were to be confiscated. Soon, they started selling the confiscated properties but also kept many important buildings as state property. In 1790, in the middle of the maelstrom, the "*Commission des Monuments*" was founded in order to set up an inventory of all national properties seen as 'useful for the public education, of the nation'; manuscripts, books, movable objects and monuments in general. Many of the confiscated buildings that were kept as state property came under the responsibility of this commission which, after the revolutionary dust had settled in 1837, was divided to allow for the establishment of a separate commission responsible for historic monuments. The first chief inspector of the *Commission des monument historiques* was Eugène Emmanuel Viollet-le-Duc (Jokilehto, 1999).

In the position of architect and chief inspector, Viollet-le-Duc (1814-79) was to be involved in numerous restoration works, many of which were Gothic buildings including icons such as the Cathedral of Notre Dame in Paris, the castle of Pierrefonds and the citadel of Carcassonne. The interventions he proposed in dealing with the task of 'restoration' were often far-reaching and, in some instances, involved adding completely 'new parts' to the building, albeit 'in the style of the original' (Vaccaro, 1996). This approach was rooted in the nationalist *zeitgeist* which saw historic buildings as national monuments that were to be restored so as to illustrate the 'achievements of the nation'. Despite being a national movement, and generally focused on a strict stylistic preference for the Gothic, the influence of the restoration movement as understood and practised by Viollet-le-Duc, was not limited to France. Influential architects such as George Gilbert Scott (1811–78) in England and Pierre Cuypers (1827–1921) in The Netherlands were also followers of this type of restoration approach. A clear indication of what it involved, and why it still resonates today, is evident in both Viollet-le-Duc's work and his writings. Concerning reuse of historic buildings, he claims:

> … the best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building. … In such circumstances, the best thing to do is to try to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us. Now, this sort of proceeding requires that the restorer be in possession of all the same resources as the original master – and that he proceeds as the original master did (1990 [1854], pp. 222-223).

Here, Viollet-le-Duc's clearly gives a mandate for contemporary architects to alter the original building for reuse in clear, direct and practical ways. However, it not only resonates today because it serves as a historical precedent for contemporary physical adaptations of old buildings. In a sense, it resonates with Fred Scott's concept of 'sympathy' as developed in his 2008 publication *On Altering Architecture* in which he compares restoration with the translation of poetry; an act that also requires 'sympathy':

> Translation in poetry is akin to the work of bringing a building from a past existence into the present. This carrying over of meaning in poetry is recognized as a work requiring inspiration equivalent to that of the original author and so similarly, one might come to view restoration as an art equivalent to any other related to building (p. 80).

Despite its international and historically long-term influence however, the work and theories of Viollet-le-Duc were not, and are not, free from criticism. Both contemporaries and descendants were totally against the approach he promoted with John Ruskin (1819-1900) for example describing this kind of restoration as '*a destruction accompanied with false description of the thing destroyed*' (1849, p. 148). Elsewhere, he called it '*the most total destruction which a building can suffer*' (p. 184). According to Ruskin:

> It is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture… Do not let us talk then of restoration. The thing is a Lie from beginning to end...Take proper care of your monuments, and you will not need to restore them (pp. 184-186).

In these words Ruskin lays out his pure conservationist philosophy which is premised on the rejection of the destructive aspects of Viollet-le-Duc's 'restorations' and a preference for the protection, conservation and maintenance of monuments. Ruskin's pupil, William Morris (1834-96), founded the Society for the Protection of Ancient Buildings (SPAB) in 1877 in the context of the 'Romantic back-to-nature' philosophy of his own circle. The SPAB saw historic buildings as unique creations by an artist in a specific historic context. For them, age in itself contributed to the beauty of a building and, as a result, the marks of age were seen as an essential element to an object or a building. As such they should not be removed or restored but rather retained; much less, should a building's function be changed (Jokilehto, 1999). In their manifesto they state:

> It is for all these buildings, therefore, of all times and styles, that we plead, and call upon those who have to deal with them, to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretence of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying (Morris, 1877, pp. 319-321).

For the anti-restoration movement then, the building should be allowed to exist on its own terms and display its own history. It should be conserved. The differences between these two approaches was to remain a point of debate throughout the nineteenth and into the twentieth centuries. At the hart of this discussion was the difference in understanding of the concept of authenticity – although the word itself has hardly been mentioned by nor Viollet-le-Duc, nor Ruskin or Morris (infra 4.2).

2.2.2. Riegl and Boito: use-value and rule books

The polemics of this situation were reframed in the first decades of twentieth century by the Austrian art historian Alois Riegl (1858-1905) who, in 1903, was appointed *General Conservator of the Central Commission of Austria*. In his essay *Der Moderne Denkmalkultus: Sein Wesen und seine Entstehun* from the following decade, he ascribed the prevailing theoretical conflict to the different value system that underlay their views on monuments (1928 [1903]), and by doing so made a first contribution towards a profound and nuanced understanding of the notion of authenticity. Riegl distinguished different types of values which he grouped as 'commemorative values' - including age-value, historical-value and intentional-commemorative-value, on the one hand, and 'present day values' - including use-value and art-value (newness-value, relative art-value), on the other.

For Riegl, the supporters of the restoration movement strived for the combining newness-value (unity of style) with historic value (originality of style), they aimed to remove all traces of natural decay and to restore every fragment of the work to create a historic entity. By contrast, he suggested that supporters of the anti-restoration movement appreciated monuments exclusively for their age-value and that, for this grouping, the incompleteness of an artefact should be preserved as traces of natural decay that testify to the fact that a monument was not created recently but at some point in the past. He described the scenario thus:

> …the entire nineteenth-century practice of preservation rested essentially on the traditional notion of a complete amalgamation of newness-value and historic value: the aim was to remove every trace of natural decay, to restore every fragment to achieve the appearance of an integral whole. The restoration of a monument back to its original condition was the openly accepted and eagerly propagated purpose of all rational preservation in the nineteenth century.
>
> The rise of age-value in the late nineteenth century generated opposition and conflicts which are apparent wherever monuments are to be preserved today. The contradiction between newness-value and age-value is at the centre of the controversy which rages over the treatment of monuments. …Where a monument has ceased to have use-value, the consideration of age-value has begun to prevail in its preservation. The situation is more complicated where the use-value comes into play; most would prefer to regard a building in use as something sturdy rather than as something ages and decaying (1982 [1903], p. 44).

He points to the innumerable monuments that are still in use or that have received a new use in the course of history and states:

> Material life is a prerequisite for psychic existence, and indeed is more important because there is no psychic life without physiological basis. It follows then that an old building still in use must be maintained in such a condition that it can accommodate people without endangering life or health - any hole or leak must be repaired immediately. In general, we may state that use-value is indifferent to the treatment of a monument so long as the monument's existence is not affected and no concessions whatsoever are made to age-value. Only in cases where use-value is fraught with newness-value must consideration of age-value be even more tightly restricted. [as such] practical considerations allow age-value only in a few exceptional cases (1982 [1903], p. 39).

What we see in these arguments is that although Riegl understood both sides of this argument, his inclination, in the final analysis, was to support a form of adaptive reuse; a restorative approach. Riegl's ideas would be of fundamental importance for Austrian conservation policy but was rather limited in effect internationally; the abstractness and complexity of his writings make them difficult to translate (Jokilehto, 1999). *Der Moderne Denkmalkultus: Sein Wesen und seine Entstehung* was only translated to English in its entirety in 1982 since when his ideas have been cited with regularity in relation to 'value assessment' (among others: Avrami, Mason, & de la Torre, 2000; Bell, 2009; Mason, 2002; Tomaszewski, 2007) and 'conservation theory' (among others: Choay, 1992; Jokilehto, 1999; Muñoz Viñas, 2005).

Whilst Riegl's approach towards the restoration and adaptation of monuments was rather theoretical there was another author who took up the polemic previously set out by Viollet-le-Duc and Ruskin in more practical terms; Camillo Boito (1836-1914). Boito presented his paper *Questioni pratiche di belle arti, restauri, concorsi, legislazione, professione, insegnamento* at around the same time Riegl published his essay on monuments but, for the first time in the history of the debate, proposed concrete and practical guidelines for the restoration of historic buildings (Boito, 1893). Just as Riegl had done, he compared Viollet-le-Duc and Ruskin and was critical of both. In Viollet-le-Duc's approach he saw a loss of the *material authenticity* of the building, whilst in Ruskin's thinking he found a concept of advocating decay; a notion he rejected as impractical.

Searching for a path between these two arguments Boito proposed that the restoration method employed for any given project should depend on the individual circumstances of the building or monument in question. In doing so he distinguished between three methodologies, which he called 'archaeological restoration' (for Antique monuments), 'picturesque restoration' (for Medieval monuments) and 'architectural restoration' (for Renaissance and other monuments). Moreover, he proposed eight methods that architects or restorers could use to allow them to adapt buildings whilst producing no confusion as to what was old and what was new. These, he suggested, should be applied depending on the nature of the specific project. They included:

1. Differentiating between the style of the new and the old;
2. Differentiating between construction materials;

3. suppressing of profiles or decorations;
4. exhibiting removed old pieces which could be installed next to the monument;
5. inscribing the date of restoration (or other conventional sign) in each restored piece;
6. using a descriptive epigraph carved on the monument;
7. describing and photographing the different phases of the work and placing the documentation within the building or nearby
8. underlining notoriety (2009 [1893], p. 76).

Although Boito does not mention reuse of buildings in particular in his writings but focuses on restoration instead, his ideas are directly applicable to both situations and indicate another early theory that sought to overcome the two extremes of the conventional wisdom of the time. Moreover, when Boito speaks about 'restoration', this term may be interpreted more broadly than the general international meaning of the word. The Italian world *restauro* does not only refer to '*the action of returning something to a former owner, place, or condition',* but also involves aspects of reconstruction, as well as adaptation to contemporary needs.[4]

2.2.3. World War and its effects on restoration theory

The influence of Boito on Italian and international conservation practice was to prove fundamental and was a key factor in the formulation of the Athens Charter in 1931; the first international document to promote modern conservation policy (Jokilehto, 1999). The charter was the work of the International Museum Office, which had been established after the World War I to analyse problems related to heritage conservation and, more specifically, the restoration of buildings and even whole towns, destroyed or damaged during World War I. In general, the charter denounces 'stylistic restorations' and promotes what may be defined as regular and permanent maintenance. It states:

> …the Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be encouraged but that these buildings should be used for a purpose which respects their historic or artistic character (article 1).

Conversely however, the destructions of the war also created an opportunity for modernist architects to apply their own ideas, not only at the level of individual buildings, but also at an urban scale. Nowhere was this more evident, or more

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4 Lecture by Prof. dr. Donatella Fiorani, ENHSA/EAAE Workshop on Conservation, October 28, 2013, Rome. This might be a result of the Roman tradition. As explained by Viollet-le-Duc in his essay on restoration (1976 [1854]), the ancient Romans did not restore; they rebuilt. Indeed, there is not even a word in Latin that corresponds to the English world 'restoration'. Instead, the terms *instaurare, reficere, renovare* mean 'to re-establish', or 'to rebuild anew'.

forcefully promoted, than in the fourth CIAM congress, 1933. The congress analysed the problems of thirty-three cities and proposed a set of 'statements' for the creation of the ideal modern city. Their analysis led to the now famous proposal for the division of the ideal modern city into four main functions: dwelling, recreation, work and transportation (Van der Woud, 1983). The CIAM conclusions on how to deal with historic parts of cities however, are less well documented. They state:

> Historic objects (separate monuments or sectors of the city) must be retained:
> - When its existence is not bought at the price of bad living conditions for the population that is compelled to live in it.
> - When the opportunity is afforded to remove its restricting influence on development by the diversion of traffic round it or the shifting of the focal point.

It also states that:

> An aesthetic adaptation of new parts of the city to the historic area has a catastrophic effect on the development of a city and is in no way to be desired

and furthermore that:

> By the demolition of slum dwellings surrounding the historic monuments, green areas can be created, which improve the hygienic conditions in those areas (CIAM, 1983 [1933], pp. 163-167).

According to the ideas of the CIAM as set out in 1933 then, historic buildings should only be preserved under certain quite specific conditions and were to be seen as 'isolated monuments' in the modern urban fabric. As result, a clear split emerged between conservation and restoration on the one hand, and modern architecture on the other. Whilst conservationists and renovators dealt with issues of 'scientific restoration' (cf. Boito) and 'value-assessment' (cf. Riegl) with the aim of conserving the remaining historic fabric of the post-war-period, and adapting it to the needs of the modern world, modern architecture's belief in the future and new techniques led it to dismiss existing architecture and see it is a barrier to development and advancement.

In many ways the clarity of this division was a complete inversion of the situation that had persisted for almost a century; Viollet-le-Duc and Morris for example both played major roles in conservation as well as practicing as contemporary architects and designers; albeit by working in a predominantly neo-gothic style. By the 1960s however, this oppositional perspective was being challenged and architecture and conservation began to move closer together as a number of important architects and design theorist began to show increasing interest in working with historic buildings.

This shift in the thinking of architects was paralleled by a shift in ideas coming from the field of conservation. Until the nineteenth century, the notion of heritage was limited to antique and medieval buildings but, as a result of the destructions of the two world wars, there was also an increasing awareness regarding the value of buildings from other historical periods, as well as an increasing interest in different typologies as worthy of preservation. Vernacular architecture, industrial buildings and even complete historic cities were now considered as falling within the remit of the conservationist (Choay, 1992). The increased number of buildings that would potentially need 'conserving' in this new and expanded context was enormous. Inevitably, a reconsideration of the notion of conservation emerged and was reflected in the 1964 Venice Charter which points to the importance of 'adaptive reuse' as a form of 'conservation' practice. It states:

> the conservation of monuments is always facilitated by making use of them for some socially useful purpose (article 5).

Thus, the ideas of architects and conservations can, in sense, be seen as coalescing in the context of the 1960s and 70s. This was to be evident on the work of a number of important architects who began to work with historic buildings as a matter of course and, indeed, as a speciality. Amongst these were Carlo Scarpa (1906-78) in Italy (Fig. 2.3), Raphaël Moneo (°1937) in Spain (Fig. 2.4) and Sverre Fehn in Norway (1924-2009) (Fig. 2.5). Inevitably, this was to be reflected in both conservation and restoration theory and its publication. In May 1972 the Architectural Review published a special issue entitled *New Uses for Old Buildings*, that dedicated itself to building reuse (Cantacuzino, 1972). It was also evident in 1977 in two international symposia held in Glasgow and Washington DC respectively; *Old into New* and *Old and New Architecture: Design Relationship*. Both conferences led to book publications in the years that followed and set the foundations for the emergence of a new discipline in its own right (Markus, 1979; National Trust for Historic Preservation, 1980).

An early exponent and beneficiary of this new open theoretical context was Radolfo Machado who published a moment defining text in 1976; *Architecture as Palimpsest.* In this text Machado transcended the 'internal conflict' between the restoration and the anti-restoration movement on the one hand, and the external debate about whether architectural design has to be based on a tableau-rasa on the other. He did so through the use of the palimpsest as a metaphor which he describes thus (Fig. 2.6):

> A term referring to any inscribed surface from which one text has been removed so that the space could be used again for another. In antiquity the word was applied loosely to any writing material that had been cleared and reused. … In late classical and medieval times the scarcity and costliness of vellum were so great that it was quite frequently salvaged after the text, which had been inscribed thereon, fell into neglect. … Some architectural drawings could be regarded as the equivalent of a palimpsest. … but also the remodelled architectural work itself, since it can be seen as a text of a special kind that is characterized by the juxtaposition and co-presence of other texts. If an original building is considered as a first discourse that conditions

Fig. 2.3: Prado extension, Rafael Moneo (Madrid)
Fig. 2.4: Castelvecchio Museum, Carlo Scarpa (Verona)
Fig. 2.5: The Hedmark Museum, Sverre Fehn (Hamar)
Fig. 2.6: Façade of a housing block in Siena as an example of an architectural palimpsest; alterations made to the building in the course of history left marks on its façade

> future formal discourses to be inscribed upon it, then remodelling can be conceived of as rewriting (1976, p. 46).

Here Machado employs the term 'remodelling' to refer to 'adaptive reuse' and draws an analogy with writing which allowed him to consider the overlaying of formal interventions within an existing form, adaptive reuse, as a creative act in and of itself. It was one that did not destroy the existing context but which was not completely restricted by it either. It would prove to be an indication of what the future of adaptive reuse would conceive itself as in the coming decades.

2.3. Adaptive reuse as an architectural challenge

THE 1970S then can be seen as the historical moment in which the notion of 'adaptive reuse' came to establish itself as a creative discipline in its own right with a philosophy or a theory behind it. This does not mean however, that there was, or is, only one approach or theory of contemporary reuse. On the contrary even then, but especially since then, various approaches have coexisted; each of which offers its own insights and identifies its own salient issues.

2.3.1. Typological approach

A PIONEERING researcher into adaptive reuse during the period of the 1970s was Sherban Cantacuzino, author of *New uses for old buildings*, 1975; a book based on the special issue of the Architectural Review which he edited three years earlier (Cantacuzino, 1972). The introductory essay to this book is a history of adaptive reuse and its role in current conservation practice, and is followed by a selection of international examples organised according to the typology of the host space. Cantacuzino discusses eleven different typologies for which he formulates new possible functions: (1) churches and chapels, (2) monastics and religious establishments, (3) fortifications, gates and barracks, (4) town houses, country houses, outhouses ad other ancillaries, (5) schools, (6) corn exchanges, (7) barns and granaries, (8) mills, (9) maltings and breweries, (10) warehouses and other industrial buildings, (11) pumping stations.

Cantacuzino followed up this ground breaking text with a second book in 1989 which had a very similar structure, but which focused on only six typologies which he subdivided into several building types. In this publication his typologies included: (1) public buildings, (2) private buildings, (3) commercial buildings, (4) industrial buildings, (5) ecclesiastical buildings and (6) rural buildings. Following Cantacuzino's documentary or category based approach, several authors have studied adaptive reuse by analysing case studies through the typology of the host space and have developed ideas not dissimilar to those of Cantacuzino (Cunnington, 1988; Latham, 2000a, 2000b).

James Douglas (2006) is another author who has also organised part of his extensive work on building adaptation according to the typology of the host space and although the variety of building types he discusses is limited in comparison to

Table 1.1: Classification into building categories and typologies

CATEGORY	TYPOLOGY	LITERATURE
Industrial buildings	Factory	(Bordage & Faure, 2002; Cantacuzino, 1989; Douglas, 2006; Henehan et al., 2004; Latham, 2000b; Stratton, 2000)
	Warehouse	(Cantacuzino, 1975, 1989; Douglas, 2006; Henehan et al., 2004; Latham, 2000b; Stratton, 2000)
	Barn	(Cantacuzino, 1975, 1989; Cunnington, 1988; Douglas, 2006; Fisher, 1992; Stratton, 2000)
	Granary	(Cantacuzino, 1975, 1989; Cunnington, 1988; Latham, 2000b)
	Mill	(Cantacuzino, 1975, 1989; Cunnington, 1988; Douglas, 2006; Latham, 2000b; Stratton, 2000)
	Brewery	(Cantacuzino, 1975, 1989; Latham, 2000b; Stratton, 2000)
	Malting	(Cantacuzino, 1975; Cunnington, 1988; Latham, 2000b; Stratton, 2000)
	Mining site	(Stratton, 2000)
Religious buildings	Church & Chapel	(Alavedra, 2007; Cantacuzino, 1975, 1989; Cunnington, 1988; Douglas, 2006; English Heritage, 2003; Latham, 2000b; Morisset et al., 2005)
	Convent	(Cantacuzino, 1975, 1989)
	Beguinage *	
	Presbytery *	
(Semi-)public buildings	City Hall	(Cantacuzino, 1975, 1989)
	Museum	(Douglas, 2006)
	School	(Cantacuzino, 1975, 1989; Cunnington, 1988; English Heritage, 2005; Henehan et al., 2004; Latham, 2000b)
	Hospital	(Cantacuzino, 1975, 1989; Douglas, 2006; Latham, 2000b)
	Court House	(Cantacuzino, 1989)
	Office	(Cunnington, 1988; Douglas, 2006; Latham, 2000b)
	Library	(Latham, 2000b)
	Theatre	(Latham, 2000b)
	Hotel & Hostel	(Cunnington, 1988)
	Post Office	(Douglas, 2006)
	Railway station	(Cantacuzino, 1975, 1989; Latham, 2000b; Stratton, 2000)
Residential buildings	Castle	(Cantacuzino, 1989; Latham, 2000b)
	Country house	(Cantacuzino, 1975, 1989; Cunnington, 1988; Latham, 2000b; Nichols & Adams, 2013; van de Weijer, 2012)
	Farm	(Cantacuzino, 1989; Cunnington, 1988; Douglas, 2006; Latham, 2000b)
	Town house	(Cantacuzino, 1975, 1989; Cunnington, 1988; Latham, 2000b)
	Apartment building *	
Military buildings	Fortress	(Cantacuzino, 1975; Latham, 2000b)
	Barrack	(Cantacuzino, 1975; Latham, 2000b)
	Gate	(Cantacuzino, 1975)
Commercial buildings	Craft shop *	
	Department store	(Henehan et al., 2004; Latham, 2000b)
	Exchange	(Cantacuzino, 1975, 1989)
	Bank	(Cantacuzino, 1989)
	Market	(Cantacuzino, 1989; Latham, 2000b)
	Boutique *	
	Passage	(MacKeith, 1986)

* these typologies have been added based on found examples instead of literature

Cantacuzino, for each typology he discusses, he also proposes a number of possible new uses. Furthermore, Douglas backs this up by focusing on the reason for the redundancy of the specific building and its typology in the first place.

Numerous other studies have emerged under the umbrella of this genre and investigate the reuse possibilities and appropriate approaches for specific building types including religious buildings (among others: Alavedra, 2007; English Heritage, 2003; Morisset, Noppen, & Coomans, 2005), industrial buildings (among others: Bordage & Faure, 2002; Henehan, Woodson, & Culbert, 2004; Stratton, 2000) and housing (Nichols & Adams, 2013; van de Weijer, 2012).

Table 2.1 presents a classification of heritage categories and typologies, indicating the different sources dealing with each building types. Only sources in the field of heritage conservation, architecture and interior architecture are considered; beside these disciplines, adaptive reuse has also been studied within the fields of urban regeneration, engineering, sustainability and economy but these publications are not part of this research. Moreover, we only included international literature. As heritage conservation is often organised on national or local level, a wide variety of regional literature is available but these are not reviewed within the scope of this study. Although we attempted to be as complete as possible, this list is not exhaustive.

Based on table 2.1, we can distinguish those building typologies that have received major attention in relation to their adaptive reuse; these typologies include for example industrial buildings, residential buildings, and churches. Other typologies have been discussed only limitedly, among which religious buildings other than churches, military buildings, and commercial buildings. Based on table 2.1 it seems that some typologies have received minor attention, but as we only cited international literature, they may have been studied more in-depth in nationally conducted studies. For example, post offices are only cited in the work of Douglas (2006), but an important Dutch study has been carried out recently dealing with the rehabilitation of this building type. Still, our overview may be a useful starting point for a more in-depth study on a specific building category or typology, and may be valuable in guiding future research questions.

2.3.2. Technical approach

In contrast to Cantacuzino and the other authors mentioned here, some writers have approached building adaptation as primarily a technical question and, in a sense, have become even less theoretical in their thinking. In this vein there exist a number of 'guidebooks' focused on how to adapt a building so as to ensure it can best accommodate a new function. The first, and best-known, book of this type is perhaps Highfield's *The Rehabilitation and Re-use of Old Buildings* (1987). Here, Highfield makes a distinction between domestic and non-domestic buildings and then goes on to develop a technical chapter in which he discusses the improvements necessary to adapted buildings in terms of fire resistance, thermal performance, acoustic properties, prevention of damp, condensation and timber decay. To back up these specific questions, he also presents a series of technical studies of specific buildings. This reference text has been followed up by numerous other editions in which he has expanded the number and range of technical issues to be considered by the designer adapting existing structures to include issues of sustainable redevelopment (Gorse & Highfield, 2009; Highfield, 1991, 2000). Moreover, next to presenting a typological approach, a major extent of the work of Douglas (2006) deals with technical aspects of reuse. Although the implications of protection of a building are discussed both by Highfield as by Douglas, they approach the host space merely as a container that can be adapted for functional, financial and technical ends. Although of fundamental importance for the present and the future of adaptive reuse, there is little scope within the confines of either this, or the typological approach, for the consideration of conservation and heritage or what we may call the *genius loci* of the host building.

The last decennium however, these technical issues have inevitably come to the fore in the theory and practice of reuse as ecological imperatives have imposed ever more complex technical challenges on the designers of these newly adapted spaces (Carswell, 2011). Throughout the literature dedicated to these questions, there is emphasis on the fact that reusing existing buildings is, in principal, a sustainable practice in itself; the amount of resources needed for reuse being generally far less than those necessary for new constructions. However, all the authors dealing with these purely technical strategies of reuse also identify that historic buildings often perform poorly in terms of energy efficiency and, as such, are not invariably beneficial in ecological terms.

Table 2.2: Overview of the technical aspects of adaptive reuse

UPGRADING	***LITERATURE***
Loadbearing structure	
Frames (timber structures, iron structures,...)	(Douglas, 2006; Giebeler et al., 2009; Gorse & Highfield, 2009; Highfield, 1987; Rabun & Kelso, 2009)
Floors	(Douglas, 2006; Giebeler et al., 2009; Gorse & Highfield, 2009; Highfield, 1987; Rabun & Kelso, 2009)
Walls	(Douglas, 2006; Giebeler et al., 2009; Rabun & Kelso, 2009)
Roofs	(Douglas, 2006; Giebeler et al., 2009; Rabun & Kelso, 2009)
Underpinning	(Douglas, 2006; Gorse & Highfield, 2009; Rabun & Kelso, 2009)
Heavy-lifting	(Gorse & Highfield, 2009; Rabun & Kelso, 2009)
Building envelop	
Internal surfaces	(Gorse & Highfield, 2009; Highfield, 1987)
Introduction of new floors	(Douglas, 2006; Gorse & Highfield, 2009)
Façade	(Gorse & Highfield, 2009; Highfield, 1991)
Accessibility and circulation	(Douglas, 2006; Gorse & Highfield, 2009; Rabun & Kelso, 2009)
Comfort, Safety and Energy Efficiency	
Fire-resistance	(Giebeler et al., 2009; Gorse & Highfield, 2009; Highfield, 1987; Rabun & Kelso, 2009)
Thermal performance	(Douglas, 2006; Giebeler et al., 2009; Gorse & Highfield, 2009; Highfield, 1987; Rabun & Kelso, 2009)
Acoustic performance	(Giebeler et al., 2009; Gorse & Highfield, 2009; Highfield, 1987)
Preventing moisture and dampness	(Douglas, 2006; Gorse & Highfield, 2009; Highfield, 1987; Rabun & Kelso, 2009)
Indoor air quality	(Douglas, 2006; Rabun & Kelso, 2009)

One consequence of the increased concern across the design world with issues of environmental importance is, naturally enough, an explosion in the theories and investigations into the issue (among others: Carroon, 2010; Gelfand & Duncan, 2012; Giebeler et al., 2009; Greenan, 2011; Rabun & Kelso, 2009). Contrary to studies of 1980s and 1990s, these more recent studies do stress the importance of an interdisciplinary approach towards reuse of historic buildings, including issues of conservation, architecture, interior design and planning beside aspects of engineering.

Table 2.2 presents an overview of the technical issues that have been discussed in relation to adaptive reuse of buildings by different authors. As these authors have approached the given building in a different way there is some overlap between the particular technical problems. For example, discussions on improvement of walls, floor, etc. may include aspects of acoustic and thermal improvement. Moreover, the actual knowledge on these particular subjects may be more extensive than those sources cited in table 2.2 as the available standard works on construction are still particularly relevant in relation to adaptation of existing buildings. Nevertheless, table 2.2 gives an insight in the particular technical problems that are related to adaptive reuse, and the extent in which they are discussed in adaptive reuse literature.

2.3.3. Programmatic approach

A THIRD approach to reuse that has yet to be fully examined in theoretical treatises but which has been applied in reality for some time, is the programmatic strategy. This approach involves selecting as a starting point a specific function or programme and then subsequently search for an existing (historic) building suitable to accommodate it. In the studies that have been made into this strategy there tends to be an emphasis on contemporary architecture and interventions rather than aspects of heritage conservation (Fisher, 1992; Powell, 1999).

Nevertheless, it is important that this approach will be further developed, in particular given that historic buildings are continually, and increasingly being adapted for a whole range of commercial functions; retail, leisure, sport, care or domestic. In each of these cases, the developers behind the projects often specifically look for historic buildings because of their ‘authentic character’. In the case of the retail sector, for example, this may be to help in brand differentiation or, more prosaically, because the buildings that occupy our city centre shopping areas are often old.

The early investigations that exist into the programmatic approach to reuse, need to address these and other issues if, as some of its proponents claim, it can help solve not just practical and functional issues but also help alleviate social ills. Being able to adapt buildings to different programmes is essential, they suggest, if issues such as housing for an aging demographic is to be fully developed within our existing building stock.

As hardly any studies exists that discuss one particular programme in relation to adaptive reuse, we have drawn on literature presenting a typological approach to present a general overview of the different programmes and the adaptive reuse literature that discuss these distinct programmes (table 2.3). As table 2.3 illustrates, dwelling, culture and education are programmes that have been extensively discussed in relation to adaptive reuse. Industry, military functions, and religious functions have received limited attention; this, however, is not surprising as these programmes require very specific architectural characteristics and as such are usually housed in new building, or in existing buildings that are almost completely modified and do not show much resemblance anymore to the original building.

Table 2.3: Overview of possible programmes for adaptive reuse

PROGRAM	***LITERATURE***
Dwelling	(Cantacuzino, 1975, 1989; Fisher, 1992; Latham, 2000b; Nichols & Adams, 2013; Powell, 1999; van de Weijer, 2012)
Culture	
Museum & Exhibition	(Cantacuzino, 1975, 1989; Fisher, 1992; Latham, 2000b; Powell, 1999)
Library	(Fisher, 1992; Latham, 2000b; Powell, 1999)
Theatre	(Cantacuzino, 1975, 1989; Latham, 2000b; Powell, 1999)
Education	(Cantacuzino, 1975, 1989; Fisher, 1992; Latham, 2000b; Powell, 1999)
Retail	(Cantacuzino, 1975, 1989; Latham, 2000b; Powell, 1999)
Office	(Cantacuzino, 1975, 1989; Fisher, 1992; Latham, 2000b; Powell, 1999)
Leisure	(Cantacuzino, 1975; Latham, 2000b)
Care	(Cantacuzino, 1989; Latham, 2000b)
Industry	(Latham, 2000b)
Religious	(Latham, 2000b)
Military	(Latham, 2000b)
Mixed-use development	(Cantacuzino, 1975, 1989; Fisher, 1992)

2.3.4. Strategic approach

In *Architecture as Palimpsest* Machado considers a series of metaphors from the practice of writing – such as writing over, underlining, partially erasing, interstitial writing (writing between the lines), etc. - to suggest different possible ways of thinking about the remodelling of buildings.[5] He questions the predominant attention for the 'form/function relationship' – what we earlier defined as the typological approach – instead, he argues for an increased emphasis on the 'form/form relationship' as he believes this to be the critical potential of the activity. Moreover, Machado continues that the activity of remodelling is not limited to the production of 'form', but rather

5 Also Viollet-le-Duc uses the field of writing as a metaphor to speak about the way one might deal with historic buildings. He states :
"If a single one [a capital] was missing it would be replaced with an ornament of the style in vogue at that time. It is for this reason that, in times before the attentive study of styles has been developed up to the point where it is today, replacements of this type were merely considered aberrations, and sometimes as a consequence false dates were assigned to parts of an edifice that should rightly have been considered interpolations in an existing text" (Viollet-le-Duc, 1967 [1854]).

that the 'meaning' of the past and the way the architect or designer deals with it, should be considered as essential. He states:

> In the process of remodelling, the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already-written, the marked "canvas" on which each successive remodelling will find its own place. Thus, the past becomes a "package of sense", of built-up meaning to be accepted (maintained), transformed, or supressed (refused) (1976, p. 49).

Although these more 'poetic' ideas did not initially receive much consideration, by 1989 they had been taken up by Robert who recalled the metaphor of the palimpsest to explain the concept of conversion. Robert presents seven 'concepts of conversion' that he identifies as existent in a number of historical and contemporary examples: (1) building within, (2) building over, (3) building around, (4) building alongside, (5) recycling materials or vestiges, (6) adapting to a new function and (7) building in the style of. Each of these concepts refers to a specific physical intervention but contains traces, albeit less forceful ones, of Machado's more poetic palimpsest ideas.

More recently, these ideas have emerged in the writings of Brooker and Stone who, as with Robert, define different design strategies for building reuse by looking at exemplary case studies. They identify three strategies: (1) intervention, (2) insertion and (3) installation (2004). Their approach also starts from physical intervention but their focus is on the 'affective' aspect of each adaptation; by applying one of the

Table 2.4: Overview of different strategies for adaptive reuse

<table>
<tr><th colspan="4">DESIGN STRATEGIES</th><th>ARCHITECTURAL EXPRESSIONS</th></tr>
<tr><th>Robert 1989</th><th>Brooker & Stone 2004</th><th>Jäger 2010</th><th colspan="2">Cramer & Breitling 2007</th></tr>
<tr><td>Building within</td><td>Insertion</td><td>Transformation</td><td>Modernisation</td><td>Correspondence</td></tr>
<tr><td>Building over</td><td rowspan="3"></td><td rowspan="4">Addition</td><td rowspan="6">Adaptation</td><td rowspan="5">Unification</td></tr>
<tr><td>Building alongside</td></tr>
<tr><td rowspan="2">Building around</td></tr>
<tr><td rowspan="2">Intervention</td></tr>
<tr><td rowspan="2">Adapting to a new function</td><td rowspan="2">Conversion</td></tr>
<tr><td>Installation</td><td>Junction and delineation</td></tr>
<tr><td>Building in the style of</td><td></td><td></td><td>Replacement</td><td></td></tr>
<tr><td>Recycling materials of vestiges</td><td></td><td></td><td>Corrective maintenance</td><td></td></tr>
</table>

proposed strategies, they suggest, the meaning of the building can be either accepted, transformed or supressed. In *Context + Environment*, they explain:

> It is through an understanding and interpretation of the spirit of place and the particular contextual setting within which a building exists that the designer or architect can heighten, change and reactivate a space. An existing structure is bound to its setting; it has certain qualities that are unique only to that particular situation. The designer can analyse and use these found qualities as the starting point or basis for the next layer of construction (2008, p. 22).

Their use of categories and latent concern for a sense of place is also evident in the work of Jäger (2010) who uses three types of classification: (1) additions, (2) transformations and (3) conversions. Cramer and Breitling (2007) develop these ideas in a slightly different way through a distinction between 'design strategies' and 'architectonic expressions'. Common to them all is an approach that is not only practical but also acknowledges a more poetic understanding of adaptive reuse more akin to the ideas of Machado than any of the other strategies we have mentioned.

Table 2.4 presents the strategies distinguished by the different authors. For all authors, we have placed the different strategies formulated by them on a vertical line. Their definitions and interpretation of the distinct strategies, however, may overlap. As such, we attempted to indicate this overlap by creating horizontal lines, including strategies that we found equal or very similar. As such, table 2.4 does not only points the different interpretations of the extent of the practice of 'adaptive reuse'. For example, Brooker and Stone approach adaptive reuse as an aspect of interior architecture, and as such they focus their strategies on alterations that are mainly within the contours of the given building. Contrarily, Robert and Cramer & Breitling approach adaptive reuse much broader as they also refer to projects that replace an old building by a new building in the style of the original, or projects that involve a new building constructed with materials of old, demolished structures. Although this interpretation of adaptive reuse may seem rather far-reaching for buildings, they may be valuable in the context of larger sites or historic towns.

2.4. Towards an interior approach of adaptive reuse

In this discussion our focus has been on the notion of reuse and the various theories, designers and concepts that have developed around it. As we have seen, the arguments have evolved over time and become ever more nuanced, complex and, possibly, contradictory. We have suggested that in today's context, there are four discernible schools of thought, each one of which emphasizes a different key issue. The typological and technical approaches are clearly practical in nature and, as issues of sustainability become ever more pressing, will only grow in importance. The programmatic and strategic approach are concerned with the role the adaptation of our buildings may be able to play in the adaptation of society at large to the issues it will face in the coming years. Moreover, the strategic approach begins to focus on a more 'poetic' understanding of adaptation and draw on the ideas of Machado and the notion of the palimpsest.

Although each of these strategies is different in nature and tone there is one thing they all seem to have in common. The people behind their conception, development and promotion have tended to be architects. This is perhaps one of the reasons why the more ethereal and intangible ideas of the palimpsest have not been fully explored. This has been the case historically with Ruskin, Viollet-le-Duc, Alois Riegl, Camillo Boito, Sherban Cantacuzino and Radolfo Machado all coming from an architectural background. In recent years however, there has been a sea change with more writings on the subject of reuse emanating from the pens of interior architects and designers. A case in point is Graeme Brooker and Sally Stone, another is Ellen Klingenberg. In *What is Interior Design?* Brooker and Stone state:

> Interior architecture, interior design, interior decoration, and building reuse are very closely linked subjects, all of which deal, in varying degrees, with the transformation of a given space, whether that is the crumbling ruin of an ancient buildings or the drawn parameters of a new building proposal (2010, p. 6).

This identification, and the increase in publications by interior designers, is to be welcomed. It is perhaps by introducing the sensibilities of the 'interior thinker' into the equation on adaptive reuse that another imbalance can be addressed; the focuses on practical questions evident in the strategies we have outlined. Such a shift could we propose, gives way to the emergence of a fifth contemporary approach which we argue is necessary. That approach would draw more on the 'soft values' of the interior architect. It would be able to draw the parallel between alteration and poetry identified by Fred Scott (2008) and introduces notions of empathy and generosity in our response to existing buildings and their adaption to the needs and sensibilities of new users.

It could be an approach that combines the typological, technical, programmatic and strategic concerns we have discussed, but one that does so with more sensitivity; that does so in what we may call an 'interior approach'. We propose this is an attempt to draw attention to the need for an understanding of 'the poetics of the space when adapted'. Hints at the possibility of applying intangible aspects to adaptation are found in the writings of Scott, those of Brooker and Stone (Graeme Brooker, 2009; Graeme Brooker & Stone, 2004) and also exist in work of Klingenberg (2012). Some of these authors have stressed the importance of retaining a sense of the historic interior in adaptations, not just aesthetically however, but also through the notion of, what Klingenberg calls its 'cultural experience value', or the building's own *genius loci*.

Chapter 3: Aemulatio and the Interior Approach of Adaptive Reuse [6]

In contemporary adaptive reuse practice we have seen a new approach, which has not been described yet; an approach that differs radical from the existing streams of thought, that breaks with what Scott has called ‘the taboo against copy and improvement’, and build further on Klingenberg’s idea of ‘cultural experience value’. This approach we have called the ‘interior approach’. In their introduction for the reader *From Organisation to Decoration*, Brooker and Stone explain the origin of the word ‘interior’:

> It came into use in the fifteenth century and meant the basic division between inside and outside and was also used to describe spiritual and inner nature of the soul. By the early eighteenth century, it had also come to mean the inner character of an individual and the non-coastal territory belonging to a country. It was only in the nineteenth century that interior came to designate the inside of a building (2013, p. 13).

The ‘interior approach’ refers to the current as well as to the original meaning of the word: on the one hand it refers to the building’s physical interior, as this particular approach starts from an involvement of the material features that define the inside of a building; on the other hand, also refers to the building’s interiority – the building’s inner nature, its soul – as this is the main inspiration for the concept for adaptation. In this third chapter, we explore this ‘interior approach’ of adaptive reuse. In order to do so, we compare contemporary practice with the Renaissance concepts of *translatio, imitatio,* and *Aaemulatio*.

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6 This chapter is based on a paper, which I co-authored with Prof. dr. Koenraad Van Cleempoel and which is published in in the journal *Interiors: Design Architecture Culture* (Plevoets & Van Cleempoel, 2014).

3.1. Generosity

Adaptive reuse is a significant architectural challenge, requiring a focus on and reimagining of the physical relationship between the existing building and new interventions. The concept of adaptive reuse has often been associated with powerful architectural interventions, such as Herzog & de Meuron's Tate Modern (1995-2000) or OMA's transformation of Zeche Zollverein (2002-09). In the process of formulating the theory, various architectural strategies for reuse have been developed that explore this contrasting relationship (supra chapter 2). Article 9 of the Venice Charter seems to support this approach:

> The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument (ICOMOS, 1964, article 9).

In the last decade, however, authors such as Graeme Brooker and Sally Stone (2004), Fred Scott (2008) and Ellen Klingenberg (2012) have made significant novel contributions to adaptive reuse theory; these contributions focus on the experience of the buildings' interiority. These new approaches appear to be more 'poetic', drawing on the memory of the building, which is often represented in and through its interior features. They recognize the given building as being predisposed toward reuse, and this allows them to create a more modest and sensitive relationship between the old and the new; a relationship that seems to strive for similarity rather than contrast. The term 'host space', introduced by Brooker and Stone and later adopted by Scott, refers to the generous quality of a given building, which is open to 'host' new functions and users.

Indeed, it seems that some buildings enjoy the intrinsic ability to easily host functions other than the ones for which they were originally built. Throughout history, people have recognized the generous quality of certain buildings as they used them for new purposes and functions without requiring major alterations. The Pantheon in Rome was built in 126 BC as a temple dedicated to the gods of the Roman religion. However, it was used by the Catholic Church in the seventh century; only minor changes were made to the interior of the building.

A contemporary project that used this generous quality of the building as the basis for the concept of intervention is the transformation of the Park Avenue Armory in New York City's Upper East Side into a cultural art centre by Herzog & de Meuron, who until recently were mainly known for their iconic interventions to historic buildings. When Herzog & De Meuron first conceived the project, their approach was similar to the way they transformed the Tate Modern in London and the Caixa

Forum in Madrid: to breathe new life and energy into the building with a few dramatic interventions. They planned to add a large white cube that could be used as a dance rehearsal space and a fully functional stage. Initially, the client supported this approach, but after they consulted with future users of the building – including artists, curators, and advisors – they discovered that the users all loved the existing spaces, even though they were not perfect stages. New York already has plenty of white cubes; instead these artists want to work with the historic structure, which they found exciting and inspiring (Mack, 2011b). The artists recognized an intrinsic quality of the building that the architects at first did not: its generosity toward new use. Herzog & de Meuron's final project took a more modest approach toward reusing the building as the architects worked with what was already there; instead of trying to create a new identity for the building, they acknowledged the building's generosity (Fig. 3.1).

The Park Avenue Armory project is not an isolated example. Recently, significant adaptive reuse projects that build upon the interior as a physical representation of its *genius loci* have been realized by leading architects and designers. Raphaël Moneo, when confronted with the adaptation of a given building, selects materials that position the building in its physical and historical context. Merkx+Girod have been involved in reusing several of the most important historic buildings in the Netherlands, among them the Concert hall in Amsterdam, Stadhuis (*town hall*) Rotterdam, and the Raad van State (*Council of State*) in The Hague. Throughout their practice, they clearly work with the existing characteristics of the historic interiors. These projects represent a new and unique strategy of adaptive reuse in which the interior occupies a central role. The designers show true respect for the historical interior, as well as its narratives and memory; it was not merely copied or renovated but instead used as a reservoir for new concepts. This 'interior approach' seems to establish a complex and sophisticated relationship with the host space. It uses the building's physical interior as well as its 'interiority' – the building's inner nature, its soul – as the main inspiration for the concept for adaptation.

3.2. The interior approach: copying as a strategy for adaptive reuse

3.2.1. The copy and the model: translatio, imitatio, aemulatio

The projects described above have one thing in common: they address two taboos described by Scott in *On Altering Architecture*: improvement and copying (2008). The interior approach is not strictly restorative – although it sometimes includes restoration of certain elements – neither is it an intervention in the modern sense of the word, showing a clear contrast between old and new. Instead, it embraces copying as a valuable method for intervention.

Scott explains that in other art forms such as music and painting, copying has long been considered a serious activity; like the composer or the painter, the designer may find a source of sustained inspiration through the act of 'copying'. Throughout history, and during the Renaissance period in particular, imitation or copying of both

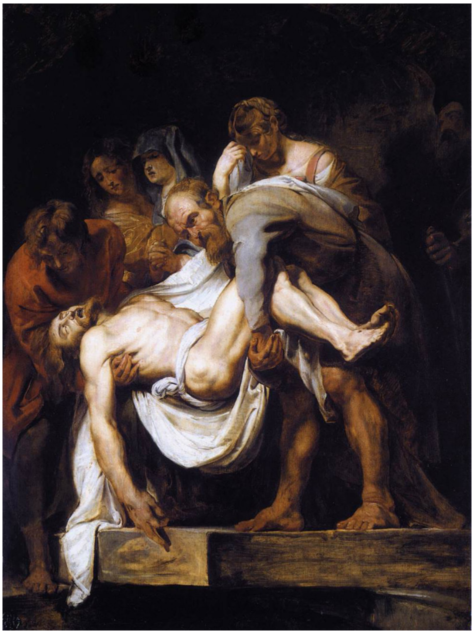

Fig. 3.1: Z, tableau vivant by Pietro Roccasalva, installation view at Park Avenue Armory, 2008
Fig. 3.2: Entombment of Christ, Caravaggio (1601-03)
Fig. 3.3: Entombment of Christ after Caravaggio, Rubens (1612-14)

nature and the Old Masters was highly valued in the fields of literature and art, and the particular relationship between the model and the copy has been subject of much philosophical and artistic debate.

Three terms define the nature of the relationship the copy has to the model: *translatio, imitatio*, *aemulatio*. According to Pigman III (1980), this tripartite classification implies a certain progression, ordered in a sequence of increasing freedom from the model. The first step, *translatio* – some authors have used the term *sequi* – signifies clinging to a model's footsteps and aims at similarity; the second step, *imitatio,* aims at equality rather than similarity; and the final step, *aemulatio,* aims to improve upon the model itself. The limits of these different classes are fluid and have been interpreted differently by many writers, artists, and philosophers over the course of history. A concrete example of the application of these concepts may clarify their meaning.

In *Rubens's Theory and Practice of the Imitation of Art*, Jeffrey M. Muller (1982) describes how the work of the Flemish painter Pieter Paul Rubens (1577-1640) was informed by copying Old Masters such as Titian and Raphael in order to come close to his ultimate goal: the perfect imitation of nature itself. Rubens' most faithful copies, for example the *Rape of Europa after Titian,* may be considered an example of *translatio,* as they represent a close approximation of the original for the purpose of learning and understanding. Rubens also made a series of copies that were freer in their interpretation and involved adaptation; these works may be classified as *imitatio*. An example is his version of Raphael's *Baldassare Castiglione,* where Rubens changed the frame of the painting, showing the figure's hands completely, folded below his chest, while Raphael painted only a small part of the hands.

Over the course of his career, Rubens produced several works in which he changed his model in critical ways, creating an *aemulatio*. An example is Rubens' interpretation of Caravaggio's *Entombment of Christ* (Fig. 3.2-3), which counters two critiques of the original work: (1) that it was too simplistic an imitation of nature, leaving behind the Idea of Beauty, and (2) that it was poor in invention and design. Rubens modulated light and colour, tamed the figures' emotional expressions, slightly changed the poses of the main figures in the scene, and added and removed figures from the background. Yet, he only made very minor changes to the pose and physical characteristics of Christ in order to preserve the heart of Caravaggio's intention – to create an almost physical presence of the dead body of Christ.

The concepts of *translatio*, *imitatio*, and *aemulatio* are also particularly relevant in understanding the act of copying in relation to adapting and reusing historic buildings.

3.2.2. Translatio versus sequi: parallels to restoration

The first step – *translatio/sequi* – shows parallels to the act of restoration. Restoration, according to the Oxford Dictionary involves '*the action of returning something to a former owner, place, or condition*'. Scott criticized these strictly restorative actions as illusory. Renaissance thinkers also expressed their reservations against slavish and exclusive imitation. Quintilian writes:

> the models which we select for imitation have a genuine and natural force, whereas all imitation is artificial and moulded to a purpose which

> was not that of the original. … For the man whose aim is to prove himself better than an other, even if he does not surpass him, may hope to equal him. But he can never hope to equal him, if he thinks it is his duty merely to tread in his footsteps: for the mere follower must always lag behind (Quintilian cited in Muller, 1982, p. 231).

Although Quintilian formulated his critique in relation to literature, it may be applicable to restoration as well. Restoration can result in an overly literal imitation of the original features of the building while ignoring the overall social, architectural, and functional qualities, as well as its *genius loci*. An example of such a restoration project is the Shopping Stadsfeestzaal in Antwerp (Fig. 3.4), a former festivity hall transformed into a shopping centre. After being destroyed by a fire, the historic building was completely restored, including the original interior decorations. But the applied polychromy, the lighting plan, and the furnishing did not, somehow, fit with the original monumental, neoclassical concept of the building. In addition to being an over-literal imitation, there were also some cheap tricks by the lighting designers that hindered the proper evocation of the interior's original atmosphere.

Some authors have used the term *sequi* to refer to the concept of *translatio*. Although often considered synonyms, these terms may be differentiated. *Sequi* means *following* and does not necessarily require a critical attitude, which can result in an over-literal copy of the original without a true understanding of the model. In contrast, *translatio*, means *translation* and does involve a critical and creative stance towards the model. Scott considers all interventions – except those that he calls strictly restorative - to be acts of translating a building from a past era into the present. He compares the process of altering an existing building with the translation of poetry:

> Translation in poetry is akin to the work of bringing a building from a past existence into the present. This carrying over of meaning in poetry is recognized as a work requiring inspiration equivalent to that of the original author and so similarly, one might come to view restoration as an art equivalent to any other related to building. Restoration that is separate from the literal (2008, p. 80).

This idea of Scott of 'translating' a building from a past into a new epoch corresponds with the vision on restoration expressed by Vitet, and quoted by Viollet-le-Duc in 1854, and again by Françoise Choay in 1992, that restoration means to re-establish or reinstate a building in its totality as well as in its finer details, in order to give it back its form and colour, as well as its original life (Choay, 1992; Viollet-le-Duc, 1967 [1854]).

An interesting project that illustrates *translatio* in relation to adaptive reuse is the renovation of the Galleries Saint-Hubert in Brussels (Fig. 3.5), a nineteenth century shopping arcade that housed an interesting mix of functions from its construction to the present. Constructed in 1846-47, the building was very well preserved; but near the turn of the millennium, restoration became inevitable. The restoration project covered all tangible and intangible aspects of the building's architecture and – as much as possible – its interiors, while at the same time it involved setting up regulations in

Fig. 3.4: Shopping Stadsfeestzaal (Antwerp), an over-literal imitation of the original building without understanding of the buildings' *genius loci*.
Fig. 3.5: Galleries Saint-Hubert after restoration (Brussels)

Fig. 3.6: Park Avenue Armory, Company D room, anno 1880
Fig. 3.7: Park Avenue Armory, Company D room, anno 2011, refurbished by Herzog & de Meuron (New York)

order to preserve some of the more sensitive qualities of the building. For example, in order to keep retail activity at a small-scale, the stores retained the dimensions set by the original architect Cluysenaar, only one to three bays wide. Elsewhere, we compared this successful project to the over-literal restoration of the Passage in The Hague, which failed to address the intangible qualities of the Galleries (Plevoets & Van Cleempoel, 2011).

3.2.3. Imitatio: a contemporary interpretation of the model

The second step in the evolving relationship between the copy and the model, *imitatio*, can be applied to projects that present a more liberal adaptation of the host space. An example of such *imitatio* is the Park Avenue Armory transformation by Herzog & de Meuron. Jacques Herzog explains:

> We are treating the Armory like a monument, preserving it for the future and above all reinventing it. When European architects build something in New York, they're expected to design a tower or a superstore. Our work in this project is more subtle, almost microscopic. This is not just about the historical architecture of the United States; it's about the country's history. Conspicuous gestures of our own would not be appropriate (Mack, 2011a, p. 1).

They brought back the original concept of the different rooms through a process of delayering, conservation, restoration, redecoration, and refurbishment. Inspired by the unusual craftsmanship, they were able to capture the historic essence and original elegance of the interiors. Company Rooms D and E, both designed by Pottier & Stymus, had undergone several changes, and Herzog & de Meuron wanted to give them a cohesive style again. In the Company D room (Fig. 3.6-7), the original mahogany woodwork was cleaned and the plasterwork, which was added in a later phase, was removed in order to reveal the original decoration. Because in some spots the original decoration was in a rather poor condition, the designers decided not to apply a full restoration, neither to leave it in its rough state. Instead, they left any damaged areas measuring less than half an inch and filled in larger ones with the local field colour. This method was inspired by one developed for the restoration of paintings, adding to the readability of the pattern while still showing the wash of time. A common characteristic in all the rooms was the application of metallic paints, including in the decoration in the Company D room. In order to unify the different conditions of the historic layer of paint, an abstraction of the original pattern was printed on top of it, complementing the copper tone of the background.

Herzog & De Meuron was especially attentive towards the lighting design. To meet the lighting requirements for the various uses of the room, a new chandelier was built in a contemporary form, imitating the original chandelier, which had been removed. Herzog & de Meuron wanted to create a warm light, reminiscent of the original gaslight, so halogen lamps encased in tinted glass globes were used. The form and material used to construct the new chandelier refer to the original one, but at the same time, incorporate innovative modern lighting techniques (Mack, 2011a).

3.2.4. Aemulatio: towards an experience of the building's interiority

An example of the third step of the model-copy relationship is the interior of the The Hague's Raad Van State by Merkx+Girod, which goes beyond a mere imitation of the original. Instead, the new interior attempts to *surpass* the original aesthetically as well as functionally, and as such creates an *aemulatio* of its model. The Empire style of the ballroom (Fig. 3.8) inspired the designers to find contemporary solutions to evoke the same luxurious and sophisticated atmosphere. The chandeliers, as with all other lighting fixtures, are customized for this room; they are composed of glass beads, some of which contain small slices of gold in order to produce a brilliant light. The columns in *stucco antico*, the gold leaf on the *stucco* of the ceiling, and the preservation of the symmetrically placed mirrors in the room all contribute to the brilliant atmosphere. Several of these features were created in collaboration with artists and craftsman.

The antechambers (Fig. 3.9) in the same building are another example of *aemulatio* for their contemporary elegance in design and furnishing, closely inspired by their historic precedents. A uniquely designed textile lining covers the walls, the *point de Hungary* parquet flooring gives the room a clear orientation and gold leaf is used to brighten the stucco cove and ceiling.

An other example is the interiors of the new extension and renovated rooms of the Prado Museum; Moneo used Colmenar stone, because it fits well with the materials used in the original building. For the flooring of the Room of Muses, he also laid the stone in a *point de Hungary* pattern, which is normally used for parquet flooring and only exceptionally for stone (Fig. 3.10-11). The same Colmenar stone is used for the dado, which is almost a man's height; the flooring and dado give the room a grand, yet tranquil presence. The particular red colour applied on all the walls above the dado is borrowed from interior rooms in Pompeii (Fig. 3.12), and is therefore a good match for the Romans statues exhibited in this room. The whole room seems to be an abstraction of the Antique interiors, although in combination with the exhibited artwork, becomes a true *aemulatio*.

In his building for the Merida Museum of Roman Art (Fig. 3.13), Moneo incorporated architectural elements that represent Roman architecture into his design; for instance, the size of the bricks is copied from bricks used in original antique buildings. But Moneo's reference to the past is not merely typological or material. Instead, as with the Prado extension, the building aims to evoke an exceptional emotional experience from the visitor through its scale, materiality, incidence of light, and its relation to the museum collection.

3.3. Creating the aemulatio: experiencing as a design methodology

Although the different steps in approaching the model – *translatio, imitatio, aemulatio* – all have a different goal or bias, they each require a profound understanding of the architecture model. Steen Eiler Rasmussen puts it this way:

Fig. 3.8: Ballroom at the Raad Van State
Fig. 3.9: Antechamber at the Raad Van State,
Merkx+Girod Architects (The Hague)

Fig. 3.10: Interior of the Prado Museum, Room of Muses, Rafael Moneo Architects (Madrid)
Fig. 3.11: Floor pattern, Prado Museum, Rafael Moneo Architects (Madrid)
Fig. 3.12: Pompeii interior, Villa of Mysteries
Fig. 3.13: Merida Museum of Roman Art, Rafael Moneo Architects

> Understanding architecture […] is not the same as being able to determine the style of a building by certain external features. It is not enough to see architecture; you must experience it. You must observe how it was designed for a special purpose and how it was attuned to the entire concept and rhythm of a specific era. You must dwell in the rooms, feel how they close about you, observe how you are naturally led from one to the other. You must be aware of textural effects, discover why just those colours were used, how the choice depended on the orientation of the rooms in relation to windows and the sun. […] You must experience the great difference acoustics make in your conception of space […] (1959, p. 33).

Linking the understanding of architecture with its experience inevitably requires some emotional involvement. To set up an *aemulatio*, the designer needs to be empathic with the original builder and the original function for which the building was developed, since the *aemulatio* intends to install an 'ideal' version of the original. In the nineteenth century, Eugène Emmanuel Viollet-le-Duc (1814-79) advised the commissioned architects with the task of restoration or reuse, '*to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us*' (1967 [1854], p. 222). Although he never referred to it as such, his approach towards restoration embodies the idea of *aemulatio* as he states:

> To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to re-establish it in a finished state, which may in fact never have actually existed at any given time (1967 [1854], p. 195).

Viollet-le-Duc's work has been widely criticized, but it may be still relevant to contemporary adaptive reuse practice, especially in relation to a building that lacked significance or coherence at the time of construction as a result of financial, political or practical compromise. However, on a methodological level, Viollet-le-Duc's work seems relevant in relation to our interior approach. Before setting up a plan for restoration, Viollet-le-Duc always researched in detail the building at stake. This scrutiny was not restricted to archival research on the building's history and its physical and architectural state, but it also included an extensive set of hand drawings of the building's exterior and interior in full detail.

Such detailed drawings may be extremely useful in developing an interior approach for a specific building or site. At the Interior Educators conference in 2012, Ellen Klingenberg presented the project of a Masters student who worked on the transformation of a former synagogue into a Jewish museum in Oslo. His methodology is similar to Viollet-le-Duc's approach. In order to gain insight into the building, he completed a theoretical study of the history of the building and its function, and the context of the Jews in Norway, and he interviewed different stakeholders. At the same time, he used his artistic skills as a tool while analysing both the material aspects and the intangible, atmospheric aspects of the space through his own senses, translating his observations and impressions in sketches (Klingenberg, 2012). If we want students and professional designers involved with adaptive reuse to gain a true understanding of the host space – understanding in the sense of Rasmussen – the skills rooted in the traditional design practice (looking, drawing, making, building) should be supported and elaborated on as valuable research methods, as tools for the analysis of the host space in order to gain a true understanding of it.

3.4. The building as a palimpsest: the interweaving of place and memory

Despite interesting parallels between the status of the copy in the Renaissance practice of literature and fine arts and the status of the copy in contemporary adaptive reuse practice, there is an important difference. The act of copying in the fields of literature and fine arts is usually non-destructive, as the original work remains untouched, while adaptive reuse physically alters the original building. An exception to this distinction is Rubens, who retouched the original drawings and paintings of other artists in order to improve them; he altered both anonymous copies after well-known artists and also the works of masters such as Giulio Romano, Jan Vermeyen, and Titian. Muller describes how Rubens literally grafted the present onto the past:

> The desire and confidence that led Rubens to work directly on old drawings and paintings must have grown from the view of the past and of his relationship to it that he developed on the foundation of the selective theory of artistic imitation. It is not so much that Rubens was making the past live as that he saw himself as part of a living and constantly changing tradition, singing with new verses a song passed down from one generation to the next (1982, pp. 243-244).

The cyclic and living tradition of which Rubens felt a part is also found in architecture. Machado (1976) introduced the metaphor of the palimpsest to describe the process of adding new layers – physically as well as narratively – to an existing building. From the 1970s until the present, theorists and practitioners have extensively used this metaphor to explain a variation of positions and ideas in relation to building reuse and adaptation. It is still a valuable metaphor for an interior approach, where one aims to enhance the physical appearance of the original building using the previous layers as inspiration for contemporary interventions.

An interesting visual metaphor comes from the Flemish artist Hendrik Van Balen (1560-1632), who painted ten panels of the life of Mary in the Baroque church of Charles Boromeus in Antwerp (Fig. 3.14). The miniature compositions are painted directly on the marble plates. The ochre brown veins of the marble are integrated in the landscape and these veins even outline the shape of the ‘cave’ in which Jesus is born. The empathy of the artist with this precious underlayer expresses well our concept of the interior approach and *aemulatio*. It also surpasses Machado’s concept of palimpsest, as there is no effort to erase the previous layer but the final work creates a new, stronger image that only exists because of its generous and empathic attitude toward its context.

Fig. 3.14: Panel on the life of Mary, Hendrik Van Balen
Fig. 3.15-16: Transformation of the church Escuelas Pias de San Fernando into university library (Madrid), architect Linazasoro

Ruined during the Spanish civil war in 1936, the baroque church of Escuelas Pias de San Fernando in the historic bario of Lavapiès in Madrid (Fig. 3.15-16), parallels this visual metaphor by Van Balen. The baroque church remained a ruin for almost 60 years until it was converted into a university library by the architect Linazasoro. Starting with the ruin as a host space (or contour), the designers 'interiorized' this condition by creating an extraordinary spatial experience, combining the serenity of the church with a contemporary programme. The selection of materials and morphology enhances this *aemulatio*.

3.5. Towards a lexicon for describing the interior approach of adaptive reuse

To describe, clarify and understand the 'interior approach' of adaptive reuse, we have compared contemporary practice with the Renaissance concepts of *translatio, imitatio,* and *aemulatio*. These different concepts, however, do not classify reused and adapted interiors into different groups or orders. Rather, these concepts indicate the different notions, shades, and intentions the copy might manifest in order to present the interior approach as a true and valuable strategy for adaptive reuse, next to other existing architectural strategies.

In order to come to this 'interior approach', we leave behind the concept of adaptive reuse that led to a sharp contrast between the old and the new. An 'interior approach' aims at a more organic evolution of the building, based on a sense of generosity rather than contrast, based on *aemulatio* rather than *imitatio*. The visual metaphor of the palimpsest was extended by that of the baroque marble painting: there is no intention to erase a previous layer, but rather to create a new, stronger image that can only exist due to its generous and empathic attitude toward its context, such as the church-library in Lavapiès.

In order to describe, understand, and apply the interior approach to its full extent, a new and profound lexicon should be further developed, building upon the particular qualities of the interior, and rooted in the building's interiority.

Chapter 4: Concepts of adaptive reuse from an interior perspective

In this fourth chapter we elaborate on existing concepts that have been used in relation to adaptive reuse and heritage preservation, but have not (or only limitedly) been approached from an interior perspective: sustainability, authenticity, and *genius loci*. We have worked with literature from related fields such as architecture and heritage conservation and with examples from practice.

4.1. Sustainability [7]

4.1.1. Sustainable Construction – Sustainable Development – Sustainable Design

The word sustainable refers to the Latin *sustinere (tenere:* 'to hold' *and sus: 'up')*, or sustainable means 'to be maintained', 'endured' (Webster, 1986). Today, sustainability has often been approached as being ecologically responsible or 'being green' (Cassidy et al., 2003; Public Architecture, 2010; USGBC, 2010; Yudelson, 2009). Douglas (2006), however, makes a distinction between 'sustainable construction' and 'sustainable development'. Sustainable construction is concerned with minimizing construction waste and pollution, saving energy, increasing the use of recycled and locally produced materials and relying less on toxic chemicals. Sustainable development deals with urban, and regional and local issues such as development densities, (public) transport and land-use. It includes social planning issues such as creating workplaces and housing near each other to reduce waste and minimize transport problems. However, the definition adopted by the Brundtland Report that sustainable development '*implies meeting the needs of the present without compromising the ability of future generations*' (United

7 This paragraph is based on a paper entitled 'Creating sustainable retail interiors through reuse of historic buildings', which I co-authored with Prof. dr. Koenraad Van Cleempoel and which was published in the journal *Interiors: Design Architecture Culture* (Plevoets & Van Cleempoel, 2012).

Nations, 1987) covers a much broader interpretation of the term including social and economic issues.

In an ideal situation, 'sustainable design' covers both approaches – it implies sustainable construction including efforts for being green, taking into account development aspects such as urban planning and regional identity. In *The Philosophy of Sustainable Design* McLennan says:

> A lot of buildings and building products get designated green or sustainable because they contain a few features that lower their environmental impact to some degree. Sustainable design is not about features. …[Instead] Sustainable Design is a design philosophy that seeks to maximize the quality of the built environment, while minimizing or eliminating negative impact in the natural environment (2004, pp. 2-3).

He argues that as the word sustainable means 'to be maintained', it does not necessarily imply the need to change the way we relate to the natural world. He believes that instead of 'sustainable design', 'restorative design' would better cover its meaning. In that sence the most sustainable buildings as those that have been designed decades, or even centuries ago that are still in use today without major alterations to its physical structure.

4.1.2. The tension between sustainable design and interior architecture

Nowadays, demolition and construction are by far the largest producers of waste - in the UK, twenty-four percent of the total waste material (Clark, 2008) - reducing waste is vital for creating environmentally responsible buildings and interiors. Even more than architecture, interior architecture is often seen as temporary as it anticipates current fashion and persional taste. Indeed, many interiors have a very short lifespan, ranging from a few days for scenografic instalations to a few years for retail, to one or two decades for domestic interiors (Douglas, 2006). As such, a strong tension occurs between interior architecture and sustainable design.

In the retail sector, this tension seems to be most striking; retail is easilly associated with patterns of mass consumption and increased ecological footprint as a larger share of the world's environmental problem is caused by individual and aggregate increases in human consumption (Durning, 1999; Schaefer & Crane, 2005). On product level, efforts have been made towards the use of environmentally responsible materials for producing and packaging of products at sale (Cha, 2001) but, to stay competitive and appealing to customers, retail interiors are updated on a regular basis. This rapidly changing interiors, however, produces tonns of construction waste. An example of a company which is very active in sustainable design, not only of its products but also of its stores is Freitag. They produce unique bags which are made entirely from recycled materials such as old truck tarpaulin, seat-belt webbing and old bicycle inner tube. This 'evironmentally responsible' aspect of their products is also translated into their store location and design, packing and presentation of merchandise, and their supply and distribution management.

Their flagship store in Zurich (Fig. 4.1-2), designed by Spillman Echsle Architects is located at the Geraldstrasse area which is enclosed by several traffic axes. The store itself is composed of seventeen used overseas cargo containers which were stacked by applying fastener elements used in the shipping industries. The base contains a retail store in which large window openings provide the showrooms with daylight, and allow views in both directions. The tower figures as a landmark in the midst of the international traffic axes of railway and individual traffic. The bags are displayed inside boxes piled one on top of the other one, covering one side of the containers composing the store from floor-to-ceiling. Each box is labelled with the name and a photograph of the bag inside so the customer can see the characteristics of the design (Serrats, 2008). As such, the cardboard box in which the bags are packed are multifunctional: packaging, storing and in-store presentation.

A retailer that opperates on a much larger scale than Freitag is Walmart; they have about 11 000 stores, serving weekly more than 245 million customers world wide (Walmart, 2013). Their commitment towards the envirnonment is at the core of their business and as such they are widely recignized as the leadership in environmental retailing (among others: Baldwin, 2009; Cole, 2008; Yudelson, 2009). Walmart's objective is threefold: (1) to be supplied 100% by renewable energy, (2) to create zero waste, and (3) to sell products that sustain people and the envirnoment. Although they are still far from obtaining this very ambitious goal, they have obtained significant results towards each of these objectives.

Beside efforts on the level of product packaging and the use of renewable energy, Walmart has undertaken important initiatives in 'greening' their building stock. In 2005, they have built their first two experimental stores in McKinney, Texas and Aurora, Colorado (Fig. 4.3-4) where sustainable design features were tested, and if appropriate, these were incorporated in the newly constructed buildings, and whenever possible in already existing stores. In 2007, three pilot-stores were opened where energy requirements were reduced by 20% compared to a 2005 baseline; in 2008, two more pilot-stores were opened, reducing energy requirements by 25% compared to 2005. In March 2008, WalMart opened a store in Las Vegas, Nevada, designed specifically for the western dry air climate and is projected to perform up to 45% more energy-efficiently than the stores WalMart prototypically built in 2005. (Yudelson, 2009). In practice, sustainble design features incorporated by Walmart include LED lighting in refrigirators and parking lot lights, use of daylight, secondary loop refrigeration systems, use of recylcled or recycable construction materials, and recycling water (Walmart, 2013).

The two leading certification systems for sustainable design – Leadership in Energy and Environmental Design (LEED) and Building Research Establishment Environmental Assessment Method (BREEAM) – have both developed a certification system for new constructions as well as for the redesign of existing building. They want to help a growing number of owners and tenants in defining strategies for acting sustainable. Both systems developed a quantative analysis to attache a score, and related certificate, to a particular project.

For LEED, there are in fact two - slightly – different certification systems specifically focussing on Retail: one for New Construction and another for Commercial Interiors. Both present six categories to measure how environmentally friendly a retail building or interior is (USGBC, 2010):

1. sustainable sites
2. water efficiency
3. energy and atmosphere
4. materials and resources
5. indoor environmental quality
6. innovation in design

Each category is again subdivided in a number of credits with an attached score. The total sum of credits in each category gives a score. BREEAM does not have a certification system for retail programmes in particular but thus also differentiate between 'BREEAM In-Use' for assessing the renovation of existing buildings, or 'BREEAM New Construction' (BREEAM, 2013). The rating system and analysed categories are very similar to the LEED certifications.

For the LEED system, building reuse is only mentioned in one category of both lists (materials and resources). In the 'Commercial Interior' list it accounts for 1 credit out of 110 credit in total; in the 'New Construction' it is mentioned twice for a maximum of 4 credits out of 110 (USGBC, 2010, pp. 16-17). We believe, however, that this is too limited and that adaptive reuse can contribute stronger to sustainable retail design, especially in Europe with many underused monumental building in commercial parts of historical city centers.

4.1.3. Adaptive reuse as a strategy for sustainable design

Although these certification systems are very usefull in stimulating sustainable design, Alan Durning explains that, the only efficient measure for environmentally-friendly society would be a shift towards what he calls 'post-consumer lifestyle' – where we have enough material comforts but we make them last longer (1999). His idea is not only relevant on product level but also relate to the physical environment. Except for recycling of scraped materials and products as illustrated by the example of Freitag, adaptive reuse of existing buildings is an other way to do so. In *Context + Environment*, Brooker and Stone (2008) state that the act of reusing existing buildings is intrinsically respectfull towards the environment because the amount of recources needed for reuse is far less than those needed for new constructions. They add that when the existing building is historically or architecturally significant, it provides a link to our cultural and collective memory. Or as stated by English Heritage in *Hertige Works*:

> The re-use and adaptation of heritage assests is at the heart of sustainable development. Not only does re-use lessen the amount of energy expended on new development, but heritage can be used to boost local economies, attract investment, highlight local distinctivenes and add value to property in an area (English Heritage, RICS, British Property Federation, & Drivers Jonas, 2004, p. 4).

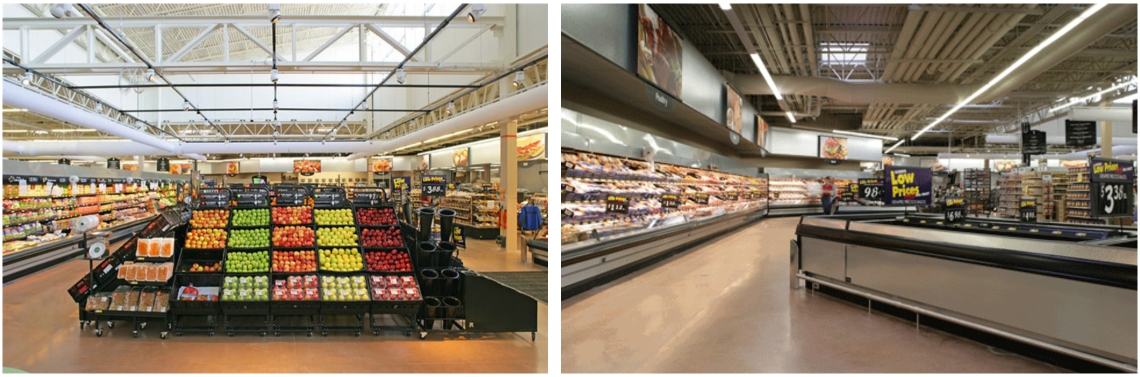

Fig. 4.1-2: Freitag Shop Zürich
Fig. 4.3-4: Walmart Experimental Green Super Centre in Aurora (Colorado)

Fig. 4.5: Central square Manufactura (Lodz)
Fig. 4.6-7: Knize in Vienna

An example of a reuse project that has generated a positive development for it's surrounding is Manufaktura in Lodz (Poland), a mixed-use transformation of a former industrial site (Fig. 4.5). Following the example of Manufaktura, other industrial and historic buildings have been rehabilitated into retail, dwelling and other functions by private investors. Moreover, the project is an important element for the city's branding in Poland and abroad in attracting tourists, but also companies willing to take up a business in the city (Young & Kaczmarek, 1999)(infra 6.2.1.).

Yet, historic buildings often perform poorly in terms of energy efficiency and, as such, are not invariably beneficial in ecological terms. This causes particular technical challenges to architects, interior architects and engineers dealing with adaptive reuse, which has led to development of extended theories and studies on technical aspects of adaptive reuse (supra 2.3.2).

4.1.4. Generosity and sustainable design: an intrinsic relationship

Contrary to the project of Manufaktura that involved major remodelling works on existing buildings and several new constructions on the site, the ultimate sustainable interiors are those that have survived the course of time and remained unchanged since their creation. One example is Adolf Loos' (1870–1933) design in 1910–13 for Knize, one of the world's leading labels for stylish menswear at the time, in Vienna (Fig. 4.6-7). The storefront is rather narrow and is made from black Swedish granite with an entrance door and display window worked in fine cherry wood. The actual store is surprisingly spatial, with an extension on the first floor. Characteristic interior features are the dark oak paneling, glass display cases, a brick fireplace, oriental carpets, and English leather armchairs. The Knize store is preserved in its original state and is still used today. In addition to this first store, Loos also designed stores for Knize in Karlsbad (1921), Berlin (1927), and Paris (1927–28), but these were not preserved (Sarnitz, 2003, pp. 47-49).

The example of Knize, however, is a rather unique. Usually these kind of interiors change as well as the people that use them. Nevertheless, as illustrated by the example of Park Avenue Armory, some buildings enjoy the intrinsic ability to easily host functions other than the ones for which they were originally built (supra 3.1). Such buildings can be reused, without the need for major adaptation works. Such 'generous buildings' are indeed exemplary for sustainable design. As a designer – planner, architect or interior architect – we should try to create buildings and places that have generosity as an intrinsic characteristic.

4.2. Authenticity [8]

THE WORD 'authentic' refers to the Greek *authentikòs* (*autòs*, myself, the same) and the Latin *auctor* (an originator, authority), and thus to original as opposed to copy, real as opposed to pretended, genuine as opposed to counterfeit (Jokilehto, 1999). Being authentic is having authority, being trustworthy, credible, convincing, real, genuine or original (Webster, 1986). But the adoption of the concept of authenticity is complex and layered. It has been applied and defined by several disciplines, such as philosophy, architecture, conservation, tourism and marketing. In relation to the subject of this thesis three disciplines are particularly relevant: cultural heritage, adaptive reuse and – in relation to part two of the thesis - retail design. In each of these disciplines, authenticity has been used in a different context and with a different perspective.

4.2.1. The notion of authenticity in relation to cultural heritage in general, and World Heritage in particular

AUTHENTICITY IS a layered concept that has been extensively discussed within the field of heritage conservation and beyond. When the first conservation theories became established in the nineteenth century, there was discussion between the Restoration-movement, led by Eugène Emmanuel Viollet-le-Duc (1814-79), and the Anti-restoration movement, led by John Ruskin (1819-1900) with authenticity at its heart. But the word itself was hardly ever mentioned in their writings.

The term authenticity was mentioned in the Charter of Venice (ICOMOS, 1964) in relation to aesthetic and historic values. When in 1972 the World Heritage Convention was established, one of the criteria for inclusion in the World Heritage List was *'the test of authenticity in design, materials, workmanship and setting'* (UNESCO, 1977, article 9). Despite the aim of the World Heritage List to include '*cultural and natural heritage around the world […] of outstanding value to humanity*' (Unesco, 2010a), there was imbalance in the distribution of listed properties between the continents, in favour of European, and more generally Western heritage sites (Smith, 2006). In an attempt to compensate this imbalance, a more elaborate understanding needed to be formulated, particularly in its relationship towards scientific and technical development (Muñoz Viñas, 2005), traditional societies, and cultural diversity (Jokilehto, 1999). The discussion, held at Nara in 1994, resulted in the so-called Nara Document on Authenticity (Larsen, 1995). From 2005 onwards, this is considered as a practical basis for examining authenticity

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8 This paragraph on authenticity is largely based on two separate papers. The first paper deals with conservation and contemporary management of nineteenth century shopping arcades and was published J*ournal of Cultural Heritage Management and Sustainable Development* in 2011 (Plevoets & Van Cleempoel, 2011). The second paper is co-authored by dr. Ann Petermans and Prof. dr. Koenraad Van Cleempoel and discusses different types of (staged) authentic retail settings by building further on the theories of Plato, Baudrillard and Deleuze; the paper was presented at the DRS2010 conference in Montreal and included in the conference proceedings (Plevoets et al., 2010).

of all cultural properties proposed for inclusion in the World Heritage List (Cameron, 2006; UNESCO, 2008).

It states that, when judging the authenticity of a particular site, both *tangible and intangible expressions* of heritage need to be considered (ICOMOS, 1-6 November 1994, article 7).

> [Those] judgments may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined (ICOMOS, 1-6 November 1994, article 13).

This, however, did not stop the discussion on the concept of authenticity. Heynen (2006) argued convincingly that the Nara Document does not offer a clearly fixed meaning, but that its intended vagueness recognises the underlying, but hard to define qualities of authenticity. Other authors questioned the authority of experts for claims and judgements on authenticity. They would rather pass this authority to the local community (Assi, 2000; Davison, 2008). This top-down relationship can also be found in the relationship between expert, heritage site and the visitor or user who is considered a passive consumer (Smith, 2006), even though the notion of authenticity seemed to be understood entirely different by tourists than it is traditionally defined by experts (Grayson & Martinec, 2004; Thimothy & Boyd, 2003).

Despite its shortcomings, Nara's definition has been applied widely in assessing proposed World Heritage Sites, among others. It has been found useful within conservation practice for assessing, discussing and reporting on heritage-values especially within an interdisciplinary context (e.g. Jaenen, 2008; Lemmens, Nocera, & Van Balen, 2006; Plevoets & Van Cleempoel, 2009; Starn, 2002; Van Balen, 2008). As argued by Herb Stovel (2007), the concept of authenticity is of major importance in relation to World Heritage, not only for the nomination phase, but equally to ensure the quality of guidance provided to management and conservation treatment decisions subsequent to inscription. Stovel recognizes the complexity of the concept of authenticity but proposes to deconstruct and reassemble the concept to make it more understandable and easy to use in conservation analysis, for example by analysing the relative authenticity of the various characteristics defined one by one. Stovels' theory is put into practice by Van Balen in the form of the Nara grid, an instrument that assists to explicate the authentic values of a particular building or site. The Nara grid presents the 'aspects' and 'dimensions' of authenticity as formulated in article 13 of the Nara Document, on the axes of a grid. As such, the relationship between these aspects and dimensions is visualised which may help to make value judgements about specific problems or proposals (Van Balen, 2008). As stated by Van Balen '*the straightforward and simple representation [of the Nara grid] promotes communication and exchange of ideas on the topic*' (2008, p. 45). Elsewhere we have used this grid for assessing and comparing the authenticity of three nineteenth century shopping arcades: Galleries

Saint-Hubert in Brussels, Galleria Vittorio Emmanuele in Milan, and the Passage in The Hague (Plevoets & Van Cleempoel, 2011). Moreover, in the context of Master Projects by students Interior Architecture the Nara grid has shown to be a useful tool in the process of finding a new use for a vacant heritage building or site, as well as for defining a strategy for intervention (e.g. Claesen, 2010; Theys, 2012; Theys, Plevoets, & Van Cleempoel, 2013).

4.2.2. Authenticity in relation to adaptive reuse

Although heritage cannot be frozen and should be understood in a dynamic context reflecting our contemporary understanding of authenticity, continuous development of a historic building or site challenges its authenticity. This becomes particularly apparent in historic towns where development of commercial and other activities threatens the historic structure. Jokilehto illustrated this tension between heritage preservation and contemporary development with the example of the historic town of Lübeck which in 1983 could not be accepted to the World Heritage List because too much of its fabric has been lost due to - among other reasons - uncontrolled commercial development (1985).[9] A similar example is the historic centre of Bruges, which was included in the World Heritage List in 2000. In 2010, the site was re-evaluated by UNESCO and commercial developments in the historic centre and its direct surroundings were considered a possible threat for the conservation of the historic structure (UNESCO, 2010b). The 'commercial development' that UNESCO refers to does only include large new constructions such as a hotel in the buffer zone of the listed historic centre; the retail development which is very pertinently present in the main streets (Fig. 4.8-9) and is a disturbing the experience of the historic centre is not mentioned by UNESCO as a threat towards the authenticity of the site.

Beside World Heritage Sites, many historic towns experience a tension between contemporary development and the conservation of its historic architecture and urban morphology; English Heritage and the English Historic Town Forum (English Heritage et al., 2005; English Historic Towns Forum, 2008) have researched the tension between heritage and retail development in historic areas, which resulted in a checklist for new development in order to balance both aspects. Their study, however, focuses on new buildings in historic areas and not on adaptive reuse of existing historic buildings for retail.

Indeed, also in reusing one single building, there exists a constant tension between contemporary interventions to guarantee the building's future use and preservation of the historic structure. This is especially the case for buildings that cannot be used anymore for the function they were initially designed for and which have to be adapted to a completely different function. Sometimes radical interventions to the building have to be made to match the requirements of the programme within the configuration of the monument, and to integrate the former appearance of the building with its

9 In 1987, certain parts of the town were protected as World Heritage. Lübeck – the former capital and Queen City of the Hanseatic League – was founded in the twelfth century and prospered until the sixteenth century as the major trading centre for northern Europe.


Fig. 4.8: Zuidzandstraat Bruges
Fig. 4.9: Steenstraat Bruges
Fig. 4.10: Main street Disneyland
Fig. 4.11: Bataviastad

new image (Robert, 1989). Therefore, when introducing a new function in a historic building, awareness of the values attributed to the building is essential in order not to harm the authenticity of the place. The approach of the designer of the new addition is a decisive factor herein. Several architectural strategies for adapting historic buildings have been formulated by (interior) architectural theorists, each of which characterizes a particular position towards the authentic values of the building to be altered (supra 2.3 & 3.2).

4.3.3. Authenticity and the heritage experience: 'staged authenticity', 'hyperreality' and the 'simulacrum'

Beside cultural, social, political and aesthetic values, heritage assets also have an economic value. On the one hand, an economic or business approach to heritage conservation may create new opportunities for the heritage sector as people like to stay in a historic building for dwelling, working, relaxing or shopping because it may offer an 'authentic experience'. On the other hand, commercial pressure from the tourism sector or the real estate sector may threaten a qualitative and heritage-led conservation of historic buildings or sites (Mason, 1999; Ruijgrok, 2006).

The last decennium, 'authenticity' has become an important marketing strategy in diverse economic sectors such as (heritage) tourism, hospitality, leisure and retail. Pine and Gilmore state in '*authenticity: what consumers really want*' (2007) that customers no longer want to be considered as mere 'consumers', but instead search for products, services and places that corresponds to what they value important, their identity and personality. Today, offering 'authenticity' is one way of answering these customer demands. Therefore, Pine and Gilmore explain how business can present itself as genuine, real, original, or 'authentic' in order to compete within the current experience economy. The meaning of authenticity, however, is understood differently within the context of heritage conservation as in marketing; offering an authentic customer experience implies appealing to customers' senses, emotions and values with the aim to create personal, intuitive relationships with the specific brand or retailer (Petermans, 2012). The offered experience may often be called 'staged' or 'hyperreal', or may even be a 'simulacrum'. Given the economic value of heritage buildings and site, the experience economy and more specifically consumers' quest for authentic experiences has also influenced the heritage sector.

MacCannell introduced the term 'staged authenticity' – by other authors later indicated as 'fake authenticity' (e.g. Pine & Gilmore, 2007) - in 1973 in the context of heritage tourism to appoint to experiences that are arranged in order to give tourists the impression to interact with the natives. MacCannell explains however that authenticity versus staged authenticity are two poles of a continuum, and that many nuances and interpretations may exist and that, beside tourist settings, his theory could be applied to other domains of social life. Following MacCannell's idea, several authors have developed a classification of authentic experiences in different contexts (e.g. Grayson & Martinec, 2004; Pine & Gilmore, 2007; Plevoets, Petermans, & Van Cleempoel, 2010; Thimothy & Boyd, 2003).

The differentiation between the 'fake' and the 'real', however, is much older and is originated in Plato's theory of Ideas which distinguish the true (metaphysical) object and its image, the original and the copy, the model and the simulacrum, the authentic and the inauthentic. Plato's distinction moves between two sorts of images: on the one hand iconic copies, on the other hand phantasmatic simulacra. Icons are good, well-founded images of the Idea, endowed with resemblance. An iconic copy is 'modelled' in the Idea. Simulacra are insinuations, subversions and are made without passing through the Idea. However, a simulacrum is not a copy of a copy or an endlessly degraded icon (Deleuze, 1983).

In contrast with Plato, Baudrillard does not believe in objective reality or truth but only in the individual interpretation of it (Lepers, 2009). He approaches the concept of simulacra within his critic on the consumer society. According to Baudrillard, we live in the era of simulation, inaugurated by a liquidation of all referentials: the model of the real has no origin or real anymore. It is no longer a question of imitation, nor duplication, nor even parody. He described this 'decay of the real' in four steps:

> 'Whereas representation attempts to absorb simulation by interpreting it a false representation, simulation envelops the whole edifice of representation as itself a simulacrum. Such would be the successive phases of the image:
> - It is the reflection of a profound reality
> - It masks and perverts a profound reality
> - It masks the absence of a profound reality
> - It bears no relation to any reality whatever: it is its own pure simulacrum' (1994, pp. 16-17)

This final phase is supposed by Baudrillard to supersede all others. Where in the first phase there is still a 'real' to refer to, in the final phase simulation no longer copies anything and reality is replaced by nostalgia which is the plethora of truth, of secondary objectivity, and authenticity (Hegarty, 2004).

Baudrillard argues that in the era of nostalgia, reality is replaced by hyperreality. He gives Disneyland, among many other examples, as a perfect model of the hyperreal (Fig. 4.10). In the first place, Disneyland is an imaginary world which ensures the success of the operation but it also is a social microcosm, a miniaturized pleasure of real America. Disneyland is presented as imaginary in order to make us believe that the rest is real; whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation (Baudrillard, 1994).

An example of such a hyperreal 'heritage site' is Bataviastad, an outlet shopping village in the Netherlands, created as a themed park around the shipyard of the seventeenth-century vessel 'Batavia' (Fig. 4.11). The design of Bataviastad is conceived as a reconstructed fortified town; aesthetically the village is a pastiche of historicised architectural elements inspired partly on Marken Island and partly on colonial architecture from the Caribbean where the original ship Batavia used to sail to (Groenendijk & Vollaard, 2006, p. 93).

In his article *Plato and the simulacrum*, Deleuze takes the theory on simulacra even further (Deleuze, 1983). He starts from a similar definition of simulacrum as Baudrillard but he undermines the very distinction between copy and model. Deleuze says the simulacrum is not a degraded copy, rather it contains a positive power which negates both original and copy, both model and reproduction; the simulation is a process that produces the real. Deleuze describes the era of simulation as the 'overthrow of Platonism', which means to raise up simulacra, to assert their rights over icons or copies.

In the context of heritage conservation and restoration, the term simulacrum has often been used to point to restoration-works that are not based on solid evidence but rely on an impression or an idea of the original architecture or style (e.g. Brilliant, 2011; Hodges, 2009; Labadi, 2010; Mack, 2011c; Scott, 2008; Theodoraki, Theodoraki - Patsi, & Theodoraki). A heavily criticized project in that sense is Viollet-le-Duc's restoration and reconstruction of the fortification of Caracassonne as it would be based on assumptions of the architect rather than scientifically obtained evidence (e.g. Brilliant, 2011). However, in *Heritage and Globalisation* Labadi states that, based on the definition given by Baudillard, in practice all works of restoration are in fact a simulacrum; historic buildings, sites and town are hardly ever frozen in time, but are subject to their social, economical and political context. As such it is impossible to bring back the building to its original condition (2010). Hodges (2009) adds to that that artefacts restored or reconstructed as a '*simulacra of an imagined former state*', although not being authentic in a material way, have the potential of showing other aspects of authenticity such as for example craftsmanship. His approach corresponds to Deleuze's approach of the simulacrum holding a positive power in contemporary society.

In that sense, the concept of simulacra as defined by Deleuze - as the copy that is raised up above the original, which improves the original and re-establishes it in a state that might even never have existed - corresponds with our concept of *aemulatio* (supra chapter 3). The simulacrum therefore, is a mere commercialization, or historisation of a heritage asset; it might also be a concept or method for visualizing a particular aspect of authenticity – primarily in relation to spirit and feeling. So far the concept of simulacrum is hardly even considered a valuable concept for preserving or accentuating the authenticity of our built heritage in the field of heritage conservation, or architecture (exceptions are: Hodges, 2009; Labadi, 2010). The 'interior approach' however, might shed another light on the concept of simulacrum and recognize it as a valuable method for conserving the immaterial aspect of a building's authenticity (Fig. 4.12).

Fig. 4.12: Sir John Soan Museum (London), Julian Harrap Architects,
furniture of the museum shop by Caruso St John
Fig. 4.13: *Lararium* of the House of Vettii, Pompeii
Fig. 4.14: Sculpture representing the Genius of Palermo

4.3. Genius loci

THE CONCEPT of *genius loci* is originated in Roman religion, and means 'spirit of place'. The Romans believed that not only man had a genius, a sort of guardian spirit that accompanied him through life and determined his character and essence, but also places such as buildings, towns or landscapes. This *genius loci* was usually visualised by a snake (Norberg-Schulz, 1980; Petzet, 2008); antique fresco's and sculptures show the representation of the *genius loci* in the *lararium*, a shrine inside a Roman house (Fig. 4.13), or at the city gates (Fig. 4.14).

4.3.1. The genius loci in architectural theory

THAT ROMANS honoured the genius of a building or place illustrates the importance they ascribed to their relationship with the places where they lived. This particularly meaningful relationship between man and place, is what Heidegger has called 'dwelling' (Norberg-Schulz, 1980).

> We attain to dwelling, so it seems, only by means of building. The latter, building, has the former, dwelling, as its goal. Still, not every building is a dwelling. Bridges and hangars, stadiums and power stations are buildings but not dwellings; railway stations and highways, dams and market halls are built, but they are not dwelling places. Even so, these buildings are in the domain of our dwelling. That domain extends over these buildings and yet is not limited to the dwelling place. The truck driver is at home on the highway, but he does not have his shelter there; the working woman is at home in the spinning mill, but does not have her dwelling place there; the chief engineer is at home in the power station, but he does not dwell there. These buildings house man. He inhabits them and yet does not dwell in them, when to dwell means merely that we take shelter in them (Heidegger, 1997 [1971], p. 100).

The Norwegian architect and theorists Christian Norberg-Schulz introduced the concept of *genius loci* in the field of architecture, by relying on Heidegger's concept of dwelling. He states:

> "dwelling", in an existential sense is the purpose of architecture. Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful. Dwelling therefore implies something more than "shelter". It implies that the spaces where life occurs are places, inn the true sense of the word. A place is a space which has a distinct character. Since ancient times the genius loci, or "spirit of place", has been recognized as the concrete reality man has to face and come to terms with in his daily life. Architecture means to visualize the genius loci, and the task of the architect is to create meaningful places, whereby he helps man to dwell (Norberg-Schulz, 1980, p. 5).

Fig. 4.15: Pathway
- man visualises his
understanding of nature
Fig. 4.16: Irrigation farming
- man complements nature
Fig. 4. 17: Baths in Vals,
Peter Zumthor - Architecture
that symbolizes nature





Fig. 4.18: Baths in Vals, Peter Zumthor
Fig. 4.19: Kolumba Art Museum, Peter Zumthor
Fig. 4.20-21: Fisher House, Louis Kahn
Fig. 4.22: Convent de la Tourette, Le Corbusier

To Norberg-Schulz, the *genius loci* is more than the 'character' or 'atmosphere' of a place – although atmosphere is an important aspect of *genius loci* -, it is a quality fundamentally connected to a specific place and that is made visual through architecture. It is always rooted in the given natural topology of the earth. Norberg-Schulz sees three different ways how architecture – or building - may relate to nature. The first way implies that man 'visualizes' his understanding of nature; for example he creates an enclosure where nature suggests a delimited space, a path where nature gives a direction (Fig. 4.15). The second way is to 'complement' the given situation by adding what is lacking (Fig. 4.16). In the third way, man 'symbolizes' nature by translating a natural characteristic of the environment into the characteristic of a build structure (Fig. 4.17).

Heidegger in *building, dwelling, thinking* points to the dual meaning of the word building. Today, building has primarily been understood as constructing. But in the past, dwelling and buildings were once understood as one and the same activity; in German, 'bauen', is the verb for to build and 'der Bauer', is the noun for a farmer. In that sense, to build may be understood as to cultivate, to grow, to take care (1997 [1971]). A contemporary architect that does explicitly creates architecture rooted in its environment and revealing the true meaning of *genius loci* is Peter Zumthor. For Zumthor, buildings become particularly interesting when they relate to their surrounding in such a way that it becomes '*impossible to imagine the place where they stand without them'* (2010, p. 17). About his work, he explains:

> I have a passionate desire to design such buildings, buildings that, in time, grow naturally into being a part of the form and history of their place. Every new work of architecture intervenes in a specific historical situation. It is essential to the quality of the intervention that the new building should embrace qualities that can enter into a meaningful dialogue with the existing situation. For the intervention is to find its place, it must make us see what already exists in a new light. (2010, pp. 17-18)

Indeed, Zumthor's buildings often seem to merge into their surrounding. This is not only true for buildings becoming part of a rural landscape such as his baths in Vals (Fig. 4.17-18), but also for buildings in an urban context such as the Kolumba Arts Museum in Cologne (Fig. 4.19). Norberg-Schulz developed his theory mainly in relation to historic towns - Prague, Khartoum, and Rome in particular – but also recognizes the quality of the *genius loci* in the works of modernist architects such as Frank Lloyd Wright, Alvar Altoo, Le Corbusier (Fig. 4.22), and above all Louis Kahn (Fig. 4.20-21).[10]

10 Aldo Rossi, leading architect from the post-modernist movement, is often looked at as the architect that implemented the *genius loci* in architecture (Khirfan, 2010), however, his work does not portray this intrinsic meaning of the concept as, according to Norberg-Schulz, his 'rational' architecture is sterile and not rooted in the local circumstances.

But beside Norberg-Schulz, many other architects and architectural theorists have tried to describe the intangible, poetic quality of architecture as well as the elements or design features through which this quality can be established. Christopher Alexander, for example, argues that in architecture high quality can be objectively distinguished from poor quality, but this distinction is made intuitively, irrespective of pre-set parameters. In two extensive works *The Timeless Way of Building* (Alexander, 1979) and *A Pattern Language: Towns, Buildings, Construction* (Alexander, Ishikawa, & Silverstein, 1977) Alexander tries to describe this quality of architecture, which he calls 'the quality without a name'. In doing so, he looks at vernacular constructions, towns that have grown historically, constructions made by animals, or the naturally grown landscape; he does not only takes into account their physical characteristic, but also the way the space is adapted to and shaped by the its use. Based on this analysis he develops a 'pattern language' – a set of 'guidelines' to organise and improve buildings and places.

In their search for *genius loci*, Alexander and Norberg-Schulz share their interest in the vernacular process of buildings, and the tacit knowledge that is captured herein. This resonates with an undercurrent in contemporary architecture that revalues traditional materials and techniques; an example of this is the work of Studio Mumbai (Fig. 4.23-24). In their approach to architecture, they break with the traditional design process - the architect draws the design on paper, where after building workers and craftsman construct the building according to plan. Instead, Studio Mumbai incorporates the knowledge and skill of the craftsman in the creative process of designing new buildings; designing and building merge into one and the same process or activity. Their particular approach is also reflected in their studio space, about which they say:

> Work-Place is an environment created from an iterative process, where ideas are explored through the production of large scale mock-ups, models, material studies, sketches, and drawings. Here projects are developed through careful consideration of place and a practice that draws from traditional skills, local building techniques, materials, and an ingenuity arising from limited resources (in Wilson, 2011, p. 56).

The architecture of Studio Mumbai and of Zumthor shares a distinctive characteristic: it is not iconic, but it is a humble architecture. On the hand one, it is humble in its relationship to the surrounding landscape, but also in its position within the local building tradition.

Another attempt to unravel the *genius loci* comes from Ole Bouman and Roemer van Toorn (Bouman & van Toorn, 1994). In '*The Invisible in Architecture*', they identify eight 'vectors' of contemporary architecture as a helpful tool bridging the gap between practice and theory in architecture. The eight vectors are as follows:

1. Durée: historical lines and patterns that unconsciously influence our individual thoughts and actions, and make the functioning of society durable and familiar. Architecture is the bearer but at the same time also the generator of *durée* as it is the ideal medium for representing the past in the present.

Fig. 4.23-24: Copper House II, Studio Mumbai (Chondi, India)

2. Context: or the 'universal surround' is the situation in which the *durée* becomes concrete. The notion of context in architecture is often narrowed down to the relationship of the built object to its material environment. Instead, the context is infinite and includes among material characteristics also aspects of social conditions, ecological problems, or ideologies.
3. Border: the transition between context and object. The border is not only understood as the final station of the visible, but also as the framework within which the discipline operates. In its role as shelter, habitation, construction and enclosure, architecture is by definition confronted with the problem of border. Not only as to the demarcation of its physical boundaries, but also the institutional borders such as economic bounds, restrictions of specified programmes, or social configurations.
4. Topos: the place contained by the boundary. Architecture is by necessity the creation of a place. Place is where the buildings touches the ground and comes literally into contact with mankind and the history of the location.
5. Programme: the *raison d'être* of a place. The programme does not only refer to the functional, instrumental and rational demands of a project, but also to the 'invisible programme', being the artistic, political or ideological agenda.
6. Space: the container for the programme. Literally, space is that which is encompassed by walls and is experienced there; figuratively, space is the region to which meaning is given by those who make use of it.
7. Identity: the cultural value of the space. Architecture is not only a functional and aesthetical phenomenon, but also a means of communicating an identity. The identities of the designer, the client, and the distribution and production process have their resonance in the project's purpose location, materials, tectonics, spatial form, cladding, etc. The user's identification with this ensemble takes place by recognition and in usage.
8. Representation: the form in which the cultural value of the space – the identity – re-enters the discourse and so reproduces the *durée*. Representation is the externalisation of an 'underlying' meaning and as such is eminently visible. At the same time however, representation is also the process by which meaning comes about.

Although Bouman and van Toorn do not use the term *genius loci*, these 'vectors' or dimensions of architecture can be seen as an impetus to unravel the intangible quality of buildings and places - its *genius loci*.

4.3.2. Defining the genius loci in the context of heritage preservation

In the field of conservation, the theoretical discussion on the concept of *genius loci* seems only recently been opened. But according to Michael Petzet, this is only because it has always been accepted 'as a matter of course' (2008); indeed, conservation always starts from appointing a specific place as 'valuable', 'worthy to pass on to future generation' based on its 'unique character', or more general its *genius loci* (Jivén & Larkham, 2003).

Genius loci was mentioned for the first time in a conservation doctrine text in the 1994 Nara Document of Authenticity where in article 13 'spirit and feeling' was given as one of the 'sources of authenticity' (see supra 2.3.1). Indeed, as indicated by many authors – including Norberg-Schulz - the concept of *genius loci* seems closely linked to authenticity (Jivén & Larkham, 2003; Markevičienė, 2012; Norberg-Schulz, 1980) for it is rooted in the concrete and unique local conditions. The interpretation of this particular aspect of authenticity, however, turned out to be rather ambiguous as it involved tangible and intangible elements. Therefore, 'spirit of place' became in 2008 the topic of the sixteenth General Assembly of ICOMOS in Quebec, giving particular attention to the relationship between the tangible and intangible aspects. The conference resulted in the *Quebec Declaration on the Preservation of the Spirit of Place* (ICOMOS, 4 October 2008). The definition given by the declaration is very broad and open for diverse interpretations, but it is nevertheless an important contribution to the investigation of the 'spirit of place', the *genius loci*, as it states:

> Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colours, odours, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place. Rather than separate spirit from place, the intangible from the tangible, and consider them as opposed to each other, we have investigated the many ways in which the two interact and mutually construct one another. The spirit of place is constructed by various social actors, its architects and managers as well as its users, who all contribute actively and concurrently to give it meaning. (ICOMOS, 4 October 2008, p. 2)

Rather than one particular aspect of authenticity – as formulated in the Nara document -, we define, based on the definition of the Quebec Declaration, **the *genius loci*, or spirit of place, as the totality of all values – tangible and intangible, intrinsic and actual – that are attributed to a site by its different actors. However, it is not merely the sum of the different values. Instead, the *genius loci* becomes visible where those individual values seem to intersect, to overlap. As such, the *genius loci* of each building or site is absolutely unique, and therefore seems to exceed the individual values.**

4.3.3. Genius loci and the interior

An example that illustrates clearly this definition is the interior of Case Study House number 8 - the house of Charles and Ray Eames (Fig. 4.25). The beauty, elegance and quality of this interior is established through the combination of the architecture with the different objects, furniture, textiles, plants, natural light and lighting fixtures that are carefully placed in the room, rather than by the individual quality of the distinct architectural and interior features.

The importance of objects in relation to the quality of a space is also recognized in the definition given by the Quebec Declaration, which lists 'objects' as one of the tangible elements of the spirit of place - contrarily architectural theory had considered the *genius loci* to be primarily established through the relationship between

Fig. 4.25: Interior Case Study House n° 8, Charles & Ray Eames (Los Angelos)
Fig. 4.26: 'A mother delousing her child's hair, known as 'a mother's duty' (c. 1658-1660), Pieter de Hooch
Fig. 4.27: Natura morta 1954, Georgio Morandi

the architecture with its surrounding, while overlooking the meaning of objects in itself, and in relation to space.

Indeed, objects can in itself possess a quality that transcends their functional use. Avant-garde painters have explored the power of objects; examples are the *natura morta* by Piet Mondriaan (1872-1944), Henri Matisse (1869-1954), and above all Giorgio Morandi (1890-1964). Morandi has dedicated most of his career on painting variations of compositions of everyday objects such as vases, carafes, and bottles (Fig. 4.27). About Morandi's work, de Chirico explains:

> He [Morandi] looks at a cluster of objects on a table with the same emotion stirring in his heart as the wanderer in ancient Greece felt as he gazed at groves, dales and hills; believed to be the abode of ravishing and astounding deities. He gazes with the eye of a believer, and the innermost bones of these things, dead to us because their life is stilled, appear to him in their most consoling guise: in their *everlasting* aspect. Thus he shares in the great lyricism created by the latest and deepest European art: the *metaphysics of the most common objects*; those which habit has made so familiar to us that, however wise we may be to the mysteries of appearance, we often look at them with *seeing yet unknowing* eyes (de Chirico, cited in Klepac, 1997, no page number)

Within a room, the personal experience of the *genius loci* is mainly shaped by the relationship between body and space; the objects in the room are an essential element herein. This is beautifully illustrated in the paintings of interiors by Pieter de Hooch (1629 - in or after 1684). His paintings are not a realistic representation of the seventeenth century Dutch interior, but instead the interior is brought back to its very essence (Verschaffel, 2002): they show a room equipped with objects, furniture, and textiles, daylight penetrates the room through windows and open doors, allowing a view towards the exterior (Fig. 4.26).

But more even than designers or artists, novelists seem to have the skill to point to the essence or *genius loci* of interiors. Often, they only needs a few sentences to describe the atmosphere, or character of a room, in which they may give as much attention to intangible aspects such as sent, sound, and temperature, as to the visual elements; as does this description by Marcel Proust:

> I ran up to the top of the house to cry by myself in a little room beside the schoolroom and beneath the roof, which smelt of orris-root, and was scented also by a wild currant-bush which had climbed up between the stones of the outer wall and thrust a flowering branch in through the half-opened window. Intended for a more special and a baser use, this room, from which, in the daytime, I could see as far as the keep of Roussainville-le-Pin, was for a long time my place of refuge, doubtless because it was the only room whose door I was allowed to lock, whenever my occupation was such as required an inviolable solitude (1989, p. 56).

The novelist's skill to capture the *genius loci* of a place was also recognized by Walter Benjamin (1892-1940). The 'notes and materials', which he collected in preparation of his essay '*the Arcades of Paris*' – it was unfinished when Benjamin died in 1940 – include numerous excerpts from novels, guidebooks, poems, etc. that describe interiors. An example is the description of the Passage du Saumon by Jean Lucas-Dubreton (1883-1972), French historian and biographer:

> Which, by way of three stone steps, opened onto the Rue Montorgueil. It was a narrow corridor decorated with pilasters supporting a ridged glass roof, which was littered with garbage thrown from neighbouring houses. At the entrance, the signboard – a tin salmon indicating the main characteristics of the place: the air was filled with the smell of fish … and also the smell of garlic. It was here, above all, that those arriving in Paris from the south of France would arrange to meet. … Through the doors of the shops, one spied dusky alcoves where sometimes a piece of mahogany furniture, the classic furniture of the period, would manage to catch a ray of light. Further on, a small bar hazy with the smoke of tobacco pipes; a shop selling products from colonies and emitting a curious fragrance of exotic plants, spices, and fruits; a ballroom open for dancing on Sundays ad workday evenings; finally the reading room of Sieur Ceccherini, who offered to patrons his newspapers and his books (cited in Benjamin, Tiedemann, & McLaughlin, 2002 [1932], pp. 46-47).

Via the descriptions that he found in literature Benjamin wanted to gain insight and understanding in the aspects that characterized the nineteenth century society; one of the aspects that draw his attention was 'the interior'. In one of his earlier versions of this essay, '*Paris: Capital of the Nineteenth Century*', Benjamin defines the interior as follows:

> The interior is not just the universe but also the étui of the private individual. To dwell means to leave traces. In the interior, these are accentuated. Coverlets and antimacassars, cases and containers are devised in abundance; in these, the traces of the most ordinary objects of use are imprinted. In just the same way, the trances of the inhabitant are imprinted in the interior (exposé of 1935, in Benjamin et al., 2002 [1932], p. 9).

Benjamin describes the interior as an intimate enclosure of personal objects and habits, and movements. He points here to the very essence of the interior, its *genius loci*: a space that is shaped by the objects that it encloses and by the inhabitants that dwell in it. His reflections did not only relate to the domestic (private) interior, but also involved public interiors and the passage in particular, which he considered the public interior *par excellence.*[11]

11 'Arcades are houses or passages having no outside – like the dream' (Benjamin et al., 2002 [1932], p. 406).

4.3.4. Preserving or recreating the genius loci in the case of adaptive reuse

A TRUE challenge for conservators, architects, and designers is how to preserve and revive this *genius loci* of interiors, buildings and places in the process of adaptive reuse. The *genius loci* in that case has to be translated into an actual context, as stated by Herbertson:

> There is a genius loci as well as a Zeitgeist – a spirit of place as well as of a time … The spirit of a place changes with the spirit of the time; it alters with man's relation to the region. The historian has to reckon with both in his great cycle, the geographer has to consider both in trying to understand the present regional consciousness (in Loukaki, 1997, p. 308).

Confronted with the task of adaptive reuse, one has to take into account both the *genius loci* as well as the *zeitgeist*. The product of the overlap between place and time is memory. Memory is impossible without forgetting, just as buildings cannot be preserved without decline. Malpas explains that memory and forgetting are not separate or contradictory but are instead two sides of the same process (2012). Where forgetting brings certain aspects to the background, it also enhances other aspects, or opens up places for new impressions. This process of balancing memory and forgetting is crucial to the process of altering existing buildings. Rather than preserving all objectified and individual values of a building or site, altering existing buildings requires a sensitive judgement which values to add, which to enhance or remember, and which values to let go (see also Brooker & Stone, 2008; Machado, 1976; supra 2.3.4.).

This judgement, however, has to be made very cautiously as the *genius loci* seems very delicate. Very often, preservation of the host space focuses on its physical, architectural features and disregards or even ignores the more 'soft values' of the building – the elements that define the interior. Ellen Klingenberg describes the rehabilitation of a shop from the 1870s, selling exclusive and high quality leatherwear into a pub. The shop, located on one of Oslo's main street corners, with a very beautiful interior existed until 1988. In 1990, the shop interior was protected including specified fixed furniture, all surfaces, fittings and furnishings. The conservation authorities approved the reuse if the property into a pub. Although all original furnishings have been preserved and restored very close to its original, the atmosphere and experience of the building's interior has changed completely – its *genius loci* got lost. Klingenberg states:

> The decorated shelves housing black textile covered boxes made for gloves and assesoires, has been adjusted to house shiny bottles of liqueur, beer glasses and football signs. The shop counter has been adapted to the pumping of draft beer. The quit conversation and the scent of exclusive leather in the old shop has been replaced by the smell of beer and the sound of pop music and clinking of glasses (2012, p. 4).

A comparable situation in Flanders is the transformation of the Stadsfeestzaal in Antwerp into a shopping centre (supra 3.2.2.). The reconstruction of the building focused on particular, isolated aspects of the buildings such as its general structure, interior decoration, and design of specific lighting fixtures, but failed in recreating the building's *genius loci*. Indeed, some of the contemporary interventions did not seem to merge with the authentic value of the building: the simplification of the originally rich polychromy, the use of dynamic coloured lighting, the introduction of contemporary furniture, and above all the fact that the building became a transit between two important shopping streets which increased the number and pace of the people using the building.

4.3.5. Constructing a new genius loci

Other projects of adaptive reuse, however, did succeed in preserving, recreating or even constructing a completely new *genius loci*. The probably most famous and widely acknowledged example is the adaptation of the medieval site of Castelvecchio in Verona into a Museum by Carlo Scarpa (Fig. 4.28-33). The castle has its roots in the thirteenth century but has been rebuild several times in the course of history. In the early twentieth century the castle had been transformed into a museum for medieval art. The rehabilitation of the site was executed as a 'stylistic restoration', emphasizing and even enhancing elements from the Gothic period. Because the building was strongly damaged during the second World War the complex needed another renovation. Scarpa, commissioned for this task, applied a *restauro critico*; he did not intent to restore the building to its original or former condition but he critically recomposed the building by selecting elements from the past. He decided to demolish the buildings constructed during Napoleon's occupation of the Verona region; excavated a Roman moat found during this demolition; articulated the great courtyard; added a bridge across the excavated moat (Rab, 1998). As such he visualized in his project simultaneously different historic layers of the site. Today fragments and elements belonging to different historic periods can be seen next to each other. Scarpa applied new plastering on the interior and exterior walls but left areas with original frescos uncovered. This juxtaposing of different historical layers, however, did not compromise the authentic experience of the site. On the contrary, it enhances the richness and depth of its memory. Moreover, Scarpa redesigned the interior spaces in order to fit the exhibited objects (Hoh-Slodczyk, 1987). He leads the visitors through the site via newly added geometrical planes, bridges and staircases. The visitor enters the site through a medieval gate in the city wall, and comes in a modern garden enclosed by the different buildings of the museum. The Verona region has many important historical parks and gardens and Scarpa, by designing a modern one for the site continues this regional tradition. The circulation leads the visitors through the site, alternating interior and exterior spaces. As such attention of the visitor is not only drawn towards the exhibited objects, but equally to the building itself. This experience is enhanced by the presentation of the historic artefacts and works of arts on raised pedestals, uniquely designed for each individual piece. Scarpa's most significant scenographic intervention is the relocation of the *Cangrande* (equestrian statue), which is the most importance piece of the museum collection, outside the actual museum. By placing the statue outside but under a roof, it is protected from rain but is eliminated by natural light; the uniquely designed pedestal also allows

Fig. 4.28-33: Castelvecchio Museum, Carlo Scarpa (Verona)

Fig. 4.34-36: Transformation of the church Escuelas Pias de San Fernando into university library (Madrid), architect Linazasoro

different viewpoints for the statue; and, through repeated presentation of the *Cangrande* to the visitor, the statue has become a symbol for the museum and the city of Verona (Rab, 1998; Hoh-Slodczyk, 1987). Scarpa's recreating of the *genius loci* of the site is established through the relationships he creates: the relationship between the history of the site and the history of the Verona region, the relationship between the different historic layers of the site, and the relationship between the exhibited objects and the space surrounding them.

A more recent example of adaptive reuse which successfully recreated the *genius loci* of the site is the transformation of the ruins of the church of Escuelas Pias de San Fernando in Madrid into a university library (Fig. 4.34-36). The church was burned down during the Spanish civil war in 1936, and has been preserved as a ruin ever since. The design of the new programme illustrates a deep understanding of the *genius loci* of the site, building further on its narrative as well as physical memory. Its contemporary function as a library is closely related to the original educational programme of the site. The ruin is preserved in its rough but delicate condition as a witness of its violent history; brickwork seems restored only to a minimum, window frames are invisible from the exterior, and the church remained roofless. Where new façades had to be constructed, the architect Linazasoro used different sizes of brick, in order to obtain a similar texture than the rough, crumbling brickwork of the ruin. Parts of the former interior of the church are kept as exterior space and function as a sort of patio's, tranquil zones between the silent interior of the library and the turbulent urban life at the square in front. On the inside, too, the new additions are rather modest, showing a strong aesthetic synergy with the ruin. Different types of paving stone that are used at the square in front of the church are extended at the interior. The space is covered by wooden lattice under a glass roof and forms a subtle visual reference to the original vaulted ceiling of the church. This structure allows daylight to penetrate to the interior of the building, yet filters it to create an intimate and serene atmosphere; additional lighting is kept to a minimum. The subtle and sensitive relationship that the architect created between the new interventions and the host space generates a sublime experience of the building and the place.

As illustrated in the examples of Castelvecchio Museum and the library in the church of Escuelas Pias de San Fernando, the architect was able to recreate or even construct anew the *genius loci* through establishing meaningful relationships between the different values found at the site – tangible as well as intangible values. In order to visualize these relationships, a new layer is added that builds further on the narrative and physical memory of the given building or site.

We believe that for the discipline to move further, the future practice and theory of adaptive reuse should aim not just at respecting what is handed over from the past to the present, but instead should actively search for the values and memory of the host space and try to establish a meaningful relationship between the present and the past through a sequence of tangible and intangible associations.

4.3.6. Revealing the genius loci: objectified parameters versus subjective experience

Not everyone, however, is as sensitive for the *genius loci*. Therefore, as an architect or designer, one should develop the skill for reading, revealing and constructing this unique, and sensitive quality. We have argued above that to create an *aemulatio*, one should start from a profound understanding of the building to be altered (supra 3.3). Such profound understanding of the place - revealing its *genius loci* - is not only required in order to create an *aemulatio*, but for every act of restoration, adaptation or intervention to an existing building or site. Parameters such as those defined by Bouman and van Toorn, or by the ICOMOS General Assembly, or as implicitly present in the work of philosophers such as Walter Benjamin, painters as for example Pieter de Hooch, or (interior) designers such as Charles and Ray Eames may help in unravelling the aspects that form the *genius loci* (infra chapter 7).

But nevertheless, a true understand of the *genius loci* can only be obtained only through an emotional involvement with the place. Phenomenology as a field of architectural theory focuses on the understanding of architecture through sensory engagement with the place. As explained by Pallasmaa:

> Every touching experience of architecture is multi-sensory; qualities of matter, space and scale are measured equally by the eye, ear nose, skin, tongue, skeleton and muscle. Architecture involves seven realms of sensory experience which interact and infuse each other (2006, p. 30).

Phenomenological theories and insights may be particularly relevant in finding a methodology to reveal the *genius loci*. In *Questions of Perception*, Steven Holl elaborates on the intersection of different aspects of architecture, which is indeed the essential characteristic of the *genius loci*.

> Beyond the physicality of architectural objects and practicalities of programmatic content, enmeshed experience is not merely a place of events, things, and activities, but something more intangible, which emerges from the continuous unfolding of overlapping spaces, materials, and detail. […] We must consider space, light, color, geometry, detail, and material as an experiential continuum. Though we can disassemble these elements and study them individually during the design process, they merge in the final condition, and ultimately we cannot readily break perception into a simple collection of geometries, activities, and sensations (2006, p. 45).

Pérez-Gomez describes the *genius loci* as the interweaving of natural and historical phenomena, which exceeds the objectified, picture-like lifeless 'context'. He compares the search for the *genius loci* with the search of the painter, the writer, or the musician, as it is a personal search oriented by a historical sense, and the identification of a founding tradition (2006).

In order to come to a 'poetic' architecture, rooted in the spirit of the place - the *genius loci* – a personal, subjective experiencing of the place should necessarily proceed the more rational design phase (Meisenheimer, 2004). A medium that seems particularly adequate to read and absorb the sensitive, and poetic qualities of places is hand drawing (see also Klingenberg, 2012, supra 3.3). Next to recording a specific physical position in the space, a sketch also registers a distinct moment in time in a personal and hand-specific way (Fig. 4.37). Not only material aspects of the room, but also immaterial and atmospheric aspects such as scent and sound are experienced while drawing, and may eventually even be registered for example by combining drawing and writing.

In anthropology, the registration of visual and other types of sensory observations takes the form of a 'fieldnote'. Such fieldnotes can exist out of several different systems including handwritten text, sketches, photographs, collages, video, transcripts of tape, or computer lists with figures and numeric data. These fieldnotes, collected in situ, are used afterwards to support the research process. Roger Sanjek has investigated the role of fieldnotes in the anthropological research (1990). He explains that the fieldnote actually stores the 'living' process of data collection. This mnemonic back-up system is made for personal reconstruction and analysis afterwards. The switch between the personal memory and the reading afterwards is an internal communication process. The fieldnote becomes an in-between for the 'headnote' on the field. For Sanjek the collection of fieldnotes is always in tandem with emotion as it is not a competition in rigor but instead may even evoke a 'visceral pleasure'.

The anthropological method of analysis can be inspirational for architects as well. The process of exploring a room though sketching by hand can be compared with the construction of the fieldnote by the anthropologist. The hand, then, functions as a sort of personal scanner of the experienced environment. In the sketch, scanner and printer come together as a punched storage card on which a specific memory or personal experience is registered. Afterwards, by looking in one's own sketchbook it is almost as if one is projected back to the spot where the drawing was made. The sensation of touching the paper with the same hands elicits a special remembering, revealing a special and personal filter on the reality, which is specifically connected with the mnemonic and phenomenological process of drawing (Heynickx, Plevoets, Van Cleempoel, & Vanrie, accepted for publication).

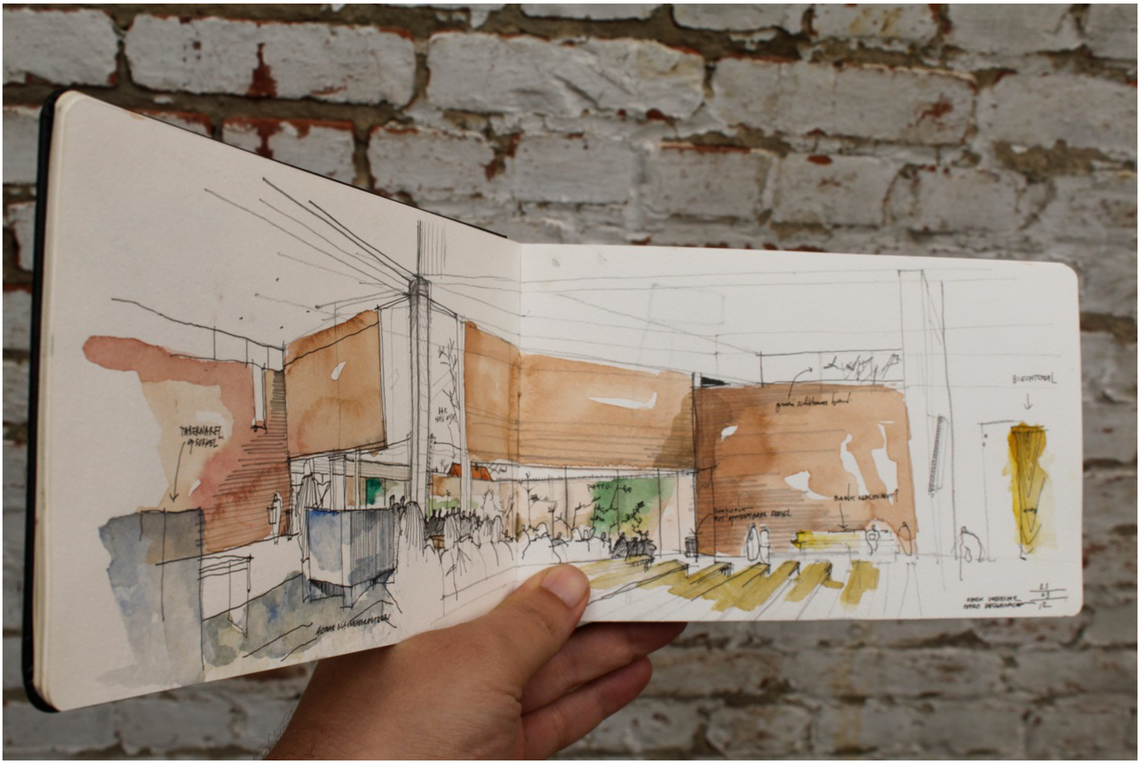

Fig. 4.37: Revealing the *genius loci* through drawing. Sketch by Saidja Heynickx

Conclusion part 1

In this first part of the thesis we aimed to contribute to the development a specific lexicon to speak about adaptive reuses of buildings, building upon the particular qualities of the interior. We did this by on the one hand introducing three new concepts describing the particular relationship between the existing building and the new (interior) intervention: *translatio*, *imitatio*, and *aemulatio*. On the other hand, we elaborated on existing concepts that are used in relation to adaptive reuse and heritage preservation, but which tend to be weak in dealing with aspects on the interior: sustainability, authenticity, and *genius loci*.

As a first step, we approached the existing vagueness in vocabulary by classifying different terms used to indicate the practice of changing the function and physical structure and appearance of a building according to the level of change they produce to the existing building. We have chosen the term 'adaptive reuse' to indicate the interdisciplinary field of changing buildings for new uses. We also elaborated on the difference between the terms 'interior design' versus 'interior architecture', and concluded that instead of being two separate disciplines within the broad field of design, it are two stages of the same discipline.

Secondly, trough sketching the evolution and *status quaestionis* of the discipline we were able to formulate which contribution to adaptive reuse theory and practice may come from the field of interior architecture. Beside the four approaches that had been described by adaptive reuse theory so far – typological approach, technical approach, programmatic approach, and strategic approach – we propose a fifth one: 'interior approach'. Instead of demonstrating a passive attitude to the building to be altered – respecting the building as handed over from the past into the present – this 'interior approach' requires an active engagement with the poetic quality of the host space, its meaning, memory, or *genius loci*.

A third step was an attempt to describe this 'interior approach' and to experiment with its conceptual possibilities. Therefore, we paused with the traditional concept of adaptive reuse, characterised by a sharp contrast between the old and the new. Instead we recognized and dissected 'copying' as a valuable methodology for designing new interventions. We were inspired by Renaissance art theory that valued copying and imitating Old Masters as a legitimate practice of art. As such, three Renaissance concepts that describe a particular sensitive relationship between the copy and the model, were introduced into the theory of adaptive reuse: *translatio, imitatio* and *aemulatio. Translatio* describes interventions that stay very close to the practice of restoration, intending to renovate the building for contemporary use but at the same time aiming at aesthetic similarity. *Imitatio* moves further from its model – the host space - but aims to equal the original building rather than to surpass it. *Aemulatio,* as the final step, points to projects that aim to improve the original and ad value to the host space.

We have also tried to elaborate on three existing concepts that are at the core of contemporary adaptive reuse theory and practice: sustainability, authenticity and *genius loci*. Each of these have been extensively discussed from an architectural as well as a conservational point of view. But were only limitedly approached from an interior perspective. However, for each of these concepts, such 'interior view' broadened, nuanced and enriched its' meaning.

Building upon examples from the field of interior architecture we found that sustainable (interior) design is not so much about the integration of individual technical features to lower the environmental impact of the building, but about creating qualitative, timeless and generous buildings and interiors that can be passed on from one epoch into another without the need for significant changes. An idea often neglected by contemporary interior architectural practice that aims at fashionable and rapidly changing designs, but which can still be found in examples such as Adolf Loos' design for the Knize store in Vienna.

Authenticity is traditionally used to define how distinct, intrinsic values of a building or site are preserved as a close following of their original. However, in relation to the interior, authenticity may be used to describe the way in which a building or site is experienced by its user or visitor. As *aemulatio* aims to surpass rather than equal its original model, it may be considered inauthentic or fake from a conservational point of view, but at the same time it may generate a deeper and authentic experience for its user. As such, approaching authenticity from an interior perspective showed that the boundaries between the authentic and the simulacrum are becoming blurred. Therefore, a term more suitable than authenticity to evaluate projects of adaptive reuse of (historic) buildings is *genius loci*.

The concept of *genius loci*, or spirit of place, has been applied to the fields of architecture and heritage conservation, but its meaning still leaves room for interpretation. In architectural theory, the interpretation of *genius loci* largely relies on Norberg-Schulz interpretation of the concept. Beside Norberg-Schulz, we have also incorporated Alexander's reflection on *genius loci*, or what he calls 'quality without a name'. We found that architecture that poses the quality of *genius loci* is not iconic, but instead it is a humble architecture. Humble in its relationship to the surrounding landscape, in how it positions itself within the local building tradition, and in its relationship with the human being – both its user and builder. Conservation theory, and more specifically the *Quebec Declaration on the Preservation of the Spirit of Place,* added to that the importance of objects, as well as intangible aspects such as sound, scent, and light. Based on all that, we defined *genius loci* as the intersection or overlapping of the distinct individual values of the interior, building, or place. The *genius loci* of each site is absolutely unique and therefore seems to exceed the individual values.

We looked into the *genius loci* of interiors relying on representations of interiors by painters, and descriptions by novelists. This strengthened the role of movables – objects, furniture, pieces of art, textiles – in giving meaning and character to an interior. The *genius loci* of interiors is a very sensitive quality that is particularly threatened in the process of adaptive reuse, which often does not involve the conservation or reintegration of movable goods and intangible aspects. We argue, therefore that the scope of adaptive reuse projects incorporates not only the physical architectural features, but also the objects and intangible characteristics of the host space. To conclude, we state that in order to reveal the *genius loci* of a building or site one needs to gain a true understanding of the building; not through objective investigation of the individual aspects of the context, but through a personal, and therefore unavoidably subjective experience of the place. Indeed, the *genius loci* may be recreated through establishing meaningful relationships between the present and the past through a sequence of tangible and intangible associations, building further on the narrative and physical memory of the host space.

We have started our study by elaborating on the adaptive reuse of historic buildings in order to develop a theoretical framework applicable on the subject of reusing and adapting buildings that belong to our cultural heritage. However, almost unnoticed we have moved towards a theory for the more general field of interior architecture. Indeed, interior architecture as a practice does always proceeds within the framework of a given building and as such is closely related to adaptive reuse (Brooker & Stone, 2010). In the second part of this thesis we will focus on one particular branch within interior architecture: retail design.[12] According to Mesher;

> Retail spaces are at the forefront of contemporary interior design because they are updated regularly to stay competitive and appealing. Some of the most innovative and interactive interiors can be seen in the retail sector (2010, p. 7).

As a result of the rising prosperity of large groups of people in Western society since the beginning of the twentieth century, people spent an increased amount of time shopping, turning it into an important leisure activity. Therefore, the physical appearance of a shop has to offer products or services, but it also has to appeal to customers emotionally. Where in the past, the focus has been on production, technology and distribution, today the customer – the user – has become the core of retail business, and as such also of retail design (Christiaans & Van Amerongen, 2004). But in fact customer experience has been a crucial aspect of retail design since eighteenth century, when the design of shops has developed into a distinct architectural typology (Benjamin, 1969 [1935]; Walsh, 1995).

The particular focus on the user, and his or hers spatial and emotional experience is not limited to the design of retail spaces. Instead, it is at the hart of interior architecture in general. However, as the focus on emotional experience is clearly present in the retail sector, we have focussed our further study on the retail sector, and more specifically on adaptive reuse of buildings into retail.

12 Quartier defines retail design as '*designing spaces for selling products and/or services and/or brands to consumers. It is trans-disciplinary in its intention to create a sensory interpretation of brand values, through physical or virtual stores. A retail designer therefore tends to conceptualise the consumers' needs into a spatial programme*' (2011, p. 52). Our particular study, however, is limited to physical store environment – thus excluding retail spaces that primarily aim at selling services or communicating a brand identity.

PART 2

Adaptive Reuse into retail
- a challenging programme

Chapter 5: The tension between retail design and heritage conservation

In practice, historic buildings are frequently reused and adapted for retail purposes. In what follows we firstly discuss heritage conservation in Flanders through its legal framework and current policy. Our focus is on aspects of adaptive reuse, and the protection and safeguarding of historic interiors. Secondly, we describe the tension between retail design and heritage conservation based on literature and examples from practice. Therefore, we classify the build heritage into six categories, each of them including several architectural typologies and we analyse the added value of retail-reuse for both sectors. Thirdly, we define the particular opportunities and threats in case of retail-reuse for the different categories and typologies.

5.1. Heritage conservation in Flanders: legal framework

To elaborate on the tension between retail design and heritage conservation, it is essential to understand the legal framework for protection and safeguarding of immovable heritage. In Belgium, this is a regional competence; as such, we have limited our study to the situation in Flanders. We do, however, not attempt to give a complete description of the immovable heritage legislation but we focus on selected aspects that are useful and necessary in relation to our study: (1) aspects concerning the protection and safeguarding of historic interiors, and (2) aspects related to adaptive reuse in general and retail-reuse in particular. Therefore, we draw on the legislation immovable heritage, policy documents concerning immovable heritage, and to a limited extent on the urban planning legislation. Moreover, we do not aim to give an evaluation of the applicability and adequacy of the Flemish immovable heritage legislation but rather give a critical view on the legislation in relation to historic interiors and adaptive reuse, seen from one particular angle: interior architecture.

The first legislation for the protection of immovable heritage in Belgium was the law of August 7, 1931 on the protection of Monuments and Landscapes (*B.S.* September 5, 1931). This law was amended several times and has finally almost completely been annulled. Currently, the protection and safeguarding of immovable heritage in Flanders is governed by three separate decrees:

1. the decree concerning the protection of Monuments and Urban and Rural Sites of March 3, 1976 (*B.S.* April 21, 1976) – hereafter Decree of 1976

2. the decree concerning the protection of Archaeological Sites of June 30, 1993 (*B.S.* October 15, 1993) – hereafter Archaeology Decree
3. the decree concerning the protection of Landscapes of April 16, 1996 (*B.S.* May 21, 1996) – hereafter Landscape Decree.

All three of these decrees have been amended several times. We use the version currently in force, unless stated differently.[13]

The reason for this division into different types of immovable heritage has grown historically; As a result, there are different procedures and legal consequences related to protection, and different rules concerning premiums and sanctions for each of these types of heritage. In order to come to one instrument for inventory, protection, safeguarding and enforcement, the Flemish Parliament has adopted a new decree on July 12, 2013 (*B.S.* October 17, 2013) – hereafter Decree Immovable Heritage - that concerns all types of immovable heritage: monuments, sites, urban and rural landscapes, and archaeological sites.

As formulated in the preparatory documents of the Flemish Parliament, the objective of this new decree is threefold. Firstly, to introduce one uniform legal instrument for the inventory, protection, safeguarding and enforcement of different types immovable heritage. Secondly, to improve the implementation of the ratified European heritage conventions – the conventions of Faro, Firenze, Valletta and Granada – that aim at an integrated heritage care; this implies that the policy line concerning cultural heritage needs to be tuned with the policy lines concerning urban planning, but also culture, tourism, environment, and agriculture. Thirdly, improving the enforcement policy (*Parl. Doc.* Fl. Parl. 2012-13, nr. 1901/1).

Although the Decree Immovable Heritage has passed the parliament on July 7, 2013, it is not yet in force. Article 12.4 of the decree states '*This decree is put into force at a date decided by the Flemish Government*'. In a concrete manner, the decree can only be brought into practice after the Flemish Government agreed on the implementing orders (*uitvoeringsbesluiten*) that are necessary to make this decree operational. Consequently, the decree that is currently being implemented is the Decree of 1976. In our study we will describe the Decree of 1976, however, when significant changes to the present situation are foreseen in the Decree Immovable Heritage, we will make a comparison between both.

5.1.1. Definitions

The first chapter of the Decree of 1976 starts with six definitions. These definitions serve not only as a legal instrument, but also reflect the vision of the Flemish Government on immovable heritage conservation. We discuss two of these six definitions: 'monument' and 'urban or rural site'. The notion of 'monument' is important for our study in relation to its interior. 'Urban or rural site' seems not relevant in relation to interiors, but is interesting in its relation to the urban fabric. In historic centres, goods protected as part of an urban or rural site may be reused for retail, which has consequences for

13 We have updated our study till January 15, 2014.

interventions to the façade (integration of shop windows, entrances, publicity boards, etc.). Therefore we also briefly discuss the definition of 'urban or rural site'.

Monument

A MONUMENT is defined as '*immovable good, work of man or of nature or a combined work, which is of general interest due to its artistic, scientific, historical, folkloric, industrial-archaeological, or other socio-cultural value, including the cultural goods that are an integrated part of it, including its fixtures and fittings* (article 2.2, Decree of 1976).

This is a rather broad definition. Firstly, because it is not limited to solely the work of man, but also includes works of nature, or combined works. In practice 'monuments' as such may point to a single building, but also to larger sites of several buildings, or to a building including its direct natural surrounding such as a garden, orchard, etc., or to an individual work of nature such as for example a tree. Secondly, the values attributed to a monument are very diverse, and especially the socio-cultural value, is open for broad interpretation. Moreover, no minimum age is required for possible protection. This is different than in some of our neighbouring countries; in the Netherlands for example a building has to be at least fifty years old to be considered for protection (monumentenwet Nederland, 1988). Intrinsically, the broad interpretation of this definition is a positive aspect because it allows the protection and safeguarding of many different types of immovable cultural heritage. At the same time, as stated by Draye (2007), this broad definition may create overlap with the Landscape Decree and the Archaeology Decree. This is, however, remediated in the Decree Immovable Heritage as the protection and safeguarding of all different types of immovable heritage are arranged by one and the same decree.

Important is the fact that since 1976, a monument is always protected in its totality – including all parts of the building irrespective their date of construction, including the interior of the good, including even certain movable goods that are integral part of the monument. This was new compared to the implementation of the law of 1931. Although this law did not include a definition of monument, protection arranged by this law usually included only façades and roofs, and did only include the oldest parts of a building (Draye, 2007).

In the original text of 1976, the inclusion of movable goods was formulated as '*including the movable good that are part of it, immovable by incorporation*'. The formulation 'movable, immovable by incorporation', however, was unsuitable in relation to cultural goods that are part of monuments because legally this formulation could cause undesirable situations; for example, the protection of a farm would imply that the livestock is included in the protection (Draye, 1993). Therefore in 1998, this formulation was changed to '*cultural goods that are an integrated part of it, including its fixtures and fittings*'. This formulation was based on the European Convention for the Protection of the Architectural Heritage of Europe (laid down by the Council of Europe in Granada, October 3, 1985, ratified in Belgian by the law of June 8, 1992, *B.S.* October 29, 1993). As stated in the parliamentary preparation, such cultural goods may include works of art, paintings, sculptures, archives, apparatus, machinery, furniture, textiles, decorative elements, and installations (article 3; *Parl. Doc.* Fl. Parl. 1997-98, nr. 1129/1). Indeed, these elements are largely characterizing a building's interior – and its atmosphere. In practice it is not always easy to determine which cultural goods are part of the protection and which are not. Older protection orders (*beschermingsbesluit*) do usually not give any information about these cultural goods. The more recent protection orders usually include a list that indicated the objects that are considered part of the protection. Draye states that such lists create legal certainty; but that it also implies that the proper official has access to the property – something that cannot be enforced in any circumstances (2007). Nevertheless, there are still many judgments by the Council of State (*Raad Van State*) concerning the protection of such integrated cultural goods – also for cases where such detailed list is available.[14]

Irrespective of such explicit list of the movable goods included in the protection, the immovable elements of the interior are always part of the protection. The executive order concerning maintenance of monuments and urban and rural sites of November 17, 1993 (*B.S.* March 3, 1994) later amended – hereafter Maintenance Order - dedicates one chapter to regulations particularly related to the interior of a monument. These regulations are valid for all monuments, unless lifted by specific legal easements mentioned in the protection order (infra 5.1.4.).

In the new Decree Immovable Heritage the definition of 'monument' is barely changed, and the possibility to include cultural goods in the protection stays valid. The particular legal consequences of protection in relation to the interior will be given in the executive orders of the decree but these have not yet been laid down by the Flemish Government. Articles 6.1.4 & 6.1.14 concerning the protection procedure, commit to include in the protection report a list of all objects that are considered part of the protection of a monument. The parliamentary preparation (*parlementaire voorbereiding*) states that although these 'cultural goods' may be interpreted very broad, it is essential that they prove to be an integral part of the monument. As such, the competent minister suggests limiting goods that can be included in the protection to:

1. A *gesamtkunstwerk*: those objects that are designed/constructed with and for the building, they are part of a *gesamtkunstwerk*; for example an art nouveau house with its fully intact interior, all designed by the architect. Or the building is specifically designed to house object located there; for example a house museum. The fact that the monument is a *gesamtkunstwerk* has to be proved by source material.
2. Cultural goods with intrinsic heritage value and which are connected with the immovable object:
   - The cultural good is of general importance for its artistic, scientific, historical, folkloric, industrial-archaeological or other socio-cultural value and its historical connection with the building can be proved by source material (archival document of the purchase, photographical material, historical descriptions of the interior, etc.); for example a painting of the immediate surrounding of the immovable good, made

14 Among others: R.v.St.. nr. 193.429, May 19, 2009, n.v. Compagnie het Zoute; R.v.St. nr. 184.936, June 30, 2008, vzw. Zusters van Maria; R.v.St.. nr. 111.68, October 18, 2002, vzw. Grauwzusters Franciscanessen Van Lo.

on request of the owner for the building and the painting itself has intrinsic value.
- The cultural good is related to the function of the building, it is of general importance for its artistic, scientific, historical, folkloric, industrial-archaeological or other socio-cultural value and its historical connection with the building can be proved by source material (archival document of the purchase, photographical material, historical descriptions of the interior, etc.); for example old engines or machinery that are part of an industrial-archaeological good.
- The cultural goods belong to the lifework of an important person. The life and work of this person in this building has to be the basis for the protection of the building; for example the protection of an artists' house, including cultural goods.

To conclude the parliamentary preparation states that based on the above listed criteria, in the adoption of the decree Immovable Heritage, the protection of cultural goods will be rather limited (*Parl. Doc.* Fl. Parl. 2012-2013, Nr. 1901/1, pp. 20-21).

On the one hand it is very positive that since 1976 monuments can be protected including their interior. A separate procedure for the protection and safeguarding of interiors is not desirable for two reasons. Firstly, because most of the valuable interiors are intrinsically connected to the building in which they are located; secondly, because the distinction between exterior and interior may in practice be difficult to draw. For example, patios or covered exterior spaces may be considered part of the interior or exterior.

On the other hand, historic interiors are a vulnerable and fragile domain in our cultural heritage and many valuable interiors remain unprotected within the current legal framework. Firstly, the existing link between the cultural good and the object is sometimes difficult to prove due to a lack of source material. Secondly, as stated by Kleijn, interiors are very often a combination of objects that belong to different periods. Elements that were more durable have been preserved, while other more sensitive elements have been replaced in the course of time. Fashion and taste are motives for replacement of movable and immovable elements of the interior. Because of all this, most preserved interiors are organically grown ensembles (in Rijksdienst voor de Monumentenzorg, 2001, p. 8).

Furthermore, interiors may be valuable regardless their intrinsic connection to the building in which they are located. Under the conditions stated in the parliamentary preparation, such organically grown interiors can only be part of the protection if they belonged to the lifework of an important person, which is not always the case.[15] However, it is not sure that the restrictions proposed in the parliamentary preparation will be included in the same form in the executive orders of the Decree Immovable Heritage.

15 For the protection of complete interiors, the decree '*concerning the Protection of Movable Cultural Heritage of Exceptional Importance*' of January 23, 2003 (*B.S.* March 14, 2003) is not implementable either, because the protection is limited to objects of exceptional value.

<u>Urban or rural sites</u>
In the Decree of 1976 an urban or rural site is defined as:

> - a group of one or several monuments and/or immovable goods including its surrounding elements, as there are vegetation, fences, water, bridges, roads, streets, squares, which are of general interest for its artistic, scientific, historical, folkloric, industrial-archaeological, or other socio-cultural value;
> - the direct surrounding of a monument, physically or visually connected with it, which gives the intrinsic value of the monument its due because of its strongly visual character, or which may safeguard the preservation or maintenance of the monument for its physical characteristics (article 2.3).

In the Decree Immovable Heritage, this dual aspect of the definition is not retained. Instead, the second aspect is named 'bufferzone'. This creation of two spate definitions is more clear and does correspond with the definitions given by international documents, such as the Operational Guidelines of the World Heritage Convention.

A protection as urban or rural site does not involve the interior of the building, and as such the maintenance duties concerning the interior are not valid (infra 5.1.4). However, the protection of a building as part of an urban or rural site might have consequences for the adaptation of façades. When the building is used for retail, such protection may cause limitations as to the creating of a shop window, or entrances, or as to the placement of publicity on the façades; all of which becomes subject of notification (infra 5.2.3).

5.1.2. Inventory

The inventory of immovable heritage is an important policy instrument and is recognized as such in the Decree of 1976, as well as in the Decree Immovable Heritage. In relation to our study, the inventory is an interesting instrument as it might be a credible alternative for protection. In our case studies (infra chapter 6), we have analysed two examples of retail-reuse of buildings that are not protected but are included in the inventory. In the case of Kanaal Vervoordt, the owner has made an agreement with the Flemish government to respect the heritage value of the site, although the site nor any of its individual buildings have been legally protected. For the owner the advantage was that some of the buildings without heritage value could be demolished, while for the authorities there was the financial advantage that the site was conserved and rehabilitated solely with private funding.

Basically, the inventory lists the immovable heritage goods off all types and periods by municipality, regardless of their protection. Initially, the inventory primarily intended to gain insight in the diversity and extent of the Flemish immovable heritage; inclusion in the inventory had no direct legal consequences for the owner. In 2004, Minister Van Mechelen – at the time competent for immovable heritage – proposed to organize guidance for owners that wanted to renovate a good listed on the inventory. Draye states that such measures could be inscribed in the urban planning legislation and that this would correspond to article 10 of the Convention of Granada that states that heritage conservation needs to be integrated in urban planning policy, and has to be taken into account in the process of granting planning permits. She adds that subsidies for maintenance works, even very small amounts, might encourage owners to take well care of their building (2002).

Since 2009, there are some legal consequences for owners of a good listed in the inventory:

1. It is allowed to deviate from the standards for energy efficiency and interior climate, if this is necessary in order to preserve the heritage value of the good
2. Buildings not conform with urban planning regulations can more easily be used for another function. For example, a farm may be reused for housing even though it is located in an area reserved for agriculture.
3. To demolish a building it is necessary to obtain an urban planning permit. When the building is included in the inventory, the owner needs to hand in an extra copy of his report with additional photographic material. The municipality can only give the permit after requesting an advise from the Agency immovable heritage.
4. For social housing there is a regulation that the costs for renovation may not be higher that 80% of the costs for new construction of the same size, otherwise the building has to be demolished and replaced by a new one. This regulation is not valid for buildings listed in the inventory (Onroerend Erfgoed, 2013a, website includes references to legislation).

Up to now, there are no subsidies for owners of goods listed in the inventory. In some other countries buildings or sites have to be included in the inventory before they can be considered for protection. This is not the case in Flanders; any building or site can become subject of tentative protection with immediate entrance of the respective legal consequences.

5.1.3. The protection procedure

There is a particular procedure for the protection of monuments and rural and urban sites, which is described in articles 1 to 9 of chapter 4 of the Decree of 1976 – both types follow the same procedure. The detailed steps in the procedure are not directly relevant to our study. However, this procedure has a certain timespan which might be relevant for owners that want to rehabilitate their good and request financial support for its restoration; indeed premiums and subsidies can only be requested for goods having obtained definite protection (infra 5.1.5). The whole procedure – from the inscription of the relict on the 'project of list' (*ontwerp van lijst*) until the publication of the definite protection in the *Belgisch Staatsblad* (Belgian State Gazette) – may take maximum twelve months, which can be extended only once with six months after motivation of the Flemish government.

Also relevant is the fact that when an owner or an other party wants to object against the protection of a good, the necessary measures can be taken already during the protection procedure. The procedure foresees for several parties – owners, municipalities, general public – the possibility to formulate remarks and objections regarding the protection. Firstly, whenever a building or site is considered for protection, the authorized minister can start the procedure by inscribing the relict on the so-called 'project of list' (the tentative protection). Although it is the minister who sets up this list, each citizen, owner, association or municipality can ask the minister to include a specific building or site (Draye 2007, p. 77). Secondly, the protection proposal is sent to several involved parties who are invited to formulate their advice. If they do not within the given period, there advice is considered to be positive. The involved parties include:

1. The local authorities (municipality and provincial) and their department of urban planning and immovable heritage. They have to formulate their advise within 60 days. Within this period, the municipality has to organise a public inquiry, which lasts 30 days, during which every citizen can formulate their remarks or objections regarding the protection.
2. The owner, usufructaris, … who have to react within 30 days if they have objections against the protection. They also have to inform tenants.[16]

The 'project of list' is published in the *Belgisch Staatsblad*. Thirdly, all the information and advises formulated by the different parties are handed over to the Royal Commission of Monuments and Sites who evaluates the heritage value of the building/site and formulates an advise for/against protection, taking into consideration the advises formulated by the different parties involved. This advice of the Royal Commission is not binding; it is the minister who finally decides whether to protect the good or not. When he decides to protect, again this has to be published in the *Belgisch Staatsblad*.

In the Decree Immovable Heritage, the procedure stays basically the same, but is described with more detail in the official text. For example, the decree gives more information on the amendment and abolition of a protection order than the decree of 1976. Moreover, a list is included of the minimum information that should be included in the ministerial order for the tentative/definite protection. This includes:

> 1. whenever appropriate, the cadastral data of the lot or lots in which the immovable good is located;
> 2. a statement if the protection concerns a archaeological site, a monument, cultural historic landscape, or urban or rural site with, whenever appropriate a buffer zone;
> 3. the name of the protected good;
> 4. a brief scientific description;
> 5. the heritage values;

16 Their are owners who appeal to a protection decision because they say that have not been informed about the inscription of the good on the 'project of list'; for example: R.v.St.. nr. 193.429, May 19, 2009, n.v. Compagnie het Zoute.

6. the heritage elements and heritage characteristics;
7. The future management objectives which describe the optimal realisation of the heritage value which have been the basis for its protection;
8. the particular regulations concerning preservation and maintenance;
9. whenever appropriate, the particular regulations concerning preservation and maintenance in the buffer zone.

Each protection order is supplemented with the following appendixes:

1. a geo-referenced plan indicating the protected good, and whenever appropriate also the exact border of the buffer zone, and indicating the place where the public enquiry will be displayed;
2. a photo documentary of the physical state of the protected good;
3. whenever appropriate a list with the cultural goods that are an integrated part of the protection, including the fixtures and fittings. (article 6.1.4 & 6.1.14)

In the past protection orders were sometimes very limitedly motivated which could give discussion on the actual consequences of protection. This, however, is remediated by this explicit list of minimum information that has to be included.

5.1.4. Legal consequences for owners of protected goods

When a good is definitely protected or inscribed on the project of list, it is subject to several legal consequences with implications for owners, notary publics and public authorities responsible for delivering building permits. In relation to our study, we only discuss the legal consequences for owners.

Owners are confronted with easements and maintenance duty. The maintenance duty is stated in article 11.1 of the Decree of 1976 '*the owner of a monument, or of a immovable good located in a protected urban or rural site is obliged to conduct all necessary preservation and maintenance works, to preserve it in a good condition, and not to blot, disfigure or destruct it'*, but are described in more detail in the Maintenance Order.

There are two types of easements: general and specific. The general easements are valid for all protected goods described in detail in the Maintenance Order. The specific legal consequences are related to the specific characteristics of the good and are inscribed in the protection order. The specific easements always precede the general easements (article 2, Maintenance Order). Moreover, all easements are relative easements, which means that they are valid unless permission to deviate from it is granted by the competent authority.

Chapters 2 to 7 of the Maintenance Order list for different types of immovable heritage all kind of works that are considered 'maintenance', which the owner is obliged to execute at his own initiative whenever necessary; no permit is needed for such maintenance works. The list is not exhaustive; as such, works of other kinds that can be considered maintenance can and must be executed at the owner's initiative. Conversely, works that may change the outlook of the building are forbidden unless obtaining of a permit or handing in a notification; also these kinds of works are listed in the maintenance order. In relation to our study, we will only discuss the content of chapter 2 concerning buildings and other elements that define the general outlook of streets and squares and chapter 4 concerning the interior of monuments.

Chapter 2 of the Maintenance Order describes the regulations concerning buildings and other elements that define the general outlook of streets and squares. Important as to retail-reuse is the fact that '*the installation, changing or replacing of advertising panels, illuminated advertising, inscriptions, etc.*' is forbidden for monuments and goods protected as part of an urban or rural site without a permit or notification (article 3.10 & 3.6). This restriction to install advertising panels or other publicity on a protected good is also one of the few articles from the law of 1931 that has not been annulled till today (article 16, law of August 7, 1931, *B.S.* September 5, 1931).

Chapter 4 of the Maintenance Order deals with the regulations regarding the interior of monuments – there are no regulations linked to the interior goods protected as part of an urban or rural site. Article 6 states that movable goods that are situated in the monument and that are immovable by incorporation must be preserved in situ. Whenever they have to be transported for exhibition, consolidation or restoration works, or for reasons of security, the conditions have to be arranged per agreement between the owner or usufructaris, the executer of the works, and the agency.

Article 7 states that the owner or usufructaris is obliged to preserve the interior in a good condition to prevent it from deterioration and damage, and to execute all works necessary for its preservation and maintenance by, among other things:

1. protecting it against fire, theft, lightning stroke, water damage, and against intended or accidental damage;
2. up keeping of services, among which electrical installation, heating, temperature control, security and other technical supplies;
3. timely action against deterioration caused by woodworm, fungus, mould, and humidity;
4. control of the light quality and climate conditions, mainly the heating and humidity in the building, in a way that avoids harmful conditions for the conservation of the furnishings, fixtures and fittings.
5. the immediate undertaking of consolidation and security measures in case of emergency.

Article 8 lists the works that require a permit from the agency immovable heritage:

1. works that change the outlook or lay-out of the interior;
2. works on interior decorations, including paintings on walls, ceilings, dados, and historical paintings on other surfaces; plastering; stucco; layers of paint or other finishing layers; wall decoration in silk, leather, canvas, or paper; dado;
3. painting works;
4. heightening, lowering, removing or replacing of flooring and staircases;
5. removing, replacing, adapting, heightening or lowering of ceilings and vaults;

6. undertaking of works at, or replacing or removing – even temporarily – of pieces of arts, objects and furniture that is immovable by incorporation, with exception of the circumstances stated in article 7.5
7. installing or replacing technical services such as heating, climate control, electrical installations, with exception of what is stated in 7.5

The procedure for requesting a permit or notification is described in the text of the Decree of 1976. Basically, whenever the works also need a planning permit, the owner only needs to hand in one application, namely at the urban planning department of the town where the good is located. When the works are not subject to an urban planning permit, the owner of a monument applies for a permit directly at the agency immovable heritage; an answer will be given within 50 days maximum. When the good is part of an urban or rural site and the works do not require an urban planning permit, the owner does a notification at the municipality – they than will decide if the works need a permit from the agency immovable heritage (article 11.4, Decree 1976). In practice, however, the timespan between handing in the first request and obtaining a permit may be much longer the 50 days for a permit by the agency immovable heritage and 105 days for an urban planning permit because often plans have to be revised several times before a permit may be granted.

As a final consequence for the owner, the Decree of 1976 states that he has to inform all tenants or users of the good about its protection as a monument or part of urban or rural site (article 5.3 & 8.3). Although the maintenance duty is formally directed towards owners and usufructaris, according to Boes they are also directed towards tenants and other users (in Draye, 2007). Indeed, especially regulations concerning the interior of monuments are often strongly related to the use and up keeping of the building, which is as much the responsibility of the user than of the owner. Examples in that respect are the control of the light quality and climate conditions such as heating and humidity (article 7.4, Maintenance Order), and all kinds of works on the interior that are often executed by tenants such as painting works or other small renovation works (article 8, Maintenance Order). For buildings that are used for retail, the tenant often introduced a completely new interior. Although the interventions are usually reversible, they might change the outlook of the interior significantly. When the building is protected as a monument, this has to be clearly communicated towards the tenant(s), and eventually regulations regarding the use of the building might be included in the tenant contract.

In the Decree Immovable Heritage, the legal consequences are described in article 6.4. Here, the maintenance duty is not only formulated towards owners, but also towards other users of the protected good, as article 6.4.1 states that '*the owners, usufructaris or users of a protected good must preserve it in a good condition by executing necessary works for its conservation, safeguarding, management, repair, and maintenance*'. The distinction between general and specific easements is kept, whereby specific easements are inscribed in the protection order, while general easements will be listed in the executive orders. As these have not yet been laid down, no comparison can be made between the actual and the future situation. The concept text of the executive orders states that the description of the general easements will be generalised as much as possible, while in the future practice the inscription of specific easements in the individual protection orders will be applied more frequently in practice. But for the already existing protection orders, their rises a problem as the inscription of specific easements has only limitedly been applied in the past. As such, a revision of the already existing protection orders might become unavoidable in the future.

5.1.5. Premiums and subsidies

In order to compensate the additional costs that owners of protected goods have to make in order to maintain and restore their building according to the legal requirements, they can obtain financial support. This financial support is inscribed in the Decree of 1976 (articles 11.8, 11.9 and 11.11), and is worked out in more detail in the executive orders. Although every owner – private person, company, or local authorities – can obtain such financial support, we have seen in our case studies that not for all owners the existing types of financial support are beneficial (infra chapter 6). In order to elaborate on possible measures to support retail-reuse later in this thesis, we briefly sketch the existing types of premiums and subsidies.

Articles 11.8, 11.9 and 11.11 of the decree of 1976 deal with the financial support that is given to owners or tenants that invest in the necessary maintenance and restoration of a protected monument; works on goods located within an urban or rural site can only be subsidized by a maintenance premium. Currently there are two types of financial support: the restoration premium and the maintenance premium. In the past, the financial contribution for the restoration premium came partly from the Flemish Region, but partly also from the province and the municipality where the good is located. This so-called 'couple-subsidy' has recently been annulled by the decree *concerning the regulation supporting the budget for 2014* of December 20, 2013 (*B.S.* December 31, 2013). The maintenance premium has always been paid completely by the Flemish Region. The specific proportions for this restoration premium, the procedures for application for both premiums, and the type of works that qualify for the premiums are described in the executive orders.

<u>Restoration premium</u>

The regulation on the restoration premium is described in detail in the executive order of December 14, 2001 *concerning the premium system for restoration works on protected monuments* (*B.S.* January 19, 2002), amended later on – hereafter Restoration Premium Order. Not for all works executed on a monument a premium can be obtained but only for those works that are strictly restorative; renovation works are completely at the expense of the owner. For example, for the restoration of an original kitchen or bathroom the owner may obtain a restoration premium, while for the installation of a new kitchen or bathroom no financial support is given. Article 5 of the Restoration Premium Order lists all type of works that can be subsidized. For private owners, these works include:

1. safeguarding and stability of the monument, …
2. protection against fire, vandalism and theft
3. protection against bad weather conditions, natural disasters, …

4. accessibility of the monument regarding its safeguarding and maintenance, …
5. treatment of valuable elements of the monument
6. repair of valuable elements of the monument that are preserved
7. replacement of elements of the monument that are preserved but cannot be repaired or restored anymore
8. replacement of elements of the monument that are not preserved but for which sufficient material evidence or iconographical material is available to execute a sound scientifically reconstruction, and if the reconstruction is necessary in order to fill in an inconvenient lacuna
9. removing of inconvenient elements, removable of improperly executed interventions, removing or hiding of inappropriate additions
10. the first layer of finish that is part of the restoration works
11. visual, graphical or digital registration of restoration works and findings by means of photo, video, measured survey, etc.

Important in relation to our study is the fact that this list includes works that involve the exterior as well as the interior of monuments, and eventually the movable goods that are included in the protection. Works particularly related to adapting the building in order to facilitate a new use are currently not considered for subsidy.

The restoration premium for private owners is 40% of the eligible works. For monuments with no economic use at all (e.g. trees, fountains, statues), the premium is 80%. For buildings owned by local authorities the subsidy from the Region may be up to 60% (articles 15, 16, 20 & 21, Restoration Premium Order). Although the amounts of the restoration premium are a considerable amount, our case studies (infra chapter 6) have shown that many owners who use or reuse their protected building for retail choose not to apply for this premium for several reasons. Firstly, there is no fixed term within which the owner is informed about acceptance or rejection of his application. Instead, the term depends on the available budget and the amount of submitted applications.[17] Basically the works cannot be started before the premium is approved (article 7.1, Restoration Premium Order), and consequently the application of a premium may cause significant delay of the project. Secondly, when the building is sold within ten years after having received a restoration premium, part of the premium has to be paid back (article 9.1, Restoration Premium Order). Thirdly, the same is true when the building is rented out and the restoration brings surplus value to the building, for which the tenant is credited (article 10.1.4, Restoration Premium Order). Fourthly, when the owner of the building is a company, the premium is liable to tax.

The restoration premium can also be granted for research that aims at improving the quality of a planned restoration. Up to 80% of the executed research can be

17 The website www.onroerenderfgoed.be states that owners are in general informed within 60 days after handing in their request for a renovation premium (Onroerend Erfgoed, 2013b). This term, however, is not included in the Decree of 1976, nor in the Maintenance Premium Order.

covered by the premium, which is granted completely by the Flemish Region. A study of the possibilities for adaptive reuse of a monument or site may be part of such research (article 29, Restoration Premium Order).

Maintenance premium

THE MAINTENANCE premium is described in the order *concerning the regulations for the maintenance premium for protected monuments and urban or rural sites* of July 14, 2004 (*B.S.* December 29, 2004), amended later on - hereafter 'Maintenance Premium Order'. Article 3 of the Maintenance Premium Order gives a very extensive list of all works that can be subsidized. Most of the works are subsidized for both monuments and goods that are protected as part of an urban or rural site, but the article also lists a number of works that are only subsidized for monuments. These include works on the interior:

1. maintenance works on the interior or on cultural goods that are integral part of it, including its fixtures and fittings, as there are the maintenance and conservation of interior decoration, statues, paintings, fixation and repair of paint and finishing layers on walls and ceilings, dodos, woodwork, historical paintings on valuable elements, mantelpieces, stucco, terracotta, silk, leather, textile and paper
2. Maintenance and urgent repair of staircases, flooring, and ceilings (article 3.2., Maintenance Premium Order)

An owner can apply for this premium every year and the application dossier is limited. The maximum term within which the owner is informed about the approval or rejection of his application is 60 days. In our case studies, we have seen that owners who did not apply for a restoration premium did apply for a maintenance premium for certain specific works (e.g. Donum Hasselt, infra 5.3.3).

Premium and subsidy system in the new decree Immovable Heritage

IN THE Decree Immovable Heritage, two types of financial support are stated: subsidies and premium. Subsidies can be granted for research that aims to support policy; premiums are intended to offer support to owners that execute works on a protected good. The text of the decree gives the minimum amount of the premiums, which are 32,5% for private owners, and 80% when a good is owned by a local authority, OCMW, or used for the religious service (article 10.2.2, Decree Immovable Heritage). Further details will be described in the executive orders.

In his policy document, minister Bourgeois explains that he wants to investigate the possibilities to reorient the premium policy in order to support not only maintenance and restoration works, but also works improving accessibility and adaptive reuse of monuments (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1, p. 15). This however, is not included directly in the new decree, nor is it discussed in the parliamentary preparation. For certain typologies or individual monuments with very specific problems towards reuse, a premium may be a valuable instrument to enhance reuse of the building. But, in general works related to the reuse of a building for a new function will generate a profit for the owner – in the form of personal use or income – and as such financial support seems not needed. On the other hand, the already existing subsidy for research on the possibilities for reuse is very valuable. The latest policy letter of minister Bourgois (*Parl. Doc.* Fl. Parl. 2013-2014, nr. 2232/1) states that in 2013, such premium has been granted for researching the possibilities for adaptive reuse of the church *St Jozef Arbeider* in Vosselaar. It is not clear if this is the only project that has been subsidized in that respect.[18] Anyhow, it seems that the possibilities for this type of premium is less know by owners of monumental buildings. Promoting this type of funding may convince owners – local authorities and private owners – to invest in the rehabilitation of their monument.

5.1.6. Adaptive reuse in current legislation and policy

On the one hand, the aspect of adaptive reuse is not mentioned in the text of the Decree of 1976, nor in the decree Immovable Heritage. Basically, changing the function of a monument or building that is part of an urban or rural landscape does not require permission from the agency immovable heritage, but may require a planning permit. Indeed, as stated in article 2.1 of the order *on the regulations for permits for change in function'* of April 14, 2000 (*B.S.* May 18, 2000), amended later on, a planning permit is required whenever one of the main functions stated below of an immovable good, is partially or completely changed in an other main function stated below. As main function are considered:

1. housing
2. residential recreation
3. day recreation
4. agriculture
5. retail, hospitality, offices and services
6. industry and craft

For example, to reuse an industrial building for retail, a planning permit is required even if this change in function does not require any physical intervention. Moreover, an urban planning permit is also required when the main function of an immovable good is partially or completely changed from a public function into one of the above stated main functions; for example, a post office that is reused for retail. Note also that these regulations are not only valid for protected goods, but also for other buildings, among which heritage buildings that are listed in the inventory. In practice, however, changing the function of a protected building without involvement of the agency immovable heritage will be very rare as a change in use will usually also require adaptation of the building, for which advise of the agency is necessary.

18 We have contacted the Agency immovable heritage in order to gain information about the total budget that has been spent on this particular type of restoration premiums, and the number of projects that have been supported in that sense in the last years, but their are no specific or general numbers available (phone and email correspondence with the office responsible for the restoration premiums, January 2014)

On the other hand, adaptive reuse has been an important spearhead in the Flemish immovable heritage policy since 1999. We briefly sketch the policy regarding adaptive reuse in the successive legislative terms.

Minister Sauwens, minister of Internal Affaires, Public Servant Affairs, and Sport during the term 1999-2004, explained in his policy document laid down at the start of his term that by linking social programmes to adaptive reuse, monuments and site can play a new role in contemporary society. His policy focused on three typologies that are difficult to reuse: churches, industrial heritage, and military buildings. Although their have been several initiatives in that direction since then – especially for churches (infra 5.3.2) -, adaptive reuse of these typologies are problematic up to now. He noticed the fact that adaptive reuse of monuments including historical interior elements is even more difficult, but he warned that the adaptive reuse project should always be adapted to the particular values of the monument or site, and not the opposite way (*Parl. Doc.* Fl. Parl. 1999-2000, nr. 159/1).

From 2004 onwards adaptive reuse got absolute priority in policy measures. Minister Van Mechelen, Flemish minister of Financial Affairs and Urban Planning during the term 2004-2009, planned at the start of his term to limit new protections to buildings and sites with very significant value. Instead, he wanted to organise guidance for not-protected buildings with heritage value, for example goods included in the inventory. He wanted to re-evaluate and eventually reconsider existing protections; especially the protection of monuments including movable cultural goods was to be avoided in order not to limit adaptation and reuse of the building (supra 5.2.2.). Contrarily, in order to stimulate reuse of monuments and site, he wanted to conduct studies to define the problems and possibilities towards reuse for a wide variety of typologies (*Parl. Doc.* Fl. Parl. 2004-2005, nr. 92/1).

At the start of the current term 2009-2014, the competent minister Bourgeois has formulated two main priorities for his policy: on the one hand establishing the new decree Immovable Heritage, covering the different types of immovable heritage; on the other hand continue the focus on adaptive reuse, with particular attention for the possibilities towards financial investment by private owners and developers (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1)

The minister proposed two instruments that should support the agency immovable heritage in their approach towards adaptive reuse. The first instrument is the so-called 'management frameworks' (*beheerskaders*). These should be thematically developed and deal with particular problems in relation to immovable heritage. Such management frameworks would result in a list of concrete opportunities and threats, and may guide objective advice and decisions of the agency immovable heritage. Furthermore, these would result in symposia, manuals, books illustrating good practices, project coordination adapted to the particular situation or problem, and the realisation of pilot projects. The second instrument is the 'evaluation framework' (*evaluatiekaders*) to support the agency immovable heritage in evaluating projects of adaptive reuse more objectively. Such evaluation framework should be based on the analysis of existing adaptive reuse projects. So far, an administrative and evaluation framework has been developed for adaptive reuse of religious heritage, and parish churches in particular (infra 5.3.2.). It is however striking that, according to minister Bourgeois, such evaluation frameworks should aim at a compromise between the conservation of the heritage value of the monument on the one hand and the requirements towards adaptive reuse on the other hand; a vision, which risks to undermine the actual intension of the protection of goods in order to safeguard the protection of their intrinsic value unconditionally. Interesting, however, is the fact that beside policy supporting instruments, 'research by design' is stated as a valuable methodology to support adaptive reuse practice.

As to the financial investment of third parties in the immovable heritage sector, the minister stated that the interest of the private sector for investing in immovable heritage care is currently uncertain; '*one of the reasons therefore is the ad-hoc approach of the policy area. A more generalised approach is also hindered by long procedures for notifications, permits and premiums'* (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1, p. 24). Indeed, although there are fixed terms on the procedures for notifications and permits, the procedure may still be very long because owners have to revise their proposal several times before a permit or notification is approved. Creating a more transparent system for evaluation would be beneficial for owners, although not easy to realise due to the enormous diversity among immovable heritage. The evaluation frameworks for different types of heritage as proposed by the minister may be beneficial in that respect.

As already explained above (supra 5.1.5.), minister Bourgeois wanted to investigate the possibilities of subsidizing particular works to improve accessibility and adaptive reuse potential of protected goods (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1, p. 15). Moreover, to stimulate projects by the private sector, the minister proposed to give administrative priority to projects of adaptive reuse of protected goods that are in total or for a large part financed by private investors: '*When a project is sponsored by third parties that are bound by specific terms, than these terms should be respected as much as possible'* (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1, p. 25). Although such an initiative would be very supportive for the retail sector, this seems rather difficult to realise in practice; indeed, which sectors should be given priority? Apart from retail there are other sectors that would benefit from shorter procedures; basically all projects that aim at economic return - such as the care sector, but also the housing sector - would benefit from shorter procedures.

The policy of minister Bourgeois clearly focuses on investment of private parties in immovable heritage and adaptive reuse. However, the government itself might take an exemplary role in adaptive reuse of (protected) historic buildings, for example by realising governmental or public programmes in protected, or valuable historic buildings instead of erecting a new building for the same purpose. In the Walloon Region, such measure is included in the legislation, and more specifically in *Le Code Wallon de l'Aménagement du Territoire, de l'Urbanisme et du Patrimoine*, of May 14, 1984 (*B.S.* May 19, 1984) as amended later on:

> To assure an integrated conservation of their heritage, the State, the Regions, the Communities, the *Société régionale wallonne du logement*, real estate agencies authorized by it, the Provinces, municipalities and the intercommunals, church fabrics, and centres for public welfare, prior to any decision to construct a new building, have to execute a study to

> show that it is impossible to integrate their activity in a building, that is protected, included in the inventory stated in article 192, or for which a protection procedure has been initiated, that is located in the same municipality where the planning permit is sought (livre 3, article 186). [19]

Although it might not be necessary to inscribe such measures in legislation, we believe that also in Flanders the government can take an exemplary role in adaptive reuse projects and as such not only realise an integrated conservation, but also realise inspiring examples for private owners and investors. Recent adaptive reuse projects that have been realised by governmental or public institutions are the alteration of the former prison in Hasselt into the law faculty of Hasselt University, and C-mine in Genk in the government has been an important stakeholder.

5.1.7. Policy regarding protection and rehabilitation of historic interiors

Although the current legislation provides the possibility for protection of interiors, including particular movable goods, historic interiors are still very vulnerable. This issue has also been recognized by minister Sauwens in his policy document on Monuments, Landscapes and Archaeology (*Parl. Doc.* Fl. Parl. 1999-2000, nr. 159/1). According to him, a legal instrument had to be developed for the protection of movable goods – which was at the time a federal jurisdiction. He believed that heritage depots had to be established, eventually in protected industrial buildings.

But the last decennium, however, policy has not supported the implementation of the currently strong legal possibilities to protect historic interiors, including its movable and immovable elements. In the policy document of the term 2004-2009 (*Parl. Doc.* Fl. Parl. 2004-2005, nr. 92/1), the authorized minister Van Mechelen stated that including movable elements as part of the protection of a monument could only be considered in very exceptional cases, '*which have to be bound by strict regulations, and for which the maintenance and development aspects should be decisive. […] Including the movable patrimonial [in the protection] can in certain cases be inconvenient for the reuse of a monument.*' (p. 62). He wanted to limit all new protections to the protection of the immovable structure and eventually the fixed interior elements and he wanted existing protections to be reconsidered according to the same principle. He added that movable goods with intrinsic heritage value had to be stored in heritage depots, whenever their preservation in situ hindered the development of the monument of which they were part. His successor Minister Bourgeois, currently competent for immovable heritage, stressed in his policy document (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1) the necessity of creating legal certainty for owners of protected buildings. He proposed to add a list of all movable goods that are considered part of the protection of a monument in the protection order. This is currently put into practice, and is legally set down in

19 However, this article is only rarely brought into practice as still many new buildings are erected to house public or governmental programmes without sufficient effort to investigate the possibilities of reusing an existing building (email correspondence with Clauding Houbart, member of the *Commission Royaledes Monuments, Sites et Fouilles*).

the Decree Immovable Heritage (supra 5.1.3). Adding such list is indeed a valuable initiative towards owners of protected buildings. At the same time, minister Bourgeois also wanted to put strict limits to the type of goods that can be included on such list. His ideas have been stated in detail in the parliamentary preparation as explained above (supra 5.1.1). If his proposal will be included in the executive orders, the protection of a significant number of historic interiors would become impossible.

Indeed, the value of historic interiors as a representation of the way of life and the personal identity of previous generations has been undervalued by policy since many years. Although the presence of a historic interior may certainly cause particular difficulties for the reuse of a building, this should not be a reason for not protecting a valuable building, or its interior – as has been proposed by minister Van Mechelen; his proposal stands in direct contrast with the original intention of the protection system that is to evaluate goods based on their intrinsic heritage value, instead of its extrinsic use-value, or market value.

We believe, however, that it is possible for monuments with historic interior to be reused and adapted to contemporary needs. In chapter 3 of this thesis we have elaborated on examples of adaptive reuse projects that involve historic interiors by introducing the concepts of *translatio, imitatio,* and *aemulatio*. In Flanders, however, such projects risk not to be approved by the agency immovable heritage when the building and its interior are legally protected. The criteria by which proposals for restoration, renovation and adaptive reuse are evaluated focus on preservation of individual heritage values and heritage elements, rather than the relationship established between the different values and different elements, which is actually crucial as to the *genius loci* of the interior, building or site.

More than a combination of individual movable and immovable elements, an interior is a holistic entity that consist of movable and immovable elements, but that derives its particular quality from the combination of these tangible aspects with the intangible aspects such as texture, odour, view, and incidence of light (among others: Klingenberg, 2012; Laan, 2001; Van Asbeck, 2001). As stated by Klingenberg:

> The relationship between the elements creates an atmosphere and tells a story of life and activities that took place in that space and represents an intangible aspect of the interior. To grasp the totality of an interior both material and immaterial aspects must be understood (2012, p. 3).

The quality that is established in this relationship between material and immaterial aspects is what we have called the *genius loci* (infra 4.3). Klingenberg points to the fact that such value in Norway – but also in the Flemish legal context – is not included in the evaluation criteria used by conservation authorities involved in protection and safeguarding of cultural heritage. This becomes problematic when dealing with the restoration and rehabilitation of historic interiors. Adding *genius loci* as a criterion upon which to evaluate projects that involve historic interiors is an important step towards conservation and rehabilitation of historic interiors.

5.2. Retail-Reuse: a typological approach

Not all buildings are suitable to be reused for retail purposes. But although each building is unique and has its own characteristics and value, some typologies seem more generous towards a retail programme than others. In what follows we review literature about adaptive reuse in general for each building category identified above (supra 2.3.1.), and compare it to the specific case of retail-reuse. Consequently six different categories are studied:

1. Industrial buildings
2. Religious buildings
3. (Semi-) public buildings
4. Residential buildings
5. Military buildings
6. Retail buildings

Beside literature, we based on examples in order to learn from good as well as bad practice. Indeed, as existing scholarly studies on retail-reuse are limited, realised cases are most representative for the current state-of-the-art. Not all of the examples stated in this paragraph are conducted as 'case studies', following a strict methodology for analysis and reporting; instead, only these aspects that give additional insights in the practice of retail-reuse for the typology discussed in particular are worked out. We looked at the examples from an interior perspective, focusing on aspects of retail design and adaptive reuse. We did not intend to make an in-depth technical, urban, or economical study of the examples; although, whenever relevant we refer briefly to these aspects as well.[20]

5.2.1. Industrial buildings

Typologies: factory – warehouse – barn – granary – mill – brewery – malting – mining site – railway station

Today, many industrial buildings and sites are abandoned due to closure and relocation. This lack of occupancy can have various reasons. Firstly, as urban areas have extended beyond their former boundaries, factories and warehouses that were initially build on the outskirts are today part of the centre of the town (Fisher, 1992). This may cause a limitation to further development and growth of the industry. On the other hand, contemporary environmental regulations concerning noise, smell, dust or ground pollution may banish industries from the city centre to industrial zones. Secondly, industrial buildings and sites may become abandoned due to a lack of future viability; as competition from developing countries continues to increase

20 Out of the examples discussed in this chapter, we have selected ten case studies, which are analysed more in-depth and are discussed further in this thesis (infra chapter 6).

companies move their production to countries with lower production-costs (Nelissen, Smits, Bogie, & Voorzee, 1999).

Industrial buildings are often open structures, which are easy to adapt to contemporary uses without much conversion of the basic structure. Moreover, in general the structure of these buildings are able to bear high loads, and even if the structure suffered some damage, it may still be strong enough to bear the required loads of the new function. As such, structural interventions are often unnecessary (Fisher, 1992). Retailers may appreciate this flexibility of the building.

Most industrial buildings cover large areas. As such, they are very interesting for redevelopment inside the urban fabric. At the same time, their scale may also cause difficulties; the site may be too large to use it for one single function. A mixed-use development is often proposed as solution; retail can be an important economic and social factor in this. However, in order to avoid a fragmentation of the building or site, it is essential to work out an extensive and diverse master plan before any (permanent and irreversible) intervention takes place. The preliminary study in itself will be expensive and time consuming. The rehabilitation of industrial heritage is often a cooperation between public and private investors and will be worked out in different phases to spread costs.

When they were operating, industrial buildings and sites often strongly influenced the character of a town or region because of the important role they played in the economic and social life of the district. After the firm closed or moved elsewhere, the presence of the buildings still generates a sense of familiarity and can be a point of identification. However, it is only recently that industrial structures became part of our cultural heritage. The destruction after the World Wars raised the awareness of the value of 'ordinary' buildings such as vernacular buildings or industrial structures (Choay, 1992). This wider concept of heritage was further strengthened by the democratization wave during the 1960's and 1970's, which created a critical approach towards culture and society. This also addressed the relationship between the representation of the past and the different forms of social inequalities. Industrial heritage plays an important role in this process. The industrial site has for the person involved primary an historic and narrative value – '*we worked here, our parents, our grandparents,…*'. It is usually their desire to pass this over to the future local inhabitants (Laermans, 2007).

Indeed, the local community often feel strongly related to 'their' industrial heritage. Therefore, it is essential that new projects take into account the local community and even may involve them in the decision-making process and that the new use meets their specific needs. Historic industrial buildings can, through their new use, act as a focal point around which communities will rely and revive their sense of civic pride (English Heritage, 2005b) and be the starting point for a larger urban regeneration project. Retail can play an important role in this process (Saris, van Dommelen, & Metze, 2008).

An interesting example of the rehabilitation of a former industrial site in which retail played an essential role is Manufaktura in Łódź (Poland) (Fig. 5.1-2). The project opened in 2006 in the largest former textile factory in the city. The factory had been established in the 1870's and soon became one of the largest textile factories in Europe (Wycichowska, 2008). From 1980 onwards, however, employment and production started to decrease. In 1991, the company had been declared bankrupt and the site became abandoned. At that time, more than halve of the population of Łódź worked in the textile industry and the collapse of the sector led to high unemployment and economic recession (Young & Kaczmarek, 1999). In 2000, the French developer Apsys bought the site of 27 hectare; Sud Architects developed the project in close collaboration with local architects and planners. In 2002, the redevelopment of the factory site started. The project included the restoration of existing buildings as well as new constructions and houses an interesting mix of shopping, hospitality, leisure and culture. As there has been a lack of well-organised public space in the centre of Łódź, major attention had been given to the creation of public space (Wycichowska, 2008). Today, more than ten years after the opening of the first phase, the project seems to be very successful with many events organised at the site and with a very limited number of unoccupied spaces. The project is also important for the city of Łódź at large. Following the example of Manufaktura, other industrial and historic buildings have been rehabilitated into retail, dwelling and other functions by private investors. Moreover, the project is an important element for the city's branding in Poland and abroad in attracting tourists, but also companies willing to take up a business in the city (Young & Kaczmarek, 1999).

In Belgium, retail has played in important role in many adaptive reuse projects of industrial sites. The most famous example is probably Tour & Taxis, a 45 hectare site located in the North of Brussels near the Willebroek canal (Fig. 5.3). Most buildings on the site dates back to the early twentieth century and served as storage place of transit goods passing the port, or as buildings of the the Belgian National Railway Company. Since the 1980's, all activities at the site stopped and the site became abandoned (Tour & Taxis, 2013). In 2001, Brussels Project T&T had set up a large reuse project for the site in order the create a new, multifunctional district - the different buildings, being the Sheds, the Warehouse and the Gare Maritime, have been and will be reused for dwelling, offices, retail and leisure. Currently, retail activities are located at the ground floor of the Warehouse, and there are plans to reuse the Gare Maritime into retail as well (Theys, 2012).

A more recent example is Kanaal, a project by antique and art dealer Axel Vervoordt, which involves the transformation of a former malt distillery near the Albert canal (Fig. 5.4-5). The site is developed into a 'countryside city', housing dwelling, offices, small-scale retail, and his own company activities including a museum for the Vervoordt Foundation. Although the site is not protected as a monument, respect for its historic architecture is essential; a master plan for the site has been drawn by Jens Aerts, the different buildings on the site are designed or remodelled by leading contemporary architects such as Stéphan Beel, Bogdan & Van Broeck, and Coussée & Goris. The project is planned to be finished in 2015.[21] Since Vervoordt bought the site in 1998, some of the buildings are used as gallery and restoration ateliers. In contrast with the major interventions planned for development of the site, these buildings are used as they are, exploring the full potential of the unique character of the industrial

21 Interview with Dick Vervoordt, March 21, 2012


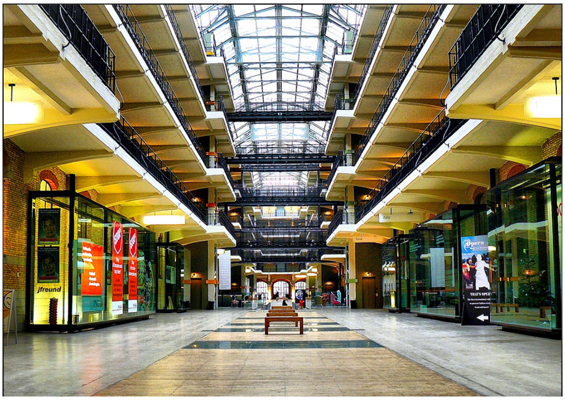

Fig. 5.1-2: Central square Manufaktura (Lodz)
Fig. 5.3: Retail activities in Tour & Taxis (Brussels)
Fig. 5.4: Kanaal Vervoordt, site (Wijnegem)
Fig. 5.5: Kanaal Vervoordt, interior (Wijnegem)

Fig. 5.6-7: Interior of the HUP, De Nieuwe Eiffel (Maastricht)
Fig. 5.8: De Nieuwe Eiffel, renovation of façades
Fig. 5.9: Office spaces in MVRDV werf Amsterdam, a comparable project to the HUP in De Nieuwe Eiffel

structures. Indeed, these buildings seem particularly generous towards their new use as art gallery.

Where Manufaktura and Kanaal have been realised following a strict pre-set programme and timing, in Tour & Taxis some buildings on the site have been left unoccupied in order to create a more flexible site, that can be further developed based on changing demands and opportunities. A project that takes this aspect of flexibility even further is the redevelopment of one of the former industrial buildings from Sfinx ceramics in Maastricht. The project is named 'De Nieuwe Eiffel', as the given building has been designed by engineer Alexandre Gustave Eiffel (1832-1923). Instead of starting with a thorough restoration of the building, a detailed master plan describing a new programme, a fixed budget and strict timing, this project starts from using the building in its current state, only carrying out maintenance and repair that is absolutely necessary for safeguarding the building and its users.

A first function that will be brought into 'De Nieuwe Eiffel' is a nightclub in the basement. Next, the ground floor will be reused as a market hall and the first floor as a HUP – a communal office space (Fig. 5.6-7; Fig. 5.9). On the second floor, a hotel will be organised. This hotel will start as a 0 star hotel, offering no more than a bed and the shower in the morning and as such will only need limited investment. The top floor is used as a place for urban farming. Whenever profit from the new use is generated this will be invested in the upgrading of the different facilities – the market, the HUP, the hotel, and the urban farming. Also the renovation of the façade will be carried out gradually by making use of an installation for the cleaning of the glazing instead of scaffolding (Fig. 5.8). First, the façade in front of the parts of the building that are in use are renovated; as such, this renovation becomes a kind of 'art-work', creating exposure for the project. The total costs for the project is estimated at 10 million euro, including exploitation costs. Although this concept at first sight seems rather radical comparing to traditional development projects, this proposal won the competition organised by the municipality of Maastricht for adaptive reuse of the Eiffel building. Decisive was the fact that the costs for this project were only half of other, more traditional redevelopment proposals that did only include costs for renovation and adaptation of the building, but that did not include costs for the exploitation (Stelwagen et al., 2013).

'De Nieuwe Eiffel' anticipates a changing economic reality. Indeed, a period of economic recession is not necessarily a threat towards safeguarding our heritage, but it may instead be an opportunity to think about new ways of using, reusing and remodelling our build heritage. Such 'flexible' projects may also offer increased possibilities for involving the local community in the process of redeveloping of the building, which is – as stated above – often very important in relation to industrial heritage.

To conclude, industrial buildings are often very suitable for adaptive reuse, and to retail functions in particular (table 5.1). Firstly, industrial buildings can easily be adapted, structurally as well as architecturally. The heritage values of these buildings and sites are often related to their role in the social and urban development of a town or region, or their historic value as to the evolution of a certain trade or industry; the conservation of all architectural elements and details is not always necessary and as such, often large architectural interventions can be done without harming the heritage value of the building or site. However, when machinery or industrial installations need to be preserved in situ, this requires some creativity of the designers commissioned with the rehabilitation of the building.

Secondly, industrial heritage often generates important social concerns and engagement by the local community because of its social and urban value. For developers there can sometimes be a difficulty, but more often this social involvement is a positive factor in redevelopment of the site, such as for example for Manufaktura, or for De Nieuwe Eiffel. Also for the heritage sector, this social engagement is an opportunity towards the conservation of the building.

Thirdly, the large area of the site may be an opportunity for investors looking for large, available sites in the urban fabric for creating for example a shopping centre. But more often the size of the site is a difficulty for their conservation and reuse - economically as well as functionally. As stated above, mixed-use development is often a solution; in large cities, retail can be an economically beneficial new use – such as in Manufaktura - where in more rural areas retail can be an important aspect towards sustainable development of the site and the region – such as in Kanaal.

Table 5.1: Opportunities and threats for retail-reuse of industrial heritage

	Retail sector	Heritage sector
Opportunities	• Open structure, able to bear high loads → easy to adapt to new use • Heritage values often allow rather strong alteration • Often large site, located in the city centre • Social engagement • Large, available area in urban fabric	• Retail as a catalyst for sustainable development • Building open for the public • Public support for the conservation and redevelopment of the site • Restoration largely financed by private investors • Reintegration of the building or site in the urban fabric
Threats	• Large site: high cost for realization and maintenance • Large site: extensive programme needs to be developed • Machinery and installation that have to be preserved in situ can cause limitations to the reuse and remodelling	• Possible loss of the historic value due to strong redevelopment of the building or site • Large sites, protected as a monument: subsidy for restoration and maintenance may become very high

5.2.2. Religious buildings

Typologies: Church & Chapel – Convent – Beguinage - Presbytery

SINCE THE 1960s, a gradual secularization of society took place in most countries in Western- Europe. The traditional way of religious practicing diminished strongly both concerning monastic life as well as the secular church who accompanies the religious people in their practicing. Consequently, the number of vacant religious buildings increases rapidly (Coomans, 2003; Van der Leun, 2003). However, this is not the first time in history that religious heritage undergoes a period of vacancy and rehabilitation into secular functions. During the French Revolution (1789) religious buildings were confiscated by the state on a large scale. The buildings were sold or were used by the state for military purposes or as a depot (Dubois, 2003). During the French Revolution the desolation of the buildings happened very abrupt. There was no transition period and measures were taken very drastically. Comparing to the situation today, the cause of vacancy is less obvious and the problem of inoccupation happens gradually. Where during the French Revolution the secularization can be seen as a revolution, today it is rather an evolution.

Religious heritage can be divided in four main typologies: churches and chapels, convents, beguinages and presbyteries. Today, the most pressing problem exists for churches and convents. Many of them are protected monuments but it is difficult to find funds for their restoration and maintenance when they are not used frequently. For beguinages and presbyteries the problem of rehabilitation is less striking. As their initial use is mostly residential it is most suitable to use these buildings for secular residential purposes.

The discourse on adaptive reuse of religious heritage in Flanders

IN ORDER to find solutions for churches and convents which are now, or which might soon be abandoned, several initiatives have been taken. In Flanders, several conferences and symposia have been organised concerning the future of religious buildings. The first was organised by the *Vlaamse Contactcommissie Monumentenzorg* (VCM) in 1997 and brought together professionals from different fields involved in reuse of religious heritage.[22] Important attention was given to the social integration of the religious heritage, and of parish churches in particular. One way of achieving social integration is through giving the building an appropriate new use (Balthazar, 1997; Dekeyser, 1997). But the discussion about what is an 'appropriate use' is rather complex and creates lots of discussions. The religious authorities are rather reserved against all functions that do not have a connection with the religious spirit (Collin, 1997; Stockman, 1997). For churches, for example, a concert is possible but only when religious music is performed, the same for exhibitions which are only acceptable when religious art is exposed. Tourism is very much welcomed. For the exploitation of these activities, they rely on voluntary workers (Collin, 1997; Delbeke, 2007). René Stockman, chairman of the Association of Higher Priors, argues for a hierarchy in

22 Forth meeting-day of the Flemish Contact commission for Conservation of Monument, March 8, 1997, Leuven.

solutions. At first it has to be studied if another congregation can use the building. Possible is also that only a part of the building will be used for religious activities. If the congregation needs to transfer ownership through selling our donation, it is essential that preference go to social projects (Stockman, 1997).

At the VCM meeting, almost all parties reject strongly all type of commercial activities (among others: Dekeyser, 1997; Delbeke, 2007; VCM, 1997). As activities that cannot be organized in a church building Delbeke indicates parties, political meetings and commercial activities (2007). Miel Dekeyser in the conference proceedings of the Fourth VCM meeting day dedicates a separate paragraph to 'shopping in the church?' (1997). He strongly rejects commercial uses, not only because such functions would conflict with the sacral atmosphere of the church, but also because commercial uses generally demand major architectural interventions. During the panel discussion at the end of the same meeting, the debate about commercial activities in a church was opened again. René Stockmans here argues that a commercial function is definitely not the best use for religious buildings although these are not always unworthy (VCM, 1997). De Visscher refers to John. 2:14-16 to express his position against commercial use of religious buildings:

> '14 There he found people selling cattle, sheep, and doves in the temple. He also saw moneychangers sitting at their tables. 15 So he took some rope and made a whip. Then he chased everyone out of the temple, together with their sheep and cattle. He turned over the tables of the moneychangers and scattered their coins. 16 Jesus said to the people who had been selling doves, "Get those doves out of here! Don't make my Father's house a marketplace.' (in De Visscher, 2003, p. 3).

But also retailers are rather restrained against locating their store in a religious building. Large chains as Zara and Mango refused strongly to located their shop in the Dominican church in Maastricht because of the spiritual history of the building.[23]

Following the initiative of VCM, the *Vlaams Bouwmeester* organised two symposia in 2003 and 2005 to discus the topic of reuse of religious buildings more in-depth. This resulted in a publication *In een ander licht*, published by the Flemish Government in 2009, which include an introduction presenting their vision on use and reuse of religious buildings – churches, chapels and convents – as well as 28 inspiring case studies of adaptive reuse of such buildings in Flanders; among these 28 cases, four cases include a horeca function and three cases include a store. Although in the guidelines formulated as a conclusion of this publication, a social or cultural use is put forward as the most suitable new use for religious buildings, these examples are also seen as valuable as these involve buildings that have lost their religious use since many years, and as such their religious past has been long behind (Vlaamse Overheid, Agentschap R-O Vlaanderen & Onroerend Erfgoed, 2009). This publication however did not close the discussion and symposia continued to be organised: *Loci Sacri* by KU

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23 Interview with Ton Harmers, shopping manager of Selexyz Dominicanen, August 2008

Leuven (2007), the VCM meeting (2008)[24], *Kerken voor Mensen* by KULeuven (2009), *Kerken her(be)stemmen* by PHL (2010), *The church and the city* by KU Leuven (2013).

Although the problem of vacancy and reuse for parish churches and convent churches are often considered the same, there is an important difference. Roman-Catholic parish churches must be 'desecrated' by the diocesan bishop before they can be reused for secular uses (De Pooter, 2002).

> §1. If a church cannot be used in any way for divine worship and there is no possibility of repairing it, the diocesan bishop can relegate it to profane but not sordid use.
> §2. Where other grave causes suggest that a church no longer be used for divine worship, the diocesan bishop, after having heard the presbyteral council, can relegate it to profane but not sordid use, with the consent of those who legitimately claim rights for themselves in the church and provided that the good of souls suVers no detriment thereby (canon law, book 4, part 3, canon 1222).

'*A profane but not sordid use*' includes according to Van de Wiel (2000, pp. 183-184) the storage of sacred objects, a museum for religious art works, or a meeting room; transformation or reuse into a restaurant, cinema, party hall, or retail space is unworthy and as such forbidden. This indeed has important consequences as to reuse of parish churches in regions where the roman-catholic religion is most present. The Flemish government has formulated a specific policy regarding the conservation and reuse of parish churches in Flanders (ca. 1800 churches), which was published in 2011 in the form of the conceptual nota *een toekomst voor de Vlaamse parochiekerk*. The policy focuses on three domains: management, finances, and reuse (Bourgeois, 2011).

The discourse on adaptive reuse of religious heritage in The Netherlands

Not only in Belgium, secularization and consequently vacancy of religious heritage is a growing concern. In The Netherlands, churches that are not protected as a monument do not have any financial support of the government for maintenance or restoration. As a result, in The Netherlands many churches were demolished or fundamentally transformed. Although the situation in the Netherlands differs from that in Belgium in legal matters, the question how to deal with abandoned churches and other religious buildings stays the same (Dubois, 2003). Since in the Netherlands more examples of rehabilitated churches with a large variety of new uses – also commercial functions - exist than in Belgium, these could be a source of inspiration for future projects.

In 2008, the organization of owners of monumental church buildings in The Netherlands and the organization of Dutch municipalities published a guidebook for civil and religious communities about how to deal with reuse of religious heritage. The publication covers the reuse of roman-catholic parish churches as well as protestant

24 Future perspectives for the religious heritage in Flanders, February 23 & 24, 2008, Bruges – Mechelen.

churches, Jewish synagogues and Islamic mosques and contains a theoretic framework as well as case studies. Religious heritage is approached as social heritage rather than commercial real estate and the focus is on the different values of this heritage being emotion, functionality, symbolism, architecture, urbanism and monumentality. But at the same time, the possibility of public–private cooperation is stressed and several examples of reused churches which are successful both on economic as aesthetic level are discussed. The publication does not explicitly approves or rejects commercial reuse, but one of the case studies included as an example of good practice involves a retail function - Selexyz Dominicanen in Maastricht (Vereniging van Beheerders van Monumentale Kerkgebouwen in Nederland & Vereninging van Nederlandse Gemeenten, 2008).

In 2011, the Department for Cultural Heritage in The Netherlands made a publication on adaptive reuse of churches. They dedicate a paragraph to the issue of commercial reuse and state that depending on the character of the shop or service which is brought in, a commercial use may be acceptable or not. For example, a restaurant may be suitable, but a supermarket is not. However, they add that such a 'less suitable use' may be valuable as a temporary use for the building whenever interventions made to the building are reversible (Rijksdienst voor het Cultureel Erfgoed, 2011).

The discourse on adaptive reuse of religious heritage in United Kingdom

In UK, English Heritage researched extensively the conservation of churches beyond their religious use. Instead of focusing on the possible new uses for a church, the focus of their research is on practical issues such as the integration of services, extension of the heating system and on how contemporary extensions to the building could be made (English Heritage, 2003, 2010). They propose to come to a 'sustainable' use of churches in ecological, social and financial terms. They invite additional functions that are currently missing by the local community, e.g. a café, a shop, a post office, or community centre. But also the Church of England worked out a procedure for finding additional or new use for redundant church buildings (Church of England, 2008). Indeed, the Church of England approaches the church as a community place, where people can meet for religious practice but also for all sorts of social activities (Fig. 5.10-12). Examples exist where a church is used beside as a place of worship for cultural, sports or other leisure activities. The document set up by the Church of England even explicitly mentions commercial uses as a possibility (Church of England, 2008, p.4)

Retail-reuse of religious heritage in practice

Notwithstanding the political and social debate about what to do with our religious patrimony, private investors, public organisations and municipalities are reusing and adapting churches and convents into a variety of functions, including retail. Indeed, churches and convents are often located on central places in historic centres, which

Fig. 5.10: Church St Mark, Pensnett. Beside a place of worship, this church is also used as community centre
Fig. 5.11-12: Community café and shop in church St Leonard, Yarpole

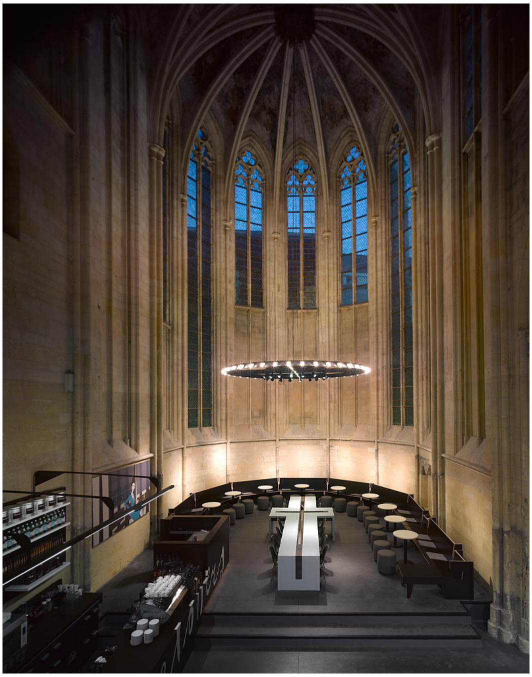

Fig. 5.13: Entrance Selexyz Dominicanen, Merkx+Girod Architects (Maastricht)
Fig. 5.14: Coffee Lovers in Selexyz Dominicanen, Merkx+Girod Architects (Maastricht)
Fig. 5.15: Massive bookcase in Selexyz Dominicanen, Merkx+Girod Architects (Maastricht)

make them very attractive for retailers.[25] An exemplary case of retail–reuse of a church building is Selexyz Dominicanen in Maastricht (The Netherlands), a bookshop located in the thirteenth-century gothic church of the former Dominican convent (Fig. 5.13-15). The historic architecture of the church is untouched but a massive bookcase, two floors high, was placed asymmetrically inside the church to enlarge the floor area. By doing so, the typology of the church, with its very particular vertical spatial qualities, was not only respected but even emphasized: seen from the ground floor the huge bookcase stresses the monumental dimensions of the church, while from upstairs the visitor can see the architectural details close up. To emphasize the original building even more, the lighting plan not only highlights the books on sale but also the church itself. In order to respect the historic interior as much as possible, most of the lighting is integrated into the newly added bookcasing. The exterior of the church remained almost untouched, except that the entrance has been marked by huge doors clad in corroded steel to indicate the church's new function to the public.[26] The project received much attention by national and international press (among others: anon, 2008; Dodson, 2008; Overbeek, 2007). Contrary to the general rejection of retail uses in religious buildings from religious authorities as well as from monuments boards, no critic in this direction was given openly to this project. Probably the contemporary design which respected very clearly the typology of the building is very important and highly appreciated. Moreover, the realized project concerned a building that had been neglected and treated without any respect for several decennia. Recently, Selexyz has been taken over by Polare, but the interior of the shop in Maastricht has not been altered.

Another example of a church transformed into a shop is the flagship store of McGregor Women in the Wolverskapel in Ghent (Fig. 5.16-17). Although less impressive as Selexyz Dominicanen, the retail design is a good example of rehabilitating a church for retail. Here, no additional floor has been made, instead all necessary elements such as the counter, gondola's and fitting rooms are placed in the church as 'pieces of furniture'; different spheres and zones in the store are created through the use of soft materials such as carpets and textile ribbons wrapped around a metal frame, serving as a sort of 'lowered ceiling'.

The Dominican church as well as the Wolweverskapel were not parish churches, and as such their transformation from religious buildings into retail did not cause any legal issues, and caused limited social resistance. A different situation arises when the host space concerns a parish church, especially when the church has recently been used as place for worship. In Belgium, to the author's knowledge no examples of retail-reuse of parish churches have been realized. Nevertheless, Ozon Architects has made a study on the possibilities of reusing part of Church *Sainte Famille* in Schaarbeek in order to gain income for the restoration and maintenance of the building. They

25 In the early nineteenth century, at the aftermath of the French Revolution, many former convents were demolished and shopping arcades or 'passages' were constructed on the emptied site (MacKeith, 1986).

26 Interview with Bert de Munnik, Merkx+Girod Architecten, August 20, 2008; Interview with Harry Pallada, SatijnPlus Architecten, September 2, 2008

Fig. 5.16-17: Mc Gregor in Wolweverskapel, Conix Architects (Ghent)
Fig. 5.18: Façade Donum Antwerp, Ontwerp Atelier
Fig. 5.19: 'Street' between façade and shop window, Donum Antwerp, Ontwerp Atelier
Fig. 5.20: Interior Donum Antwerp, Ontwerp Atelier
Fig. 5.21-22: Study for the adaptation of the church Sainte-Famille, Ozon Architecture

have worked out two scenario's, both of which include retail functions (Fig. 5.21-22).[27] When they presented their project at the Atrium symposium the local community was largely present, which shows their interest in the reuse and adaptation of 'their' church.

Examples of convents reused for retail are also rare. The Bogaerdenklooster in Sint-Truiden has been reused for retail. However, the project was never as successful as it was expected to be. Gradually shops are being replaced by less public activities, such as a casino, offices and a restaurant. The design and lifestyle store Donum in Antwerp (Fig. 5.18-20) is located in the former Redemptoristen convent in Hopland, an important shopping street in the city. The interior of the former convent has already been removed before Donum rented the place.[28] As such, on the interior they were free to use the space as they wished. On the façade, however, it was not allowed to create large shop windows. They solved this problem by creating a large shop window about a meters behind the façade; as such, by giving up some of the commercial area on the interior, they were able to create a sort of 'gallery' which could be reached by stepping trough the façade, and from where the large shop window is visible.

Although some interesting and successful projects – from the point of view of the retail sector and the heritage sector – exist, religious buildings are in general not very suitable for retail-reuse (table 5.2). Firstly, a retail function often requires major transformation of the building, which may harm its heritage values – not only the architectural and historical value but also the socio-cultural value, which is often referred to as the 'sacral atmosphere' of the building. Even if the interventions are completely reversible, the experience of the buildings may be strongly altered and the heritage values may become (temporarily) invisible. Secondly, the architectural typology of both churches and convents is less suitable for retail. Both are very 'closed' typologies, which makes it difficult to create a visual connection between the store's interior and the exterior of the building; the creation of a 'shop window' is often difficult, especially when the building is protected as a monument. Thirdly, in many churches there are movable cultural goods such as organs, altars or sculptures that are included in the protection and which are expected to be conserved in situ. Integrating these elements in the retail design in a respectful and valuable way is a real challenge. Fourthly, churches have a rather small area compared to their volume, which make their maintenance costs expensive in relation to their 'commercial floor area'. Despite all that, the symposium 'Historic buildings and religious heritage, opportunities for the retail sector?' organized by Atrium Brussels, the regional association for retailers, in 2010 clearly shows the interest of the retail sector and in religious buildings.[29]

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27 Presentation of the study by Christophe Gilles of Ozon Architects at the symposium 'Historische gebouwen en oude gebedshuizen, opportuniteiten voor de retailhandel', Atrium, December 7, 2010, Schaarbeek

28 Interview with Bert Gebreurs, Ontwerp Atelier, March 12, 2010

29 Historische gebouwen en oude gebedshuizen, opportuniteiten voor de retailhandel, Atrium, December 7, 2010, Schaarbeek

Table 5.2: Opportunities and threats for retail-reuse of religious buildings: churches and chapels, and convents

	Retail sector	Heritage sector
Opportunities	• Towns: central location in urban fabric • Rural areas: parish churches located at the centre of a community	• Building open for the public • Restoration largely financed by private investors
Threats	• Closed architectural typology → difficult to create shop window and attractive entrance • 'Sacral atmosphere' of the building (socio-cultural value) may cause social resistance • Churches: small area compared to volume → high maintenance costs • Parish Churches: need to be desecrated before being reused • Protected cultural goods are difficult to integrate in the retail design	• Large architectural interventions may threaten the architectural and historic value of the building • Commercial interior may threaten the social-cultural value of the building – its 'sacral atmosphere' • Social resistance • Parish Churches: need to be desecrated before being reused • Often impossible to conserve protected cultural goods (interior elements) of the building in situ

5.2.3. (Semi-) public buildings

Typologies: City hall – Museum – School – Hospital – Court house – Office – Library – Theatre – Hotel and Hostel[30] - Post office – Railway station

Public and semi-public buildings are often very suitable for reuse into a retail function for their (usually) central location and 'open character'. There are, however, important differences between different typologies. City halls, schools, hospitals, courts houses, libraries, theatres and hotels are usually not reused for retail because of their specific architecture and/or official character. Indeed, the architectural value and the socio-cultural value are often the most important heritage values of these buildings. Therefore, a cultural, touristic or ceremonial use is often more suitable than a retail use. But there are exceptions. A first example is the bookstore El Aleneo in Buenos Aires, located in the former Grand Splendid Theater (Fig. 5.23). The architecture of the theatre is completely preserved and serves as a unique setting for the store. A second example is the bookstore Selexyz Verwijs in The Hague, located in the former Hotel de Passage (Fig. 5.24-25). Here, the historic interior of the hotel has been removed completely and only the basic structure of the building is preserved. These examples raise another issue: the historic interior – which is often conserved in public buildings – is very vulnerable. Whenever this interior, or specific features of the interior are included in the protection, the retailer may be confronted with very strict regulations towards adaptation of the building.

30 However this category could also be classified within the category of residential buildings as the function of the typology can be considered as temporary residence.

Office

Also offices are only occasionally reused for retail. A study of the TU Delft on transformation of office buildings in the Netherland showed that most of the buildings are adapted into residential functions, varying from social housing, to student residences, to luxury apartment. They listed 302 projects of transformation of office buildings and comparable typologies – although the book focuses on office buildings, the list also include some industrial buildings, military buildings, post offices, hospitals and schools. Only a few example house commercial functions: including four hotels, three horeca functions, and one example housing shopping on the ground floor (van der Voordt, 2007). Although carried out in the Netherlands only, this study clearly shows the limited opportunities of office buildings for the retail sector.

Nevertheless, an interesting project of reuse of an office building into retail is the H&M in Barcelona (Fig. 5.26-29). The store is located in the former head office of the company Catalana de Gas at the Portal de l'Angel in Barcelona, a neoclassical building constructed in 1908 and currently listed as a monument. The relationship between the retail-design and the host space is marked by extreme contrast: H&M creates a dissociation from the historic building to strengthen its own image. Instead of identifying with the image of the host space – being rich, bourgeois, timeless – H&M wants to dissociate itself from this by creating an image of being fashionable, trendy, and low-priced. The contrast between old and new is applied to all aspects of the new design – material, colour, form, lighting, and technique – but the most extreme intervention is made by the central staircase, where a glass and aluminium structure seems to cut through the centre of the historic building. The most important interiors - the former offices of the directors of the company - are preserved in a more strict sense; the wooden chimneys, dado and flooring are restored and although the design of the added furniture is obviously contemporary, these rooms appear more original than other parts of the store. Because of the heritage-status of the façade it was not allowed to create a classic 'shop window', which the designers solved by introducing a virtual shop window.

Museum and Railway station

Although museums are usually not reused for retail in its entirety, part of the museum may be transformed into the museum shop, which is becoming increasingly important for contemporary museums (Leong, 2001). The integration of such retail facility may cause particular challenges comparable to those of retail-reuse, as to circulation, visibility, and visual merchandising (Fig. 5.30).

A comparable problem exists for railways stations built in the late nineteenth or early twentieth century. In order to continue to function today, major changes to the building are unavoidable; on the one hand, because of technical changes – the change from steam to diesel electric driven trains; but also due to changes in the travellers needs and requirements on the other hand – the need for bars, restaurants, and above all retail (Leong, 2001; Scott, 2008). Examples of railway stations that have gone through major alterations the last decades are Central Station in Antwerp, Central Station in Amsterdam and St Pancras Station (Fig. 5.32) and Kings Cross Station (Fig. 5.31) in London. Retailers anticipate to these changing needs of travellers and

Fig. 5.23: El Aleneo in Buenos Aires
Fig. 5.24-25: Selexyz Verwijs, Merkx+Girod Architects (The Hague)


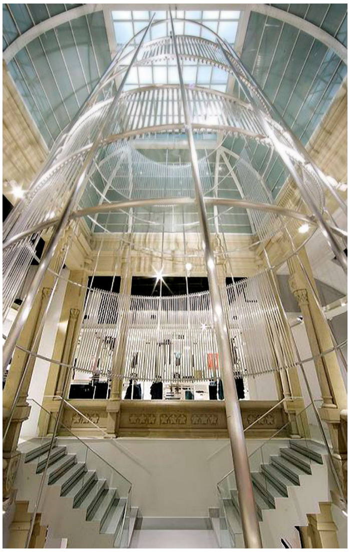

Fig. 5.26: Façade H&M Barcelona
Fig. 5.27: Virtual shop window H&M Barcelona
Fig. 5.28: Central staircase cutting trough the building H&M Barcelona
Fig. 5.29: Former offices of the directors H&M Barcelona

implement retail concepts especially thought out for this type of 'rush shopping'. Hema, for example opened in 2009 a first store located in a train station, namely in Amsterdam CS (RetailActueel, 2009).

Post office

Among the (semi-)public buildings, the typology mostly reused into retail is post offices. Due to a diminishing of the traditional post services – mainly mail delivery – as a result of increased digital communication, the function of post offices has changed drastically the last decennia, and many post offices even became redundant. In rural areas, these post offices have often been reused as café, restaurant, shop, or bed and breakfast at the initiative of a private local investor. In towns and city centres, the post offices were usually very large, monumental buildings, located in the commercial and economic centre. Because of their location and large area, these post offices have been frequently reused for retail. Examples of post offices that have been reused for retail on the ground floor and apartments on the upper floors are Hasselt, which houses the lifestyle and design store Donum (Fig. 5.33-34), and Leuven, which is currently been rented by chemist store Kruitvat (Fig. 5.35). There are also examples of very large post offices in larger cities that are reused in total as a shopping centre, such as Magna Plaza in Amsterdam or formerly Post Plaza in Ghent. Also for the post offices of Utrecht and Rotterdam there are plans to rehabilitate them into shopping centres (Havelaar & Wiesman, 2013).

Although retail is a very popular new function for a former post office, retailers might as well experience some difficulties related to the typology. A first difficulty is the closed typology of the building, which makes it difficult to create shop windows. In many examples, there are even a few stairs before or just after the main entrance of the building, which forms an additional barrier for possible customers to entre spontaneously. In the case of large buildings that are transformed for a shopping centre, additional vertical circulation has to be integrated in the original building in order to easily reach the upper floors. The cases of Magna Plaza and Post Plaza have shown that this is not evident. In Magna Plaza, rolling staircases are integrated in the central hall of the building and very visible but even here the upper floors seem not very commercial. Therefore, the shop units at the second floor are currently rented out to services such as a hairdresser, and beauty salon. In the past vacant shop units at the second floor have been rented out temporarily to young fashion designers as a kind of 'pop-up store'. In Post Plaza, all shop units were accessible from the ground floor but were two stores high and vertical circulation was organised in each individual shop unit. In Magna Plaza as well as in Post Plaza, the visibility from the retailers from the exterior of the building is very limited. In Post Plaza, the project was not commercially viable and in 2006, five years after its' opening, half of the shop units were vacant.

Beside a monumental exterior, many post offices had originally also very specific, and beautiful interiors, especially its main counter hall. Whenever this interior is preserved, its integration in the case of reuse might create additional difficulties. However, from the point of view from the heritage sector, conservation and restoration of these very typical interior features is often required, even more since many of such original counter halls disappeared in the course of time due to modernisation of the postal service (Havelaar & Wiesman, 2013).





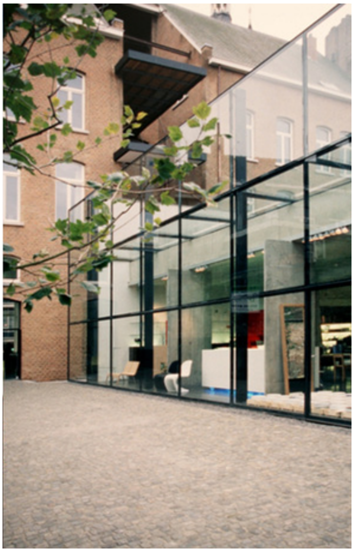


Fig. 5.30: Museum Shop Sir John Soan Museum, Caruso St John Architects (London)
Fig. 5.31: Kings Cross Station London, transformation and integration of retail activity
Fig. 5.32: St Pancras station London transformation and integration of retail activity
Fig. 5.33: Front façade Donum Hasselt, Lens°Ass Architecten
Fig. 5.34: Shop front at the back façade Donum Hasselt, Lens°Ass Architecten
Fig. 5.35: Kruitvat Leuven in former post office

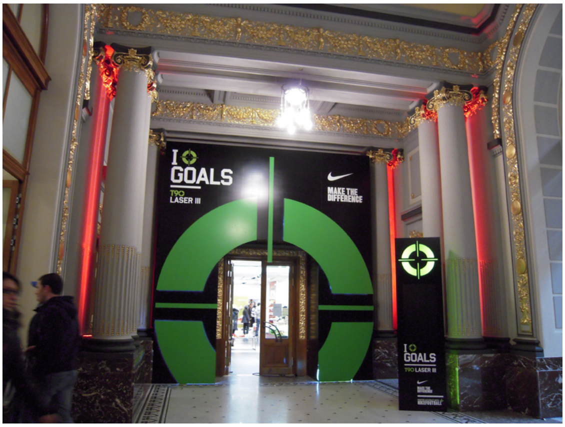

Fig. 5.36: Façade Shopping Stadsfeestzaal (Antwerp)
Fig. 5.37: Interior main hall Shopping Stadsfeestzaal (Antwerp)
Fig. 5.38: Lighting and advertisement Shopping Stadsfeestzaal (Antwerp)
Fig. 5.39: Vertical circulation Shopping Stadsfeestzaal (Antwerp)

Others

There are also some very specific but less common typologies within the category of (semi-) public buildings that may be reused for retail. An example is the *Stadsfeestzaal* in Antwerp, today converted into a shopping centre (Fig. 5.36-39). The *Stadsfeestzaal* was constructed between 1905 and 1910 in a neoclassical style, was part of the monumental axe connecting the central station with the Groenplaats. During the first half of the twentieth century, the building was very popular for parties and events, but gradually the need for such type of event locations decreased; the building was only occasionally used, and hence decayed due to a lack of maintenance (Laporte, 2001). Since the 1990, the city of Antwerp was looking for a new use for the building. They decided to transform it into a shopping centre as this fits with the retail-activities on the building's direct surrounding. The developer who bought the site organised the retail spaces around the central hall. Beside the Stadsfeestzaal, he bought some other adjacent buildings, which were partly demolished in order to create a new 'passage', connecting the Stadsfeestzaal with the shopping street Hopland.

In 2000, when all plans for the restoration and adaptation of the buildings were completed, the building was almost completely destroyed by a fire. The building was reconstructed, based on old plans and pictures from the city archive, a photo survey made in preparation of the planned restoration, and remains found on the site.[31] Although the works were preceded by extensive research, the project suffers some shortcomings. Firstly, notwithstanding many features of the building have been restored, the project failed in evoking the atmosphere of the neoclassical *Stadsfeestzaal* because of the simplified polychromy – e.g. using yellowish colours in stead of gold leaf touching for accentuating decorative features, and the application of constantly changing coloured lighting. Secondly, there is no aesthetic relation – nor analogy, nor contrast - between the historic building and the new addition. Thirdly, most retailers complain about their accessibility and visibility, and the strong regulations on signing and branding due to the monumental character of the building.[32] The developer put it this way:

> the building looks like a monument, a museum, but does not look like a shopping centre.[33]

Indeed, the Stadsfeestzaal illustrates the difficulty of incorporating the particular heritage features of the building in a successful retail design. In order to overcome this issue, it is essential that the atmosphere of the host space fit the brand image of the retailer who occupies the building (infra 6.2.4).

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31 Interview with Francis Brenders, consultatant of the Agency immovable heritage who did the follow-up of the rehabilitation of the Stadsfeestzaal, February 1, 2010

32 Interviews with employees of several shops in Shopping Stadsfeestzaal, September 13, 2010

33 Interview with Marleen de Wolf, projectleader Shopping Stadsfeestzaal for Multidevelopment January 13, 2010

As it is difficult to come to one conclusion for all types of (semi-) public buildings, we have drawn separate conclusions for different typologies, as illustrated in table 5.3. Relevant to all typologies, however, is that it is very important for the retailer that the characteristics and atmosphere of the host space fits their brand identity. Indeed, public and semi-public buildings often contain valuable architectural and interior features that need to be preserved and restored in order not to harm the heritage value of the host space. Projects that rehabilitate a building into retail, and afterwards rent it out to one or several tenants often fail on commercial level (eg. Post Plaza, Shopping Stadsfeestzaal). Indeed, the limitations towards the retail design caused by the monumental character of the host space are often significant. Contrarily, when a retailer consciously selects a monumental building to house its store, the monumental character may be added value towards the retail design, and as such the commercial success of the store (e.g. H&M Barcelona, Donum Hasselt). Although this is true for all heritage categories, for (semi-)public buildings this issue is often most striking because of their architectural value.

Table 5.3: Opportunities and threats for retail-reuse of (semi-)public buildings

<table>
<tr><th colspan="2"></th><th>Retail sector</th><th>Heritage sector</th></tr>
<tr><td rowspan="3">City hall –School – Hospital – Court house – Library – Theatre – Hotel and Hostel</td><td>Opportunities</td><td>• Often central location in urban fabric
• Public character of the building</td><td>• Building open for the public
• Restoration largely financed by private investors</td></tr>
<tr><td>Threats</td><td>• Often major restrictions towards adaptation of the building because of the architectural value
• The presence of an historic interior may cause strict regulations towards adaptation of the building</td><td>• Architectural interventions and commercial interior (e.g. integration of vertical circulation, shop windows, creating of separate shop units) may threaten the architectural value of the building</td></tr>
<tr><td colspan="3">Usually ceremonial, touristic, or cultural reuse</td></tr>
<tr><td>Office</td><td colspan="3">Usually residential reuse</td></tr>
<tr><td rowspan="2">Post office</td><td>Opportunities</td><td>• Often central location in urban fabric
• Public character of the building</td><td>• Building open for the public
• Restoration largely financed by private investors</td></tr>
<tr><td>Threats</td><td>In the case of a very large building:
• Creation of separate shop units may be necessary
• Vertical circulation
• Retailers have limited visibility from the exterior</td><td>• Architectural interventions and commercial interior (e.g. integration of vertical circulation, shop windows, creating of separate shop units) may harm the architectural value of the building
• Difficult to preserve authentic interior features (e.g. counters) in situ</td></tr>
<tr><td>Railway station - museum</td><td colspan="3">Usually not a complete transformation into retail, but retail functions are added to the original programme of the building</td></tr>
</table>

5.2.4. Residential buildings

Typologies: Castle - Country house – Farm – Town house – Apartment building

Large residential buildings such as castles or large farms and country houses become abandoned because maintenance costs become too high for the owner. It seems the most obvious use for those abandoned residential buildings is again a residential function, perhaps on a smaller scale than initially intended. Many castles are divided into several luxurious apartments. Maintenance costs can then be shared among the different inhabitants. Other concepts such as a home for the elderly can be successful as well (Latham, 2000b). Castles with a significant historic or architectural value are often transformed into a museum or other cultural function. Because castles, farms and country houses are mostly situated outside the city centres, it is not obvious to bring a commercial function into these buildings. When rehabilitated for economic purposes, a hotel or restaurant is most common. Shopping activity is rather exceptional and only viable when an exclusive and specific retail concept is worked out (e.g. Derwael, 2009).

In the case of a town house, a retail function is more common. Many examples can be given where houses inside the historic centre are partly or completely converted into a shop. Here, the introduction of a large shop window may causes problems. When the building, or its façade, is listed as a monument it is not always allowed to enlarge existing windows to the ground level. For many retailers this is a great disadvantage. In many historic centres, however, this process of converting the ground floor level of houses into shops has started a few decades ago; at that time regulations were often less strict and allowed major transformations. Often, several dwellings have been combined into one larger shop; in many historic towns, contemporary regulations have stopped this process of enlarging shop units in this way. Instead, retailers willing to enlarge their commercial area may use the upper floors of the building as part of their shop (Fig. 5.40-41).

Another problem particularly linked to the partial transformation of housing into shopping is the inoccupation of the upper levels of such premises. As the profit per square meter from retail space is several times the profit from housing space, it may be cheaper to leave the upper floors empty instead of creating a separate entrance for one or two apartments on the upper levels and hence sacrifice part of the retail space to do so. Although these upper floors may be used as stockroom for the shops, they are often poorly maintained, which on the long term may cause a degradation of the (historic) building. Moreover, only few people still life in the city centre due to a lack of housing which turn these centres into desolated areas after shops are closed. The municipality of Maastricht has set up a project called '*wonen boven winkels*' in order to stimulate owners to make apartments or student residents on the upper floors of their retail buildings. Several other cities in The Netherlands and Belgium have followed their example (Fig. 5.42).[34]

34 http://www.wonenbovenwinkelsnederland.nl/, accessed 04/10/2013

For certain buildings, however, it is difficult to know the original function. Until the eighteenth century, there was little difference between housing architecture and retail architecture. Only since late medieval times it was allowed to sell goods in other places than the organized markets; from than on, selling goods occurred to happen in the streets in the direct surrounding of the marketplace. The premises in those first 'shopping streets' were house, warehouse, workroom and shop in one. These shops only distinguished themselves from other buildings trough an inscription on the façade and by exposing the offered goods in front of the houses (Clark, 2000). A specific architectural typology for store premises was only developed in the end of the eighteenth century (Davis, 1966; Pevsner, 1976). Therefore it is not always easy today to understand if a certain building was initially used for retail or only for residential purposes (Fig. 5.43).

An example of a case were the initial retail use is only an assumption is the Dommershausen in Tongeren, a late-gothic deep-house of the sixteenth century (Fig. 5.44-46). In 2000, the house and the adjacent house were joined and transformed into retail (ground floor and first floor) and office spaces (second floor). The façade of the Dommershausen and the partitioning wall between both premises were built up as a timber frame structure and were exceptionally well preserved. As this timber frame structure was the most significant value of the building, it was the main focus of the restoration. The structure of the façade, which had been altered in the course of history, was reconstructed based on truss marks found on the original timber; as no marks were found on the ground floor level, reconstruction was impossible which allowed the creation of a large shop window. The structure of the partitioning wall was not refilled but opened up – only in a few parts of the structure the original loam could be preserved as an illustration of its original state. The façade of the adjacent house dates back to the nineteenth century and was not very valuable in historic or architectural sense (Gyselinck, 1999). A new façade has been constructed with materials referring to those of the Dommershausen; a large window was created on the first floor, which gives a view on the first floor of the store and makes the partitioning wall visible from outside. The commercial area on the ground floor was extended; the addition was attached to the historic buildings through a glass stroke in order to also show the back façades. Because an extensive use of the historic staircase would damage the material, a new staircase was introduced next to the historic staircase connecting the ground floor with the first floor. After the building was restored, Hema rented the space. They choose this building because of its location and size; they were not interested in its monumental character (Bovens, 2011). As a result, they introduced the same standardized retail design they use in all their stores and did not work with the specific character of the building: shelves were even placed before historic interior elements.

To conclude, within the category of residential buildings, the only typology that in general seems suitable for retail-reuse is the 'town house'. Therefore, table 5.4 only includes opportunities and threats in relation to this typology. Mainly for the retail sector there are several opportunities towards retail-reuse of town houses. Firstly, they are often at A-locations in historic towns. Secondly, their architectural value is often restricted to the façade and there are often limited valuable (protected)

Fig. 5.40: Shop front Xandres Ghent, Glenn Sestig Architects. The original windows had been enlarged in the past to create a shop window
Fig. 5.41: Shop front Besthsabe in St Martinus house, Lens°Ass Architecten (Sint-Truiden)
Fig. 5.42: Wonen boven Winkels. Illustration of alternative accessibility for upper floors

Fig. 5.43: De kwakzalver, anonym, c. 1619-1625. This painting illustrates the retail activity in towns in the early seventeenth century

Fig. 5.44: Façade Dommershausen before adaptation (Tongeren)
Fig. 5.45-46:Dommershausen after adaptation into retail, rented by Hema (Tongeren)

interior features that need to be preserved, which allows rather significant alteration of the building. Thirdly, the existing windows in the front façade can be used as shop windows, although today the Agency immovable heritage will usually not allow enlarging them up to ground level. From the point of view from the heritage sector, however, there are several risks in retail-reuse of town houses. Firstly, upper floors may become abandoned and consequently bad maintained; or otherwise, when the upper floors are included in the store, the vertical circulation usually needs to be adapted to a more intensive use, which may harm the architectural value of the building. Secondly, as the interior structure and interior features of the building are often considered less valuable than the façade, there is a risk for façadism.[35] Although this approach is in general not supported by conservation policy today, in historic centres where pressure for development become stronger, this practice still occurs frequently and is allowed by local urban planning departments.

Table 5.4: Opportunities and threats for retail-reuse of residential buildings: town house

	Retail sector	Heritage sector
Opportunities	• A-location in urban fabric • Earlier alteration to retail function: large shop windows & combination of several premises into one large store • Upper floors may be used as stockroom or as an extension of the shop • Usually limited original historic features at the interior of the building -> easily to integrate retail design	• Building open for the public • Restoration largely financed by private investors
Threats	• Original windows rather small and not at street level -> less suitable for shop window • In case of residences/offices on upper floors: valuable square meters have to be offered in order to create an additional entrance to the upper floors	• Abandoned upper floors • Or existing vertical circulation in the buildings has to be adapted to more intensive use, which may harm the architectural value of the building • Risk for 'façadism' as the interior structure is often considered less valuable

5.2.5. Military buildings

Typologies: Fortress – Barrack – Gate

According to Latham (2000b) and Nelissen et al. (1999), a military building can be reused for a retail activity. Nelissen gives one example of former army barracks in Gouda (NL) that are converted into dwelling and retail functions; no further explanation, nor plans or pictures are included. Latham does not give any example at all.

Despite literature discusses retail functions as a possible new use for military buildings, examples are very rare. Military architecture has usually a closed typology,

35 Façadism is the practice of demolishing a building but leaving its facade intact for the purposes of building new structures in, around, or behind it (Richards, 1994).

which makes it difficult to introduce a retail function in such a building. Moreover they are mostly located outside the city centres and are not easily accessible. For all these reasons, reuse of military heritage is a difficult issue and specific workshops and conferences have been organised addressing this theme.[36] The values that can be attributed to military buildings and site are very diverse: they might have historical value, representing a certain type of defence system; architectural value, being exemplary for a particular typology; socio-cultural value because of their role in the development of a country or region; urban value for their influence on the urban morphology. These values however all might be threatened by integrating a retail activity on the site as this would require major transformation of the building, and would alter the experience of the site. Although there might be exceptions, we can conclude that retail seems not a suitable new use for such buildings (table 5.5). Therefore, this category will not be discussed further in this study.

Table 5.5: Opportunities and threats for retail-reuse of military buildings

	Retail sector	Heritage sector
Threats	• Closed architectural typology • Isolated location • Difficult accessibility	• Large architectural intervention needed to integrate retail activity might harm the heritage values of the building (tangible and intangible)

5.2.6. Retail buildings [37]

Typology: Craft shop (supra 6.2.4) – Department store – Exchange – Bank – Market – Boutique – Passage

From the nineteenth century onwards, many city centres developed into places for recreational shopping and leisure. As such, design of shops became part of growing architectural typologies. New retail concepts led to the development of the passage[38] (Fig. 5.47), and later on to the development of the bazaar and the *magasins de nouveauté*

36 Workshop addressing the reuse of military heritage in The Netherlands during the Biennale Herbestemming in Maastricht, http://www.biennaleherbestemming.nl/, accessed November 1, 2011; Conference 'Defence Sites, Heritage and Future', organised by Wessex Institute of Technology, 2012, http://library.witpress.com/pages/listPapers.asp?q_bid=560, accessed October 4, 2014

37 The examples discussed in this paragraph are discussed in two publications, which I co-authored with Prof. Dr. Koenraad Van Cleempoel : one publication on restoration and rehabilitation of nineteenth century shopping arcades in Journal of Cultural Heritage Management and Sustainable Development (Plevoets & Van Cleempoel, 2011) ; and one on sustainable retail design in the journal Interiors: Architecture Design Culture (Plevoets & Van Cleempoel, 2012).

38 Beside '*passage*', this building type is also called, e.g. '*arcade*' or '*gallery*'.

or department store, which in its turn, would result in the first supermarkets at the end of the nineteenth century (Miellet, 2001; Pevsner, 1976; Quartier, 2011). Since then, store design provided an important contribution to the architectural heritage of our historic towns. During the second half of the twentieth century, due to social and economic changes, many historic markets, passages and department stores became abandoned and several were even demolished; boutiques were closed or their interiors were completely renovated. In the last decennium, however, those 'authentic' store environments that have survived the course of time have become popular again for customers and retailers (Maclaran & Brown, 2005; Pine & Gilmore, 2007). Many of these historic retail facilities are restored and brought back into use.

The former Chemiserie Niguet in Brussels, designed by the art nouveau architect Paul Hankar (1858–1901) is such an example (Fig. 5.48-50). Today, the store is used by Daniel Ost, a floral artist and sculpturer. He had the building restored in all its details, not only the façade and the shop front but also the interior features (Heymans, 2006). Nature as inspiration is one of the main characteristics of the art nouveau, which resulted in curved lines and flower and plant decoration; as such, the historic architecture and interior fits perfectly the creations of Daniel Ost.

A similar example is the flagship store of Waterstone's, formerly Simpsons at Picadilly in central London (Fig. 5.51-52). The building was designed by Britain's leading commercial modern architect, Joseph Emberton (1889–1956) in 1935-1936 as a department store selling quality clothing for men. Edwards (2008) researched the role of architecture in retail branding and he explains:

> Architecture and design were key strategies for Simpsons, used to create a building that operated as a modern flagship in the shopping street and within wider networks of modernity: 'flagship' architecture that would be noticed, talked about, visited, copied. This was a well-established approach for department store retailers by the 1930s, and mirrors contemporary projects (p. 132).

The design combines functional qualities with elegance; one of the major innovative aspects is the uninterrupted curved-glass frontage. Following the modernist concept of integrating art and design, Emberton also designed the interior with its furniture and fittings. In addition, the building was equipped with the best of contemporary design: leather and curved plywood armchairs and plywood tables by Alvar Aalto (1898-1976), other chairs by avant-garde manufacturer Pel (Practical Equipment Ltd), and carpets and rugs by leading designer Marion Dorn (1896-1964), along with Ashley Havinden (1903-73) and Natasha Kroll (1914–2004). The store archive even includes unrealised plans to commission sculpture from Eric Gill (1882-1940) and Henry Moore (1898-1986) (Edwards, 2008). In 1999, the building was sold to the bookstore chain Waterstone's who made it in to their flagship store. Waterstone's, just as BGN, looks for unique and distinctive locations for their stores. Today, the façade of the store is completely preserved as well as the central staircase. The original interior, however, is replaced by gondolas that fit the sold merchandise.

Few stores exist that not only preserve its original interior, but are used for decades by the same company. An example is Adolf Loos's (1870-1933) design in 1910-13

Fig. 5.47: Gallerie d'Orleans anno 1840, lithography by Theodor Hoffbauer (1839-1922)
Fig. 5.48: Shop front Chemiserie Niguet before restoration (Brussels)
Fig. 5.49-50: Chemiserie Niguet after restoration (Brussels)

Fig. 5.51-52: Waterstone’s Picadilly (London)

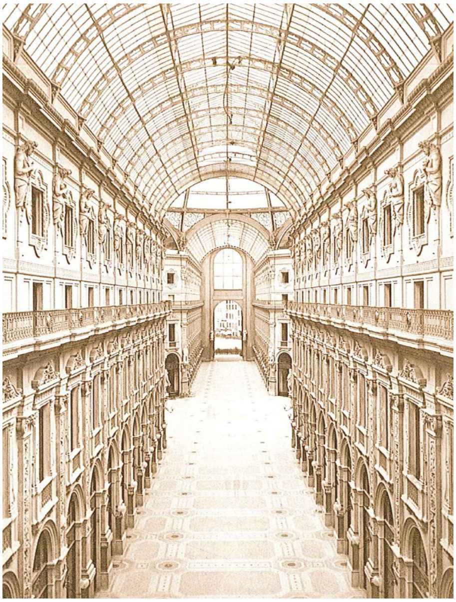


Fig. 5.53: Galleries Saint-Hubert, c. 1850, Lithography by Cannelle
Fig. 5.54: Galleries Saint-Hubert anno 2009 (Brussels)
Fig. 5.55: Galleria Vittorio Emanuele II anno 1867
Fig. 5.56: Galleria Vittiorio Emanuele II anno 2010 (Milan)

Fig. 5.57. Picture Postcard Passage anno 1904
Fig. 5.58: Passage anno 2008 (The Hague)

for Knize, one of the world's leading labels for styslish menswear at the time, in Vienna. The storefront is rather narrow and is made by black Swedish granite with an entrance door and display window worked out in fine cherry wood. The actual store is surprisingly spacial with an extension on the first floor. Characteristic interior features are the dark oak panneling, glass showcases, a brick fire place, oriental capets and English leather armchairs. The store of Knize is preseved in its original state and is still used today. In addition to this first store, Loos also designed stores for Knize in Karlsbad (1921), Berlin (1927) and Paris (1927-28), but they were not preserved (Sarnitz, 2003)

But retail concepts, and the requirements of retailers and customers have changed: demand for bigger shop units, rise of chain stores at the expense of the independent retailer, need for vehicle access for shoppers and servicing and demand for greater security (English Historic Towns Forum, 2008). These requirements present considerable challenges to the historic fabric of the buildings, as well as to the contemporary retail design, particularly in retail buildings including several shops. The Galleries Saint-Hubert in Brussels, the Passage in The Hague and the Galleria Vittorio Emanuele II in Milan are examples of nineteenth century passages which are still an important retail centre inside the city (Arai, 1999), although there is a strong difference in the way they have faced these contemporary challenges, on retail level as well as on the level of historic preservation.

The Galeries Saint-Hubert in Brussels (Fig. 5.53-54), was constructed between 1846 and 1847, following a neoclassic design of architect Jean-Pierre Cluysenaar (1811-80). It was the first arcade not financed by private investors, but with public funding instead. This influenced strongly its architecture and programme. As such, it was (a) a commercial, sales-oriented space, (b) an urban connection, meant to solve traffic problems and (c) an official national monument expressing a new political reality after the independency of Belgium in 1830 (Royal Commission of Monuments and Sites of the Brussels Capital Region, 1998). Up to the present, the Galeries Saint-Hubert maintains its original programme and prestigious character. Therefore, the building is still a popular location for retailers, especially those selling typical Belgian products or brands – not only because of the central location but also because of its unique character and atmosphere. Notwithstanding some minor repairs, the building has never been restored as a whole, until 1997, in honor of its 150th anniversary. The restoration was preceded by historic and scientific research, taking the richness of the initial programme – both in tangible and intagible features – as a basis for the restoration concept. The overall character and spirit was well preserved by respecting, among others, original ornaments and typology. The small-scale character of the separate shop units, for example, is conserved in the contemporary programme.

The Galleria Vittorio Emanuele II (Fig. 5.55-56) is the largest and most monumental example in the evolution of the passage (Geist, 1979). Its construction was an essential part of the monumental transformation of the historic centre of Milan, transforming the Galleria into a political symbol for the city. An architectural competition was organised in 1862, with Giuseppe Mengoni (1829-1877) as laureate. Although private investors initially financed the project, the building was sold to the city of Milan shortly after its completion in 1877. The building is largely preserved

Fig. 5.59: Bijenkorf Amsterdam anno 1930
Fig. 5.60: Bijenkorf anno 2007
Fig. 6.61: Prada Store Vittorio Emanuele II, Milan
Fig. 5.62: Prada Store Soho, New York


Fig. 5.63: Royal Exchange London

in its original state and is still an important symbol for the city of Milan. Today, the programme of the building has slightly been altered; the upper floors, which initially housed apartments, are now transformed into a hotel and office spaces, some of which are occupied by the municipality of Milan. On the ground floor near the Piazza della Scala, is the Urban Centre, used by the municipality to set up small exhibitions on urban development projects. This change in the buildings' programme had hardly any architectural implication as no major transformations were made to the structure of the building; as such the change in use is completely reversible. The atmosphere of the building is preserved to a large extent. The Galleria Vittorio Emanuele II is still an attractive place for shopping and strolling. It includes many prestigious stores, some of which even with their original interiors, e.g. Prada store. Although, beside luxury stores, more popular restaurant chains, such as Mc Donalds, are equally present which may threaten the luxurious and exclusive character.

The Passage in The Hague (Fig. 5.57-58) was originally designed by architects Jan Christiaan van Wijk (1844- 91) and Herman Wesstra (1843-1911), following an international eclectic style. At the start of the actual construction work, however, the available funds were insufficient to implement the existing plans. Finally, it was the Brussels based Caisse Hypothecaire who financed the project and consequently, appointed a Belgian contractor, Henri Mortiaux (Knibbeler, 1986). The architectural style of the realized building was not eclectic as initially proposed but neoclassical with a strong resemblance to the Galeries Saint-Hubert. The building had been transformed several times. Over the decades, the Passage became fragmented property, and not all owners were equally motivated to maintain their property. The Passage gradually decayed. Today, it is owned by Fortis Bank who restored and rehabilitated the buildings for commercial purposes.[39] The scientific approach of its restoration, however, is debatable. The original programme of the Passage, including shops, bars, private dwellings, a hotel and a theatre, has not been preserved. Instead, the Passage is used primarily for commercial functions, being retail on the ground floor and offices on the upper floors. Consequently, alterations were made to accommodate the new activities. Moreover, several historic shops have been combined into one large shop unit to meet the needs of contemporary retailers for larger commercial areas. Hence, the small-scale character of the initial retail function is lost. The shops that are today located in the Passage are generally selling more popular brands or even outlet stores, most of them furnished like any other store of the brand. As a result, the Passage failed to maintain its original grandeur and prestige, unlike Milan and Brussels.

In department stores, the preservation of the historic character of the building often stays limited to the exterior. An example is Bijenkorf that opened in 1924 his store at the Damrak in Amsterdam (Fig. 5.59-60). The building in renaissance style, designed by architect van Straaten (1862-1920) still exist today (Miellet, 2001). In 1990, Merkx+Girod Architects draw the design for an extensive renovation of the store's interior (Van Mechelen, 2003).

39 Interview with Suzanne Tol, manager Passage for Provast, September 10, 2008

Bank and Exchange buildings are occasionally reused for retail. An example is the Royal Exchange in London (Fig. 5.63), where several store units are created around a central hall. The project aims at luxury shopping and only rents out stores to high branch retailers such as Gucci, Hermes and Mont Blanc who's branding fits the historic character of the host space.

The best use for a building is basically the one it was originally design for. As such, renovation and adaptation of historic retail buildings in order to fit them to contemporary retailers' and consumers' demands and current regulation towards safety and accessibility is much welcomed by the heritage sector. Also the retail sector values these historic buildings; an example is Prada who does not only preserve and use their nineteenth century store in the Vittorio Emanuelle II (Fig. 5.61), but who has even recovers certain interior features of this store (e.g. floor pattern) in their flagship store in Soho, New York (Fig. 5.62).

Nonetheless, the monumental character and historic features of the building may cause limitations towards the commercial exploitation of the building (table 5.6). Firstly, it may be difficult to create accessibility for product supply and to improve accessibility for customers by integrating for example elevators. Secondly, updating technical installations for cooling and heating, but also lighting of the products at sale, and theft preventive measures may cause difficulties. Thirdly, authentic gondolas and furniture may not be suitable for presenting products in a way that is attractive for customers today; for example, old interiors are often not designed for self-service.

The other way around, also for the heritage sector there are some threats in rehabilitating historic retail buildings for contemporary demands. The current requirements and regulations for safety and accessibility, and the updating of technical installations may demand rather invasive interventions to the building may harm the architectural value of the building. Also commercial pressure may harm the heritage values. Retail interiors are generally renewed frequently in order to stay competitive (supra 4.2.1.). Because in the past historic interiors were often not part of the protection, many historic shop interiors have been removed in the last decades. But even today retail interiors are often not protected and as such are very vulnerable. Beside threatening the physical appearance of the building – the tangible heritage values – reorientation of the retail activity and commercial pressure may also harm the original atmosphere and the *genius loci* of the building – the intangible heritage values. Illustrative examples are Waterstone's Piccadily and the Passage in The Hague.

Table 5.6: Opportunities and threats for retail-reuse of retail buildings

		Retail sector	Heritage sector
Department store– Market –Passage - Boutique	Opportunities	• A-location inside the historic centre • Building contributes to the branding of the retailer as being 'authentic'. • Building designed for retail -> basic features for retail programme are present: shop window, attractive entrance, circulation space, etc.	• Original use is usually the best use for a building • Building open for the public • Restoration largely financed by private investors
	Threats	• Accessibility and safety regulation • Authentic gondolas and furniture may not be suitable for presenting products in a contemporary attractive way	• Interventions in order to meet safety and accessibility regulations, and for updating technical installations may harm the architectural value of the building • Commercial pressure may harm the heritage value of the building: the tangible values (architectural and historic value), and intangible values (socio-cultural value, and genius loci)
Exchange – Bank	Opportunities	• Central location in the urban fabric	• Building open for the public • Restoration largely financed by private investors
	Threats	• Creation of separate shop units may be necessary • Vertical circulation • Retailers have limited visibility from the exterior	• Architectural interventions and commercial interior (e.g. integration of vertical circulation, shop windows, creating of separate shop units) may harm the architectural value of the building

5.3. Opportunities and threats for retail-reuse by category and typology

Based on the literature and examples discussed above, we can conclude that some heritage categories and typologies are more suitable to be reused and adapted for retail than others. The opportunities and threats for the retail and the heritage sector for each typology are summarized in table 5.7.

Typologies that are very suitable for retail are industrial buildings and, evidently, buildings with initially a retail function. For industrial buildings, the large area of the site is often the most challenging aspect, for the retail as well as the heritage sector. The project 'De Nieuwe Eiffel', however, illustrates a new approach which aims to realise the restoration and rehabilitation of the complete site in a short, fixed term; instead, it projects a long term vision which seems more realistic in the current economic reality. Although this approach contrasts with the way traditional developers generally approach rehabilitation, it might be a valuable approach for the heritage sector, as well as for individual retailers looking for a unique location to house their store.[40] The rehabilitation of historic retail buildings for contemporary retail activity seems at first sight rather evident. But, as formulated above, such projects face particular challenges as well. In general retail interiors are replaced quickly, and as a result many historic interiors are lost. Today, however, customers appreciate the 'authenticity' of a product, or retailer. Consequently, retailers use their original stores as a flagship store communicating their brand's identity. Examples are Prada's store in the Galleria Vittorio Emanuele II in Milan, or the first store of chocolatier Neuhaus in the Galleries Saint-Hubert in Brussels.

Our study has shown that (semi-)public buildings have potentiality for the retail sector, but only for those retailers that consider the monumental character of the building as added value for their commercial activity, and that are as such willing to accept the limitations the building might cause towards the retail design. Indeed, public and semi-public buildings usually have significant architectural value and as such cannot be strongly remodelled in order to facilitate a new use. The examples discussed above have shown that not only high branching retailers are interested in such buildings, but also mainstream chain stores like H&M have shown to value buildings with historical or architectural significance. For the heritage sector, retail is an interesting new use as the building remains accessible for the public, of course under the condition that the retail design respects the heritage values of the building.

From the retail sector there is a strong interest in occupying former houses in the historic centre, primarily for the location of these buildings. In the past, residential buildings were most present in the urban fabric as their was no building type particularly for retail – retail happened on the markets, in the streets, in the houses (Miellet, 2001). As such, the process of reusing former houses for retail is going

40 Elsewhere we have given the example of guerrilla stores that occupy (temporarily) old buildings without carrying out any permanent interventions (Plevoets & Van Cleempoel, 2012).

on since decades. In many cases, the building has been completely remodelled and only the façade still reminds of the original typology of the building. From the point of view of the heritage sector, this is most unfortunate. However, as this evolution from housing to retail has grown historically, it is not evident to change this tendency in a short term. The project *wonen boven winkels* which has been launched by local urban planning offices, is an opportunities for the heritage sector as well. Bringing back the residential function at the heart of historic centres contributes to sustainable development; but it is at the same time a first step in reinstalling the historic town's original character and *genius loci*.

Religious buildings, military buildings, and residential buildings that are located in rural areas are in general not suitable for retail-reuse. The retail-sector has shown minor interest in these typologies: religious and military buildings are difficult to adapt in order to be commercially attractive, and all buildings located in rural areas are in generally not very attractive. From the point of view of the heritage sector, the necessary adaptations to make the building commercially viable would be far-reaching and would harm the heritage values of the building. Nevertheless, as the circumstances of every project are unique – both the heritage aspects as the retail aspects - there might be examples of successful projects in religious, military, or rural residential buildings. Examples of successful retail-reuse of religious buildings are discussed above (supra 5.2.2.).

Table 5.7: Opportunities and threats for retail-reuse by category and typology

CATEGORY	TYPOLOGY	OPPORTUNITIES AND THREATS REGARDING RETAIL-REUSE: RETAIL SECTOR	OPPORTUNITIES AND THREATS REGARDING RETAIL-REUSE: HERITAGE SECTOR	EXAMPLES
Industrial buildings	Factory – warehouse – barn – granary – mill – brewery – malting – mining site	• Open structure, able to bear high loads easy to adapt to new use • Heritage values often allow rather strong alteration • Often large site, located in the city centre • Social engagement • Large, available area in urban fabric	• Retail as a catalyst for sustainable development • Building open for the public • Public support for the conservation and redevelopment of the site • Restoration largely financed by private investors • Reintegration of the building or site in the urban fabric	Tour & Taxis, Brussels (BE) Kanaal, Wijnegem (BE)* Manufaktura, Lodz (PL) De Nieuwe Eiffel (NL)*
		• Large site: high cost for realization and maintenance • Large site: extensive programme needs to be developed • Machinery and installation that have to be preserved in situ can cause limitations to the reuse and remodelling	• Possible loss of the historic value due to strong redevelopment of the building or site • Large sites, protected as a monument: subsidy for restoration and maintenance may become very high	
		Often mixed-use development		
Religious buildings	Church and chapel - Convent	• Towns: central location in urban fabric • Rural areas: parish churches located at the centre of a community	• Building open for the public • Restoration largely financed by private investors	Selexyz Dominicanen, Maastricht (NL) McGregor, Ghent (BE) Donum, Antwerp (BE) Bogaerdenklooster, Sint-Truiden (BE) Eglise Sainte Famille, Schaarbeek (BE)*
		• Closed architectural typology → difficult to create shop window and attractive entrance • 'Sacral atmosphere' of the building (socio-cultural value) may cause social resistance • Churches: small area compared to volume → high maintenance costs • Parish Churches: need to be deconsecrated before being reused • Protected cultural goods are difficult to integrate in the retail design	• Large architectural interventions may threaten the architectural and historic value of the building • Commercial interior may threaten the social-cultural value of the building – its 'sacral atmosphere' • Social resistance • Parish Churches: need to be deconsecrated before being reused • Often impossible to conserve protected cultural goods (interior elements) of the building in situ	
	Beguinage - Presbytery	Usually residential reuse		
(Semi-)public buildings	City hall –School – Hospital – Court house –Library – Theatre – Hotel and Hostel	• Often central location in urban fabric • Public character of the building	• Building open for the public • Restoration largely financed by private investors	Selexyz Verwijs, The Hague (NL) El Aleneo, Buenos Aires (AR) Shopping Stadsfeestzaal, Antwerp (BE)
		• Often major restrictions towards adaptation of the building because of the architectural value • The presence of an historic interior may cause strict regulations towards adaptation of the building	• Architectural interventions and commercial interior (e.g. integration of vertical circulation, shop windows, creating of separate shop units) may threaten the architectural value of the building	
		Usually ceremonial, touristic, or cultural reuse		
	Office	Usually residential reuse		H&M Barcelona (ES)
	Post office	• Often central location in urban fabric • Public character of the building	• Building open for the public • Restoration largely financed by private investors	Donum, Hasselt (BE) Kruidvat, Leuven (BE) Post Plaza, Gent (BE) Magna Plaza, Amsterdam (NL)
		In the case of a very large building: • Creation of separate shop units may be necessary • Vertical circulation • Retailers have limited visibility from the exterior	• Architectural interventions and commercial interior (e.g. integration of vertical circulation, shop windows, creating of separate shop units) may harm the architectural value of the building • Difficult to preserve authentic interior features (e.g. counters) in situ	
	Railway station - museum	Usually not a complete transformation into retail, but retail functions are added to the original programme of the building		Central Station, Antwerp (BE) Central Station, Amsterdam (NL) St Pancras Station, London (UK) Kings Cross Station, London (UK)
Residential buildings	Castle - Country house – Farm	Usually residential reuse		
	Town house	• A-location in urban fabric • Earlier alteration to retail function: large shop windows & combination of several premises into one large store • Upper floors may be used as stockroom or as an extension of the shop • Usually limited original historic features at the interior of the building -> easily to integrate retail design	• Building open for the public • Restoration largely financed by private investors	Xandres, Ghent (BE) Betsabe in Sint-Martinus, Sint-Truiden (BE) Hema in Dommershausen, Tongeren (BE)
		• Original windows rather small and not at street level -> less suitable for shop window • In case of residences/offices on upper floors: valuable square meters have to be offered in order to create an additional entrance to the upper floors	• Abandoned upper floors • Or existing vertical circulation in the buildings has to be adapted to more intensive use, which may harm the architectural value of the building • Risk for 'façadism' as the interior structure is often considered less valuable	
	Apartment building	Usually renovated or demolished		
Military buildings	Fortress – Barrack – Gate	• Closed architectural typology • Isolated location • Difficult accessibility	• Large architectural intervention needed to integrate retail activity might harm the heritage values of the building (tangible and intangible)	
Retail buildings	Department store– Market – Boutique – Passage	• A-location inside the historic centre • Building contributes to the branding of the retailer as being 'authentic'. • Building designed for retail -> basic features for retail programme are present: shop window, attractive entrance, circulation space, etc.	• Original use is usually the best use for a building • Building open for the public • Restoration largely financed by private investors	Galleries St-Hubert, Brussel (BE) Passage, The Hague (BE) Galleria Vittorio Emanuele, Milan (IT) Bijenkorf, Amsterdam (NL) Daniel Ost, Brussels (BE) Knize, Vienna (AT) Waterstones Picadilly, Londen (GB) Prada, Milan (IT)
		• Accessibility and safety regulation • Authentic gondolas and furniture may not be suitable for presenting products in a contemporary attractive way	• Interventions in order to meet safety and accessibility regulations, and for updating technical installations may harm the architectural value of the building • Commercial pressure may harm the heritage value of the building: the tangible values (architectural and historic value), and intangible values (socio-cultural value, and genius loci)	
	Exchange – Bank	• Central location in the urban fabric	• Building open for the public • Restoration largely financed by private investors	Royal Exchange, Londen (GB)
		• Creation of separate shop units may be necessary • Vertical circulation • Retailers have limited visibility from the exterior	• Architectural interventions and commercial interior (e.g. integration of vertical circulation, shop windows, creating of separate shop units) may harm the architectural value of the building	

Opportunities	Threats	Remarks

* project not (yet) executed

Chapter 6: Identification of the various stakeholders and their interests

Beside the fact that each specific typology has its opportunities as well as limitations towards retail-reuse, another challenge is the difference in interests of the various stakeholders involved in the project. As stated also in English Heritage's study *Retail Development in Historic Areas*, the identification of the different stakeholders or 'interest groups' is an essential step very early in the process, in order to anticipate conflicts and problems later on (2005). Today, this is often not the case. For example, owners or developers sometimes invest a lot in a master plan for the site without consulting heritage preservation offices in advance about the site's heritage status and the limitations this brings about. In other cases, a building is altered into retail spaces, but without knowing which type of retailer will be renting the space. Bert Gebreurs, the architect involved in the retail design of Donum Antwerp, a design and lifestyle store in a former monastery explains:

> At the time we became involved, the works had already started. I mean the stripping of the monastery. Additions were made, certain parts have been removed, in a very barbaric way. A new programme was added to the building, completely separated from what we were doing on the ground floor – but it was a programme I strongly disagreed with. The works were continuing at a fast pace and we were not capable to adjust it but had no choice but to join in. [41]

In order to identify the different stakeholders generally involved in retail-reuse projects, and their specific interest, we base on a case study analysis.

41 Interview with Bert Gebreurs, Ontwerp Atelier, March 12, 2010

6.1 Methodology

Out of the examples stated in chapter five, we have selected ten case studies by which we attempt to cover (1) different scales, varying from a single shop in a historic building to a shopping centre on a historic site; (2) different retail segments, high-end and mid-level retailers[42]; and (3) the different heritage categories defined above (supra 5.2), excluding military buildings as to the authors knowledge no examples are available.

Of these ten cases, six cases are located in Flanders, one case in Brussels, and three cases in the Netherlands. Four of the six Flemish cases involve buildings that are legally protected as a monument; two cases involve buildings or sites included in the inventory. As such, we created a framework that is broader than the Flemish context, which allowed us to evaluate the strengths and weaknesses of the legal framework described in chapter 5.

In order to gain insight in the course of the project of the analysed cases, we based on interviews as a primary source of data. For each case study we interviewed various stakeholders involved in the project, except for the Galleries Saint-Hubert because information on the whole process was described in a publication (Royal Commission of Monuments and Sites of the Brussels Capital Region, 1998), which contained sufficient information to gain a detailed understanding of the project.

General themes that were focused on during the interviews were:

- The stakeholders' individual role in the project
- The process of collaboration with other stakeholders
- The opportunities and difficulties in realising the project
- The result of the project
- Aspects of retail design, heritage conservation, and adaptive reuse

Table 6.1 show the different case studies ordered by building category, and indicates the stakeholders interviewed for each case. The number and type of stakeholders varied depending on the scale and complexity of the project. In total we interviewed 18 stakeholders including 4 architects, 1 interior architect, 2 restoration architects, 3 individual store managers[43], 2 general chain managers, 2 public servants from the heritage preservation office, and 4 project developers. Moreover, we did intercept interviews with consumers for five case studies[44] and short interviews with 17 retailers located in Shopping Stadsfeestzaal. All cases were located in Flanders

42 Discount retailers are not included in our case study research as they usually do not locate their store in historic buildings, or in case they do their motivation therefore is primarily location and surface area, and not the historic character of the building (Bovens, 2011).

43 Donum Hasselt and Donum Antwerp are run by the same retailer

44 For Selexyz Dominicanen, Donum Hasselt and Antwerp, and Xandres Ghent the intercept interviews were done by students of the second bachelor interior architecture. They recorded and transcribed all interviews.

Table 6.1: overview of selected case studies and the interviews conducted for each case study
* not legally protected, but included in inventory immovable heritage

BUILDING CATEGORY	CASE STUDY	STAKEHOLDERS							
		Architect	Interior architect	Restoration architect	Retailer/Store manager	Chain store manager	Heritage Consultant	Project Developer	Consumers
Industrial buildings	1. Kanaal Vervoordt (BE)*							x	
Religious buildings	2. Selexyz Dominicanen (NL)		x	x	x	x		x	x
	3. Donum , Antwerpen (BE)	x			x				x
(Semi-)public buildings	4. Stadsfeestzaal, Antwerpen (BE)			x	x		x	x	x
	5. Selexyz Verwijs (NL)		x		x	x	x	x	
	6. Donum, Hasselt (BE)	x			x				x
Residential buildings	7. Hema, Tongeren (BE)	x							
	8. Xandres, Gent (BE)*	x				x			x
Commercial buildings	9. Passage, The Hague (NL)						x	x	
	10. Galleries Saint-Hubert, Brussels (BE)								

and The Netherlands and as such all interviews were conducted in Dutch, they were recorded and transcribed.[45] Beside interviews, we relied on archival research, literature study and site visits as additional sources of data. For each case study we have made a report including a description of the history of the building or site, the concept of restoration, and the new interventions and programme. However, for reasons of conciseness we did not include these full reports in the thesis but focus on our findings instead.

Based on this case study analysis we have distinguished six major stakeholder-groups:

45 A few interviewees did not want their interview to be recorded; in that case, we made notes during the interview and we made a report immediately after.

1. owners, sometimes developers of historic buildings or sites
2. conservators, mainly heritage consultants
3. municipalities of historic towns
4. retailers, including individual retailers as well as chain store retailers
5. designers, including (restoration) architects, interior architects, retail designers and urban planners
6. users, including consumers but also other visitors with no intent to purchase, and people passing-by

In what follows we describe for each of these (group of) stakeholders their specific interests in retail-reuse more in-depth. For some stakeholder groups – namely owners, retailers, and designers - our description directly relies on the interviews. Other stakeholder groups were not clearly represented by one particular person, namely the conservators, municipalities, and users. The interest of the conservators are primarily represented by the Agency immovable heritage but often several employees have been successively involved in a project and as such they cannot give detailed information about the project several years after the advise has been formulated; instead of interviews, we relied on the reports of the Agency immovable heritage whenever these were kept in archives. Also the municipalities of historic towns are not clearly represented by one person in particular; we mainly relied on other studies on city branding and urban regeneration. The users are a very diverse group, including consumers but also other visitors with no intent to purchase, and people passing-by. For five case studies we did short intercept interviews.

6.2. Owners

Whoever buys a protected building or site often does so because he or she appreciates its historical or architectural quality and as such accepts the legal consequences that go with the protection. Sometimes, the protection procedure is started at the request of the owner. Indeed, owners of protected good can receive premiums for maintenance and restoration (supra 5.1). Some owners however do not want their good to be protected, especially when they intent to rehabilitate the building in order to sell it, or rent it out. In such case, the protection may cause substantial limitations towards the adaptation of the building, which may result in an economic devaluation; furthermore restoration premiums are not beneficial when the intent is to sell or rent out the property (supra 5.1.4).

The owner of the Stadsfeestzaal (case 4) explains that the limitations defined by the Agency immovable heritage were significant. For example, it was not allowed to introduce vertical circulation in the central hall, which has vast consequences for the commercial exploitation of the building; likewise all decorative features had to be reconstructed for which the additional costs were enormous. The interests of the owner contrasted strongly with the interests of the heritage sector, represented by the

Agency immovable heritage. The project was not financially supported; the developer of Shopping Stadsfeestzaal puts it as follows:

> It takes about two years before obtaining a restoration premium and during that period the project is on hold. … We did not have time to do so as we had an agreement with the government that bounds us to a strict timing. We had to start the works within a given time frame, and we had to deliver within a certain period. As such, you cannot just wait for two years. Moreover, as a developer we had bought the building with the intent to develop it, … and later on sell it ... you would not get subsidy if you are not the final investor.

Our case studies have shown that also owners who keep the building in their own property and use them for their own store have not requested a premium for restoration. The owner of Donum explains about their shop in Hasselt (case 6): [46]

> A first reason [not to request a restoration premium] is that we were unfamiliar with the possibilities and the procedure. A second reason was time pressure. We bought the building in December 1999 and wanted to open in June 2000. … There was little time to start up the procedure. Commercial it was not expedient for us. We could not wait for that.

For retail projects – but also for other projects with commercial interest – to deliver within a fixed time frame is very important to be economically successful.

As owners using their property for retail activity usually do not experience any benefit from protection, they may sometimes make an agreement with the Agency immovable heritage not to start a protection procedure for valuable buildings are sites that are not yet protected, under the condition that the owner will respect the heritage values in the rehabilitation project. This has been the case for the site of the former malt distillery, currently Kanaal Vervoordt (case 1). Although the site is not legally protected, all valuable buildings and features on the site are conserved and safeguarded, although several buildings have been seriously remodelled and other, less valuable buildings have been demolished in order to make place for constructions on the site.

6.3. Conservators

For conservators, when a building loses its initial function, reusing it for other purposes is generally considered a positive aspect towards its conservation. Already in 1854, Eugène Emmanuel Viollet-le-Duc argued that '*the best of all ways of preserving a building is to find a use for it*' (1990 [1854], p. 222). His ideas were echoed by the Austrian historian Alois Riegl who appointed to the importance of the 'use-value'

46 The owners of Donum also own the building

for monumental buildings (1982 [1903]) and again in the Charter of Venice in 1964 saying that '*the conservation of monuments is always facilitated by making use of them for some socially useful purpose*' (ICOMOS, 1964, p. article 5)(supra 2.2). In Flanders, policy regarding protection and safeguarding of immovable heritage has the last decennium been focussing on adaptive reuse as a strategy to conserve the build heritage (supra 5.1.6).

On the one hand, retail can be a beneficial new function for abandoned historic buildings, as it is often easier to find investors for retail than for social or cultural activities; as explained above (supra 6.1.) these owners often finance the restoration completely by themselves, without subsidy. Moreover, when a building is reused for retail, the building remains accessible for a large public, which is not the case with for example offices or housing programmes. As illustrated in chapter 5, some heritage categories show additional opportunities for the heritage sector when reused for retail – especially industrial buildings may be reintegrated in the urban fabric. This might reinstall their urban, as well as their socio-cultural value.

On the other hand, many sad examples are at hand where the historic building is over-used to maximize commercial exploitation at the expanse of its intrinsic values. Such an example is The Passage in The Hague (case 9). The initial programme which included an interesting mix of functions - small shops, dwellings, a hotel, a movie theatre, and a bar – was not preserved, instead a new programme was introduced that solely focused on revenue – large shops and offices - and therefore major architectural interventions were made. Together with a weak restoration project that harmed the architectural and historic value of the building, the limited programme caused a loss of the original atmosphere of the building, its *genius loci*. Other examples exist where the historic interior is completely removed in order to adapt the building to a new use. This was the case for Selexyz Verwijs (case 5), located in the former Hotel du Passage, in the centre of the Passage. According to the developer responsible for the restoration and rehabilitation of the whole complex, the interior was in a bad condition and restoration was not possible anymore. However, no historic or architectural research has been carried out to study the historic interior, neither has to interior been documented before being removed (Fig. 6.1-2).

But even if the owner executes a substantiated restoration, the quality of the project is not guaranteed. In many cases, the building will be rented out to a user who does not always respects the specific characteristics of the monument. In the case of a tenant, heritage boards have almost no control over the use of the building after its restoration. Sometimes, interesting interiors are completely covered to create a faceless space furnished, looking like any other building of the same brand. This was the case for one case study in particular: the rehabilitation of the Dommershausen in Tongeren (case 7), a sixteenth century late-gothic deep house and its adjacent premise. Once the project was finished, the chemist chain Hema selected the building because of its A-location and its size. They were not interested in the historic character of the building (Bovens, 2011). As such, the building was furnished as any other Hema store without taking into account the buildings interior: shelves were even placed before historic interior elements (Fig. 6.3). All this, however, does not involve irreversible interventions and as such this is not a permanent problem intrinsically related to the

Fig. 6.1: Dining room Hotel de Passage, ca 1970 (The Hague)
Fig. 6.2: Selexyz Verwijs in former Hotel du Passage
Fig. 6.3: Gondolas are placed in front of old chimney. Hema Tongeren in Dommershausen
Fig. 6.4: Xandres Ghent, Glenn Sestig Architects – neo-renaissance mantel piece is 'hidden' because the presence of historic features would attract to many 'tourists' to the store

physical building. Nevertheless, the heritage values may become invisible, and are in that sense (temporarily) threatened.

An important aspect of heritage conservation is the educational value. On the one hand, rehabilitating a protected building or site for retail may attract a larger or more differentiated public than for example a cultural programme. On the other hand, when the building is not presented to the public in a way that respects and demonstrates its heritage values, the educational aspect may get interrupted or can get lost. As consumers today look for 'authentic' experienced that appeals to them emotionally, retailers located in a historic building may look to enhance its authentic values. Nevertheless, a commercialisation of the heritage experience may lead to a 'staged authentic' setting, which indeed is not favourable from the point of view of the heritage sector (supra 4.2).

6.4. Municipalities of historic towns

On an urban level, reusing historic buildings for retail may enhance the viability of historic centres and as such may stimulate urban regeneration (English Heritage et al., 2004). Additionally, Kirby and Kent (2010) state that reuse of the city's architectural heritage can act as part of the city's image and its city branding. They explain that the purpose of city branding is to promote a city for certain activities and in some cases sell parts of the city for living, consuming and productive activities. An often-applied strategy is to orientate the city branding towards reworking, repackaging and re-presenting historical and existing cultural qualities of the city. Maastricht, for example, promotes itself through its build heritage, and more specifically through remarkable reuse projects for its religious buildings (Frijters & Grootswagers, 2011). One of these projects is Selexyz Dominicanen (case 2), a bookstore located in a thirteenth century gothic church, originally part of the Dominican convent. In the 1960's a shopping centre was constructed adjacent to the church, on the site of the previous convent. When in 2000 this shopping centre was replaced by a new one, the rehabilitation of the church was made part of this large retail development. The project received major attention by national and international press (among others: anon, 2008; Dodson, 2008; Overbeek, 2007) and was visited by many people for its unique architectural experience rather than for its actual function as a bookshop.

Municipalities are sometimes also the owner of historic buildings or site. In Maastricht, the municipality owned the Dominican church, and kept it in his property even after the building had been integrated in the new Entre Deux development. On the one hand, the municipality had to bear most of the costs for the restoration of the building. But, on the other hand they were able to keep some control over its adaptation and reuse. The Stadsfeestzaal in Antwerp (case 9) was initially also property of the municipality. They, however, decided not to keep the building but to sell it to a real estate developer. As a result, a retail-led rehabilitation of the project was unavoidable.

6.5. Retailers

Usually, the retailer chooses a specific building because of its location; the fact that a building is historically or architecturally significant is thus not always recognized as an added value from a commercial point of view. Indeed, when the building is listed as a monument there are limitations to the retail design; the integration of a shop window may be difficult or even impossible in a monumental façade, as is the installation of the store or brand name or logo; the organisation of horizontal, but especially vertical circulation may cause difficulties as it is often forbidden to create new openings between different rooms, or to ad staircases or escalators in prominently visible places. All these elements are indeed very important for a retailer. Moreover, the restoration and maintenance of the building may bring about additional costs. Although the largest part of this costs are usually at the expense of the owner, some of the costs may be for the retailer. For example Selexyz (case 2) has financed the archaeological excavations of the Dominican church as it was the retailers' decision to create a cellar as stock room and for the integration of rest rooms. In the Galleries Saint-Hubert (case 10), several tenants have financed the restoration of the shop front of the bay(s) rented by them.

As such, it is important that the retailer occupying the space values the monumental character of the building from commercial point of view. Indeed, the type of retailer occupying the space is crucial in how the space will be used. According to English Heritage '*some forms of retailing - for example music, restaurants, home interiors, books or café's and bars - may naturally fit quite well within an historic environment*' (2005, p. 6). In general, we might say that retailers selling comparison goods – goods which are bought after a process of selection and comparison based on price, quality and style - are more suitable than those selling convenience goods – goods which are bought frequently, immediately and with a minimum of effort (definitions: American Marketing Association, 1948, pp. 206, 215).

For some retailers, being located in a historic building may become a tool for differentiation towards competitors, i.e. when they 'use' their location to offer their customers an 'authentic experience' (Plevoets, Petermans, & Van Cleempoel, 2012; Plevoets & Van Cleempoel, 2012). The owner of Donum, a lifestyle and furniture store, explains that for their store in Hasselt (case 6), they did not intentionally look for a historically or architecturally significant building. But the reactions of the customers were very positive and he felt the unique historic setting of the store created a kind of curiosity that triggered people to enter. Moreover, it created exposure by national and international press. Later, when they wanted to open a store in Antwerp (case 3), they specifically looked for a building with monumental qualities because they had felt that this suited them.[47] Currently, there are working on a new store in Antwerp in a former hospital.

However, our case study showed that some retailers find that locating one's store in a historic building is not commercially viable because the design of the store is

47 Interview with Jos Peeters, owner of Donum Hasselt and Antwerp, 17 February 2010

too expensive, the typology of the historical buildings causes limitations to the stores' layout and design, and in some cases 'tourists' without any intention to buy, may in fact disturb the regular shopping activity. An example is Xandres (case 8), a women fashion brand who opened a flagship store in Ghent in 2006 - before, they only sold their clothes through independent retailers. At that time, they needed a beautiful store that reflected the brand's value: 'classical and timeless beauty' (Fig. 6.4). However, in times of economic recession commercialisation of the retail environment became more important. Xandres therefore changed the concept of its stores from being timeless and exclusive towards more fashionable, easier accessible and more transparent in an attempt to reach a larger – and especially younger – group of customers.[48]

6.6. Designers

Today, architects and designers consider working with historic buildings an interesting challenge and an important aspect of their work (Schittich, 2003). This has not always been the case; during the post-war era, architects primarily aspired to create new buildings. But as a reaction against the increased tempo in demolishment and new construction, a growing interest has been developed in conservation of old buildings of every kind from the second half of the twentieth onwards (Cantacuzino, 1975). Currently, adaptive reuse is emancipating to become a proper discipline within the broader field of architectural conservation (supra chapter 2). As such, historic buildings of every kind are transformed for a variety of programmes, among which retail. Several of the architects and interior architects we interviewed explicitly expressed their pleasure for working with an historic building. Bart Lens, architect of Donum Hasselt (case 6) explains:

> If you have the opportunity to work with historic buildings in an urban context … for an architect, this is as a gift. Therefore, the architect should show some respect for the building. If you don't force yourself to the building, if you let speak the architecture for itself and you try to approach the building in a modest way … than it will work.[49]

Also Evelien Merkx, interior architect of Selexyz Domicanen (case 2) states:

> … If you receive a church [to work with], that is a real gift! [50]

In a retail-reuse project, several designers or design offices have to collaborate: restoration architects, architects, interior architects, retail designers, and in the case of very large projects also planners, who all have a particular task in the project. However, for smaller projects all these tasks may be handled by one architect, who

48 Interview Pieter Claesen, retail manager Xandres, 20 October 2010
49 Interview Bart Lens, architect Donum Hasselt, 3 March 2010
50 Interview with Evelien Merkx, architect Selexyz Dominicanen, 5 February 2010

on the one hand has to create a design that fulfils the wishes of his client – the owner or retailer of the building – but who on the other hand may becomes the 'mediator' between the owner or retailer and the monuments boards. Therefore, when assigning a retail-reuse task to an architect or designer it is important not only to look at his or hers experience as to retail design, but equally consider his or hers experience with working with (protected) historic buildings.

6.7. Users

Depending on the type and the scale of the project, different (groups of) users may be identified such as tenants, customers, visitors, employees, residents, and people passing by. On the one hand, working, shopping or living in a historic building may be a unique experience. Sometimes, this is an advantage for the retailer as it may attract extra customers to the store, as explained by the owner of Donum (supra 6.2.4.). In other cases, this may disturb the 'regular shopping behaviour'; customers of Shopping Stadsfeestzaal (case 4) explained that they came to the shopping centre mainly because of its unique atmosphere and not so much for shopping, and visitors of Selexyz Dominicanen (case 2) who were interviewed after visiting the store did not talk about the building as a store, but as a monument instead. On the other hand, the specific typology of the building and the strict regulations in the case of protected buildings may cause practical implications and limitations to the use of the building as to comfort and accessibility.

6.8. Retail-reuse: an added value for different stakeholders

Although the interests of the different stakeholders are very diverse, and may even seem contradictory, in some cases the diverse stakeholders' interests may also overlap or complement one another. For example interventions taken to facilitate a retail use of the building may also be added value from the point of view of the conservators – e.g. the massive bookcase in Selexyz Dominicanen was introduced to store and display the books on sale and to generate a customer experience, but at the same time it also created a unique heritage experience. Figure 6.5 shows the advantages of retail-reuse for the different stakeholders. Indeed, these are not necessarily opposed to each other, but can be realised at the same time, sometimes also enhancing one other.

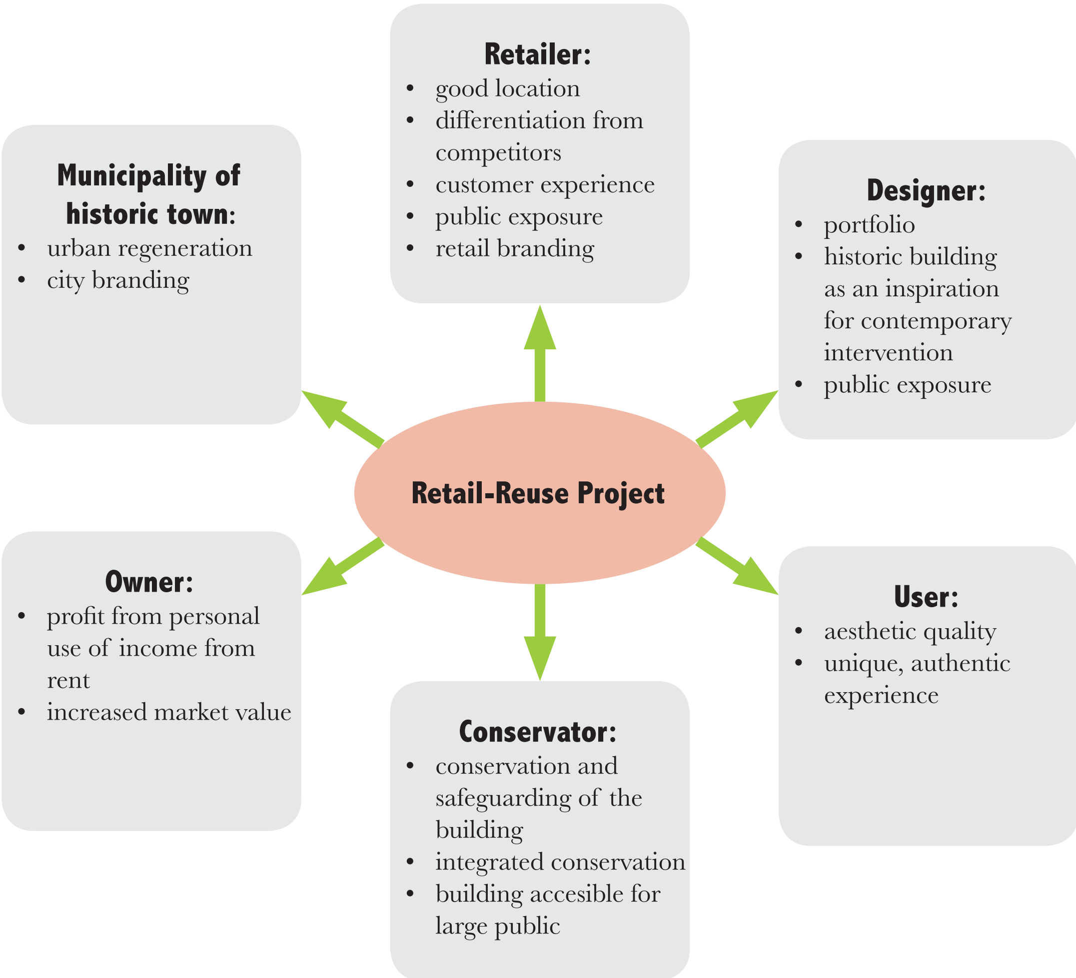


Fig. 6.5: Illustration of the added value of retail-reuse for the different involved parties

Chapter 7: Considerations on policy regarding adaptive reuse

To conclude our study on retail-reuse of historic buildings we present measures that might be taken by the Flemish government in order to support and improve the quality of retail-reuse projects. We temptatively formulate conceptual suggestions for legal measures as well as policy measures.

7.1. Legal measures in Flanders

As shown in chapter five, at this moment the legal framework in Flanders for the protection of buildings and sites allows the protection of a wide variety of immovable goods from different periods, with different typologies, and representing a wide variety a heritage values. Moreover, the protection as a monument is not limited to the exterior of buildings, but also includes the interior structure, fittings and fixtures, and eventually the cultural (movable) goods that are integral part of it. As a result, the legal consequences for the owner, on the one hand, do also concern the interior, but on the other hand, the owner can also obtain a premium for the restoration and maintenance of interior elements.

We believe that this possibility for a broad, and all-embracing protection of monuments should be retained in the future legal framework because, as shown in chapter four, the *genius loci* of buildings is often largely defined by its interior features, including movable objects. The definitions as set down in article 2.1 of the Decree Immovable Heritage indeed allows the same level of protection as the legal framework based on the Decree of 1976 and its related orders. But as the executive orders for the Decree Immovable Heritage have not yet been laid down, it is not certain that the legal consequences and financial benefits for owners will largely involve the monuments' interior.

Therefore, we argue to include in the executive orders of the new Decree Immovable Heritage a detailed description of the maintenance duty for interiors as in the Maintenance Order, which is currently in force; to evaluate if the existing list of works (supra 5.1.4) needs revision, further study into the possibilities towards adaptive reuse of buildings with an historic interior is necessary. Consequently, we also argue that maintenance and restoration premiums continue to be obtainable for works related to interior features that define or contribute to the heritage values of a monument.

7.2. Policy measures

7.2.1. Towards a dynamic evaluation system for adaptive reuse projects

Although the current legal framework creates the possibility for protection of historic interiors, during the last decennium its implementation has not been supported by policy; the successive competent ministers in this period have argued against protections that cover historic interiors including rural goods, because they considered protection in such case to be a limitation for its adaptive reuse. But also other stakeholders, such as owners and architects have experienced protection of a building or site as a limitation towards its rehabilitation; especially when including interior features, protection often results in a ‘freezing’ of the monument. However, avoiding new protections or revising existing protections is not an appropriate measure to encourage adaptive reuse of heritage buildings and sites. Instead, we believe that a clear communication of the criteria that are used by the Agency immovable heritage to evaluate project proposals might open up the possibilities for adaptive reuse and increase the overall quality of adaptive reuse projects, and might accelerate the process to obtain permission.

Today, the evaluation is presented as being very rigid: assessing if all individual heritage values are respected and if its representative features are preserved, restored or reconstructed. The evaluation criteria currently communicated by the Agency immovable heritage are:

1. all the heritage values of the monument should be respected
2. all historically important heritage characteristics and heritage elements should be preserved
3. the urban planning regulations should be respected (Onroerend Erfgoed, 2012)

These criteria, especially (1) and (2), are rather vague. In older protection orders, the heritage values are often not (well) explained. The last years major efforts have been done to explicitly include in new protection orders a description of the attributed heritage values, and eventually the heritage characteristics and elements that represents these values. But still, owners and architects may find it difficult to estimate which interventions are considered harmful and which are not. Moreover, evaluation of interventions may sometimes be ambiguous as a particular intervention can harm one value while enhancing another. For example, removing authentic machinery from an industrial site may harm the industrial-archaeological and historical value of the site, but may at the same time allow a new use (as a retail function), which may bring back its social value as a catalyst in local economy, as well as its urban value through functional reintegration in the urban fabric. Furthermore, the quality of the new interventions, nor the relationship established between the old and the new is taken into account in the current evaluation system.[51] These aspects, however, largely determine the way the monument is experienced and interpreted by the user, or visitor.

Therefore, we plead for a transparent and dynamic evaluation of (adaptive reuse) projects that besides focussing on the conservation of the individual intrinsic heritage values, also looks at the relationship between the old and the new, and the overall quality of the project. Such dynamic evaluation may be guided by the following questions:

1. Does the proposed project respects the intrinsic heritage values of the monument or site?
2. Are the heritage values enhanced by the proposed project - its design as well as its function?
3. Does the proposed project ads value to the monument or site?

In the current evaluation framework, projects that illustrate our above defined concepts of *translatio*, *imitatio*, or *aemulatio* (supra chapter 3) risk to be rejected because they compromise historic value in favour of a more sensitive experience of the building. However, when applying a more dynamic evaluation framework, such projects would be supported; instead of a threat towards adaptive reuse, historic interiors might become an added value for the project, as it might generate an authentic (customer) experience.

We believe that rather than focussing on the preservation of each individual heritage value attributed to a monument or site, the underlying goal of preservation should be on the preservation or recreation of its *genius loc*i. Even though *genius loci* remains a vague and hard to define concept, it is often in the search for it that one can gain a deep and true insight in the building's interiority. The *genius loci* is constructed through the heritage values as well as the present-day values of the building or site. The task of the architect or the team involved in the rehabilitation of the monument is (1) to respect existing values, to (2) to enhance the values that became invisible or neglected, and (3) to add value whenever possible or necessary.

However, as we have argued in chapter four, not everyone is as sensitive for the *genius loci*. Therefore, as an architect or designer, one should develop the skill for reading, revealing and constructing this unique, and sensitive quality. Therefore, we have defined a set of parameters that can help designers to reveal the *genius loci* of interiors, buildings and places. We have started from the aspects of authenticity as defined in the Nara Document on Authenticity (ICOMOS, 1-6 November 1994), but we have refined these aspects further by defining for each of them a few concrete parameters. In order to do so, we based on the parameters previously defined by

51 Although in practice, the character and quality of the new interventions is often evaluated by the Agency immovable heritage before handing out a permission, this is not communicated as such through information brochures, or the official website (Onroerend Erfgoed, 2012, 2014).

Bouman and van Toorn (1994), by the ICOMOS General Assembly (Petzet, 2008), but we also incorporated the elements which we found in the work of philosophers such as Walter Benjamin, painters as for example Pieter de Hooch, or (interior) designers such as Charles and Ray Eames may help in unravelling the aspects that form the *genius loci* (supra 4.3).

Our parameters include:

- Form & Design: old versus new – design strategy – space – interior versus exterior - objects
- Materials & Substance: texture – details – joints – artificial light - daylight
- Use & Function: programme – durée – spontaneous use – un-used space
- Tradition & Techniques: craftsmanship – narratives - identity
- Location & Setting: context – border - memory
- Spirit & Feeling: views – scent – sound – climate - zeitgeist

These parameters, however, are not a 'recipe' for recreating or constructing a *genius loci* – this would react against our definition, which states that the *genius loci* is more than the sum of the individual values (supra 4.3.2) – but it is a tool to help architects and designers in developing a sensitivity for the aspects that construct the *genius loci*. Such tool can be very useful in education – to teach students in architecture, interior architecture, urban design or conservation to reveal the *genius loci* of interiors, buildings, and places. Moreover, it can be a tool to help (interior) architects to communicate the design decisions that they might have taken instinctive, based on their experience and tacit knowledge, but which sometimes need to be made explicit in discussions with other stakeholders, for example the Agency immovable heritage.

This list of parameters is not exhaustive. Looking at the *genius loci* from a different perspective – for example an urban perspective – might show additional parameters. As such, this tool is an 'open' tool to which new parameters can be added, or existing parameters can be replaced by others. Moreover, it is not necessary to work with each of these parameters in order to preserve, recreate or construct the *genius loci*; instead, the needed to involve particular aspects of the *genius loci* may depend on the particularities of the host space and the new programme. Table 7.1 shows our application of this tool on an adaptive reuse project that we believe does not only respect but even strengthens the *genius loci* of the host space: the transformation of the church Escuelas Pias in Lavapies (Madrid) into a university library (see also 4.3.5). Beside written descriptions, we also added pictures, and drawings.

In order to synthesise our proposal for a dynamic evaluation system for adaptive reuse projects we tried to represent it in a graphical way. Designing a scheme was part of the process of defining the evaluation system. We thought about different ways to present the relationship between the *genius loci*, the different aspects that construct the *genius loci*, and the heritage and present-day values. Our final scheme (Fig. 7.1) presents in a circle the different aspects or parameters that construct the *genius loci,* without suggesting any difference in importance. We have placed the *genius loci* itself around this circle, as we consider the *genius loci* as an ultimate goal, which might sometimes

Table 7.1: Analysis *genius loci* Library Escuelas Pias in Lavapies

Form & Design

Old versus new

Exterior: ruin is kept 'roofless', new interventions with materials that are analogue with old materials; Interior: new interventions in modest materials such as wood, glass

Design strategy

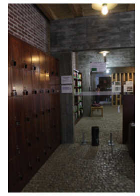
Exterior: the ruin is consolidated in its rough condition, rather than restored

Space

Vaulting in wooden lattice under a glass roof: 'reconstruction' of the interior space

Interior versus exterior

Paving stones used at the square in front of the church are extended in the interior



Objects

Library reading tables refers to furniture traditionally used in a *scriptorium.*

Materials & Substance

Texture

Exterior: new façades in different sizes of bricks refers to rough, crumbling brickwork of the ruin; Interior: new interventions in modest materials such as wood: the old prevails over the new

Details

Integration of remains of the former building in the new façades (concept of 'spolia'); window frames in ruin invisible from exterior

Joints

Exterior: Synergy in materials between old and new; Interior: modest materials for new interventions

Artificial light

General lighting of the interior is kept to a minimum; functional lighting (for reading) is integrated in the furniture; chandelier marks the place where originally the altar of the church was placed

Day light

Penetration of daylight is filtered through wooden lattice of the vaulting

Use & Function

Programme

University library in former church, new construction at the site of the former convent used as lecture rooms; bar on the roof of the new building

Durée

Archaeological excavations under the church are shown; educational programme fits with original function of the site (education)

Spontaneous Use

The un-used spaces of the ruin (patio's) are closed from the square to prohibit spontaneous use as places for hang-out

Un-used space

Patio's function as a barrier between tranquil interior and turbulent urban life at the square

Tradition & Techniques

Craftsmanship

Bricks of different sizes

Narratives

Church burned down during Spanish civil war; church is preserved as a ruin, as a physical memory of this dramatic event.
Subtle reconstruction of the interior space (vaulting) in modest materials (e.g. wooden lattice) as a reference to the original monumentality of the church.

Identity

Church and new addition mark the view of the square, and as such give a face to the area Lavapies.

The church and convent was historically important for the neighbourhood; the new function for the buildings is an impulse for the area today

Location & Setting

Context

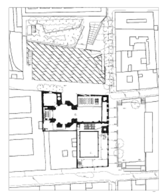
The newly designed square is oriented towards the ruin of the church; the apartment blocks are a 'background' for the square

Borders

Patio's as barrier between tranquil interior and turbulent urban life at the square

Memory

New buildings attached to the remains of the former church, convent and school in order to reconstruct the original morphology of the site



Spirit & Feeling

Views

View from the interior of the library to the square and vice versa is 'blocked' through the patio's

Scent

scent of books reminds of the history of the church as an educational centre for Lavapies

Sound

Patio's are a 'sound buffer' that filters the noise from the square

Climate

Zeitgeist

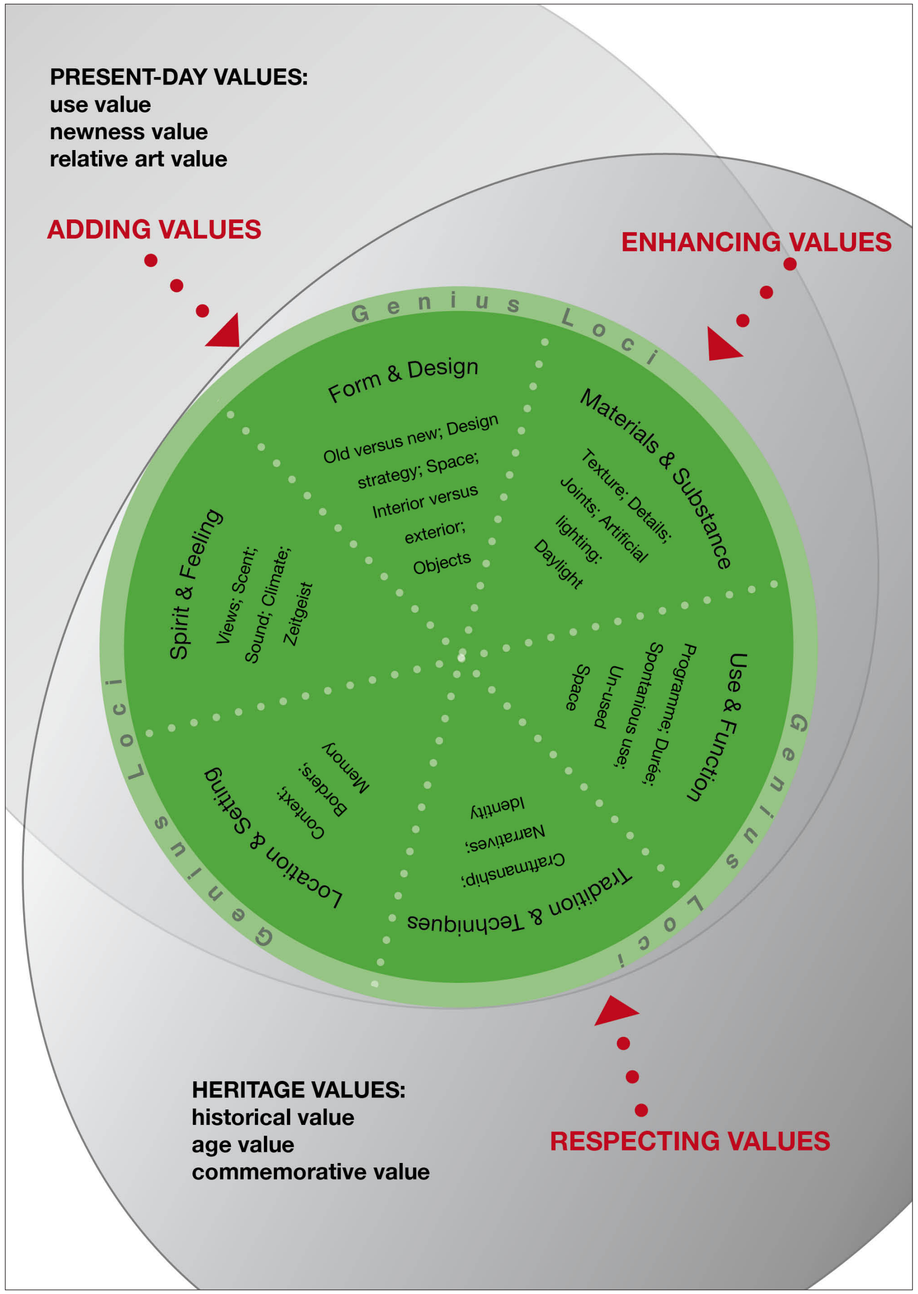


Fig. 7.1: Representation of dynamic evaluation system

be impossible to reach but which nevertheless can guide decisions when balancing or weighting different values. The dotted lines between the different aspects of the *genius loci* indicate that not all of them should be applied in order to construct the *genius loci,* and it implies that other parameters may be added. The values of the site are presented as grey ellipses that form the basis or background for the *genius loci*. We have distinguished heritage values and present-day values; both type of values are further specified into historical value, age value and commemorative value for the heritage values, and use value, newness value, and relative art value for the present-day values. This specific subdivision is based on the values defined by Alois Riegl (1928 [1903]); we have chosen this Riegl's approach because it is very broad and encompasses both type of values (present-day values and heritage values), where other value systems often focus solely on the heritage values (Mason, 2002). We placed the three 'tasks' for the architect or project team – respecting, enhancing and adding values – on red arrows within these ellipses, pointing towards the *genius loci*.

7.2.2. Developing a 'standard for good practice' for retail-reuse

Apart from a revision of the criteria for evaluation, which seems valuable for all type of adaptive reuse projects, additional measures might be taken to support projects of adaptive reuse into retail functions. The idea from minister Bourgeois to subsidize interventions that facilitate a new use does not seem necessary or particularly helpful for the retail sector. As stated above (supra 5.1.5), companies do not have much advantage from a premium as it is liable to taxes. On the other hand, the suggestion to give administrative priority to projects that are bound by strict terms (e.g. commercial projects) would be very supportive for the retail sector. However, the official legal terms between the submission of an application for renovation and the approval or refusal of the permit are not longer for protected buildings than for non-protected buildings. But in practice the procedure is often prolonged because owners and architects usually have to wait several weeks, or even months for an appointment with a consultant of the Agency immovable heritage to discus a particular project in person. Moreover, frequently a project has to be revised several times before a permit is obtained. Therefore, shortening of the actual terms to obtain a renovation permit for protected buildings would not be realized through revision of the legal procedures but through more practical measures. A first measure may be to assign more consultants to guide, supervise and evaluate individual projects. A second measure is to create more transparency in the evaluation criteria.

Given the great diversity among protected buildings as to size, typology, building period, and especially the attributed heritage values, evaluation criteria are necessarily very broad and as such open for diverse interpretation. Therefore, we propose developing a 'standard for good practice' (*code van goede praktijk*) as a useful tool to help the different stakeholders in dealing with adaptive reuse of protected buildings and sites into retail.

In order to support retail-reuse of historic buildings, such standard for good practice should aim to address the different stakeholders involved: owners, tenants, retailers, municipalities and heritage consultants. Its objectives should be multiple: (1) indicating the opportunities of the immovable heritage patrimony for the retail sector at large, (2) giving insight in the suitability of retail as a new function for a specific monument or site, based on its architectural typology, (3) pointing to the particular opportunities and threats of a certain building (type) for the retail-sector, (4) presenting an evaluation framework for retail-reuse projects.

A first aspect that should be worked out in such standard for good practice is an explanation of the legal framework that is applicable to retail-reuse of protected buildings and sites. The Agency immovable heritage has published several brochures that describe the basic legal consequences, obligations and advantages for owners of protected goods (Onroerend Erfgoed, 2012, 2013c). However, there are some very specific consequences for the retail sector that might be added. For example tenants often strongly refurbish the interior of a building, for which they might need a permit or notification when the building is protected as a monument. Another example is that premiums and subsidies might not be beneficial for companies; the benefits and restrictions for companies that consider requesting a premium or subsidy should therefore also be explained.

A second aspect that should be included is an overview of the opportunities and threats towards retail-reuse in relation to distinct architectural typologies. In that respect, the scheme that we have developed as a conclusion to chapter 5 can be worked out further.

A third aspect should include examples of good and bad practice. This can partially be integrated in the typology-based discussion of the opportunities and threats towards retail-reuse. But it would also be interesting to include case studies of completed projects. The description of these cases should address (1) the process of execution of the project with its problems and opportunities, (2) the realised project with its strengths and weaknesses, and (3) for larger projects also the contemporary management of the project. The cases should not be limited to the Flemish context, but also international examples should be included. Indeed, the retail sector is very internationally oriented and innovative projects are often found abroad.

Finally, the criteria by which projects are evaluated should be included, and explained through examples from retail-reuse projects. Currently, the evaluation criteria are rather vague. Therefore, our suggestion for revised criteria (supra 7.2.1) may be a first move towards a more dynamic and transparent evaluation system.

Although such standard for good practice may at first instant be developed for projects concerning buildings and sites that are legally protected as a monument, it may also be inspirational for adaptive reuse of heritage buildings and site that are not legally protected.

Conclusion part 2

In part 2 of this thesis, we seek to point to the relationship between adaptive reuse of historic buildings and retail design, seen from an interior perspective, and to indicate the added value of retail-reuse for both sectors. Therefore, we described the tensile relationship between heritage conservation on the one hand, and retail design on the other hand in order to understand the specific problems and opportunities of retail-reuse as a phenomenon. Additionally, we identified the different stakeholders involved in retail reuse projects, and their specific interests.

Firstly, we described the current legal framework and policy regarding protection and safeguarding of historic buildings in Flanders, by focussing on aspects related to historic interiors, and on aspects of adaptive reuse in general, and retail-reuse in particular. We found that adaptive reuse has been the most important spearhead in Flemish immovable heritage conservation policy the last decade. However, practical measures to support and encourage adaptive reuse in practice have mainly focused on the most problematic typologies, such as churches and other religious buildings. In relation to historic interiors, the current legal framework allows a strong and all-embracing protection of historic interiors, but policy acts rather restrained against protecting interior features as these are considered to hinder adaptive reuse of the building.

Secondly, we have looked into the actual practice of retail-reuse in Flanders and beyond. We analysed the opportunities and threats of retail-reuse for the retail sector as well as the heritage sector, in relation to the distinct architectural typologies by drawing on literature and examples. Certain typologies turned out to be more suitable to be adapted and reused for retail than others. Typologies that are very suitable for retail are industrial buildings and, evidently, buildings with initially a retail function. (Semi-)public buildings and residential buildings located in an urban context have potentiality for the retail sector, but only for those retailers who consider the monumental character of the building as added value for their commercial activity, and who are therefore willing to accept the limitations the building might cause towards the retail design. Religious buildings, military buildings, and residential buildings that are located in rural areas are in general not suitable for retail-reuse. Nevertheless, as the circumstances of every project are unique – both the heritage aspects as the retail aspects - there might be examples of successful projects in religious, military, or rural residential buildings as well. Vice versa, not all retail-reuse projects of typologies generally suitable to be reused for retail are successful from the point of view of both sectors. These findings are summarized in a grid that can be used as a first indication of the suitability of a particular building to be reused for retail, and that can point to some expected problems related to the typology of the host space.

Thirdly, we have identified the divers stakeholders involved in retail-reuse projects through case study analysis. We have distinguished six major stakeholders: owners, conservators, municipalities of historic towns, retailers, designers, and users. We have looked into their particular demands and interests. Although these are very diverse and sometimes even contradictory, case studies have shown retail-reuse projects can become a win-win situation for different stakeholders, especially when the heritage value of the building contributes to the marketing of the store or brand, or enhances the customer experience. We have summarized the possible added value of retail-reuse for the stakeholders in figure 6.5.

Finally, we proposed several measures that can be taken by the Flemish government in order to support and improve projects of adaptive reuse in general, and into retail in particular. We believe that a first important measure would be to formulate transparent criteria based on which proposals for restoration, renovation and adaptive reuse of protected buildings and sites are evaluated by the Agency immovable heritage. Instead of the current rigid approach that only seem to evaluate how the existing heritage values and elements are respected by the new proposal, we believe a more dynamic evaluation that also takes into account the relationship between the old and the new might be beneficial towards adaptive reuse. On the one hand, broadening the criteria might open up opportunities for programmes that demand very specific requirements such as retail, or care; on the other hand, it might increase the overall quality of adaptive reuse projects. The preservation or construction of a *genius loci* should be the overall goal of the evaluation system. We have formulated a set of parameters that can help (interior) architects, conservators and other stakeholders involved in adaptive reuse projects to unravel the sensitive quality of the *genius loci*.

Particularly for adaptive reuse into retail, we believe that developing a standard for good practice can help to (1) make protected historic buildings more attractive for retailers, (2) increase the success rate of retail-reuse projects, and (3) improve the overall quality of retail-reuse projects. Such standard may include specific legal issues, an overview of the opportunities and threats towards retail-reuse in relation to distinct architectural typologies, an illustration of the evaluation criteria used by the Agency immovable heritage to evaluate proposals for adaptive reuse, and examples of good and bad practice.

Discussion

This research started some five years ago, initially focussing on the tension between heritage conservation and retail development in historic city centres in Europe. To counter this tension, we aimed at developing guidelines for designers, retails and conservators, as well as policy recommendations. We believed this to be relevant, as most of the existing studies on the subject had focussed on the urban scale while problems seemed to occur mainly on the scale of the interior; analysing the problem from an interior point of view seemed therefore valuable and necessary.

Looking at examples we saw that some projects – although they did preserve all historical features of a building – failed in evoking a meaningful, or 'authentic' experience. This observation was not only related to adaptive reuse into retail functions, but to other types of programmes too. We felt that this tension between the objective preservation of the historic features and the subjective experience of the building's interiority was fundamental for the discipline of adaptive reuse to move further. We though it wise to explore this issue first, in order to reflect more broadly on the initial goal of the project.

The tension between objective preservation and subjective experience of the building is established through the relationship between the old and the new. It is an issue that seems therefore relevant for the theoretical development of both adaptive reuse and interior architecture. Indeed, interior architecture always operates from a given context, which is very often an existing building. As interior architecture is still a young academic discipline with an emerging theoretical basis, its contribution to the theory of adaptive reuse is limited, but nevertheless significant (see Brooker, 2009; Cairns, 2013; Klingenberg, 2012; Scott, 2008). Elaborating on the relationship between interior architecture and adaptive reuse may advance both disciplines. In order to contribute to this, our originally practice-based research proposal has moved towards a more theoretical study on adaptive reuse of buildings – protected and non-protected ones – within the discipline of adaptive reuse, which is described in part 1 of this thesis. By introducing three new concepts or 'design strategies' – *translatio*, *imitatio*, and *aemulatio* – to the field of adaptive reuse we have opened up the current discourse that focuses on the preservation of the (historical) architectural features, and introduced aspects of the interior: objects, furniture, textiles, light, odour, sound, etc. Where up to now the integration of a (partly) preserved historic interior has usually been considered problematic for the adaptive reuse of a building, we have pointed towards the opportunities of integrating, copying, or even improving the traces of the historic interior in the contemporary design. In order to leave behind the taboo on copy and improvement, we believe that the discourse on adaptive reuse should shift its focus from authenticity to *genius loci*, which is a richer and more subtle concept that incorporates tangible and intangible aspects, heritage as well as present-day values.

However, more research should be done about the adaptation and reuse of buildings including an historic interior that is legally protected or that is desirable to be conserved for its historic or architectural value. Firstly, there is a need for programmes that include a certain flexibility to be integrated in existing interior layouts and atmospheres. Examples that we have stated in this thesis presented cultural programmes, or stayed very close to the original function of the building. Therefore, it should be investigated if other programmes such as dwelling, retail or education are suitable to be integrated within existing historic interiors. Secondly, there is a need to develop methodologies that reveal the poetic qualities of a given buildings beside its physical characteristics. In this thesis, we have suggested drawing as a usefull method in that respect, but its possibilities and limitations should be further investigated; and besides drawing, other methods such as model making, photography or literature have to be studied. To do so we could look into the tools used by architectural firms that are skilled in constructing a *genius loci* in their buildings, such as Peter Zumthor or Studio Mumbai; they both largely rely on model making during the design process. Alternating, together with students we can experiment with different methods in the design studio. Thirdly, design strategies that can lead to a more sensitive relationship with the host space should be developed. Our description of the concepts *translatio, imitatio* and *aemulatio* are only a first attempt. To come to these strategies, we relied on methods and concepts from other disciplines. We believe that looking over the frontiers of the disciplines of architecture and conservation hold much potential still and may be inspirational for new types of interventions. For example, Herzog and de Meuron explain that their approach in the Park Avenue Armory project was inspired by techniques used for restoration of paintings (Mack, 2011b). Another example is the library Escuelas Pias by Linazasoro; this architect is very experienced in urban projects, an attitude that can be recognized in his transformation of the former church into a library. But more than through a theoretical study, the problem of adaptive reuse of buildings with historic interiors should be approached through the methodology of research by design. In recent policy documents, research by design is stated as a valuable methodology for providing solutions for adaptive reuse problems (*Parl. Doc.* Fl. Parl. 2009-2010, nr 189/1). This has also been approved by recent research outcomes (van de Weijer, 2012).

Perhaps different from our initial intention, we did not come up with specific guidelines, nor did we develop concrete tools for evaluating - and by that possibly improving - retail-reuse projects. As retail-reuse is inevitably an interdisciplinary practice, such concrete guidelines and instruments have to be developed by an interdisciplinary team. Instead, we formulated specific policy recommendations. Our most important recommendation is to create a more dynamic and transparent evaluation system by which the Agency immovable heritage evaluates proposals for projects of adaptive reuse. Currently, there evaluation mainly investigates if the heritage values of the building are respected, with limited attention for the quality of the new interventions. We believe, however, that the (aesthetic) relationship between the old and the new is crucial for the way the building is experienced by the user, and for the conservation or recreation of the building's *genius loci*. Therefore, besides evaluating if the existing heritage values are respected, one should also consider if certain heritage values are enhanced by the new interventions, and if new (present-day) values are added.

We developed a conceptual framework that can be used as a basis for drawing more concrete evaluation criteria. Although we primarily worked with projects of adaptive reuse into retail, the proposed evaluation framework might be supportive towards all type of adaptive reuse projects, and even to projects of renovation or restoration where the function of the building is not changed. However, in order to validate these conclusions beyond the particular case of retail-reuse, our proposed conceptual framework should be applied to a wide variety of case studies of adaptive reuse into different types of programmes.

Next to revising the evaluating criteria, we also believe these should be made more transparent. Currently the Agency immovable heritage in Flanders distributes brochures explaining legal consequences and available premium systems for owners of protected buildings or sites. However, we believe this is not sufficient and additional measures should be taken to inform owners, but certainly also architects about the required standard for projects concerning protected buildings and sites, as well as about the criteria by which proposals are evaluated. Therefore we proposed to set up a 'standard for good practice'. In the context of our study we only suggested such standard for good practice for projects of adaptive reuse into retail functions, but also for other programmes or for particular typologies a specific standard for good practice can be valuable.

During the course of my research I was also involved in education: teaching courses on adaptive reuse theory and advising students in their master thesis. Conversations with students helped me defining research questions initiated by problems arising in interior architectural and adaptive reuse practice. Students often worked with buildings where the historic interior was (partly) preserved. In order to facilitate a new use, a minimalistic and contrasting design language seemed often the most obvious solution. Some students, however, actively searched for a design language that incorporated the preserved or lost qualities of the historic building and its interior. The examples that we have described in part one of this thesis – Galleries Saint-Hubert, Park Avenue Armory, Raad Van State, Prado Museum, Escuelas Pias Library, etc. – can be an inspiration for students in that respect. By introducing the concepts *translatio, imitatio* and *aemulatio,* such strategies can be named and may be considered a worthy alternative beside traditional, more contrasting design strategies.

As I mentioned before, in order to obtain novel approaches for adaptive reuse, inspiration can often be found in other disciplines such as urban planning, restoration, visual arts, or even poetry and literature. Therefore we have to show students examples of projects where theories and methodologies from other disciplines have given new insights and initiated original design strategies and we have to encourage them to look themselves beyond the architectural and interior architectural theory and examples when drawing a concept for their own studio projects.

Moreover, past practice of adaptation and reuse of old structures can also be inspirational for contemporary adaptive reuse practice. In current education, architectural and interior history are focused on new buildings and interiors and does not, or only limitedly discuss the approach towards the existing historic fabric in distinct historical periods – except for the Renaissance period. Therefore, an historic overview – chronologically – of projects that deal with adaptation and reuse of existing buildings would be valuable for students and practising architects and interior architects. On the other hand, we also saw that students when they have to define a new programme for a vacant building or site, they often come up with very conventional programmes such as restaurants, hotels, or bed and breakfasts in more rural areas. Developing methods for defining innovative programmes for vacant (protected) historic buildings – in urban as well as rural contexts – was beyond the scope of this study but is an urgent matter for research in the field of adaptive reuse.

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Curriculum Vitae

Education

2008-2014: PhD in Architecture, Interior Architecture
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2007-2009: Master-after-Master in Conservation of Monuments and Sites
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2005-2007: Master in Interior Architecture
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2003-2005: Candidature degree in Architecture
PHL University College, Diepenbeek, Belgium

Publications

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Adaptive Reuse as a Strategy towards Conservation of Cultural Heritage: a Literature Review. Presented at *Structural Studies, Repairs and Maintenance of Heritage Architecture.* September 5-7, 2011, Chianciano Terme, Italy.

Assessing authenticity of nineteenth century shopping passages. Presented at *19th Joint Doctoral Seminar in History and Theory of Architecture*. December 15, 2011, Sint-Lucas, Brussels, Belgium.

Historische gebouwen en oude gebedshuizen, opportuniteiten voor de retailhandel. Presented at *Retail Seminar Atrium.* December 7, 2010, Schaarbeek, Belgium.

Developing a theoretical framework for understanding (staged) authentic retail concepts in relation to the current experience economy. Presented at *DRS2010*. July 7-9, 2010, Montreal, Canada.

Retail-reuse of historic buildings: developing guidelines for designer and conservators. Presented at *Building Materials and Building Technology to Preserve the Built Heritage.* October 8 - 9, 2009, Leuven, Belgium.

Restoration and Contemporary Use of 19th Century Shopping Passages: Heritage-led versus Retail-led Rehabilitation. Presented at *8th International Colloquium on Arts, Heritage, Non Profit and Social Marketing.* September 13, 2009, Bradford, United Kingdom.

Retail-Reuse of historic buildings: three case studies. Presented at *39th Summer University on Monument Protection – the needs of the society*. July 7-15, 2009 Noszvaj, Hungary.

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