

'If Walls Could Talk': Narrating Adaptive Reuse in the Digital Age

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Statement of Originality/Authorship

I certify that the work in this thesis has not been previously been submitted for a degree, nor has it been submitted as part of the requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been fully acknowledged. In addition, I also certify that all information and sources used are identified in the thesis.

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ABSTRACT

Interest in architectural tourism that concentrates on adaptively reused heritage buildings is intensifying. But the corresponding documentation, presentation or interpretation of these sites has not kept stride with the digital revolution. This has been due to factors including deregulation of the industry, a deficit of clear sanctioned guidelines as to the documentation of heritage sites and the dominance of private property interests. Public narratives about these sites have been subsequently affected. This thesis investigates this situation, looking at the implications for public memories embedded in reused heritage and suggests ways to enhance access to related narratives. It does so via a specific treatment of built heritage – adaptive reuse and its connection to digital resources. I argue that employing social media is the most feasible, affordable and widely available of all formats that permits an online presence in virtually examining a repurposed structure.

An interest in architectural history is a key driver of architectural tourism but many of the relevant historical resources are often absent and not digitally or publically available. If there was better access to these resources this would certainly contribute to the process of remembrance around these buildings. Whilst archivists can play a major part, other professionals are also needed in this process to ensure the authenticity of materials in providing context or interpretation.

Architectural tourists seek out notable buildings to get in touch with history; this is the prime motivation behind the growth of heritage and architectural tourism. They follow up simulated travel by physically pursuing those sites that stimulate their interest. These two categories of travel are regarded as pillars of the tourist industry today, both in Australia and internationally.

This virtual province has been dominated by forms of media representation that can aid the tourist or casual observer in understanding various developmental phases of a site but would be greatly enhanced by well-sequenced, informed resources accessed free onsite. Online exposure is developing at an unquantifiable rate, with the Internet being the ubiquitous force that drives our everyday existence. Yet, so much of what may already exist digitally and be of interest to the architectural tourist, and others, often remains obscured or lost. There is a real need for archival retention of data as much as the buildings themselves, if we are to have balanced, publically accessible resources and comprehensive narratives about our built heritage.

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INTRODUCTION

This thesis has developed out of my professional involvement with built heritage and my personal interest and training in architecture, design, heritage and archival collections. It is informed by my cross-disciplinary background and studies in information science, architecture and interior design and more recently as a heritage consultant.

This work aims to define and explore a very specific treatment of built heritage known as 'adaptive reuse' and its inherent relationship to its locale and the evolving associated narratives that tap into memory, to give these buildings value and meaning. There is a need for this specialized field to link together resources, especially digital images, along with basic amounts of written information and the subordinate use of hyperlinks to enhance on-site experiences.

Adaptive reuse can be defined as the conversion of an existing building or site of historic, architectural or cultural significance from the purpose for which it was originally constructed, to a new use, by maintaining its integrity and adapting its interior or basic fabric to a new iteration. This process has also become known as repurposing and sometimes 'rearchitecture'.¹ The process strengthens the real need for heritage preservation and architectural reinvention which can also generate income, whilst stimulating ongoing interest, particularly if such industries as heritage tourism are to flourish. This generates not only economic development; it can enrich the community's history more broadly.

This thesis is then concerned with the related social impact that a corresponding digital narratives can have, as well as the effect that the repurposing of built heritage can project on to a communal psyche, specifically as it pertains to the influence it may have on the architectural tourist. Architectural tourists can be seen as a discreet group of people participating in collective remembrance centering on particular buildings. These people are my target audience as they are attracted to a style/design aesthetic, often 'tasting' places online, prior to visiting. Social media can be used to incorporate their input into narratives and responses to buildings. So I am not just concerned with documenting physical changes made to a building, but the effects that these changes have on social or public narrative, paying specific attention to changing approaches to this narrative and its transmission.

I will highlight examples that have existing internet representation and indicate how best to easily add to these digital narratives so as to publicize their function via social media. By way of revealing the history of use of a repurposed heritage listed building, I argue for not only the need for well researched narratives that inform the local resident, architectural or heritage tourist alike, but also encourage the dissemination of that documentation especially when any party seeks to lodge an application to modify, alter or demolish a structure, whether individually heritage listed or as part of a conservation area.

Whilst this notion that people visit historic buildings to get in touch with history is not new, it is one of the main reasons behind this growing area of heritage and architectural tourism,² also known as 'architourism'.³ Architectural tourism refers to architecture as an attraction but is not limited to any specific period of time or style. Heritage tourism focuses on investigating and exploring specific historical monuments.⁴

According to Tourism Research, Australia's 2012 International Visitor Survey, of Australia's 2.8 million international cultural and heritage visitors in that year, 57% had visited historical/heritage

¹ First attributed to Sherban Cantacuzion 1989.

² Pinto, L M 2015:11.

³ Ockman, J 2005.

⁴ Specht, J 2014:18.

buildings, sites or monuments.⁵ So it would seem that people want to appreciate how previous generations lived and worked and how these life patterns were expressed in their buildings.⁶

My exploration of why this is the case will be supported by specific case studies of buildings that have undergone renovation with consideration to how these buildings have been digitally documented or not.

Regardless of motive or origin, this newfound digitally born information can be easily re-harvested or returned back into the public realm. Organisations can disseminate these digital sources that take up public comment and enrich that material and return this supplementary detail to the original resource. This strengthens community involvement by opening up a digitally harnessed dialogue and establishing new patterns of description that not only addresses the architectural history of a building, but also are socially relevant, engaging and readily updated. Heritage structures are primary sources of information, ones that can inform the onlooker as to the people who either purchased, designed, financed, occupied or changed the building at different stages and for various, often obscure purposes. They thus allow exploration of the inspirations and aspirations of the owners and architects and how buildings evolve in response to change.

Primary to my discussion are those key significant features of a building and how their 'value' is interpreted and assimilated into human memory. I offer an overview of how memory is involved in interpreting the changes to a place and how these interrelated memories are revised in light of digital evidence. I also discuss the importance and relevance of these 'values' as ideals that represent tangible manifestations of memory. They signify what specific groups or local citizens hold in highest esteem. In some cases, that understanding of meaning can only be made through the interpretation of information, whereas in others, the character of a place or structure itself may tell the majority of the story. It is the latter I am most interested in here, as it means that a building can relate much of its own story via the most basic of documents, minimally via image or overlaid on existing digitised drawings or maps with minimal mediation. In so doing we can differentiate between history and heritage and explore the different schools of thought around the documentation and presentation of a heritage structure and its importance to its locale and beyond.

Where appropriate I will examine narrative methods and their relationship to memory employed for any online presence. I will also investigate the synchronization of extant digital records, the need for ongoing recording and representation of those forms on social media. In this age of digital capture, the lack of representation of digitally useful resource material seems at odds with the amount of logged material that built heritage has accrued on the internet. Yet, how can this knowledge be best disseminated and made accessible? Despite significant growth in the quantity of historical information on repurposed buildings – available digitally and often required by government agencies – there has not been a corresponding growth in digital archives or provision of public access to this same material. This is due in part to a number of factors including the complexity around copyright laws, archival codes and classification systems, the privacy of individuals or groups that own the heritage listed properties and the funding needed to digitize hard copy primary sources and maintain them online.

Essentially, there needs to be an overhaul of current limitations in the area of copyright, especially restrictions that hamper ease in sharing digital resources online. Relevant agencies need to be resourced to these ends and serious consideration should be given as to how this newfound information is to be maintained in perpetuity allowing for obsolescence of media technologies. For if we are to inform each new generation, as Caudill and Ashdown suggest, 'reinventing [stories] for each generation' the only 'reinvention' would be how to synchronise these built heritage narratives with emerging technologies.⁷ These new digital sources can present well researched

⁵ Australian Bureau of Statistics: cultural tourism: 2012.

⁶ Sagazio, C 2004: 13.

⁷ Hume, J 2010:188.

documentation, preferably employing original online material, primarily images, with nominal text delivered via smart phone apps or equivalent formats of social media engaged on site.

At times I will refer briefly to the heritage movement in Australia, as a backdrop against which struggles between developers and political factions grew from the 1970s. This has, however, gone full circle, demonstrating a long battle that indicates government mishandling of heritage issues based on economic rationalism. As recently as 2005, the Commonwealth Productivity Commission recommended abandoning 'prescriptive regulation' in favour of self-regulation and avoiding established guidelines that impede development. The result is that we are now in a grey area that has no enforceable base but are still subject to scrutiny and procedures, often convoluted enough to still benefit developers regardless of community comment or protestations. Online historical documentation would assist in decision making around proposed adaptive reuse of heritage structures. So there is an equal need for guidance around legal parameters for archival documentation and lodgment of digital records so that the recording of these changes are held by agencies that are often the very same organisations responsible for ensuring the heritage values of these structures are protected.

My ultimate goal is not only to demonstrate the use of digitised material in the process of presentation and interpretation in the heritage industry, but I also consider how to overcome present barriers to allow wider distribution of documents that are constantly demanded by government agencies when any change is proposed to a listed heritage structure. There appears to be a gap of commitment and understanding between government bodies which insist on thoroughly researched heritage reports yet easily condemn such resources by burying them in inaccessible annals. These resources are often already digitized; they simply need promotion as much as protection.

CHAPTER 1

BUILT HERITAGE AND COLLECTIVE REMEMBRANCE

INTRODUCTION

Architecture and urban design should be about interpreting a site's history and making that history part of a living city today, without undue nostalgia. The vision for a place or building with significant history or heritage value should be as forward looking as it is backwards.⁸

Studying the way that an architect manipulates limitations imposed by government and clients, together with the physical constraints of a site, to achieve a creative outcome, has always fascinated me. But, just how to readily convey these resolutions to the public, tourist or professional alike? How, too, are digital resources employed to communicate this sequence of events and portray the realization of a repurposed structure's evolving narrative? This relies heavily upon, but is not limited to, encouraging or coercing, agencies to lodge electronically submitted records to the most appropriate archive and upload them to the most applicable websites.

What are the best ways to locate, capture and tell these changing tales? I want to draw on examples of these stories as they pertain to the history of an area, specifically the contribution of adapted heritage to collective remembrance. These narratives need to record the development of the site – generation after generation – in a holistic manner. I consider 'public history' to be the most suitable domain here, as it is often viewed as the best democratic means by which to reach the widest possible audience. It has grown in tandem with increases in technology, particularly driven by the Internet, so it would seem the most appropriate egalitarian means.⁹ By digitizing and absorbing extant local histories into social media, we are contributing to, and distributing much needed comprehensive, accessible and genuine histories.

This chapter explores the meaning and politics of heritage, the importance of heritage values and their association with memory, both private and public, and how best to capture these narratives in ways that are engaging and readily revised. However, with the present state of technologies we do tend to assume that all records are digitally available for our immediate consumption. This is not always the case. This strengthens the need for additional attention and cooperation, especially on the part of government agencies, property owners and archival repositories.

1.1 THE POLITICS OF HERITAGE

The past does not exist, except in our present understanding of it, and this understanding is rooted in our ideology and culture.¹⁰

The above statement indicates that heritage is, above all, a political concept – and it is.¹¹ The use of the term 'political' can be seen here, in its broadest sense, as the utilisation of a means of power, privilege and resistance to what is perceived as its exploitation.¹² The recording of built heritage needs to be egalitarian. We need active, transparent discussion as well as evaluation, preservation and representation of heritage structures that chronicle changes that these sites undergo to demonstrate their tangible and intangible values. The statement that this is a political process also highlights the need for a process that not only requires continuing support, vigilance and ongoing funding to ensure that not only is the physical heritage item maintained but guarantees its related

⁸ Aplin, G. 2002: 2.

⁹ Foster, M. 2014.

¹⁰ Pearson, M 1995: 168.

¹¹ Davison, 1991: 7.

¹² Atkinson, 2003: 162.

recording. This should extend to making digital forms available and transportable so that they may inform us – on site – being easily retrieved and updated.

Heritage is not only subjective, but in some instances, highly charged, intensely debated and often personal, with all groups involved having differing and varying priorities and interests. These wide-ranging concerns can directly impact on the repurposing of a structure but it is as equally important to record change, accurately, no matter what the resolution or decision regarding reuse. This can be via a number of existing means, but my purpose here is to examine those methods that synchronize relatively easily with current social media formats and the best means of transmitting these examples.

So, what is heritage exactly and how and why should we preserve it? How do we choose what built items to preserve and who nominates the repurpose deemed most appropriate? Once decided upon, how do we then relay the ongoing story of this building or structure so that it conveys its importance to its locale? How to then connect with interested or potential audiences to make them aware of the outcome? All structures have validity in relaying narrative but we need to encompass a range of diverse narratives if we are to speak to a broad community rather than elite sections of it.

This approach has been coined ‘democratic’ heritage¹³ as it translates the story of an area in ways that academic histories often don’t or cannot. This is why I consider ‘public history’ to be the most suitable vehicle. Historians in this field produce professional work, albeit by people not necessarily academically trained in history, for a diverse audience. Sometimes the public historian is a member of that same audience. By their very nature, these accounts overlap with, and are informed by, academic history and the study of collective remembrance.

Hilda Keane, Paul Martin and Sally Morgan in part define public history as a ‘positive entanglement rather than separation of the personal and the public as well as utilization of fresh material’.¹⁴ (Adaptive reuse indeed provides an excellent example of such material.) Public history has evolved during a period of the democratization of history and the explosion of historical activities outside the academy as well as the emergence of new media formats that constitute an important impact of the digital revolution.¹⁵ In turn, these new media forms have become pivotal to shaping collective remembrance. It has fostered an entire new paradigm – ‘media memory’. Whilst its main focus is journalistic media, I intend to borrow heavily from the literature on it. Even so, there is debate as to whether media memory is realistic and the long term manner in which a period in history is accurately portrayed or is simply a representation that has been itself mediated. But then, everything is mediated.

1.2 HERITAGE AND IDENTITY

The connections [therefore] between landscape and identity and hence memory, thought and comprehension are fundamental to understanding of landscape and human sense of place.¹⁶

A very large component of our historical inheritance has always been the built environment. It represents a very solid and obvious measure of development and when threatened, can stir strong sentiment and heated debate. The preservation of built heritage should be seen as a part of an ongoing story and as such is itself open to change and adaptation. A significant number of buildings defy precise analysis, chronologically or thematically, that gives a structure its significance. This underlines the need for timely, accurate recordings in the present that document all transformations a structure undergoes and these related narratives need to be as open to revision as the buildings themselves.

¹³ Davison, 2000: 125.

¹⁴ Keane, 2000: 13.

¹⁵ Ashton, 2010: 11.

¹⁶ Taylor, K 2005:1.

At times, though, the very notion of ‘heritage’ only comes to people’s minds when a structure is threatened with demolition or redevelopment. The heritage movement was born of such concerns, as in the case of Victoria Street in Sydney’s Potts Point and other inner city battle grounds, where Green Bans were placed on areas of housing thus blocking proposed high density developments in areas where they were considered inappropriate to meet the needs of residents. This was in large part due to the actions of the Builders Labourer’s Federation in inner Sydney and other suburbs such as Glebe and Hunters Hill. At the time unlikely partnerships were formed between local residents, lawyers, architects and other professionals in a battle to save certain buildings from destruction.¹⁷

It is this same type of increased campaigning that can add to community solidarity by raising awareness through prominent public campaigns the likes of which have been witnessed by the National Trust’s recent crusade regarding the development of Barangaroo, in Sydney’s King’s Wharf precinct,¹⁸ or similarly with public housing in Millers Point. In both cases outcomes have been different, but both have been debated and fought over, depending on the level of community input and involvement and the strength of the narratives around them, in this case historical outlines and statements of cultural significance.¹⁹ But even the best heritage defences can come foul of a city’s political economy.²⁰

There are planning instruments and legislation around built heritage in New South Wales. We are currently governed by planning law 57 (1), legislated in 1977, aided by a raft of other instruments. However, these have been undergoing revision by the present NSW Liberal state government and their efficacy is uncertain. More recent developments at Sydney’s Barangaroo would suggest that economic factors still hold the strongest sway, rather than heritage values.²¹

These types of contentious situations are not new. Susan McDonald – former Assistant Director of NSW Heritage Office – contended that in this country the community assists in highlighting those items that most need be accorded heritage status. These community members often affect politicians’ willingness to list buildings as heritage. In this manner both groups are actively affecting how a building will be transformed throughout its life – and when its life may end.²² This is still the case. Lucy Turnbull argued that:

*Politicians mustn’t be responsible for the wanton and senseless destruction of old buildings but we shouldn’t slavishly demand that everything should stay as it was originally intended if the consequence of that is that the building will no longer be occupied and work well for contemporary use.*²³

This concept of ‘adaptive reuse’ can inject new vitality into a building regardless of its heritage status. The process is initiated when an item outgrows its former use and thus affirms a new function.²⁴ These iterations contribute to the collective memory about, and social fabric and identity of a locale, where multiple memories, identities and histories can live alongside one another, or sometimes in conflict, each with individual meanings that differ between groups related to that community. Sometimes unwanted, these structures form part of a useable history. It is preferable that these examples and their related stories are presented with balance, allowing the viewer or

¹⁷ Davison, G, ‘A brief history of the heritage movement’, in Davidson and McConville, 1991: 14-27.

¹⁸ National Trust, 2011.

¹⁹ See, for example, the recent debate over the Sirius Apartment Building in The Rocks in Sydney, in the *Daily Telegraph*, 12 August 2015.

²⁰ For an early analysis, see Lenoie Sandercock and Michael Berry, *Australia’s Urban Political Economy*, Allen & Unwin, Sydney, 1983.

²¹ *Sydney Morning Herald*, 22 May 2015.

²² McDonald, S. Take 3 2004: 34.

²³ Turnbull, 2000: 96.

²⁴ Edson, 2007: 7.

researcher to see beyond their own attachment to a place. Often the scale of importance credited to a listed building will directly impact upon the way it is preserved, presented, managed and eventually revised for reuse. Even then, the definition only takes in European items of significance.²⁵ However, some sites can embody indigenous values but this is beyond the scope of this thesis. Yet, it wasn't until the 1980s that Australian government authorities and architects embraced adaptive reuse. Often these people were the same 1970s activists, later decision makers and politicians within 15-20 years of their former radical actions which then reformulated the way Australians viewed the reuse of buildings and materials.

What we have, and will preserve, speaks volumes about who we are, especially when we tell the story of an enduring building. In the same way, the buildings we prevent from having change made to them, can express how we, as a society, may be bound by preceding attitudes in permitting flexibility in repurposing. This is reflected in present decisions, by government agencies charged with overseeing structures to be preserved for future generations, or responsible for approving the demolition of others. How these decisions influence our future can never be fully gauged, for some buildings may be hidden, or lost and their narrative concealed from the outset, nor have their past and present been thoroughly documented.

The built structure at the centre of each reuse can hopefully readily demonstrate how decision makers have put their stamp on a place and how the choices these key figures have made, have been fundamental to that building's development. This should be reflected in the subsequent narrative and communicated clearly. Heritage, especially built heritage, defines a locality as it 'enhances our sense of belonging'.²⁶ It enriches a community profile by signifying the people who have lived there and the effects they have had on their surroundings. David Lowenthal has written that 'the past is integral to our sense of identity... the ability to recall and identify with our own past gives [our] existence meaning, purpose and value'.²⁷ It is these local aspects that build to a tradition that becomes culturally recognizable and thus vital to a sense of place – *genius loci* – for people.²⁸

This link between identity and memory is a key feature here, as is the cultural landscape and how that impacts on social memory. By landscape, too, I am referring to those distinguishable elements of a setting, including the built form. Landscapes can be 'read' and can trigger associations even when the viewer or enquirer has no direct link to that heritage. This is a most desired outcome in terms of architectural tourism. It is hoped, too, that this accrued and transmitted documentation will also facilitate a useful understanding of heritage and promote its ongoing support. It means that there can be a greater wealth of information to draw upon, especially when selecting the ongoing reuse, and forms a resource for generations of decision makers, planners and architects as well as the architectural tourist and thus can reinvent our perception of what constitutes an archive.

Archival records may also overcome restricted access to the built heritage item – many of which are not publically owned – which at times may present a quandary in terms of only being able to 'guess' as to its attributes. Whilst this raises the topic of privacy, the structure must have been appraised at some point to have been listed in the first instance. So it seems reasonable that any change should be recorded, albeit in a way that suitably honours the structure's integrity and owner's privacy. Such a balance can be suitably achieved that respects both via the use of images, plans or documents that are often already in the public domain.

To begin with, it is important here to define 'heritage' and understand the importance of values, criteria and layering to any discussion on adaptive reuse. Australian historian, Graeme Davison stresses that 'heritage does not equal history'²⁹ and whilst buildings do not have to be old to be

²⁵ Davison, 199: 15.

²⁶ Aplin, 2002: 4.

²⁷ Lowenthal, D 1998: xi.

²⁸ Taylor, K 2005: 5.

²⁹ Davison, 2000: 119.

classed as heritage, when applied to reuse, there needs to be a clear distinction made physically or symbolically between what is preserved and what is repurposed. Architectural preservation describes the process through which the material, historical, design or aesthetic integrity of built heritage can be prolonged through carefully planned interventions.

Historian David Lowenthal observes that academics employ clearly stated criteria to define heritage as a way of understanding our humanized worlds. As such, heritage provides individuals and groups with a sense of identity as well as common ground to steer heritage safely in order to forge a uniqueness that will contribute to a community's character. History can elucidate whilst heritage relates to smaller scaled understanding. As Edson states, the notion of heritage has far more 'symbolic meaning than the object, time, or place [than] the historical reference'.³⁰ In other words, built heritage has a significant impact as a category rather than as an individual approach.

What is applicable here is the more recent, pared down democratization of 'history' which is largely due to phases of contemporary technology, as people, themselves, are creating their own histories at micro level by utilizing various forms of social media to amplify their stories. They are taking charge of history disseminating authority away from the strict domain of the purely academic. With these shifts though, the meaning of history itself has expanded to accommodate a groundswell of new historical information and practices. As a result, Ashton and Hamilton point out they are equally valid and see no reason for different historical practices to take precedence over others.³¹ Both deserve recognition, recording, promotion and publication.

While history has become democratized, it is also important that these stories need to be written or coordinated by people or agencies that have professional standing, if these resources are to be regarded as reliable and trusted. They need to be harnessed across multiple platforms to compose a broader picture. This raises the notion of 'radical trust' which seeks equality for all and everything in the new digital world, but still necessitates adjudication of stories and an understanding of previous narratives in order to offer sound insight and interpretation.³²

Graeme Davison elected to use UNESCO definitions in his *Heritage Handbook* pointing out that there have been many refinements to heritage demarcations since 1991.³³ These explanations have needed to address shifting reinterpretation, especially in lieu of the changes wrought by adaptive reuse and ongoing technological change. Perhaps the broadest term that applies here is 'cultural heritage' as UNESCO has moved away from distinguishing between 'built' or 'heritage' in strict terms.

The term 'Cultural Heritage' comprises both tangible and intangible heritage items and environments. Tangible cultural heritage is that which can be touched physically or located whereas intangible cultural heritage cannot be handled and includes things such as rituals, songs, legends, myths, beliefs, dances, festivals and languages. Both equally contribute to and delineate the uniqueness of a culture and are correspondingly significant demonstrations of what a community will accept as a description of its own self.

In placing emphasis on the importance of heritage, David Lowenthal directly attributes our craving for the past and all things 'old' as a way of trying to allay fear, bad news, disasters, financial crises and the very fear of fear itself. Sometimes, these nostalgic notions are reflected in the way a community harks back to former, less complicated times where people were less hurried and basic values held in higher esteem. Davison also adds that our appreciation of built heritage only manifested itself against the backdrop of fear of losing what had remained in a shrinking, homogenizing world. He views heritage as being something that we must 'preserve' or 'save' rather than something to be 'created' or 'built'. It expresses the unspoken assurance that there is nothing

³⁰ Edson, 2004: 6.

³¹ Ashton, P & Hamilton P.

³² This is developed in chapter 3.

³³ Davison, 1991:3.

that we made, or can hope to make, which is as valuable as what we have inherited from the past.³⁴ He goes further in describing heritage as ‘valuable features of our environment which we seek to conserve from the ravages of development and decay’.³⁵

These strong sentiments of nostalgia and loss formed by modernity prompt a yearning to return to a lost past. But a revisiting of the past can never be validly fulfilled; rather, it is simulated through innovation and rebuilding. Of course, there will always be a major distinction and a demarcated preference between replication and authenticity. But as Gordon argues, in some circumstances fake may be better than nothing at all, but at the same time he states that ‘reconstruction undermines the preservation ethic and confuses the public’s understanding of authenticity’.³⁶

Edson favours the term ‘simulacra’ here to denote these imitations and whilst not authentic, they do fulfill a need, often embalming the original in favour of accessing the fake, keeping the original in a pristine state.³⁷ A good example of this are the cave paintings of Lascaux, France, where now only a public replica is all that is accessible with the original now isolated. And whilst experts may believe that heritage should remain encased in mausoleum conditions I am more in favour of researching advanced techniques of preservation that allows access to the original. And, where this proves extremely difficult, then a thorough recording makes the best sense.

Yet, adaptive reuse itself has been perceived as a ‘misrepresentation,’ one that goes strongly against pure ‘preservationist’ principles which are based upon a fear of obsolescence and a perceived future that is unknown where the underlying principle is that the past is tangible evidence of ‘better times.’³⁸

Adaptive reuse and its representations on social media, allow a link between reworked purpose and these related memories by extending the narrative and expanding the possibility that this type of narrative may be integrated into built heritage practice broadly. It may well be that built memories become the main reason for a community volunteering stories that bind it together, give it identity and purpose and assist in differentiating geographies or cultural heritages so as to provide cultural identity.

What is pivotal here, are allusions to memory that built heritage can prompt, are symptomatic of this nostalgic yearning. The converse of collective remembrance and multiple strands or versions of stories are again illustrative of social media being best employed in these instances to record events and changes swiftly, promoting a history that is inclusive and adaptable in situ.

1.3 EXPERT KNOWLEDGE, OPINION & INPUT

*One of the main problems with adaptive reuse (and indeed conservation generally) is that decisions about new uses of public buildings are often made without the involvement of future users or their architects and often this is done in heightened political circumstances.*³⁹

If architects grade and group buildings, based entirely on their features and often in isolation, then the architectural historian looks at the building in a more holistic manner, often ‘reading’ it. The historian’s summation is based upon a matrix of social influences that constitute the historic definition as well as connections to collective remembrances, especially those already documented. In this way they look for the way the structure voices the times in which it was constructed and what occurred in its history and how these influenced the buildings’ changes. In this way a building

³⁴ Davison, 1991: 5.

³⁵ Davison, 2000: 1.

³⁶ Gordon, S, 1998: 55.

³⁷ Edson, 2007: 339.

³⁸ Davison, 199: 5.

³⁹ Stapleton, I. 2001:17.

reads like a manuscript with a storyline, one that develops as the building evolves, chronicling its past and its significance.

What is vital is that all relevant parties become involved as early as possible in the establishment phase, long before any physical alteration commences. Yet, it is heritage consultants that are commonly entrusted as the primary authorities capable of deciding *what* is to be retained or *how* it may be altered and whilst this is professionally pragmatic, it is limited in its approach. What is most needed is thorough research, coupled with consultancy across various groups, such as communities, organisations and businesses, so that a balanced narrative and outcome can both be achieved. What does need stressing is that not only should a professional be engaged to design the repurposed building but equally a recognized professional should be required to document its story and to make that narrative available. I would argue that the most suited is the architectural historian.

But, regardless of who is narrating, either singly, or as a group, heritage buildings, with their strong associations, have the ability to express a time frame and inform us about the social mores and values at the time of production and benefit the understanding of the broad function of the building. The real 'social value' of heritage can be seen as the need to be far more consultative and that extends to including people's attachment to an item. This can then aid future architects, historians, archaeologists, planners, landscape architects and other professionals, in interpreting social values that in turn inform the reworking in a way that satisfies not only the client, but is of greater interest and use to a society generally. For as generations become increasingly transient, links with culturally significant places are lost along with their associated stories. This is even more the case in large urban areas with bigger, ever more transitory populations and shifting demographics.

Graeme Aplin highlights this issue of revealing often obscured heritage narratives, by identifying the need for greater documentation of lesser known or 'hidden' items if people are to understand not only monuments but also places of lesser note that are important to a community's history.⁴⁰ There are those places that may evoke or remind us of parts of history that others would sooner forget, yet for some they are crucial in societal understanding. All aspects of any narrative demand investigation if the account is indeed to be holistic and honest. This is why local input at grassroots level is so important for any history or heritage nomination if it is to be considered authoritative.⁴¹ For instance, there are now moves to institute an AIDS museum at Taylor Square in Sydney's Darlinghurst to acknowledge the large part the disease played in the gay culture and mark a location for past struggles and the issue and history of HIV/ AIDS.⁴²

Any comprehensive – as opposed to exhaustive – history must be well rounded, honest and as free as possible of bias.⁴³ Yet, bias can never be completely overcome for there is no history from nowhere', wrote Sheila Fitzpatrick.⁴⁴ Any impartiality is immediately eliminated the moment we choose one source of information over another. Archives themselves are not neutral either, but are subject to the contexts in which they were created, the perspectives of the creators and the circumstances under which they are interpreted.⁴⁵ My argument, however, is about having access to resources that are freely available so that the inquirer can draw their own conclusions, primarily through image, but also through oral testimony, memoir and other sources, in the context of adaptive reuse. Indeed, social media can hold the key to stimulating interest, by making the documentation far more accessible so that errors in judgement or unfavourable reuse outcomes may be avoided and those that are detrimental can be widely advertised to avoid similar errors of judgement in the future.

⁴⁰ Aplin, 2002: 351.

⁴¹ Gordon, 1998: 51.

⁴² Star Observer. 30.1.13 [electronic resource].

⁴³ Pearson, 1995: 154.

⁴⁴ Sheila Fitzpatrick referencing Thomas Nagel's *The View from Nowhere*, 1989, in Sheila Fitzpatrick, *Writing Memoirs, Writing History*, J. M. Ward Memorial Lecture, University of Sydney, 27 March 2014.

⁴⁵ Bastain, J 2014:47.

1.4 CRITERIA /VALUES

Contemporary historic preservation is inherently entwined with collective memory because of its concern with protecting elements of the historic built environments collectively deemed of?? 'worth'.⁴⁶

When appraising a building, authorities sanction certain values that elevate the status of a structure or site to that of being worthy of being heritage listed. These guide the professional in the process of assessment and in shaping potential reuse. However, 'worthy' connotes standards and as such is a very nebulous and contentious term. But it is intentionally rendered so by heritage historians and consultants to suit diverse ends and interests. And, whilst we wish for egalitarian choices to guide the selection of reuse, decisions regarding what should be kept are often driven by entangled groups, commonly sentimentalists, preservationists and short-sighted developers who demonstrate limited capacity in understanding repurposing.

Those buildings that *do* gain heritage status are those that governing agencies view as communicating those values accorded the highest importance. This is also necessary if a hierarchy of values is to be clearly stated and agreed upon when determining the order of importance and this should be clearly phrased prior to making any decision about proposed uses and how these may affect these values in the future.⁴⁷ These stated values also often parallel a community's collective remembrances as they represent what groups in society see as being key ingredients contained within any listed heritage building being proposed for reuse.

These values relate directly to what we hold most prized, not only because of their association with either famous people or representative of certain crafts and technology, but for the fact that they form part of a visible history that needs retention, revelation and at times reinterpretation. Regardless, these criteria and values only attract gravitas with time and whilst we, as a community, or as professional evaluators, see ourselves as the narrators, it is the buildings themselves that can often do a lot of the 'talking'. If, after completion, the subsequent narrative of a reused structure is not obvious, assistance may be rendered via interpretation to aid an understanding for the onlooker, researcher or architectural tourist.

Technically, it is far more than this, including the evaluation of the structure in terms of current laws and technology and its related significance. Those structures with the most unique features or values often attract the most community debate depending on the proposed reuse and how this may impact on the original fabric of the structure. In other words, parameters need to shift to accommodate changes to the building and keep pace with change. However, we *do* need to reassess these cultural assets with each ensuing generation and review how these values may be upheld. For example, conservation management plans are legislated for review in New South Wales every 5 years. For it is significance, in all its meanings, that sets the limitations around what is acceptable as a reuse. Jennifer Hill explains that all values need to be balanced and recognized when considering how a repurposing will affect them in the long term.⁴⁸

The main difference in what is retained lies with deviating ideas around how varying values are managed and how their hierarchy is reordered. In addition to the envelope, one of the most important determinants of reuse success is the structural integrity and retention of the original parts of the building – the fabric.⁴⁹ Structural studies into the reliability of the original building should form part of the initial appraisal of a structure, not only for reuse, but for justifying any continuance at all. If a building has gone past salvaging, a case for retention in any form can become increasingly hard to justify.

⁴⁶ Milligan, M. 2007: 111.

⁴⁷ McDonald, S. In Take 3: The Double Dimension 2004: 2.

⁴⁸ Hill, J. 2004: 23.

⁴⁹ Clark, 2008: 90.

In considering adaptive reuse, there needs to be justification for retention of the original structure in the first place, assuming it is in reasonable condition. Wherever possible an evaluation report should also be made based on factors influencing the conversion to another purpose. This too will form a document that adds to the narrative of a structure and also requires retention or preservation.

When an architect addresses the problems of working with an old building the worth of that building must be assessed in relation to its value on a scale between 'worship' and 'respect'.⁵⁰ Some values will vary or mutate over time and this idea is synchronous with the concept of repurposing as, by its very nature, it embodies ongoing variation to usage. But Susan McDonald warns that these alterations or changes need to be selective or of minor impact in order for the overall integrity to be maintained.⁵¹

*Within these principles it is also acknowledged that it is inevitable that, as time passes, many places are under pressure to change and adapt in order to survive and that during this process some loss of heritage values is inevitable.*⁵²

Nevertheless, with repurposing, we are technically authorizing a 'tampering' of these values to allow a new set to emerge as the structure undergoes transformation and whilst viability holds the solution and needs to be weighed up against these values, one cannot greatly overwhelm the other with purely rationalist economics. The New South Wales Heritage Office also concurs that many of these heritage items may be morphed without sacrificing their inherent importance in a sympathetic manner that retains as many original features as possible.⁵³

The definition of heritage values as defined in the Environment Protection and Biodiversity Conservation Act are the heritage value of a place that includes the place's natural and cultural environment having aesthetic, historic, scientific or social significance, or other significance, for current and future generations of Australians.⁵⁴

The NSW State Heritage Register is established under Part 3A of the Heritage Act (as amended in 1998) for listing of items of environmental heritage which are of state heritage significance. To be assessed for listing on the State Heritage Register an item will, in the opinion of the Heritage Council of NSW, meet one or more of the following criteria:

- a) *It is important in the course, or pattern, of the local area's cultural or natural history – known as historic significance*
- b) *It has strong or special association with the life or works of a person or group of persons, of importance in the cultural or natural history in the local area – known as historic associations*
- c) *It is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area – known as aesthetic or technical significance*
- d) *It has strong or special association with a particular community or cultural group in the area for social, cultural or spiritual reasons – known as social significance*
- e) *It has potential to yield information that will contribute to an understanding of area's cultural or natural history – known as research potential or educational significance*
- f) *It possesses uncommon, rare or endangered aspects of the area's cultural or natural history – known as rarity*
- g) *It is important in demonstrating the principal characteristics of a class of the area's cultural or natural places or cultural or natural environments – known as representative significance*

⁵⁰ Fraser, V. 1997: 15.

⁵¹ Hill. 2004.:23.

⁵² Hill, 2004.:23.

⁵³ NSW Heritage Office. 2004.

⁵⁴ Heritage at risk [electronic resource] 10.06.12.

These parameters also help us to understanding how heritage and memory work in tandem, for example in the case of monuments. It also has a great deal to do with how tourism and memory work together and how the growing stature of architectural tourism is bound by the values expressed in built heritage and their strong associations with 'place'. Similarly, even when we have no direct experience of events people can share social memory through books, film, stories and images. The Great War has become so memorialized but there are no living human connections to it. One has to only think of the growing number of Australians who trek to Gallipoli, Turkey in April each year. But what may happen after 100 years have passed? Will it hold as much interest with future generations?

The heritage evaluation process itself can be viewed as overly protective with adaptive reuse outcomes seen as lacking any ability or creative reimagining, often the fault of both the designer and the certifying heritage authority. Elizabeth Farrelly, architectural critic, points out that 'heritage value' is and always has been elusive and that the legislation that tries to solidify it, often goes awry, pointing out that heritage is 'fully equipped with...enough red tape to ensure its future as an imagination-free zone' and that existing items are 'restored within an inch of their lives'. She also argues the oversimplification of a restoration can add a 'death mask' appearance to a listed item and thus reduce or negate its heritage value altogether.⁵⁵ But she does concede that it is imperative that we have heritage listings and guidelines in the first place.⁵⁶

There has also been debate regarding the actual number of buildings afforded heritage status and the implications this has on the reuse of buildings generally, as oversupply may drive a lack of imagination in any repurposed design. Farrelly, again adds that all concerned with conservation *want* parameters and feel they are capable of working within them but adds there are few well executed examples. She denounces the current situation in Australia where not enough design is evaluated by accredited 'conservation' architects and mediocrity abounds and purports that there is large shortfall in the number of heritage professionals evaluating these 'designs' let alone those conceptualizing the actual adaptive reuse solutions themselves. It would make greater sense if this was legislated so as to force a situation in which clients and authorities had to engage specialists. This could be extended to clauses or agreements that bind clients to lodge often expensive documents that are costly to produce, and would otherwise generally vanish, with local archives and local studies, historical sections of the local library or other relevant bodies. This only happens sporadically. So, whilst it would appear that the architects themselves are the ones that may be most bogged down by bureaucracy, their subsequent documentation appears not to benefit from matching overly strict limitations around archival preservation.

1.5 CONTEXT

Any investigation in the lead up to implementing adaptive reuse must not only record existing structural setting but also contextual conditions must be appraised.⁵⁷

As much as values, criteria and professional input are essential in understanding adaptive reuse, both historic and physical context need to co-exist in any discussion on this subject. The location, or environment, plays a crucial part providing a backdrop against which we need to consider the subject by being made equally aware of the conditions in which it was located, built and successive iterations for whatever purpose. This should be viewed not only in relation to the actual building, but in our ability to appraise its societal and collective value and then express these narratives essentially and easily to a diverse audience. Sagazio implores us to not judge a heritage structure in seclusion, but rather see it as an inherent component in its environment and steeped in times past. This comes from the benefit of cultural meaning, which communicates the association of an item

⁵⁵ Farrelly, *ibid.*

⁵⁶ Farrelly, E Take 3 2004:188.

⁵⁷ Berger, Marcus. 2013:103.

with the community that either constructed it, or those benchmarks and values that gave it primary meaning.⁵⁸

Context can apply to not only the physical location of a structure, but also to the cultural meaning and associated significance that unifies the two factors. With this in mind I want to stress that my interest here lies with cultural associations drawn from the historical processes and themes that contribute to these meanings or overtones. A property category and its related attributes may have significance in history, architecture, engineering, archaeology or culture, or a combination of these, and may meet one or more criteria. For instance, the physical or original curtilage or the immediate historic surrounds to any structure can inform part of the original design concept, function and layout as well as rendering an item with structural, situational or ideological context. As such curtilage may also deserve collective heritage status in its own right. In this way a fuller understanding of significance and the initial reasons for importance may be better understood and can be seen as imperative to our appreciation of why a structure has acquired heritage protection at all.

The issue then, is how to translate this contextual information visually to the enquirer and the most traditional method has been by employing mapping as part of the visual compass. By this too I am referring to not only images of maps on social media but the use of maps in guiding the architectural tourist to the subject building.

Culturally, historic maps can aid in defining a locality so that outsiders or non-residents can easily respond to the vicinity. But with regard to the subject of context, it can also describe historical processes that have impacted on the evolution of the heritage structure. Historic settings are the base for choices about the identification, assessment, registration and treatment of significant properties. Its central proposition is that resources, properties or events in history do not happen in a void but rather are part of greater developments or patterns that provide a framework or grid. Context thus provides an inclusive synthesis of the particulars around such facets as arrangements, actions, persons, categories, architectural styles or doctrines.

1.6 LAYERING

The most successful built heritage adaptive reuse projects are those that best respect and retain the building's heritage significance and add a contemporary layer that provides value for the future...Where a building can no longer function with its original use, a new use through adaptation may be the only way to preserve its heritage significance.⁵⁹

In addition to context and values, each layer or fabric accretion can convey meaning and itself requires appraisal, evaluation, understanding and at times interpretation of the selected repurposing. By its very nature repurposing is a type of layering. Yet, not every layer deserves retention. Thorough exploration and documentation of any relevant history and fabric needs to be done by experts before any decision can be made as to any change of purpose. This is vital early in the assessment to decide whether to retain *every* layer or to evaluate those that should be removed. The accrual of many eras and their relevant stories are what make these buildings significant. From this it can be seen that layering can mean levels or stratum of narrative as well as the physical intact fabric layers that have earned them the status of 'heritage'.

Fabric here refers to the composition or physical 'tissue' so elemental and inseparably interconnected that requires conservation because these buildings need as much context that we can afford to render truth in meaning. By this we are able to see those aspects and detailing that rated the structure as significant by modern standards, if only as a reminder of crafts and expenditure that can never be replicated. Lowenthal goes even further, stating that in permitting

⁵⁸ Sagazio, C 2004: 14.

⁵⁹ NSW Heritage Office 2004:1.

modern building technology to supersede previous structures we commit ourselves to rejecting the past, its aesthetics and its consequent knowledge.⁶⁰ But, at times, substitution and replacement may be necessary, especially where details are absent, lost or irreplaceable.

Hill emphasizes that ongoing transformations become part of the rich history of a building and as such form another validation for their retention.⁶¹ The ongoing usage can then be seen in the significance of each layer – not just the physical accretion but historic narrative – and how each story can best be preserved and subsequently documented. Hill further elaborates this point further when she says:

*The history of most buildings is a process of metamorphosis in which every transformation alters our historical interpretation and those transformations of their period also become parts of the history of the building.*⁶²

Buildings are said to learn and perhaps can often speak for themselves but sadly they cannot entirely write or transcribe their own histories. This is where accurate research and documentation can be of best service so as to illuminate the enquirer, tourist, academic or resident. In some circumstances certain accretions may require eradication to assist in telling the story or have been proven to be historical ‘red-herrings’ as they may detract more than contribute to the story.

At times, though, retaining accretions is justified in instances where they denote intentional changes that occur to a building, often embellishing the original design concept, in ways that were never intended by the primary architect.⁶³ For instance, the idea of ‘intentional’ layering is not a new process but may appear radical in today’s terms. In the past, architects added new aspects to landmark buildings in a way to put their own signature on an existing structure. For example, Walter Liberty Vernon added mansards to the James Barnet’s Sydney GPO in 1912 and these were seen as modern expressions from different time frames.⁶⁴ These accretions though need to be seen as a continuum, each with equal validity. They form another aspect of the design and given that they may be longstanding transformations; their validity cannot be discounted. And while their retention at times has been questioned, again thoroughly researched investigation is required prior to any decision about their removal or conservation.

1.7 OUTCOMES

*On every scale history operates as an empirical terrain on which the possibility of change is articulated.*⁶⁵

Often, this articulation is only evident when we consider revised, transformative thinking that has manifested with so many latter day designers taking the idea of recycling and reuse, from reconstituted components to the concept of adaptive reuse, very seriously. Hence we are progressing past a single generation of sustainable practices to one where ‘supercycling’ is now prolonging the life of materials indefinitely. The bigger picture is how to capture this progressive reworkings and to encapsulate the recycling of built heritage with all its transformative iterations. This is where social media can provide the easiest way of doing so, by focusing on examples of adaptive reuse and disseminating them. Successful examples of adaptive reuse can and should instigate discussion and expand thinking allowing potential, all the while enriching the narrative and our understanding of recycling. Lucy Turnbull stresses that successful examples of adaptive

⁶⁰ Lowenthal, D 1985:379.

⁶¹ Hill, J. 2004:64.

⁶² Hill, J. 2004:64.

⁶³ Davison, G. 1991: 75.

⁶⁴ Stapleton, I 2001: 17

⁶⁵ Black, P & Driscoll, C 2012: 196.

reuse broaden the public's perception of and acceptance of the concept and open the door for more adventurous examples.⁶⁶

The use of social media in this instance could invigorate economically sound and sustainable architectural tourism which is progressively expanding. As awareness of a particular site becomes widely known, tourists visit these sites. This could also highlight the connection of remembrance to architecture by tapping into a memory that evolves as much as the building to incite interest. Added to this is the notion of radical trust to support the addition of further detail that may not see the light of day if it were not for the proliferation of social media.⁶⁷

With the rise of such social media formats such as Historypin and FaceBook, greater access to an exponentially larger audience will mean that local heritage items will be more widely promoted. In turn, this publicity will generate social comment and encourage crowd-sourcing of additional content that can be harvested back into the overarching websites to supplement information. All of these recordings and their digital storage and possible future projection are best done at the relevant level of significance in the way that heritage tiers are layered in Australia. By this I mean that a locally listed item be held at local government level, where the item is of national significance it would be best with national library, state with state and so forth. It isn't just architectural experts that would benefit from a greater awareness either. Shirley Fitzgerald stresses, there could be a legislated requirement for this high level research into any heritage item so that the history of the building is well written and preferably engaging. She proposes a story that is exhaustively investigated and one that goes beyond a litany of supposed facts – one where the historical interpretation has been done by an accredited historian. She contends that historic context is the key element to a clear and valid understanding of an area, its community and above all the reasons why a building must be retained and enhanced.⁶⁸

In summing up, these narratives will no doubt resemble a tapestry or a controlled palimpsest and in so doing interweave themselves into an overall narrative that reflects each generations input and influence through the various phases in the history of the building. These palimpsests are thus based on honesty and authenticity and this can only add to the status of increased heritage, higher real estate returns and adding prestige through architectural awards and by granting pecuniary credits to those who support adaptive reuse financially.

Adaptive reuse has very positive outcomes that not only illuminate and inform but have far more widespread societal benefits than presented in this thesis. These reworked sites can improve our cities, lower greenhouse emissions and reduce landfill. If we then complement the physical item with a record of the transformation, documented to ascribed standards by having architectural history legislated into being as part of a development condition, then we would be satisfying another social need. For it is this accrual of layers and recording of information that translates to an inclusive narrative that can transcend cultural divides to deliver a well-rounded, democratic resource about every stage a heritage building undergoes. So, the use of the term palimpsest seems an appropriate architectural metaphor here. However, what form this accrual will take will necessitate broad based research and not just that of professional or academic historians, but by members of a local community. This new information will also require verification to be of trustworthy informative value. Perhaps Stabile sums all that I mean in this chapter by declaring a palimpsest as a simile for memory:

*The recollection is overwritten at a future moment shadowed by a new memory. The past exists as a fragment, a feeling, a relic or a ruin. On the other hand, what may occur is a cumulative palimpsest – successive episodes of deposition or layers of activity remain superimposed one upon the other without loss of evidence – they merge.*⁶⁹

⁶⁶ Turnbull, L.2000: 97.

⁶⁷ Gardner, J 2010:53.

⁶⁸ Fitzgerald, S. 2005: 60.

⁶⁹ Stabile, S 2013:195.

CHAPTER 2

ADAPTIVE REUSE AND MEMORY: THE POWER OF THINGS

INTRODUCTION

Old buildings are architecture's comfort food...where important events take place daily or monuments that mark significant historic milestones.⁷⁰

Old buildings not only chronicle lives, often aligning with significant points in our own, but also act as reassuring aspects to our often commonplace landscapes with human social memory bound to the built environment. To better understand the built environment, we need to be able to readily access digitised resources that are often not currently electronically available, but to do so where they make the most sense – whilst in front of the subject itself. What I am referring to is providing a base of freely available material from which people can learn about a building's past and present in situ. This can be easily achieved by tapping into resource delivery whilst in place and calculate whether the structure can convey their narratives with little foreknowledge and through the least intrusive amount of information. I would suggest that the best mode of doing so is primarily via the use of image. Images are basically forms of media and as such their connection to media memory act as the best-suited means of communication in a visual age.

This section considers what it is for built heritage to conjure memories, that speak of times past and that encourage consideration of how people lived previously, or how an architect resolved a design to meet the needs of the client and how these client needs have evolved since. What is needed to do so, are the archival primary sources that will create or stimulate memory. This would not only benefit our own assembled memories and related narratives, but it would encourage support for the ongoing preservation of the related documents themselves, as well as the buildings themselves. In so doing I also consider what is involved in reproducing these narratives easily and freely so that we can attach memory to a location for a culturally diverse audience. Perhaps Czumalo best captures this when he comments:

Protection of historic sites is also a way of reconciling the past with the future: we take care that they are not degraded by the present so as to preserve them for the future...We have the right to expect architecture to create an environment in which we can find our collective identity. However, we cannot blame architecture for loss of identity, or demand that the state create it for us. This is what architecture cannot do by itself.⁷¹

In this chapter I will explore how memory relates to built heritage and specifically how people interpret any change to a building and how this process then informs, resounds with or shapes succeeding memory.

2.1 THE IMPORTANCE OF ARCHITECTURE TO MEMORY AND NARRATIVE

Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her.⁷²

What is the correlation between social memory and built heritage and why should this relationship feature as important to any discussion on social media representation? How do some buildings conjure, at times, extremely heartfelt emotion and why? Can buildings actually convey that same emotion of themselves or does it require familiarity with the structure's history to elicit the same

⁷⁰ Bloszies, C. 2012: 15.

⁷¹ Vladimír Czumalo 2012:46.

⁷² Ruskin, John: 2005: 168.

response in any onlooker? For that matter should we all experience the same insights when made aware of a building's conversion?

Memory and experience and architecture are indivisibly linked. As Daniel Libeskind noted recently, buildings are living spaces and their connection to memory and its relationship to narrative highlight the irreversibility of the past and the possibility of the future.⁷³ He further suggests that architecture is the driving element of our orientation, though observers from other disciplines might contend otherwise.⁷⁴

As well as the building, place and context are just as integral to the formation of memory as is our capacity for recollection. Studies have shown that what a person was experiencing at the time of memory capture, as well as the environment they were in, will have a profound impact on the power and intensity of the remembrance.⁷⁵ It therefore would seem that memory and architecture embed identity into and around a building and in so doing can elicit a range of responses in the onlooker but may well be dependent on some prior knowledge. My intention here though is through the basic use of an image, we can simply convey the spirit and intended purpose, both currently and previously, in ways that overcome cultural and language barriers. For without these key elements, memory is rendered unlinked – place tethers memory and an appreciation of what has gone before is essential when we talk about the past and heritage.

By having documents, drawings, images and plans digitised we can assemble an archival repository that acts as a key reference point for future generations. Perhaps, these are what Thales venerated when he described how architectural drawings can be seen as embodying a life having been lived in, infusing these documents with memory.⁷⁶ By this he meant that drawings and images capture the essence of those who inhabited and of course, designed a structure, and in so doing, distil this essence into a form that infuses a memory in the viewer. However, they rely on some basic understanding or preceding knowledge of the subject building. But just how much detail do we need to provide initially so as not to overwhelm?

According to the architectural critic Vincent Scully, we perceive architecture itself in two ways, associatively and empathetically, or put simply, intellectually and emotionally.⁷⁷ Berger elaborates on this by saying that 'remembering [itself] is an activity that gives identity to our past and defines our present.'⁷⁸ He illustrates the point further by stating that 'building is both architectural and is a profoundly social process, one which engages a wide range of subjects such as history, economics and psychology.'⁷⁹ And, in linking the built form to our recollection of it, Assmann astutely describes memory as 'knowledge with an identity index', explaining that 'memory is the faculty that enables us to form an awareness of selfhood [identity], both on the personal and at the collective level.'⁸⁰ This formation of identity, in its own way, is aligned with the passage of time. In other words, the impact of the recollection is in the present, even though we are accessing the past.

We can view this temporal impact on any building we have associations with, as leaving 'stains' or akin to weaving a square in a tapestry or quilt with these memories translating to an accumulation of accounts and these 'squares' interleave the lived in present, with hints or inscriptions of the past. This is the quintessential nature of adaptive reuse, for we leave our mark or *trace* on a building when we amend its function and thereby augment its narrative.

⁷³ Libeskind, D 2015 via Archdaily [electronic resource].

⁷⁴ Ibid.

⁷⁵ Winter & Silvan 1999:15.

⁷⁶ Philip Thales, Peter John Cantrill.2013:7.

⁷⁷ Goldberger, P 2009:154.

⁷⁸ Berger, M. 2013: 102.

⁷⁹ Berger, M 2011:4.

⁸⁰ Assmann, J 2008:114.

Older buildings intertwine a record of a locale's past with new experiences representing our position in time, increasing our frame of chronological orientation by adding dimension to our social memory. The term 'social memory' was first used by the art historian Aby Warburg, where his use related more to 'cultural memory' as a level of memory, rather than defining memory absolutely. He saw objects and buildings as transporters of memory and that these 'objectivations' added solidity to memory, fortifying distinctiveness, by underpinning the commonplace and transcending temporal confines or 'horizons' and thus creating longstanding, stable cultural characteristics.⁸¹ Whilst cultural characteristics may be volatile, unformulated traits, they do add up to, and configure patterns that inform collective remembrance.

There has also been interest in how buildings themselves are shaped by the changing ideas and patterns in history whether good or bad.⁸² Lowenthal points out that, throughout history governments have caused a 'rupture of experience' when they have swept away swathes of the built environment to which people had formed attachments and deep associations.⁸³ There have been lamentable periods in history where substantial amounts of heritage were simply annihilated, such as the Nazi destruction of large parts of the European built environment during World War II.

When we erase a structure, we eradicate its social meaning and significance, for our memories exist not only in continuous interface with other individual recollections but also with established external markers in which we invest memory and which then can trigger later recall. There can, however, be archival traces, including those temporally stored collective memories awaiting common transference. As Hornstein says:

*Demolition, the intentional, voluntary destruction of architecture is no less difficult to witness as it aggressively eliminates, even eradicates, a site in order to make way for new building in its place and for cause. It is emblematic of death...*⁸⁴

Buildings and spaces of significance are often demolished as a result of poor judgements commonly driven by periods of economic boom and bust.⁸⁵ However, when the destruction of a building happens there can be a noticeable shift in public awareness – a disruption of memory occurs. Rather than labeling this 'demolition,' it should be viewed as *architectural erasure*,⁸⁶ it completely eliminates the form, with the only way to access these former places via surviving records or images. Obviously, buildings *are* tangible, and whilst the loss may be physical, it can trigger an associated loss in related memory, which is of itself far more difficult to quantify, remaining elusive no matter how much effort is put into documenting it. Those built heritage sites linked to the strongest memories are those based on personal significance, so much so that when a place is demolished or lost, some people experience a sense of grief and personal loss.⁸⁷

This is why it is essential to document buildings that inform both the future and the past and to hold these sources in archives. But in the digital age, a repository should permit access outside a strictly physical location, and be capable of transmission. Equally so, there should be an archival recording made, especially if there is to be any case for possible or partial demolition. For example, now that the NSW State Heritage Office permits access to digital images there seems to be no reason why these cannot be made digitally widely available on relevant agency websites. Currently there are other lodged trustworthy sources of documentation such as expensive conservation management plans, generated by legislative requirements, which could also be incorporated into digital archives and made available across multiple platforms. This is imperative if we are to also

⁸¹ Assmann, J 2011:126.

⁸² Garnham, T 2013: ix.

⁸³ Lowenthal, D. 1998: 7.

⁸⁴ Hornstein, S. 2011:2.

⁸⁵ Thalís: 2013:6.

⁸⁶ Ibid.

⁸⁷ Gregory, A. 2014:24.

understand the parameters within which future reuses can be made and thereby chart the changing architectural landscape.

With regard to this need for essential archival documentation, we appear to be at a crossroads. Agencies are either too resource poor to digitize older records or are bound by privacy and other legal contexts that hampers the freedom to make use of these collections – even those already digitised. Access to these formats is the prime issue here for as Bastian points out, in our digital age, archives are no longer simply physical; they are virtual. Presently, we are flooded with an overwhelming amount of digital material. A discerning research eye is needed to eliminate virtual junk or mere opinion. While historians cannot direct or control this flow of information they cannot relinquish control to social media entirely.⁸⁸

It would appear, too, that the immense propagation of documents and images on the internet is leading to ‘cultural forgetting.’⁸⁹ Connerton states that modernity has a quandary with forgetting in that contemporary society has begun to lose its capacity to retain its own past. According to Connerton, young people currently grow up in a permanent present, lacking any organic relation to the public past of the times they live in and as a result they don’t care or bother about it. He suggests that with the proliferation of heritage industries, the unlimited extent of nostalgia represented in media is evidence of a society struggling with memory loss.⁹⁰ This may well explain the media nostalgia currently gripping television with series ranging from ‘Mad Men’ to ‘Gotham’. Berger reinforces this, pointing out, western society is indeed suffering from a ‘commemorative bulimia’ preserving *everything* in our culture from objects, [buildings] and writings – in fact anything at all that can bear witness to keeping a memory of an event or testifying to a person’s life story. I would add that we are indeed living in such a distracted society that we only start to realize the value of something long after it is gone. In terms of heritage, this position is dangerous. Rodney Harrison went further in noting that:

*The late-modern period has witnessed an exponential growth in the number of objects and places that are actively identified, listed, conserved and exhibited as heritage alongside a rapid expansion in the definition of heritage to incorporate a large range of new forms of material memory.*⁹¹

I have already explored the notion that not every heritage-listed structure need remain the same. But without change of function or subsequent alterations, there may be no progression of narrative that inspires any continuance of memory. By this I mean that alterations and variations on an original purpose are not only vital to enrich the story of a structure as they tap into collective memory, which in turn, trigger additional individual reminiscences. So that when a building is repurposed it not only resurfaces in the minds of those familiar with it by revealing its past; it enhances its future by appealing to those who have no knowledge of its origins. Information is fundamental here, and it often lies within resources that already exist digitally but lack an online presence or public awareness. Their transmittal is essential to progress the narrative and keep it alive and relevant.

2.2 ADAPTIVE REUSE AND MEMORY

*Buildings, landscapes and materials serve as poignant reminders of our personal and collective heritage and history. Sites become palimpsests upon which layers of memory are recorded through time...Buildings act as witnesses of the past.*⁹²

⁸⁸ Gardner, J 2010: 52-53.

⁸⁹ Gregory, A 2014: 26.

⁹⁰ Connerton, P 2009:2.

⁹¹ Harrison, R. Heritage: Critical Approaches, Routledge, London and New York, 2013: 166.

⁹² Berger, Marcus 2013:4.

Adaptive reuse can be defined as ‘a process that changes a disused or ineffective structure into a new item that can be used for a different purpose’.⁹³ Adaptive reuse is conventionally defined as ‘the process of adapting old structures for new purposes.’⁹⁴ It is also known as repurposing or remodelling. It is characteristically defined as transforming an unused or underused building into one that can serve a new purpose. This field of practice is rich and varied and its importance includes not only the reuse of existing structures but also the reuse of materials, transformative interventions, prolongation of cultural phenomena through built infrastructure, associations across the fabric of time and space and conservation of memory. All of this results in densely woven narratives of the built environment with adaptive reuse as their tool.

At this point, there also needs to be a distinction made between infill architecture and insertion architecture. Infill should be seen as development within existing urban areas that conserves environmental resources, economic investment and social fabric, while reclaiming marginal and abandoned areas. Put in another way ‘infill’ is the industry term for the development of small-scale vacant parcels of land within built-up areas.⁹⁵ This is not adaptive reuse but often identified as such as these are new infill structures that are often appended to current items often built on remnant lots in between existing buildings in dense urban environments.

Insertion architecture, on the other hand, is viewed as ‘how new construction interacts with old building fabric’ and is seen in obvious yet well-designed new additions to older, historic buildings. Here the old structure is preserved and appended with new additions.⁹⁶ The new addition needs to be easily distinguished from the original fabric and ideally well suited to the mass, form and heritage value/s of an existing building. In this instance the original undergoes preservation of its core fabric which can often be a condition of approval for the new addition/insertion. It incorporates adaptive reuse when the new purpose differs somewhat from the original usage. As Clark writes, there is a basic distinction between the adaptive reuse and strict conservation of an existing structure:

It is important to understand that adaptive reuse is different from restoration or preservation perspectives. Whilst a restoration or preservation project involves restoring a building to its original state, adaptive reuse actually changes the intent of a structure to meet the modern user’s needs.⁹⁷

All of these architectural methods do share one thing in common – saving an existing structure and giving it new life via repurposing. In this chapter, adaptive reuse refers to how these principles apply to heritage listed structures as being of more substantial value to an area or associated locale or community.

Adaptive reuse is not a new concept and having gone on for centuries, often where cities were limited by their outskirts, encircled by high walls protecting, yet limiting, an inner confine. As a result, residents often put old, disused excess buildings, to new purposes.⁹⁸ But different cultures approach reuse in vastly different ways. Graeme Aplin points out that the major difference between European and Australian heritage and related mindsets is that Europe absorbs and accepts changes to its buildings over time. It views this as being like a true palimpsest rather than making huge distinctions between the different parts of the structure or an incompatibility of heritage values over reuse.⁹⁹ In Australia, our predominantly white European culture doesn’t permit such a lengthy historical perspective but do we still demonstrate respect for those buildings in the landscape that

⁹³ Bullen, 2010: 215.

⁹⁴ Adaptive Reuse.net [electronic resource].

⁹⁵ Infill architecture. Chicago Life [electronic resource].

⁹⁶ Bloszies, C. 2012:24.

⁹⁷ Clark, *ibid*: 90.

⁹⁸ Chandler, R 2005: 149.

⁹⁹ Aplin, G. 2002: 25.

are steeped in rich and significant history. Whatever the period, the adaptive reuse outcome should add something to the story of a structure, not diminish it.

Charles Bloszies illustrates this point in saying that whilst we as a society anticipate the new because we haven't seen the new, we are basically attracted to old buildings. When reemployed imaginatively their appeal becomes far broader and can blend the known with additional imagination to tangibly reinterpret the existing.¹⁰⁰ For him: 'the best old work incites the best new'.¹⁰¹ The contrast between old and new 'leads to a heightened appreciation of the design qualities of both'.¹⁰² He goes on to state that 'a successful project required not only a well-conceived new design but also a well-conceived old design'.¹⁰³

But, when *any* structure is accorded 'heritage' status it is usually safe to say that its ongoing existence is assured. But in order to bolster its sustainability, it may have to undergo change. Moreover, the reason for its retention and its essence are indicative of the structure's importance to its locale. Indeed, structures from previous eras demonstrate aesthetics and forms we simply cannot afford to replicate. Instead, by preserving those crafts inherent in an existing building we are retaining aspects that link the building to a locale in the first place.¹⁰⁴ This is what adaptive reuse is all about – the repurposing of an existing structure to a new usage but I would add that it needs an ongoing narrative as much as a new function.

The new use may also honour the previous purpose but it is not crucial that it conforms to the original function. This is modernised re-usage where the previous function is simply updated or reinvigorated. Knags illustrates that when buildings revert to their original usage, in a sense, another layer is added to the story.¹⁰⁵ Regardless though, any adaptive reuse of a building is self-defeating if it fails to protect the building's ascribed heritage values which gave it importance in the first instance. Former Sydney Lord Mayor Lucy Turnbull was a strong advocate for adaptive reuse:

*If we want buildings to work in the present and the future, we shouldn't imagine it will always be possible to recycle old buildings within their existing envelopes. In a sense the idea of adaptive reuse at its least imaginative is a denial of the modern architectural principle that form follows function. Any adaptive reuse has to accommodate respect for the original architecture with a strong approach to how to articulate the spaces for today's needs. They have to add cultural and social as well as economic value. The new uses of the building should have a synergistic compatibility with the old form's most significant elements.*¹⁰⁶

Jennifer Hill also makes the important point that it is only when the adaptive reuse project is completed that an assessment can be made as to whether it has incorporated of all criteria to produce a contemporary, successful transformation that honours its past.¹⁰⁷ This is why it is imperative to have experts engaged from the outset, for whilst *any* intervention may salvage a structure, the result may be worse than outright demolition. For as once repurposed, alterations are extremely difficult to undo, again undermining the fragile remnant of what was once authentic – thus annihilating or, at best, reducing any significance. Many structures have become candidates for adaptive reuse simply because of their location and present condition or state of dereliction. They have simply outlived their usefulness in their current form. But as Lucy Turnbull points out:

The challenge is to make sure that the outcomes of adaptive reuse are not only sound in terms of conservation values but also in terms of the readapted buildings having a real existence and

¹⁰⁰ Bloszies, 2012:7.

¹⁰¹ Ibid: 8.

¹⁰² Ibid: 13.

¹⁰³ Ibid: 12.

¹⁰⁴ Clark, 2008:88.

¹⁰⁵ Knags, 2000:70.

¹⁰⁶ Turnbull, L. 2000: 96.

¹⁰⁷ Hill, J. 2004: 65.

*having an authentic role that is not too contrived and not too cute. Few people want their cultural identity refracted through a type of Disneyland experience...Buildings should be reworked in a timeless and enduring fashion.*¹⁰⁸

Susan McDonald reinforces the same notion:

*Legislation and guidelines should not be at the expense of stifling creative, innovative, high quality and contemporary responses to the challenge of building anew in an established historic environment.*¹⁰⁹

Creativity is a vital tactic in finding a solution that preserves and honours a heritage past. Legislation in the past had fostered 'mimicry' rather than contextual understanding and this should be avoided. There are cultural reasons for retention of buildings deemed to have aesthetic, technological and social value and worth saving and these values need to be upheld and recorded. By this I also mean that conservation requires the preservation and maintenance of the original fabric. As such, a structure's integrity needs to be assessed based upon its authenticity, its surviving physical attributes, known information about the building – chronicling – and the 'survival of characteristics that existed during the resource's period of significance'.¹¹⁰ Adaptive reuse can accommodate and uphold these values, delivering an innovative design that acknowledges both past and future possibilities. And whilst 'pure' preservationists will contend that *all* buildings demand retention in an unaltered state, they have certain values that demand respect simply for endurance. But, when strident preservationists become vehemently stubborn about a valued building be retained in its exact condition they may well be doing more harm than good.¹¹¹

But by simply retaining *any* old structure, these may add little or no new dimension if they remain stagnant, reflecting nothing of new stories. Whilst something as subtle as 'heritage charm' may be difficult to define and justify, values and criteria are generally well stated and endorsed. If we are to embrace principles such as sustainability wholeheartedly, we should bear in mind that by retaining a structure and its embodied energy, we are lowering emissions and landfill and preserving extant infrastructure and amenities while reducing greenhouse gases. When it comes to preserving buildings, there are prevailing logics that dictate what should be saved. One is based on sustainable thinking, arguing that if a purposeful structure already exists on a certain site it is inefficient to demolish it only to construct another, especially one that may be worse than the previous.

With regard to adaptive reuse and its associated collective memories, it is important to realise that inappropriate reuse can sometimes be rejected due to association with difficult or painful histories thus ignoring or minimising a building's links to its past. Narratives need to have new memories incorporated into them over time. This reinforces the importance of witness in the construction of shared history.¹¹² If we are able to relay these narratives, no matter what their connection onsite, then we are able to convey an evolution that speaks of various points in time, thereby facilitating a relationship with the building no matter how immediate the connotation may be to the onlooker. In other words, they do not have to have a previous direct association or knowledge of the structure, or judge the narrative as being unpalatable, just a willingness to learn, or be informed.

The challenge here is to combine reuse and memory in an honest, ethical and cultural dialogue. As Milligan points out, the building is an element of the historic built environment and has a right to be respected and to continue to exist; that is, the building is not 'responsible' for the memory associated with it.¹¹³ This reiterates my earlier point that architecture can trigger associated personal memories and I would argue that adaptive reuse needs to play an even greater role in

¹⁰⁸ Turnbull, L 2000: 96.

¹⁰⁹ McDonald, S. *ibid.* p. 35.

¹¹⁰ Milligan, M 2007:115.

¹¹¹ Bloszies, C. 2012: 23.

¹¹² Berger, M 2011:9.

¹¹³ Milligan, M 2007:111.

doing so, even when these associations are troublesome to some sectors of a community that has deep connection with the related narrative.

2.3 MEMORY & REMEMBRANCE

*We are never outside memory, for we cannot experience the present except in light of the past...and remembering, in turn, is an action in the present.*¹¹⁴

A lot of research about commemoration and remembrance focuses primarily on memories based upon difficult histories frequently associated with war or trauma. Whilst this research is of use when looking at memory, architecture and place, in terms of adaptive reuse, narratives of built forms are more concerned with locating their place in our histories, mostly in ways that highlight their heritage values.

Whilst Schwartz was specifically writing about commemoration, he noted that there are two distinct facets to remembering and the way people make meaning of historical memory. These are:

- a) **Chronicling:** these are not emotional events and are morally apathetic and not assessed in the same way.
- b) **Commemoration:** invested with extraordinary significance and assigned as qualitatively distinct in our perception of the past...It celebrates and preserves ideals.¹¹⁵

Commemorative and emblematic ideals reflect the subtext of a place for those who draw part of their identity from it or have poignant links to it. A lot of reading on materiality centres on museums and memorialization but I want to explore how buildings evoke memory and what they hold inherently as material objects that can prompt memories, either collective or personal which cannot be turned off as they are given personal 'affective capacity.'¹¹⁶ Byrne states that this occurs at a physically innate or 'preconscious' level and that the body understands and responds accordingly. That is to say they can elicit memories involuntarily.

2.4 THE LOCATION OF THE PAST AND OUR (RE) COLLECTION OF IT

*Individual memory does NOT function like an archive of lived experiences deposited somewhere in the brain but is reconstructed anew upon the act of recollection...the circumstances of recollection are inextricably both personal but always social.*¹¹⁷

Memory, especially 'collective remembrance,' is often seen as an antidote to the traditional discipline of history, especially in situations where traditional documents favour dominant groups in society. These accrued or collective memories may at times challenge 'authorized' narratives.¹¹⁸ Heritage studies rely on these types of memory for without recollection there can be no accretion of narratives that accumulate to accounts of what has emerged over time. A variety of sources, such as biographical, oral, local and memories can render a more rounded and holistic picture. This is the advantage of harvesting social media commentary and investing it back into a repository that is able to incorporate and share this new knowledge.

¹¹⁴ Hall, J D 1998:440.

¹¹⁵ Schwartz, B 1982 in Hume, J 2010:185.

¹¹⁶ Byrne, D 2014:75.

¹¹⁷ Tumblety, J 2013:7.

¹¹⁸ White, H 1973:271.

In turn, most historical material chosen as archival is often the realm of creative or intellectual individuals or groups – circulated for the public but not *by* them.¹¹⁹ Archivists and curators mediate between the artefacts and documents they choose to display and the audience they are aiming at. But rarely do they explicitly acknowledge their own motives or recognize the role that visitors play in negotiating an exhibit's narrative.¹²⁰ This type of archive fashions itself as a space of transaction between vernacular and authorized interests than that between the lay public and trained historians. It becomes a balancing act between how carefully one must tread to employ popular memory as a source of 'professional history writing'.¹²¹

Pierre Nora believed that it was actually historians that had 'appropriated' history for their own justifications, but to offset this notion he also assigned the individual to take authority of their own memories and to establish important associations between private recollection and the public field of accumulated memory.¹²² He believed that modern life had established discontinuity that unless we did so, we would experience modern alienation only possibly reignited through heritage tourism or via recreation of events. He argued that contemporary civilization formed mnemonic surrogates such as heritage industries to record, gather and store records in remote archives in the hope of conjuring past memories.

Archives are often thought of first as physical places, often buildings, sometimes spaces within buildings. The term 'houses of memory' was coined in 1991 to describe the archives by then president of the International Council on Archives, Jean-Pierre Wallot. By 'houses of memory' Wallot referred to the treasures of our past contained within archival institutions, where, he maintained, archivists are the holders of the 'keys to collective memory'. He suggested that archives could be both physical and memory spaces as both stood as symbolic representations of particular values or ideas. As Tumblety has noted:

*Memory has increasingly become important to historical studies with the truth of 'history' often being scrutinized and criticized with collective memory being put forward as more human and sensitive. Memory [itself] is now a familiar subject for historians to observe and comment upon as much as politics and war.*¹²³

Even though today 'archive' has acquired a multitude of other formats, we still tend to think of archives as old documents – often static, dead, and generally of value primarily to historians and genealogists, remaining located in strictly physical spaces. In reality, while records or archives are traditionally primary documents, manuscripts and photographs, they are also now emails, digital images, blogs, tweets and Facebook pages that we individually create every day, as well as the electronic files and records created by government agencies.

2.5 SINGULAR AND PLURALISTIC MEMORY

*Our two eyes stereoscopically aligned, allow us to see space, our memory allows us to 'see' time.*¹²⁴

Personal memory is subject to change and that its longevity in association with a person, event or in this instance, a building, will vary with time and connectedness. We all have some notion of what memory is and represents to us personally, but outside of personal recounting, it is subject to validation and scrutinized through comparison with that of others. As noted, these memories may be traumatic and highly conditional, inconsistent and partial to varying conditions. At times they are not easily relayed to others due to their highly charged connotations. On a personal level

¹¹⁹ Haskins, E: 2007:402.

¹²⁰ Haskins, E 2007:410.

¹²¹ Haskins, E 2007:415.

¹²² Nora P. In Benton T 2010:22.

¹²³ Tumblety, J 2013:1.

¹²⁴ Fernyhough, C in Tumblety, J 2013:1.

cognitive psychology defines personal memory as the ability to store, possess and retrieve information, processes which have a physiological aspect in a neurological dimension.¹²⁵

Memory, it can be argued, is at its core social and it is society that often delineates its parameters in the form of potential narratives. However, when read and interpreted, narratives are not the unbiased records of events. The fact that they are written or selected by a person or a government, to record or reflect particular events or transactions inevitably signals that they are always written from a point of view, out of a particular context, filtered through a distinct lens.¹²⁶

For, what tears at the heart of historical narratives is a condemnation of reproachful, reckless and often disdained memory, even when there is evidence to prove that the difficult narrative is indeed accurate and warranted. For this reason, collective remembrance can be seen as the antithesis of historical studies. This is very true of uncomfortable or hidden stories that certain parts of society would rather forget or provide insight into reasons why a person came to a decision reached and how that affected thousands or millions of people. For example, history cannot easily account for personal motivation that may affect the course of history, explain the motivations behind inspiration or the mindset (of the architect) at the time they created their designs. Nevertheless, many historians still contrast memory and 'history' as mutually exclusive ways of engaging with the past. What is needed is a more unrefined, pragmatic grass roots history that draws down from a variety of sources including tradition, myth as well as personal memories.

What can also reinforce the greater likelihood of an accurate recall is if the act of recollection, one that is strongly aligned to a memory enhanced by a clear and coherent image. This connection of memories to images, objects and places helps to explain the role of art, sculpture and architecture in the mind of the onlooker. It helps the brain to maintain memories of an experience if the location is visually prominent, regardless of the connotation of the object [building]. Connerton also believes that another aspect of encoded memory is revealed in visualization and illustrative synapses linking memory to a strong image that will ignite a recollection and embed it through perceptions and experiences at the time of memory capture. In the relationship between archives, recollection and place, it is through appreciating contexts and locations that the actions and events reflected through the records that can render a coherent narrative.

This is all far more complex than I have touched upon here, as there are numerous other determinants affecting individual memory such as class, culture, age, wealth, and geographic location, access to various forms of technology and most of all, the means for sharing such memories. These all have a profound impact on the related narrative and its transmission. But by gaining access to these repositories we could encourage ordinary people to participate in the production of public memory, furnishing future historians with a wealth of data and generating a vigorous range of views. It should be noted that preservation of large quantities of records does not then translate into a usable past for it will always require narration and verification. As such archives are not history per se but they do demand explanation and transmission.

In this transference, Connerton viewed any society 'remembering' as a difficult construct and failed to grasp how society as a whole simply could not collectively remember the way individuals do by constructing public representations of the past. It would appear that he too had issue with the notion of collective memory as he saw most academics aligning themselves with the idea that it should be labeled as 'collective remembrance' rather than shared memories that transcend any border or delineation. Often though, these same individuals utilize these correlated memories in order to promote specific understandings of the past.

Research suggests that although most experience is recorded in some way in memory traces, these are neither always accurate nor unyielding to change. In fact, memory is always subject to change

¹²⁵ On Media Memory 2011: 13.

¹²⁶ Bastian, J 2014: 48.

through the discerning analysis of experience and a lot of entrenched memory becomes integrated into habitual mindsets, gestures and social customs. This goes some way to understanding how rituals are passed on even across territories and continents without obvious direct transmission. Once again though, any ritual is reinforced through repetition but the most common mode is via narrative. What I mean here is that these narratives can be propagated through exposure via media.

As mentioned, there are detractors to the concept of collective memory who argue that ‘memory loses its unity and explanatory force if stretched beyond the bounds of the individual.’¹²⁷ Yet, Hoskins is quick to point out that ‘whilst authors distance themselves from the term *collective memory*, they still appear comfortable to operate within its parameters.’¹²⁸ When examining the relationship between social media and individual memory, the division of personal/private memory versus collective memory is being constantly blurred by an increasingly saturated media environment, which means that we may have difficulty distinguishing between the two types when presented with both on social media formats.

Media and its association with will be discussed in greater detail later (in Chapter Three), but I mention it here in terms of memory and association, credibility and the importance attributed to it. This harks back to the notion of radical trust by entrusting contributions made by others as being valid and as authentic and preferably verifiable. This last aspect is that what I am proposing doesn’t always allow for verification on site when addressing a subject building. In the same way, memory can be distorted depending on who it is that is telling the story, the accuracy of their recollection, *their* motives and most of all how much evidence there exists to support or refute these stories. This is where the idea of collective offerings on social media gets murky, for who is monitoring and coordinating these stories or memories?

I believe the answer to this dilemma lies in part with the primary reliance on image. Pictures, particularly older images, are generally a more accurate representation of the past and whilst they may have been enhanced or tampered with, digitised images or digital recaptures have an identifiable numeric code assisting in verifying whether the image had been modified. Once again, this requires the knowledge of an expert in the photographic field to ascertain its variation. For, as we are in age of Photoshop technology, the confirmation of the accuracy by an archivist or expert could mean that truthful pictures are selected to represent tangible heritage. In order to ensure that narratives are relayed objectively, I believe that images provide the most neutral means, avoiding verbose explanation. Yet, again it is a grey area when one considers that the image is ‘selected’ thus bringing preference into discussion but it strengthens the need for an authority to adjudicate and retain unaltered originals in a safeguarded repository, to be re-digitised and displayed at will.

2.6 MEMORY, LOCATION AND PLACE

*Memory is always suspect in the eyes of history; whose true mission is to demolish or repress it.*¹²⁹

Location and landscape are critical vehicles for both personal and social memory and in turn, configure collective memories. As Canadian historian Brian Osborne observed: ‘Places are defined by tangible material realities that can be seen, touched, mapped and located’.¹³⁰ ‘The places of memory’ was an expression attributed to historian Pierre Nora in 1989. Nora was interested in the association between memory and location and observed that modern memory is above all archival and relies entirely on the materiality of the trace, the immediacy of the recording and the visibility of the image.¹³¹ Pierre Nora believed, in his time and terms, that travel is an examination of place and almost always architectonic, even when simply a natural and rural landscape. He saw how

¹²⁷ Hoskins, A 2011:132.

¹²⁸ Hoskins, A 2011:131.

¹²⁹ Nora, P 1989:13.

¹³⁰ Bastian, J 2014:55.

¹³¹ Nora, P. 1989:13.

tourists 'desire a connection to built forms and places, no matter how digitally engaged they might be in the armchair travelling experience.'¹³²

Another writer who delved into memory, architecture and place was Aldo Rossi whose work *The Architecture of the City* first published in 1982 identified a 'locus' as being the relationship to a specific location that is connected to memory and recalled into realization through the significant biography and geography of one's mind.¹³³ He believed this process is both extraordinary and universal simultaneously and saw how memory propagates an amassing of collective and individual memories based upon past experiences. Rossi saw architecture as a part of the social history of humans and as such, could be associated with events, places, people and ethics. With this association, time and space were instilled into the medium of memory and to Rossi built form could be always be reinterpreted in terms of memory. Rossi defined the city as a 'collective artefact' – constructed over time that acts as an assemblage of its citizens' reminiscences and is interpreted through its buildings and monuments and other persistent features. Most importantly he saw that certain images fix or locate a place in memory and these are posited in our memories for life.

When Frances Yates wrote of Marcus Cicero's musings on memory, she contended that memory projects images onto built form by showing knowledge as broadcasted and that these memories are an intentional attempt at recollection and as such have a long history of doing so. She similarly focused on Cicero's idea of '**loci**' to indicate places that are imprinted on the memory in a specific order and are imperative to the capacity of that memory to be recalled. In other words, the manner in which things are examined has a lot to do with the clarity and remembering of that element in the landscape.¹³⁴ The locus may encompass varying degrees of enormity and differ in the same way that structures vary in size, function and dimension or mass. It belongs not just to the temporal period of its assembly but also relates to extended periods of time, reaching back into the past. Many acts of memory are site specific but not all do so in an identical manner, perhaps strengthening the need for some prior knowledge of a site or structure.

French anthropologist Marc Auge described the city street as a 'storyteller' one that translates the meaning of a place to the passerby or 'flaneur.' He notes that every historic town or village lays public claim to its past, displaying its history via visual cues and in so doing creates a cultural landscape. Places themselves are capable of generating memories as 3-D reconstructions in the mind upon reflection or encountering the physical object or building. Even when reading a work of fiction or a book that describes somewhere we may never have been, we involuntarily create a model world in our imagination.

Connerton also employed the notion of 'locus' when explaining that another purpose of fixing or encoding, is to train remembered experience for the purpose of recall and to readily translate this into linguistic structure. He offers the idea of encoding material to allow swift uptake of the visual aspect of memory. He went on to develop ways in which the body remembers via points or 'locii' to site memory by linking it to a place or a location in the mind or body of the subject.¹³⁵ My own interest pertains to semantic form, as in narrative, and particularly how the image informs this internal account. This also conjures the concept of geo-tagging whereby smart phones and media can pinpoint a location and make use of that information in various ways that either assist or belie a person's geographic location. Perhaps a modern interpretation can be seen as 'locii' pinpointing the location of a building in relation to ours and relaying this information between the two. This of great use as it can group the location of other associated or nearby buildings and draw the architectural tourist further into the field.

¹³² Hornstein, S 2011:105.

¹³³ Rossi, A 1982:103.

¹³⁴ Yates, F 1966.

¹³⁵ Connerton, P 1989.

So, in terms of social media design, my inclination would be a web page dominated more by the image with only minor associated text to inform, but not overwhelm. Other web page aspects could be to include additional examples of the architect's work or how the subject site itself has evolved over time to allow the various usages or functions it has been asked to accommodate. This can easily be done through hyperlinks to a related website or that of the architect themselves that connect further to other related web pages, so as not to presently distract.

*The landscape, therefore, can itself be considered as a text that is continually shaped and re-shaped, a collection of information amassed and redefined over centuries and millennia, layered records of the relationship between the land and its occupiers.*¹³⁶

This intertwining of archives and place, where the physical evidence of movement and location intimately connects the landscape and the people who inhabit it suggests that the landscape itself may be an archive. The land becomes a recording medium, an embodiment of the context of creation.¹³⁷ A large part of this equation is just how much knowledge of a subject is required to satisfy curiosity and just how much prior knowledge must a person have before engaging with the subject and its broader historical themes? The relationships between collective remembrance, personal identity and historical trace emerged as tightly bound to geography and the sense of place. 'Place,' notes public historian Dolores Hayden, 'is one of the trickiest words in the English language, a suitcase so overfilled one can never shut the lid.'¹³⁸

2.7 MEMORY LANDSCAPES

*To live is to leave traces.*¹³⁹

Landscape can refer to both the margins of the mind or the physical environment and I have interpreted the atlas of memory as being akin to the physical terrain. Architecture, therefore, can be equated to the charting of that space – be it physical, mental or emotional and the relationship that develops between memories, places and objects (buildings). The relationship between these elements is a complex, rich and multifaceted matter. Lipsitz writes that the relationship between time, memory and history are different conceptually when inhabitants experience 'memories' of a past to which they have no connection either *geographically* or *biologically*.¹⁴⁰ It is worth noting as Hornstein indicates: 'we remember best when we experience an event in a place.'¹⁴¹

We create landscapes in our consciousness based upon a shared structure of beliefs and philosophies and in this way 'landscape' is a cultural construct – a mirror of our memories and myths encoded with meanings which can be read and interpreted.¹⁴² The mind is the field of landscape and memory forms its substratum as the two are inseparable and form a very strong foundation of memory. Indeed, as Hoskins signifies, landscape in its broadest understanding, can be the richest historical resource we possess if we know how to take meaning from it.¹⁴³ As it is, the landscape is abounding with strata of human ideals which enlighten the genius of the place.

The landscape can also be seen as the 'nerve centre' of our communal and individual memories.¹⁴⁴ As such, this setting characterizes a life force that can sustain our memories, build upon others and provide opportunities to share them. We are all involved in place-making when we *read* the

¹³⁶ Bastian, J 2014:47.

¹³⁷ Bastian, J 2014:52.

¹³⁸ Dolores Hayden quoted in Bastian, J 2014:50.

¹³⁹ La Coe, Jodi; 2013:108.

¹⁴⁰ Lipsitz, G 1990: vii.

¹⁴¹ Hornstein, S 2011:2.

¹⁴² Taylor, K 2005:2.

¹⁴³ Hoskins, W G 1955:14.

¹⁴⁴ Taylor, K 2005:4.

location and interpret what we perceive. This is synchronous with contributing to, and interrelating with, digitised records via social media and then adding our own input into these narratives.

Public history has always appreciated how the terrain functions as a documentary source of evidence particularly in facets of everyday life. It can be said that the built environment forms a part of that historical record in understanding cultural traits and their explanation in a local context. Some places conjure strong ties between a community and its identity and people visit historic sites to get in touch with this history and to encounter these related narratives. These sites should also aim to satisfy both the needs and interests of local resident and the architectural tourist alike so they can be read and thus comprehend the location or structure as it calls out from the monuments, plaques and statues as public sites of memory, beyond strict boundaries.

Gould and Silverman make the distinction that these histories are always vernacular in nature. As a term, this evokes vernacular architecture, but to me the use of the term in relation to memory is that it speaks of grass roots history that is very local in its interpretation and narrative.¹⁴⁵ Gould and Silverman also note the concept of 'counter memorials,' which are not government endorsed nor financed, but whose nature appeals to the contemporary notion of authentic memory because they offer an alternative way of negotiating the past.¹⁴⁶ These alternative stories are just as useable or adaptable as any formal history as they will often emphasize lesser known local items. A lack of predetermined narrative of any state sanctioned monument is often far more genuine and very often more about buildings or structures with difficult pasts that can yield a democratized memory that localizes these collective stories. Some accounts may still be off limits as Hume suggests this is particularly true of places and stories around immigrant assimilation.¹⁴⁷ Yet, memory and identity are critically important to *all* social groups not just those connected by geography, but chiefly with ethnic ties. This is especially pertinent when considering that one must to remember in order to belong.¹⁴⁸ And by belong, I mean identify with.

So, memory can certainly be stimulated by attachment to things or a place but can the reverse occur? Can objects or buildings instill a memory in anyone regardless of their experiences? This ideal is similar to the way that art evokes references in the memory that equate to similar responses in anyone. Psychologists refer to this as being an object's 'extrinsic context' and it has important ramifications for how memory and heritage evaluation are connected. Jas Elsner suggests that 'can we say that memory inheres in the materiality of a monument (or building)'¹⁴⁹ is there anything in the form of an artefact which can carry meaning as memory, irrespective of what we, the viewer, know about its origins? In other words, is its embedded memory likely to be obvious regardless of the viewer's ethnicity or nationality.

The key idea here is to identify memory as a collection of practices or *material artefacts*. In other words, memories themselves become objects of memory. As Kerwin Lee Klein highlights one advantage to transferring public memory on to the objects and practices that sustain them, is that this then makes them subject to historical enquiry.¹⁵⁰ Any *architectural* history must encompass what Hornstein describes as a curatorial role, as we travel and reflect on what we see or witness as the built environment, dynamically contributes to how we experience the landscape.¹⁵¹ I would extend this to mean that any ongoing narrative or history needs to accommodate our personal story or contribution and incorporate it into the whole. Again, this is the advantage of social media in crowd-sourcing comments that supplement history and add new dimension to the appropriate narrative. This can then be re-harvested back to the overarching archive and thus have a greater

¹⁴⁵ Gould, M R & Silverman, R E 2013: 792.

¹⁴⁶ Gould M R & Silverman, R E 2013:798.

¹⁴⁷ Hume, J. 2010:190.

¹⁴⁸ Assmann, J 2008:114.

¹⁴⁹ Benton: 2010: 23.

¹⁵⁰ Benton 2010:24.

¹⁵¹ Hornstein, S 2011:5.

impact on the depth of knowledge being relayed by labeling and binding it to the subject site and can be extrapolated to include geo-tagging – connecting audience to a specific site.

For these digital ‘markers’ of history are then embedded into the landscape and are bound to them inextricably for ‘landscape is memory...there is no unmediated perception of nature.’¹⁵² And whilst this comment was originally about the natural environment, it is true of any form in and of a landscape, built or otherwise, and what they tell us of ourselves. As such buildings are defining elements of their culture, for the built environment shapes both individual, and collective memory or as some nominate: cultural memory. In this way it defines a city or manmade place and ‘identifies’ it.

As mentioned previously, these memories are not just confined to Anglo culture but logically extend to those parts of society that are ‘adopted’ or having adopted another and that ensuing narrative. Any cultural association with a building and their related stories have as much validation as the original occupants and all their stories mandate accurate recording. These generations of cultures leave their own traces on a structure and as such are all legitimate elements in the history or fabric of the building and necessitate inclusion if they are to be considered all-inclusive narratives without prejudice or preconception.

What is most needed here is an explanation of these assembled cultural values and the description of identity that demands translation. An easy way of doing this is via graded information to inform audiences at varying levels of understanding in a number of languages. One identifiable solution is to employ separate translation devices currently in the marketplace, but at the time of writing these could not be synched with all current online media formats. A far easier option is to employ such widely and freely available software such as Google Translator which is exceedingly more economic and a viable, sound alternative to printing vast quantities of hardcopy brochures in numerous languages, which again would require continuous revision. I would stress again that the one format that can easily be updated to keep pace with this continual re-articulation are various social media formats and mobile apps, as they are synched to Google Translator already.

So, as noted, buildings *are*, for want of a better expression, one of the building ‘blocks’ of history and whilst architecture is entrusted to protect and offer shelter, structures always form an obvious point of reference to any narrative. Built heritage goes even further, by enshrining memories and I would reinforce this by saying that getting in touch with these stories is not limited by culture, race or religion but by a human desire to understand what has gone into the ideation of a structure and what deems it worthy of retention and admiration. In this manner I would reiterate that it is chiefly through images, building plans or graphic resources that speak mostly forthrightly and if and when additional text is obligatory, this can be linked via Google Translator so that transnational impediments can be easily overcome.

2.8 MEDIA MEMORY

*Ultimately, however, it is the media themselves that create, replicate, and amend increasingly digital content that contributes to a more fluctuating, dissipated and fleeting media/memory ecology.*¹⁵³

Memories are seen as judicious rationalizations of previous personal experiences and events. Collective memory has been associated with a group of people such as a community, or location and its residents, with shared bonds directly experienced as a social act in itself and interrelating with others. Collective memory confers importance to existence and in so doing gives import to those incidences and builds an account of the past. It can be seen as an overlap between individual recollections of a group who can relate to communal, similar experiences, in an emotional

¹⁵² Ignatieff, M 1995:36-37.

¹⁵³ Hoskins, A 2009:2.

association that nurtures and supports the recreation of memory through reciprocated relationships. Most theories of memory accept that those memories that endure best tend to be those held in common with others in a cultural context or symbolic to a particular group often bound simply by that shared background. They are supportive of each other and may be recognizable to all, but will still vary with each individual in the concentration in which they experience them.

*The fundamental role of collective memories in the formation of modern national identity, the rise of mass culture and mass politics and the development of new communication technologies have all led to the current state, in which the right to narrate the past is no longer reserved for academic and political elites.*¹⁵⁴

There has been a lot written about collective memory and more recently the study of 'media memory' which has evolved out of the former. The term appears to be attributed to C. Kitch in 2005.¹⁵⁵ It can be seen as a complex and multilayered field that surveys the manner in which media is adjudicated and how the divergent forms of media are a gauge of sociological transformation.¹⁵⁶ Whilst it mainly pertains to mass media, a lot of what has been written about the subject is not of direct relevance to my thesis, but I have drawn upon some of its research as 'images' are in fact a form of media. However, 'media memory' is concerned with how collective pasts are narrated through the transmission of media, about the media and by that media. Media, and those involved directly with its production, select the angle from which the narration is conveyed, in much the same way as an archivist selects images for web usage. This is called mediation. Many studies have shown that media and memory are highly personalized and experienced by the individual, where research has shown that meaning is better assimilated when shared and it is only then, that meaning is clarified through dialogue and societal interaction.

David Lowenthal, an eminent historian, wrote 'individual life-histories uniquely illuminate historical sources and context.'¹⁵⁷ He declared all forms of media (at the time of writing) as fodder for the public historian, including films and re-enactments as they add up to a well-rounded collective memory that is as valid as any academic dissertation. This further reinforces my belief in utilizing social media to elicit shared memories which then need to be incorporated into the narrative. However, in 2011, Lowenthal made a further comment at a conference in Massachusetts claiming that the internet and social media have complicated community attachment to the past and that online discussion of the past has put collective feelings of any community at risk.¹⁵⁸

My focus on media memory is more than simply that of collective memory as it is derived from the technological modifications, especially in the last 20 years with the era of wideband internet and the use of mobile technologies. The internet and its rising popularity as a vehicle for memory has termed the phase 'digital memory'.¹⁵⁹ This related interactivity around memory has been hailed as yet another democratizing characteristic of new media.¹⁶⁰

Mass media is easily comprehended in modern terms through constant exposure as it is omnipresent and as such is critical in shaping current collective recollections. Television has been seen as the principal means by which people learn about history in modern times and that journalists are often viewed as creating visual history. In modern societies mass media is the most prevalent means of constructing our understanding of past events. Yet, too often we allow stories to be tampered with to suit the vested purposes that, which at times can be termed, 'cultural amnesia'

¹⁵⁴ On Media Memory 2011:10.

¹⁵⁵ On Media Memory 2011:2.

¹⁵⁶ On media Memory 2011:2.

¹⁵⁷ Lowenthal, D 1998: 33.

¹⁵⁸ Lowenthal, D cited in Gregory, J 2014:25.

¹⁵⁹ Haskins, E 2007:401.

¹⁶⁰ Haskins, E 2007:406.

¹⁶¹ to take hold. In fact, 'the past has become so distant and the future so uncertain that we can no longer be sure what to save, so we save everything, yet the scale of collecting increases inverse to the proportion of our depth perception.'¹⁶²

Perhaps a more pertinent hybrid of media memory is the recent area of 'prosthetic memory' which is founded upon media memory, yet is more seen as an extension of public cultural memory.¹⁶³ It has emerged as the interface between a person and a historical narrative about the past at an experiential site, such as a theatre or museum.¹⁶⁴ In this instance a person engages a personal remembrance of a time past that they could not have lived in, yet they are encouraged to embed or adopt a position into the overall picture and relate to that earlier era. This is a relatively modern occurrence and it relies heavily on communal media experience generally conveyed via cinema and, of course, television. The aspect of prosthetic memory that interests me most is the absorbing nature of media to engage a viewer by apprehending an historical narrative via mass media to the point that this memory will affect the viewer's subjectivity and politics.

2.9 CONCLUSION

The landscape is both a text and a context. The meaning of the text invariably depends upon the reader or interpreter. ¹⁶⁵

We can certainly appreciate that memory is inextricably bound with the landscape we have either grown up alongside or encounter for the first time. Indeed, place does obligate memory. This is the allure of architecture, especially examples of built heritage, as it is the way that buildings kindle something within us, and in the case of adaptive reuse, there is the added bonus of intrigue; intrigue in what its original function was, its stages of progression, its consequent narrative and its boundless potential.

All histories are a product of place, time and memory that all exist in a constant state of flux. It is our job and ensuing legacy to capture each phase and ensure the ongoing means and encourage the possibility of future examples of adaptive reuse. As such these 'sites' or buildings and their initiated memories summon us to recall specific chronological conditions that provide a framework to what we are looking at or experiencing. It seems fitting that the format these narratives can and perhaps should take are as flexible in allowing not only transformation of a structure, but can accommodate this change into the way the narrative itself is presented (see chapter 3).

But just how much information to supply on this initial encounter is the key to how well any form of social media that supplies data or images to the unfamiliar subject will connect the enquirer with that narrative. Can or should we then draw similar conclusions from 'collectively' regarding a structure that has attained importance and where we have taken our information about it, from the exact same source? Byrne coined the phrase 'companion memory' and saw this category or type of memory as directing us to how the everyday or ordinary places, experiences, individuals, events, sounds, images, emotion and collectives of many scales are brought into relationship with one another.¹⁶⁶ Yet, as Byrne states: 'It's an entirely different issue to plan for how those without a direct experience or memory of an [institution] or an event should be placed before it and connected with it.'¹⁶⁷ It is a temporal choice made after all and one that overlooks the serendipitous.

¹⁶¹ James, C 2007.

¹⁶² Haskins, E 2007:407.

¹⁶³ Landsberg, A 2004:2.

¹⁶⁴ Hume, J 2010:192.

¹⁶⁵ Bastian, J 2014: 57.

¹⁶⁶ Byrne, D 2014:86.

¹⁶⁷ Byrne, D 2014:85.

But this is where we differ individually and is, as it should be. The more imperative issue here is the delivery of this information, accurately and in ways that stimulate discussion, enriching ensuing narrative and desirably incites imagination and encourages architectural tourism that promotes, and hopefully supports, the heritage building. This has been where I have had the greatest difficulty reconciling all that I have investigated and researched about memory and place and the required amount of detail one needs upon encountering a structure and understanding its importance. Given that not every onlooker/visitor has the same understanding or memory of a heritage building and its significance, each will draw their own conclusions by absorbing the available amount of knowledge...or not.

That said, my recent *Sydney Open* experience on 1 November 2015 enlightened me on this question where the offered free tour app supplied one digital photograph of the subject site in its present form and street address. It was clearly not enough, and I raised the issue with people before and after me waiting in a queue to go into a building that had been adaptively reused. They felt much the same way that I did: it was simply insufficient detail to inform. The way to establish a relationship between the information seeker or 'flaneur' lies with the success of utilising social media in this regard and with the amount of credible data delivered as succinctly as possible, preferably via an image with minor text or hyperlinks, which informs across cultures and languages.

In summing up, perhaps sociologist Eviatar Zerubavel captures this 'constancy of place' and wistfulness by saying:

*It is a formidable underpinning for employing a commanding sense of resemblance. Even as we ourselves experience extraordinary change both independently and communally, our material setting classically remains relatively stable. Thus, they symbolize a dependable locus of recollections and often act as a principal central position of personal as well as communal or shared nostalgia.*¹⁶⁸

Why do we have this unrelenting affinity with nostalgic yearning and voyeuristic intrusion into either accounts of the past or at the very least, intruding into the lives of others to further understand or speculate on motivation that drives others to fashion a structure to suit their own purposes? This chapter has not just been about adaptive reuse, but rather exploring how best to convey that narrative easily and honestly, without superfluous detail that is not altogether dependent on prior association with the subject site. For it relies heavily on the precision and presentation of description and works best when there is a minimal amount of detail as to not overpower nor divert attention. The key is flexibility. I would name this new paradigm 'movable media memory.' This centres around the notion of archives on the move, taken out of the strictly physical repositories and placed amongst the landscape – the very same that they take life and context from. This can be done via the internet and whilst convenient, does come with its own set of issues that range from radical or guerrilla trust, implying absolute trust at face value. I would suggest that as Nicholas Carr states, that as the Internet grants easy access to vast amounts of information, in so doing it is turning us into superficial intellectuals.¹⁶⁹ We need to synthesize all that is available to us at a particular location in real time to surmise the connection between the structure and its connection to its locale. We then most of all need to share our conclusions and new knowledge and convey it to others through digital conversations and verbal interactions.

¹⁶⁸ Eviatar Zerubavel, 2003:41.

¹⁶⁹ Carr, N quoted in Gardner, J 2010:59.

CHAPTER 3

SOCIAL MEDIA, NARRATIVE AND ADAPTIVE REUSE

INTRODUCTION

*Like it or not the world is now increasingly one of visual rather than literary culture, this does not necessarily mean that we know what we are doing when it comes to perception particularly since seeing is a social activity.*¹⁷⁰

As Hannah Lewi and Wally Smith have repeatedly and rightly argued ‘we have returned to an *age of looking*, with communication ever reliant on viewing images and less on reading texts.’¹⁷¹ This visualisation aspect is what intrigues me most about the way we take in information and images, especially those of significant architecture. But just what role does social media play in transmitting such related associations to visual memory?

This chapter will investigate how to relate these recollections or narratives of the built environment as they are digitally realized and conveyed, the vehicle employed to do so and the capability by which those modes of transference can be readily revised. My aim here is to explore the linkage between virtual sites and built structures and historically archival resources via the most accessible, available and affordable means possible. In this way we may gain a greater understanding of the narrative of significant built heritage via primary sources, digitally, on location. I have chosen local cases of smart phone apps or websites that resonate best with the Australian experience and offer more recognizable exponents of this area of heritage architecture.¹⁷²

3.1 THE IMAGE AND ITS TRANSMISSION

*Both personal and social memory today are affected by an emerging new structure of temporality generated by the quickening pace of material life on the one hand and by the acceleration of media images and information on the other. Speed destroys space, and it erases temporal distance.*¹⁷³

This idea of utilizing digital copy would mean that a visual resource can be delivered to inform the architectural enquirer or tourist as to the earlier form or narrative of the building or site they are looking at. This relates more to passive information provision rather than strict intervention and mediation as I wish to avoid verbalizing knowledge by not arbitrating excessive new information but rather supplying description primarily via image rather than sound files or superfluous commentary. This can both overwhelm, distract and isolate the viewer.¹⁷⁴ There is a body of thought that argues the case against excessive text.

The mode by which a group synthesizes the past and engages memory associations, via the connectivity, storage, retrieval, broadcasting and their comprehension is a chief emphasis in this chapter. The assets and fabric that are transformed and absorbed in the process of adaptive reuse reflect the principles, narratives, customs, items, locations and rituals reciprocally experienced by a community or in a locale. Indeed, sharing and transmission are particularly important in the process that unites in the cultural category of communal recollections where previous implications and the way they form traditions that are outstanding characteristics, are vital.¹⁷⁵ As we transition

¹⁷⁰ Watson, S & Waterton, E 2011:21.

¹⁷¹ Lewi, H & Smith, W 2011:72.

¹⁷² At the time of writing there appears to be no commercial architectural tour phone apps that centre around Australian practitioners of adaptive reuse of heritage so I have had to utilise local examples that profiles architectural tours broadly.

¹⁷³ Huyssen, A in Haskins, E 2007:406.

¹⁷⁴ Lewi, H & Smith, W 2011:72.

¹⁷⁵ Velicu, A 2011:1.

from Web 2.0 we need to remember that it is this borderless, powerful and effortless technological advancement that drives the direction of immediate information supply that we have come to take for granted. In this way I also expect that a prerequisite familiarity with the subject site isn't altogether necessary, but should the onlooker require further information, then a minimal choice of hyperlinks could offer additional avenues of examination. It would also be preferable that this text and the associated image/s could be rescaled or zoomed for viewing and the main text enlarged for legibility.

The methods and means for recording and presenting these 'built' memories have almost outstripped the historical time frame it has taken to manifest relevant, reliable and useful technologies to capture and convey them. The media immediacy of witnessing news, stories and images in this day and age is, and will continue to be, exponentially vast. Yet from the point of archival storage and retention, we still seem caught in apprehension and misjudgment when it comes to providing access to sometimes endangered records that will most certainly be dust by the time we make sound decisions about their future.

In this case, the nature of conveying the narrative through current digital avenues and forms, attempts to anticipate possible trends and methods of capture and will be investigated here. These narratives need to be elaborated and expanded upon either because they are overlooked or understated and as such need to be brought into awareness. This can be done by chiefly exploring examples of heritage buildings that have an online existence and that offer a digital resource via their home page. A lot of websites assemble these under the 'About Us' tab or a hyper link labelled 'Our History' or 'Heritage.' I hasten to add that it would not take a great deal of effort to expand on this feature to enhance narratives on current websites.

How, then, to overlay any extant or future digital archival examples with social media formats, yielding a matrix of understanding that goes to the heart of the seeming complexity involved? It is up to archival agencies to act to ensure conservation of both the original image or document and the subject building, as they equally deserve attention. The very simplicity of it begs the question of why has it taken this long to achieve. As Giaccardi points out:

With the digital revolution, the way in which we capture these living experiences, the nature of our artefacts, and the ways in which we share them are changing. Our lives are increasingly captured and shared with others who can themselves infer and augment these digital traces with their own views.¹⁷⁶

This recent multiple digital authorship and interactivity has been hailed as an equalizing attribute of new media. Indeed, it can give voice to writing in a far more egalitarian way and thereby makes the internet a conveyance for memory for all. Still, the internet's promise of emblematic diversity, collective composition and interactivity is itself in need of investigation and evaluation. This contemporary 'democratization of the past'¹⁷⁷ is oddly entangled with the annihilation of historical comprehension and related memories. The enormous interactivity that the internet provides may hold the solution to this quandary by linking archival resources to memory and liberating material from obsolete repositories and projecting it into far more accessible realms across multiple platforms in an effortless manner.

These objects and their related transcripts that have been selectively chosen for preservation and approbation and have been routinely generated by creative elites rather than lesser qualified storytellers or dedicated enthusiasts. For it is archivists and museum curators that intervene between the items chosen for presentation and their audiences but infrequently do they overtly concede their own intentions or rarely distinguish what part the visitor plays in describing an exhibit's account. Whilst this pertains more to curatorial practices, the same can be said for those

¹⁷⁶ Giaccardi, E Heritage Matters 2012:2784.

¹⁷⁷ Gillis, John R 1994.

that have the onus of selection of images for inclusion on websites and accuracy in the usage of metadata descriptors. This is where information professionals come to the fore, for without the use of standardised terminology to describe resources, they can often go undetected or become digitally 'lost'.

Regardless of the implications of archival access provisions and selection, the downside of creating an online archive presently is that websites change, companies disband and the continuance of digital activity of life online requires attention, diligence and financial outlay for their preservation and electronic existence. It also highlights the predicament of how to oblige authors, architects, government agencies and property owners to make provision of digital resources freely, or at least maintaining established online archives. The longevity of digital archives has often been called in to question, but even if the technology lapses or is unavailable the original still needs to be retained. Should failure occur, whilst representing additional cost to re-digitize, it is reassuring that future recapture is still possible by retaining the 'original' safely somewhere.

Notwithstanding its location, this type of digital store can be easily comprehended as being the very future of heritage representation and as such needs more legislative reinforcement if it is to be seen as a reliable and endorsed archive. Whilst social media emphasizes active participation of information input, an agency still needs to be responsible for holding these original items, cataloguing them to standards and responsible for their conservation.

In the case of smaller scaled collections of adaptive reuse represented on social media, this format would especially work for architectural exemplars who may not warrant a separate web presence. Regardless, this sharing of digital resources relies greatly on the diligence on the part of the architect's contribution of digital recordings, possibly linked to their own website that could constitute an archive - one that portrays the progressive changes the structure has undergone. It has always seemed wasteful that whilst a heritage architect or consultant could requisition, photograph or upload such documents such as expensive heritage impact statements and conservation management plans, this is rarely done. These are infrequently lodged with relevant heritage collections but it is not compulsory to do so. The only copies that must be so lodged are at State government level to a State agency. Surely these documents would provide an ideal avenue for promotion of the architectural firm, as well as act as a digital location for their portfolios.

The following are examples of adaptive reuse buildings that already have an online presence and whilst not all are heritage listed at least they have some digital representation. Whilst the majority are Australian, I have cited some overseas exponents as they are either considered well executed, identifiable or well documented. These are:

- Alondigha, Bilbao Spain – Philippe Starck
<http://www.alhondigabilbao.com/alhondigabilbao/edificio/alhondiga-de-bastida>
- Bakery, Armadale VIC - <http://www.archdaily.com/321726/golden-crust-bakery-jackson-clements-burrows-architects/>
- Quarantine Station Manly: <http://www.quarantinestation.com.au/About-Us/Brief-History/>
- Harbour Rocks Hotel <http://www.architectureanddesign.com.au/news/industry-news/colonial-past-revealed-as-the-harbour-rocks-hotel>
- Water Tower Grand Designs http://en.wikipedia.org/wiki/The_Water_Tower,_Coleshill
- Metcalfe Stores Building, The Rocks Sydney. Smart Design Studio.
<http://www.archdaily.com/269128/saatchi-saatchi-smart-design-studio>

- 45 Jones Street: <http://www.batesmart.com.au/#/projects/adaptive-reuse+-refurbishment/45-jones-street-ultimo>
- Former McCaffrey's stables, Pyrmont: <http://www.aja.com.au/home.php>
- Former Shed, Mears Lane Randwick <http://www.richardpetersassociates.com.au/> <http://co-tain.com/1800s-sydney-shed-to-residence-adaptive-re-use/>
- Ian Moore Architects: Strelein warehouse <http://www.archdaily.com/186556/strelein-warehouse-ian-moore-architects/>

An example of an enduring searchable online archive with input from both writers and architects that often documents international exponents of adaptive reuse is ArchDaily: <http://www.archdaily.com/>.

Below are three Australian examples of companies that seize the opportunity of adaptive reuse:

- Bates Smart: <http://www.batesmart.com/bates-smart/projects/sectors/adaptive-reuse-refurbishment/>
- Smart Design Studio: <http://smartdesignstudio.com/projects/heritage/>
- Tanner Kibble: <https://www.tkda.com.au/research/adaptive-reuse/#>

3.2 ACCESSING THE DIGITAL STORY

*Original sources are regarded as largely authentic, truthful relics of the past, and the history they support is legitimised by this tangible connection to times gone by.*¹⁷⁸

Commonplace hard copy formats such as dissertations, books and articles will always be invaluable instructive resources yet a fresh look at other mediums needs to be investigated in accessing audiences, especially younger age groups.¹⁷⁹ The idea of the static and material based archive as an enduring repository, is being undermined by the much more variable temporalities and dynamics of 'permanent data transfer' or at least can be 'networked' for reactivation at any time.¹⁸⁰

We have yet to fully appreciate just how ubiquitous information and communication technologies such as social media can profile and draw out a mutual sense of distinctiveness and belonging for present and future generations. For as we incessantly transform through the stories we tell, the heritage value we attribute to things is therefore subject to variation and restoration. We most definitely need a means to do so if we are to capture the multiplicity of our generations' narratives fully as well as their buildings, as both transform. The mostly likely candidate here would be the ubiquitous internet which has implemented a plethora of technological advances and avenues of accessibility to aid in this matter.

At the same time, though, this open resource is one that raises the issues of both mediation and authenticity as both have never been more contentious than at present. As Foster notes:

While it may facilitate more open, democratic history making, the internet simultaneously raises questions about gate keeping, authority and who has the right to speak for the past.

¹⁷⁸ Foster, M 2014:7.

¹⁷⁹ Gordon S, 1998: 55.

¹⁸⁰ Hoskins, A 2009:1.

Though the web provides new avenues for distributing historical information, how these are used and by whom remain pressing questions.¹⁸¹

How information is currently being assimilated, accessed and utilised relies heavily on our need to identify and verify resources and their basis of assertion. This is currently done via individual digital coding or tag fields in order to authenticate and trace the source. Yet, when we consider the pervasive power of online presence and its ease of presentation, this may also imply that all public records are digitally extant and currently in the public sphere. This is not always the case yet it is an issue that overarching agencies need to consider in the short term as a good deal of these records are deteriorating in less time than it took to scribe these words.

To retrospectively digitise old copy will take time and funds often currently unavailable, yet the need is great, especially when these authorities obligate owners to ascertain proof of heritage status or previous function before permitting change to existing structures. But how can owners access information when a lot of what they are expected to access is not readily electronically available? In other words, extant recordings are at present still not coordinated properly by archival agencies, often sitting in a variety of formats in disparate locations awaiting digitization and stagnating or decaying and virtually lost. I would urge government agencies that hold these unclear records to act, as they might for any built heritage item, to maintain a digital archive and to consider their long term safety. This is even more important in the case of adaptive reuse documentation as there needs to be recording as the evolution progresses, captured in real time and stored for posterity.

In the past, the recording practice of heritage stories had seen the creation of static documentation which required searching through hard copy formats in order to lodge any application for permission to modify a heritage structure or located within a heritage conservation area. Given that many local government councils now demand digital copy for advertising / Development Application processes, why not incorporate these documents into a broader history of both the building and its neighbourhood. Floor plans of private residences can be securely locked down for privacy reasons, however, often older floor plans that may still reflect current floor layouts and which are considered safer to upload as they reside outside the acknowledged period of copyright legislation may be already accessible, so this situation is not always straightforward.

Regardless, in identifying specific types of technologies used to deliver these resources, I want to understand how various emerging technologies are being appropriated and how these can be used for heritage purposes. This is highlighted by Elisa Giaccardi when she poses the question:

How can technology design enable 'grassroots heritage' practices to reveal hidden or marginalized narratives, and promote the formation of new social solidarities and cultural identities?¹⁸²

Giaccardi is referring to the utilisation of the internet and social media to draw attention to relevant smaller scaled, obscure local history groups and their related, often buried, narratives. Perhaps the greatest use of digitised records in this instance lies with what that can reveal about heritage sites that are not readily accessible via larger scaled 'professional' archival websites or whose narrative may be lesser known yet are just as legitimate if not more so than more prominent examples. They often represent local values and history at various stages of development and stand testament to the significance placed upon them by their communities.

These obscured architectural examples and related narratives, such as intact private residences or secure off limits buildings may only have limited impact on discussion of adaptive reuse but there are sometimes important examples, often heritage listed, rarely seen. This is where digitised

¹⁸¹ Foster, M 2014:2.

¹⁸² Giaccardi, E 2012:27.

records and documentation can help most, by allowing us to virtually visit and witness change and subsequent architectural history that contributes to a broader identity. This 'exploration' can prevent direct degradation of often sensitive or endangered heritage and prolong a structure's life expectancy as well as protecting the owner's privacy. This thoroughness of digital documentation relies on compliance on the part of the owner as they will often only come on to any radar when a submission is made for alterations or refurbishment – if at all.

Often these submissions are never made for fear that too much regulation may be brought to bear for there are a large number of property owners who would much rather not be heritage listed as they view this as far too obstructive to their right to alter something they financially own and control. How to overcome this reluctance, especially with regards to copyright and privacy, is a large part of this issue of accessibility and recording of change. Concealed structures in private ownership are often seen as commodities for investment and this can be at odds with heritage values and features, often put at risk in the name of renovation and returns on investment:

In most cases, however, the underlying pattern has been that, as private property is the dominion of its owners, personal investment in conservation or repair allows a degree of licence for adaptation and upgrade.¹⁸³

People do purchase a building with the view that they own it outright, and as such, are entitled to modify it to suit their own needs or tastes, and in so doing, choose to overlook the heritage appraisal and their responsibility to maintain aspects of its listed values. This may, on occasion, work in favour of the building, but depends on the design and transparency of the permission process.

Regardless, once lodged this documentation can easily be digitally archived and uploaded to provide copy that can be utilised on social media and phone apps so that even when standing beyond the walls around a property we can still see what once was and what has changed without undue intrusion. This issue of privacy will always be raised, but digitally advertised renovations can already be viewed online and real estate agencies often place simplified floor plans on their websites when marketing a property. So, at times the issue of privacy becomes rather blurred. Perhaps though the greatest benefit of the use of social media in this instance will lie in this exploration of closed, semi-private and commercial spaces and this new form of media and will probably run the gamut from highly exploitative to exceptionally insightful and enlightening.

These types of examples are that rarely glimpsed add weight to the notion of access during particular events such as Sydney Open or via social media so that a digital record may exist and be accessible for all. An example is the Smart Design Studio's refurbishment for Saatchi and Saatchi's Sydney offices in conjunction with the Sydney Harbour Foreshore Authority in the colonially heritage listed Metcalfe Bond Stores building in the historic Rocks area of Sydney. The only chance to see the reuse result is in design magazines or on the architect's website (**Error! Reference source not found.**3) above. This is unfortunate as examples of good reuse design beg for enjoyment by many, yet many are only seen online and aid my belief that such is the delightful yet often obscured nature of some architecture that demands further exploration.

¹⁸³ Allan, J 2010:654.

FIGURE 3 SAATCHI AND SAATCHI, METCALFE STORES, MILLERS POINT, SYDNEY



[Source: Smart Design Studio 2012]

Regardless of format, the key to such public programs will be the preparedness of tourism boards, local governments and citizens and owners to understand this media form and to get involved in a way that creates tourism that is both sustainable and involves local communities.¹⁸⁴ These owners themselves can become part of the solution by demonstrating a willingness to participate in public programs that add to the rich tapestry of significant architecture of a local area or offer up new insight.

3.3 SOCIAL MEDIA AND THE ARCHITECTURAL TOURIST

*Digital media play an increasing role in how we see ourselves, and how future generations will see themselves in relation to us.*¹⁸⁵

Comprehending the mode by which people come to consider and connect with digital remnants and recollections through heritage insight will provide digital technologists with the ways to support individuals, communities, and organisations in participating in the social production of memory and identity.¹⁸⁶ This is particularly true of the way in which ‘architectural tourists’ are perceived in making use of resources at their disposal. It is unclear who first coined the phrase but it suits the purpose of this thesis perfectly.

The ‘Grand Tour’ experience dates back to the sixteenth century as a tour of certain cities and places in Western Europe undertaken primarily, but not exclusively for education and pleasure which linked education and recreation as a worthy and valuable pursuit.¹⁸⁷ The desire to learn about buildings, cities and cultural artefacts by journeying to experience them, pervades architectural history.¹⁸⁸ As accessibility and the scale of tourism has grown especially with the increase in leisure time in the 19th century, other forms of architectural tours took hold to inform the passionate, independent traveller, namely the guidebook.

¹⁸⁴ Epstein, M & Vergani, S 2006:304.

¹⁸⁵ Giaccardi, E 2012: 2784.

¹⁸⁶ Giaccardi, E Heritage Matters 2012:2784.

¹⁸⁷ Williams K M 2012:671.

¹⁸⁸ Lewi, H & Smith, W 2011:69.

Karl Baedeker began writing guidebooks from 1840 onwards. Baedeker's own strategy was known as the 'middle way' which offered a solution between providing a list of landmarks with a few images as opposed to giving an overwhelming amount of detailed information, personal observations and opinions, i.e. excessive detail.

Nowadays there are diverse choices for the architectural or DIY tourist. Either special events such as walks or guidebooks through to self-guided old school 'plaque' walking tours. But, a growing number of smart phone apps dedicated to the purpose of self-guided investigations are increasing in number and usage. One advantage of a digital guide is that it brings the possibility for a synchronous form of understanding and is a major benefit over older formats where one had to stand aside and read or study prior to visiting a site to appreciate what they were looking at. According to researchers 63% of visitors to a city practice it is an activity that is directly related to architecture and have visited historical and heritage sites for centuries.¹⁸⁹

At present events such as 'Sydney Open,' the 'Sydney Architecture Festival' and the 'National Trust Heritage Festival' offer opportunities for people to experience examples first hand and these festivals are always popular and book out very quickly, best described as traditionally organised guided tours. They permit access to often private areas and on occasion staff members from the architect's offices who refurbished the building address questions. The Sydney Open festival is presently organised by the Sydney Living Museums in New South Wales and is held biannually. There are interstate equivalents but these are not part of the scope of this thesis.

A variation on the traditional tour is to have property owners host tours of their own areas and properties. This was done in Venice to overcome stresses placed on the most popular sites by encouraging exploration of lesser known parts of the surrounding area and proved very popular and were later developed into brochures and phone apps. The challenge here was to open up these spaces in a way that was sensitive to the residents' privacy but at the same time took users deeper into the narrative.¹⁹⁰

This participatory owner element was also key to the success of a heritage walk through the inner west suburb of Haberfield that I attended as part of the National Trust Heritage Festival in 2014. The added bonus of being permitted to go into two examples of intact Federation period houses made the experience all the more authentic and memorable. Finding such extroverted, informed citizens to deliver the content can be considered in making the 'virtual' mesh with the 'real', both in terms of place and personality.¹⁹¹

With the advent of smart phones and apps there has been an enormous explosion of technological possibilities that permit these histories to be portable and applied to where they matter a great deal – on location.¹⁹² These architectural stories and the means to communicate them readily, have been enlightening when bearing in mind the ways in which archival and current images might typify aspects of everyday temporality, events and permit rational estimation of how things were done and ways of communicating these ideas that were essentially static.

As Alan Day and Vaughan Hart observed, more recent digital mobile guides are bringing about a transition in the way media technologies help construct new meaning for the cultural tourist. They see this as a reversal of when the guidebook, with its linear order, substituted medieval forms of cultural communication through myths and legends and rituals. The mobile iPod platform, Day and Hart argue, is taking us away from logical structures of information and hampering the recovery of a 'mythic' form characterised by de-contextualized fragments of content and an array of sources. This echoes more general claims about recent changes in cultural communication such as Barbara Stafford's account of the renewed centrality of the visual in the information age and Umberto Eco's

¹⁸⁹ Architravel [electronic resource] Public Space & Architectural Tourism.

¹⁹⁰ Epstein, M & Vergani, S 2006:304.

¹⁹¹ Epstein, M & Vergani, S 2006:305.

¹⁹² Lewi, H & Smith, W 2011:73.

suggestion that we may have returned to a 'neo-medieval' period where visual communication is used to bridge the gap between knowledge and popular culture.¹⁹³ This was what Lewi noted in her summarising of overall use of the apps:

*The most striking observation was the immediate and ongoing lack of social interaction between the visitors, despite some being friends and family and despite our encouragement to interact with each other. Even when the displayed content was purely visual, participants appeared locked into their own viewing choices and thoughts. The minor exchanges that did occur were generally about how to work the device.*¹⁹⁴

As noted, these somewhat negative aspects to this technology, the widely-held fear that mobile digital guides distract the visitor away from their environs, and that any intended engagement in architecture and place is conquered by engagement in a virtual reality.¹⁹⁵ It has been claimed that these devices may distract the viewer so much so that a balance may be needed between addling with too much detail and not offering a balance so as to incite further curiosity. Whilst these same applications can increase the discoverability of online collections and provide an engaging method for delivering them but perhaps in a strange and limiting manner of absorption. This distracted looking is an issue for the architectural tourist, where we face the irony that architecture is typically experienced in a collective state of inattentiveness because people visit buildings and places for a myriad of reasons other than dedicated appreciation.¹⁹⁶

So it appears that interaction with others may be fundamental for the assimilation of information into memory in a sound manner, in this case is the conversational element of unearthing, understanding and reactions to the environment they have engrossed themselves in, is often absent. In this way the observer may fluctuate in their interpretation of the narrative being communicated. Silberman agrees with Lewis, stating that experiencing social media in isolation is counterproductive, as the viewer is missing the conversational factor of discovery.¹⁹⁷

*As the power that citizens have with their media grows, so must we grow opportunities for creative exploration, new ideas, and chance encounters.*¹⁹⁸

As Coyne notes also, these technologies increase and create division by not only bonding diverse users and guaranteeing exact currents of knowledge but they also incite and magnify difference.¹⁹⁹ Surely this can be seen as an advantage, highlighting that which is yet unknown accurately and promoting that which is known, hence rendering the familiar strange, a function not distant from architecture itself.

Social media can also act as a polarising yet motivating force that can impact of decisions that affect long term heritage outcomes, especially in lieu of successful adaptive reusage. It can gauge opinion and encourage social conversations online that are instantaneous and equalizing. By employing today's smart technologies, we can exercise our cultural power, i.e. voice, by creating another experience of honest and imaginative telling of digital stories. In other words, we can use awareness of digital technologies to bring heritage issues into the public psyche preferably before any unwarranted negative impact.

Others have raised the notion of a lack of serendipitous discovery. No product or service can be entirely opportune as we choose to use a product or service in the first place when we make a

¹⁹³ Lewi, H & Smith, W 2011:70.

¹⁹⁴ Lewi, H & Smith, W 2011:74.

¹⁹⁵ Lewi, H & Smith, W 2011:69.

¹⁹⁶ Lewi, H & Smith, W 2011:75.

¹⁹⁷ Silberman, A 2011:16.

¹⁹⁸ Danzico, L 2010:16.

¹⁹⁹ Coyne, R 2009:127-128.

choice, thus eliminating some part of the unanticipated equation.²⁰⁰ But surely these devices free the tourist to focus more on enjoying the cultural landmark. For as many have observed, cultural institutions and historical buildings are respected as sentinels of the 'real', while analysis – no matter the format – forms an instructive supplement, and does not traditionally absorb centre stage unless the real artefacts or buildings are no longer there.²⁰¹ Mobile devices are incredibly useful for representing what once was, i.e. now demolished or off limits. For as Denis Byrne asserts 'all remembering is done in the face of absence; of invoking in the present that which is not there, of making sound, signs and images about things that have gone.'²⁰² Nonetheless, the enlightenment that digital resources, especially images, can bring to a narrative cannot be easily measured or simply dismissed. Social media provides just such an opportunity to reassemble the incongruent detritus of memory into 'memory communities' in a viable, digital manner.

Yet the onlooker can invent their own fascinations and thus media allows endless examination of digital possibilities. This is quite evident in gaming trends, their exploration and widespread usage have had a profound impact on the way people approach social media, electronic formats and interactive modules and have eased the emergence of smart phone apps that see them readily accepted for ever increasing purposes. In other words, we can learn from gaming about how to configure information and education for new onlookers, and that's very different from simply adding new gadgetry purely for the sake of entertainment alone.²⁰³ Digital mobile devices are bringing about a transition in the way media technologies help us to construct new meaning and knowledge for the cultural tourist, heritage or architectural tourist and onlooker.

As noted, the photograph has been described as a slice of space and time alluding to a fixed, past narrative and purport to be a truthful and accurate account of the past but is made relative depending upon when it was taken. However, as we know images can be both staged or modified to suit a variety of purposes. Either original digital codes or later insertions allow for this verification to be made available to the online user by checking 'properties' of the digitised image This then strengthens the case of retention by an authoritative archive who can verify the selected image through analysis and professional substantiation.

In addition to the use of photographs, if archives are familiarly associated to physical spaces through safekeeping and attribution, nowhere is that context made more overt than through maps. Indeed, maps and their inherent capacity to document and make the connection between archives and place, clear and unambiguous. Vital to instituting both physical and logical associations to place, maps provide us with mental and physical models, locating ourselves to ourselves, to one another, and to a global network.²⁰⁴ Maps can add physical substance to stories by pinpointing the location of narratives and thereby enhancing our understanding of that narrative by placing it within an environment that can be visually comprehended. Thus, maps can locate collective memories within the populations and surroundings that created them.²⁰⁵

In very recent times we are seeing even more clever use of android software incorporating mapping to engage with buildings and sites through the use of HistoryPin which employs Google Maps to geotag to illustrate what a previous structure or location, or how a streetscape looked across its evolution.²⁰⁶ This format is highly suited to illustrating the changes undergone through adaptive reuse.

HistoryPin overcomes copyright issues in the way the publishing industry does – simple acknowledgement of source and use of free extant digital mapping utilising and acknowledging, in

²⁰⁰ Danzico, L 2010:18.

²⁰¹ Lewi, H & Smith, W 2011:75.

²⁰² Byrne, D 2014:84.

²⁰³ Gardner, J B 2010:59.

²⁰⁴ Bastian, J 2014:52.

²⁰⁵ Bastian, J 2014:53.

²⁰⁶ History Pin, 2011.

this case, Google Maps. Unfortunately, Google Maps is not averse to misnomers in pinpointing, as it requires an exact address to match and attach the image to the place as you may identify it, but this can be overcome by embedding coordinates at the time of image capture.

One other downside, these phone apps are often used only once and at present there seems to be a lack of options when it comes to either automatic downloading or worse, paying to access apps that may only ever be used once. The walk-up-and-use interface is a common one utilised in museums and where the user has a one-off interaction as opposed to habitual usage and constant referencing to other sources. Apps also require periodic software updates and whilst this is currently the case and often gratis, it still begs the question: Will I ever need this again?

By way of exploration, having recently visited the Museum of Old and New Art (MONA) in Hobart, Tasmania, in March 2015 where I was compelled to use their own device as there were no labels for any artwork, nor directions, or signage in the museum. The admission cost included the use of what appeared to be a modified iPhone with geotagged location capability. By tapping an icon, the device located the user in relation to the exhibitions and provided basic information on the first screen, e.g. artist, title of artwork, date and place of birth. Then tapping an additional smaller icon more text and additional detail, critiques, evaluation and sound files (mostly for local artworks), could be accessed.

My experience at MONA highlighted how isolating and perhaps annoying too much detail can be. Font size enlargement would have also have aided artistic appreciation. Whilst I did note that some couples interacted, albeit in a limited manner often involving removal of headphones, it appeared to have interrupted the experience of one party by the other.

Perhaps a solution on how best to align social media with the architectural tourist is by a type of hybrid between an app and an organised tour, if permitted. This would be a modern take on 'middle way' where participant can, on occasion, partake of an organised event by posting additional detail in conjunction with the phone app to offer access and insight into the heritage structure as well as interaction with other participants. In this way it would engage the observer into additional discussion and reflection upon what it is 'assumed' to have been information absorbed in individual engagement and to answer any questions the observer may have later.

3.4 EXAMPLES OF APPS

Basically, a phone app is an abbreviation of the term 'application' in use for decades according to Forsyth, which has become prevalent since the rise of Apple's App Store in 2008. Indeed, Apple were strongly criticised for restricting this android technology to its customer base. With the rise of Google Play, a much wider audience with other device brands can enjoy the same technology without prejudice or limitation.²⁰⁷ The range of free phone apps based on a Sydney model is as of June 2015, quite limited. There are more being developed but their number is still small in comparison to overseas models. Below are a number of phone apps that centre on Sydney architectural tours that, whilst not focused exclusively on examples of adaptive reuse, do fortunately feature some buildings that suit the classification and are cited here as examples that guide the architectural tourist.

A. CITY OF SYDNEY HISTORY WALK APP

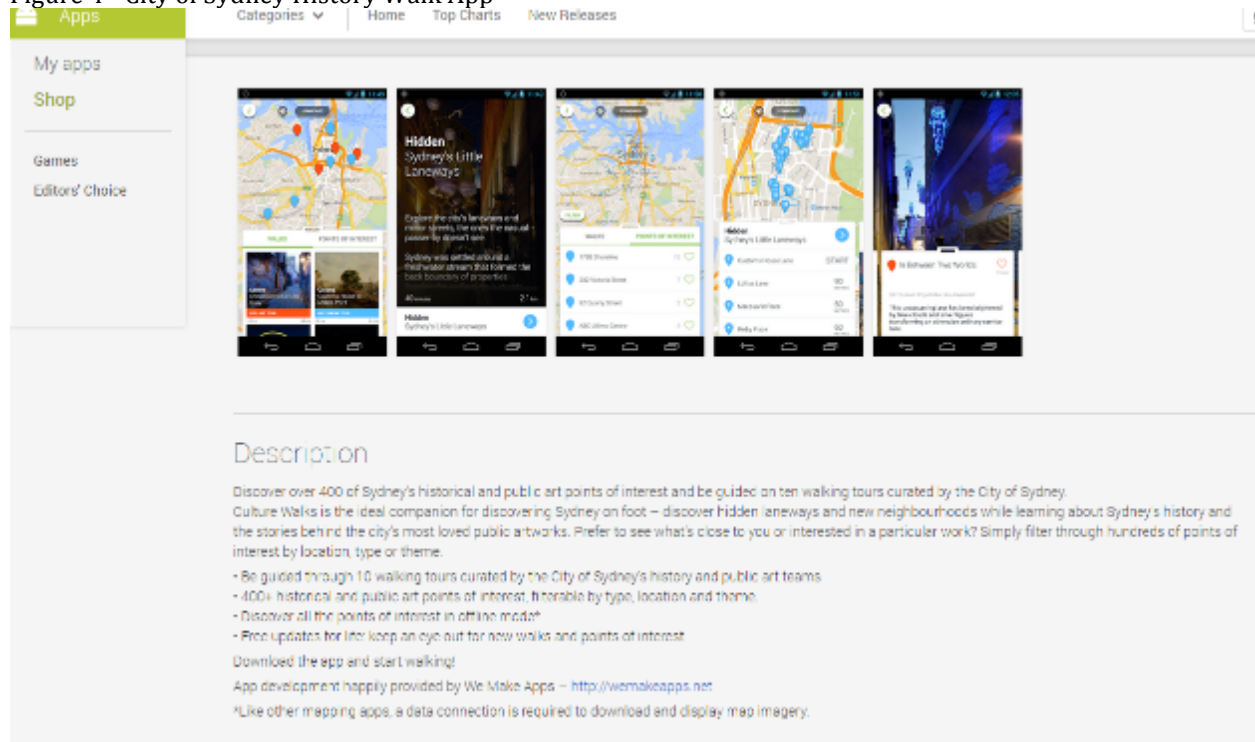
²⁰⁷ Forsyth, E 2011:125.

This app offers exploration of more than 400 of Sydney's historical and public art points of interest, guided through 10 walking tours curated by the City of Sydney Council Archives. There are ways to filter through points of interest by location, type or theme and also offer free updates for life – a convenient way to keep abreast of new walks and points of interest. The range of walks are diverse and utilise many images owned by the City of Sydney Council, often historic photographs illustrating what a number of landmarks used to look like with a suitable amount of text and relies on a small amount of precise well researched history of each location. It employs pinpoints on Google Maps.

None of the apps are dedicated strictly to architectural tourism, per se, but several offer digitally scanned copies of architectural drawings. The image can be enlarged to study detail, but the explanatory text cannot be rescaled for those needing larger font exploration. There are no sound files available.

These historic tours are themed and broken into two categories: Historical Tours and Public Art Tours. Within each group they present a variety of media such as images, scanned early artworks as well as modern images of recent installations. In a sense these apps and maps are driven by what occurs along a specific route, no matter what its form or importance. In other words, they are driven by geography rather than subject material. Nevertheless, they are engaging and provide the perfect balance of image and text, generally limited to around fifty words per location. What is most of interest to this thesis is the use of photographs of older buildings. However, they do not orientate the geo-marker to face the same direction, which could have been easily implemented. The app does not require Wi-Fi connection to utilise on site.

Figure 4 - City of Sydney History Walk App



[Source: City of Sydney Council 2015]

B. POWERHOUSE MUSEUM WALKING TOURS APP

The Powerhouse collection is explored through self-guided iPhone and Android walking tours. They typically take one to three hours to complete and each tour includes a GPS-enabled map with the route and stops marked on it, explanatory text, full audio commentary, images and photos. There is

an offering of six walking tours, again grouped according to theme and the only app dedicated to architectural styled exploration is the only one of the six that costs money to purchase.

This range employs Google Maps and a small thumbnail image is attached to each map point. No pinpoint is rotated to the viewing perspective, but the sound files instruct the orientation of the viewer offering a description in clear terms and voice. By tapping either the pinpoint or the image it enlarges and then tapping the image a second time allows the image to enlarge as a high resolution digital copy with citation underneath. Again descriptive text cannot be rescaled to read at a larger font size.

Figure 5 Powerhouse Museum App

The screenshot shows the Powerhouse Museum app interface. At the top, there are navigation tabs: 'M/AS', 'Planning your visit', 'Exhibitions & Events', 'Education', 'Collection & Research', and 'Online Resources'. Below these is a blue header for 'Powerhouse Museum walking tours'. The main content area is divided into two columns. The left column features two smartphone screens displaying the app's interface, showing a map with a route and a list of stops. The right column contains text descriptions for two apps: 'Powerhouse Museum Walking Tours App' and 'Sydney Observatory Walking Tours App'. The 'Powerhouse Museum Walking Tours App' section includes a logo, a description of the app's features, and download links for Google Play and the App Store. Below this, there are three free tours listed: 'Exploring old Sydney: Sydney Harbour Bridge (Free)', 'Exploring old Sydney: The Rocks (Free)', and 'Exploring old Sydney: George Street (Free)'. The 'Sydney Observatory Walking Tours App' section includes a photo of the observatory, a description of the tour, and a price tag of \$1.99. A note at the bottom states: '* Purchased Apps and tours are only available on iPhone devices.'

[Source: Powerhouse Museum 2015]

C. DICTIONARY OF SYDNEY TOURS APP OLD IRISH SYDNEY WALK

This app explores Irish Australian history through a self-guided walking tour that uses a GPS-enabled map with the route and stops marked on it, explanatory text, full audio commentary, images and photos. An original evocative score was specially commissioned to complement the walk.

This organisation currently offers just two apps, one on Convict Parramatta, in Sydney's outer west and one dedicated to Old Irish Sydney. I chose to evaluate the latter. The Dictionary of Sydney have utilised the exact same software and stylistic presentation mode as that of the Powerhouse Museum above.

So, images are accompanied by sound files, only in this case they are transcripts of the wording under each image. Each image can be digitally enlarged to study detail. There are however some differences, one of which is that whilst this text is a little lengthy, but there are hyperlinks on each

page either leading to the Dictionary of Sydney's main web page on the same subject or inter agency links to such websites as Trove, the National Library of Australia's digital initiative.

Figure 6 Dictionary of Sydney History Walk App



Dictionary of Sydney » Projects » Old Irish Sydney walking app

Old Irish Sydney walking app

AVAILABLE NOW!

Following the success of our [Greening the Dictionary](#) project with Sydney's Irish Consulate, the Dictionary received funds through the Irish Government's Emigrant Support Programme to create a walking tour app exploring Old Irish Sydney.

The app explores Irish Australian history through a self-guided walking tour that uses a GPS-enabled map with the route and stops marked on it, explanatory text, full audio commentary, images and photos. An original evocative score will be commissioned to complement the walk.

The Dictionary is committed to increasing the accessibility of our material for visitors and locals. The Exploring old Irish Sydney walking app demonstrates there are many ways to engage with history.

To download the [Old Irish Sydney walking app](#), click [HERE](#).

 **Ard-Chonsalacht na hÉireann**
Consulate General of Ireland

 AN ROINN GNÓTHAÍ EACHTRACHA AGUS TRÁDÁLA NA hÉIREANN
DEPARTMENT OF FOREIGN AFFAIRS AND TRADE OF IRELAND

The Old Irish Sydney walking app available for iPhone and Android

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 **CITY OF SYDNEY**

Finding your way through the Dictionary

Part 1 – Entries and Entities
Part 2 – Multimedia

[Source: City of Sydney Council 2015]

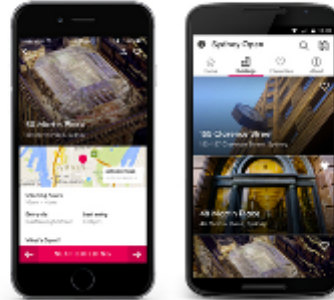
D. SYDNEY OPEN TOUR APP NOV 2015

By way of contrast I attended Sydney Open on November 1 2015 and had downloaded the official app for the day, but was sorely disappointed as it gave no insight with each site only given an address and one image. Whilst certainly not distracting it left one wanting more detail. This informed my previous conclusions about overload and diversion of attention of the tourist whilst in front of each site and underlined my quandary about the amount of information required at the outset

MOBILE APP & MAP

APP FOR IOS & ANDROID

Download the Sydney Open mobile app to plan your day, stay up to date and learn interesting facts about each building. Create a custom tour for your day or try one of our recommended tours from our friends via the interactive map, showing you where to find each site, and your nearest shuttle / bus stop. Real time updates will keep you up to speed on the day. All from your mobile device.



[Source: Sydney Living Museums website accessed 1 November 2015]

3.5 EXAMPLES OF ADAPTIVE REUSE WEBSITES

The following websites offer more than straight forward detail or image offering explanation on the most recent architect's ideas regarding the reuse of each structure:

- Quarantine Station Manly: <http://www.quarantinestation.com.au/About-Us/Brief-History/>
- Harbour Rocks Hotel <http://www.architectureanddesign.com.au/news/industry-news/colonial-past-revealed-as-the-harbour-rocks-hotel>
<http://www.harbourrocks.com.au/image-gallery/historic-images/>
- The Alondiga, Bilbao Spain <http://www.alhondigabilbao.com/alhondigabilbao/edificio>
<http://www.alhondigabilbao.com/alhondigabilbao/edificio/alhondiga-de-bastida>
- Metcalfe Bond Building – Saatchi & Saatchi Fitout
<http://smartdesignstudio.com/projects/buildings/metcalf-bond/>
- The White Rabbit Gallery, Chippendale Sydney
<http://smartdesignstudio.com/projects/heritage/white-rabbit-gallery/>
<http://www.whiterabbitcollection.org/the-gallery/about/>
- The Tate Modern, London, UK <http://www.tate.org.uk/visit/tate-modern/turbine-hall>
- The Tank Stream Hotel to be completed in 2015 <http://www.tankstreamhotel.com/>
- Former Las Arenas Bullring, Barcelona, Spain converted to a shopping centre:<http://www.archdaily.com/530762/las-arenas-alonso-y-balaguer/>

3.6 OUTCOMES & BENEFITS

*Individual buildings have been characterized as stitches in the urban fabric. What will this fabric look like as more stitches are added – a patchwork quilt or a rich tapestry?*²⁰⁸

These narratives or ‘palimpsests’ are like the stories told by an interpreter or owner of a heritage item that informs as a resource, as that item evolves. Indeed, a palimpsest is taken to be a manuscript that can be written over, as in accumulated layers or iterations of architecture. But, in this case they are likely to be unintentional narratives, nevertheless important to a local area and its longer term history. These reworked forms are literally coming into public awareness as the world is in general recycling and renewing as never before. This has been a result of architects and designers taking recycling of all materials very seriously since the early 1990s. From the reconstituted to the concept of adaptive reuse and beyond we are now moving past previous attitudes of a single generation of sustainable practices and witnessing what has been termed ‘supercycling’²⁰⁹ But how do we, in essence, capture this unending, recycled story of a heritage structure in a way that brings this knowledge of salvaged heritage in a lively, straightforward manner and in real time?

Social media can implant examples of adaptive reuse into the consciousness of the public. As Lucy Turnbull stresses these successful examples broaden the public’s perception and acceptance of the concept.²¹⁰ At present there are many websites and apps that make this possible and their number and capability are growing yet they are hampered by limitations around access that range from copyright issues and privacy through to either online or physical access to the heritage item itself, regardless of ownership.

The resources surrounding the preservation and conveyance of an ongoing narrative are far more restricted, often absent and not as well endorsed or supported. Successful examples of adaptive reuse initiate discussion and are credited in part with increasing architectural tourism. Surely, this then adds weight to why we should be promoting narratives through a viable means to educate. Glassberg writes that whilst people access history for entertainment, they do care about history per se because it addresses fundamental, emotionally absorbing questions about themselves, their families and their past. Such narratives are essential for an overall understanding as well as resonating with identity.²¹¹

I have mentioned there is a great deal written on building, architecture and memory as they represent fragments of either a broad or personal story that excite memories in numerous ways. Be it mass, awe, refinement of minor detail or narrative, it is what links us to a significant building for it is often this very quality that makes them important and heritage listed. Whatever the reuse decision, the desired outcome should be an accurate digital recording at every phase of the structure’s evolution. It has other benefits as Jenny Gregory points out:

*Social media can be utilised to generate the social capital needed to mobilize against the destruction of heritage buildings and places.*²¹²

Memory has also become as important as the subject building, for collective memories have become a common cultural currency to challenge the validity or accuracy of a shared memory. This is what makes the use of social media to transmit memories such a purposeful means. These buildings and related pervasive digital formats reach beyond territory or constraint. I would also add that primary sources can be utilised to challenge detrimental heritage decisions around adaptive reuse,

²⁰⁸ Bloszies, C. *ibid.* 37.

²⁰⁹ <http://supercyclers.com/>

²¹⁰ Turnbull, L. *ibid.* p. 97.

²¹¹ Glassberg, D 2001.

²¹² Gregory, J 2011:22.

again by putting it all out there on social media so that others can heed the call, learn of negative decisions and if possible protest any prior, be they government decisions or design outcomes.

A great deal of current social media technology is free and can easily be used to capture the history of the heritage item as it alters and that these recordings can easily be legislated into being. With the rise of such formats such as HistoryPin a greater awareness of historic records and posted stories to an exponentially vast audience will mean that more people get to know about local level heritage items. In turn, this type of media incites social comment and harvests additional content that can be returned to the overarching websites to empower. However, I would stress that these types of social media require promotion of themselves, otherwise they will remain unknown and disappear due to under usage. Many people have never heard of HistoryPin. One clever idea that City of Sydney Council utilized in 2014, was to promote its heritage walk apps on bus shelters around the Sydney Business District.

However, the production of apps, just as it is for documentation, is affected by the issue of funding. But, as mentioned earlier, authoritative often digital sources such as heritage impact statements, conservation management plans and archival recordings are now generated under legislation for each listed heritage item and are often written and researched by heritage consultants. These days they are demanded to be lodged in digital format with relevant applications and could be easily uploaded to act as an archival document to chart the architectural landscape.

As for public and private monuments, some costs including social media, can provide a means for mobilising resources for the conservation of monuments.²¹³ Tax breaks can be offered to entice not only access to these structures but additional funding to be channeled to those sites that attract the larger number of visitors, but not to the detriment of smaller scaled sites. In addition, heritage managers themselves could shoulder the responsibility to ensure that their heritage assets are properly preserved through digitisation.²¹⁴ Again these costs can be offset by way of tax credits and heritage awards.

So, through my research one thing did occur to me and I witnessed this as much when personally attending heritage walks. Will younger generations will display as much interest or zeal as the current baby boomers, especially in being passionate about, and defensive of, built heritage? Does nostalgic interest lie only with specifically older age brackets? Particularly, the promotion of heritage learning to the younger generation of digital natives will need to be considered if we are to encourage interest. Their learning styles and digital behaviour demand an alternate pedagogy. I have noticed that generally the only younger groups I ever witness attending heritage walks have been architecture students, compelled to attend as part of their studies.

*Only when we have successfully observed that our heritage is understood and absorbed by the younger generation will knowledge of our heritage and culture survive in the future.*²¹⁵

One solution is to utilize apps and iPad technologies that may provide a lure, dissolving barriers and taking advantage of the entertainment aspect of new tools, especially gaming. An example is the Bjork 'Biophilia' iPad application that combines music, games and online exploration to create an entirely new way to present biological information.²¹⁶ I am not advocating such expensive and highly detailed solutions here, but by using elements of this technology as an example. Interestingly, in June 2014 the same Biophilia app has been inducted into MOMA's permanent annals as its very first app into such an archive. Here it appears they have appointed themselves as the official repository of a commercially generated Apple product.²¹⁷

²¹³ Ch'ng, E 2011:2.

²¹⁴ Ch'ng, E 2011:11.

²¹⁵ Ch'ng, E 2011:11.

²¹⁶ The Guardian, 2011.

²¹⁷ MOMA 11.6.2014.

Archival and geo locating practices are also evolving to meet these new digital demands as memorialisation combines with memory, mutating to meet modern expectations. An example is a recent trend in capturing tributes, mementos and objects to commemorate suffering and death. The Lindt Cafe in Martin Place saw an enormous outpouring of grief following a terrorist attack in December 2014. To record what happened the government arranged to retain floral tributes, incorporating these flowers into a permanent memorial and will involve hundreds of floral cubes being inlaid into the pavement of Martin Place in a scattered starburst pattern.²¹⁸ These archival objects and images are also now encoded with an online identification cipher that is individual and meets international metadata standards. It is again preferable to know that the source of information is reliable but just how to authenticate an online resource requires a different methodology?

On top of this, is the issue of how to easily track the source online, and supply information to either support or refute one story or memory over another. Microsoft Word assists here with upgrades to Footnotes so that material can be easily corrected and referenced, but this requires adjudication, time and manpower. The way social media works, means it can obviously create counter positions to memory, i.e. one person's recollection may be quite different to another. Therefore, comments need to be judged and verified in some way where policing and research requires corroboration to select one version over another. Tumblety says that this verification is imperative and it must be able to track the truth in source material online, which presents challenges of their own. However, software is developing that may assist in digital referencing.²¹⁹

Perhaps one solution can be seen on the September 11 Digital Archive (Roy Rosenzweig Center for History and New Media) where a digital button appears at the bottom of each page as a disclaimer led by the words; "How do I know this item is factual?" The button links to a clarification statement:

*Every submission to the September 11 Digital Archive contributes in some way to the historical record.*²²⁰

This quote illustrates just how public comment can be acknowledged to the supply of online material. Crowd sourcing can best be defined as the practice of obtaining needed ideas or content by soliciting contributions from a large group of people and especially from the online community, rather than from traditional employees or suppliers. This avenue of additional information is currently being re-harvested back into records and websites by Australian agencies such as the National Museum, Canberra ACT and the Powerhouse Museum, Sydney NSW. Whilst this is useful and purposeful in enriching existing information I would suggest that it becomes a side attraction rather than the main objective of these agencies and that requires mediation and verification of proposed data and policed to ensure objectivity, lack of undue comment and add gravitas.

Regardless of this, I think that overall, social media holds the key to complete revitalisation of heritage issues across diverse demographics and varied age groups. Strategic to this will be the way that records, images and resources are presented in the future. On that basis my recommendations on hand held guides and phone apps are that they include:

- Short succinct content
- Less audio content to be included and only where considered essential
- Avoid overwhelming the visitor so as to not detract from the actual experience, i.e. be in the moment.
- Conform to guidebook conventions
- Resolve ways that Google can pinpoint a location without exact street address via the use of specific coordinates

²¹⁸ ABC News 13 December 2015. www.abc.net.au,

²¹⁹ Memory & History. 2013:8.

²²⁰ Haskins, E 2007: 415.

- Work with agencies to unearth previously unseen archival documents and images and invite and acknowledge donations according to copyright laws and so forth
- Google Translator capability inbuilt

So, whilst I am advocating use of social media to narrate or envisage a previous incarnation of a building, we are in danger of extreme saturation of social media at present and this is adding to overall distraction. As a result, I would be in favour of apps that are developed and funded by the very same agencies that maintain records themselves and hold original source material so as to lessen disruption to the attention of the viewer. I also favour data mining for the purposes of directing funds to those sources that attract the larger number of hits if purely for no other reason than continuing the financial support and maintenance of heritage archives, places and relevant digital resources.

The ultimate outcome of this new manner of saving and recycling buildings is what I would term a 'controlled palimpsest.' Architects, archaeologists and historians sometimes use this expression to describe the accumulated iterations of a design, whether in literal layers of archaeological remains, or by the figurative accumulation and reinforcement of design ideas over time. Architects imply palimpsest as a ghost – an image of what once was, whenever spaces are rebuilt or remodeled and evidence of former use remains. I would hardly describe examples of adaptive reuse as ghostly, rather enlivened or revitalised.

Overall, though, it is far more complex than this, and whilst my interests do lie with architectural history, my point is that we need to coordinate and pressure government agencies and cultural institutions to expedite resources and funds to preserve and devise ways of freely accessing documents, images, maps and so forth that technically belong to and with the people. For it is their story that stands for present and future generations and as such demands preservation to educate and inform. We need to seriously consider lateral ways of documenting our narratives if they are to be worthy of ongoing preservation in much the same way that we consider the conservation of heritage buildings to be of such vital importance. These narratives are a vital part of the heritage and heritage values of these places.

CONCLUSION

*There's nothing special about liking buildings, especially those that have been around long enough to ripen with beauty and become a joy to the people around them. Driven by a longing to see how comfortably and pleasantly life can be lived, most of us enjoy strolling around among buildings that have been carefully designed and that, usually, have been preserved with great care as well. You cannot compare the popularity of art with that of architecture. Art asks questions; architecture answers questions. Art is uncomfortable; architecture is comfortable.*²²¹

And Rasmus Waern then asks the larger question 'What is Architecture?' to which his short answer is: 'The built image of ourselves'. It is the image that we want to project of ourselves, the image we savor and what we value, what is worth redeeming or salvaging to meet new obligations and how best to capture the narrative hidden behind these alterations and requirements that interest the architectural tourist. In fact, a new study suggests that beautiful architecture is considered just as 'scenic' and beneficial to our health and psyche as 'greenery'.²²²

In this thesis I have explored the importance and relevance of heritage values as they are widely regarded as tangible manifestations of memory. They signify what a community holds in highest esteem and gauges just what that same group are willing to permit in modification to and its extent. In some cases, this can only be understood through additional information and interpretation, whereas in others, the character of the place itself tells the majority of the story. It is the latter I am most interested in, as it means that buildings can relate a large part of their own story with just enough source material for people to draw their own interpretations and conclusions. This is not always easy but my main concentration has been how to convey these built transformations that examples of adaptive reuse undergo and how best to capture the digital representation of a conversion and ensuing conversations. Often, the resources are already at hand; they simply lack either concerted coordination to link them to the structure or the required legislation to ensure that lodged heritage reports and documents are preserved by the relevant agency or archive, managed and made accessible.

The basis of 'social value' of heritage is at one, important level, the real need to be far more consultative and to include people's attachment to a building or place. As generations pass, links with culturally significant places can become lost along with their associated stories. This is even more the case in large urban areas with bigger, ever changing populations and shifting demographics and diverse ethnic populations. There has never been a greater case for recordings that are both endorsed and funded by government authorities to take into account varied cultures and their significant intergenerational connections to buildings and places. But just exactly who is best suited to manage and coordinate these processes and who is writing and recording these future narratives? Architectural historians are very different to architects when it comes to interpreting and measuring significance. The architect is immersed in the physicality of the structure whereas the historian is concerned with the social fabric and what it can convey to the narrative of the heritage structure.²²³

Australian historian Graeme Davison puts the onus squarely on governments to ensure that heritage is preserved across all levels.²²⁴ But it is up to all communities or local residents to engage with heritage authorities to ensure that processes are independent, transparent and inclusive. But control by government has often been an issue in itself, with perceived excessive over regulation that was rejected by the Commonwealth Productivity Commission in 2005, suggesting instead that it need become far less stringent and more self-regulating. This has seen far more heritage being destroyed, be allowed to decay or be unsuitably repurposed in a variety of ways that undermines

²²¹ Waern, R 2015:21

²²² Chanuki Illushka Seresinha, SREP 25 Nov 2015

²²³ Pearson, 1995, 140

²²⁴ Davison, 2000: 3

heritage values, guidelines and legislation. There needs to be a balanced solution struck that acknowledges built heritage yet does not restrict possible reuse that works for both the client and the approving authority and where privacy is assured and a broad prism of possible design outcomes can be reached. Otherwise owners of heritage items will close ranks and will continue to keep listed items secret, allowing changes to structures without constraint or public consultation that would extinguish their heritage values completely. Perhaps the current spate of local government amalgamations in New South Wales may see a correction of all implementation of heritage legislation at a local level and hopefully a more coordinated approval process that necessitates lodging documentation with better organized archives and through more exacting archival practices and greater public access. But it may also be that amalgamation and incorporation may exacerbate this situation.

My primary audience, the architectural tourist who focuses on these adaptively reused heritage buildings, is rapidly expanding. However, the associated digital accounts or relevant websites are not keeping stride with the digital revolution in meet this growing need and interest. This has been the product of profuse issues comprising self-regulation of heritage overall, a shortfall of clear endorsed strategies as to the documentation of heritage sites and the tenure of private assets. Community narratives about these sites have been consequently affected. This thesis has considered this situation, looking at the concerns for public history and these related memories of reused architectural heritage and advocated ways to augment communal access to narratives around the items of reused built heritage.

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