

EVALUATION OF THE AUTHENTICITY OF THE HISTORICAL HOCA
HASAN BATH IN HARPUT*Harput Tarihi Hoca Hasan Hamamının Özgünlüğünün Değerlendirilmesi*Murat Şahin¹, Kadir Atıcı²

Article Information	Abstract
<i>Research Article</i>	Cultural structures shaped by different geographical contexts have produced spatial arrangements that reflect the lifestyles of communities. The preservation of these cultural traces is of great importance for social continuity and identity. In order to transmit cultural heritage to future generations, monumental structures must be preserved without compromising their originality, historical identity, and documentary value. The maintenance, repair, and restoration processes of historical buildings are directly related to their historical development. In this context, the criterion of authenticity plays a crucial role in architectural conservation, as it reflects the historical and cultural values of the structure. The preservation of cultural heritage with its original features provides significant information not only in the field of architecture but also in history, art history, archaeology, and the social sciences. In line with international conservation principles, all architectural elements of a building should be evaluated using analytical methods, and authenticity must be preserved meticulously. The aim of this study is to assess the extent to which the authenticity of the Hoca Hasan Bath, located in the Harput District of Elazığ Province, has been preserved following its restoration and adaptive reuse. Within the scope of the study, the pre- and post-restoration conditions of the Hoca Hasan Bath were compared to evaluate its authenticity. This study aims to contribute to the discourse on preserving authenticity during the restoration of historical buildings.
<i>Received:</i> May 28, 2025 <i>Accepted:</i> June 17, 2025 <i>Published:</i> August 25, 2025	
<i>Keywords:</i> Authenticity, Cultural Heritage, Historical Harput, Hoca Hasan Bath	
Makale Bilgisi	Özet
<i>Araştırma Makalesi</i>	Farklı coğrafyalarda şekillenen kültürel yapılar, toplulukların yaşam biçimlerini yansıtan mekânsal düzenlemeler ortaya koymuştur. Bu kültürel izlerin korunması, toplumsal süreklilik ve kimlik açısından önem taşımaktadır. Kültürel mirasın gelecek kuşaklara aktarılabilmesi için, anıtsal yapıların özgünlük, tarihsel kimlik ve belgesellik niteliklerini yitirmeden korunması gereklidir. Tarihi yapıların bakım, onarım ve restorasyon süreçleri, yapıların tarihsel gelişimi ile doğrudan ilişkilidir. Bu bağlamda, mimari koruma sürecinde özgünlük ölçütü, eserin tarihi ve kültürel değerleri açısından büyük önem taşımaktadır. Kültürel mirasın özgün değerleriyle korunması, mimarlıkla birlikte tarih, sanat tarihi, arkeoloji ve sosyal bilimler alanında da önemli bilgiler sunmaktadır. Uluslararası koruma ilkeleri doğrultusunda, bir yapının tüm mimari öğeleri analitik yöntemlerle değerlendirilmeli ve özgünlüğü titizlikle korunmalıdır. Çalışmanın amacı restore edilerek yeniden işlev verilen Elazığ İli, Harput Mahallesi'nde bulunan Hoca Hasan Hamamı'nın özgünlüğünün ne derecede korunduğu ortaya koymaktır. Çalışma kapsamında Hoca Hasan Hamamı'nın restorasyondan önceki ve sonraki durumları karşılaştırmalar yapılarak özgünlükleri kıyaslanmıştır. Bu çalışmanın tarihi yapılarda restore edilirken özgünlük bağlamında dikkat edilmesi konusunda katkılar sunması hedeflenmiştir.
<i>Gönderilme:</i> 28 Mayıs 2025 <i>Kabul:</i> 17 Haziran 2025 <i>Yayın:</i> 25 Ağustos 2025	
<i>Anahtar kelimeler:</i> Kültürel Miras, Hoca Hasan Hamamı, Özgünlük, Tarihi Harput	

Kaynak/Cite: Şahin, M. & Atıcı, K. (2025). Evaluation of the authenticity of the historical Hoca Hasan bath in Harput. *Lokum Journal of Art and Design*, 3(2), 253-272.

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INTRODUCTION

In the early days, people created living spaces for themselves by meeting their needs such as shelter and protection from nature, and in the process, with the increase in knowledge and technology, they developed construction techniques with the local materials of the region. With the spread of animal husbandry and agriculture in the Neolithic age, people and societies began to settle down and started to create settlements. The structures and textures formed by the settlement areas have survived to the present day, shaped and transformed not only in line with physical norms but also socio-cultural norms such as culture, belief, and tradition. Cultural heritage values contribute to the strengthening of urban and social identity by reflecting traces of past periods. Historical structures are at the forefront of cultural heritage values that provide data on many issues such as the social, cultural, economic, architectural style and lifestyles of the period. Cultural heritage structures provide information about the cultures, identities and lives of societies and ensure that they are passed on to future generations.

In line with the Law on the Protection of Cultural and Natural Assets, the protection, maintenance and repair of cultural assets are of great importance; thus, these structures can be transferred to future generations with their authentic identities and actively participate in life. Monumental structures serve as a bridge between the past and the future, forming the memories that form the authentic identities of cities. These structures are cultural heritage values that must be protected throughout history with the social, cultural, architectural and artistic features they contain. Historical structures that bear the traces of societies, preserving their authenticity is of great importance in order to be able to monitor the development of the social, cultural structure and architectural features of the period. Protection can be defined as taking the necessary measures to ensure the sustainability of structures, natural values and urban parts that have historical or artistic value (Hasol, 1995). This concept aims to ensure the integration of physical structures that reflect the social and cultural values of societies in the past with the city by protecting them against changing conditions over time. Thus, the identities of both cities and citizens can be preserved.

In our country, studies on the protection of historical structures are primarily carried out in the form of identifying these structures, analyzing their problems and implementing restoration projects. However, wrong restoration decisions can lead to permanent damage in terms of preserving the authenticity of cultural assets. Authenticity is a basic principle in the protection of historical structures, and the authentic features of the structures should be preserved in restoration works. Cultural assets have suffered various damages such as human-induced vandalism, neglect, lack of maintenance and atmospheric effects. However, some structures have survived to the present day by largely preserving their authenticity. In this context, historical Harput has hosted many civilizations within the scope of its geographical and topographical features and contains cultural heritage structures that carry the traces of these civilizations to the present day. Monumental structures are at the forefront of these cultural heritage structures that have been built and shaped in accordance with the socio-cultural and physical conditions and needs of the period and have survived to the present day. Monumental structures are important heritage structures with their own characteristic features reflecting the style and identity of the period. However, some of these structures either remain idle and disappear or continue their lives by being re-functioned since they cannot meet today's needs and conditions. In this context, the Hoca Bath structure, which remained idle during the process and has been converted into a museum today, was taken into consideration.

Within the scope of the study, it was aimed to compare the authenticity of the re-functioned historical bath structure with the NARA authenticity (authenticity of material, authenticity of form, authenticity of construction technique, authenticity of function, authenticity of environmental location and authenticity of the spirit and identity of the structure) criteria. Within the scope of the study, the cold section and other sections of the bath structure were divided into two groups and evaluated. The conditions of the structure before and after the restoration were compared with tables and evaluations were made.

CULTURAL HERITAGE AND VALUES

The concepts of heritage and culture are two concepts that generally complement each other and are in constant interaction. Culture is expressed as the totality of abstract and concrete elements formed by people and societies (Doğaner, 2010). In addition, it emerges as a social phenomenon in which the values such as production, knowledge, art, tradition, custom, language and belief of a society, nation or region are learned, developed and transformed and transferred to future generations (Güvenç, 2002; Doğaner, 2003, p.1). UNESCO has defined culture as the totality of the material, spiritual and emotional characteristics of a society or group and emphasized that it includes all traditions, customs, values and other elements that shape and form daily life (UNESCO, 1998; UNESCO, 1999; UNESCO, 2013). Since culture is a dynamic phenomenon, it is transformed with each generation and transferred to future generations. In this respect, since the definition, scope and perception of culture differ according to societies and periods, the definition and scope of culture are both defined within a very broad framework and are also changing (Williams, 1977). In this respect, culture has the power to unite, shape and differentiate societies.

The concept of heritage is defined as everything that is meaningful, that carries the cultural and historical values of societies and is passed on from one generation to another (Nuryanti, 1996). In this respect, the concept of heritage is an important phenomenon that covers many areas such as historical, artistic, ethnological, sociological, anthropological and linguistic and that needs to be understood (Doğaner, 2003). The concept of heritage is broadly divided into two main groups as natural heritage and socio-cultural heritage. Natural heritage areas cover unique natural environments such as geomorphological shapes, lakes, rivers. Socio-cultural heritage areas cover areas such as clothing, traditions, customs, traditions, music, dance, archaeological and historical structures and fields (Akten et al., 2012; Uslu & Kiper, 2006; Oban, 2008, p.602; Gülersoy, 2013, p.315; Akyıldız, 2023, p.60). Cultural heritage is the values that people and societies have created in the past. In this respect, cultural heritage values that form and reflect the identity of a society also include the identity of that society. Societies that cannot protect their culture and heritage fall under the influence of other societies and lose their identities and cultures. In this respect, the most important factor that ensures that societies interact and communicate in a healthy way is cultural heritage (Aslan & Ardemagni, 2006). Thanks to the changing thoughts and perceptions of societies over time, the definition and framework of the concept of cultural heritage has changed and its scope has increased and has reached the present day. While the definition of cultural heritage initially included monumental structures, it has expanded over time to include urban and rural areas, protected areas, civil areas as well as abstract concepts (Can, 2009).

Although studies on the protection and better understanding of natural and cultural heritage began in the 17th century, they gained momentum in the 20th century with the

work of international institutions and organizations such as UNESCO, ICOMOS, ICRROOM and experts in the field, and many agreements and declarations were published on this subject (Şahin, 2021, pp.53-59)³. At the international level, basic principles for the protection of cultural heritage have been developed since the beginning of the 20th century. These principles have been expressed in various international texts aimed at protecting monuments as cultural heritage and ensuring their physical integrity and transferring them to the future. Among these, documents and agreements such as "Carta del Restauro" (1931) (ICOMOS, 1931), "Venice Charter" (1964) (ICOMOS, 1964), "World Heritage Convention Implementation and Operation Guide" (1977) (Dünya Miras Merkezi, 2025) have an important place. Basic criteria such as authenticity and integrity are expressed in these documents. The "Nara Authenticity Document" published in 1994 also emphasizes that the concept of authenticity consists of various sources such as design, material, use, function, tradition, technique, location, settlement, spirit and expression (Akyıldız, 2023, p.62; Akşehirlilioğlu, 2024). These texts are an important basis for ensuring the protection of cultural heritage by defining its artistic, technical, historical and social dimensions. Today, the concept of cultural heritage has expanded to include intangible values such as customs, traditions, and language, as well as movable and immovable assets with a certain historical and documentary quality above and below ground. Researchers and branches of science interpret and classify the concept of cultural heritage differently by looking at their own disciplines. Different classifications such as geographical, natural, cultural, tangible and intangible heritage are seen in the concept of cultural heritage (Emekli, 2021, p.420). In general, cultural heritage values are divided into two main groups as tangible and intangible. Tangible cultural heritage includes assets created by people such as historical places, structures, monuments, sculptures. Intangible cultural heritage includes values such as knowledge, customs, traditions, language, and epics that are transferred from society to society over generations (Asatekin, 2004, p.24; Gündüz, 2016, p.8; Yıldız & Asatekin, 2016, p.334; Akyıldız & Olgun, 2020, p.241).

The concept of cultural heritage has changed throughout history and the importance of certain values has increased in different periods. The definition of cultural heritage has changed in line with the past, traditions and perceptions of societies, and its scope has also varied with the development of this concept. Cultural heritage values have been addressed in a socio-cultural context, their connections with the past have been examined and criteria have been established in determining these values depending on the period, region and field of study (Zancheti et al., 2009). From the 1990s onwards, cultural heritage has also begun to include environmental and sociological elements, during this period landscape elements have been included in cultural heritage and the boundaries between natural and cultural heritage have become clear (Korumaz, 2015). In the same period, aesthetic value has come to the fore in conservation studies in the field of architecture and an approach covering civil architecture has been developed (Tuztaş & Civelek, 2011). The definition and priorities of cultural heritage values show national and regional differences and have been evaluated with criteria such as historical, aesthetic, social, cultural, monumental, artistic, document and authenticity. In recent years, the value of authenticity has become increasingly important (Korumaz, 2015).

³For the studies carried out by international institutions and organizations on cultural heritage during the process, please see,(Şahin, 2021: 53-59).

Authenticity in Architecture and Its Criteria

The concept of authenticity, while expressing the connection of the structure with the historical process in the field of architecture, is addressed in various dimensions in different disciplines (Demir & Acar, 1997, p.65). According to Jokilehto (1999), this concept is comprehensively defined as the identity of a structure gained by its material, form, workmanship, function and location within the urban fabric. Potter (2010) states that authenticity is used in the context of ‘being loyal to the essence, genuineness, reality’ in music, painting and other branches of art. According to Ahunbay (2019), in the field of architecture, the fact that a structure has the quality of a historical document means that it is worthy of protection. The authenticity of an architectural work can be compared in terms of innovation and creativity, the process and development of the work or its comparison with previous works (Özorhan, 2008, p.128).

The concept of authenticity has undergone a conceptual and value-based transformation in the field of architecture since the 19th century and has increased its importance. The concept of heritage protection has evolved from Viollet-le-Duc’s stylistic unity approach to John Ruskin’s non-interventionist conservation approach, then to Luca Beltrami’s restoration method based on historical documents, and finally to Camillo Boito’s contemporary restoration principles (Ersen, 2015). Boito suggested simple repair instead of restoration and reinforcement of the structure instead of repair, and he attached importance to the concept of authenticity (Binan, 1999). In the context of cultural heritage protection, authenticity is addressed in terms of design, material, workmanship, environment, and the identity that the structure has gained throughout the historical process. Following international agreements such as the Athens Decisions and the Venice Charter, the concept and criteria of authenticity were placed in a systematic framework at the Nara Conference in 1994 (ICOMOS, 1994) (Figure 1). According to Binan (2001), the protection of cultural heritage elements such as monuments and historical buildings, as well as the protection of all tangible and intangible elements that enable the perception of this heritage, is of great importance.

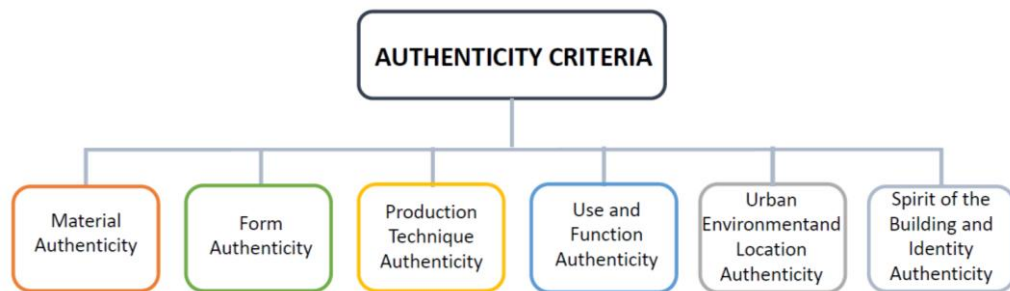


Figure 1. Authenticity criteria included in the Nara Declaration within the scope of the study

Resource: (ICOMOS,1994)

According to Özorhan (2008), works of art and the values attributed to them differ by taking shape in line with the knowledge, aesthetic understanding and imagination of the person or society that created or designed them. Traditional architecture and texture have been shaped in line with norms such as geographical location, climate, socio-cultural environment and traditions. The basic elements that determine the authenticity of this architectural understanding can be expressed as the building materials specific to the geography where the structure is located and the local construction technique (Muşkara, 2017, p.437). In this context, each work of art has its own characteristics and the concept

of authenticity, and it shows a diversity where works can be evaluated from different aspects. Today, international conservation regulations and declarations have adopted the protection of authenticity, the sustainability of conservation processes, interdisciplinary cooperation and information sharing as basic principles. Studies on traditional residential architecture focus on the evaluation of the building-culture relationship, regional housing understanding, privacy, religion, social structure and environmental factors together (Turgut, 1990).

In the study conducted by taking as reference the criteria of authenticity determined at the Nara Conference held in Japan in 1994, six different criteria were determined in order to evaluate the authenticity of the Hoca Bath. These criteria are material authenticity, form and shape authenticity, construction technique (workmanship) authenticity, urban environment and location authenticity and the spirit and identity of the building.

HISTORICAL HARPUT REGION AND HISTORICAL HOCA HASAN BATH FEATURES

The Harput region has been preferred as a settlement area for many civilizations throughout history due to its geopolitical and geographical features such as the Euphrates and Tigris rivers and the Caspian Lake, and its location at the intersection of migration routes, and has been known by different names (Topçu, 2014). Harput, which has been an uninterrupted settlement area since the Paleolithic Age, stands out as an important Anatolian Turkish city bearing the traces of past civilizations (Figure 2). The Hittites and Urartians dominated these regions. Roman and Byzantine domination was seen in this region between the 1st and 7th centuries. The Çubukoğulları Principality took the region from the Byzantines in 1085. The region, which passed to the Artuqid Principality in 1113, came under Seljuk rule in 1234 (Turan, 1994; Sayan, 2009; Ardiçoğlu, 1966, pp.51-52).



Figure 2. A view of the 19th century Harput Cami-i Kebir Neighborhood

Resource: (Atıcı archive, 2025)

Harput and its region remained under the protection of the Ilkhanate State until the 14th century (Şen, 2006; Şengün, 2007). In 1465, it came under the rule of the Akkoyunlu State. The Harput Region, which came under the rule of the Safavid State in 1507, came under the protection of the Ottoman State in 1516 during the reign of Yavuz Sultan Selim Khan (Atıcı, 2020; Aytaç, 2022, p.187). Harput, which was a province until 1867, became a sanjak with the name "Ma'muratü'l-Aziz Sanjak" and was connected to

Diyarbakır (Atıcı & Aytacı, 2015). Harput, which was separated from Diyarbakır in 1871, was brought to the status of a province in 1878. After the Republic, due to the difficulty of pronunciation, it was named "Elazığ" with the decision of the executive deputies' council dated 10.12.1937.

Location, History and Function of the Building

Hoca Hasan Bath⁴ is located below the road level on the left side of the road leading from Kursunlu Mosque to the mountain (narrow) gate in the Hoca Hasan neighborhood where Kursunlu Mosque is also located. To the east of the bath are Kursunlu Mosque, Anıt Ağaç, food and beverage venues, to the north are commercial buildings, and to the northwest is Ağa Mosque. Today, this structure is used as a Bath Museum. Evliya Çelebi included information about the Kale Bath, Cimsit Bath and Dere Bath in the Harput region in his travelogue and mentioned that there were 120 dynasty (noble people) bath structures in the Elazığ region (Evliya Çelebi, 1986, pp.106-107, transmitting Çelik, 2014).

Since the building has no inscription, there is no information about its construction date. The earliest historical document regarding the bath is in the Harput Sharia Registry numbered 386 and dated 1042/43-1632/33-1633/34 (Figure 3).



Figure 3. Northeastern facade views of the Hoca Hasan Bath in different periods
Resource: (Archive photo MVGM, 2025)

Considering the fact that the bathhouse has a front area at the entrance to the changing room and that the cold section is covered with a dome and the historical information above, it is possible to say that this bathhouse was built in the late 16th century or early 17th century (Atıcı & Aytacı, 2020, p.106) (Figure 4)



Figure 4. The view of the historical Hoca Hasan Bath in 1940 (Atıcı archive, 2025)
Resource: (Atıcı archive, 2025)

⁴ It was registered as a Group I building by the Diyarbakır Cultural Heritage Preservation Board on 30.05.1985/1089 (15.12.2011/214).

Architectural Features and Spaces of the Building

The building was built in a cruciform plan with four iwans and corner cells in the north-south direction, measuring 29.25x26.10 m. The spaces are arranged as changing rooms, warm rooms, hot rooms, furnace rooms and woodsheds, starting with the bathhouse at the entrance (Figure 5).

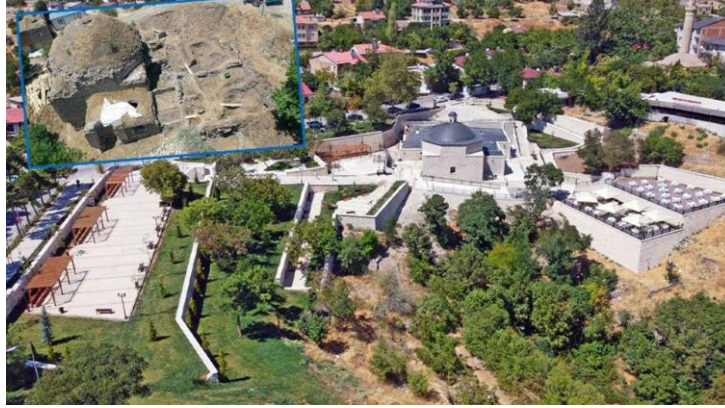


Figure 5. Bird's eye view of Hoca Hasan Bath

Entrance Section; The changing room is entered from the east side of the bathhouse through a crown door. The changing room is entered from the area called the information/deposit or bath attendant's room, which is divided by a partition wall at the entrance to the east. Today, the door and upper part of this front area have partially collapsed. The main entrance door on the east side is a crown door as understood from the traces and has survived to the present day as a partial ruin (Figure 6).



Figure 6. General views of the main gate from the east

Resource: (Archive photo MVGM, 2025)

Changing Room; The changing room has a plan close to a square (10.25x10.40 m) and is covered by a single dome. The square plan is passed to the octagonal drum with squinches at the corners and from there to the dome. The height of the dome is approximately 10.70 m from the ground. There is a hexagonal lantern in the middle of the dome (Figure 7).



Figure 7. External views of the dome of the dressing room

Resource: (Archive photo MVGM, 2025)

The plaster has fallen off most of the dome, exposing the regular brickwork that forms the dome. There are surface losses due to the damage that has occurred to the bricks over time (Figure 8).



Figure 8. Interior view of the dome of the dressing room section, interior south wall of the dressing room section, interior west facade of the dressing room section

Warm room section: The majority of the upper part of the building, starting from the warm room section, has collapsed. It is understood from the archive photographs that the warm room was covered with a dome and vault. In the survey plans drawn according to the wall traces unearthed as a result of the excavations carried out in 2016, it was possible to reveal the authentic plan scheme of the building (Figure 9a-9b).



Figure 9a. Warm and Halvet Rooms after excavation

Figure 9b. Warm Room and Halvet Rooms after excavation

Hot Room: The hot room located to the north of the changing room has a completely collapsed top cover and its walls were revealed after excavation. The hot room was built according to the bathhouse typology with 4 iwans and corner halvets. It is understood from archive photographs that the iwans were covered with vaults and the halvet rooms were covered with domes. It is also noteworthy that the halvet rooms were built with an octagonal plan, which is not very common in bathhouse architecture (Figure 10).



Figure 10. Temperature section after excavation.

Furnace Section: The furnace and woodshed sections are located on the eastern facade. While the eastern body wall of the furnace (hellhole) section covered with a vault is standing and the body walls on the other facades have been demolished, these parts were completely unearthed after the excavation (Atıcı & Aytaç, 2020, p.106) (Figure 11).



Figure 11. Eastern facade furnace section after excavation

Material: The walls are approximately 1.35-1.45 m thick, the outer cladding is cut stone in the arches and corners, rough-hewn in other sections, and rubble stone inside the walls. Bricks are used inside the arches, vaults and domes. The section up to the squinch code is a series of rubble stone walls. The arches that provide passage to the squinches consist of a row of cut stone and a row of profiled cut stone (Figure 12).

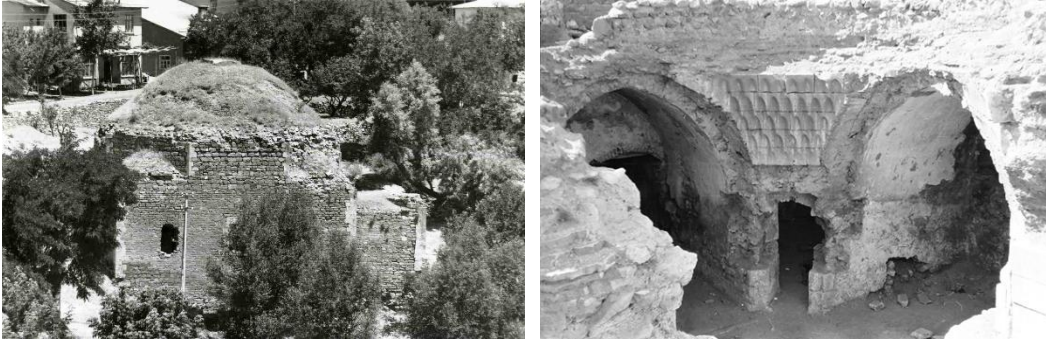


Figure 12. Pictures showing the building materials of the historical Hoca Hasan Bath
Resource: (Archive photo MVGM, 2025)

Decoration: The decoration in the bathhouse consists only of the fish scale motif on the columns of the crown door on the east facade and the square zincerek motif on the column capital. Transitional elements, the fusion of architectural elements can be seen as a part of the decoration (Figure 13). The proportions of the architectural elements add aesthetic value to the structure from the inside and outside. In addition, the use of stone and brick arches has added aesthetic richness.



Figure 13. Shows the inlaid stone on the Crown Gate and details of the main gate.

EVALUATION OF HOCA HASAN BATH WITH THE CONTEXT OF AUTHENTICITY CRITERIA

Hoca Hasan Bath falls into the four-iwan, corner halvet group according to the plan typology of the Classical Ottoman Hammam hot room. The cold room section has largely survived intact. However, the upper covers of the warm room, hot room, furnace, water tank and woodshed sections have completely collapsed. The iwan and corner halvet rooms in the hot room have different plans. The halvet rooms have an octagonal plan. It is not a common situation for the spaces in the hot room to have different plans. In this way, it differs from the general bath plan (Atıcı & Aytaç, 2020, p.106).

The Hoca Hasan Bath structure is an important cultural heritage structure that reflects the cultural, social and architectural characteristics of the region. Bath structures have met the important needs of social life such as cleanliness and socialization of people and societies for centuries. However, in line with the changing socio-cultural values and needs in the process, the requirements of bath structures have decreased and many of them have been abandoned and destroyed. The Hoca Hasan Bath within the scope of the study has remained abandoned for years and then was re-functioned and repaired. In this context, it will be revealed how the authenticity of the structure has changed over time. While evaluating the authenticity of the structure, the following criteria will be taken as reference in the NARA declaration; Material authenticity, Form (Shape) authenticity, Construction technique (Workmanship) authenticity, Usage and function authenticity, Urban environment and location authenticity and Spirit and identity authenticity of the structure.

While evaluating the authenticity of the Hoca Hasan Bath, the structure was divided into two sections and evaluated because there is a great deal of structural change between the cold and hot sections of the structure (Figure 14).

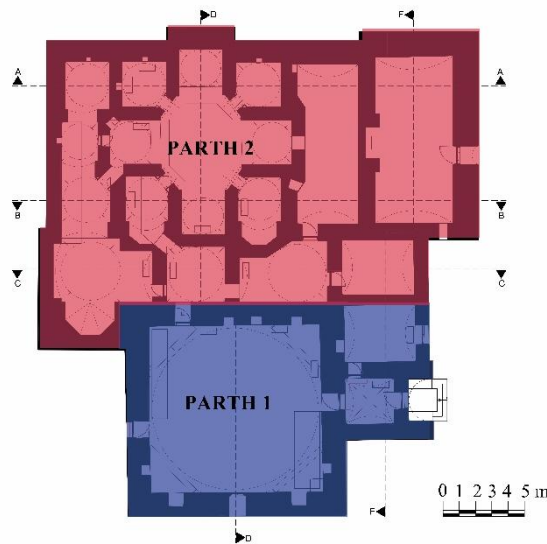


Figure 14. Plan of Hoca Hasan Bath showing the sections and cross-sections taken into consideration

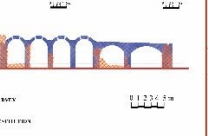
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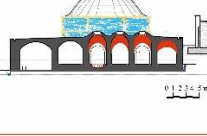
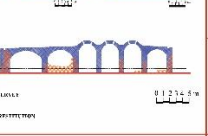
Material Authenticity: In evaluating the authenticity of a structure, the material stands out as one of the most important elements. The fact that the structure physically transfers the traces of the period in which it was built to the future gives it the quality of a historical, social and cultural document. In terms of authenticity criteria, the material

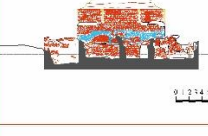
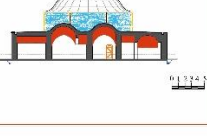
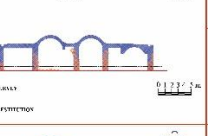
should be considered in a holistic framework, not only limited to the load-bearing elements of the wall, ceiling and floor, but also including the aesthetic elements of the structure such as ornaments and decorations.

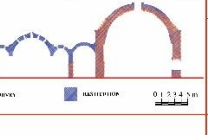
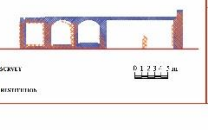
Authenticity of Construction Technique (Workmanship): Construction technique and workmanship should not be considered as a criterion of authenticity alone but should be evaluated together with material and form. When determining the authenticity of the construction technique, a comprehensive analysis should be made by considering the effects of these two elements. If the repairs and interventions applied to the structure over time are integrated with the structure, the construction technique in question can be evaluated as authentic. Within the scope of the study, inferences were made with a table comparing the conditions before and after the restoration to compare the authenticity of the material and construction technique of the bath structure (Table 1).

Table 1. Shows the proportional changes of the Hoca Hasan Bath before and after the restoration

	SURVEY	RESTITUTION	COMPARISON	PERCENTAGE
PLAN				PARTH 1
				%97
				PARTH 2
				%82
A-A SECTION				PARTH 1

				PARTH 2
				% 44
B-B SECTION				PARTH 1

				PARTH 2
				% 26
C-C SECTION				PARTH 1

				PARTH 2
				% 24
D-D SECTION				PARTH 1
				% 96,3
				PARTH 2
				% 39,4
E-E SECTION				PARTH 1

				PARTH 2
				% 51

Resource: (Drawings were taken from Master Architect Spor and edited)

In line with the data presented in the table above, the bathhouse structure was evaluated under two main headings. The physical condition of the structure before and after restoration was analysed comparatively through plan and section drawings. In these analyses, the areas before restoration were shown in orange, and the areas after restoration were shown in blue. The drawings for both situations were taken at the same scale and area calculations were made; thus, the percentage of change that occurred as a result of the restoration process was revealed with numerical data. In line with the comparisons made, the proportional distribution of the sections completed with the repair process was determined; thus, the number of new materials used within the scope of restoration and the total area reconstructed depending on these materials were clearly determined. The findings obtained enable the analytical evaluation of the historical bathhouse structure in terms of material use and construction technique.

When the material authenticity of the bathhouse structure is examined; it is seen that the first section of the structure has largely preserved its structural condition, and it is seen that it has been repaired in a way that it has 90% authentic materials. When the second section of the structure is examined, it is seen that it has been damaged much more than the other section and its structural integrity has almost completely been lost. As can be understood from the table above, it is seen that it has preserved its material authenticity at an average rate of 40-45%. In addition, architectural elements such as windows, doors, plaster and roof coverings added later during the repair of the structure during the process are data that reduce the authenticity of the structure.

When the construction technique (workmanship) authenticity of the bath structure is examined; One of the norms affecting the workmanship and construction technique authenticity of the bath structure is the authenticity of the materials. The authentic material authenticity rates found in the structure are given within the scope of the study. In this context, when the first section of the structure is examined, it is seen that it has preserved its structural authenticity by 90% to a large extent. Since almost all of the walls and ceilings forming the spaces in the second section of the bath structure were demolished, they were completely rebuilt during the repair. Therefore, although the same construction technique, the masonry system, was used in terms of construction technique and workmanship, its authenticity was kept lower compared to the first section in line with the new materials used and was evaluated as 70-75%. If the walls or floors were made using a new construction technique in the structure, the construction technique and workmanship authenticity would be expressed as none.

Form Authenticity: The appreciation of architectural structures and their ability to carry the quality of cultural heritage depend on their preservation of the architectural form and formation of the period in which they were built. The formal authenticity of a structure can only be fully integrated when considered together with the authentic material. Therefore, when evaluating the formal authenticity of structures, the authenticity of the material should also be taken into consideration and a holistic approach should be adopted (Figure 15).

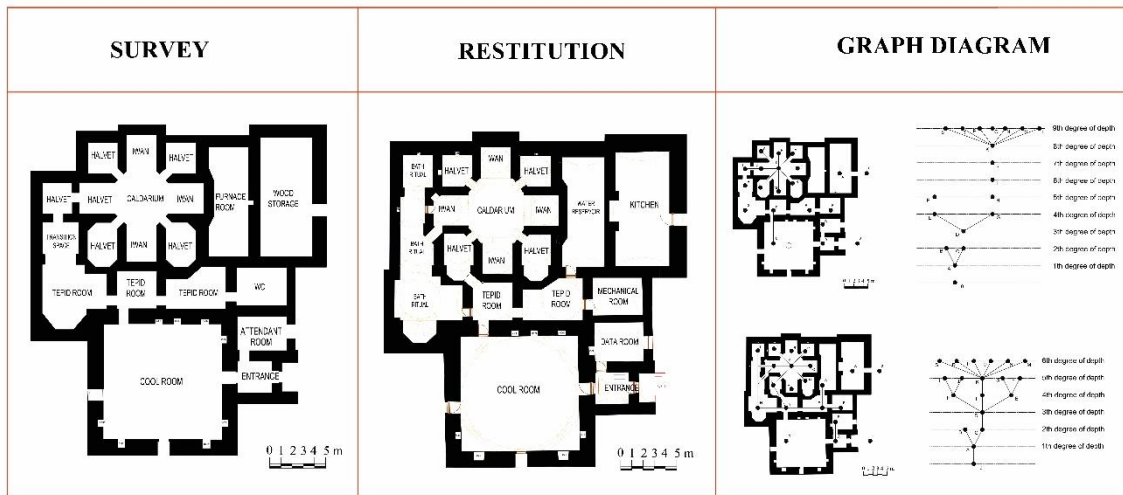


Figure 15. Shows the spatial organization and graph of the Hoca Hasan Bath before and after restoration.

When the authenticity of the bath structure is examined; it is described as authentic because there was no spatial change in the first section of the structure. In the second section of the structure, comparisons were made by creating a graph diagram to understand the changes in the spatial organization more clearly. There was no change in the main form and shape of the structure. However, as a result of the evaluations in the interior organization, shallower spaces emerged after the restoration and there was no major change in the spatial organization in general. In this respect, the authenticity of the form and shape of the second section was expressed as 80-85%.

Authenticity of Use and Function: Creating new spaces by completely or partially changing the walls that define the boundaries of the spaces or giving the structure different functions as a result of changes made to its architectural elements poses the risk of the structure losing its authentic function. In this context, the preservation of the functional authenticity of the structure should be evaluated by taking into account the effects of the interventions in question (Figure 16).

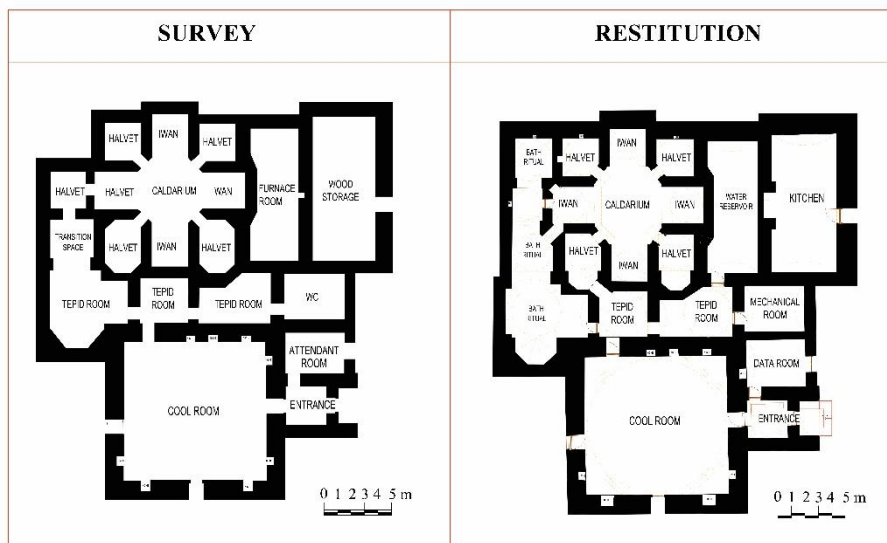


Figure 16. Shows the spatial function of the Hoca Hasan Bath before and after restoration

Resource: (taken from the archive of Master Architect Spor, 2025 and processed)

When looking at the authenticity of use and function of the bathhouse; The authentic function of the building was designed as a bathhouse. For years, it maintained its authentic function in accordance with the conditions and conditions of the region. However, it remained idle by losing its authentic function in line with the changing demands and needs of the society. However, within the scope of the restoration project carried out in 2023, the building was rebuilt and given a new function. Today, the building serves as a bathhouse museum and is at the service of local and foreign guests visiting the region. Although the building lost its authentic function in the process, today it has been given the function of a bathhouse museum in accordance with the spatial organization of the building. In this respect, when looking at the authenticity of the function of the building, it has been given the function of a museum in accordance with the form and identity of the building, despite losing its authentic function.

Urban Environment and Location Authenticity: The buildings and groups of buildings that make up a region reflect the style and characteristics of the period in which they were built. As the level of preservation of the building and its surroundings increases, more comprehensive information can be provided about the architecture, social life, traditions and customs of the relevant period. Therefore, it is of great importance to preserve not only individual buildings but also the environmental fabric and pass it on to the future (Figures 17a-17b).



Figure 17a. The appearance of the building in 1940

Figure 17b. Shows the current surroundings of the building.

Resource: (Atıcı archive, 2025)

When the urban environment and location authenticity of the bath structure is examined; the historical Harput region is an important settlement area in terms of the historical and cultural heritage values of the region. However, it has lost most of its historical and cultural texture in the process. Especially a large part of the civil architecture examples have disappeared. In this context, the surroundings of the Historical Hoca Hasan Bath structure have also changed significantly. When the authenticity of the structure in terms of urban environment and location is examined, it is understood that it has lost most of the civil architecture structures around it. Only the monumental structures around it appear to remain. In this respect, the urban environment and location authenticity is thought to be around 45-50%.

Spirit and Identity Authenticity of the Building: The basic elements that determine the identity and character of buildings include function, cultural context, environmental factors, the period in which they were built and the materials used.

When the spirit and identity of the bathhouse structure are examined; Since the identity and spirit of the structure encompass and affect all of the other specified criteria of authenticity, it is important for the identity and spirit of the structure. When the

material, construction technique, form, function and urban environment location of the historical structure are examined, it is seen that the structure largely preserves its identity and spirit.

CONCLUSION

The purpose of reusing monumental structures is to ensure “active protection of the structure”. The new function is not a purpose for the structure; it is a tool for the continuity of the cultural asset of the structure. For this reason, the first and most important condition for reuse should be not to lose the authenticity and cultural values of the structure. How the new function of the structure, its authenticity values and historical document qualities are perceived by the society is determined by Cultural Perception Performance Evaluations. However, it is not correct to evaluate the cultural perception performance by only preserving the authenticity of the body walls of the structure. The authenticity of all the qualities that constitute the space and the design, material and workmanship features should be perceived.

Historical structures can convey healthy information to the future as long as they can preserve their values. The concept of spatial memory is an important factor that reveals these values. Indicators related to spatial memory have an important place in revealing the values of historical structures that need to be preserved as a whole together with their physical qualities. Historical structures may require intervention in order to survive. Every value that is covered or destroyed by incorrect applications means a loss of the value of the historical structure. Therefore, interventions in historical structures should be carried out by experts. Considering the studies carried out on conservation and international texts, it is emphasized that while ensuring the continuity of monumental structures, their authentic features should be approached with respect and that attention should be paid to many headings such as material, plan structure, function and form. The fact that the perspective and practices on conservation have undergone changes, transformations and developments both in the international process and in our country periodically is an important factor in transmitting the structure with its authentic features to the present day.

In this context, Hoca Hasan Bath, which has an important place in the historical texture of Harput, is a valuable structure that reflects the architectural and socio-cultural characteristics of the period. Baths, which were one of the indispensable elements of social life in the Ottoman period, were not only limited to their cleaning function, but also played important roles as social interaction areas. However, due to changing usage habits, spatial needs and lack of maintenance over time, Hoca Hasan Bath remained idle for many years and lost its physical integrity to a great extent. As a result of the comprehensive restoration works initiated under the leadership of Elazığ Municipality in 2023, the structure was reorganized as a museum with a functional transformation and brought into public life. During this restoration process, the extent to which the original values of the structure in terms of history, form and material could be preserved was examined in line with the 'NARA Authenticity Declaration' developed within the framework of international conservation principles. In line with the analyses and observations carried out, the cold and hot sections were considered separately, taking into account the original plan structure of the structure; The interventions in both sections were evaluated within the framework of restitution data and documented original elements. As a result, it was determined that the restoration practices were largely carried out in accordance with the authenticity of the structure, but some interventions partially

affected the authenticity at the material and detail level. This evaluation constitutes an important example of preserving the concept of originality in the adaptation process of cultural heritage structures to contemporary uses.

As a result of the evaluations, it was determined that the first section of the structure, called 'Cold', has survived to the present day by preserving approximately 90% of its authenticity. In the areas constituting the second section of the structure, although the authenticity rate is lower due to intense destruction, it is understood that it has been preserved at approximately 65-70% levels. When evaluated in general, it is seen that the structure has survived to the present day by largely preserving its authentic identity. In this context, the restoration project carried out under the leadership of Elazığ Municipality has been carried out by intervening in the authenticity of the structure at a minimum level and will also set an example for the studies aimed at the preservation of similar structures. In order to prevent the complete destruction of historical structures that have been idle for a long time and have been exposed to the destructive effects of environmental conditions over time; such structures should be repaired and re-functioned in accordance with their spirit and identity, with utmost care for their authenticity. This approach will make a significant contribution to the preservation of historical structures and their sustainable transfer to future generations.

Ethical Principles

This study does not require Ethics Committee approval.

Researchers' Contribution Rate Statement

Two authors contributed equally to the study

Conflict of Interest Statement

No personal or financial conflict of interest was declared by the author of this study.

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