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# **NEW BUILDINGS IN HISTORICAL ENVIRONMENTS**

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## ABSTRACT

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In this study the historical development of the fact of the new buildings in the historical environment has been searched, and the samples have been evaluated. The benefits of the development of the historical environment by conserving to the society have been explained, and some methods have been defined.

In Chapter I the concept of historical environment conservation has been defined, and the reasons of deformation have been determined by searching the basic elements. The variety of the historical environment as of condition and scale and types of conservation have been stated. The contribution of the evaluation of the historical urban by conservation to current architecture has been discussed.

The development of these environments have been studied in the historical proces botyhon the world and in Turkey. Starting from Egypt, the places of the first efforts on the conservation of the historical environment on the world, the studies done on this subject in Mesopotamia, Aegean Civilization and Rome have been explained. The developments in Europe during Renaissance have been searched, and the conservation acts developed in Italy, France and England have been provided. The conferences, regulations and legal arrangements in Europe after the 19th century on the subject have been determined, and their contents have been explained.

The concept of the historical environement conservation in Turkey has been evaluated in three sections as The Ottoman Empire, the 20th century and The Republic Period. The transfer from the single building conservation to environmental conservation has been explained. The missing points on the conservation of the historical environment, The problems in the application and developed acts have been explained. The succesful samples



of environmental conservation have been explained and the positive sides have been defined.

The new building samples constructed in the historical environments both on the World and in Turkey have been evaluated in Chapter II. These samples have been selected among the ones got the highest public attention and caused discussions. More simple samples included historical environment with modesty have been also mentioned. Besides these samples without a meaning related to the historical environment, not increasing its value but decreasing the effects of the façades of the historical buildings by shading them also been included. These samples have been handled in two sections as in the historical environment and adjacent to the historical building / annex.

The samples mentioned in Chapter II have been evaluated, and their design approaches have been compared in Chapter III. Buildings have been grouped according to their styles, but not strictly, and the different sides of the buildings in the same groups have been discussed. The new building approaches in the historical environment places in the history of architecture have been mentioned briefly. Some criteria for the new buildings to be constructed in the historical environment have been prepared, the required and unwanted approaches according to the type of pattern have been determined.

The required studies for the living of the old and new together harmony and expressing the historical buildings on the new buildings by a contemporary language have been told. The required studies of the local managements, conservation committes and chambers of architects on the subject of the new buildings in the historical environments have been defined. The conserved historical settlement centers in Turkey have been evaluated from the conservation reconstruction plans and construction conditions aspects. The importance of the formation of the urban image containing both the new and old dimensions together in public for constructing qualified new buildings in the historical environment has been emphasized. By the suggested studies on the cultural organization, consiciousness and image creation the thesis has been concluded.

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## ÖZET

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Bu çalışmada tarihi çevrede yeni yapı olgusunun tarihsel gelişimi araştırılmış, örnekler incelenmiştir. Tarihi çevrelerin korunarak geliştirmelerinin toplumumuza sağlayacağı yararlar anlatılarak birtakım yöntemler tanımlanmıştır.

Birinci bölümde tarihi çevre koruma kavramı tanımlanmış, temel öğeleri araştırılarak bozulma nedenleri saptanmıştır. Tarihi çevrelerin durum ve ölçek açısından çeşitliliği ve koruma türleri belirtilmiştir. Tarihi kenti koruyarak değerlendirmenin günümüz mimarlığına katkıları tartışılmıştır.

Tarihsel süreç içinde Dünya’da ve Türkiye’de bu çevrelerin gelişimi incelenmiştir. Dünya’da ilk tarihi çevre koruma çabalarının başladığı Mısır’dan başlayarak sırasıyla Mezopotamya, Ege Uygarlığı ve Roma’da bu konuda yapılan çalışmalar anlatılmıştır. Rönesans döneminde Avrupa’daki gelişmeler araştırılmış İtalya, Fransa ve İngiltere’de bu konuda gelişen koruma tutumu kısaca anlatılmıştır. Avrupa’da 19. yüzyıldan sonra konuyla ilgili yapılan konferanslar, tüzükler ve yasal düzenlemeler belirtilmiş ve kapsamaları açıklanmıştır.

Türkiye’de tarihi çevre koruma kavramı Osmanlı İmparatorluğu, 20. yüzyıl ve Cumhuriyet Dönemi olmak üzere üç bölümde incelenmiştir. Ülkemizde tek yapı korumadan çevre koruma düşüncesine geçiş anlatılmıştır. Günümüzde tarihi çevre koruma konusundaki eksikler, uygulamadaki aksaklıklar ve bu konuda gelişen tutum ele alınmıştır. Çevre korumadaki başarılı örnekler anlatılmış ve olumlu yanları belirtilmiştir.

İkinci bölümde Dünya’da ve Türkiye’de tarihi çevre içinde yapılmış yeni yapı örnekleri incelenmiştir. Bu örnekler genellikle kamuoyunun ilgisini çekmiş ve tartışmalara sebep olmuş tarzlarının en önemlileri arasından seçilmiştir. Daha sade tarihi çevreye tevazu içinde

katılmış örneklerle de yer verilmiştir. Bunun yanısıra tarihi çevreye ilişkin bir anlam taşımayan, onu değerlendirmeyen, tarihi yapı cephelerini gölgeleyerek etkinliğini azaltan örnekler de incelenmiştir.

Bu yapılar tarihi çevre içinde ve tarihi yapı yanında / tarihi yapıya ek olmak üzere iki bölümde ele alınmıştır. Bu örneklerde birbirinden farklı tutumlarla karşılaşmıştır.

Üçüncü bölümde, ikinci bölümde araştırılarak ele alınan örnekler değerlendirilmiş, birbirlerine göre tasarım yaklaşımları kıyaslanmıştır. Çok kesin olmamakla birlikte yapılar tarzlarına göre gruplandırılmış, aynı grup içindeki yapıların farklı yönleri tartışılmıştır. Mimarlık tarihinde yer etmiş tarihi çevrede yeni yapı yaklaşımları kısaca anlatılmıştır. Tarihi çevrelerde yapılacak yeni yapılar için birtakım ölçütler hazırlanmış, dokunun niteliğine göre yapılması ve yapılmaması gereken yaklaşımlar belirlenmiştir.

Eski ve yeninin farklılık göstererek uyum içinde birarada yaşaması ve yeni yapılarda tarihi yapıların çağdaş bir dille ifadelendirilmesi için öncelikle yapılması gereken çalışmalar anlatılmıştır. Tarihi çevrede yeni yapı konusunda yerel yönetimlerin, koruma kurullarının ve mimarlar odasının yapması gereken çalışmalar tanımlanmıştır. Türkiye’de korunmakta olan tarihi yerleşim merkezi örnekleri koruma amaçlı imar planları ve yapılaşma koşulları açısından irdelenmiştir. Tarihi çevrede nitelikli yeni yapılar yapabilmek için kamuoyunda eski ve yeni boyutları birlikte içeren kent imgesi oluşturulmasının önemi vurgulanmıştır. Kültürel örgütlenme, bilinçlenme ve imge yaratma konusunda yapılabilecek çalışmalar tanımlanarak tez sonuçlanmıştır.

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## INTRODUCTION

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Environment has been a continuously changing fact. The physical environment mankind has formed in the natural environment has also renovated, changed and developed related to the socio-cultural, economical and technological effects. The building fact mankind has formed, one of the components of the physical environment, has formed, grown and developed by changing in accordance with the social structure, requirements and necessities within the process, related to this development, the concepts “history” and “historical” have taken their places. These environments have reflected the social, economical, cultural and technical sides of their construction periods, and in detail, the life styles, pleasures, religious views and approaches.

The physical environments, also the historical environments as being one of their components, have been effected negatively from the unorganized and complicated constructions started with the fast urbanism fact. The new buildings both in the historical environments and their close environments have ignored them, the indicators of the past, and have put them aside. Their relation with the existing pattern on their areas have not been considered, and these buildings have become one of the important problems of today.

The problem of “conservation and development of the historical environment” has become important in many countries recently. The problem has been handled seriously in our country within the last years. The legal and management precautions have been taken for the conservation and development of the historical, architectural and natural environment, but the active conservation applications purposing the conservation of these values in a way contributing to the social and economical development has not overcome the passive conservation applications basing on the limitations. The active conservation of the historical environment has not been possible by limitations and investments only. A completely limiting conservation policy has met with many barriers. However, in our

country the old buildings could have not been conserved completely, and the new buildings emphasizing their historical characteristics could have not been constructed.

For healthy historical environment conservation studies, their architectural values have to be learned by the managers, public and designers at first hand. The questions / problems on the design approaches and criteria of the new buildings to be constructed have to be discussed. The positive values in the essence of the historical samples should have been used in constructing the contemporary architectural works. By imitating or by interpreting the extractions of the traditional architectural elements a historical continuity could have not been provided. To remember the tradition and past and to transfer their essence to day by a contemporary language have been necessary in constructing today and tomorrow. In addition, the local managements directing the new buildings in the historical environments, the Monuments Committee inspecting them and civilian public organizations informing the society have had great responsibilities.

To shelter the increasing population in the historical urban centers has been a problem today. As a result of the fast population increase and the uninspected area speculation at the country level the historical environments have started to enter a fast re-construction process. The renovation has pressed the historical and natural structures of the cities, the old pattern of the regional architectural products has been squeezed in a limited area, and many buildings of no identity have filled the environment. In some settlement due to the area speculation these environments have been lost completely.

To meet the changing requirements of the day, the transportation and urban quick decisions have been taken in the cities, and daily solutions have been preferred instead of the long term ones. The new streets, increasing building heights have destroyed the traditional urban pattern. The new urban pattern has neither met the requirements nor created urban façades with identity and harmony because of not reflecting decisions of great care.

These environments have to be observed and understood for solutions convenient to our cultural structure. For this reason, besides the regional physical values effecting these settlements their common characteristics have to be determined. The historical settlements have been the most important inputs for building connections between these characteristics

and the general history of the country, the relation types with other countries, economical development and the sociological, political and technological environment.

To get rid of these negative points the society, business men and political environment have to become conscious upon discussions. This study has been prepared to determine the future approach types by evaluating the new building fact in the historical environment both in the past and today, and to state the suggestions on the missing points of the studies of the local managements and inspecting committees preparing the conservation reconstruction plans. This study would be a step for the further ones.

The historical environments and the new buildings in Turkey and on the world have been evaluated in historical development process with their social dimensions in this study. Using these inputs, the use of traditional physical pattern in current urban design studies and the other inputs to be used in new buildings have been discussed with solid samples, reconstruction and conservation plans for educating the society and works of committees.

The concepts of historical environment and conservation have been defined in Chapter I, and the components and causes of deformation of the historical environment have been defined. The development of the conservation of the historical environment on the World and in Turkey has been evaluated.

The samples in the historical environment adjacent to the historical building / annex to the historical building both on the World and in Turkey have been studied in Chapter II, and they have been discussed within themselves.

In Chapter III, the approaches of the samples of Chapter II have been grouped, and the criteria for the new buildings in the historical environment have been given suggestions have been brought by evaluating the studies of the local managements and committees on the formation of the new buildings, and the principles for increasing the public consciousness have been determined.



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# **CHAPTER ONE**

## **THE HISTORICAL ENVIRONMENT**

### **CONSERVATION CONCEPT**

### **AND**

### **HISTORICAL DEVELOPMENT**

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History has been a science branch providing inputs about the past for a more positive future for all mankind from every aspect. The settlements and ruins of the past civilisations have made up our historical environment. The detail of the past of the mankind has been hidden in these environments. To observe them has been a vehicle for understanding today and knowing us.

The fact of conservation of historical environment has gone back to the beginning of the history of civilisation. It has started by the religious reasons with single building conservation, and has become the symbol of civilisations in time. Later the historical environment has been started to be conserved at the urban scale. The historical environment has been the social, economical and cultural level indications of all societies in the past, and has carried a historical document qualification.

It has not been possible to talk about a conservation and development type covering all historical environments, presently. Our values to be served at building and pattern scales have presented a variety from the condition and scale concepts. This variety has made the definition of the common methods hard. On the other hand, the site areas have kept different building types, and accordingly different precaution types have to be considered together within the conservation concept. Conservation has required different decision and application types starting from the urban scale to the historical building and element scales.

### **1.1. THE HISTORICAL ENVIRONMENT AND THE CONSERVATION CONCEPT**

The urban spaces created by the societies in various periods have been the indicators of the cultural and social structures of the societies. Their late period appearances have carried the prints of the various eras. These prints have symbolised the characteristics of the social, economical and cultural structures, and have formed the historical environment.

The conservation of the historical environment in today's space era could have been considered as time loss and unnecessary. However, these buildings have been the symbols of the creativeness of the old societies by their careful workmanship. To evaluate the old towns and neighbourhoods has been the vehicle for understanding today and learn and define ourselves. The details such as the social and economical structures, the life philosophy and the esthetical sensibilities of the preceding civilisations have all been hidden in these environments (Ahunbay, 1996).

The historical environment has been one of the results of the time continuity as a concept. The historical environment could have been named as the old town spaces. The contents of the "old" and "new" dilemma have been relative to time. If it has been used in the context of the industrial revolution, the old could have been the period prior to the industrial revolution, and the new after it. The old town spaces have become clearer in the environment created by the new materials and technology following the industrial revolution, and its meaning has changed upon industrialisation (Yilmaz, 1993).

The difference between the old and current town spaces have been in the social interaction. The old town spaces have been a part of common lives of people, generally. The courtyards, streets, neighbourhoods and squares making up the old town spaces have formed a living hierarchical organisation by their different characteristics. The human relations have been a part of this organisation.

The urban spaces have decreased today due to the formation of the urban planning. This has effected the old town spaces. The industrialised societies have shown an activity of conserving the old works with the monumental characteristics, because these buildings have



been concrete. It has been hard to perceive the urban spaces, because they have been abstract, and have lost the old life characteristics (Yılmaz, 1993).

The historical urban spaces could have been treated as open-air museums presenting the environment of previous lives in a world of rapidly changing life conditions, traditions and construction technologies. The historical environments have been conserved for their folkloric values besides their archaeological, historical and esthetical importance. The small museum-towns conserved in many countries with their original equipment have presented an indirect look from the industrial period to the past. The historical settlements keeping their original characteristics have been very educative in on-site evaluation of the public art (Ahunbay, 1996).

The buildings in the historical environment have been treated as the historical inputs defining the environmental identification by their exhibited architectural styles, space designs, construction techniques, wooden workman-ship and ornaments. They have helped us to perceive the creativity beyond the private life spaces which we cannot imagine to design even today. The living environment surrounding them has been very important for us and future generations as a living history. The original inputs have contributed understanding the life styles with no documentation and their revival with exterior appearance (Ahunbay, 1996).

The historical environments defined previously have consisted of building groups that could have been utilised and taken place in urban life besides their cultural vales. The conservation of historical environment has been to provide the long-term existence, of the cultural values and their utilisation. Accordingly, the contribution of the conserved values to urban life and their transshipment future generations has been provided. The main goal of the conservation has been to provide the environmental esthetics besides concreting the loyalty to the national values and supporting the tourism investments suggested within the conserved foci (Gür, 1995).

The current conservation concept has contained the buildings, the characteristic elements of the urbanic environment besides the individual architectural buildings. The connection with the past has not been provided by constructing the same old building or by conserving

a few single historical buildings in architecture. The important point has been the conservation of the urban characteristics created by the previous generations. The urban patterns formed by the ordinary houses have been considered as the important historical works besides the buildings of high artistic values. These buildings have gained importance in-groups while they have had no importance alone. People have exhibited their life styles by the spaces created. Accordingly, the architecture and urban pattern formed in past have carried a documental importance on the life styles of that period. The healthy transshipment of this documentation to the future generations would have provided the development of the two concepts within each other, architecture and cultural values (Yılmaz, 1993).

The conservation of the historical environment rather than the single building has developed after 1970 in Turkey. The developments in Europe have been given Turkish society, and consciousness in the conservation of the historical environment has increased. Generally, instead of conserving everything with every detail, conserving the scale and environmental elements has been found more convenient and valid. For this reason the conservation concept has had to be considered along with the social and economical problems. This approach has been accepted in Turkey theoretically, but the opposite approach, conservation of the building only, has been seen. The Republic Period buildings on The Mimar Kemalettin Street and the Levantine house patterns in Alsancak, Mithatpaşa, Karşıyaka and Bornova could have been the samples in İzmir.

As stated previously, architecture has been a part of the social cultures. People have reflected the characteristics of their periods on the buildings. Architecture, in this way, has carried a documental characteristic. If a building has reflected the social and cultural characteristics of its construction period, then it has been considered as a successful documentation for future generations. The connections of the novelties republic brought along with West has increased in 1930s.

Accordingly, a transfer period has been experienced. The buildings on The Mimar Kemalettin Street in İzmir have been a successful cultural documentation of this period by their planning, construction techniques and façade elements. If we evaluate them today, we see that the historical buildings have been squeezed by the newly built ones. The reconstructed buildings instead of the demolished ones, the unorganised billboard hanging

all over have erased the character of the environment. The conservation of these, a few single buildings squeezed in such an urban development, has been insufficient. The development of the close environment of the historical buildings and its organisation including the historical building in cities with high building intensity have provided the perception of the past values besides the effective conservation of the cultural values.

It has not been possible to talk about a conservation of the whole historical environment. Our values to be conserved in building and pattern scales have presented a variety of condition and scale. This variety has made the definition of the common methods hard. On the other hand, the site areas have kept different building types, and different precaution types have to be considered under the conservation content. The conservation has been realised starting from the urban scale to the historical building and element scales by different decision and applications.

Usually the architects have been responsible for the irregular constructions in the historical environments. Actually, the related local laws, local managements, authorised associations and reconstruction plans have been the real responsible ones. If the reconstruction plans have suggested construction around the historical building, and if the Local Conservation Commission Of Natural and Cultural Sources has approved the project, the owner of the land would like to use it all. The architect would have followed this request. Accordingly, some decisions taken beyond the architect have effected his design.

As conclusion, the conservation of the historical environment has had to be developed in the applications rather than being a concept only. The historical buildings have to be perceived easily for an effective emphasise of the characteristics. This could have been possible by giving permission only for the buildings with no perception disturbing characteristic around the historical buildings and buildings and building groups.

Accordingly, the related laws have had to provide these organisations, the indecencies have had to be eliminated, and the postulates have had to be improved. Only this way, the historical buildings and the building group environments could have been taken under control.

### **1.1.1. THE BASIC ELEMENTS OF THE HISTORICAL ENVIRONMENT**

The type of the historical environment has depended on the qualification of the buildings contained. The historical city centers have been the parts with dense monuments. The boundaries of these areas have been defined by the city walls from ancient eras or middle Era and limiting the development of the city till the Industrial Revolution. The historical Peninsula and Galata in Istanbul have been the samples of this type of settlements. The narrow, curved and some dead streets and the wooden or masonry 2 or 3 storey houses on these streets of this area within the walls have been the valuable conservation elements of the historical town pattern. The historical environment usually has shown a homogeneous structure even it has consisted of various buildings. The buildings in the historical environment have shown richness in details even they have been in harmony dimensionally and proportionally. A disorder has not been seen in the historical environments even they have grown spontaneously. In opposite, this pattern has had a perfect disorder. The settlement pattern has been developed within the life requirements, construction traditions and economical possibilities frames besides the natural inputs (Ahunbay, 1996).

The character of the settlement has been in close relation with the construction of the buildings either in adjacent or disjointed order, or on narrow lots. The buildings have been constructed on small lots in adjacent orders in small towns surrounded by walls, and on wide gardens in disjointed orders out of the walls. The streets being straight, curved or dead, the spatial relations of streets and squares, the dimensions and forms of lots, the formation of the street corners, the façade proportions and their relations with streets have been the specifications of the pattern character. The various street, square and façade organisations in a settlement have been the documents reflecting the construction styles and pattern characteristics of different periods.

The construction characteristics of a region have been determined by the material possibilities and climate conditions. The roof forms, the dimensions and formations of the mass and the materials and colours of the façade have been related to the diffused construction tradition.

All of these characteristics have made up the urban character. Generally, the monumental buildings with symbolic values have been constructed by more careful workmanship and more resistant materials in historical settlements.

The settlement patterns in our historical towns have exhibited an interesting integration and harmony with the topography. Many historical towns have had an acropolis or castle placed on the highest, hard to reach point. In some towns an important monument have dominated the appearance. The town silhouette have been formed by the repeated elements such as the original roof types of the region, chimneys, domes and towers, minarets around these buildings. The general view formed by the gathering of the basic settlements has been as important as them in the urban image. For example The Golden Horn silhouette of The Historical Peninsula in Istanbul have been formed in a time period longer than a thousand years. The absence of a site decision for The Historical Peninsula till 1995 has caused the deformation of the silhouette (Ahunbay, 1996).

#### **1.1.2. THE REASONS OF THE DEFORMATION OF THE HISTORICAL ENVIRONMENT**

It has been necessary to make some changes meeting the requirements of the society due to the changing life conditions in the historical environments under use, today. Conservation means to keep the characteristics of the historical pattern by controlling the metamorphosis, and to tranship the values of the past to future by freezing them. Turkey's unachievement in conservation of the historical environment has been a reality today. Unsufficient resources, the missing social consciousness and unorganised organisations have been the main reasons. Of course, our conservation concept has not met the current conditions. The reconstruction plans have not been planned with a conservation purpose.

In addition, the society has contributed the conservation of the monumental buildings, but not the conservation of the civilian architectural works especially in the areas of high rantability because of the conflict of the benefits. Turkey has had to prepare a conservation plan fitting its own realities (Tanyeli, Saraçlar, 1984). The dangers such as neglect, abandonment, construction effects, rent pressure have faced the historical environments today. Some towns have been left and demolished. On the other hand, on the continuing

settlements the will of dense construction, the new roads have caused the change and perish of the historical pattern. To provide the care of the environment, to take the precautions for a minimum deformation/ deterioration, to prepare a suitable conservation policy for today and future have been important for the future of our cultural properties.

The most important subject in the conservation of the historical environment has been to provide the continuity of history against the changing life conditions. The problems of dense construction and unidentification of town and rural areas have been seen in our country as in the others. The towns get monotonous by the buildings constructed for maximum rent without a harmonious environment care, and the pattern formed in hundreds of years have vanished.

It has been hard to conserve the environmental pattern and scale by the present building organisations of the reconstruction plans in the historical environments with no site decisions.

The substructure studies of the municipality, the construction of the new roads or the widening of the existing ones have hurt the environmental pattern and have caused visual and physical deformation. The original street covers have been destroyed, and asphalt has been poured for service purposes. As the layers of the asphalt have increased, the entrances of the old buildings have become low and hard to use. The billboards, telephone wires and television antennas have also bothered the appearance of the historical environment.

To provide the technical and financial supports for maintenance, care and soundness has been one of the problems waiting for solution in the conservation of the historical environment. The hardness of providing the required financial resources for the care and soundness of the historical environment left by the owners for migration purposes or occupied by the poor have speeded up the deformation. Long term credits and encouraging funds have been needed.

Another problem has been the unconscious occupiers of the historical environments, in the settlements keeping their original people. The people have been more dedicated to their houses and environment, and have been more accustomed to conservation. The new users



of the historical environments of town from the rural area usually have had no information on the architectural values of the ruined buildings they live in. The historical houses have not meant more than a cheap shelter for them.

The policy of our country on the conservation of the immovable cultural properties had to be equipping of the old houses (the social, economical and cultural level documentation of our society, the products of public construction art) with contemporary comforts for an integrated use and conservation besides the conservation of the monumental buildings and ruins formed on this land by civilisations (Çeçener, 1992). To prevent the ruining in the historical environment, users of high economical and educational level and an inspection mechanism necessary for the prevention of unlawful construction and intentionally demolition have been required.

## **1.2. THE DEVELOPMENT OF HISTORICAL ENVIRONMENT CONSERVATION**

It is necessary to evaluate the historical development of the subject to realise the problems and improved attitudes in historical environment conservation. The transfer from the conservation of the monumental buildings to urban conservation has occurred upon the realisation of the formal and historical values of the elements of the settlement pattern (Ahunbay, 1996). We know that historical environment and monuments have been conserved, may be not as consciously as today, for religious, practical and esthetical purposes in certain civilisations. Some studies have been done on these for historical and technical evaluative purposes, but they have been all limited to single building studies. Historical monuments have been treated as historical signs, and no specific attention has been paid. Works on monument conservation have started by the end of the World War II, and have accelerated every other day. The conservation concept has started to cover the building groups, settlements and section rather than single buildings and close environment.

“ The treatment to the buildings that have been tried to be conserved in singles because of religious, national, political and artistical reasons in time, as groups that formate an environment without paying attention to symbolic distinguish, can be defined as a stage reached in the second half of the 20th century ” (Erder, 1971, p.7).

The urbanism concept has developed by the elimination of necessities in order. The motivation of urbanism has been religion in classical periods.

“ If modern urbanism has been defined as practical urbanism then renaissance period urbanism has defined as esthetical urbanism because besides health and comfort possibilities it also has suggested the beautiful settlements to live in ” (Erder, 1971, p.14).

### **1.2.1. HISTORICAL ENVIRONMENT CONSERVATION OVER THE WORLD**

We meet the first attempts of conservation in Egypt in history. Egyptians have conserved the sacred buildings with their environment under the religion motivated effects, and accordingly have provided the pre-samples of conservation of monuments with their environment and main facts of evaluation. We have met some sentences in Mesopotamian culture showing the attention paid to the environmental arrangement, determining the architectural wages and that stating the punishment by hanging people who have altered the arrangement of The King Route (Erder, 1971, pp. 16-17).

It has been different in Aegean civilisation. Hellenes have been faithful to the works of the previous generations as a result of imitation and repetition that carrying a proportional discipline concept, and have paid attention to their conservation and repair. They have developed the tradition of conserving and completing the previous works, adding new functions to them and constructing the new ones similar to old rather than destructing them.

We have seen some monuments transported from one place to another in Roman civilisation systematically directed with the purpose of use and conservation. These temples have mostly been the ones located in disused areas, hard to take care of.

Romans have been interested in urbanism. They have reconstructed great portion of main cities to build more magnificent ones. But this renovation has been as the addition constructed with the purpose of conserving the old orders of existing buildings and neighbourhoods. So the syncretic concept of the new with tradition of Romans has spreaded all over from the Middle East to Britain. We have seen that a consciousness to



awards memories has developed in Romans in time, similar to Hellenes, besides space consciousness; and specific attention has been paid to monumentalism in art.

Romans have been tied their environment conservatively, so they have started some precautions in their laws against destructors. As stated in a law of The Hadrianus Period, it has been forbidden to buy a house for the purpose of removing the valuable goods. The sale has been stopped, and two times of the sale cost has been paid as punishment. It also has been forbidden to sell and transport the artistical works of the building besides its building elements (column, marble, tiles). Only the owner of the house could have transported them to another house he owned, or have donated them or the building to community. The care of the street and the construction of the sidewalks in front have been under the responsibility of the owner of the house. There have been some limitations on the renovations of the houses and possibilities of preventing light and view. We also see encouragement of reconstructing besides the cautions taken for preventing destruction and negligence. The houses in Rome have been destroyed upon the fire in 69-79 AD, and reconstruction of them has been asked the owners. Reconstruction has been a must within the boundaries of the empire, and application of it has been asked under every condition, every where 127 AD. The Hellene artists have been invited to Rome for some original works, have constructed some imitation works to meet the increasing requirements.

In the 3rd century AD people have been inclined renovation and repair rather than new construction because of the poorness raised as a result of the economical and political conditions. The parts of the old buildings have been used as materials.

“ The city has been an art work completely in the empire period. The city has been a human work belonged community in which buildings have been constructed wisely and altered whenever necessary, that providing comfortable, effective, convenient conditions for public life, and that has been thought totally for human beings ”(Erder, 1971, p.84). New buildings have been formed in Rome in the 4th century with the removals of the buildings of the previous periods.

The buildings have been studied with their environments in 455-526 AD, and have been evaluated as functional elements rather than art works for museums. Precautions for

monuments have been related to domination and religion in the beginning, but have become a habit in time. Before Hellenes, in times which power and prestigious have been defined by religion, the problem of environmental arrangement and conservation solutions have been related to religious places and monuments. Hellenes have evaluated community buildings and spaces of daily life the same way as they have done with the religious monuments.

In the period of paganism, the period of spreading of Christianity, the removal of symbols of the other beliefs has been the point of interest. The Hellene and Roman monuments have either been destroyed or abandoned. Besides we have seen some samples of actualism of Roman period monuments by new functions. (Pantheon dated 27 BC has been converted to a church in 609 AD by the request of Pope.) Conservation has been a result of practical reasons in the Middle Era settlements, and the conservation concept has been syncretised to current necessities. We have seen that the Hellene and Roman periods have been studied rationally in Renaissance.

Along with the conservational purpose works of Cola di Rienzo, Petrark and the 16th centuries “destruction of old monuments consciously for reconstruction of new and application of new fresques on the existing ones” have been experienced (Erder, 1971, p.21). No attention has been paid to the others as the roads have been arranged in relation to important buildings with the dense urbanism activities in the 16th century. It has been tried to give new functions to old, great monuments (Fontana’s project of converting Colosseum to a wool factory has been a good sample)(Erder, 1971, pp. 38-40).

Pope has assigned Leon X. Raphael for the inspection of the historical monuments. He has asked the reanimation of the ancient Rome on paper upon the determination of the existing works along to a plan. As the documentation has been systematically evaluated in the 17th century Europe the French Revolution has altered everything reversely, and the destruction of all kind of works reminding feudalism has started in 1792. Rome has started to move in the 18th century following the French plunder, and all the works taken by the French have been brought back, and The Vatikan Museum has been established. The conservation concept has been treated more seriously as the technical committees prepared important work catalogues in main cities (Erder, 1975, p.87). The discipline of searching the origin by the financial support under Violet le Duc’s leadership in France in 1830 has

been effective in Europe. In England private enterprise has paid more attention to this subject compared to the official channels. The repairs of the monuments and environmental conservation concept have become the two main subjects of interest for the community in Italy as a result of continuous works.

England has reacted the first samples of industry of doctrine character under the effects of Morris and Ruskin, and has treated the world "restoration" badly. Mussolini has decided to make the historical Rome a great centre, and has constructed large streets and plazas after destructing many monuments around large monuments. In France Napoleon has assigned Hausmann, III for the cleaning and arrangement of Paris.

The historical environment conservation applications have started by the conservation of the urbanic patterns forming a background to the important monuments at the end of the 19th century in Europe, first. It has been expressed in the item of "increasing the esthetical values of the historical monuments" of The Athens Congress arranged by The International Museum Association in 1913 at the international level for the first time. "To show respect to the identities and exterior appearances of the settlements, especially to the environments of the historical monuments needing great care during construction has been suggested. Even some building sets and the formation of the beautiful views with some specifications have to be conserved." like ideas have been discussed in this conference. The care has been for the conservation of the historical environments forming a background to the important historical monuments. The idea of conservation of the historical settlements just for their own specifications has not been improved completely, yet (Ahunbay, 1996, p.119).

The urban and rural area conservation efforts have speeded up after 1945 in Europe. Many historical cities have been demolished during the World War, II, and the contemporary construction and industrialisation have changed their characteristics. These losses of the towns have made the public conscious, and the solution ways have been looked for. The ideal bases for the conservation of the rural and urban sites have been formatted in mid 1960s. This subject has been discussed in The Second International Historical Monuments Architects and Technicians Congress in Venice in 1964 May, and concrete steps have been taken. The definition of the "historical monument" concept in a way covering the urban and rural settlements in item 1 of The Venice Regulation has been a big

step taken in the historical environment conservation. The conservation of the environment surrounding the monuments to be conserved has been mentioned in item 6 of the same regulation. This item has been started as “ The conservation of the monument, without going beyond the scale, has had to cover the maintenance of the environment. If a traditional environment has been present, then it has had to be left the same. No additions, deductions nor changes causing a difference in block and colour relation have been approved ” (Ahunbay, 1996).

Many countries have accepted The Venice Regulation, and has formatted the legal frame of the historical environment conservation in accordance with it.

Europe has started the studies of the conservation of the historical environment very early. The conservation has been well planned, central and local managements have provided funds, and the owners and volunteers have contributed. The Amsterdam Declaration Published upon the campaign following the announcement of The European Architectural Heritage Year in 1975 has defined the conservation of the architectural heritage as one of the goals of the urban and regional planning. The goal has been defined as pattern conservation by this declaration, and the equipment necessary for the realisation of this approach defined as a conservation model with cared economical, social, management and legal points have been tried to define. All of the conservation concepts full of hope for future and suggesting the contributions of local managements, central ministries and public have also suggested the raise of required masters and repair technics and methods. These ideas have been developed by the support of The European Council, and have been very successful in the member countries. The same subject has been discussed in the UNESCO meeting.

### **1.2.2. THE HISTORICAL ENVIRONMENT CONSERVATION IN TURKEY**

Our country has been rich of the environments named as “Cultural and Natural Properties Heritage” today. These have been formatted either by mankind or together with nature within the civilisation history of thousands of years. The Turks have produced buildings since the old eras, and have repaired the ruined ones. Sometimes they have

converted the churches of the conquered lands to the mosques. We have understood from the written documentation that many works have gone under repair in various periods.

#### **1.2.2.1. THE CONSERVATION CONCEPT IN THE OTTOMAN EMPIRE**

The most important organisation of the empire has been The Guard's Architects Corps, (Hassa Mimarlar Ocağı) responsible of all kinds of construction of repair. The Corps has been responsible of all kinds of official building designs, application, maintenance and repair; the repair estimates of foundation buildings and the construction and repair works on roads and quarters of the army during campaigns (Alsaç, 1992).

The Guard's Architects Corps has accepted the architects and construction masters as members, and has inspected them. The most important repair works of the Empire have been on military buildings such as castles and walls. The religious buildings have followed them, and have been renovated or repaired due to the often earthquakes in Istanbul (Alsaç, 1992)

In addition, the Ottomans have converted the churches of the conquered places to the mosques, and have opened them for use. Sinan, has kept an important place of conservation in the history because of being an important place both for the Christians and Moslems. Architect Sinan has started some limitations also for the environment during the repair. The buildings adjacent to The Saint Sophia have been demolished. This has been a good sample for the conservation of the environment besides the building only (Alsaç, 1992, p.13). Plastering without any damage during the conversion has conserved the mosaics and fresques of The Saint Sophia.

The state management laws of The Ottoman Empire have mentioned conservation. The repair subject has been discussed in divan, and the responsibility has been given to the architect or the chief architect upon the approval of the padishah. The foundations have been important income sources in The Ottomans. The people founding important buildings have also founded store like building for income for their maintenance and repair.

No repair works have been done during the retardation period of The Ottoman Empire. Some of the important buildings have been demolished, have been taken out of the country or have been presented some countries as gifts.

#### **1.2.2.2. THE 19TH CENTURY CONSERVATION STUDIES**

The contemporary conservation, repair and renovation works have started in the 19th century, the period of establishment of museums, in Turkey. However, the deformation of the valuable architectural works by the repairs of the foreign architects and the increase of plunders also have been in this period (Zeren, 1981). The first old works conservation have started by Fethi Ahmet Pasha's, the Tophane marshal, collecting of the old works under the name of "The Old Works Collection" at the Saint Irene Church in Istanbul. (1846-47). This collection has been visited by the foreigners by the permission of padishah at The Topkapi Palace, and has been named as The Imperial Museum (Müze-i Humayun).

The first legal organisation related to the old works has been The Old Works Regulation (Asar-ı Attika Nizamnamesi = Eski Eserler Yönetmeliği) in 1869 (Umar, Çilingiroğlu, 1990). Osman Hamdi Bey, the director of The Istanbul Archeological Museum in 1881, has prepared The Second Old Works Regulation in 1884. The Museum Statute (Müze Nizamname-i Dahili) has been effective as of 1889. The first two regulations have defined "all kinds of old property" as "old work". However, this definition has not been sufficient, because it has covered the period prior to Turkish-Islamic era. The 3rd regulation dated 1884 has counted the old works, but the definition of "the left overs of the people lived in the country previously..." has not been sufficient. The Old Works Regulation dated 1906 has considered all values of the all cultures as the old works. This law has been effective till 1973 (Çeçener, 1992).

In addition, some parts related to conservation have been included in some laws and regulations on construction. The Construction Law (Enbiye Kanunu = Yapılar Yasası) dated 1882 has forbidden the construction of any type of buildings on the courtyards of religious buildings. The demolishing and destroy of the immovable cultural properties have been forbidden by the items added two years later. Some items related to the conservation of urban spaces have also been included. The Fine Arts Academy (Sanayi-i Nefise Mektebi



= Güzel Sanatlar Akademisi) has been established in 1883, and Osman Hamdi Bey has been assigned as the director. The Old Works Subject has been mandatory, and accordingly conservation has also been included educational field (Alsaç, 1992).

The Ministry of Foundations (Vakıflar Bakanlığı = Evkaf Nezareti) has been reorganised by the announcement of the Second constitution in 1909, and The Construction and Repair Department (Yapım ve Onarım Dairesi) has been established. The Regulation of Conservation of Monuments (Muhafaza-i Abidat Nizamnamesi = Anıtları Koruma Yönetmeliği ) has been prepared in 1912. The Old Works Conservation Council (Muhafaza-i Asar-ı Attika Encümeni = Eski Yapıtları Koruma Kurulu ) has been established under the directory of The Istanbul Archeological Museum in 1913. This council has become permanent in 1917. It has determined the historical works especially in Istanbul, and has evacuated The Süleymaniye and The Sultan Ahmet (Blue) Mosques under the control of Military Management (Alsaç, 1992, p.p.22-23).

#### **1.2.2.3. THE CONSERVATION OF THE REPUBLIC PERIOD**

The Turkish Great Council has established The Turkish Old Works Directory (Türk Asar-ı Attika Müdürlüğü) in 1920. The directory has been responsible of the collection of the old works, their conservation and improvement of the museums. This directory has been named as The Cultural Directory (Kültür Müdürlüğü) later. The first period of the Republic Period, The Ankara Ethnography Museum (Ankara Etnoğrafya Müzesi), has been opened between 1925 -1928 (Alsaç, 1992).

The Cultural Directory has started some studies on determination of the old works in 1931. "The Monuments Conservation Council (Anıtları Koruma Kurulu) has been established upon Mustafa Kemal's request in 1933, and The İstanbul Relieve Office has been formed under this council in 1936.

The Saint Sophia has been converted a museum in 1934 (Alsaç, 1992, p.26). The Immovable Old Works and Monuments High Council (Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu) has been established by a law dated 1951 (Çeçener, 1982). This council has played a great role in the conservation of many historical works till its close date in 1983.

This council has signed The Venice Regulation in 1967 in the name of The Turkish Republic.

Our country has experienced a fast urbanisation after 1950s. Most of the cities have developed in an undeveloped way, and a demolishing and reconstructing process has been experienced in the historical environment under the names of development, contemporization. Wide streets and boulevards have been opened on the demolished areas, the heights of the buildings have been increased. These have eliminated the traditional urban pattern. As a result of the fast changes seen by urbanisation the numbers of similar buildings on all over the world have increased, and this has been a problem for the countries trying to keep their real cultural identities.

It has been understood that buildings conserved by themselves have lost their values because of changing construction conditions, and the necessity of their conservation with the environment have been realised. The "site area" concept has been brought. The first application of The Immovable Old Works and Monuments High Council has been the decision taken for The Yalı Boyu Houses in Amasya in 1958 (Alsaç, 1992, pp. 30-31). Turkey has become a member of ICCROM in 1969.

The 50th item of the 1961 Constitution has stated that "The State provides the conservation of the works and monuments of historical and cultural value" (Alsaç, 1992).

The Immovable Old Works and Monuments High Council, the specific organisation of the conservation applications of the period, has accepted the decisions of The 1964 Venice Regulation, but they could have not been put on street immediately. Because the law of the period has let the registration and conservation of the single cultural values in historical towns instead of expanded monument concept. The simple buildings forming the great portion of the settlement pattern has been left aside by this method, and only the important monuments of historical and artistic value, the seaside houses and mansions have been determined and registered. It has been impossible to conserve a historical neighbourhood and street by the existing law. Due to this missing important point the conservation of the urban and rural historical environments of the site character has been delayed, and has been deformed by the reconstruction plans with no conservation purposes (Ahunbay, 1996).



The required legal frame for the conservation of the historical environment as a whole has been formed in 1970s in Turkey. The Old Works Law numbered 1710 has been established in 1973. Upon that the historical environments have been registered as a whole, and have been conserved legally. The Cultural and Natural Properties Conservation Council of the period, The Immovable Old Works and Monuments High Council, has taken some site decisions for the conservation of the historical towns such as Antalya, Antakya, Bursa, Edirne, Konya, Kula, Kütahya, Muğla, Tarsus and Urfa.

However, the success could have not been reached only by the legal conservation. The state could have not provided financial and technical support. The owners of the old houses planning to construct multi-story apartment buildings has reacted this, and have become against the conservation. The site boundaries have been decreased due to the political pressures, and the goaled whole conservation has not been realised. There have been some historical settlements saved from this destroy. The voluntary efforts of public and architects and the financial support have been required for the left ones (Ahunbay, 1996).

The 1982 Constitution also has had some items related to the subject. Item 63 has stated as "...The State provides the conservation of the historical, cultural and natural properties and values. It takes encouraging and supporting precautions for this purpose." The Cultural and Natural Properties Conservation Law numbered 2863 dated 1983 has consolidated all the preceding laws. The new arrangement has increased the rights of the local managements. The Immovable Cultural and Natural Properties High Council and region councils have replaced The Immovable Old Works and Monuments High Council (Alsaç, 1992).

The definitions of the Conservation Laws of 1983 and 1987 have been formed in a way responding the contemporary concepts and developments. The definition "The Cultural and Natural Property necessary to be conserved" replacing the definition "Old Work" has been an important development. So the other dimensions besides being old for conservation have been emphasised (Kültür ve Tabiat Varlıklarını Koruma Genel Müdürlüğü Bildirisi, 1990).

The university members, the decisions of The Immovable Old Works and Monuments High Council, the campaigns of UNESCO, ICOMOS, The European Council have been effective on the increase of the consciousness in historical environment conservation and transfer of the improvements in Europe to Turkish public.

The conservation in the environment scale has been started after 1960s in Europe. However, in Turkey the civilian buildings and construction have been treated as "HISTORICAL ENVIRONMENTS" by the 1973 laws. The development of the "conservation" concept has been parallel to its acceptance by public in Turkey as all over the world. The authorised people have accepted the necessity of the conservation of historical and architectural environment values, precautions have been taken, the determination and registration studies have been speeded up, the site areas have been defined, the reconstruction plans with conservation ideas have been prepared.

Some, but not many, successful applications have been done in Turkey since 1973. A tourism center, important for the city and country, has been created in The Yacht Port in Antalya. High rents have been received from the rented out touristical places for the money spent for repair (Mercangöz, 1986). The success of "The Hisar Area Conservation Plan" program of Bursa in 1980s has been reacted to the care of the local management, a good technical team and the conservation policy similar to the Western Countries. The living Safranbolu has been related to the personal efforts and the stable development dynamics of the town (Akın, 1988). The Kent Koop. and The Municipality has selected the Kaleiçi area as a pilot area in Kuşadası. This has been the first sample of the contribution of public to a conservation work at urban scale (Asatekin, Madran, 1988). The similar samples have shown that successful works could have been done in Turkey if wanted.

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## CHAPTER TWO

# NEW BUILDING TYPES IN THE HISTORICAL ENVIRONMENT ON THE WORLD AND IN TURKEY

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Different types of approaches have been seen when the new building samples in the historical environment have been evaluated both on the world and in Turkey. These have been different approaches such as imitating the façades of the historical buildings, continuing the elements of the historical façade by a new context and formational difference, repeating the solidness proportions of the historical façade, continuing the mass and plan articulations, evaluating the characteristics related to direction and topography, setting a harmony to the historical buildings only by space or only by façade, forming new synthesis from the extractions broken from the historical building façades, using the decorative qualifications of the historical façade, historicism, post-modernism and alternative methods.

Generally, the approaches contrast to the environment have been preferred in the historical patterns of no integrity; and approaches repeating the historical buildings or finding new synthesis by interpretations have been preferred in the patterns showing integrity. However, it has not been possible to pour these approaches in a mould and to group them among themselves. Each building has been shaped with the inputs of the environment by the designer.

Besides the bad samples carrying no meaning related to the historical environment, not inquiring them or making extractions without any evaluations, good samples providing the appearance of the historical environment from a new angle of view and evaluating it without losing its contemporary identity have also been present.

## **2.1. SAMPLES FROM THE WORLD**

By the settlement of “the conservation of the historical environment” concept in the developed countries of the world, the architectural language of these new buildings in these environments has been started. The easiest method, production of the copies of the values to be conserved, has been preferred in this period. Later the values to be conserved and the architectural elements have been determined, and the method of using visually the most effective ones has been developed.

The conscious of conserving and developing the historical environment has been formed, and has reached a legal frame in countries such as Italy, Austria, France, Hungary and Netherlands. Because of this, the historical environment has been kept greatly, and their characteristics have been improved without deterioration.

In spite of this, the efforts for providing the historical continuity have been ignored in some industrial countries with high cultural levels.

In Europe, the cities of today have been set up on the destroyed Baroque cities following the destroy of the industrial period, and the general conservation of Europe could have been related to this. By the formation of the consciousness, everything related to that period has been conserved from the environmental organisation to single building.

In this part of this study the new building samples in the historical environment on the world have been evaluated. They have been handled in two sections as in the historical environment and as adjacent to the historical building / annex to the historical building.

### 2.1.1. THE NEW BUILDING SAMPLES IN THE HISTORICAL ENVIRONMENT ON THE WORLD

The new building samples in the historical environment on the world have been evaluated in this section. These samples have been The Pompidou Cultural Center (Paris-France), The Haas-Haus (Vienna-Austria), The Abteiberg Museum (Mönchengladbach-Germany), The Modern Arts Museum (Frankfurt-Germany), The Jewish Genocide Memorial Museum (Washington-USA) and The Kayseri Wilhelm Palace (Berlin-Germany).

The historical continuity and the architectural typology of the surrounding building have not been paid attention in the design of The Pompidou Cultural Center. The contemporary civilisation has been defined over, and a new definition of the culture concept has born. The building has combined the contemporary art concept and brutalism and has reflected a hard continuity.

**The Haas-Haus Building** has been formatted by a completely current approach without using the historical formulas. The construction period has been stamped on the historical environment by choosing a contract character competing with the historical environment.

A unique end form has been reached in **The Abteiberg Museum** by responding different functions by different forms. The building has been divided into pieces for an environmental harmony, and collaque architecture has born.

The construction conditions and area inputs have been effective in the formation of **The Modern Arts Museum**, and a massive building has been received. Some methods have been used to break this massiveness, but no success has been received.

**The Jewish Genocide Memorial Museum** has been designed neutrally without a question on the harmony to the historical environment. It has been open to the personal perception and interpretation. It has neither been in contrast to its environment nor has integrated with it.

A palace has been imitated exactly the same way on the reanimation of **The Kayseri Wilhelm Palace**.

**The 10 Ludgate Place** has combined abstraction and representation. This refined London building has been defined as “Industrial Gothic” by the architect.

**The 125 Summer Street** somehow has echoed but has not imitated its neighbours, and has been a contextual piece of the urban design.

A colourful, memorable landmark has been presented to Manhattan by **The Carnegie Hall Tower**. The surface of the old buildings have been replicated by using different types of bricks.

The buildings of **The New University Pole of Dunkerque** have been the examples of the strong architecture of simple forms and easy symbols. The horizontal contours and colour scheme have provided the transition between the old and new whereas the materials have formatted the contrast.



EXAMPLE 1

FIGURE 1

**THE POMPIDOU CULTURAL CENTER**

**PROVINCE** : PARIS - FRANCE  
**ARCHITECTS** : RENZO PIANO, RICHARD ROGERS,  
OVE ARUP AND PARTNERS  
**PROJECT DATE** : 1976  
**CONSTRUCTION DATE** : 1977

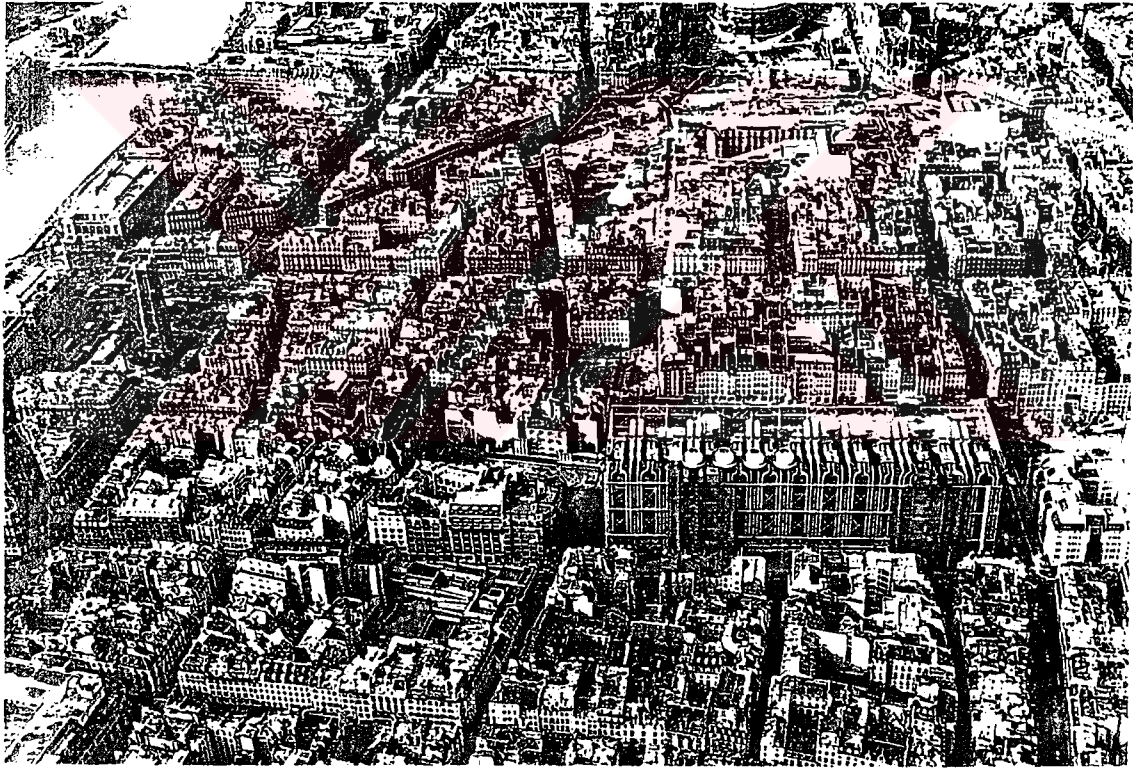


Figure 1. The Pompidou Cultural Center, Paris, France

Source: Pompidou Kültür Merkezi. (1994). Yapıdan Seçmeler, 4, 94



EXAMPLE 1

FIGURE 2

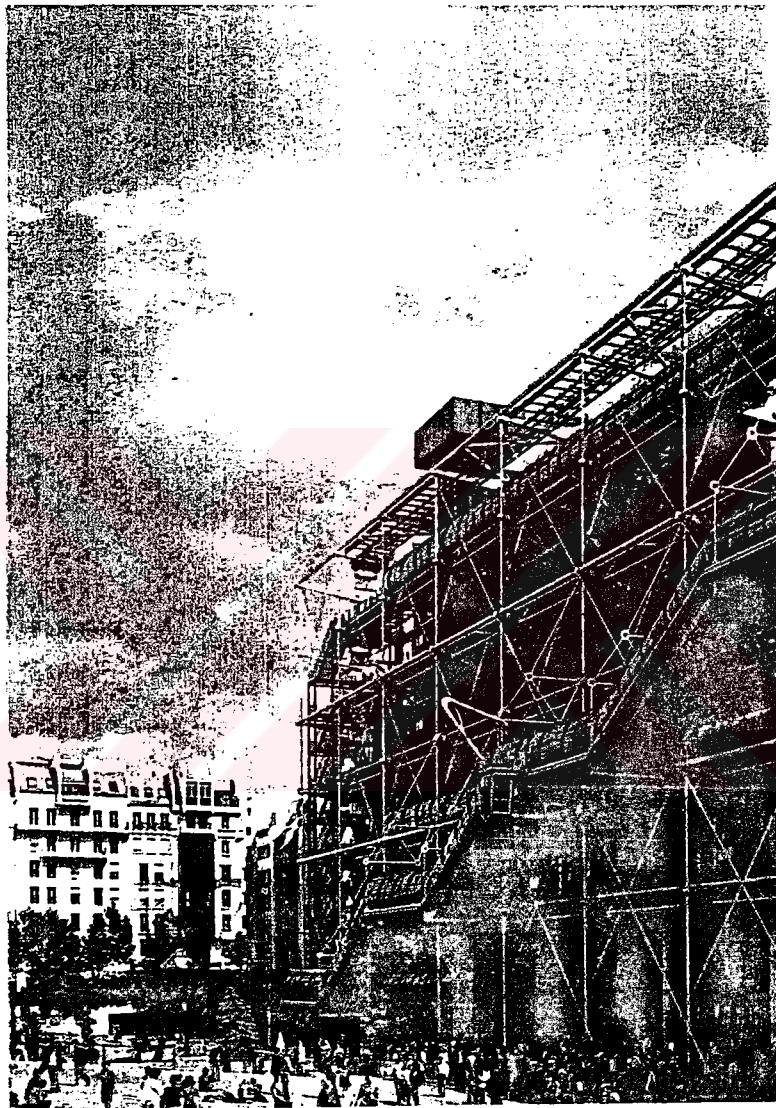
**THE POMPIDOU CULTURAL CENTER**

Figure 2. The Pompidou Cultural Center, Paris, France

Source: Pompidou K lt r Merkezi. (1994). *Yapıdan Se meler*, 4, 95

## EXAMPLE 1

## FIGURE 3

## THE POMPIDOU CULTURAL CENTER

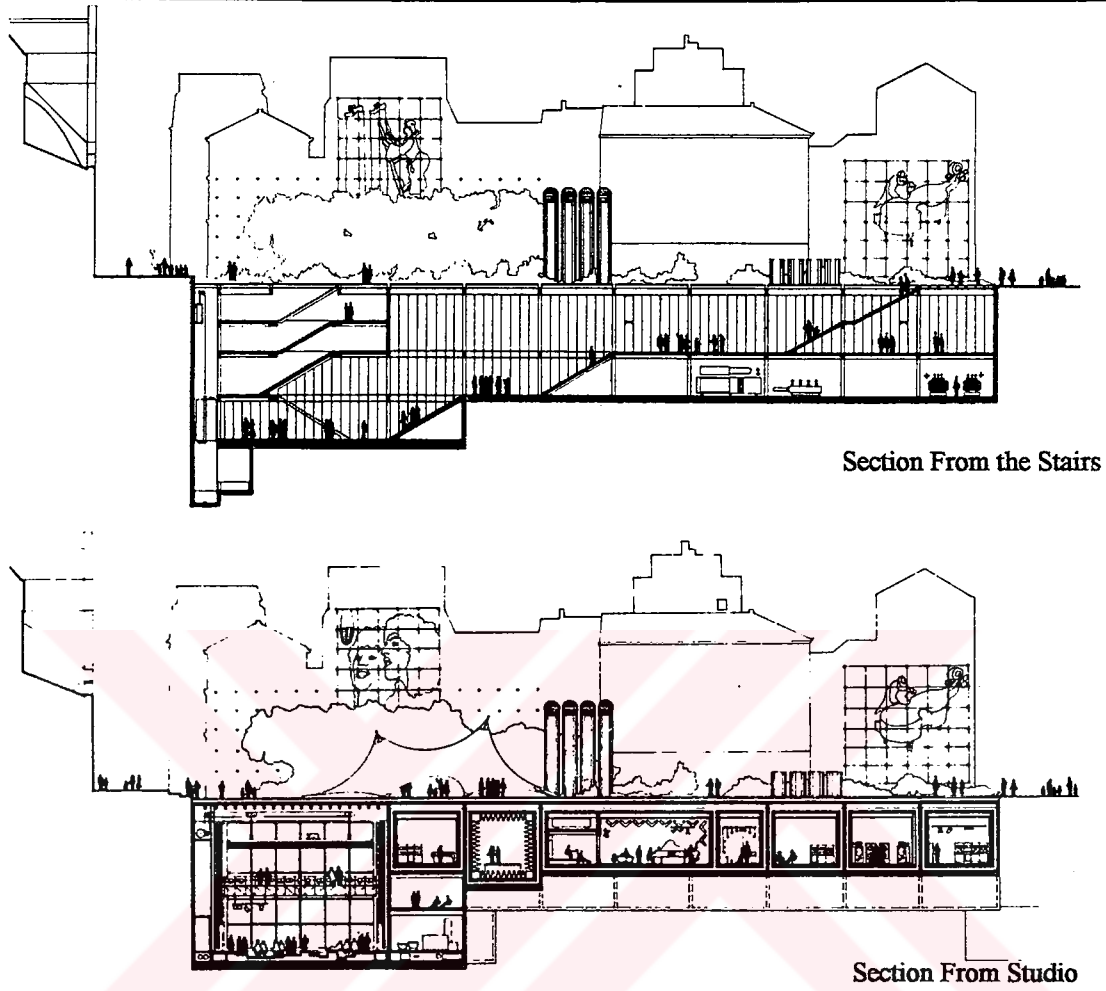


Figure 3a. The Pompidou Cultural Center, Sections

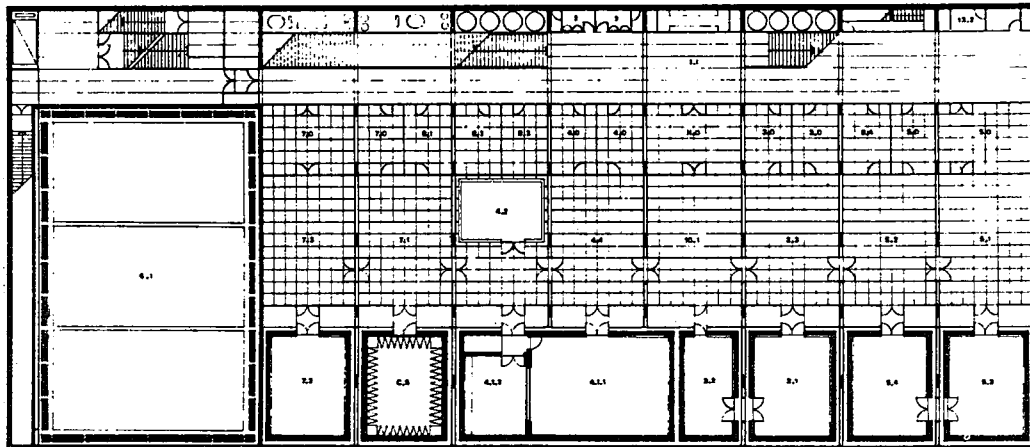
Source: Pompidou Kültür Merkezi. (1994). *Yapıdan Seçmeler*, 4, 103

Figure 3b. The Pompidou Cultural Center, Typical Floor Plan

Source: Pompidou Kültür Merkezi. (1994). *Yapıdan Seçmeler*, 4, 104

## EXAMPLE 1

**THE POMPIDOU CULTURAL CENTER**

The purpose of designing this building located in the historical city center of Paris has been to formate an instrument, a machine providing news. The building has been designed in the neighborhood as the center of the communication net. A ground floor open to public with a square and pedestrian section around it has been thought. This instrument has been designed in a flexible way with the possibilities of additions and expansions and densing the architectural ideas. The escalator added to the main building functionally has carried a buffer section role between the square and inner space both as a combiner and a separator. The project team has been consisted of various professional branches, and architecture and engineering functions have been followed together. The first application of the Gerber system has been done in the structure.

The real face of the material has been expressed by plain surfaces. It has been tried to express all structure, installations and some functions. The circulation elements evaluated and emphasised out of the block have defined the identification and characteristics specific to the center. The building has been an important sample of brutalism, and has reflected a hard continuity.

The Pompidou Cultural Center has been the leader in making a city, in which various appearances of a cultural concept has been developed since Renaissance; a center, symbolising today's and tomorrow's original culture, living. The planar and vertical distributions have been solved well on the functional scheme (Granit, 1994).

There could have been different preferences and structural solutions responding these for the shell of the building. For a main theme expecting such a discipline trade and functional flexibility, the architects has found open space, not in contrast with the condition of the land, universal or free plan concepts suitable.

## EXAMPLE 1

**THE POMPIDOU CULTURAL CENTER**

The transportation and installation elements have been emphasised one by one under the light of the brutalism current. The escalator-ramp climbing up, and the outer hallways they open have been somehow the continuation of the square in front without touching the main block. People could have climbed up to the highest floor by these, and could have watched whole city and the interesting structure of the center from different levels. The expression of the installation on the outside and grouping of them according to their types have combined the brutalism and the contemporary art concept. The emphasised pipes and chimneys have given an esthetical character to the building (Özer, 1977).

Trying to get closer to the historical environment mood by some planar and spatial forcing, imitations and roof deformations has not been considered here. The architectural typology of the surrounding settlement has not been paid attention.

This building has contained and kept the culture concept defined over by the contemporary civilisation with its various components as a new activity complex in a way directed future, and has turned its back to its proceeding and historical continuity. Not even a small reminding experiment has been done here. A challenge for past and a new page for future have been the subjects here. Architectural approach also has emphasised this point.



EXAMPLE 2

FIGURE 4

**HAAS- HAUS**

**PROVINCE** : VIENNA - AUSTRIA  
**ARCHITECT** : HANS HOLLEIN  
**CONSTRUCTION DATE** : 1990

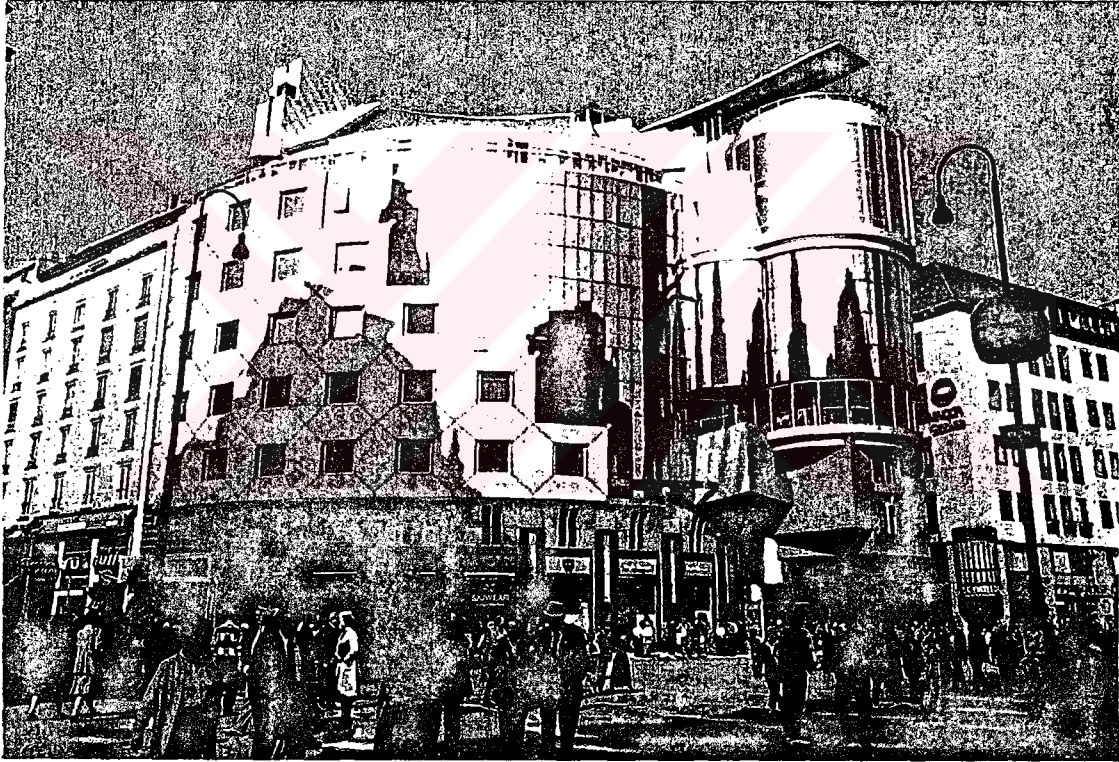


Figure 4. Haas- Haus, Vienna, Austria

Source: Gülsen, A. (1991). Haas-Haus. Yapı, 111, 43

EXAMPLE 2

FIGURE 5

## HAAS- HAUS



Figure 5. Haas- Haus, Vienna, Austria

Source: Gülsen, A. (1991). Haas-Haus. Yapı, 111, 49

EXAMPLE 2

FIGURE 6

## HAAS- HAUS

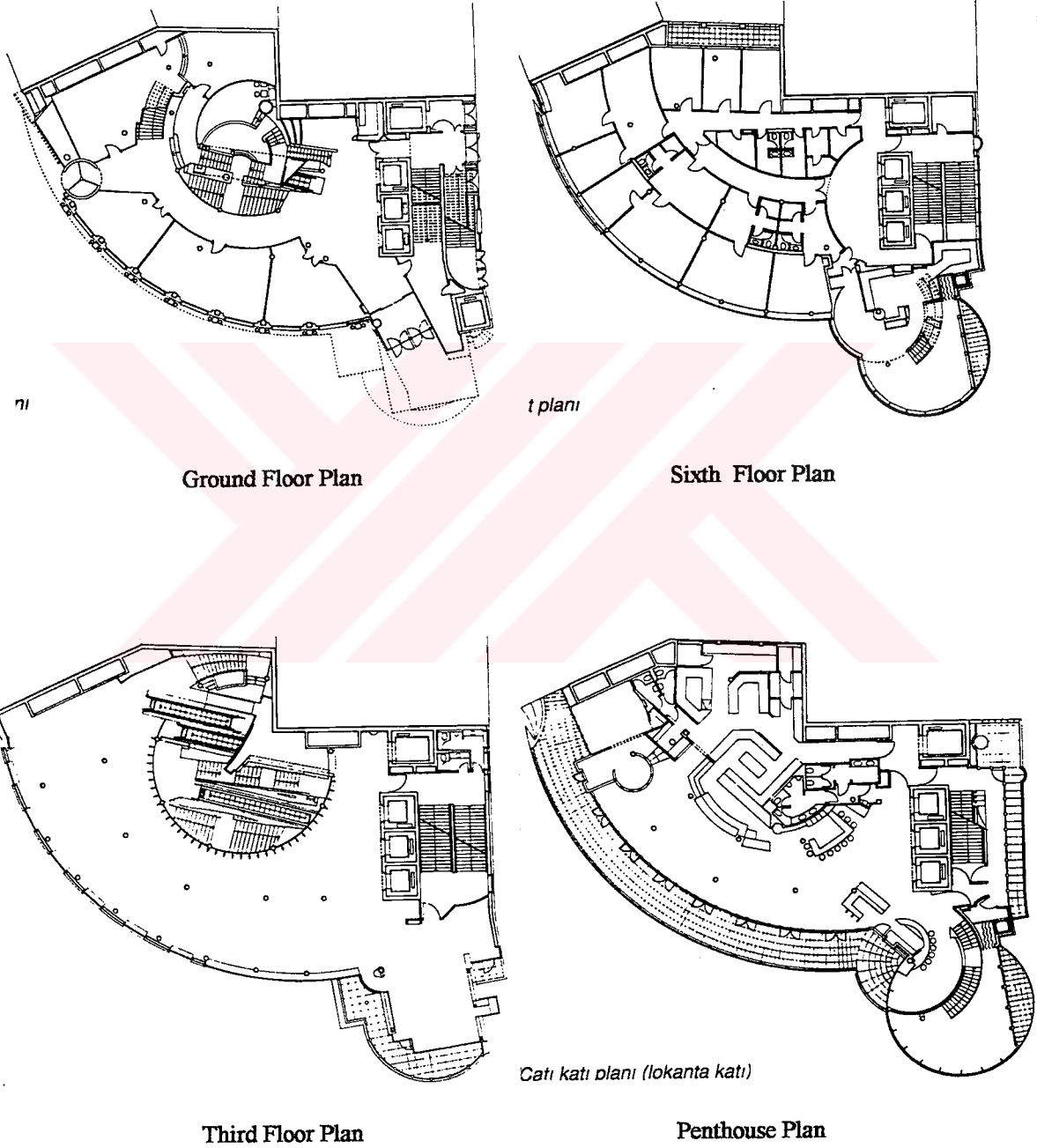


Figure 6. Haas- Haus, Plans

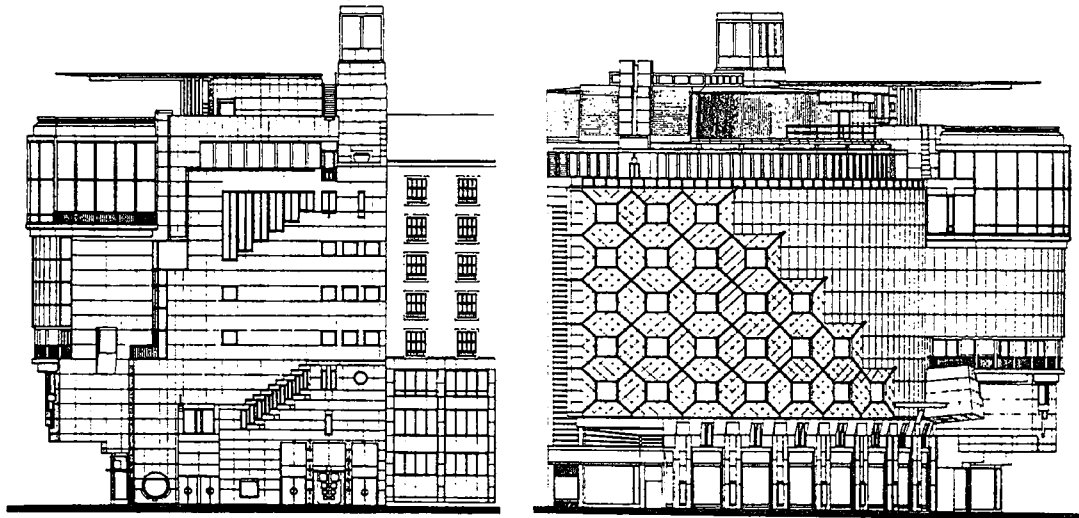
Source: Gülsen, A. (1991). Haas-Haus. Yapı, 111, 47



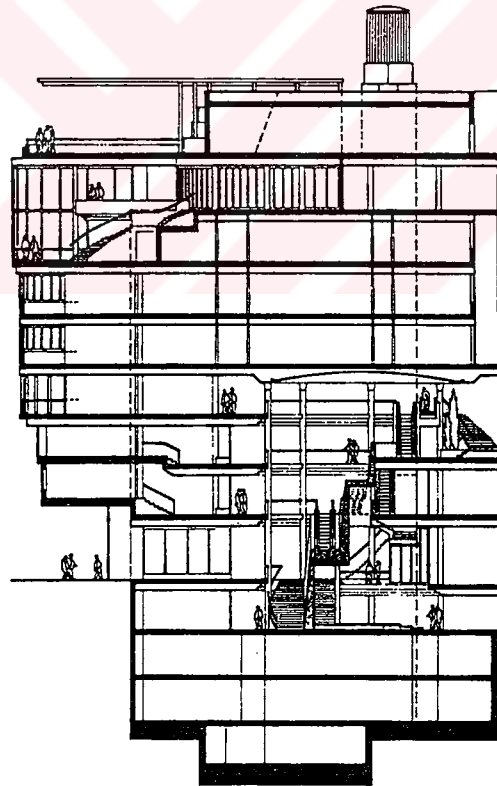
EXAMPLE 2

FIGURE 7

## HAAS- HAUS



Façades



- Penthouse - Technical
- 7th Floor - Restaurant
- 6th Floor - Cafe, Office
- 5th Floor - Office
- 4th Floor - Office
- 3rd Floor - Stores
- 2nd Floor - Stores
- 1st Floor - Stores
- Ground Floor - Entrance
- 1st Basement Floor - Depot, Technical
- 2nd Basement Floor - Depot, Technical
- 3rd Basement Floor - Technical

Section

Figure 7. Haas- Haus ,Façades and Section

Source: Gülsen, A. (1991). Haas-Haus. *Yapı*, 111, 46

## EXAMPLE 2

**HAAS- HAUS**

This building is located on The Stock- Im- Eisen Square, at the corner of two important pedestrian axis intersecting point, The Kartner Street and The Graben in Vienna. This place has been the historical city center of Vienna, one of the leading centers of the world on monument care. The first Haas-Haus building dated 1865 has been ruined during the World War, I. Two competitions have been prepared, and the winner of the second competition has been applied on the foundations of the first one, but a little backwards. This building has been criticized because of the simple and modest lines of the rationalism on the façade, and Hans Hollein has been required to convert the building into a situation responding current functional and esthetical requirements in 1980. Besides the attractive appearance requirement the post-modern approach also has played an important role in the formation of the building.

The building has been planned for the corner lot right across The Stephen Cathedral placed at the intersection point of the two main axis of trade and defining the center of the city both spiritually and geometrically. However, Hollein's building has risen polemics at the stage of projecting and has caused arguments among the Viennese.

Hollein has reached a conclusion by choosing the opposite characteristic that could compete with the historical environment in designing this building. He has wanted to represent the newest architectural mode right across the Cathedral at any cost. The building has become the prestige building of Vienna in a short time.

The maniera realized on the façade has reached a final shape wanting to be presented by itself in an irrational arrangement formed by the rational elements without paying attention to environment. The architect has tried to bring a border to The Stock- Im- Eisen Square by the most attractive section, the corbel table. By the materials used on the façade, such as

## EXAMPLE 2

## HAAS- HAUS

stainless steel, aluminium, stone and glass, the building has reached its goal of being present by itself.

The formational richness on the exterior façade has continued inside. Even Hollein has made the interior as complex as possible by the support of post- modernism we see that an open hallway system as in Wright's Guggenheim Museum has been effective at first sight. 19 boutiques have been planned on the first three floors around a middle hall. The next three floors have been for offices, and the restaurant has been placed on top as a crown having a view including the Cathedral. The ground floor has been considered as a passage, and has connected three directions inviting the visitors. (Gülsen, 1990)

As conclusion, the subject building has been a building in which the architect has reached his goal, and the owner has been satisfied even many ideas has been told on Haas- Haus. Hans Hollein has interpreted the basic formational principles of the modern architecture by a manierist approach without informing historical formulas by a current approach, and has announced his name by a unique form today which has been experiencing an architectural variety. He has selected the opposite characteristic competing the historical environment, and has stamped the era on the city center. Even mirror glazing reflecting the historical façade has been used on a section of the façade, the look for a solution for the sophisticated mass has been weak. The contemporary material used has supported the goal of the building, being present by itself.

## EXAMPLE 3

## FIGURE 8

## THE ABTEIBERG MUSEUM

**PROVINCE** : MONCHENGLADBACH - GERMANY  
**ARCHITECT** : HANS HOLLEIN  
**PROJECT DATE** : 1981  
**CONSTRUCTION DATE** : 1982

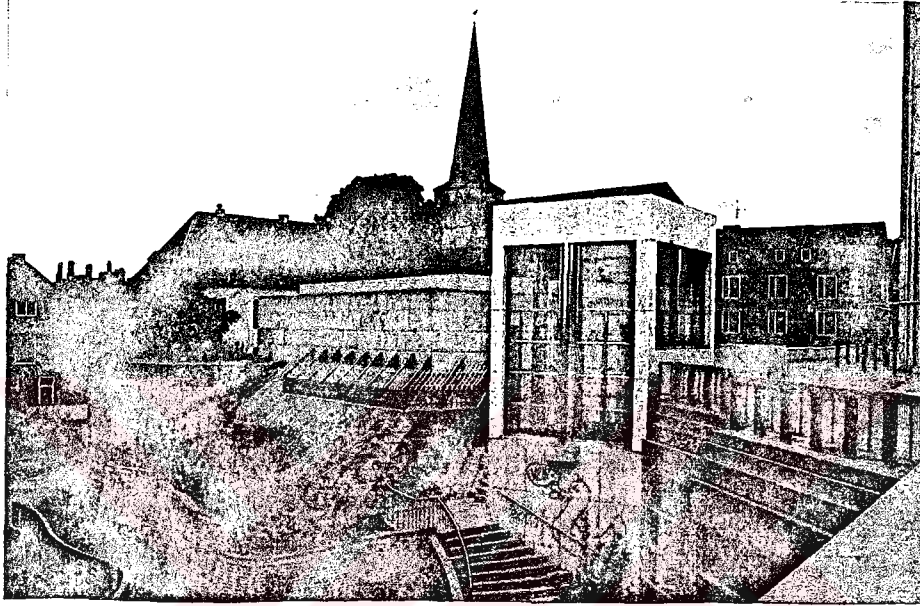


Figure 8a. The Abteiberg Museum, Mönchengladbach, Germany

Source: Abteiberg Müzesi ve Modern Sanatlar Müzesi. (1994). Yapıdan Seçmeler, 4, p.40

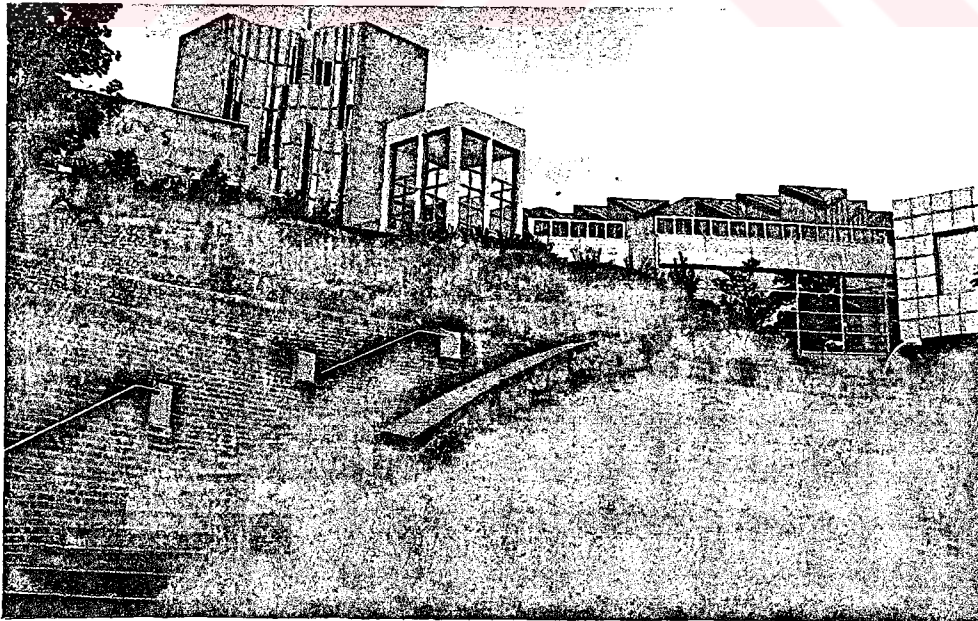


Figure 8b. The Abteiberg Museum, Mönchengladbach, Germany

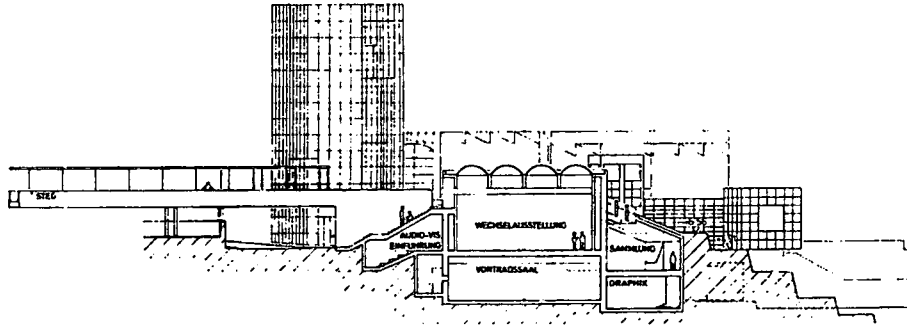
Source: Abteiberg Müzesi ve Modern Sanatlar Müzesi. (1994). Yapıdan Seçmeler, 4, p.42



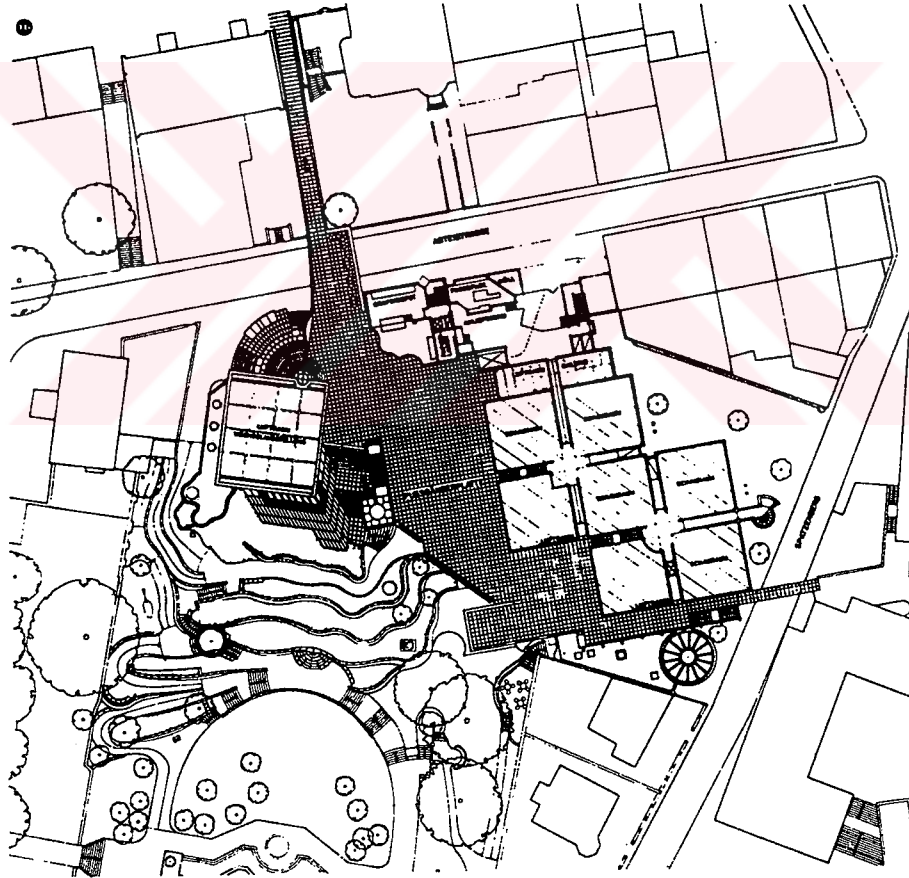
EXAMPLE 3

FIGURE 9

# THE ABTEIBERG MUSEUM



Section



Site Plan

Figure 9. The Abteiberg Museum, Site Plan and Section

Source: Abteiberg Müzesi ve Modern Sanatlar Müzesi. (1994). *Yapıdan Seçmeler*, 4, p.44

## EXAMPLE 3

**THE ABTEIBERG MUSEUM**

The Abteiberg Museum has been located on a hill in the historical urban pattern of Mönchengladbach, Germany. It has been interpreted as a building poem, not as a single building.

The expression of the spaces placed around a certain square one by one has been thought. The tower responding the management and library functions has been the dominant point of the complex. The walls and the roof windows of meeting hall have been next to it. Further on the interesting entrance gate directing the visitors to the foyer one floor lower has met them. The exhibition hall with shed roofs providing the mass balance has been placed across the roof. In contrast to the exhibition halls arranged in a certain discipline, the architect has used irrational curved lines to break the moulds of rationalism on certain parts of the complex, especially on the management block. Accordingly, the natural topographical structure has been reminded, and a contrast of these two opposite acts has been created. The placement of the exhibition halls under the pedestrian area has provided integrity with the topography. The visitors have reached to the exhibition spaces through an entrance tower. Two different types of exhibition arrangements have seen in the exhibition. The pieced exhibition spaces have consisted 10x10 squares receiving light through the roof, and the two storey total exhibition spaces placed under the pedestrian platform and artificially lighted. On the first one a contact between the visitors and exterior have been provided by the windows opened to the public. Besides exhibition spaces, management, cafeteria, conference hall have been placed at The Abteiberg Museum. Briefly, the architect has reached a unique final form (Gestalt) by the completely different forms he has improved in parallel to the changing functions.

Multi-soundness has been present in the building. Due to the function sometimes solid and sometimes very transparent surfaces have been used together on the façade. Accordingly, attention has been paid in the conservation of the dialectical structure. The same approach

## EXAMPLE 3

**THE ABTEIBERG MUSEUM**

has been seen in the material selection. Sandstone and zinc have been preferred on the rational sections of the building whereas glass and aluminium have been preferred on the irrational sections to emphasise the subject effect. At the end the visitors have faced a collage architecture with a strong semantic side. The architect has used rational- irrational, solid- empty duals and the contrasts between the materials wise.

The building has been designed as a cover stating a dialogue, but not competing, with the art works. Harmony to the historical environment has been set by segregating the complex. However, the irrational management block has competed with the church towers. The integration with topography has been provided by placing a great portion of the exhibition halls under the pedestrian platform. As a result of this the entrance section, one of the most interesting parts of the museum, has been formatted. The visitors have reached to the exhibition spaces through a modest entrance tower instead of an attractive, noticeable one (Gülsen, 1994).

Hollein's this building has a collage architecture appearance by the single pieces. This appearance has been supported by the variety of the used materials. This has brought the contrasts along. The use of rational forms such as square and circle, along with the irrational lines and the choice of materials (zinc, glass) have emphasised this contrast. The Abteiberg Museum has been in harmony with the dimensions of the historical environment, and has been a part of the whole urban. It has not dissolved in the city, but has added to the variety of the whole by announcing its own reality.

The building has presented various lives to the visitors. Hollein has brought a new interpretation to the museum concept, and has reached a unique solution by this characteristic. A consequent way has been followed from the plan to the material use in the formation of the building.



## EXAMPLE 4

## FIGURE 10

## THE MODERN ARTS MUSEUM

PROVINCE : FRANKFURT- GERMANY  
 ARCHITECT : HANS HOLLEIN  
 OWNER : THE MODERN ART MUSEUM

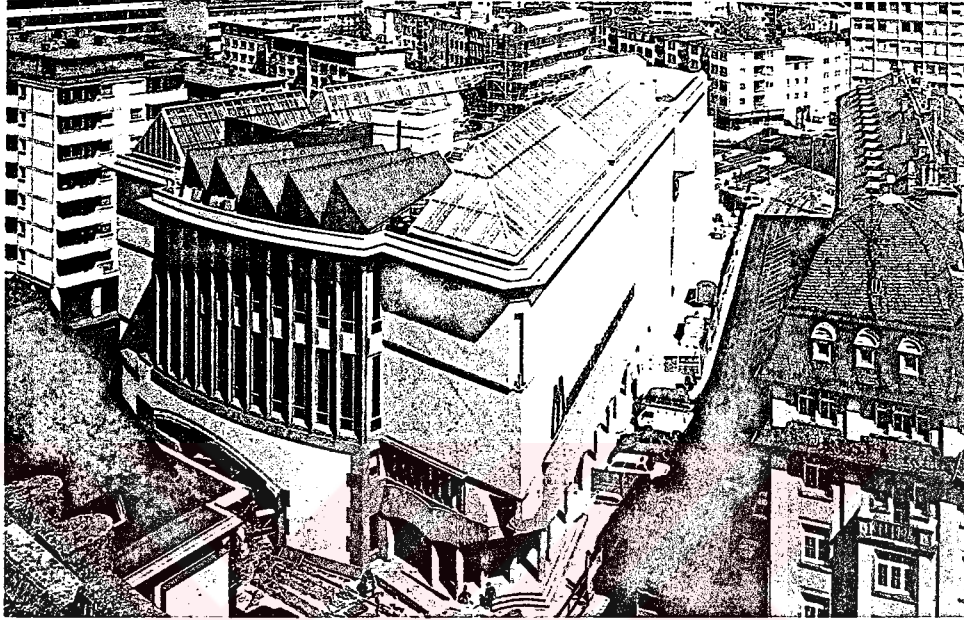


Figure 10a. The Modern Arts Museum, Frankfurt, Germany

Source: Abteiberg Müzesi ve Modern Sanatlar Müzesi. (1994). *Yapıdan Seçmeler*, 4, p.41

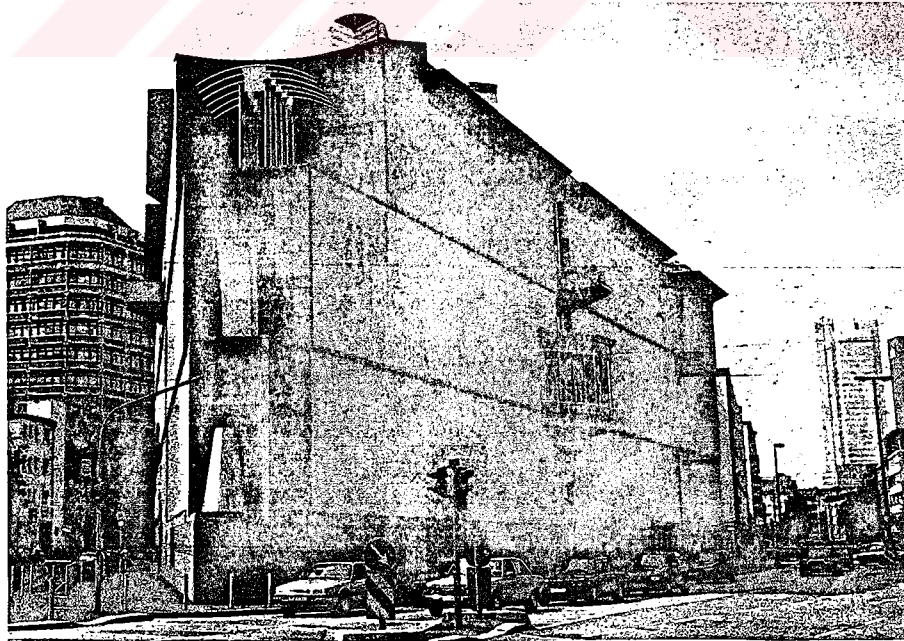


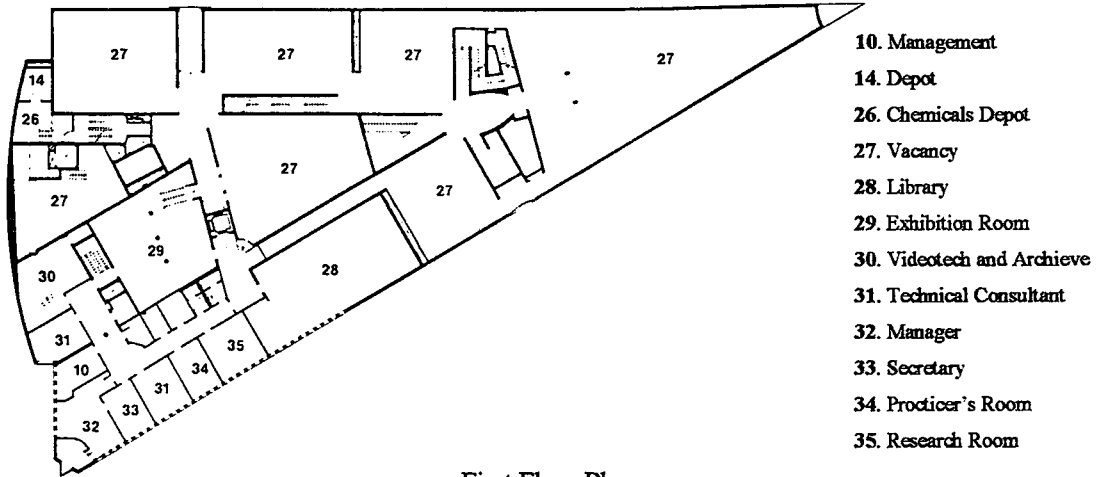
Figure 10b. The Modern Arts Museum, Frankfurt, Germany

Source: Abteiberg Müzesi ve Modern Sanatlar Müzesi. (1994). *Yapıdan Seçmeler*, 4, p.43

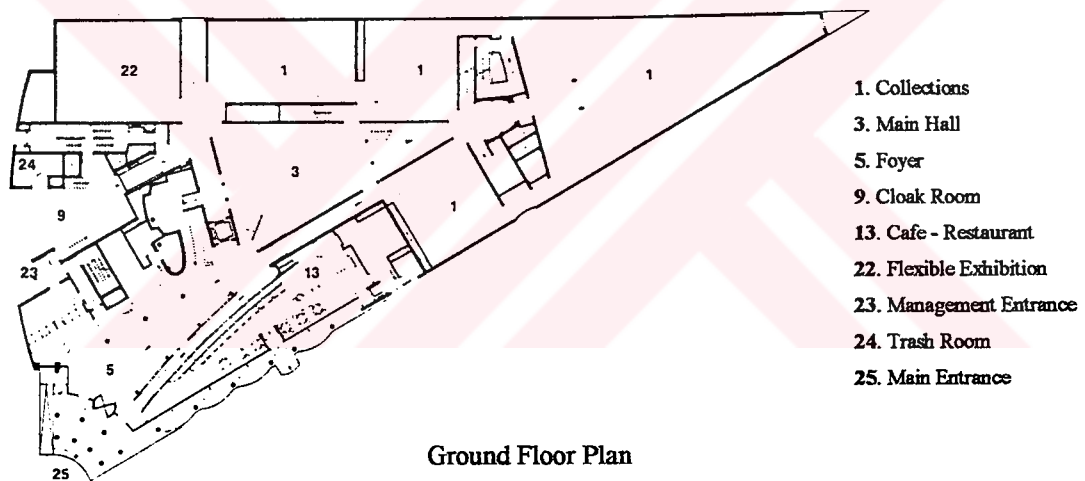
EXAMPLE 4

FIGURE 11

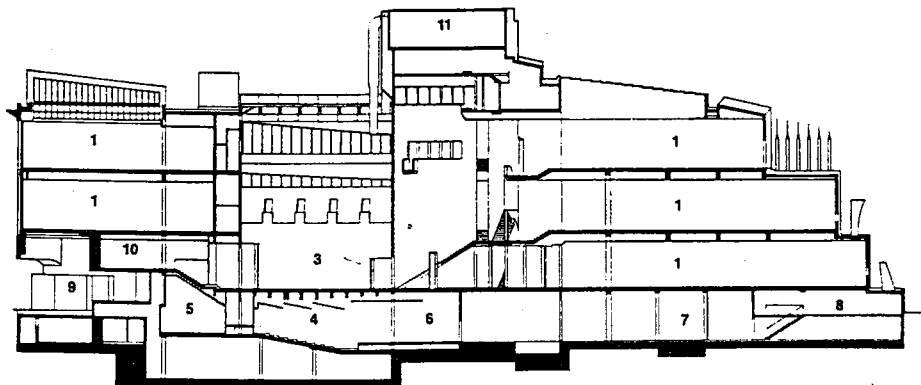
## THE MODERN ARTS MUSEUM



First Floor Plan



Ground Floor Plan



West-east Section

Figure 11. The Modern Arts Museum, Plans and Section

Source: Abteiberg Müzesi ve Modern Sanatlar Müzesi. (1994). *Yapıdan Seçmeler*, 4, p.43

## EXAMPLE 4

**THE MODERN ARTS MUSEUM**

The building is located in Frankfurt, one of the important cultural centers of Germany well as Europe with its new museums. The conditioning raised from the urban space and the local inputs due to the location of the area has been important in the building design. The form of the area has been the most important factor in determining the triangular shape of the building. The architect has evaluated the mass, as a compact form could be perceived at once parallel to the planimetry at The Modern Arts Museum. A deductive method has been followed, and great care has been spent for getting rid of symmetry. Mid functions such as management, library, cafeteria have been solved in the triangular building directing the historical city center with its pointed corner in a way directly related outside. Hollein has stated that the subject monoblock mass has been sourced from the urbanism inputs as well as economical effects.

Façade has been designed in a simple and modest way similar to the mass organisation. The façade have been kept as solid as possible as a continuation of the compact form, but the architect has used concave and convex lines as a reaction to the effects limiting him. The motifs such as small extensions of no function, the glass surfaces run two floors but kept closed for protection purposes, the arcade with round lines in front of the cafeteria, the cornice element going upwards have all been designed for this purpose. The continuity has been provided on this introversive stable building by using sandstone and plaster (Gülser, 1994).

This building has responded the architectural function, but has been weak in the function it has to meet for the historical space. The mass composition has had a massive effect. The roofs with different slopes and corner graduation have been the results of a will for breaking this massiveness. The architect has used round lines and extensions to soften the massive form and solid façades. As a result of this a building not contributing historical environment and not being by itself has been received.



## EXAMPLE 5

## FIGURE 12

## THE JEWISH GENOCIDE MEMORIAL MUSEUM

**PROVINCE** : WASHINGTON D.C. - USA  
**PROJECT DATE** : 1989  
**CONSTRUCTION DATE** : 1993  
**OWNER** : US HOLOCAUST MEMORIAL COUNCIL

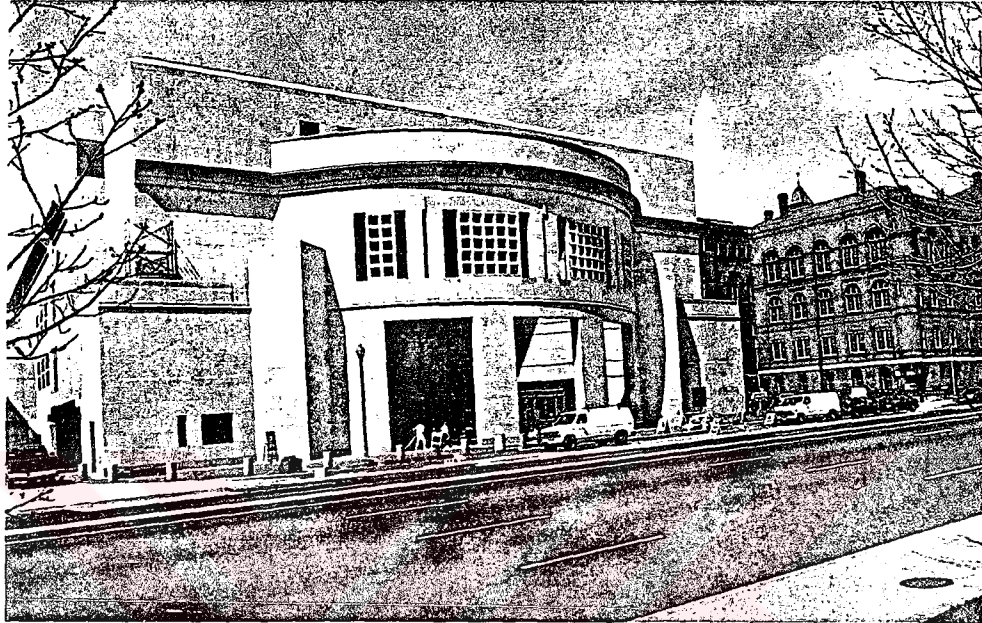


Figure 12a. The Jewish Genocide Memorial Museum, Washington, USA

Source: ABD Musevi Soykırımını Anma Müzesi. (1994). *Yapıdan Seçmeler*, 4, 61

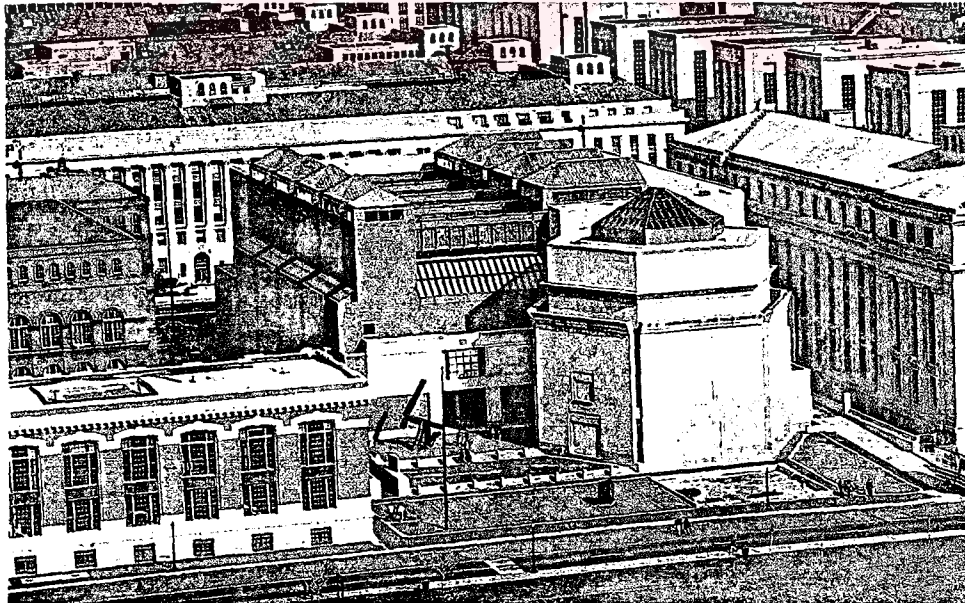


Figure 12b. The Jewish Genocide Memorial Museum, Washington, USA

Source: ABD Musevi Soykırımını Anma Müzesi. (1994). *Yapıdan Seçmeler*, 4, 54

## EXAMPLE 5

## FIGURE 13

## THE JEWISH GENOCIDE MEMORIAL MUSEUM

1. The Witness Hall
2. Temporary Exhibition Space
3. Permanent Exhibition
4. Learning Center
5. Education / Conference Center
6. Central investigation Hall
7. Library
8. Archive

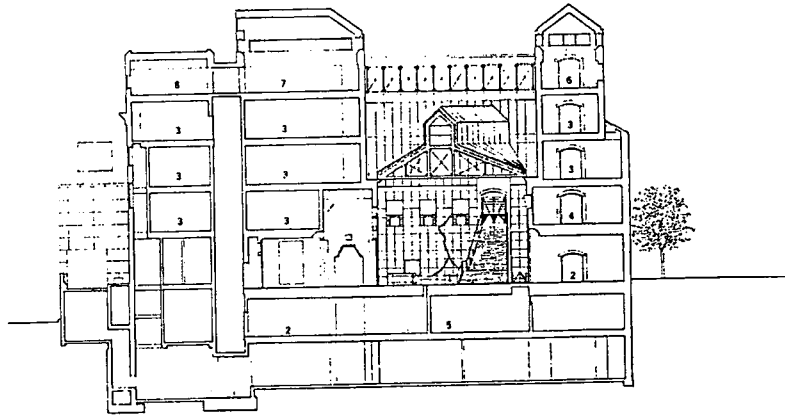
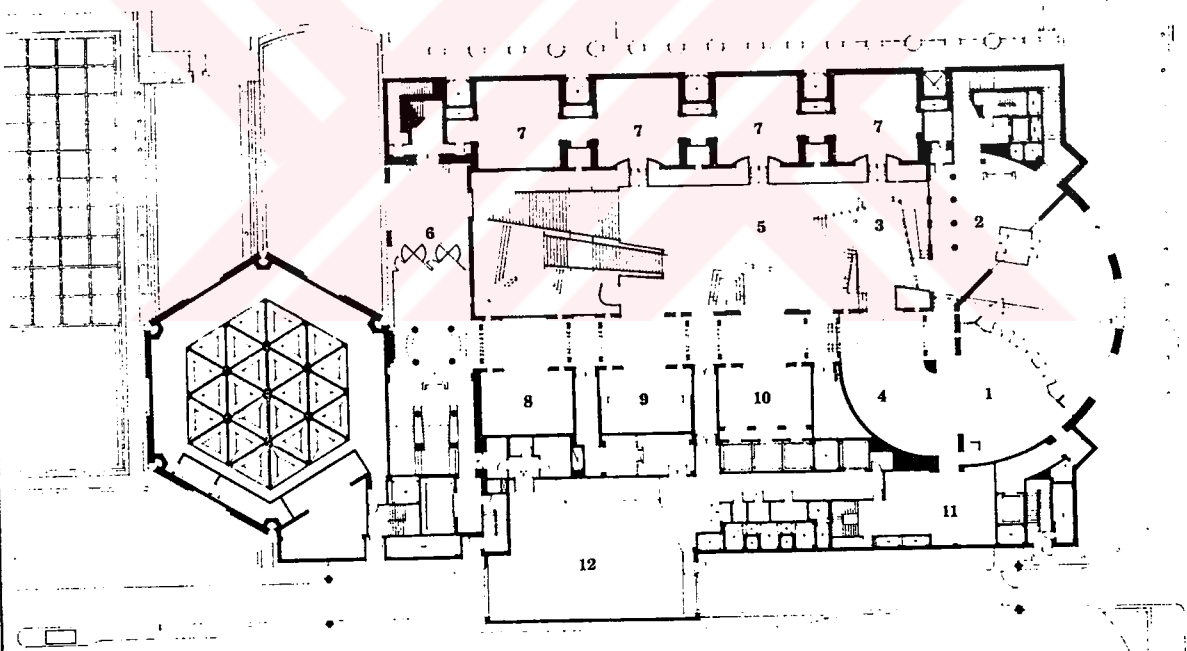


Figure 13a. The Jewish Genocide Memorial Museum, Transversal Section

Source: ABD Musevi Soykırımını Anma Müzesi. (1994). *Yapıdan Seçmeler*, 4, 54

- |                   |                     |                               |                          |
|-------------------|---------------------|-------------------------------|--------------------------|
| 1. East Entrance  | 4. The Flags Hall   | 7. Temporary Exhibition Space | 10. The Elevator Hall    |
| 2. Group Entrance | 5. The Witness Hall | 8. The Sponsors Hall          | 11. Book Room            |
| 3. Stage          | 6. West Entrance    | 9. Cloak Room                 | 12. The Loading Platform |

Figure 13b. The Jewish Genocide Memorial Museum, Ground Floor Plan

Source: ABD Musevi Soykırımını Anma Müzesi. (1994). *Yapıdan Seçmeler*, 4, 58

## EXAMPLE 5

**THE JEWISH GENOCIDE MEMORIAL MUSEUM**

This building has been constructed on a whole lot between the 14th and 15th streets at the south- west of Washington. Besides the museum function it has shown activities on research, education and art. It has been designed to present the various reality levels in providing the images of genocide and its results on the visitors' minds as they have reached the essence of the experiences step by step. The documentation on the history of genocide and temporary organisations have been formatted in the museum area. It has been used as an education center with its library, archive, theatre, conference hall, an interactive computer area open to public, photography archive, documentation from the people experienced the genocide and free discussion group areas.

The exterior façade has been in harmony with its attractive location close to the Washington Mall, and has been of brick and limestone. But the partially classical new façade of the building has been a screen. The purpose has been to get away from the city by spatial and emotional means, instead of creating a synthesis with it.

Inner space has been arranged around The Testimony Hall, the three stories, long area thought as dispersal and circulation of visitors. No relation with the form of the museum and the special areas and buildings of genocide has been built. No concrete references, equipment related genocide has been presented.

The form has been abstract and resultless because it has been required every body to question the happening by the prints left in his mind and interpret the building in different ways. Because of this the museum has created an environment providing personal perception. The space has been formed by the contrasts raising in comfort, dark and light, transparency and solidness, openness and compactness (Yapıdan Seçmeler 4, 1994).

## EXAMPLE 5

**THE JEWISH GENOCIDE MEMORIAL MUSEUM**

The entrance of the museum on the 15th Street has faced The Lincoln Monument. The Memorial Hall of limestone placed on a row of terraces has raised as a free monument. The very lighted octagonal structure has been surrounded by stair like banks encouraging people thinking and candle niches. This hall has provided more thinking possibility then The Testimony Hall and The Learning Hall placed on the second floor (Yapı, 1993).

This building, next to the historical Washington Mall, has not cared for harmony with the historical environment. It has been in harmony with the three-dimensional pattern of the historical environment geometrically, but has been designed completely free from the surrounding buildings.

The external façade has been designed neutrally by no addressing and by providing possibilities for personal perception and interpretation. The façade design has not integrated with the historical environment, but has not reject it completely. Thinking has been encouraged by the contrasts in the inner space.



## EXAMPLE 6

## FIGURE 14

**THE KAYSERİ WILHELM PALACE**

**PROVINCE** : BERLIN- GERMANY  
**ARCHITECT** : HANS SCHARAUN  
**PROJECT DATE** : 1993  
**CONSTRUCTION DATE** : 1993



Figure 14a. The Kayseri Wilhelm Palace, Berlin, Germany

Source: Seyrek, S. (1993). Kimliğini Arayan Kent Berlin ve Yeni Sarayı. Mimarlık, 254, p.23

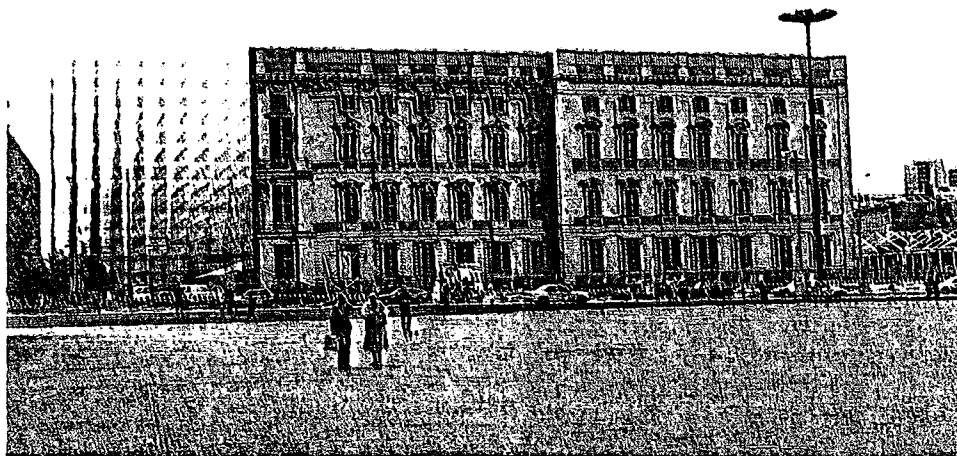


Figure 14b. The Kayseri Wilhelm Palace, Berlin, Germany

Source: Seyrek, S. (1993). Kimliğini Arayan Kent Berlin ve Yeni Sarayı. Mimarlık, 254, p.23

## EXAMPLE 6

**THE KAYSERI WILHELM PALACE**

The East and West Berlin has searched for integrity and harmony with tradition after the demolishing of the wall. The palace (the model scaled 1/1 exhibited on the city center) has been destroyed during the war, and has been demolished on 30 December 1950 because of some reasons. The model of the actual size has been coloured by Catherine Feff, Parisien wall painter, and has been installed on the city center for the contribution of the public to the discussions on the possibility or impossibility of re-construction. The alternative ideas of the 9 urban planning offices against to the repeat of historical buildings with their 1/500 scaled models, have taken place in the exhibition. These suggestions have been:

- \* The construction of the palace by copying the façade from the old, but the installation of the interior spaces by high building technology according to the future functions
- \* The installation of the façade in loyalty to its old proportions but clarified of ornaments and by contemporary possibilities
- \* A post- modern approach carrying the post approach only back to 1920s and having the goal of constructing a cultural palace on the piers in the channel by synthesing the elements of the Bauhaus architecture
- \* A piecemaking method goaling to reach the mass of the palace without demolishing the management building of East Germany dominating the circle, but combining with it.
- \* The realisation of the mass-space relation planned by the palace architect who has not been done by a contemporary approach far from history (Seyrek, 1993).

The building and urban patterns of Berlin have been destroyed during the World War II, and has become unrecognisable especially in the center by the socialist single planning and by the “demolish, rebuild” policy. Actually, The socialist East Germany has abandoned the buildings of the classes against to its own political economical approach as if punishing the mistakes done in past, has constructed- as in the sample - The Republic Palace instead of the demolished palace, has converted the front part into a dead ceremony area.

EXAMPLE 7

FIGURE 15

**10 LUDGATE PLACE**

**PROVINCE** : LONDON- ENGLAND  
**ARCHITECT** : SKIDMORE, OWINGS & MERRILL  
**CONSTRUCTOR** : BOVIS CONSTRUCTION LIMITED



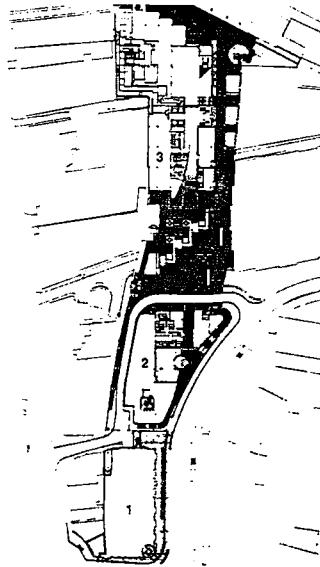
Figure 15. 10 Ludgate Place, London, England

Source: Davies,C. (1993). Industrial Gothic. Architecture, October, 73



EXAMPLE 7

FIGURE 16

**10 LUDGATE PLACE**

- 1 100 Ludgate Hill
- 2 10 Ludgate Place
- 3 1 Ludgate

Figure 16a. 10 Ludgate Place, Site Plan

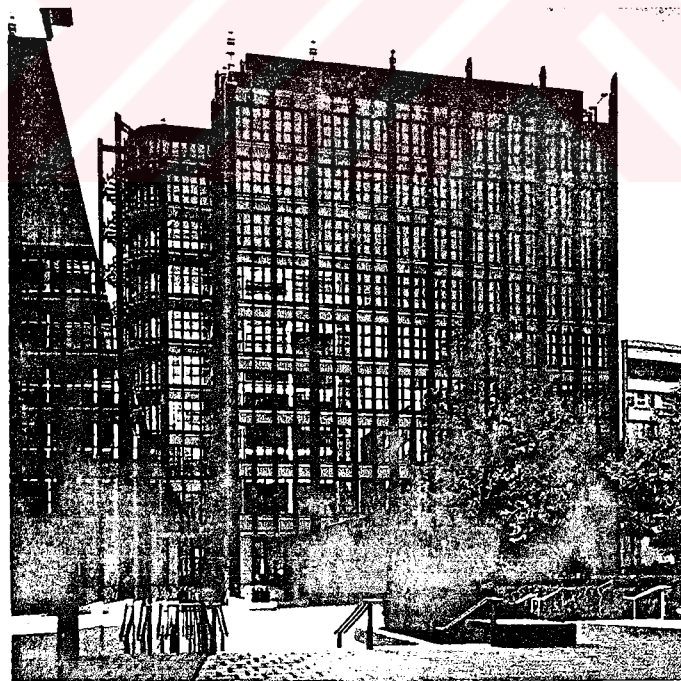
Source: Davies, C. (1993). *Industrial Gothic. Architecture, October, 72*

Figure 16b. 10 Ludgate Place, London, England

Source: Davies, C. (1993). *Industrial Gothic. Architecture, October, 72*

## EXAMPLE 7

**10 LUDGATE PLACE**

This building has been located in “The City”, the center of London, with a street plan constricted and congested by its 2000 years of history. The St. Paul’s Cathedral has been one of the restrictions for the architects. The tradition has dictated that The City should have remained a financial quarter, and this has resulted a tension between the demand for the modern offices and the powerful forces of the historic preservation.

The Ludgate Hill has divided the site of new development into two sections as north and south. Two British firms, RHWL and John Outram have worked on the south section; and a Chicago, USA firm, SOM., on the north section. The Royal Fine Arts Commission has advised SOM to divide its suggested unified linear development based on an abstract grid into three buildings. The result has been exactly different buildings. The first one, 100 Ludgate Hill, has been a historic exercise in white limestone with classical details. The second one, 1 Ludgate Place, has been a remainder from the first disapproved plan, abstract and rectilinear with an exposed steel frame. The third one, 10 Ludgate Place, has combined abstraction and representation, advanced building technology and traditional materials. It has been derived from the urban context completely. The roughly triangular form has hugged the boundary of the site. The gently curved façade has followed The Sea Coal Lane, and has been terminated by rounded small tower like corners, reminders of the Victorian London Architecture. On the north, the building has faced a new pedestrian plaza, and the façade has been straight and formal here. A short cut from The Ludgate Hill to The Plaza has been provided by the passage way that cuts through the building. A group of steps under the south side of building have connected to The New Fleet Line, and the new access road required by the planners has been incorporated within the footprint of the building (Davies, 1993, p.72). The slope of The Sea Coal Lane has been neatly accommodated by the raised ground floor, supported by deep steel beams over the railway tracks.

## EXAMPLE 7

## 10 LUDGATE PLACE

The building's expensive, elaborate cladding, manufactured in Italy, has combined glass, aluminium and black granite in a complex, layered elevation with vertical emphasis. The external wall has combined a square grid of glazing bars with profiled aluminium spandrel panels. The 50mm thick black granite fins, suspended in sets of three between the flanges of channel-shaped column covered by visible stainless steel pins have given the façade the Gothic character. They have looked like flying buttresses above the roofline, and have been stabilised by raking steel tension rods. From the narrow street the façade has looked like a solid wall of granite. They have added façade a dynamic visual character. Smith, the architect, has defined the building as "Industrial Gothic", as nothing a historical rationale.

Briefly, a true London building of real quality has been produced. A contextual sensitivity and care for details have been paid attention. The dark but mechanistic aspect has been a deliberate recollection of the sooty Victorian railway structures previously occupied the site.



EXAMPLE 8

FIGURE 17

**125 SUMMER STREET**

**PROVINCE** : BOSTON, MASSACHUSETTS - USA  
**ARCHITECT** : KOHN PEDERSEN FOX ASSOCIATES  
**OWNER** : A.W. PERRY / JAYMONT PROPERTIES  
**CONTRACTOR** : TURNER CONSTRUCTION COMPANY



Figure 17. 125 Summer Street, Boston, USA

Source: Good Manners. (1990) Architectural Record, October, 98

## EXAMPLE 8

## FIGURE 18

## 125 SUMMER STREET

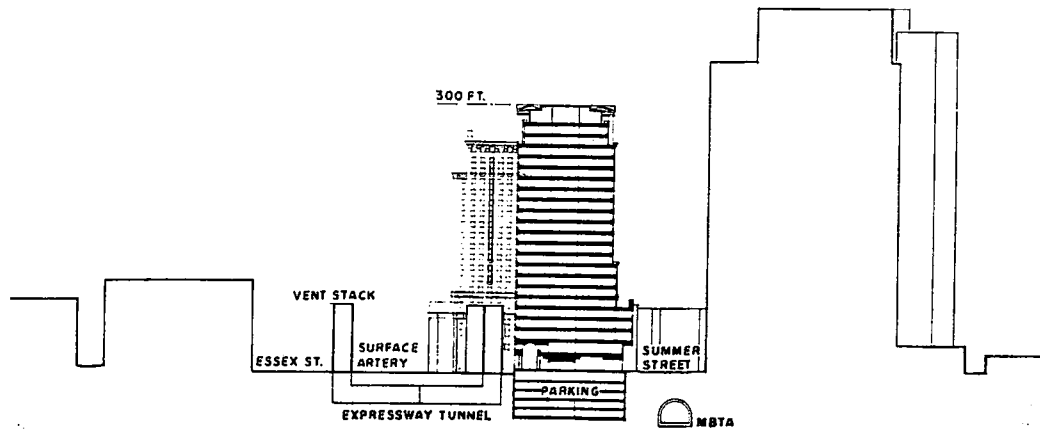
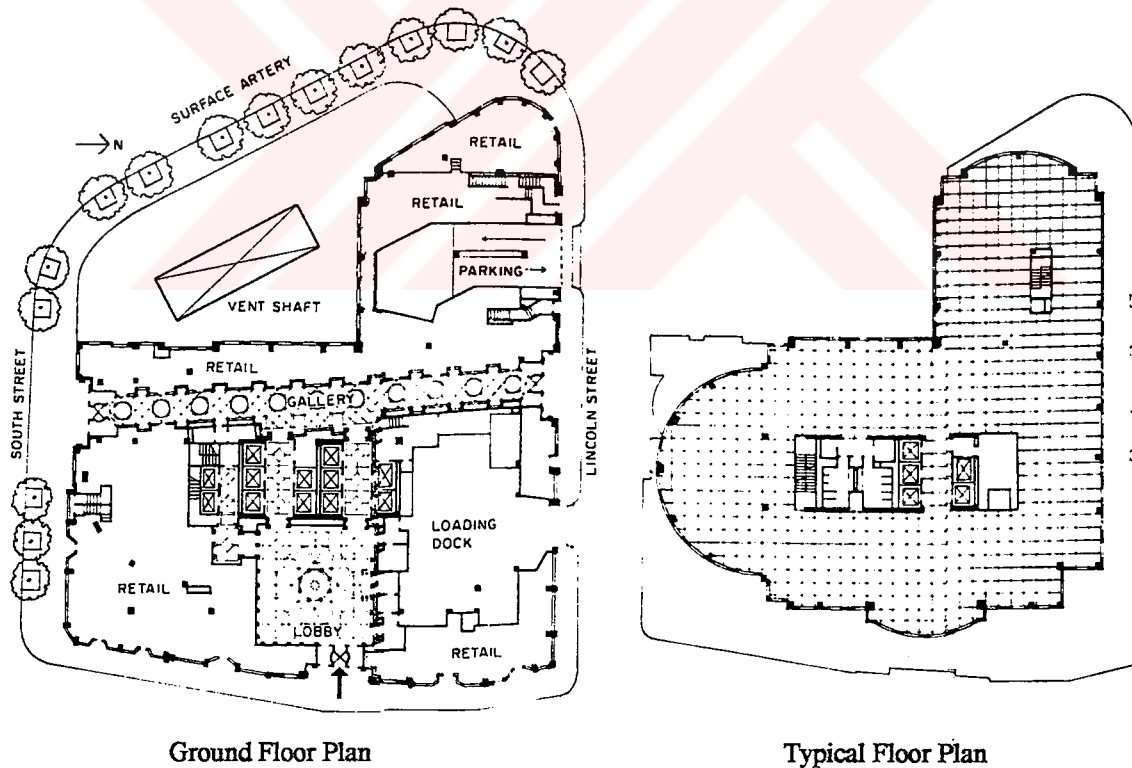


Figure 18a. 125 Summer Street, Section Looking West

Source: Good Manners. (1990). Architectural Record, October, 98

Ground Floor Plan

Typical Floor Plan

Figure 18b. 125 Summer Street, Plans

Source: Good Manners. (1990). Architectural Record, October, 98

## EXAMPLE 8

**125 SUMMER STREET, BOSTON**

It has not been easy to build large-scale development project in downtown Boston. One of the reasons has been the twisted street and odd shaped blocks dating back to the Colonial times. This has not been for the architects used to the rectangular grid of most other American metropolises. The other reason has been Boston having one of the most complex design-review processes in the country. There have been some new projects combining the late 20th century real estate demands with the red-brick-and-granite vernacular of the city. The 125 Summer Street has been one of them besides The Heritage on the Garden and The Rowes Wharf buildings. It has been an office tower located on a trapezoidal block already occupied by four each five-storey commercial buildings constructed about 1872 and a redbrick ventilator.

This building has been about 100 meters tall and has had an L-shaped plan wrapping around the ventilator shaft. Its five-storey base has retained the elevations of the four late 19th century buildings. The existing buildings have not been designated landmarks, so they have helped the definition of the subject building visually.

There has been a ground -floor retail space and a through block-shopping arcade from the South Street to the Lincoln Street. The building has been a contextual piece of urban design (Good Manners, Architectural Record, 1990).

The building has been a combination of precast concrete and pink granite. It has had a lively, classically ornamental palette of cornices, pediments, mouldings and lanterns. It has echoed its low-rise neighbours but has not imitated them. The three round- arched entry bays have been merged with the existing structures on the site. The 27-meter diameter apsidal elevation has responded the South Station's curving granite façade.

## EXAMPLE 9

## FIGURE 19

## THE CARNEGIE HALL TOWER

**PROVINCE** : NEW YORK CITY, NEW YORK - USA  
**ARCHITECT** : CESAR PELLI & ASSOCIATES, BRENNAN BEER  
 GORMAN ASSOCIATE ARCHITECTS  
**OWNER-CLIENT** : ROCKROSE DEVELOPMENT CORPORATION  
**CONSTRUCTOR** : HRH CONSTRUCTION



Figure 19. Carnegie Hall Tower, New York, USA

Source: Crosbie, M. (1991). Harmonious Neighbour. Architecture, June, 66

## EXAMPLE 9

## FIGURE 20

## THE CARNEGIE HALL TOWER

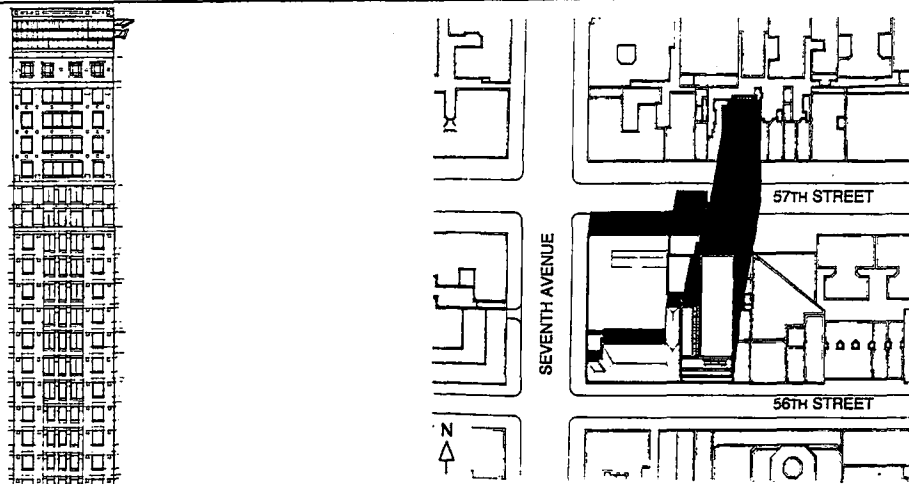


Figure 20a. Carnegie Hall Tower, Site Plan

Source: Crosbie, M. (1991). *Harmonious Neighbour*.*Architecture, June, 67*

Figure 20b. Carnegie Hall Tower, Carnegie Hall's Façade

Source: Crosbie, M. (1991). *Harmonious Neighbour*. *Architecture, June, 68*



## EXAMPLE 9

**THE CARNEGIE HALL TOWER**

This building has been located in Manhattan New York City, New York, USA. The goal has been to design a modern, 60-story office building, adjacent to New York's 7-story, 100-years old and respected landmark, Carnegie Hall, probably Pelli's most contextual building to date, and the building has been placed between the seven story Carnegie Hall to the west and the five story Russian Tea Room to the east.

Pelli has arranged his new tower with a series of setbacks echoed Carnegie Hall's massing, allowing the older building's campanile to remain at center stage. Above the setbacks of the lower levels, the building has been L-shaped in plan through its 42nd floor. From the 43rd floor up, it has formed a slender rectangle 17m wide and 46m deep. Compositionally, the mass constituting the intermediate volume has appeared in foreshortened views from the street as a miniature version of the taller tower behind it.

On the tower's 57th Street façade, Pelli has paid attention to the older building's exterior brick and terra cotta banding, as well as its window configuration. The architect has interpreted, and has stretched the existing building's horizontal mouldings across the tower's seven-story streetside façade, which reached no higher than Carnegie's heavy cornice. Pelli has achieved a smooth transition between some junctures of old and new, such as a second-story moulding extended across the 57th Street façade to meet the Russian Tea Room. Less successful has been a band abutting The Carnegie Hall's ornate fifth-story terra-cotta frieze, disintegrating into a bank of windows then a terra-cotta-coloured aluminium moulding has topped the new façade, attempting to match the depth of The Carnegie Hall's cornice, but instead has come off looking like vinyl siding. More successful has been the striking aluminium structure of I-beam sections extending 3m from the face of the tower's top floor. Like other elements of the new building, this cornice has been inspired by the architecture of its older neighbour. From certain angles, the steel fretwork has appeared solid, from others it nearly has disappeared.



## EXAMPLE 9

**CARNEGIE HALL TOWER**

Brick, as the exterior material has allowed the architects to forge a powerful link between new and old buildings, while introducing dramatic colour, patterning, and articulation. Eleven colours of brick have been used, with the main brick chosen to complement The Carnegie Hall's coal-fired Roman brick. For the lower base of the Tower, the architects have chose a modern, standard-size brick, set three courses to eight inches. At entrances, custom brick with a slight bullnose has introduced the Tower's horizontal theme. As the Tower has risen away from the street level and The Music Hall oversized brick has been used, set two courses to eight inches.

The bold frieze crowning each of the new structure's towers has incorporated four additional colours of brick. A dark green, glazed brick has wrapped around the top of each tower, inset with glazed red brick and white brick. Single courses of dark brick have accentuated windows. As the towers have continue to rise, a final story has recalled the structure's main patterning (Crosbie, 1991).

The skin of the new building nearly has matched The Carnegie Hall's honey-coloured Roman brick. However, even its surface has been replicated, the dimensions have not. The new façade has captured and has translated the essence of light and shadow exhibited by its 19th century neighbour. The Carnegie Hall Tower also has broken the mold of mid town Manhattan office high rises, being dull and of cold materials. The variety of brick has popped it. It has been recognisable from far, because it has been in contrast to the gray glass tower east of it.

Pelli's this building has achieved what many recently completed New York high rises have failed to accomplish: a colourful, memorable landmark on the Manhattan skyline that has minded its streetside manners and has mainted the texture of the existing street wall.

## EXAMPLE 10

## FIGURE 21

## THE NEW UNIVERSITY POLE OF DUNKERQUE

PROVINCE : DUNKERQUE, FRANCE  
 ARCHITECT : ARCHITECTURE STUDIO

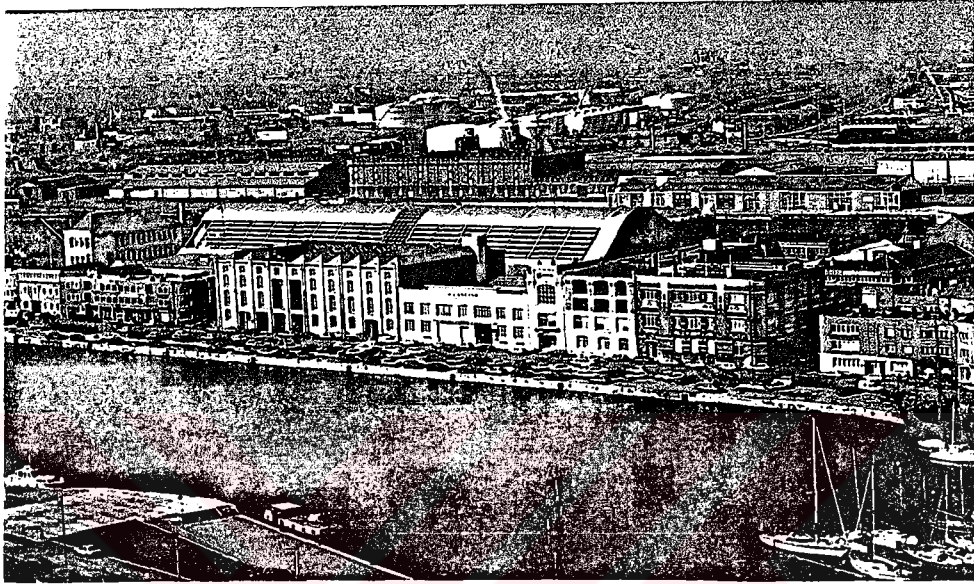


Figure 21a. The New University Pole of Dunkerque, Dunkerque, France

Source: Mondrelli, D.O. (1991). The New University Pole. *L'Arca*, April, 22

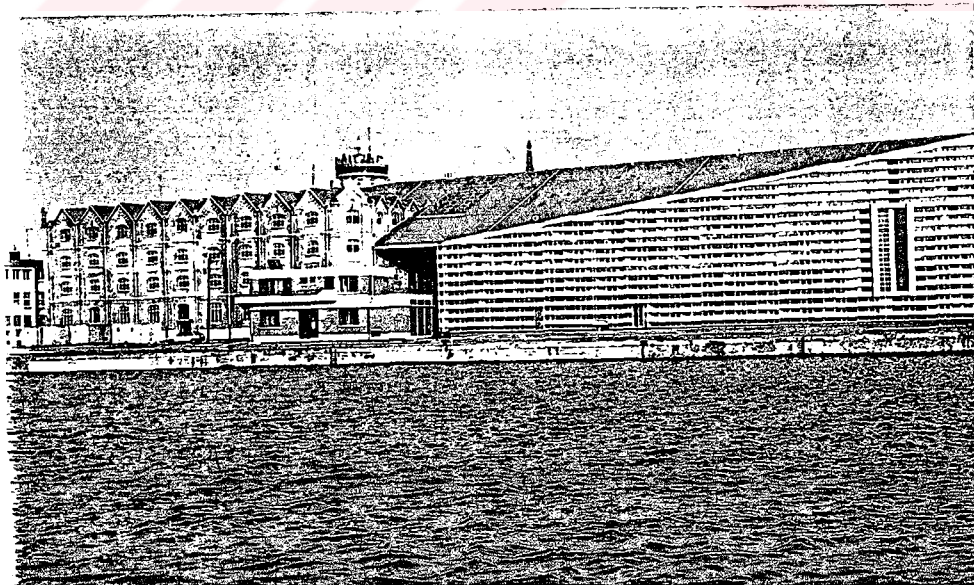


Figure 21b. The New University Pole of Dunkerque, Dunkerque, France

Source: Mondrelli, D.O. (1991). The New University Pole. *L'Arca*, April, 23

EXAMPLE 10

FIGURE 22

# THE NEW UNIVERSITY POLE OF DUNKERQUE

Sezione sulla strada che  
traversa trasversalmente il  
complesso.  
Section of the road that  
crosses the complex.

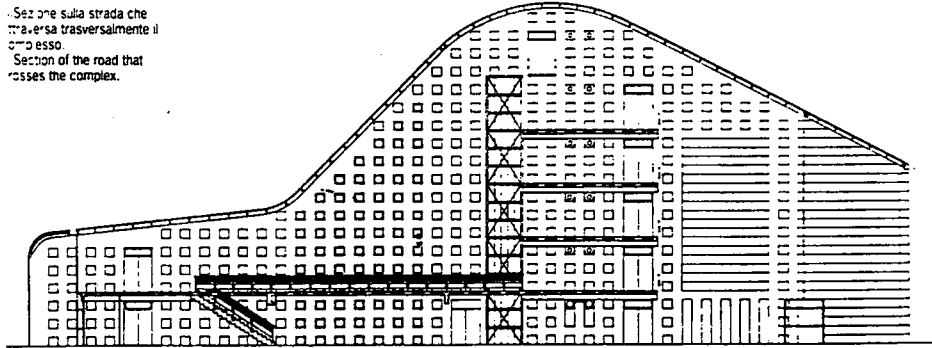


Figure 22a. The New University Pole of Dunkerque, Section of the Road

Source: Mondrelli, D.O. (1991). The New University Pole. *L'Arca*, April, 26

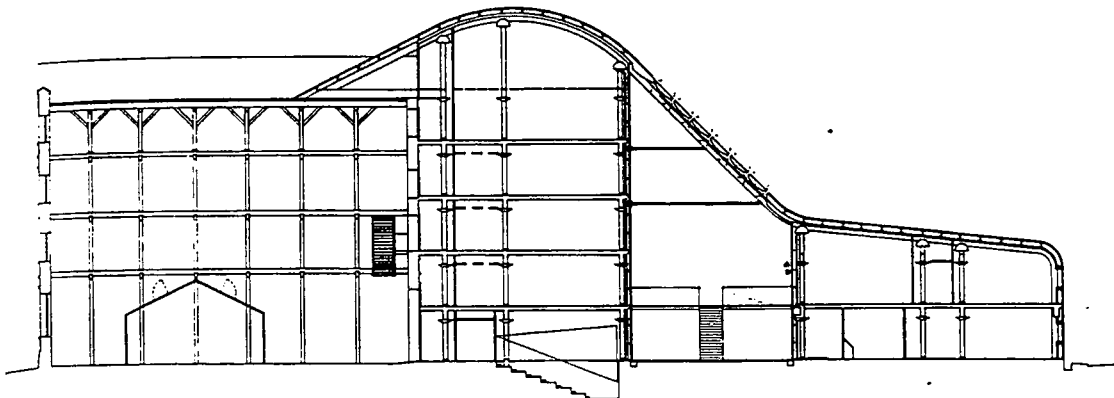


Figure 22b. The New University Pole of Dunkerque, Cross Section

Source: Mondrelli, D.O. (1991). The New University Pole. *L'Arca*, April, 23

A

## EXAMPLE 10

**THE NEW UNIVERSITY POLE OF DUNKERQUE**

This building has been located in Dunkerque. Like London, Hamburg, Antwerp and other cities Dunkerque also has faced with a decayed port district with old, abandoned port, empty warehouses, deserted quays and no docking ships.

The basis of The Architecture Studio's work has been conceptual. The architects have conducted a site analysis, prior to the project.

In this case, the idea has been to create a giant metal wave: symbol and roofing structure of the university building. The context in which The Architecture Studio has been to intervene has been a 19th century quarter featuring typical port buildings: depots and shipping warehouses.

A brick tobacco depot has been remained as the one and the only nostalgic link with the old port and its various activities. The interior has been completely gutted, leaving the outer wooden framework so as to be able to incorporate the volume in its entirety, and its only useable space, the ground floor, has been to be turned into the public foyer.

The other buildings making up the project have been all different from each other. The only common part has been the roofing, an absolutely smooth skin of tar sandwiched between two sheets of aluminium, a contrasting element yet one that has served as a structural link between the university and the old brick tobacco depot and between the historic town and its port.

As a transition between old and new, the new building's mur-rideau has maintained the same horizontal contours and colour scheme of the tobacco depot. The contrast has lied in the materials used the brickwork, the maintained colour of has been substituted by plastic cement (cement mixed with fibreglass) (Mondrelli, 1991).

## EXAMPLE 10

**THE NEW UNIVERSITY POLE OF DUNKERQUE**

With respect to the site, to be considered not just as a context but also as a town plan, the façades have followed the natural curve of the old port road, thereby restitching a highly fragmented fabric. The Rue du Repart, crossing the site longitudinally, has been left as it was, but has been covered with glazing to become an entrance hall and area connecting up all the other zones of the building.

Despite the choice of materials, representative of contemporary production, none of the buildings planned by this Parisian practice can be defined as “high-tech”. They have been examples of strong architecture, composed of simple forms, easily defined symbols.





### **2.1.2. THE NEW BUILDING SAMPLES ADJACENT TO THE HISTORICAL BUILDING / ANNEX TO THE HISTORICAL BUILDING ON THE WORLD**

The new building samples adjacent to the historical building / annex to the historical building on the world have been evaluated in this section. These have been The Louvre Museum (Paris - France), The Peabody Musical Institute (Maryland - USA), The New City Gallery Annex Building (Stuttgart - Germany) and The National Gallery Annex Building (London - England).

The glass pyramid, the form curtaining the courtyard perspective the least, has been chosen at **The Louvre Museum**. This pyramid has provided light and volume to inside, and possibility of perceiving the palace façades from inside.

**The Peabody Musical Institution Annex Building** has been designed as an annex to six different historical buildings of different functions and dimensions of various periods.

The (H) form of the adjacent old museum and the semi-circle courtyard in front of it have formatted the main idea of **The New City Gallery Annex**. The traditional and new elements have been used together in design. The traditional elements have been formatted in a modern way.

**The National Gallery Annex Building** has been formatted as a transaction element between the main building and the environment pattern. The new building has been in harmony with the old one, but has also kept its identity as samples of contemporary architecture.

The existing historic elements have been integrated with the new building at **The Town Hall**.

The old and new have become together without compromise at **The Philbrook Museum of Art**.



**The Federal Judiciary Building** has combined the theclassically inspired iconography with modern functionalism.

The historical building and the contemporary wing have been integrated with success at **The Judicial Center**.

**The MBTA Operations Control Center** has added a lot to the cityscape of Boston most of its design decisions have been driven by context.

The addition to **The San Jose Museum of Art** has reflected the architectural character of the old building, and has formed an integrity with it in a contemporary way.

The architect has clarified the bond between the old and new as a dialogue of opposing solids at **The Bard College Library**. The building has been inspried from the old, but has not imitated it.

EXAMPLE 1

FIGURE 23

## THE LOUVRE MUSEUM

**PROVINCE** : PARIS - FRANCE  
**ARCHITECT** : IMP  
**PROJECT DATE** : SEPTEMBER 1981  
**CONSTRUCTION DATE** : MARCH 1983  
**OWNER** : ETABLISSEMENT PUBLIC DU GRAND LOUVRE

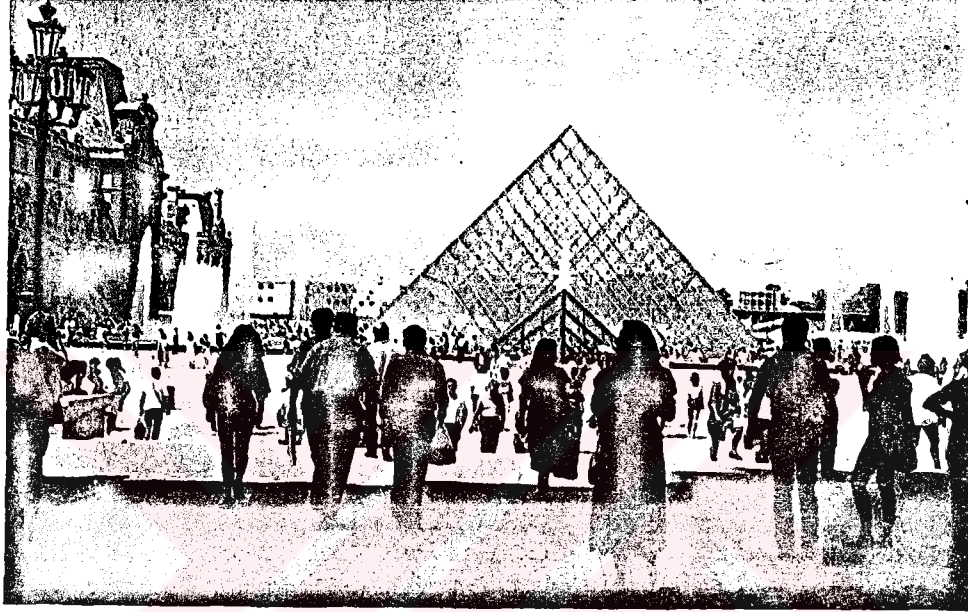


Figure 23a. The Louvre Museum, Paris, France

Source: Hasol, D. (1994). Louvre ve Piramit Üzerine. *Yapıdan Seçmeler*, 4, 53

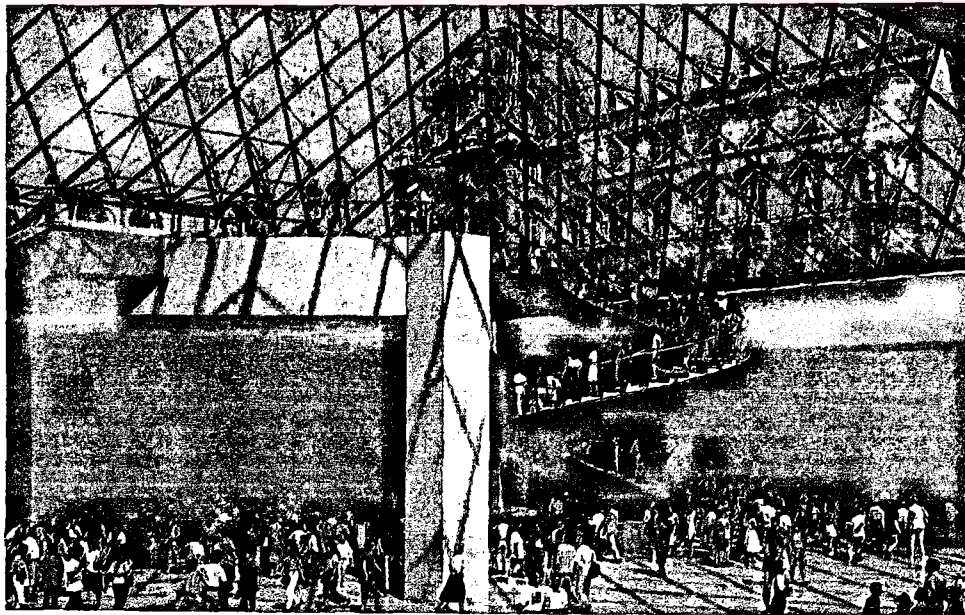


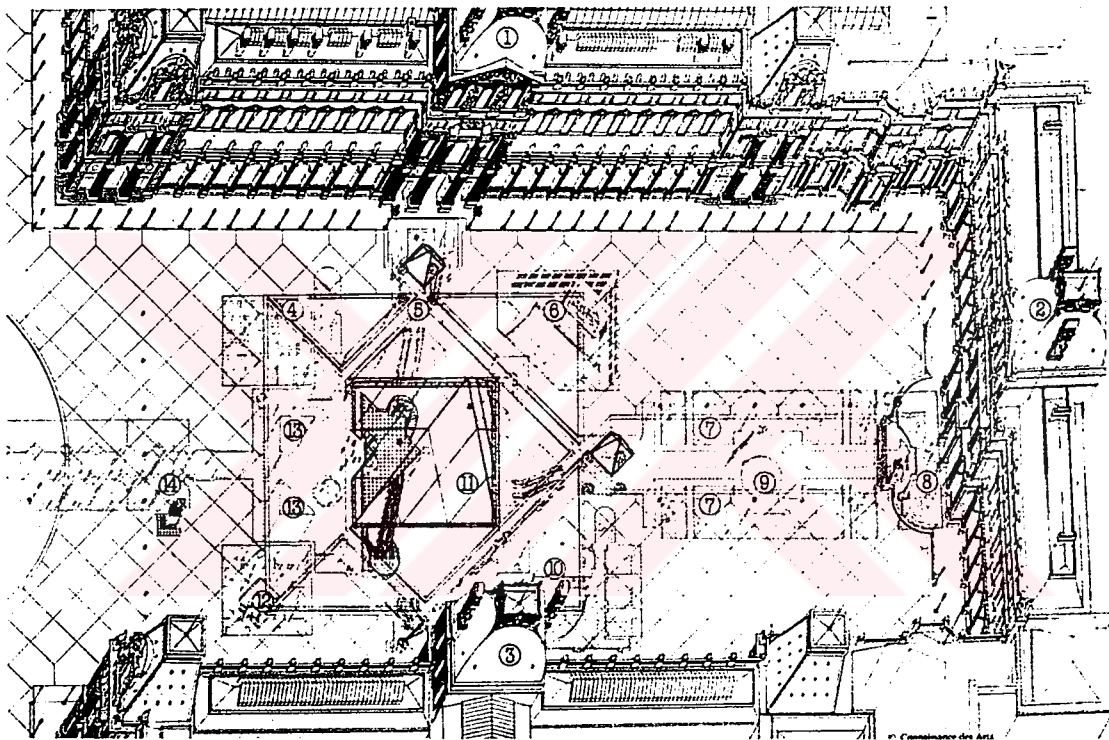
Figure 23b. The Louvre Museum, Paris, France

Source: Hasol, D. (1994). Louvre ve Piramit Üzerine. *Yapıdan Seçmeler*, 4, 56

## EXAMPLE 1

## FIGURE 24

## THE LOUVRE MUSEUM



- |   |  |
|---|--|
| 1. The Richelieu Pavillion                        | 8. The Entrance of The Philippe Augusto Church     |
| 2. The Sully Pavillion                            | 9. Temporary Exhibitions (Lower Floor)             |
| 3. The Denon Pavillion                            | 10. Groups, Conferences, Audio-visual Center       |
| 4. Museum Cafeteria and "Grand Louvre" Restaurant | 11. The Napoleon Hall (Main Entrance for Visitors) |
| 5. The Richelieu Passage                          | 12. Bookroom and Boutiques                         |
| 6. The Louvre Auditorium (420 People)             | 13. Information Panels                             |
| 7. Louvre History                                 | 14. The Louvre-Karusel Passage                     |

Figure 24. The Axonometric Appearance of The New Louvre

Source: Hasol, D. (1994). Louvre ve Piramit Üzerine. *Yapıdan Seçmeler*, 4, 62

## EXAMPLE 1

**THE LOUVRE MUSEUM**

The Louvre Museum has been located in the historical city center of Paris, France. It has had a history of 500 years. The building has been constructed as a palace, but has reached today by some additions in time. It has kept its prestige building importance even it has carried out various functions. The art collections of the kingdom have been opened to public in 1793 in a part of Louvre. So it has become famous, well known over the world, and has become one of the important museums of the world. But in time there has been some difficulties in the palace spaces in meeting the services of the exhibitions and the museums. The museum has reached a point of receiving no more visitors without a rooty change. In September 1981, F. Mitterand, the French president, has started "The Grand Louvre" project for the expansion of the museum and construction of the required additional service spaces for a conversion to a contemporary museum, and has assigned the experienced Chinese- American architect I.M. Pei to this. The architect has purposed to make it the most important museum of the world by equipping it by the missing substructure without touching Louvre (Yapıdan Seçmeler 4, 1994).

First, archaeological excavations have been done in the Napoleon court of the museum, and the walls of the old palaces have been found. These walls have been restored, and a part of the new Louvre Museum has been formatted. A total of 50.000 sqmt of exhibition and service areas has been included. The glass pyramid formatted on this area has been the heart of the whole museum. Main entrance and dispersal to the other sections have been done here (Hasol, 1989). The visitors entering the museum through the pyramid reach to The Napoleon Hall, the new nucleus, and the receiving area by the escalators, elevators or spiral stairways. The sub-floor has contained facilities for the visitors and personnel, information desks, stores, restaurants, an auditorium of 450 people, two temporary galleries, depots, restoration workshops and the ruins of the Philippe August's newly excavated ruins of the medieval palace. An open balcony lighted by the pyramid has surrounded The Napoleon

## EXAMPLE 1

**THE LOUVRE MUSEUM**

Hall at the suspended floor level. The hallways at this level have provided direct connection to the art collections located at the present wings of the museum.

I.M. Pei has looked for a form providing light and volume to the sections under the ground of the museum, and has selected the form of the glass pyramid preventing the perspective of the courtyard the least. The length of a side of the pyramid has been 35 m., and the height has been 21.6 m. The surface of the pyramid has been of a filigrane stage. The glass pyramid has carried light under the ground, and it has provided the possibility of seeing the historical Louvre building from the inside. This building has reminded simple, natural, ancient architecture, and has combined geometry and history.

Louvre, one of the important museums of the world, has met its 500th year in a renewed, grown and contemporized way. Thousands of works kept in the depots for years have met visitors by the completion of the glass pyramid. Many service spaces related to the museum have been formed, and Louvre has been presented public as a living city center (Börütçene, 1994).

The pyramid has solved the entrance well, but has not reached the goal of unveiling the old buildings. The new entrance has made the direct reach to the exhibition halls, spreaded over, possible, and has given the speciality of being the greatest to Louvre. The transparency has been successful from inside to out. The façades of Louvre facing courtyards have been perceived well from the entrance hall. The museum with the new annex building has added life to the area. The half a mile long building being a barrier to the circulation has been converted to a lively and combining pattern by the inviting open air gathering areas and the presented possibilities of pedestrian connection. To add a meaningful print of the era to such a historical focal point has made it living. Historical and contemporary buildings have been in contrast and competition with each other.



EXAMPLE 2

FIGURE 25

**THE PEABODY MUSIC INSTITUTE**

**PROVINCE** : BALTIMORE, MARYLAND - USA  
**ARCHITECT** : RICHTER CORNBROOKS GRIBBLE, INC.  
**PROJECT DATE** : 1987  
**CONSTRUCTION DATE** : 1990  
**OWNER** : PEABODY MUSIC INSTITUTE



Figure 25. Peabody Music Institute, Baltimore, Maryland, USA

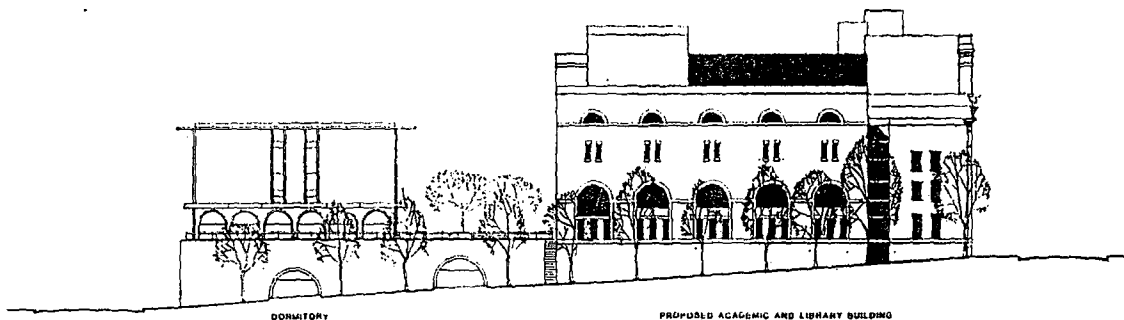
Source: Soygeniş, M. D. (1990). Peabody Music Institute. Tasarım, 9, 76



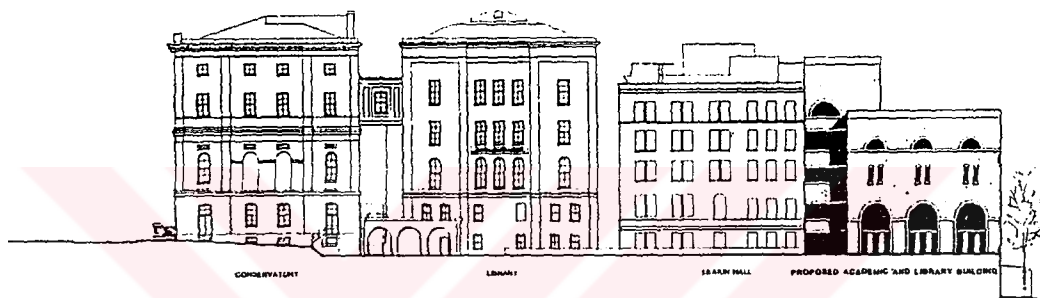
EXAMPLE 2

FIGURE 26

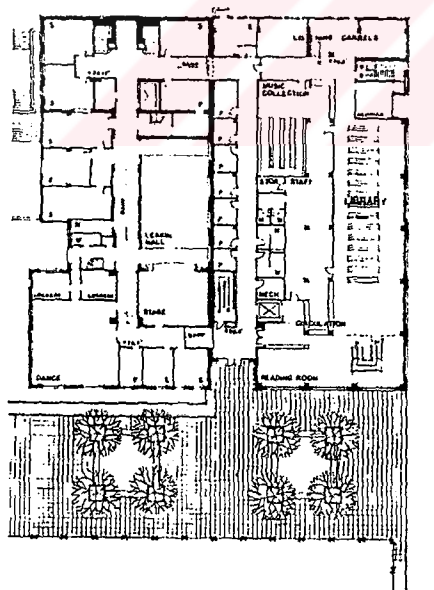
## THE PEABODY MUSIC INSTITUTE



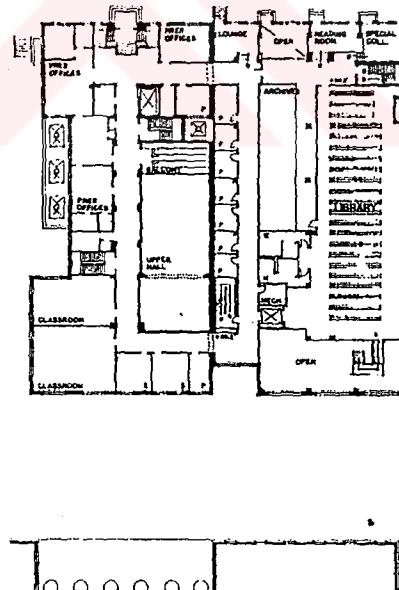
East Façade



South Façade



Plaza Level



First Level

Figure 26, Peabody Music Institute, Plans and Façades

Source: Soygeniş, M. D. (1990). Peabody Music Intitute. *Tasarım*, 9, 77

## EXAMPLE 2

**THE PEABODY MUSIC INSTITUTE**

The Peabody Musical Institute has been located in Baltimore, USA. The Academy and Library additions, constructed as additions to six historical buildings under conservation, have provided well known combined design sample in current urban patterns. The new building has been opened to public in February 1990.

The campus of the musical school has covered a whole construction lot in the city center, and has consisted of buildings constructed in various times. It has consisted of the conservatory building of late renaissance revival, with stone façade, the concert hall constructed in 1861 and library constructed in 1975. The other buildings forming this city campus have been the four storey, stacked and plastered Schapiro House keeping the management units, the five storey, stone and brick façade 1926 dated Leakin Hall building consisting of the musical preparation school and library, the six storey, brick façade 1967 dated dormitory-cafeteria-auto- parking lot, four storey 1850 dated house and four other similar houses dated 1950.

The first project has been rejected by The Baltimore Urban Design Inspection Committee, inspecting the constructions in the conservation sites, and has been improved according to the defined design insufficiencies. Approximately 7 months later the city authorisation has accepted the design improved by The Richter Cornbrooks Gribble Inc. under the critics of The Design Inspection Committee. Construction has lasted 18 months.

The entrance of the new Peabody building connecting the 15 different levels of the existing six buildings has been provided from the inner courtyard. Entrance from street to the inner courtyard and from inner courtyard to various buildings has been the purpose here. The entrance and first floor have contained the library, musical collection room and archive. The dance studios have been placed one floor lower than the entrance floor; The

## EXAMPLE 2

**THE PEABODY MUSIC INSTITUTE**

St. Paul Street level. The music practicing rooms have been at the second floor, and the mechanical air-conditioning room at the third floor. The floor on top has acted as a connection floor to the roof. The conserved units of the row-houses at the north of the new building have contained music listening rooms, meeting rooms, reading rooms etc. spaces at different levels, and these levels have been reached from the new building. The row houses have required a careful study especially during the application. The first 17-ft (5.5 m) of the 45 ft (15 m) deep row houses have been conserved, and the rest 28-ft (9.5 m) have been demolished and re-built according to the releve.

The proportions of the windows on the façade of dark brown bricks and sandstone bands, very common in Baltimore, have been changed according to the critics of The Design Inspection Committee. The arches on the first and last windows of the arched window row on The St. Paul Street façade have been removed to eliminate the monotony and to provide axial symmetry. This solution has not been bothering in two dimensions, but at the third dimension, especially when looked from an angle including the courtyard and street façade, has not been very successful. The location of the mechanical air-conditioning room, dominating the whole view, has not been realistic and positive due to the lack of research (Soygeniş, 1990).

This building has a historical location character, and has been successful in plan dimension by being a new addition to existing six buildings different from each other by dimension, function and time even some points have been missed in the third dimension. The relations of spaces at different levels have been solved well and fluidity has been provided.

## EXAMPLE 3

## FIGURE 27

## ANNEX TO THE NEW CITY GALLERY

PROVINCE : STUTTGART - GERMANY  
ARCHITECT : JAMES STIRLING  
PROJECT DATE : 1977  
CONSTRUCTION DATE : 1984  
OWNER : NEW CITY GALLERY

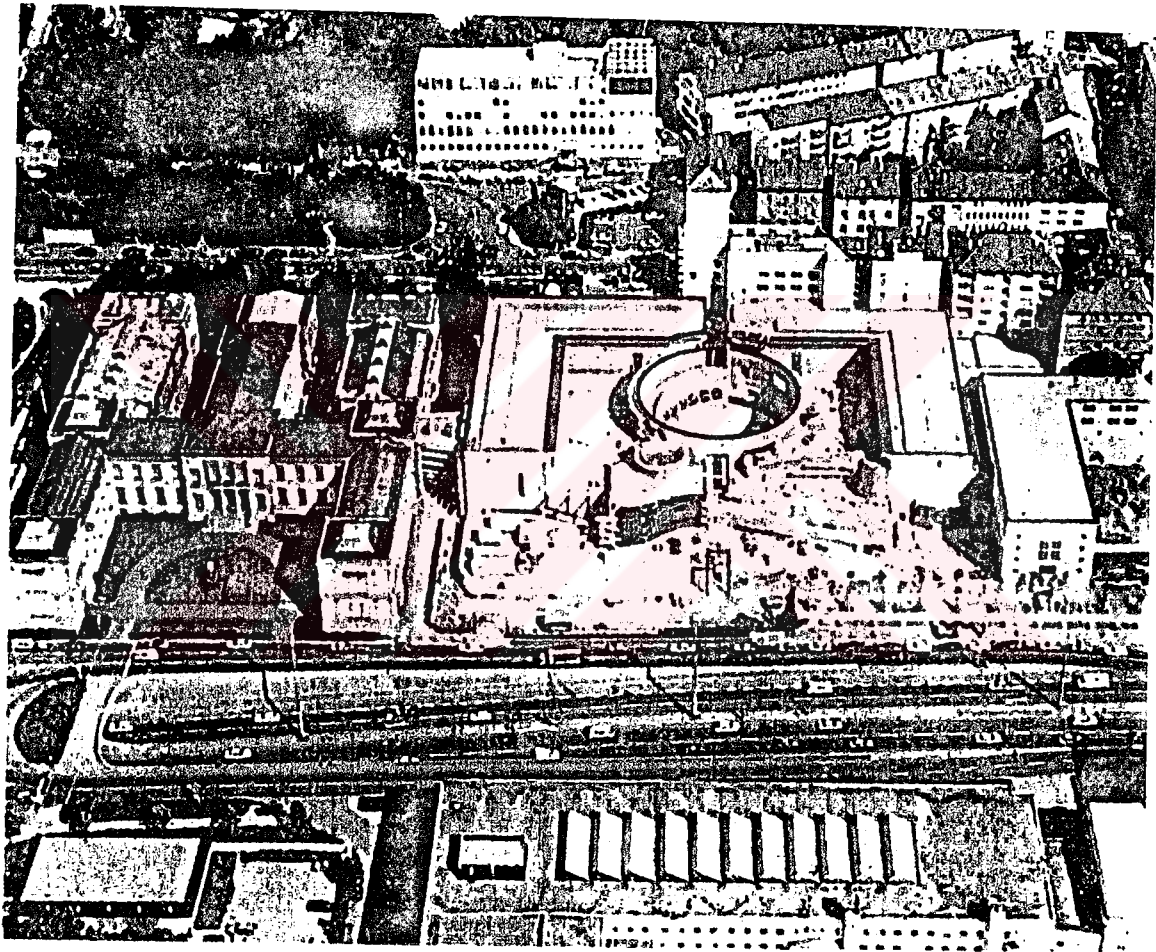


Figure 27. Annex to the New City Gallery, Stuttgart, Germany

Source: Projeler. (1995). *Mimarlık & Dekorasyon*, 38, 56



## EXAMPLE 3

## FIGURE 28

## ANNEX TO THE NEW CITY GALLERY

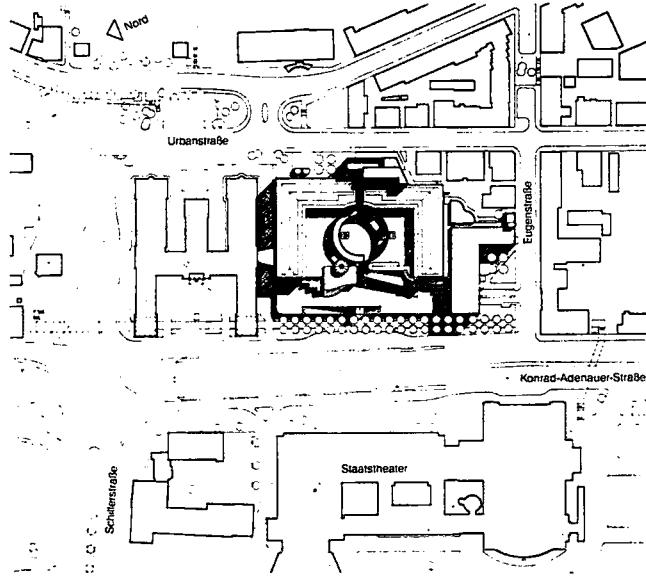


Figure 28a. Annex to the New City Gallery, Site Plan

Source: Çimen, B. (1989). Yeni Şehir Galerisi / Stuttgart. *Mimarlık*, 3, 68

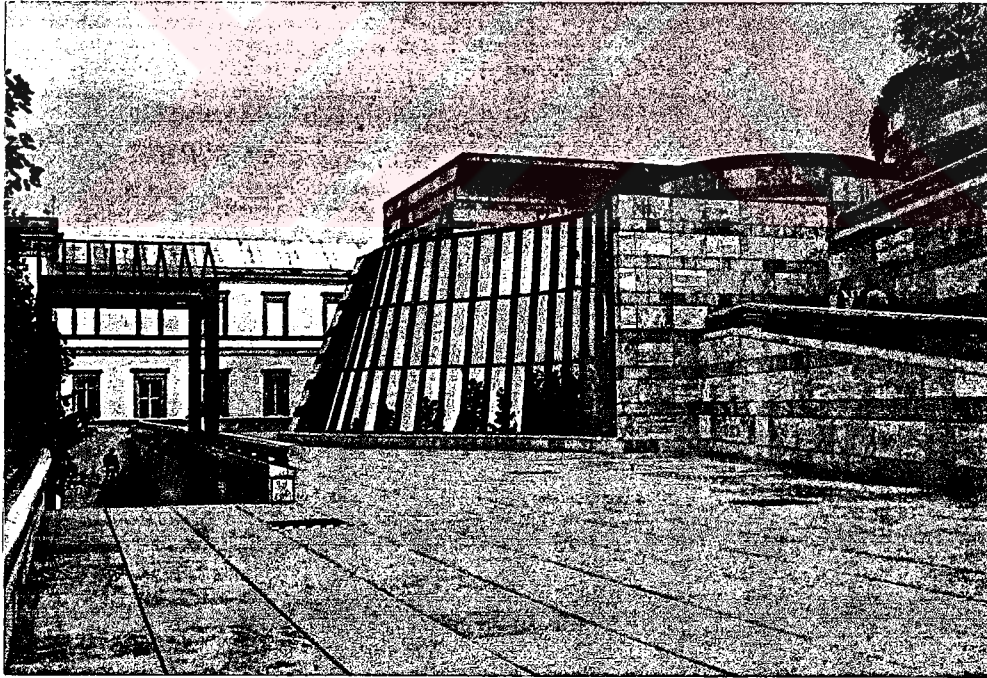


Figure 28b. Annex to the New City Gallery, Stuttgart, Germany

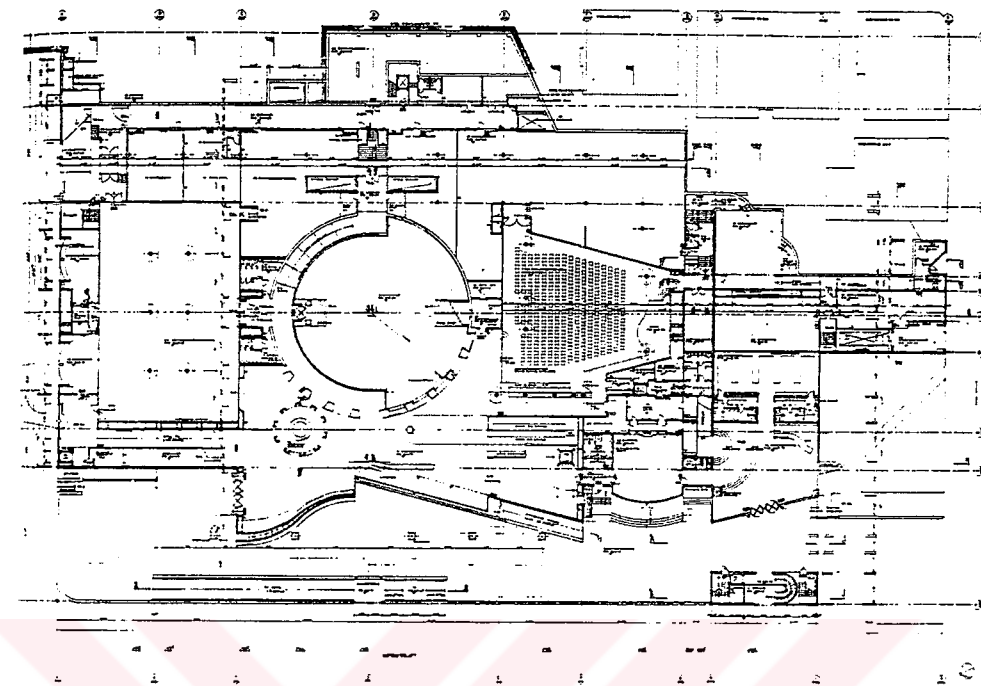
Source: Çimen, B. (1989). Yeni Şehir Galerisi / Stuttgart. *Mimarlık*, 3, 68



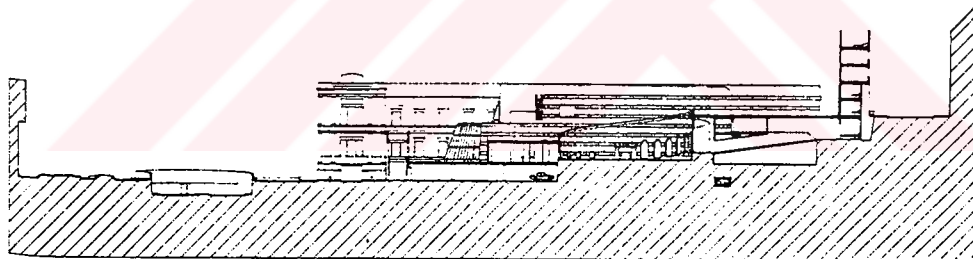
EXAMPLE 3

FIGURE 29

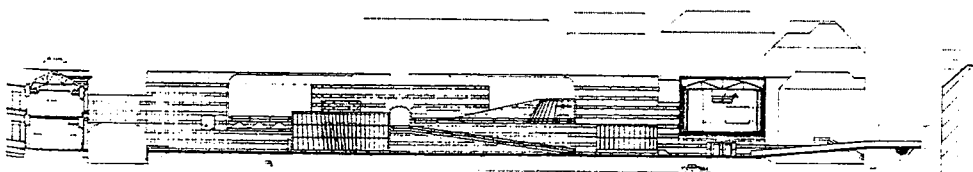
## ANNEX TO THE NEW CITY GALLERY



Entrance Level



Section Through Car Park, Circular Court and Administration



Gallery Entrance, Footpath, Cafe and Theatre Entrance

Figure 29. Annex to the New City Gallery, Plan and Section

Source: Projeler. (1995). *Mimarlık & Dekorasyon*, 38, 57

## EXAMPLE 3

**ANNEX TO THE NEW CITY GALLERY**

The New City Gallery has been in Stuttgart. The conservation of historical environment has been paid attention in this city, because many buildings have been demolished during the war. Because of this the use of the old building has been planned in the design of the new building. A friendship from the new to the old has been expected. This idea has been concrete by James Stirling's project received by a competition, and one of the best samples of Post-Modernism has been built.

The main idea of James Stirling's draft has been the improved (H) form of the old building. The building from 1837 has had a (U) form. Instead of the semi-circle in front of the old building the inner courtyard has been thought as a full circle. The chamber theatre wing has been the same of the south wing of the old city gallery by measurements and similar materials. These two new buildings, as the same in the old building, have formed a square close on three sides but the front facing street. The exhibition space have been placed on the upper floor of the U shaped building, and the foyer, seminar spaces, cafe, the great exhibition hall on the lower floor. The management and library have been placed in the L shaped one.

Stirling has believed in the mistake of repeating old exactly the same way. According to Stirling's explanations, the other design elements have formed themselves in relation with each other in integrity according to their functions against to this form selection. The slopy land has been evaluated as an advantage by Stirling. All of the geometrical forms and the functions have been in relation with each other and the heights have been determined by taking the old buildings into consideration.

Both traditional and new elements have been used on the details of the new building. The traditional elements have been presented in a modern style as on the roof extension. Another important characteristic has been the natural stone covered exterior walls and

## EXAMPLE 3

**ANNEX TO THE NEW CITY GALLERY**

courages, strong, coloured, metal elements have been selected in contrast to them. A certain construction system can not be formed due to the complexity of the building, reinforced concrete have been used in various ways besides the steel roofs of the theatre and gallery.

The geometrical approaches have been accepted in design, and the inner and outer space arrangements have completed each other. Many axis have been designed in The New City Gallery. The most of them have been the two inner axis, one at the east-west direction and the other at the north-south direction. Except the gallery spaces the plans have continued in connection with each other. Principals have been dominating in spaces. The quality of art on the historical buildings has been emphasised as an important element. However, sociology, function, area factors have become more effective in architecture by the formation of the modern architecture. So there has been no trust to modern architecture.

The old ideas have been brought back for constructing the buildings in the desired forms. This building, reminding Schinkel's museum in Berlin, has symbolised a return back to the classical buildings of the 19th century. Especially the axial symmetry and rotund in the center have been the typical elements. This building has contained different functions such as library, cafe, chamber theatre, garage, management. This building has been a work solving the museum and urban space in a different concept.

The ramps connecting two different levels of the city have been knotted on the circular square in front and have combined the pedestrians and the museum at one point. In contrast to the axial symmetry of the building, as a result of the current it represented, the entrance has been planned on the side, hidden and small. The back façade facing houses has been designed in a more silent and modest way.

## EXAMPLE 3

**ANNEX TO THE NEW CITY GALLERY**

In other words, it has been in contrast with the front façade with collage architecture appearance by its steel eaves, giant pipe parapets and pop colours. Functionally, the building has been taken away from the heavy street by the garage and chamber theatre arrangement on the ground floor. The exhibition halls in the building have been arranged in line with each other as in the 19th century against to the active exterior architecture (Çimen, 1989).

Lately the museum buildings have been formatted as unique solutions by the personal interpretations of the architects. Stirling has accepted this concept by The State Gallery, and has made the propaganda of his architecture. This building following Schinkel's tradition has had an appearance of a mixture of eclecticism and collage architecture on the lines of the Post-Modernism concept from exterior, and has been designed completely by a conservative approach inside. The U shape of the old museum has been applied the same in this building. The museum has been segregated to leave the monumentalism of the clasicism, and irrational lines have been placed between the rational forms. In addition, the chosen pop colors have been used often. One of the basic characteristics of the Post-Modernism, to create surprises by contrasts, has been seen in this building. The hollowness of the heavy looking massive walls, the responses given to stone coverings by light materials, such as steel and glass, have been the solutions found in this concept.



EXAMPLE 4

FIGURE 30

**ANNEX TO THE NATIONAL GALLERY**

**PROVINCE** : LONDON - ENGLAND  
**ARCHITECT** : ROBERT VENTURI, DENISE SCOTT BROWN  
**PROJECT DATE** : 1986 - 1988  
**CONSTRUCTION DATE** : 1991  
**OWNER** : NATIONAL GALLERY



Figure 30. National Gallery, London, England

Source: National Gallery. (1991). The Architectural Review, July, 31



## ANNEX TO THE NATIONAL GALLERY

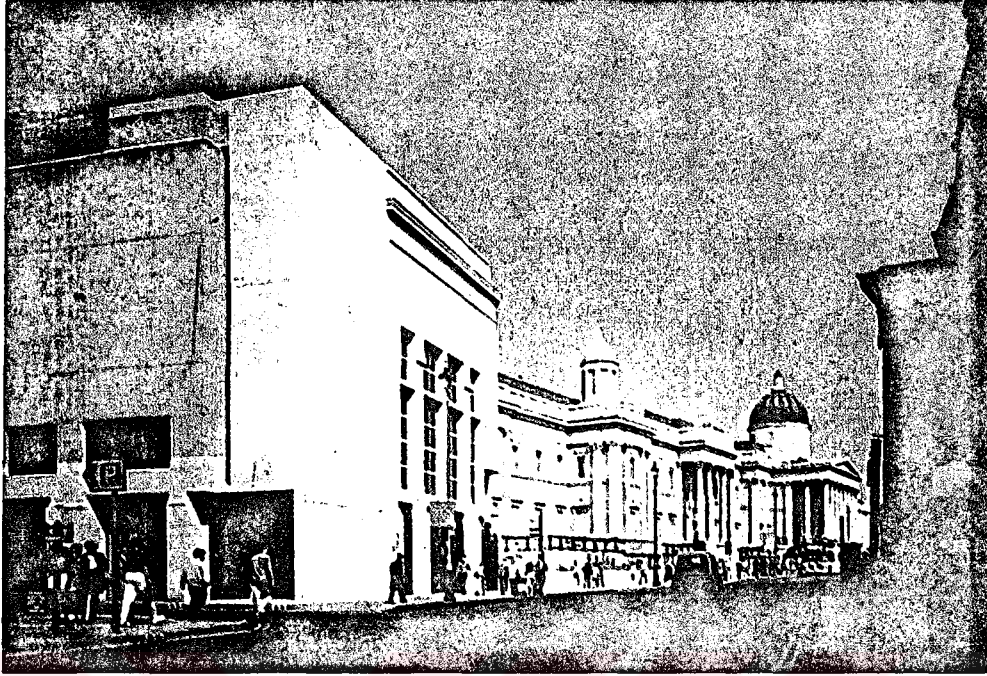


Figure 31a. National Gallery, London, England

Source: "National Gallery" ye Ek: Sainsbury Kanadı. (1991). Arredamento, 30, 132



Figure 31b. National Gallery, London, England

Source: "National Gallery" ye Ek: Sainsbury Kanadı. (1991). Arredamento, 30, 134

EXAMPLE 4

FIGURE 32

## ANNEX TO THE NATIONAL GALLERY

- |                                   |                               |                                 |
|-----------------------------------|-------------------------------|---------------------------------|
| 1 Permanent Picture Galleries     | A Mechanical Service          | F information room              |
| 2 Restaurant                      | B Maintenance Equipment Store | G corridor                      |
| 3 Entrance Foyer                  | C Standby Generator           | H kitchen                       |
| 4 Lecture Theatre                 | D Secure Loading Bay          | I stage                         |
| 5 Temporary Exhibitions Galleries | E Loading Bay                 | K lecture theatre control suite |
|                                   |                               | J vestibule                     |

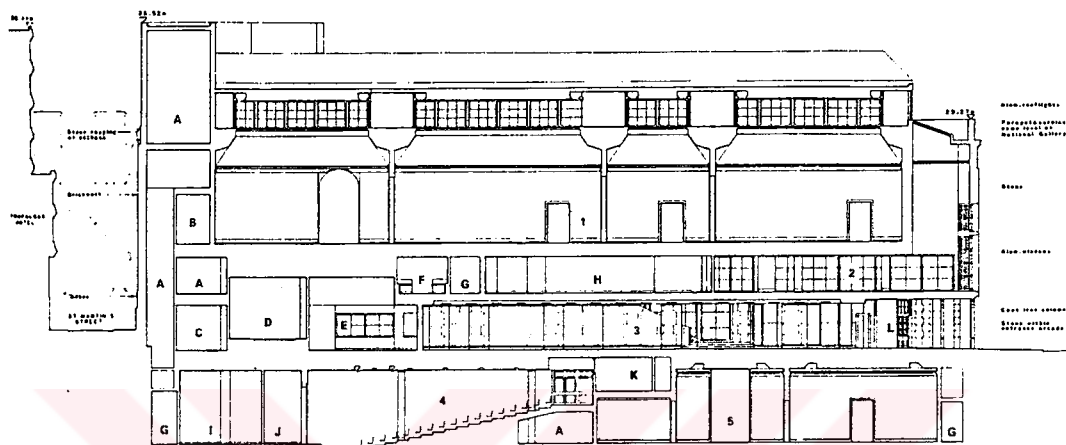
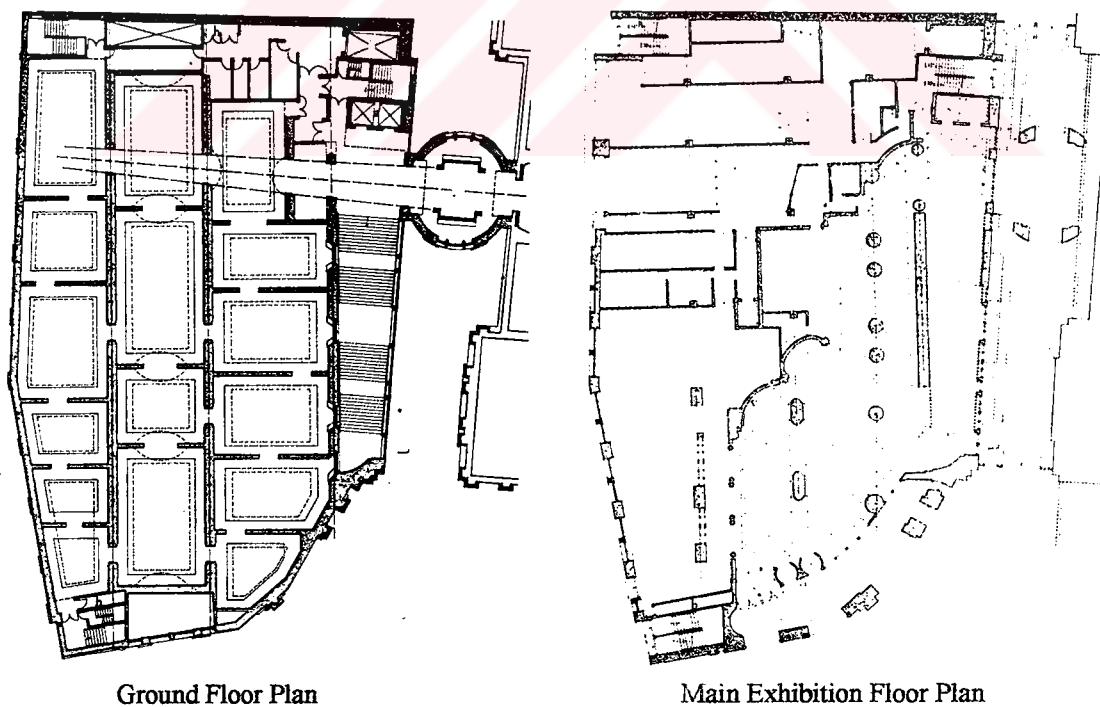


Figure 32a. National Gallery, Section

Source: National Gallery. (1991). *The Architectural Review*, July, 33



Ground Floor Plan

Main Exhibition Floor Plan

Figure 32b. National Gallery, Plans

Source: "National Gallery" ye Ek: Sainsbury Kanadı. (1991). *Arredamento*, 30, 132

## EXAMPLE 4

**ANNEX TO THE NATIONAL GALLERY**

The National Gallery, keeping one of the richest painting and sculpture collections of the world, has been located at The Trafalgar Square in London. The annex has been completed in 1990, and has been opened then. The building has expanded the exhibition and general services units of the museum, and has been designed as an interesting product of the post-modernist approach.

The old building keeping the rich museum has been constructed in various periods of the 19th century as a collection of buildings expanding by additions and formatting an arrangement of buildings behind a uniform eclecticism façade. The insufficiency of the existing building for the exhibition of the extraordinary whole collection has been considered for a long time. The area at the east has been emptied by a German bomb in 1940, and has been bought in 1958. The construction of the annex has started in 1985 under Lord Sainsbury's and his family's financing.

Two specialist consultants upon an evaluation of six months have prepared a list of six architects, and Robert Venturi's project has been selected among the suggestion projects of four English and two American designers. The discussions among the architect, consultants and museum managers on the museum and way of exhibition have lasted a year. The Italian museums exhibiting similar art materials have been visited, and in April 1987 Venturi has presented the final project upon the evaluation of whole inputs.

The construction has started on 30 March 1988 upon the archaeological excavations, and the rough work has been completed in May 1989. Many valuable and resistant traditional construction materials have been brought from Japan, Austria, Switzerland, Holland, Belgium, Germany, England, USA, France and various parts of Italy for the fine work (Gardnier, 1991).



## EXAMPLE 4

**ANNEX TO THE NATIONAL GALLERY**

The Sainsbury Wing has formed a new ring in Venturi's architecture improved upon the publishing of "Complexity and Contrast", and has shown important differences from his previous products by some characteristics.

The first and the most important difference have been the materials he used. Previously Venturi has used simple materials, but on The Sainsbury Wing he has preferred expensive traditional materials. Accordingly, the façade ornaments, original to Las Vegas, pictorial, cheap both really and figuratively, he has defended for years have become an object of eclecticism here. But Venturi's eclecticism has been very different from the main National Gallery building just next to it dated 1838. The eclectically façade has been formed as a passage area between the main building and environmental pattern.

The exhibition floor has been designed in accordance to the 19th century traditional hall type exhibition arrangement in the interior space. Here Venturi has used interesting Renaissance "tricks". For example as the main stairway of the building remind the Scala Regia in Vatican an interpretation special to Renaissance has been made by an exaggerated perspective arrangement at the passing point between the old and new buildings (Gardnier, 1991).

Venturi's "ornamented shelter" theory has reached its most consequent expression here. The façade has announced its design reality and has become a free section from the spatial reality behind. The museum living inside and the façade, only a urbanic surface, have been treated as two separate creatures jointed (National Gallery'ye Ek Sainsbury Kanadı, Arrademento, 1991).

## EXAMPLE 4

**ANNEX TO THE NATIONAL GALLERY**

The design process of the building has emphasised the importance given to the conservation of the historical environment in London. Elements from the façade of the old building have been seen on the new one. The new building has kept its contemporary architecture identification as it has reminded the style of the old one. However, they have been used in a reformist way and beyond the accustomed. Elements in contrast with the old have also been used. For example large square windows and small metal columns have provided rhythm and harmony.

The new building has been considered as a passage area between the historical building and the environmental pattern. The corner the closest to the old building, of the limestone covered main surface of the building has been designed as a repeat of the 19th century building. The façade has been simplified as the corner got away, and has converted to simple natural stone patterns on the next street. Accordingly, Venturi has functionalized eclecticism as a kind of environmental game.



## EXAMPLE 5

## FIGURE 33

## TOWN HALL

PROVINCE : LA FLECHE- FRANCE  
 ARCHITECT : ADRIEN FAINSILBER

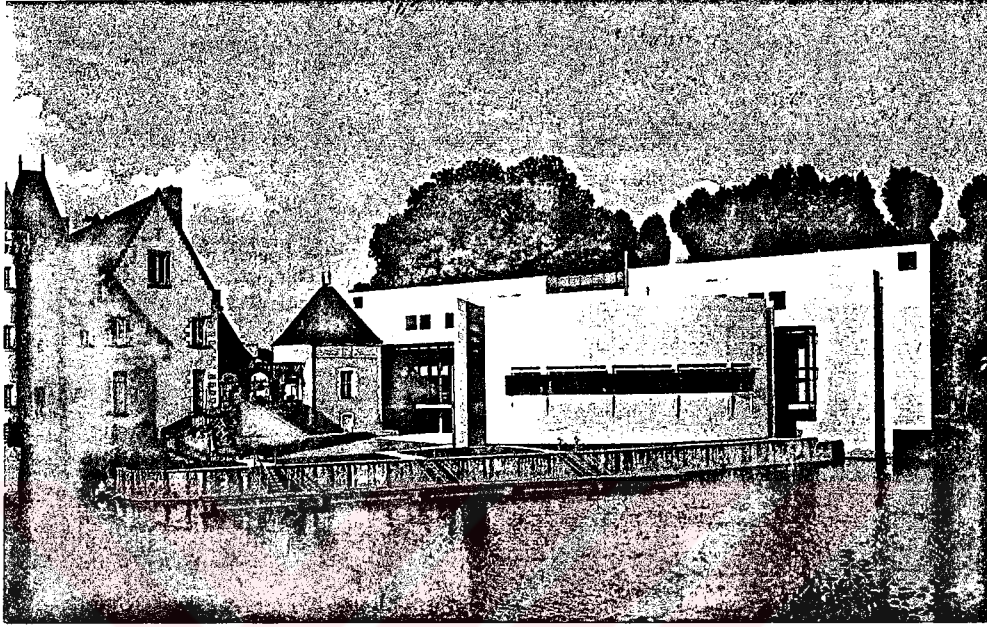


Figure 33a. Town Hall, La Fleche, France

Source: Joubert, P. (1996). Civil Service. The Architectural Review, July, 37

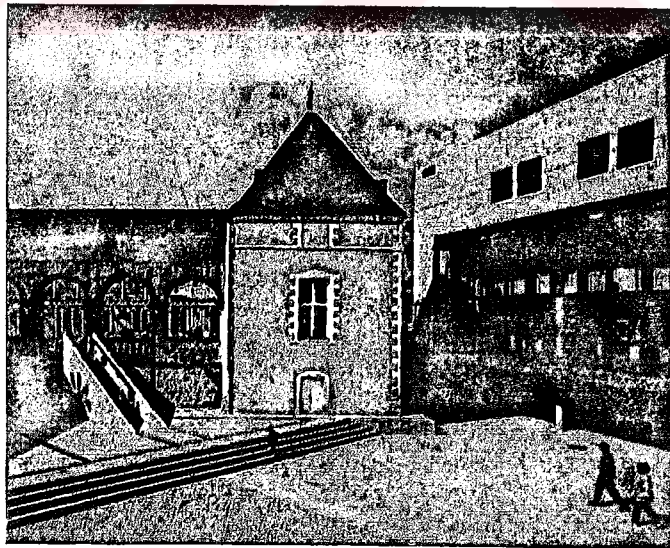


Figure 33b. Town Hall, La Fleche, France

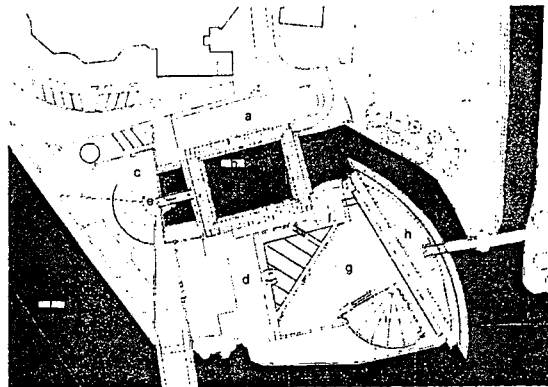
Source: Joubert, P. (1996). Civil Service. The Architectural Review, July, 36

EXAMPLE 5

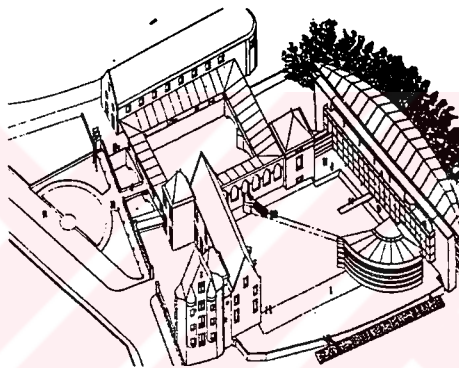
FIGURE 34

## TOWN HALL

- a Chapel
- b Cloister
- c Parvis
- d Chateau des Carmes
- e entrance
- f Gatehouse
- g New Square
- h Town Hall
- i Council Chamber
- j River Loire



Site Plan



Site Axonometric



Cross Section Through Gatehouse and Administration Block

Figure 34. Town Hall, Plans

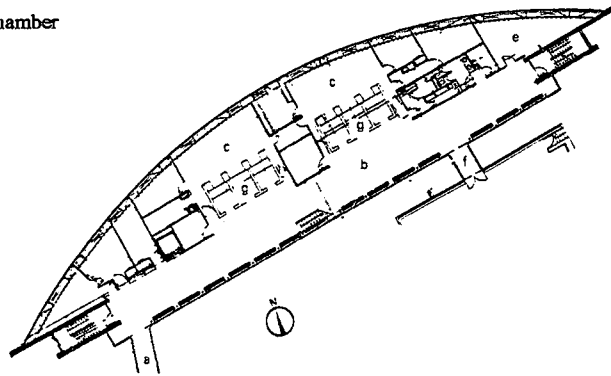
Source: Joubert, P. (1996). Civil Service. *The Architectural Review*, July, 37

EXAMPLE 5

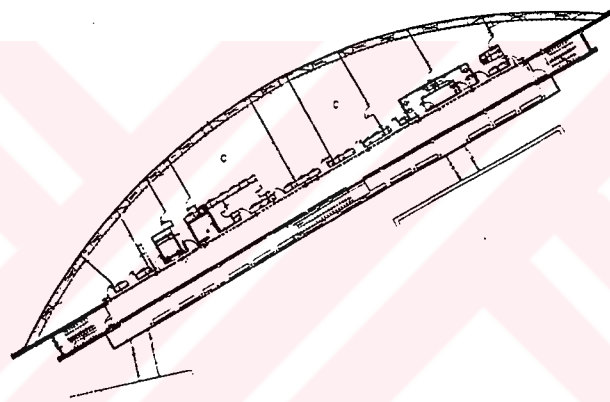
FIGURE 35

## TOWN HALL

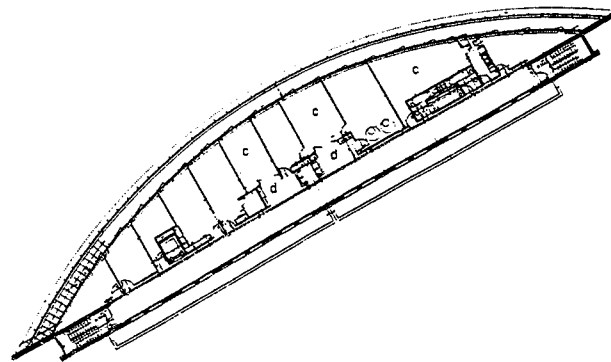
- a Bridge Link to Gatehouse
- b Reception
- c Offices
- d Waiting Area
- e Meeting Room
- f Bridge Link to Council Chamber
- g Interview Cubicles



Entrance Level Plan



First Floor Plan



Second Floor Plan

Figure 35. Town Hall, Plans

Source: Joubert, P. (1996). Civil Service. The Architectural Review, July, 38

## EXAMPLE 5

## TOWN HALL

Since the 18th century the municipal affairs of La Fleche have been handled at The Chateau des Carmes by The Loire. The growing bureaucratic needs have required a new building.

Fainsilber's design has retained the existing historic elements which have been restored and integrated with two new buildings. The entire complex has been mooted and contained by water and have been interconnected by bridges and courtyards. A new square has addressed the main public frontage leading to a water- filled quadrangle linking the chateau and the ancient chapel with the new. Weathered fragments of ancient cloisters have coexisted with a modern steel and glass canopy has running around the quadrangle perimeter. A cuboid gate house, another historic fragment, has formed the entrance of the buildings. A glazed bridge has lead to the crescent shaped administration block (Joubert, 1996).

The new parts of the complex have reflected a clear contemporary sensibility, and their relationship with the existing historic remain have given an invigorating juxtaposition. Fainsilber's additions have had a modern authenticity, dignified but not resorting to municipal bombast. Its human scale and urban texture have been a good exemplar.



## EXAMPLE 6

## FIGURE 36

## PHILBROOK MUSEUM OF ART

**PROVINCE** : TULSA, OKLAHOMA - USA  
**ARCHITECT** : URBAN DESIGN GROUP AND  
MICHAEL LUSTIG & ASSOCIATES  
**PROJECT DATE** : 1987  
**CONTRACTOR** : FLINTCO CONSTRUCTION

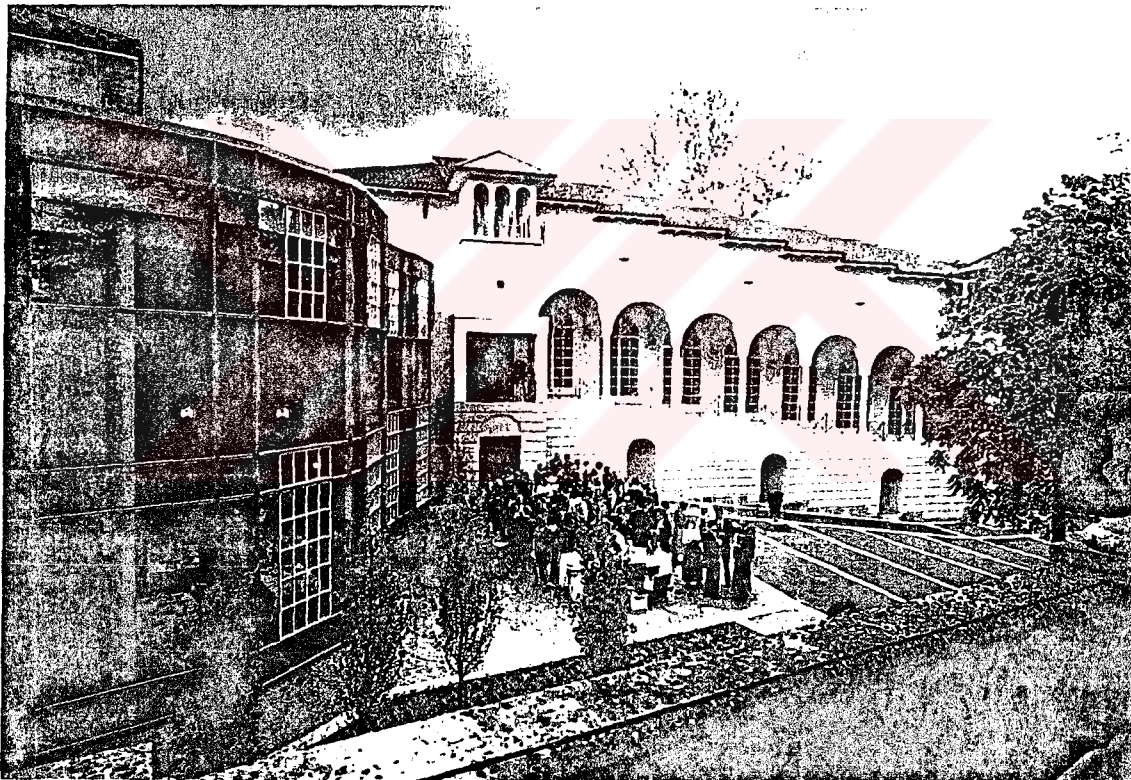


Figure 36. Philbrook Museum of Art, Oklahoma, USA

Source: Dillon, D. (1991). Villa Revived. Architecture, November, 62



EXAMPLE 6

FIGURE 37

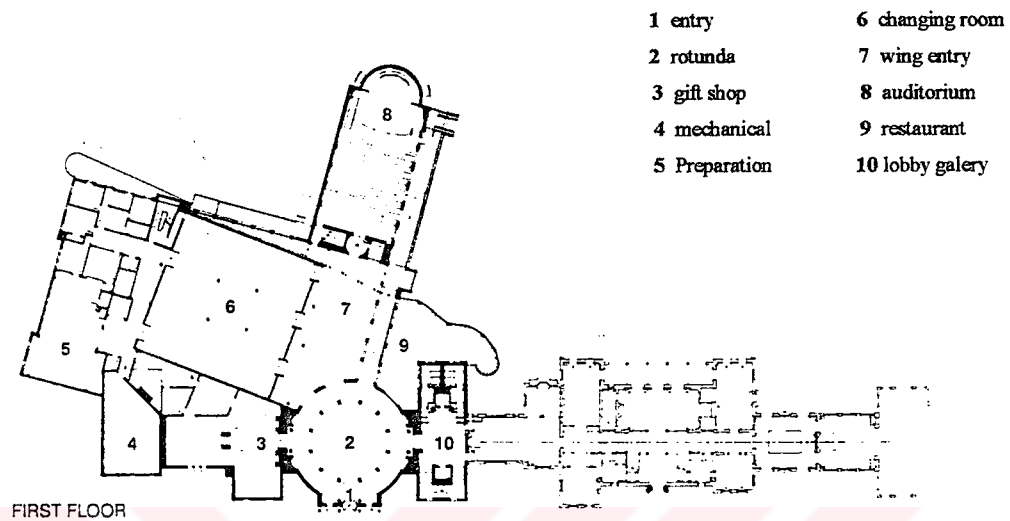
**PHILBROOK MUSEUM OF ART**

Figure 37a. Philbrook Museum of Art, First Floor

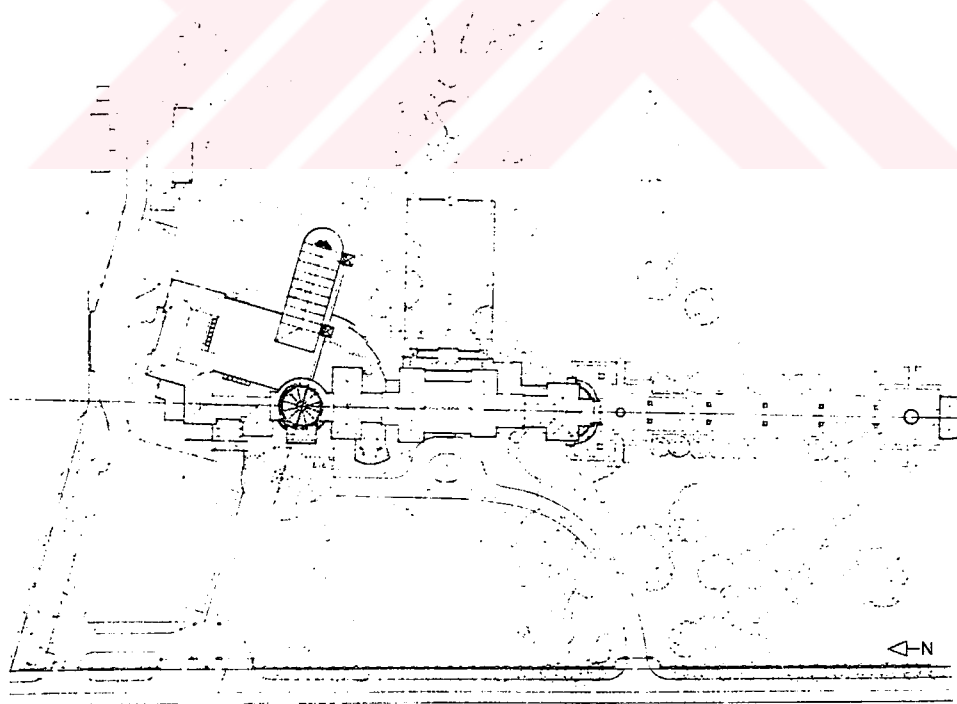
Source: Dillon, D. (1991). Villa Revived. Architecture, November, 64

Figure 37b. Philbrook Museum of Art, Site Plan

Source: Dillon, D. (1991). Villa Revived. Architecture, November, 62

## EXAMPLE 6

**PHILBROOK MUSEUM OF ART**

The building, a synthesis of past and present, subdued and mannerly outside, playful and mildly eccentric inside, has been located in Tulsa.

The owners, The Phillips, have occupied the building for ten years, from 1928 to 1938. Then they have left it and most of its contents to the city of Tulsa. It has been Oklahoma's first general art museum.

In 1987 a new wing has been designed. On the public site, the architects have followed Delks, the architect of the original villa, lead demolishing several simple additions to the villa and reproducing only the existing building's massing and the nice line, but its shutters, soffit details and stone trim. Even the two-level parking garage has been partially buried to avoid upstaging the original façade.

Old and new have met in a rotunda aligning with the original front gate as well as a tempietto in the formal garden.

The auditorium wing has contained a fanciful colonnade resembling the villa. Its base has been in a more loosely interpreted Renaissance style (Dillon, 1991).

A glass has wrapped the restaurant, a modern element. It has not been influenced by Delk except for metal grilles patterned after the window panes of the villa. These grilles have translated the scale and texture of the original building into contemporary terms, and have offered a paradigm for the entire project. It has brought old and new together without compromise. Apart from lapses in material detailing, the addition has been a thoughtful and sensitive piece of work.

## EXAMPLE 7

## FIGURE 38

## MUSEUM OF ART ADDITION

**PROVINCE** : SAN JOSE, CALIFORNIA - USA  
**ARCHITECT** : SKIDMORE, OWINGS & MERRILL  
**OWNER** : SAN JOSE REDEVELOPMENT AGENCY /  
 SAN JOSE MUSEUM OF ART  
**CONTRACTOR** : NIBBI BROTHERS

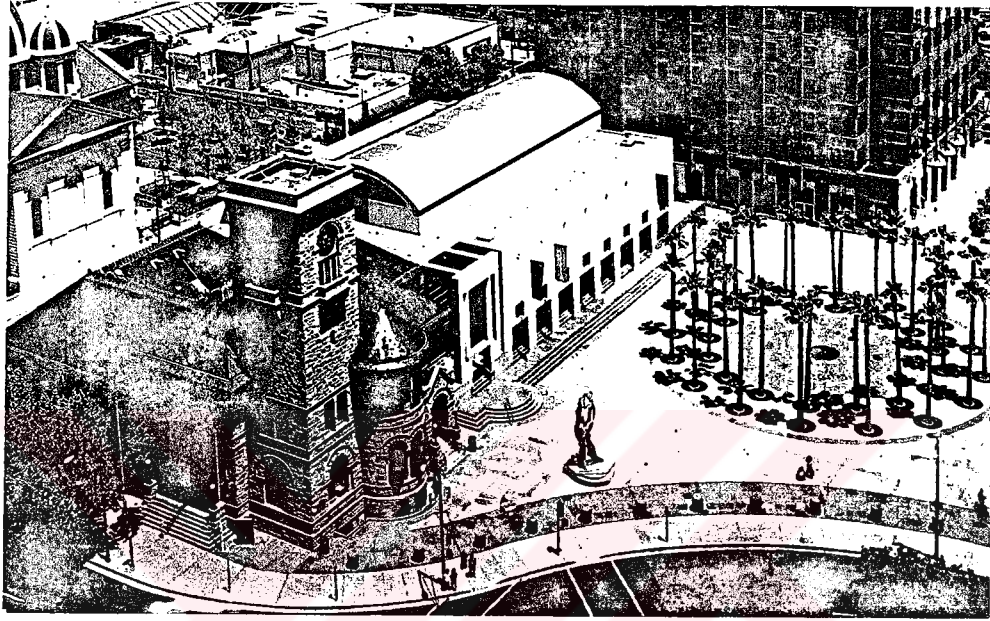


Figure 38a. Museum of Art, California, USA

Source: Crosbie, M. (1991). Urban Anchor. *Architecture*, September, 55

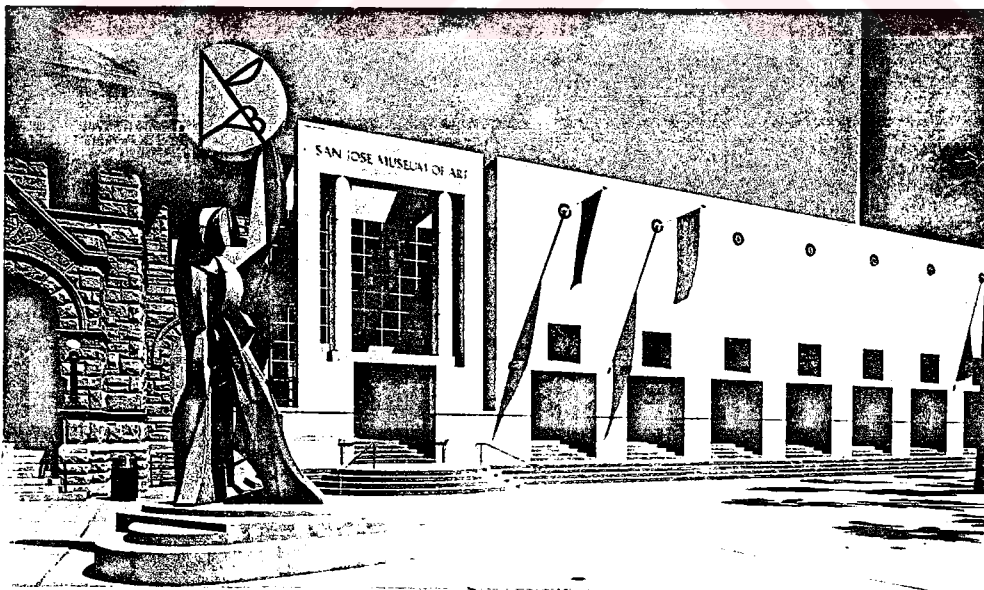


Figure 38b. Museum of Art, California, USA

Source: Crosbie, M. (1991). Urban Anchor. *Architecture*, September, 55

## EXAMPLE 7

**MUSEUM OF ART ADDITION**

The San Jose Museum of Art has been located in the eight block sector of San Jose Silicon Valley Financial Centre. The City of San Jose has decided to rebuild its downtown in 1980. In 1984 Skidmore, Owings and Merrill (SOM) has developed a master plan for this eight- block sector. They have reserved a few key buildings to design. The Art Museum has been one of them.

The main idea has been to build a building comfortable with the old museum. The strong architectural character of the 1892 building has been reflected on the new addition . But it has exuded its own integrity in a thoroughly contemporary way, referring to the original's sandstone exterior.

The tinted precast concrete upper stories and smooth, Ohio sandstone base, with an open loggia and south-facing façade, have given it an appropriately Mediterranean temperament.

The museum addition has been at the edge of a plaza located to the east of the museum. It has encouraged pedestrians go through it. The scale of the addition has been very successful. It should not be taller than the original museum. The three-story structure has been designed to accommodate an additional floor requiring a rise. The new building's parapet has aligned with the eaves of the old museum on the plaza side.

The addition 1.5 m. high base has matched the height of the older building's rusticated base, and the loggia's openings have been proportioned to complement the fenestration of the older building. Where the addition has joined the original museum on the south side, a free-standing precast and sandstone portal have framed a link of metal and glass, offering a view of the museum lobby and a cathedral to the north. This gesture has joined, yet visually has separated, museum and its addition, while creating a north-south cross axis to

## EXAMPLE 7

**MUSEUM OF ART ADDITION**

the addition's strong east-west basilica-like plan. On The San Fernando Street a fortress-like elevation with a single visitor entrance has been designed -a large porthole punched through the stone skin, with a view of a second-floor sculpture garden (Crosbie, 1991).

The addition and the old museum have been integrated with harmony by keeping its contemporary identity. The materials and colours of the new building have referenced the old building. Geometrically it has been in harmony with the volumetric dimensions of the museum.





## EXAMPLE 8

## FIGURE 39

**BARD COLLEGE LIBRARY**

**PROVINCE** : ANNANDALE-ON-HUDSON, NEW YORK - USA  
**ARCHITECT** : VENTURI, SCOTT BROWN AND ASSOCIATES  
**CONTRACTOR** : BARRY, BETTE AND LED DUKE

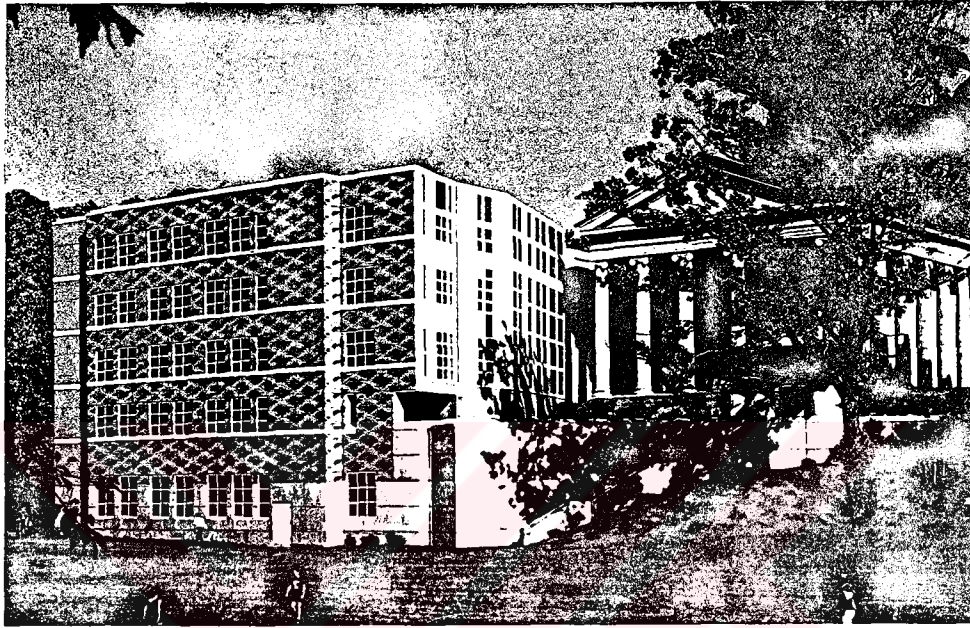


Figure 39a. Bard College Library, New York, USA

Source: Bierman, L. (1994). Bard College Library. *Architecture*, February, 79

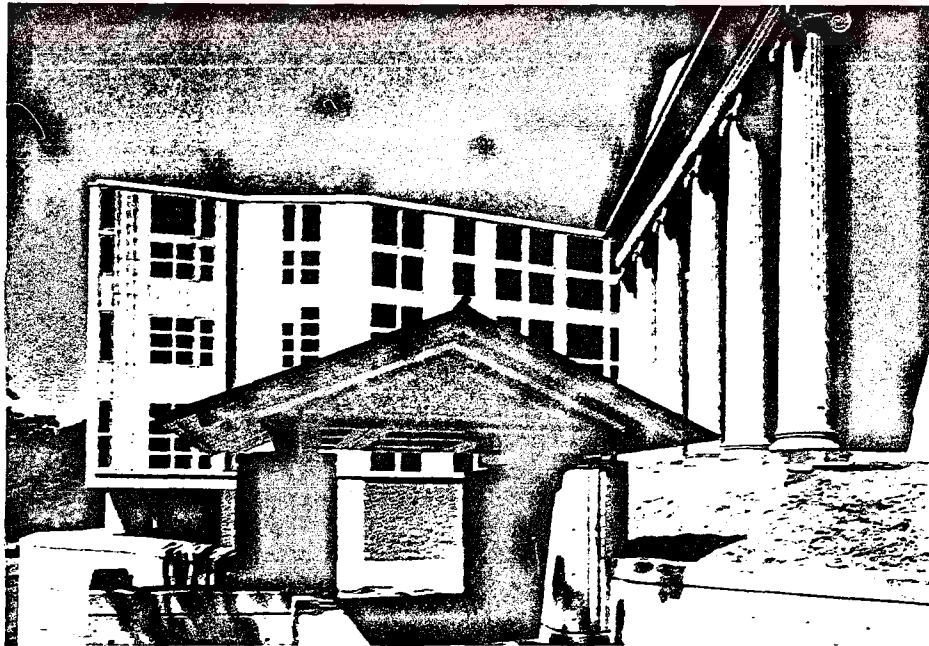


Figure 39b. Bard College Library, New York, USA

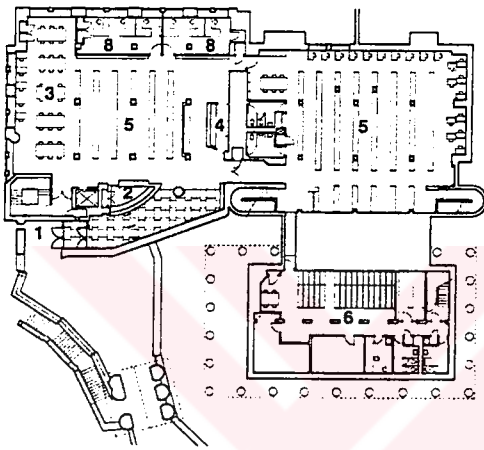
Source: Bierman, L. (1994). Bard College Library. *Architecture*, February,

EXAMPLE 8

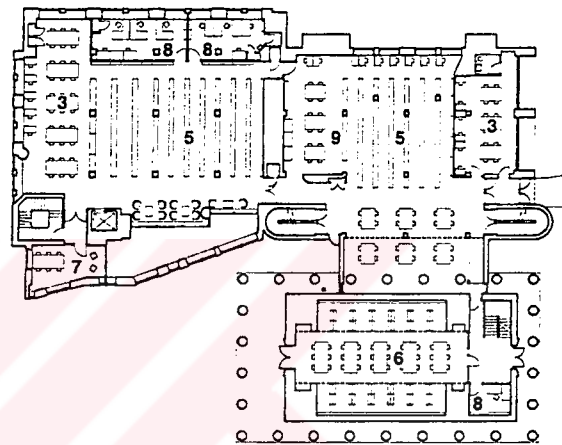
FIGURE 40

**BARD COLLEGE LIBRARY**

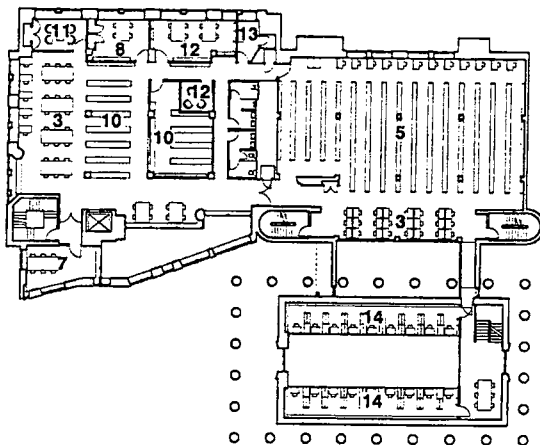
- |                    |                        |                        |
|--------------------|------------------------|------------------------|
| 1 entrance         | 6 archives             | 11 audio-visual room   |
| 2 circulation desk | 7 group study          | 12 music room          |
| 3 reading room     | 8 office               | 13 faculty study       |
| 4 catalog area     | 9 microfilm readers    | 14 special collections |
| 5 stacks           | 10 reserve collections | 15 computer room       |



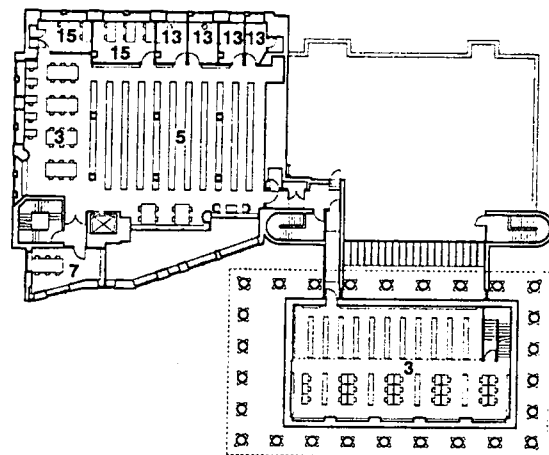
First Floor Plan



Second Floor Plan



Third Floor Plan



Fourth Floor Plan

Figure 40. Bard College Library, Plans

Source: Bierman, L. (1994). Bard College Library. *Architecture*, February, 84

## EXAMPLE 8

**BARD COLLEGE LIBRARY**

This building has been located in New York City, New York, USA. The walls of the library's south façade have appeared gradually more solid and traditional as one moved away from the existing buildings. In contrast, the library's north façade has derived its simplicity and planarity from the early architecture of New England.

Squat proportions and huge concrete supports have compromised Venturi's propylaeum, it has formed an essential part of the acropolis by marking the entrance to the library's new precinct. Venturi's design for this gate has synthesised the form of the temple with the flat articulation of his addition. Venturi has realised a popular version of Bard's temple in our age of cheap Classicism; through the threshold of the propylaeum, he has clarified the bond between the 1893 temple and the 1993 wing as a dialogue of opposing solids (Bierman, 1994).

Despite the studied relationship between the temple and the addition, preservationists have objected to Venturi's scheme on superficial, aesthetic grounds. They would have preferred a "sympathetic" façade adorned with Classical detail and painted to match meticulously the existing portico, thus reducing the art of architecture to a choice of style and colour.

Venturi rather than replicating and extending the Ionic portico of the 1893 building, has echoed its rhythms and has evoked its depths, alternating vertical bands of metal solid and glass void on a two-dimensional surface as graphic and colourful as a De Stijl painting.

Briefly, Venturi's wing has been decidedly novel for this small, rural college where few buildings have attracted a second glance. But it has been no more perverse than the 1893 temple, a freewheeling Victorian collage of Classical precedent, have been repleted with terra-cotta-clad columns, tawny brick walls, a bluestone base, an antique copper pediment, and a combination of Greek and Roman proportions.

EXAMPLE 9

FIGURE 41

**FEDERAL JUDICIARY BUILDING**

**PROVINCE** : WASHINGTON D.C. - USA  
**ARCHITECT** : EDWARD LARRABEE, JOHN M.Y. LEE & PARTNERS

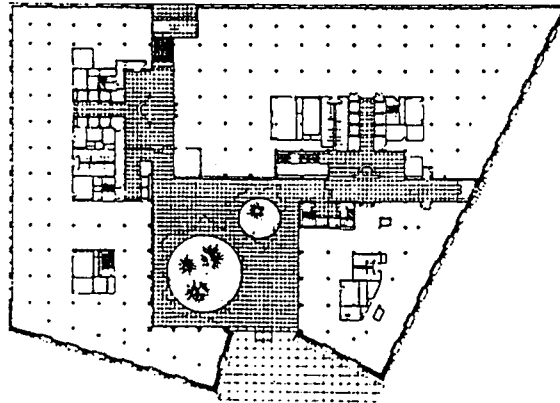


Figure 41. Federal Judiciary Building, Washington D. C., USA

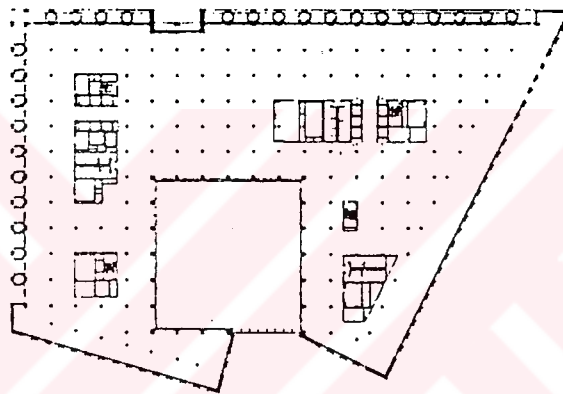
Source: Nesmith, L. (1993). Federal Style. Architecture, February, p.p.38-39

EXAMPLE 9

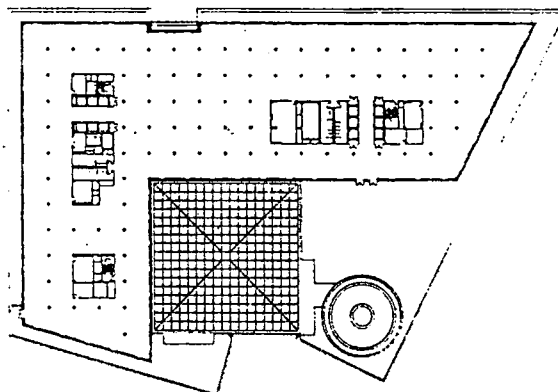
FIGURE 42

**FEDERAL JUDICIARY BUILDING**

First Floor Plan



Fifth Floor Plan



Sixth Floor Plan

Figure 42. Federal Judiciary Building, Washington D. C., USA

Source: Nesmith, L. (1993). Federal Style. *Architecture, February*, p.p.38-39



## EXAMPLE 9

**FEDERAL JUDICIARY BUILDING**

The design has embodied the old-fashioned values of heroic scale, weighty mass, structural integrity and strong detailing Of Washington D.C. The Federal Building has culminated a history of schemes for the site.

In 1902 Burnham has suggested three major buildings to define the northern boundary of The Capitol Hill. Two of them, his Beaux-Arts Union Station and United States Post Office to the west have been built. 80 years later the Barnes/Lee building has completed Burnham's tripartite composition. The architects have developed a C-shaped configuration addressing the Columbus Circle.

The Union Station has been primarily a load-bearing structure, and The Federal Judiciary Building has been essentially a skeletal frame clad in Chelmsford grey granite. To make the building appear sufficiently weighty, Barnes has specified stones from 7.5 cm. to 20 cm. thick, and has utilised 40 cm. thick bases and capitals for his expressed columns. To echo the rhythm and scale of The Union Station, Barnes has articulated the 325-foot-long elevation fronting The Massachusetts Avenue with 13 arched openings. Each massive archway has been enlivened by a three-story keyhole motif: a semicircular light has capped a pair of floor-to-ceiling windows. This tripartite window assembly has corresponded to the height of Barnes' unadorned columns defining the south elevation, while a horizontal band of glazing on the fourth floor has aligned with a stone frieze on The Post Office to the west. Rather than repeating the detailing or ornament of the historic structures in a paper-thin curtain wall technology primary volumes and created shadows recalling the massing of Burnham's station have been assembled.

Barnes has echoed the roof detailing of The Post Office with the same offset jointing pattern and batten dimensions, and has crowned his structure with a panellised coping. Rather than applying acid to hurry the weathering process, Barnes has allowed the roofs to turn green naturally.

## EXAMPLE 9

**FEDERAL JUDICIARY BUILDING**

The rear of The Judiciary Building has faced low-scale commercial structures, 19th-century townhouses, and a proposed office building. With Burnham's station out of view and no longer setting the tone for the new structure, Barnes has rendered the north and the east elevations in his signature Modernist planes.

It has been the Massachusetts and Columbus Circle elevations, defining this building as a part of Washington. Barnes has designed restrained volumes. In The Judiciary Building, this design philosophy has been translated into vertical fenestration, planar walls, and stripped columns.

Barnes has designed a building adhering to modern interior planning. He has tucked the heavy, C-shaped west elevation inward at complementary angles of 63 and 27 degrees and has inserted a towering wall of glass serving as the primary entrance, and has opened into a dramatic, 17 m. high atrium. Contrasting completely with the weight and mass of granite, Barnes' atrium has appeared as weightless and transparent as gravity would have allowed. The walls have been clad floor to ceiling with ceramic fretted glass, but a dense, horizontal pattern at the top of the atrium has masked the view from surrounding individual work spaces. The almost cube-shaped space has been crowned with a stainless-steel frame covered in glass (Nesmith, 1993).

And perhaps this building deftly marrying classically inspired iconography with modern functionalism has presaged something else: an era in which the federal government has transcended petty political agendas, and has embraced long-term investment in improving the public realm.

EXAMPLE 10

FIGURE 43

**JUDICAL CENTER, ST. PAUL**

**PROVINCE** : MINNESOTA - USA  
**ARCHITECT** : THE LEONARD PARKER ASSOCIATES  
**PROJECT DATE** : 1990

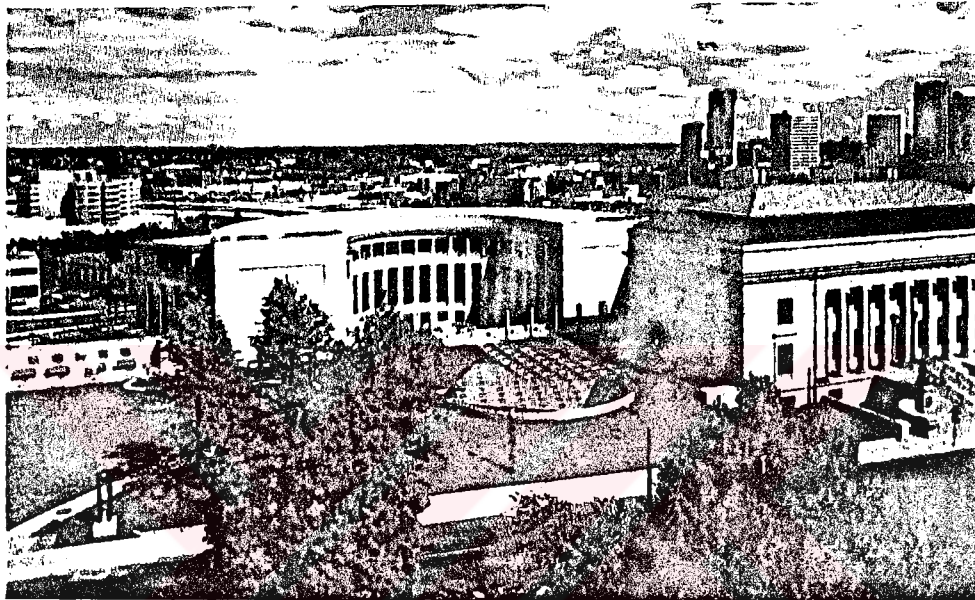


Figure 43a. Judicial Centre, Minnesota, USA

Source: Courting History. (1991) Architecture, November, 81

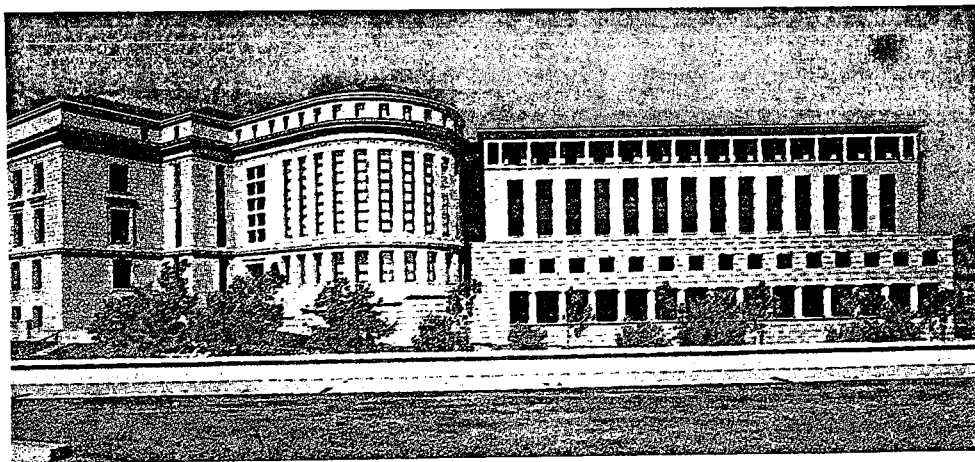


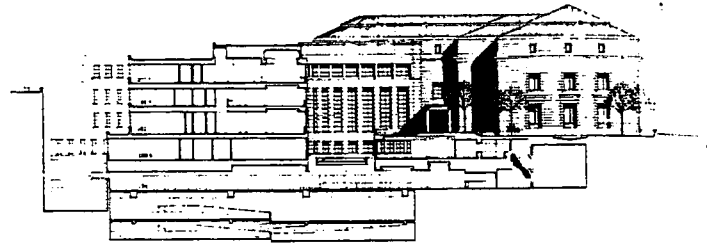
Figure 43b. Judicial Centre, Minnesota, USA

Source: Courting History. (1991) Architecture, November, 81

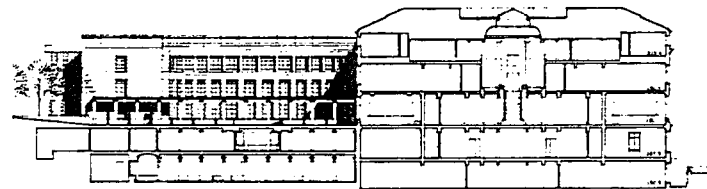
EXAMPLE 10

FIGURE 44

# JUDICAL CENTER, ST. PAUL



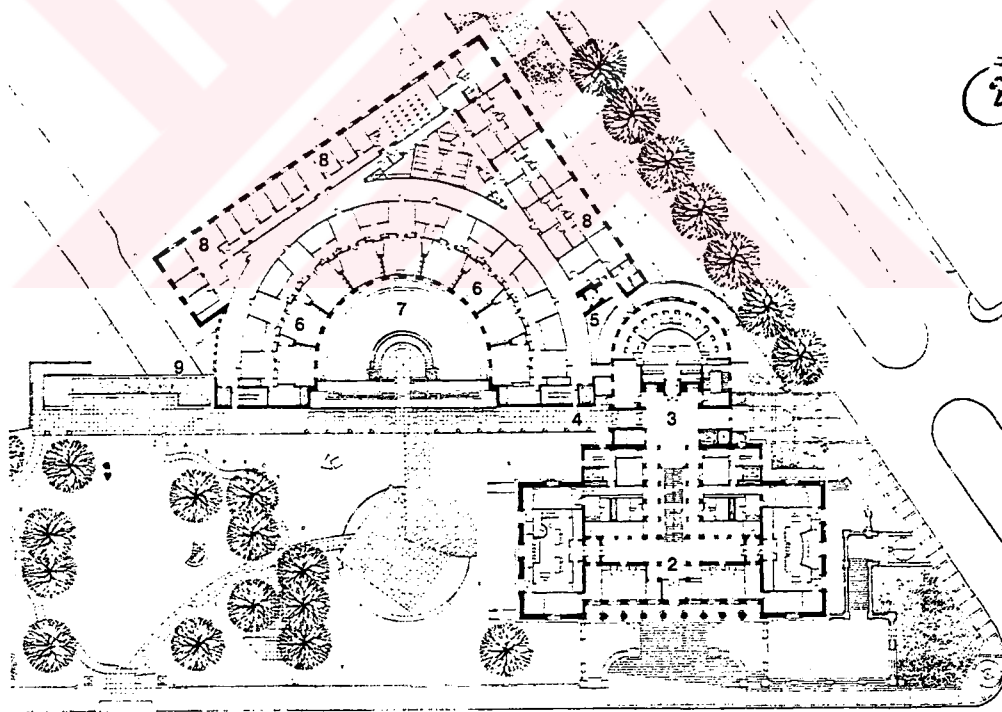
North Section



West Section

Figure 44a. , Judicial Centre, Sections

Source: Courting History. (1991). Architecture, November, 86



- |                        |                      |                    |
|------------------------|----------------------|--------------------|
| 1 Plaza Entrance       | 4 Secondary Entrance | 7 Sunken Courtyard |
| 2 Main Public Entrance | 5 Winter Garden      | 8 Staff Offices    |
| 3 APSE                 | 6 Justices Offices   | 9 Plaza Wall       |

Figure 44b. Judicial Centre, First Floor Plan

Source: Courting History. (1991). Architecture, November, 82



## EXAMPLE 10

**JUDICAL CENTER, ST. PAUL**

This building has been located in St. Paul, Minnesota, USA. Parker, the architect, has approached The Judicial Centre by retaining the 1915 building, respecting to Cass Gilbert's eclectic, domed capitol and creating a similar addition. Parker has treated the former historical society as the centrepiece of his expansion.

Within the north-eastern wing of the judicial centre, the architect has designed a crescent facing westward towards the capitol, and then has set the five-story mass back from The Capitol Mall to align with an adjacent boulevard. The 1915 building and crescent wing have embraced a large public plaza forming a landscaped link to the capitol on the west. From the east bay of the existing structure, Parker has projected a rounded mass, which in plan has appeared as an apse to the nave of the 1915 historical society building. The apse and crescent have appeared to recede from the columned façade of the older building. The renovated 1915 building would have served as The Minnesota Judicial Centre's main public component (Courting History, Architecture, 1991).

Parker's success at blending a historical building with a contemporary wing could have been seen best when viewing the building's south eastern elevation, where the curve of the apse has attached seamlessly to the 1915 building. The apse, in turn, has fitted snugly into the south-east facade of the crescent wing, where a series of abstract columns-Classical imagery have reduced to Modern form- designate the law library at ground level. The same rose-beige granite has clad original building and addition.



EXAMPLE 11

FIGURE 45

**MBTA OPERATIONS CONTROL CENTER**

**PROVINCE** : BOSTON, MASSACHUSETTS - USA  
**ARCHITECT** : LEERS, WEINZAPFEL ASSOCIATES  
**CONTRACTOR** : PEABODY CONSTRUCTION COMPANY

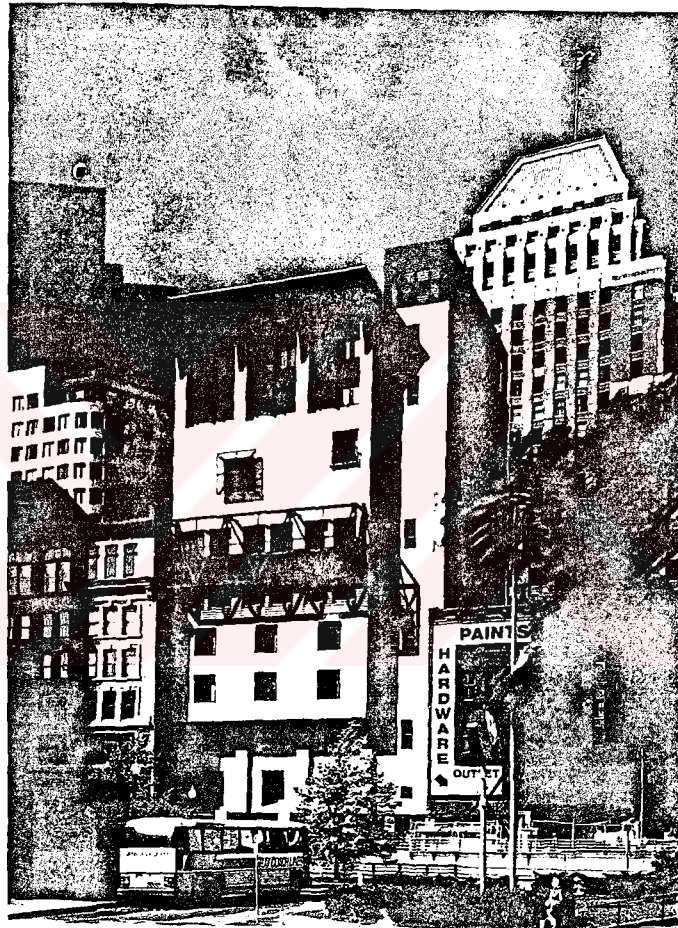


Figure 45. MBTA Operations Control Center, Boston, USA

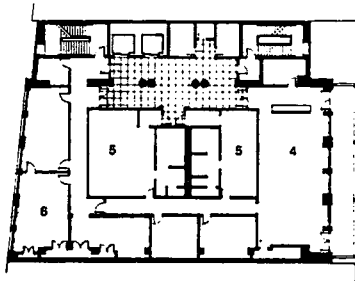
Source.: Mays, V. (1994). Romantic Machine. *Architecture*, February, 49

EXAMPLE 11

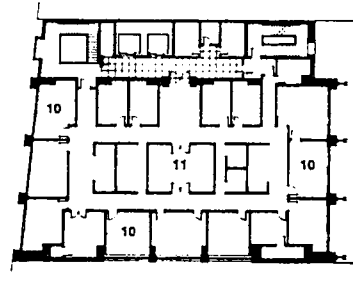
FIGURE 46

## MBTA OPERATIONS CONTROL CENTER

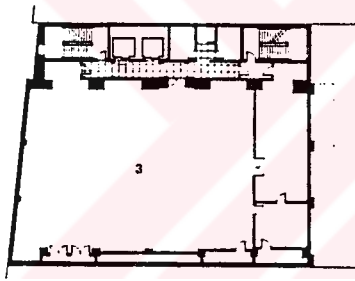
- |                 |                   |                    |
|-----------------|-------------------|--------------------|
| 1 Lobby         | 5 Locker Room     | 9 Briefing Room    |
| 2 Schedule Room | 6 Training Room   | 10 Executive Room  |
| 3 Signal Room   | 7 Control Centre  | 11 Conference Room |
| 4 Lunch Room    | 8 Projection Room |                    |



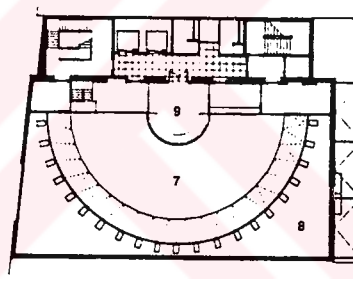
Sixth Floor Plan



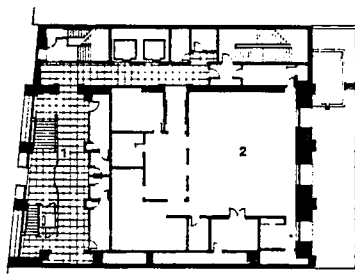
Ninth and Tenth Floor Plans



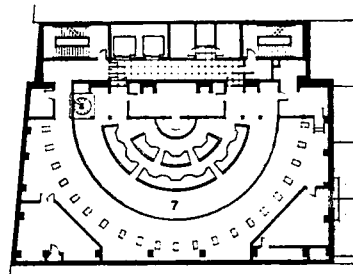
Second Floor Plan



Eight Floor Plan



First Floor Plan



Seventh Floor Plan

Figure 46. MBTA Operation Control Centre. Plans

Source: Mays, V. (1994). Romantic Machine. *Architecture*, February, 52

## EXAMPLE 11

**MBTA OPERATIONS CONTROL CENTER**

The Massachusetts Bay Transportation Authority building has been located in Boston, and Boston cityscape has been vastly improved with its completion. The 10-story building has solved contextual problems. Its façades on two streets have had different characteristics. The High Street has been quitted where as The Purchase Street busy.

On the High Street side, its skin-tight granite has eroded in low-relief pattern of modest grilles and suitably proportioned windows, creating a prepossessing play of solids and voids that is fitting for the canyon-like midblock site. On the opposite face, the scale has changed along The Purchase Street called for a bolder expression. Cues from the adjacent 19th-century buildings have been echoed back tenfold in a composition of overscaled black steel elements seen against the foil of a light-coloured-stone grid.

The architects' choice of Stony Point granite for the public façades has been just one of several design decisions driven by context. The huge steel cornice and industrial-strength balcony facing Purchase Street, for example, have echoed the steel supports of bridges crossing nearby The Fort Point Channel. Other formal responses to context have been visible in The Operations Control Centre's rectangular posture and solidity, with rhythm, proportions, and groupings of façade elements drawing inspiration from the old masonry city.

After exploring schemes that would have created a collage of old building and new, the architects have opted to develop a body-and-core concept that would unify the building.

An approach has been the opportunity to maintain a separation between the main volume and elevator / stair core to the east, which enabled the building to read more vertically.

## EXAMPLE 11

**MBTA OPERATIONS CONTROL CENTER**

As each function has been expressed floor by floor, horizontal layers have emerged on the envelope. On the third and fourth floors, small openings mark where signal equipment has been located. Expanses of glass near the top have indicated offices. The absence of windows on the seventh and eighth floors has denoted the location of the control centre. Past experience with a disabling fire also has led the transit authority to into on separate mechanical systems for each floor, a constraint that the architects have turned into an asset. They have placed steel grilles on the main façades of the building- intake on The High Street and exhaust on The Purchase- and have integrated most of them as window headers (Mays, 1994).

The architects interrupted the building's tripartite composition with a midsection zone known colloquially within the firm as the "zipper". The zipper has been located at the fifth and sixth floors, the "zipper" has echoed the attic stories of the adjacent buildings and has denoted the abutment of the old building and the new.

The steel-truss balcony, an overscaled industrial sculpture, has dominated The Purchase Street façade and has extended the cornice line of an adjacent 19th - century building.

This building has been both elegant and rugged. This skilful urban in fill has testified to the success that contextual influences could have generated.

## **2.2. SAMPLES FROM TURKEY**

Due to the missing points in legal arrangements and the unconsciousness of public, the conservation of the historical environment has been delayed in our country. Due to the lack of necessary precautions, the historical environment has been destroyed greatly, and the new buildings changing the urban identity on these sections have been constructed.

The conservation and development of the historical environment have reached a legal frame in 1973 by the old works law numbered 1710. The language of the new buildings to be constructed in this area been discussed following this. In spite of this, the successful samples have been provided lately only.

The formation of a monotonous architecture as a result of destroy of historical urban pattern and loss of original qualifications of settlement units has kept an important place among the negativeness urbanism brought.

The historical urban centers have been the building and building groups effected the most from the social change and differentiation due to the rapid urbanism in historical environment.

The contemporary architectural works constructed in the historical environment in our country usually have turned their backs to the historical continuity. Besides some positive samples, the positive values of the essence of the historical buildings have not been used.

The new buildings in the historical environment have been evaluated in this part of the study. They have been handled in two groups as in the historical environment and as adjacent to the historical building / annex to the historical building.



### 2.2.1. THE NEW BUILDING SAMPLES IN THE HISTORICAL ENVIRONMENT IN TURKEY

The new building samples in the historical environment in Turkey have been evaluated in this section. They have been **Reklamevi** (Istanbul), **The Peritower Hotel** (Nevşehir), **The Kalkanhan Hotel** (Kalkan-Antalya), **Club Patara** (Kalkan-Antalya), **The Milli Reasürans TAŞ Complex** (Istanbul), **The Vakıflar Bankası Aegean Regional Directory Building** (İzmir), **The Aspendos Bazaar 54 Shop** (Antalya), **The Avanos Bazaar 54 Shop** (Nevşehir), **The Şınlak Passage** (İzmir), **The Hacı Bayram-ı Veli Mosque Environment Organisation** and **The Bazaar Design** (Ankara) and **The Dr. Şakir Bey Business Center** (İzmir).

An incompleteness / a start from the half point has been emphasised in **Reklamevi** by using the historical environment elements and the contemporary forms within each other.

The prints of the existing historical values have been followed and improved on **The Peritower Hotel**.

A harmony to the historical environment by mass, façade organisation, solidness / emptiness proportions has been provided as the contemporary identity been kept on **The Kalkanhan Hotel**.

The existing characteristic values of the region has been kept at **Club Patara**, and the requirements of the land and functionalism have been responded.

The solid mass of **The Maçka Palas**, adjacent to **The Milli Reasürans TAŞ Complex**, has been responded by an emptiness, and the era difference between the old and the new has been presented by contrasts such as solidness-emptiness.

The historical references have been considered as a thematic principle on **The Vakıflar Bankası Aegean Region Directory Building**.

The prints of the existing values have been followed, and the regional style in harmony to the environmental pattern has been used in **The Aspendos Bazaar 54 Shop**.

**In The Avanos Bazaar 54 Shop** a harmony to the environmental pattern has been provided by the interpretation of the architectural values of The Cappadocia Region.

The architectural qualifications of the historical Kemeraltı pattern have been repeated on **The Şınlak Passage**.

On the design of **The Hacı Bayram-ı Veli Mosque** the historical buildings of two different periods have been connected each other by a bazaar design, a plan of simple geometry.

The façade elements of the historical Kemeraltı Buildings have been used by stylising on **The Dr. Şakir Bey Business Center**.



EXAMPLE 1

FIGURE 47

**REKLAMEVİ**

**PROVINCE** : NİŞANTAŞI - İSTANBUL  
**ARCHITECT** : HAYDAR KARABEY  
**PROJECT DATE** : 1987  
**CONSTRUCTION DATE** : 1989  
**OWNER** : REKLAMEVİ A.Ş.  
**CONSTRUCTOR** : YAPI ORGANİZASYON LTD. ŞTİ.



Figure 47. Reklamevi, Nişantaşı, Istanbul

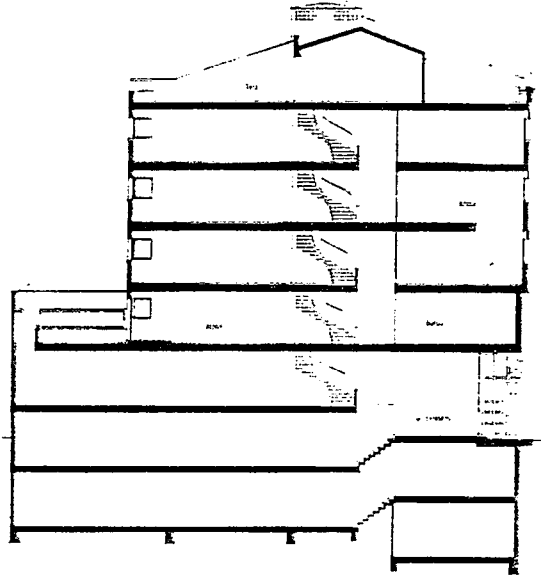
Source: Tanyeli, U. (1990). Çizgi Dışı Bir Ürün: Reklamevi. Gözlemcinin Yorumu.

Arredamento, 14, 99

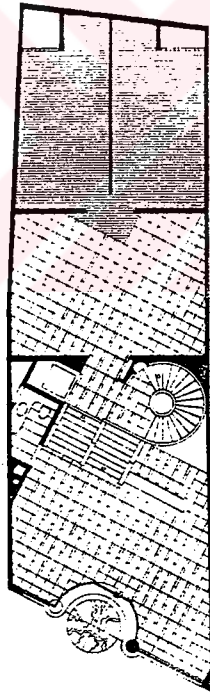
EXAMPLE 1

FIGURE 48

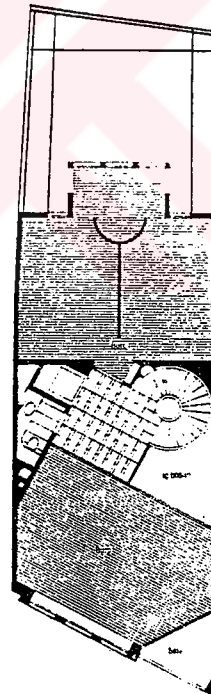
## REKLAMEVİ



Section



Ground Floor Plan



Typical Floor Plan

Figure 48. Reklamevi, Nişantaşı, İstanbul

Source: Tanyeli, U. (1990). Çizgi Dışı Bir Ürün: Reklamevi. Gözlemcinin Yorumu. *Arredamento*, 14, 100

## EXAMPLE 1

**REKLAMEVİ**

Reklamevi has been located on The Süleyman Nazif Street, Nişantaşı in İstanbul. A building resembling the former valuable town house and reminding the old by some places have been required in design. In addition, the façade of Reklamevi has been designed in respect and friendship to the surrounding buildings because their façades have had ornament, stone cornice and frieze like elements. These elements have not been used by taking the exact models or by stylising. An incomplected, fractured or lately added effect has been required. In contrast to this, some technological remarks defining the century have been included. Glass and coloured metal have been used because of this (Karabey, 1990).

Haydar Karabey, the architect of the building, has stated as follows for the harmony of the building with the historical environment. "The design has been completed as the town house keeping the bourgeoisie of the 40s with pleasure and finesse, has been visited by sorrow, and the diminishing, attentive façades of the minority architecture on the close streets have been looked for. In addition, with its edition, pattern, colour, association and light emptiness..."

The technological, bright, expressionist, various, crackling, institutional, sober, sheltered and geometrical contrasts have been put together, but no synthesis has been done. Half demolished or half started classical elements have been included. Coloured formica , baked paint, metal , glass, glass brick, black and white stone, and wood on the floors of the special spaces have been used. The windows on the façades have been small squares.

In opposition to this a climatized greenhouse of four stories has been designed on the opposite corners. The location of the building in an area of adjacent organisation has made the careful formation of the existing single façade a necessity. The location of the building in an area of no possibility for the mass organisation for the architect has made a pictural, two dimensional design a necessity for the only surface, the façade, providing a contact with the



## EXAMPLE 1

## REKLAMEVİ

exterior. Such a façade has not been a membrane between the interior and exterior any more. Since the building has not have another chance for expressing itself more than it has presented, the existing chance has been used as much as possible.

The street of Reklamevi has contained the products of different styles and approaches such as International “Art Deco”, The first National Architecture and Eclecticism. Reklamevi has been designed in a condition neither rejecting nor repeating these varieties of little samples in town. The architectural act creating the façade has based on consequent and objective realities, and has carried an ultra-critical validity in its essence. An other characteristic of the building has been the contrast between the façade and the interior behind. For example as the façade has contained references of past with its stone covered cornice and small, square windows, a completely contemporary architectural organisation, free from these references, has been set in the inner space.

On the other hand, the interior with the dominance of white and black has created rich lives by the circular stairway of plastical value and emptiness of two floors. A more important point has been the building formation far from a modernist mistake done often. The interior-exterior visual connections have been rejected on purpose. So that, the interior of Reklamevi has created a very limited visual contact with exterior (Tanyeli, 1990).

The success of the architect has been the formation of the façade as a reaction or response of the structure to the environment. This way both the signs referencing the other surrounding buildings have been seen on the façade, and the façade has expressed its difference from the old clearly. This building has not been dissolved in the urbanic whole even it has been a part of it with its façade, but has added to the variety of the whole. This has sourced from the courage of formating the façade as a pictural surface telling a lot for the ones on the outside and designing the interior as a surprising space giving no secrets.

## EXAMPLE 2

## FIGURE 49

**THE PERİTOWER HOTEL**

**PROVINCE** : NEVŞEHİR  
**ARCHITECTS** : MERİH KARAARSLAN, NURAN ÜNSAL  
**DECORATOR** : MERİH KARAARSLAN, ÇİĞDEM TAFTALI  
**PROJECT DATE** : 1989  
**CONSTRUCTION DATE** : 1990-1996  
**OWNER** : KUR İNŞ. TİC. VE SAN. A.Ş.

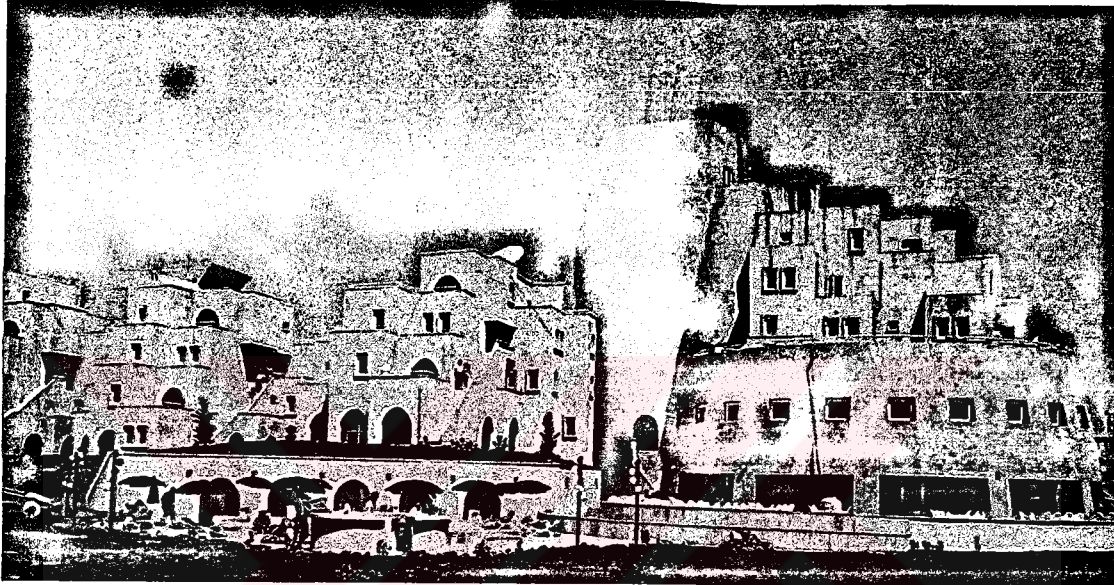


Figure 49a. The Peritoewer Hotel, Nevşehir

Source: Karaarslan, M. (1997). Bir Kapadokya Yorumu. *Yapı*, 184, 86

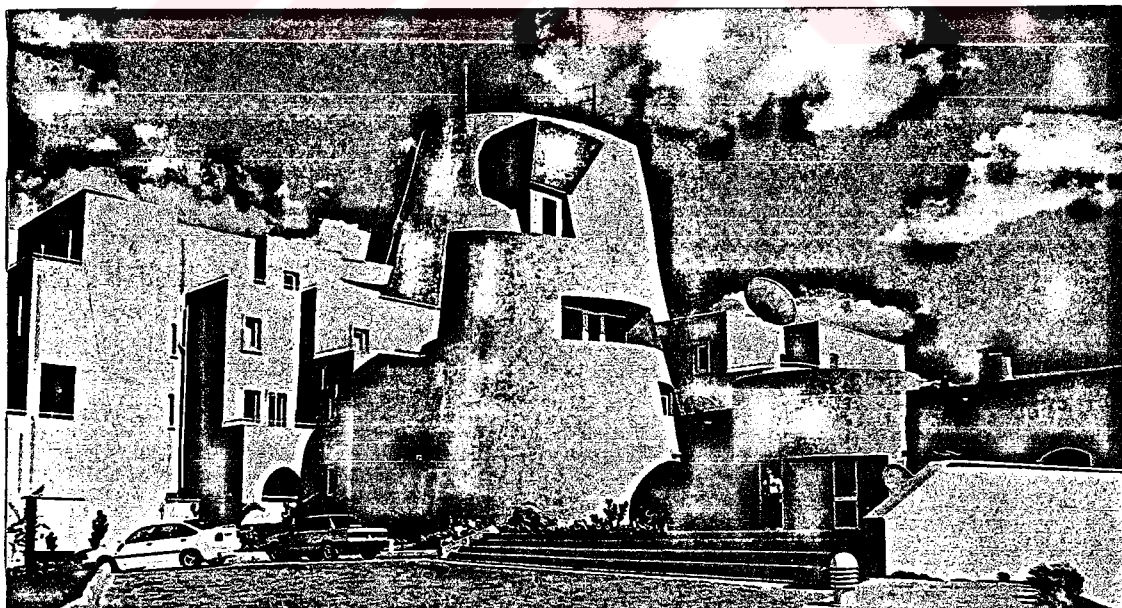


Figure 49b. The Peritoewer Hotel, Nevşehir

Source: Karaarslan, M. (1997). Bir Kapadokya Yorumu. *Yapı*, 184, 87

## EXAMPLE 2

## FIGURE 50

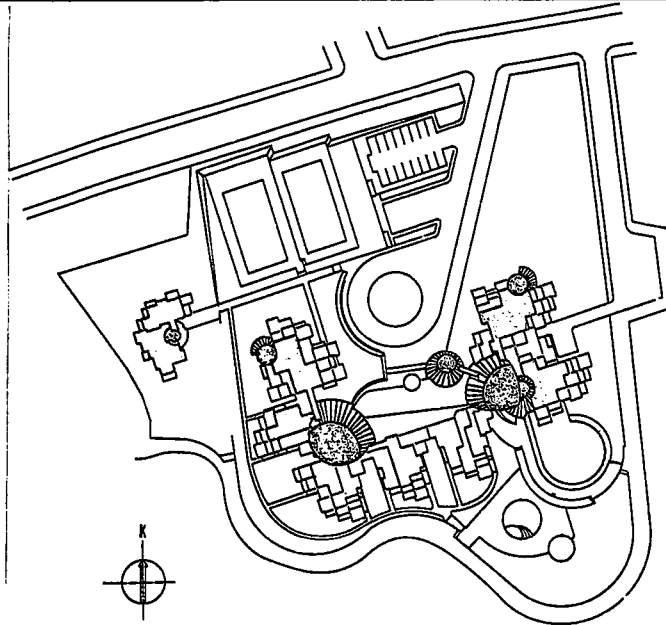
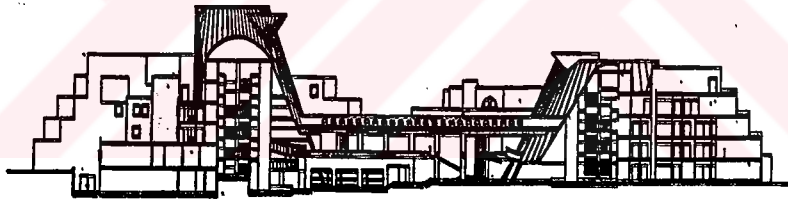
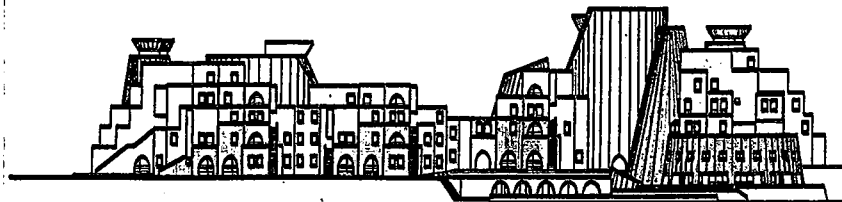
**THE PERITOWER HOTEL**

Figure 50a. The Peritower Hotel, Location Plan

Source: Karaarslan, M. (1997). Peritower Oteli. Mimarlık & Dekorasyon, 47, 86



Back Façade



B - B Section

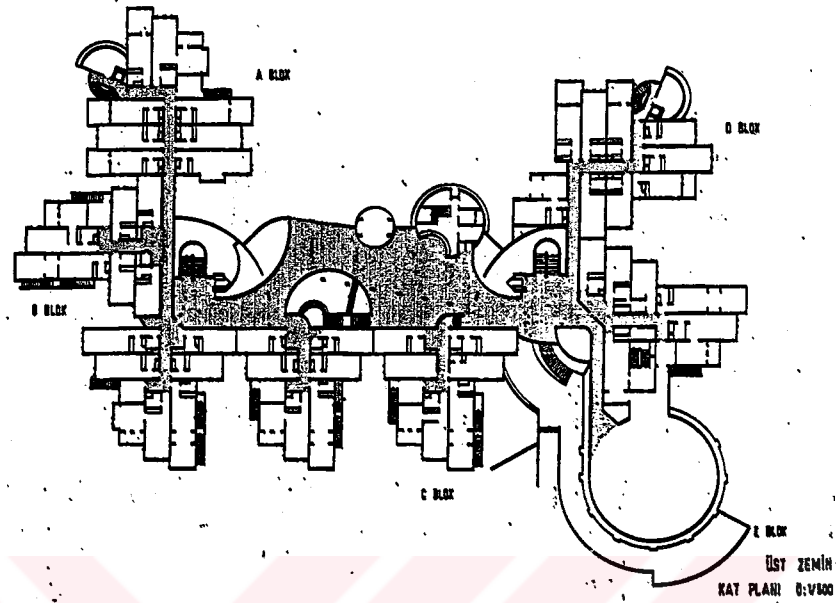
Figure 50b. The Peritower Hotel, Façade and Section

Source: Karaarslan, M. (1997). Peritower Oteli. Mimarlık & Dekorasyon, 47, 87

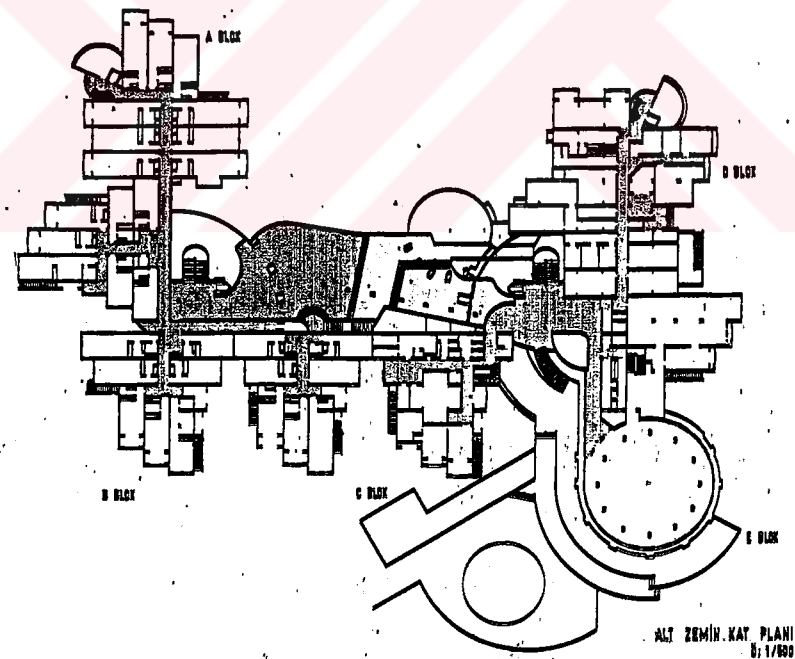
## EXAMPLE 2

## FIGURE 51

## THE PERITOWER HOTEL



Upper Ground Floor Plan



Lower Ground Floor Plan

Figure 51. The Peritower Hotel, Plans

Source: Karaarslan, M. (1997). Peritower Oteli. *Mimarlık & Dekorasyon*, 47, 87



## EXAMPLE 2

**THE PERİTOWER OTEL**

This building has been located in the Cappadocia Region. The researches done for The Ataman Tourism Facilities in this region have been the preparation process for this project. It has been thought that a building designed in Cappadocia had to be different from a building designed anywhere. The building being on a site area has made the continuity of the traditional/ spatial language of the region a must.

Deep researches have been made on “the forms/ spaces of Cappadocia and nature architecture relations” during the design of The Ataman Tourism Facilities fed by the architectural discussions hold both in Turkey or on international fields. This theme has been followed in The Peritower Hotel from the approach to exterior and interior spaces to interspace relations, even to lighting organisation. At the end a design liked by the owner and users and in harmony with the historical environment has been received.

The relation between the pronunciation related to the Anatolian source and the architectural product has been strong in The Peritower Hotel. In addition, the effects of Cappadocia in design completely related to the structural tectonics, accordingly to space language. There has been no images, or added ornaments on the building, and the building has given an appearance of a “rough work” by its completed form.

The design has been criticised during the project preparation. The importance of management and rationality at a hotel building and the ideal conditions for solution being provided by the “box architecture” emphasised. If only the rational management has been the main subject in design stage, then the one nucleus solution seen almost every sample could have been preferred. This could have resulted by a linear or cross type plan scheme or by a tower architecture or by a common solution, the rooms arranged along a hallway. A two nuclei solution has been accepted in The Peritower Hotel, and the rooms have been placed by sets. Accordingly, both the required mass and spaces have been received, and a



## EXAMPLE 2

**THE PERİTOWER OTEL**

space richness and continuity have been provided. In addition, these two nuclei have been evaluated together with the lower floors instead of closed spaces, and a space chain in which the visual relation has not been interrupted from the highest to the lowest floors. Such a solution has provided possibility for a future expansion, too. In future new block fitting the theme of “houses leaned on fairy-chimneys” would have been added.

Another characteristic of this hotel has been its decoration not competing with its tectonic specifications and integrating with the architecture. Instead of the attractive, expensive hotel applications seen recently, simple interior spaces have been formed. An arrangement and lighting fitting the Cappadocia theme has been designed. A “cave-house” atmosphere has been created by the colours used and the lighting arrangement. To give this effect the plasters on the walls have not been done regularly. Paint has been applied directly on the plaster without a gypsum layer. At the end the required effect has been received and the cost has been decreased (Karaarslan, 1997).

The most important characteristic of the project has been the of the “Contemporary Anatolian Architecture” interpretation. Instead of form/ space relations and accustomed design methods, the existing natural and historical values have been developed. The Cappadocia theme has been emphasised from the whole to the details in this building, and these ideas have been perceived and accepted by the users. The building has been effected by the historical and natural images of Cappadocia in mass and space, and imitations and fantasies have not been exaggerated.

A similar success has been seen in the inner space language. The theme of “houses leaning on fairy chimneys” has been realised by basic architectural elements such as slanted surfaces, conical and cubical forms, “cave” effects specific to Cappadocia in the inner space and by the light games, used colours, materials and simple decoration.

## EXAMPLE 3

## FIGURE 52

**THE KALKANHAN HOTEL**

**PROVINCE** : KALKAN - ANTALYA  
**ARCHITECT** : HAYDAR KARABEY  
**PROJECT DATE** : 1982  
**CONSTRUCTION DATE** : 1995  
**OWNER** : KALKAN TURİZM VE TİCARET LTD. ŞTİ.  
**CONSTRUCTOR** : HAYDAR KARABEY



Figure 52a. The Kalkanhan Hotel, Kalkan, Antalya



Figure 52b. The Kalkanhan Hotel, Kalkan, Antalya

## EXAMPLE 3

**THE KALKANHAN HOTEL**

Kalkanhan has been one of the registered buildings in the site area of a Mediterranean village of 300 small stone houses. These houses have mouldings, cornices, fake columns and capitals, rising walls, motifs inspired from the Lykian triangle and carved wooden bay-windows.

Most of the registered buildings in the area have been deformed. Because of this some elements, and motifs have been derived from them to prevent their loss. The building has been of reinforced concrete, and sprouted plaster and whitewash have been applied. The service chimneys have risen resembling the triangular corner endings.

The historical Kalkan houses have been evaluated, and it has been tried to construct the Kalkanhan with the same concept. Accordingly, the existing values have been kept. The environment of the building has been developed in its own language by variances.

Wooden borders, moulding like elements have been used in respect to the buildings around. These elements have been stylised by simplification instead of direct application. The building has been in harmony with the surrounding buildings. At the same time its newness has been also emphasised. The solidness/ emptiness proportions of the old buildings have been kept, and the window proportions have been repeated. The building has been a part of the historical Kalkan pattern, but has not dissolved in it. It has added variances to this pattern mass and space. It has provided environmental contribution without competing with the old buildings.

EXAMPLE 4

FIGURE 53

**CLUB PATARA**

**PROVINCE** : KALKAN - ANTALYA  
**ARCHITECT** : TURHAN KAŞO  
**PROJECT DATE** : 1987  
**CONSTRUCTION DATE** : 1996  
**OWNER** : TURHAN KAŞO  
**CONSTRUCTOR** : KALKAN İNŞ. TURİZM VE TİC. A.Ş.

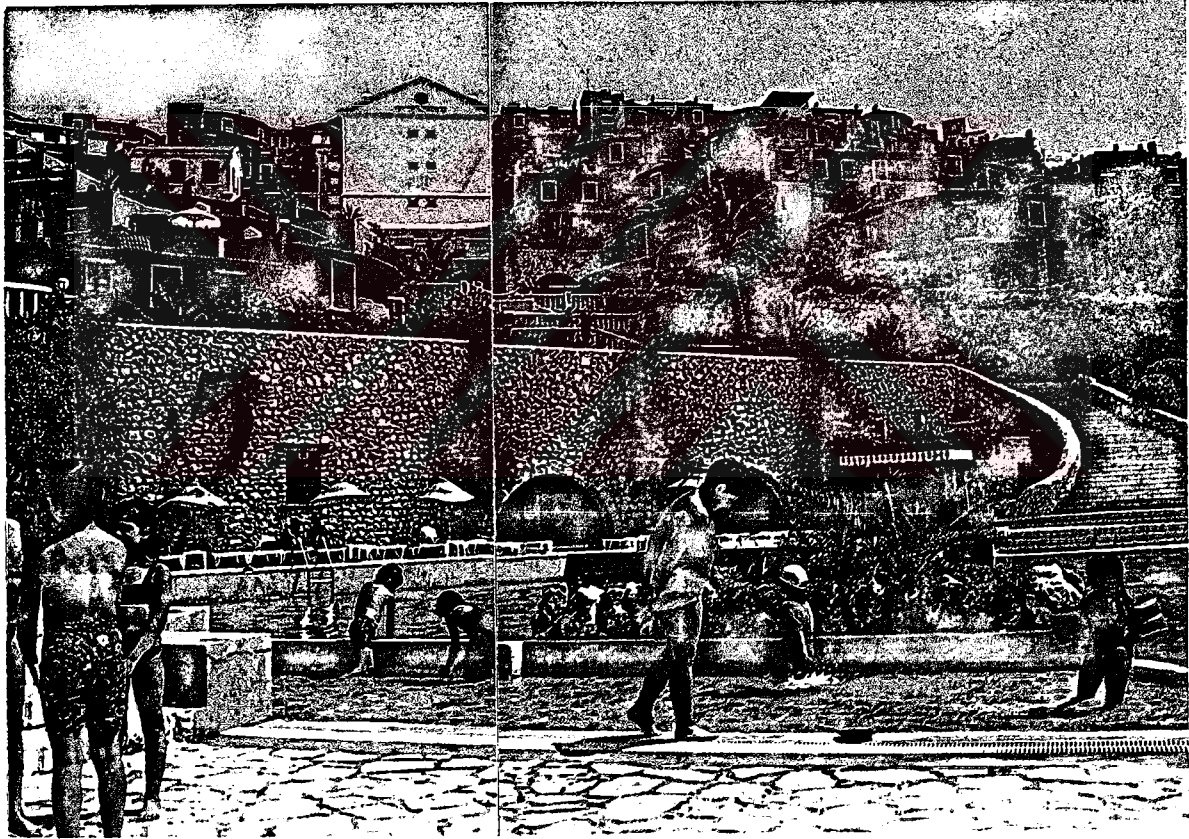


Figure 53. Club Patara, Kalkan, Antalya



## CLUB PATARA

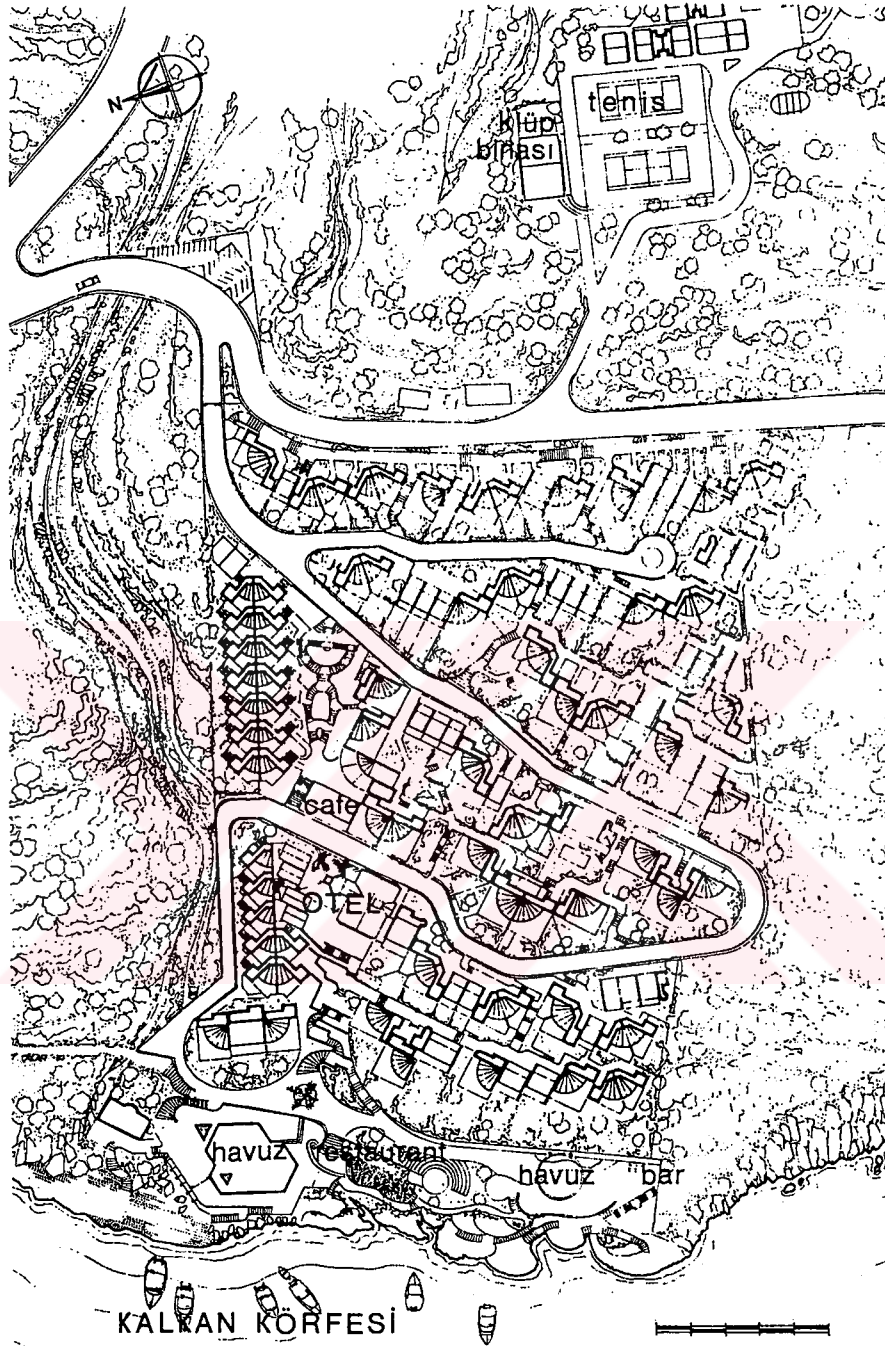


Figure 54. Club Patara, Site Plan

Source: Kaşo, T. (1992). Kalkan Koyu'nda Antik Patara'ya Övgü. *Tasarım*, 25, 86



## EXAMPLE 4

**CLUB PATARA**

Club Patara has been installed in the center of the ancient Lykian civilisation of 3000 years by the old seaman village on the Kalkan inlet. This place has been formed by the Mediterranean climate and culture, and has been a seaside settlement of 100 years. This land also has had the effects of Greece, Roman, Seljukian, Middle Era, Ottoman, Island and Turkish civilisations besides the Anatolian sourced Lykia.

It has consisted of 600 units facing towards the sea, on a steep, slopy, amphi-like hillside on the south of Taurus Mountains. The wooden balconies of the stone houses of two-three floors with the white embellishments have faced to the staired, narrow, shady streets opening sea.

Club Patara has been designed as a complete holiday village with its single villa, hotel and periodically owned facilities on the same inlet. Villas of two floors have been the base of the project. A worn-out architectural style has been used not bothering the nature and historical environment. Ground floors have been constructed by regional stone. The floors of the living areas have been natural stone. The porches have been covered by common tiles. The upper floors have been covered by wood as in the historical pattern. Cedar trees have been used as ceiling coverings. The houses with wooden shutters have been arranged in a way that each one has had the view and different settlement groups have been formed of single, three, five ... units. Narrow streets, cool bazaar squares of Spanish stairs under the arches with flowers have been designed (Kaşo, 1992).

The Kalkan theme has been emphasised by conserving the existing values in this facility. The Kalkan images have been effected but not imitated in mass and space design. No forcing has been used in the name of imitation, and the requirements of the land on functionality has been met when required. The same approach has been followed both in used materials and inner space arrangements.

## EXAMPLE 5

## FIGURE 55

## THE MİLLİ REASÜRANS T.A.Ş. COMPLEX

PROVINCE : MAÇKA - İSTANBUL  
 ARCHITECTS : SEVİNÇ HADİ, ŞANDOR HADİ  
 PROJECT DATE : 1984  
 OWNER : MİLLİ REASÜRANS T.A.Ş

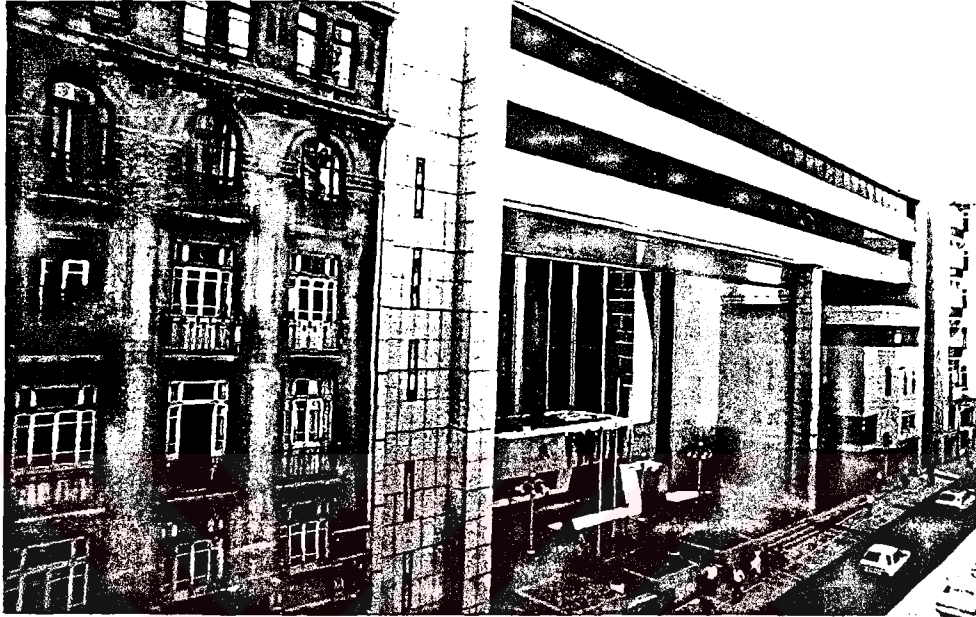


Figure 55a. The Milli Reasürans T. A. Ş. Complex, Maçka, Istanbul

Source: Milli Reasürans T.A.Ş. Kompleksi. (1994). *Yapı*, 157, p.74

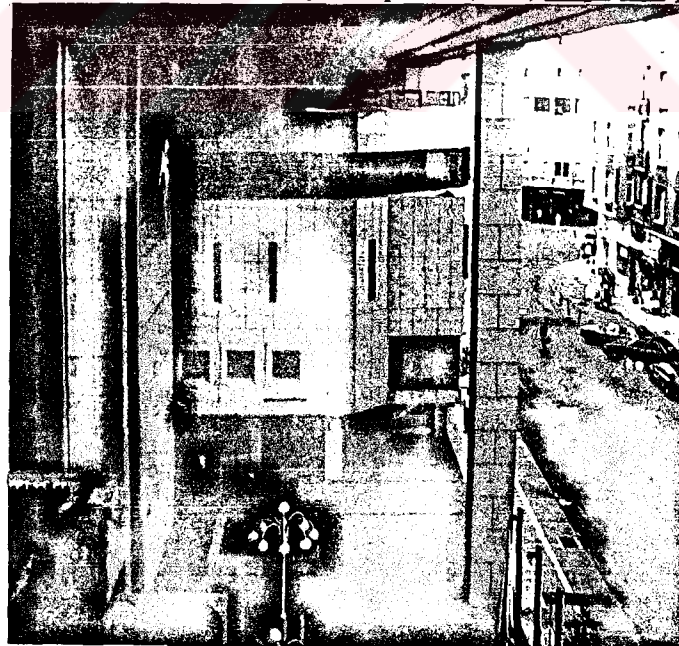


Figure 55b. The Milli Reasürans T. A. Ş. Complex, Maçka, Istanbul

Source: Milli Reasürans T.A.Ş. Kompleksi. (1994). *Yapı*, 57, p.75

## EXAMPLE 5

## FIGURE 56

## THE MILLİ REASÜRANS T.A.Ş. COMPLEX

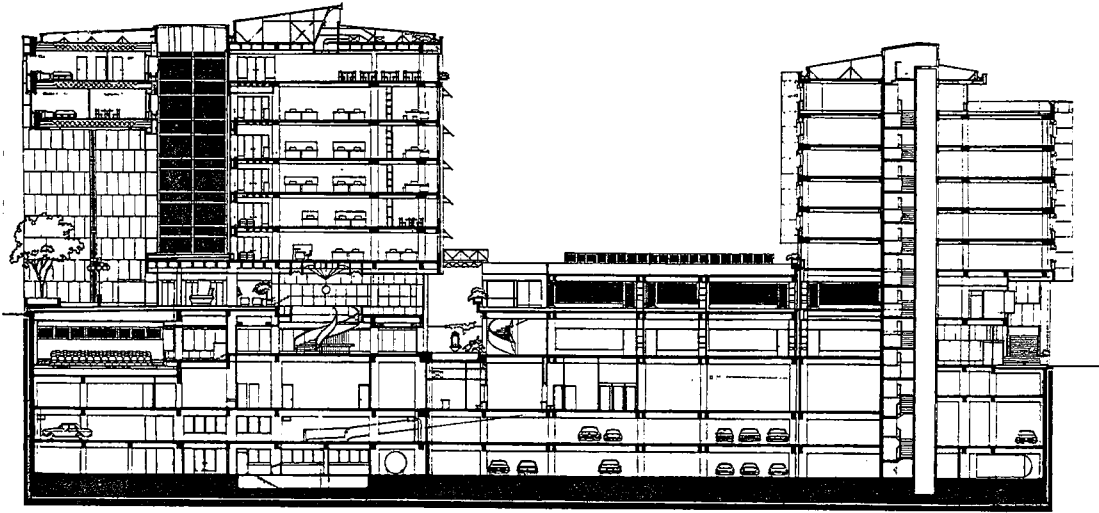
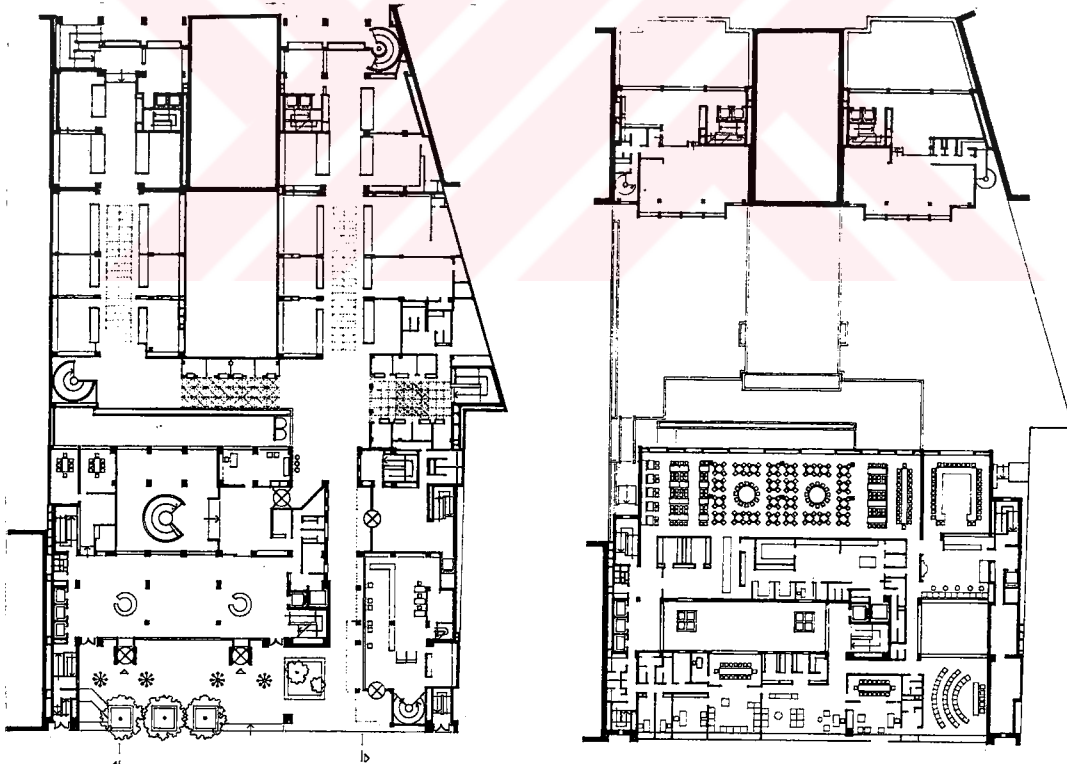


Figure 56a. The Milli Reasürans T. A. Ş. Complex, Section

Source: Şentürer, A. (1995). Milli Reasürans TAŞ Kompleksi. *Tasarım*, 49, 53

Ground Floor Plan

The Last Floor Plan

Figure 56b. The Milli Reasürans T. A. Ş. Complex, Plans

Source: Şentürer, A. (1995). Milli Reasürans TAŞ Kompleksi. *Tasarım*, 49, 50-51

## EXAMPLE 5

**THE MİLLİ REASÜRANS T.A.Ş. COMPLEX**

The Milli Reasurans T. A. Ş. Complex has been a collection of buildings consisting of the General Management, related facilities and business and commerce centers in Teşvikiye, İstanbul. The street of the building has been as important as The İstiklal Street, and has had high buildings and greater lots different from it. The important buildings of the Republic years have been gathered on this street.

The General Management has contained the senior management and working areas, and the related facilities have contained the insurance institution, open and close locales, the guest house, the conference hall, bookroom and art gallery. The Business and Commerce Center has contained an İş Bankası branch, two office buildings, shopping units.

A building, fitting the identification of Milli Reasurans T.A.Ş., in harmony with the environment, dignified, serious, functional, has been tried to be designed in this selected area of town full of historical buildings (Hadi, 1994).

This complex has been applied on a lot giving façades on two streets between The Teşvikiye and The Emlak Streets. The architectural design of the complex placed on the narrowest part of the Teşvikiye Street has been started with an idea of crating a spatial expansion. The adjacent buildings on the street create an attraction by interruptions (Eldem, 1994). For this reason a vacancy has been left on the narrow Teşvikiye Street for a lighted, ample effect for Reasurans, street and neighbours. The building has expanded on two sides and back of this vacancy. It has been covered by a bridge parallel to the street in loyalty to the urban line. This area has been named as Aiwan.

The top floor moulding of the adjacent historical Maçka Palas has been continued, and its heavy, stacked mass has been responded by the vacancy left under the moulding level. Past and present, historical and contemporary have been put together. The moulding

## EXAMPLE 5

**THE MİLLÎ REASÜRANS T.A.Ş. COMPLEX**

level and height of The Maçka Palas have determined the top and bottom lines of this section. Accordingly, a continuity has been provided in horizontal lines of the environment.

If the building has been located on the street, only the bank placed at the ground floor would have addressed pedestrians. Now the aiwan of the pulled-back building has become a reference point interesting for the citizens, giving an ample impression and being a symbolic force in the close environment. The same way, the single column bearing the statical load constructively has been thought as a sign of the symbolic power.

The entrance space of the company has been pulled back, because it has not addressed the pedestrians directly. The working areas of the office floors up also have been placed back for visual distance. The courtyard surfaces among the aiwan have been lighted by the natural light from the sky, and have been strained from the sides. Openings from floor to ceiling have been applied in the spaces where light has been needed, such as offices. On the other hand, the walls have been covered where secrecy has been required.

The architect has provided different perspectives from different angle of views for the extensions when looking from the close surfaces to out as he has explained the form, function and motion. The circulation section has been the buffer area against the noisy street. The flexible open office area and meeting and director rooms have been placed behind it.

The shopping and recreation units started at The Teşvikiye Street extension have reached The Emlak Street by aiwans at different levels and heights, and have been repeated at one floor lower. The service and vehicle entrances have been placed on The Emlak Street at the lower level. Four separate heating , air-conditioning and climatization centers, the parking



## EXAMPLE 5

**THE MİLLÎ REASÜRANS T.A.Ş. COMPLEX**

lot for 190 cars and shuttle buses have been placed at the 2nd, 3rd and 4th basement floors. The conference hall and its foyer, bookstore, art gallery and cultural and artistic activities have been placed on the 1st basement, close to the main entrance.

Building has been composed of an aiwan, the main space, the secondary emptinesses carrying the functions of terrace, courtyard and a passage and related to aiwan and close space rows surrounding them according to functions. An organisation of emptiness have been tried to build with no back façade. Generally the load bearing panels have been covered by stone on the façade. Aluminium panels have been used on the bridge carried above to decrease the load.

The beige granite plates on the large wall surfaces, the noticable frames, the fume coloured glass on the joinery, the installation doors with metallic brightness have been the vehicles for the refined, simple, serious expression basing on high technology. This expression has been tried to coloured by the trees from flower pots and greens hanging from the terrace (Şentürer, Tasarım 49).

The building has not been designed in two dimensions even it has been located in an area of adjacent buildings that did not present any opportunity to the architect from the aspect of block organisation. This building has been pulled back to form a contrast with the solid mass of Architect Mongeri's historical Maçka Palas. Accordingly, the era differences between the old and the new have been expressed by contrasts such as solidness- emptiness and solidness-transparency. This approach has been important in giving an ample effect to the street with heavy vehicle traffic. The completion level, and significant top and bottom lines of the old building have been followed by the new building. So a harmony to the street perspective has been provided. The simplicity concept has been concreted by the contemporary lines in the whole of the building.

## EXAMPLE 6

## FIGURE 57

**THE VAKIFBANK AEGEAN REGION DIRECTORY**

**PROVINCE** : PASAPORT - İZMİR  
**ARCHITECTS** : ŞAZİMENT AROLAT, NEŞET AROLAT,  
 AYŞEGÜL AROLAT, EMRE AROLAT  
**PROJECT DATE** : 1989  
**CONSTRUCTION DATE** : 1989-1991  
**OWNER** : VAKIF İNŞ. A.Ş.

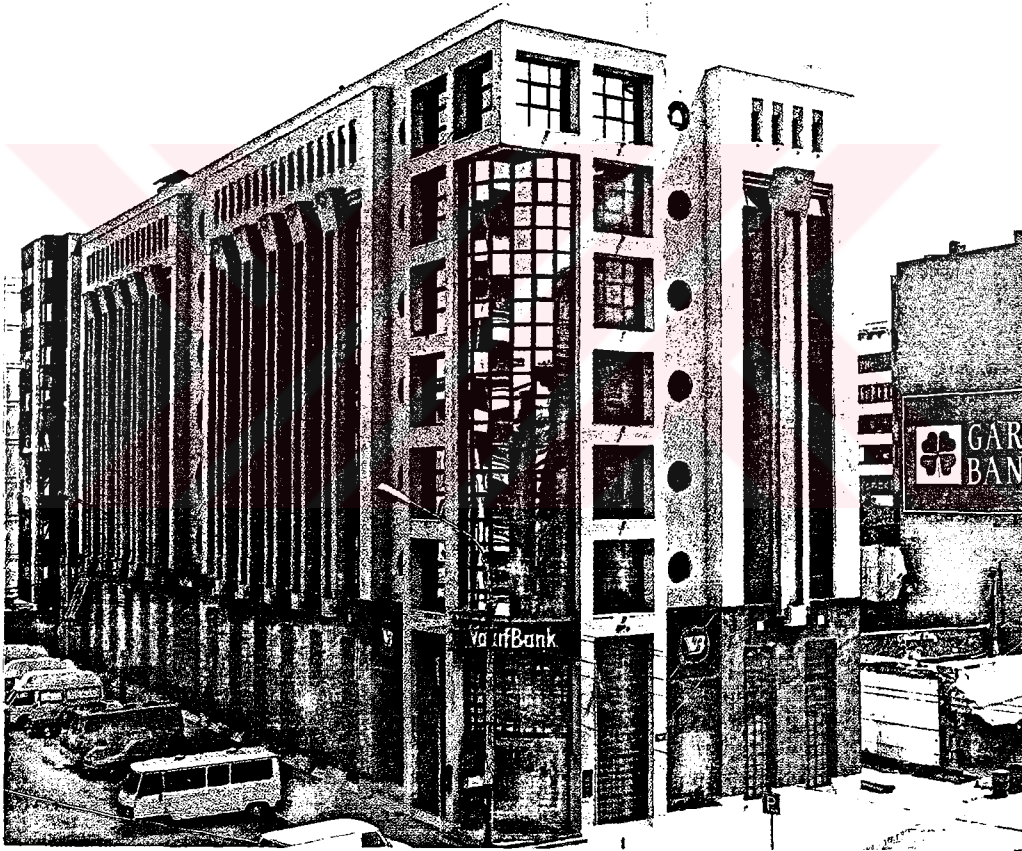
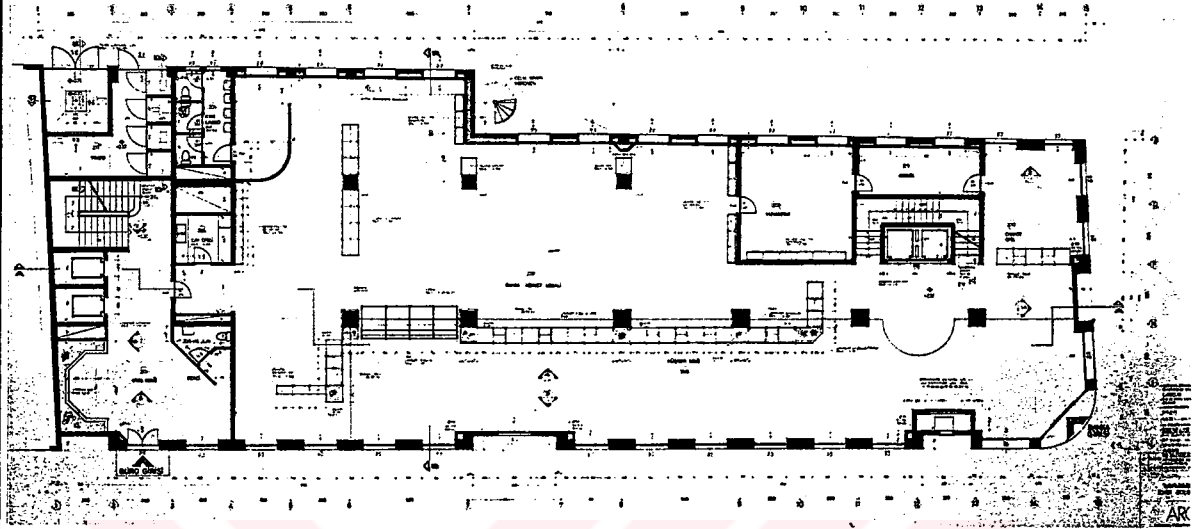


Figure 57. The Vakıfbank Aegean Region Directory, İzmir

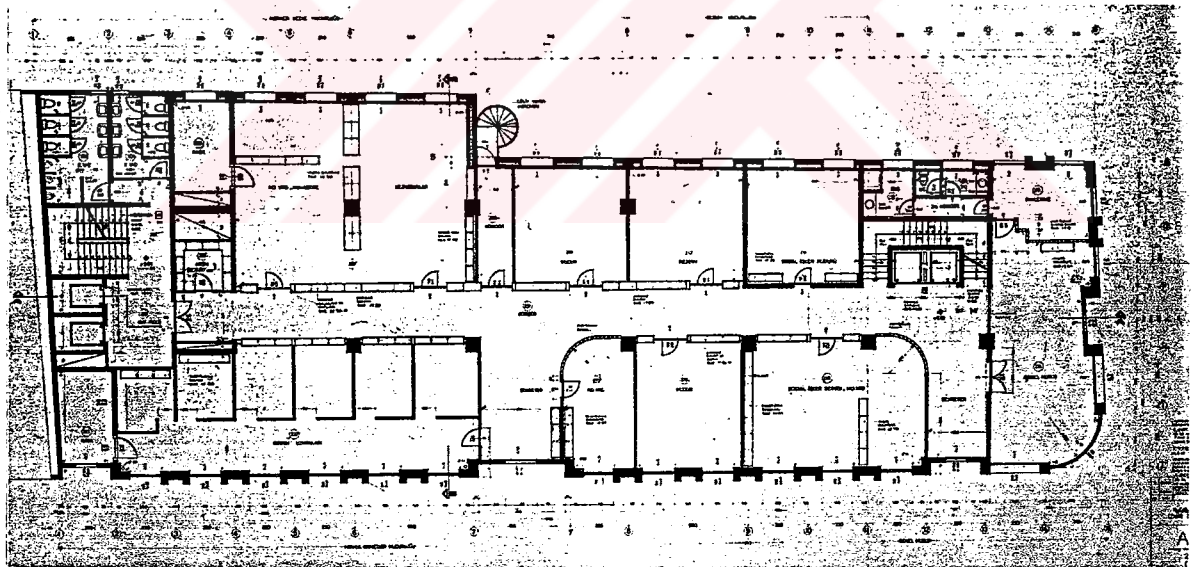
EXAMPLE 6

FIGURE 58

# THE VAKIFBANK AEGEAN REGION DIRECTORY



Ground Floor Plan



First Floor Plan

Figure 58. The Vakıfbank Aegean Region Directory, Plans

Source: Vakıflar Bankası Ege Bölge Müdürlüğü Binası. (1992). *Ege Mimarlık*, 1, 65

## EXAMPLE 6

**THE VAKIFBANK AEGEAN REGION DIRECTORY**

The building of The Vakıfbank Aegean Region Directory has been located in İzmir between Alsancak and Konak, an intense business center. The building has been constructed on a valuable corner lot. A new project has been requested upon the completion of the reinforced concrete construction of the building up to the basement ceiling. Because of this the existing load bearing system axis have been kept. Prior to designing the environmental pattern has been evaluated. The harmonies of the styles of the Republic Period buildings constructed on many corner lots have been attractive in this section. A common point has been used with these buildings in the formation of the building, especially on the emphasise of the corner point. Accordingly, a communication with the environment has been tried (Arolat, 1992).

The corner organisation has been tried to be emphasised by being alone among the general mass organisation. The most characteristic element of the surface, the columns, have been the interpreted forms of the columns of the old Vakıflar Bankası starting from the first floor, ending in a crowned way as if carrying a toothed border. The building has been effected from The Vakıflar Bankası Building, an early Republic Period building located in the same section. Various components such as the symbol effect required by a bank building, the attractive exterior and interior architecture, the contribution of the building to the urban pattern have been determined as the components of the project (Arolat, 1994).

The corner concept has been one of the important points of the historical process. Some clues have been taken from the trend of corner emphasising on the well conserved Republic Periods of the section. This emphasise has been tried to be interpreted in a contemporary way. The construction organisation of the block has been the source of the formal determinants of the massive form.

A repeated symmetrical front façade and a corner arrangement disturbing this symmetry have formed the mass organisation of the building. The corner arrangement having

## EXAMPLE 6

**THE VAKIFBANK AEGEAN REGION DIRECTORY**

various organisation forms has been alone in the general mass organisation of the project, and has not integrated with the project. The grid frames of the structures built differently from the general surface elements have been the reason for this.

On the other hand, the dominant formal language on the buildings from the 1st National Architectural Period in the same section has continued by variances on all surfaces, and has reached the most perfect expression on the corner. In addition, the surface patterns of the ground floors have shown variances. Elements like windows have varied in formal and dimensional ways. The wide eaves and borders have completed the passages to the upper surfaces. (Usta G.K, Usta A., 1994)

The architects have used the existing structural system important for of mass, space and surface expressions rationally. The historical references defined from the surface organisation angle have been applied as a thematic principle. However, it could have not been followed in the organisation of the formal and figurative elements selected for the corner expression and other surfaces. The circular windows used on passing from the corner to the surfaces have interrupted the façade in theme. In addition, this interruption has not reflected a functional interruption. The most characteristic elements of the surface, the vertical columns, have reflected an illusional relation built by esthetical care. The upper floor has varied even it has been a part of the structural construction.

It has seemed as if carried by the columns starting from the first floor. On the other hand, the uncovered spouts, the important, functional, figurative elements of the surface, have been used successfully.



### EXAMPLE 7

## FIGURE 59

## THE AVANOS BAZAAR 54 CARPET SHOP

PROVINCE	:	AVANOS, NEVŞEHİR, CAPPADOCIA
ARCHITECT	:	NET YAPI A.Ş.
PROJECT MANAGER	:	DR. ABDULLAH ERENÇİN
PROJECT DATE	:	1987
CONSTRUCTION DATE	:	1987 (PART I) 1989 (PART II)
OWNER	:	NET TURİZM TİCARET VE SANAYİ A.Ş.
CONSTRUCTER	:	YILTUR A.Ş. (PART I) NET YAPI A.Ş. (PART II)



Figure 59. The Avanos Bazaar 54 Carpet Shop, Nevşehir

Source: Erençin, A. (1992). *Kapadokya'da Geleneksel Mimarinin Sentezi*: Bazaar 54.

Tasarım, 24, 97

## EXAMPLE 7

## FIGURE 60

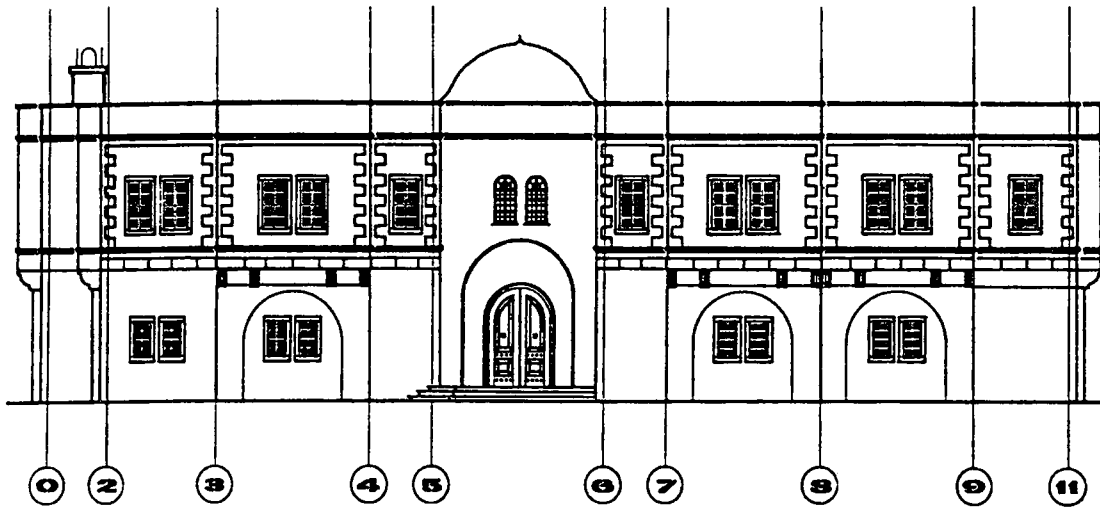
**THE AVANOS BAZAAR 54 CARPET SHOP**

Figure 60a. The Avanos Bazaar 54 Carpet Shop, Façade

Source: Avanos Yolunda Halı Sergi ve Satış Mağazası. (1990). *Mimarlık & Dekorasyon*, December, 112

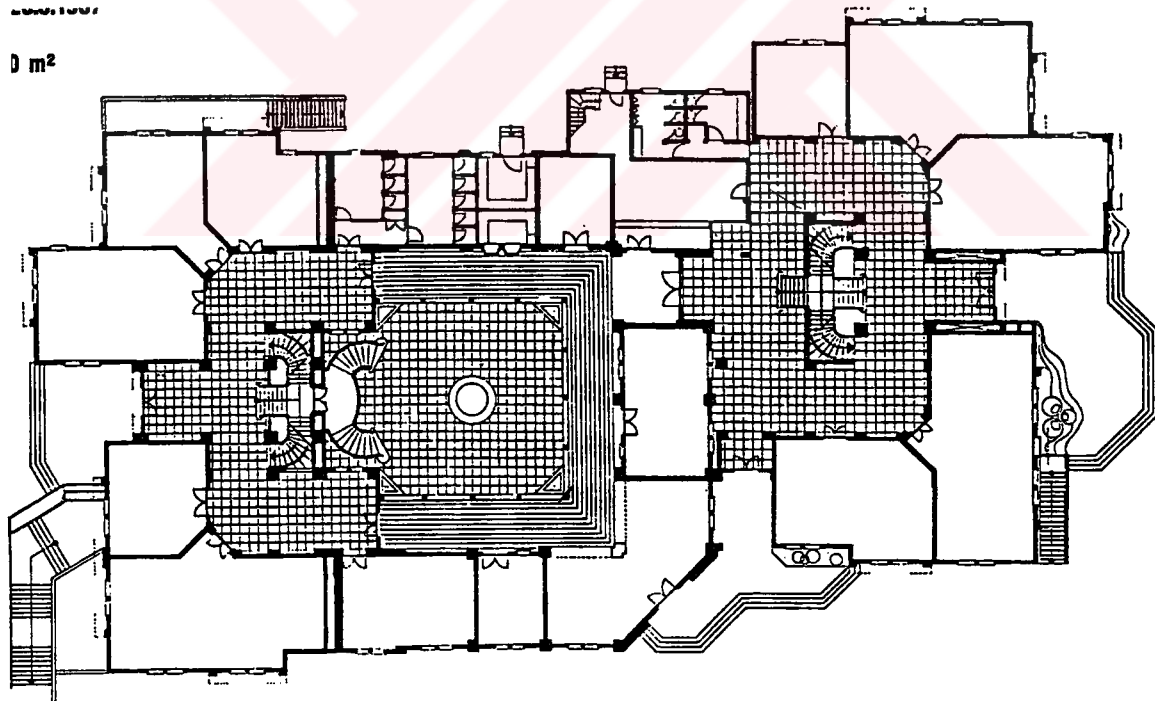


Figure 60b. The Avanos Bazaar 54 Carpet Shop, Ground Floor Plan

Source: Avanos Yolunda Halı Sergi ve Satış Mağazası. (1990). *Mimarlık & Dekorasyon*, December, 112

## EXAMPLE 7

**THE AVANOS BAZAAR 54 CARPET SHOP**

The building has been located on the Göreme Road, 4 kms to Avanos, an important center of the Cappadocia region. It has been designed for exhibition and sell of only the hand-woven carpets. The environment has been searched, the documentation has been collected, and a rich archive has been formed for a base for the design. The local architectural characteristics, traditional style and the instant touristic intensity have been the main determinants. This building has been designed as a center for introducing the rug-weaving, the most important Turkish handcraft, especially to the organised trips and tourist groups.

The area has been required to be on a dense touristic traffic axis, and this 11.000 sqmt area facing highway has been chosen among some alternatives. Later, the first 2.400 sqmt has been designed and constructed due to the urgency. It has been thought in an expanding, growing building frame due to the specific exhibition and selling conditions. Accordingly, a two-phase construction has been suggested in design.

16 each carpet show and sell rooms, carpet manufacture sections and related service spaces have been designed on a 2.400 sqmt close space in the first phase. They have been gathered on a two- storey arcaded square plan with a courtyard in the middle.

14 each carpet show rooms, terraces, management and personnel services have been designed around a gallery as two-stories on a 2.800 sqmt area in the second phase. The halls have been designed in squares or rectangles, because the carpet introduction conferences have lasted about 45 minutes. Lights giving a house effect have been preferred (Ulusal Mimarlık Sergisi Katologu, 1990).

The stairways connecting the two-stories have been treated in a way similar to the old mansions. Wooden divan like sitting elements have been used in the halls, and the colours of

**EXAMPLE 7****THE AVANOS BAZAAR 54 CARPET SHOP**

the rich carpet collections have been emphasised by simple floor, wall and ceiling coverings (Avanos Yolunda Halı Sergi ve Satış Mağazası, Mimarlık, Dekorasyon, 1990).

The harmony of the gathered single buildings in the regional settlements, the mansion type of buildings of the region have played an important role in the use of the architectural elements and in the formation of the external façades. The separation of the interior spaces has been reflected on the exterior, and a motion has been given by the proportions of the regional settlements (Ulusal Mimarlık Sergisi Katoloğu, 1990).

A pattern research has been done on the environment, and the same approach has been effective in the formation and grouping of the masses. The elements on the façade, such as the flat roof, mouldings, vertical small windows, extensions, stone buttresses, arches have all been interpreted by inspiration from the Cappadocia buildings. The arcaded interior courtyard, the gallery of the second phase, exhibition and entertainment have all been considered as escape spaces, and have adorned by the elements of the Turkish architecture.

References from the historical buildings have been seen on the new building, and its currency has been emphasised as a harmony to the environment has been provided. The construction of the new building in the same concept with the historical environment have provided the development of the environment with varieties. The environmental character has been emphasised on the mass and in the space from the whole to the details.



## EXAMPLE 8

## FIGURE 61

**THE ASPENDOS BAZAAR 54 CARPET SHOP**

**PROVINCE** : ASPENDOS - ANTALYA  
**ARCHITECT** : NET YAPI A.Ş.  
**PROJECT MANAGER** : DR. ABDULLAH ERENÇİN  
**PROJECT DATE** : 1984  
**CONSTRUCTION DATE** : 1984  
**OWNER** : NET TURİZM TİCARET VE SANAYİ A.Ş.  
**CONSTRUCTER** : NET YAPI A.Ş.

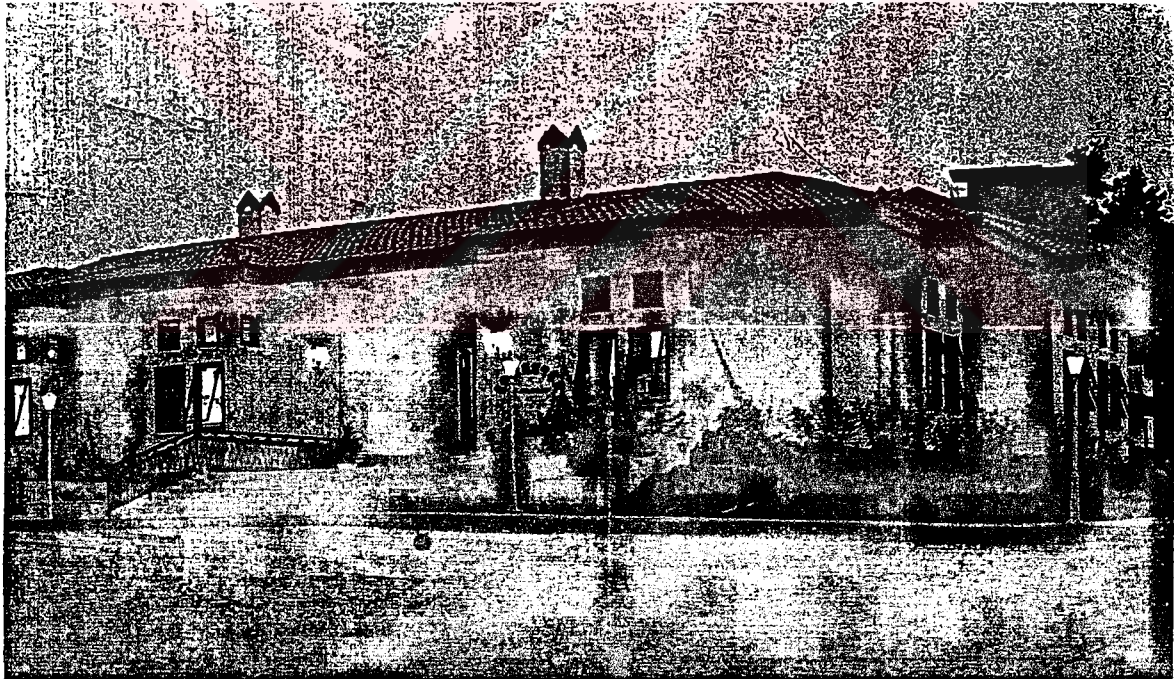


Figure 61. The Aspendos Bazaar 54 Carpet Shop, Antalya  
 Source: Erençin, A. (1990). Sergi ve Satış Merkezi. *Tasarım*, 4, 66



## EXAMPLE 8

## FIGURE 62

## THE ASPENDOS BAZAAR 54 CARPET SHOP

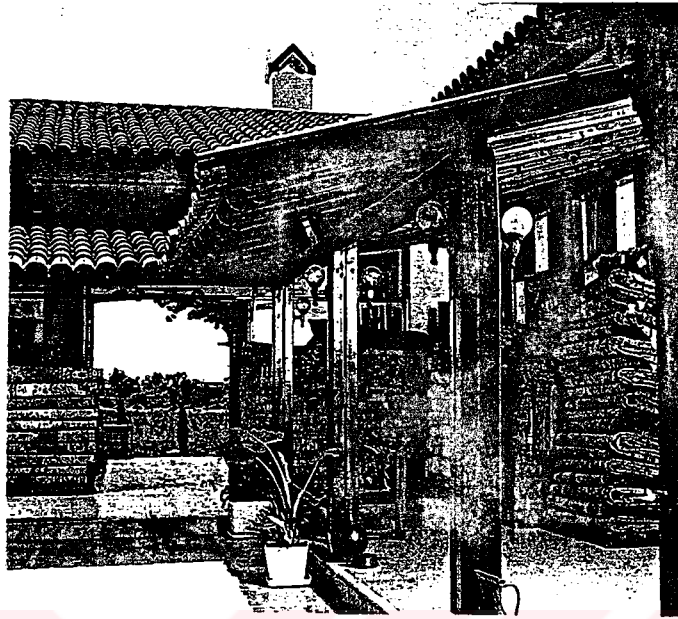


Figure 62a. The Aspendos Bazaar 54 Carpet Shop, Antalya

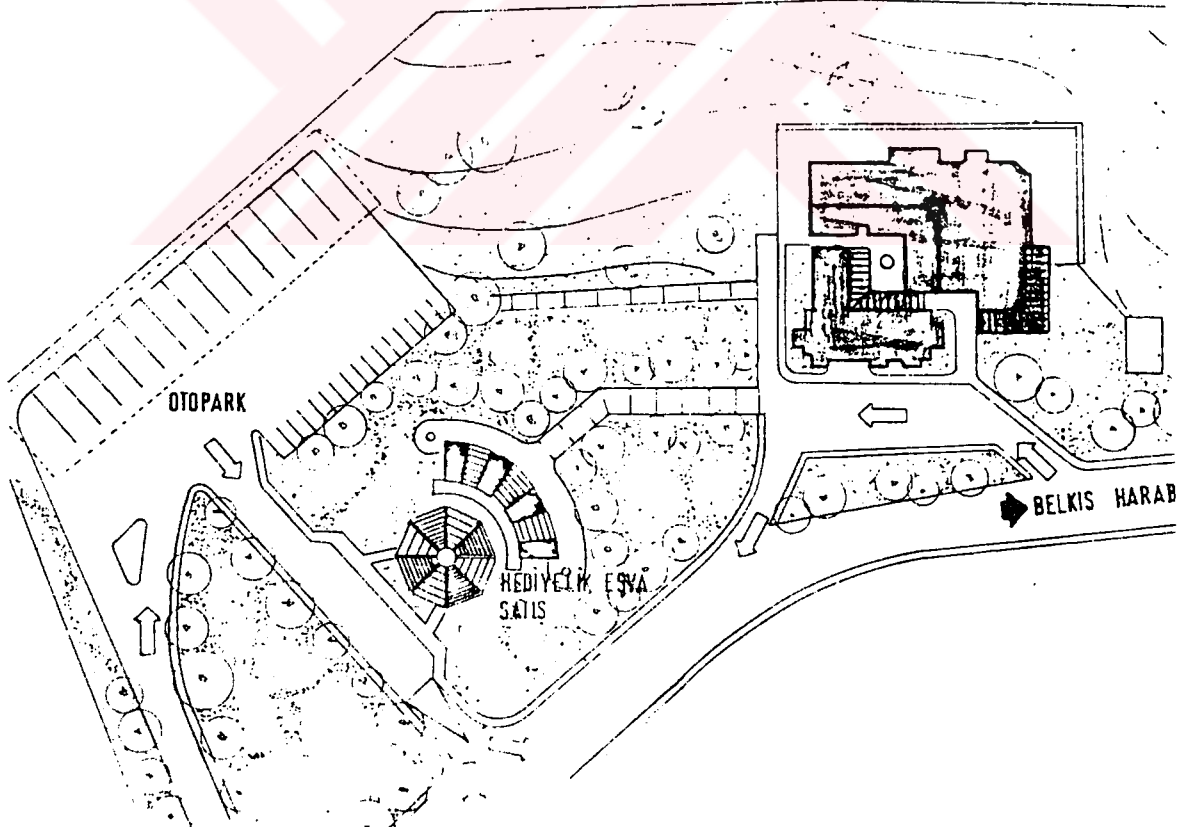
Source: Erençin, A. (1990). Sergi ve Satış Merkezi. *Tasarım*, 4, 66

Figure 62b. The Aspendos Bazaar 54 Carpet Shop, Site Plan

Source: Mimarlar Odası. (1990). *2. Ulusal Mimarlık Sergisi Kataloğu*. Istanbul

## EXAMPLE 8

**THE ASPENDOS BAZAAR 54 CARPET SHOP**

The building has been located on the historical Aspendos Theatre Road in Antalya. It has been designed completely in the traditional style in harmony with the region. The hot Mediterranean climate, typical Turkish house elements and instant tourist intensity have been the determinant inputs.

The building has been planned as a single storey one due to the limited construction condition. It has been thought in an expanding, growing building frame due to the specific exhibition and selling conditions. Accordingly, a three-phase construction has been suggested.

Six each carpet rooms (two at the basement, four on the ground floor ) have been placed in the L shaped main building. This building has had an opposite L wall and a courtyard in square form in the first phase.

Three each carpet rooms opening to the courtyard on the boundary wall have been constructed in the second phase. The courtyard has become smaller, but the number of the rooms have increased nine. The management units have been placed out of the square form building formatted in the same phase.

An annex of five each rooms fed by a second corridor have been constructed around the exterior walls of the “L” shaped courtyard in the third phase. The general mood of the building has been kept by the first master plan at each addition (Ulusal Mimarlık Sergisi Kataloğu, 1990).

The bay-windowed sections, wide eaves, tiled roof, simple façade, wooden shutters and small windows have been used for harmony to traditional and regional architecture.

## EXAMPLE 8

**THE ASPENDOS BAZAAR 54 CARPET SHOP**

Due to the single-storey limitation of the construction plan the height of the shop has been in harmony with the environment. Harmonious approaches have been seen in the block, and space design has been effected from the construction pattern of the Antalya region. The narrow, long, small windows, wooden shutters and wide eave like Turkish house elements have been effective on the exterior façade design.

Accordingly, the prints of the existing historical pattern has been searched and used. A building meeting the intense tourist requirement has been thought in the plan dimension.

The existing values of the region have been kept by this building, and the environment has been improved in its own language. The building has exhibited its currency by providing a harmony without imitating the environment.

## EXAMPLE 9

## FIGURE 63

## THE ŞINLAK PASSAGE

**PROVINCE** : KEMERALTI - İZMİR  
**ARCHITECT** : HİLAL ARSLAN YILDIRIM  
**PROJECT DATE** : 1988  
**CONSTRUCTION DATE** : 1990  
**OWNER** : ŞINLAK FAMILY  
**CONSTRUCTOR** : HİLAL ARSLAN YILDIRIM



Figure 63. The Şinlak Passage, Kemeraltı, İzmir

## EXAMPLE 9

## FIGURE 64

## THE ŞİNLAK PASSAGE

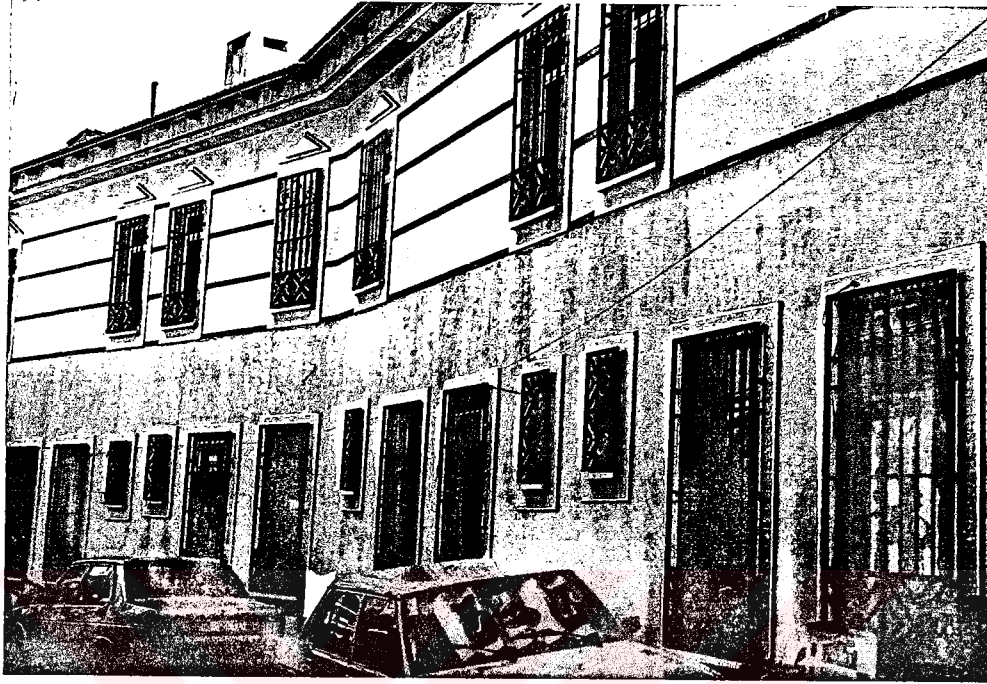


Figure 64a. The Şınlak Passage, Kemeralı, İzmir

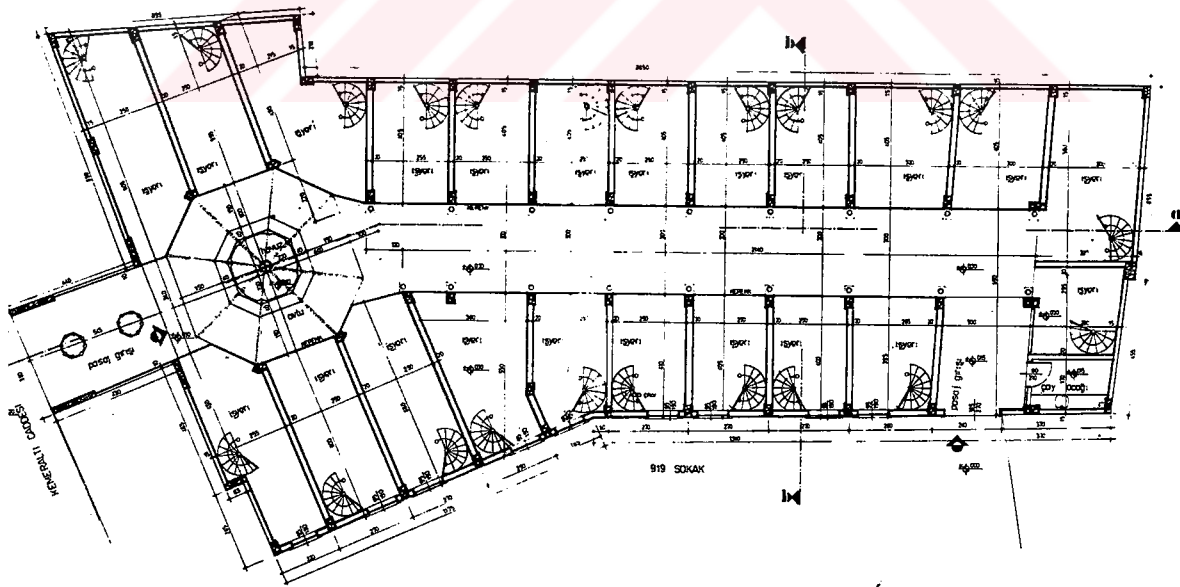


Figure 64b. The Şınlak Passage, Ground Floor Plan

Source: Yıldırım, H. A. (1992). Şınlak Kuyumcular Çarşısı. Ege Mimarlık, January, 69



## EXAMPLE 9

## THE ŞINLAK PASSAGE

The building has been located in the historical city center of İzmir, Kemeraltı. The old big caravanserai lots located on the street have been opened to Kemeraltı by passages of 3,5- 4 meters compared to their large sizes. The units of 10- 20 sqmts have been designed around a courtyard. The Şınlak Passage has been one of the small caravanserais opening to the street via 3,5 m. passage as a narrow, long, courtless courtyard.

The harmony of this passage and mass with a conserved top (with the environment) without destroying the Kemeraltı perspective has been looked for in the design. A building, responding the contemporary requirements and not in contrast with the original pattern has been the goal of the design. The İzmir Board of Conservation of Cultural and Natural Properties Number 1 has helped and contributed a lot. An octogonal courtyard close to the entrance has been formatted in the passage. A dome has been placed on the courtyard, three rows of ribbed columns within each other in octogonal forms and the leaded coloured glass have formatted the dome structure.

The hallway at the continuation of the courtyard has been thought as a Kemeraltı Street with no end seen, surprise raising. An iron grid of squares and a concrete trellis in the form of gable roof have been constructed on the street. Stores have been designed in two stories. Flower pots have been placed on the second floors for a green street (Yıldırım, 1992).

A harmony to the historical pattern of Kemeraltı has been looked by some plan and façade imitations. The building has responded functionally. The elements taken from the historical buildings have been used without any interpretations by current materials on the façades. As a result of this a building similar to the original pattern but not providing a historical continuity has been received. The building has dissolved in the historical environment, and has not added anything to the variety of the whole.

EXAMPLE 10

FIGURE 65

## THE HACI BAYRAM-I VELİ MOSQUE

**PROVINCE** : ANKARA  
**ARCHITECTS** : CELAL ABDİ GÜZER, UFUK YEĞENOĞLU SEZGEN  
**PROJECT DATE** : 1989  
**CONSTRUCTION DATE** : 1991  
**OWNER** : ANKARA METROPOL MUNICIPALITY

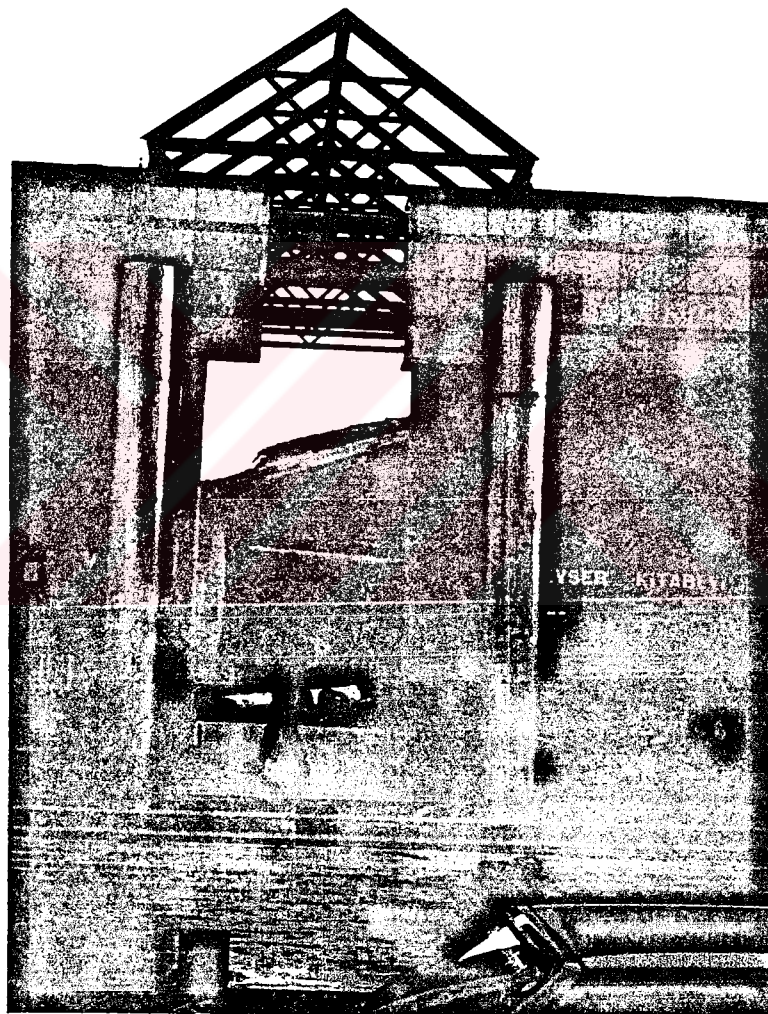


Figure 65. The Hacı Bayram-ı Veli Mosque Bazaar Design, Ankara

## EXAMPLE 10

## FIGURE 66

## THE HACI BAYRAM-I VELİ MOSQUE



Figure 66a. The Hac1 Bayram-ı Vel1 Mosque Environment Organisation, Ankara

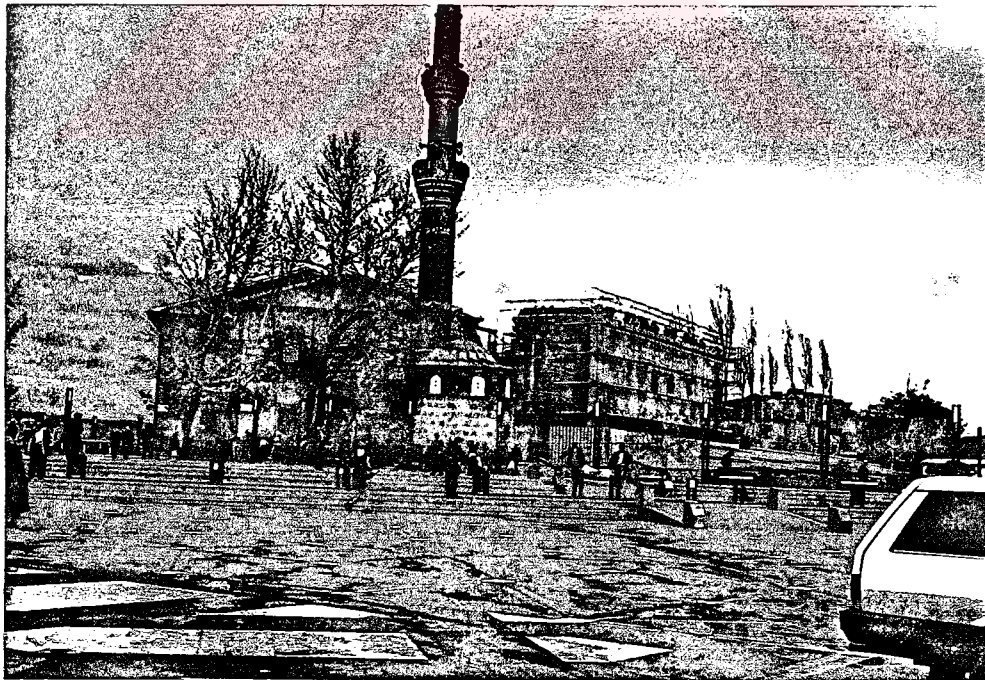


Figure 66b. The Hac1 Bayram-ı Vel1 Mosque Environment Organisation, Ankara



## EXAMPLE 10

**THE HACI BAYRAM-I VELİ MOSQUE**

The subject project has been located in Ulus, historical city center in Ankara. The application has not reflected the whole project, but has been the first in spite of project, construction and the legal, administrative and directive processes supporting them. It has been a sample necessary to be discussed by different groups.

The environment of The Hacı Bayram-ı Veli Mosque has been evaluated in forming an urbanic subcenter concept within the decision of making Ulus an alternative historical center of Ankara. The tumulus area, the area of concentrated historical culture accumulation, has been designed as an urbanic pedestrian square in a way with no construction on. This square has been considered as an element both separating and combining the different utilisation formed around. Accordingly, the square has consisted of two main levels and an axis combining and separating them. The religious functions, such as funeral ceremonies, have been held on the upper level close to the mosque, and the commercial and social functions supporting them on the lower level reached by a few stairs. A straight shopping axis with a simple geometry connecting the mosque, embracing the square and being the main element of grid and The August Temple with the traditional pattern behind has been defined.

The arcade stores have been formed by covering the existing pedestrian traffic without changing the linear movement. Passages have been formed by using transparencies on the arcade as references to the pattern behind. The integration efforts with the existing patterns has been stepped by the "Stores with the courtyard" the first, and has been expected to be denser in the following stages.

The natural height differences between the square and The Hükümet Street on the other side of the square has been evaluated as a construction directly. The terrace stores perceived by only the entrance eaves from the square level have formed a continuity defining the street

## EXAMPLE 10

**THE HACI BAYRAM-I VELİ MOSQUE**

along The Hükümet Street. The language of this building have been formatted by the use of two scales referencing both; the scale of the Government buildings and the scale of the traditional houses in the continuity of the building.

The Entrance Plaza located at the connection point of the terraced stores and arcaded stores has been a stairway plaza integrating The Hükümet Square and The Hacı Bayram Square. On the other hand, the clock tower at the corner has been a symbolic element carrying the square to the Castel- Sculpture axis in a symbolic and visual way.

The exaggurated installation chimneys and arcades on the terraced stores not constructed at the square level have been formatted as a result of a try of defining the transparency of the square opening to city without destroying it (Güzer, 1997).

It has experienced a complex design process because of being a transformation project of many inputs. The project has been positive because of the planning of the tumulus area containing various history levels as an urbanic pedestrians axis. It has been a space both combining and separating the different stores and different functions arising. An effort for forming a continuity between the urbanic scale of the square and the scale of the surrounding buildings has been observed. The linear and simple geometry shopping axis formatted between the mosque and The August Temple and the traditional pattern both has defined the square, and has acted as a passage scale by the language and scale differences in the evaluation of the front and back surfaces. This building has an expression not competing with the historical building and traditional pattern, but emphasising them. Some points in harmony with the historical buildings have been present, but the architectural forms of the past have not been imitated. The evaluation of the different levels between the square and The Hükümet Street by the terraced stores have been important.



EXAMPLE 11

FIGURE 67

**THE DR. ŞAKİR BEY BUSINESS CENTER**

**PROVINCE** : KEMERALTI - İZMİR  
**ARCHITECT** : ERSİN PÖĞÜN  
**PROJECT DATE** : 1990  
**CONSTRUCTION DATE** : 1993  
**OWNER** : DR. TAHSİN KAYAYURT  
**CONSTRUCTER** : PÖĞÜN MİMARLIK



Figure 67. The Dr. Şakir Bey Business Center, Kemeraltı, İzmir

## EXAMPLE 11

**THE DR. ŞAKİR BEY BUSINESS CENTER**

The building has been located in historical Kemeraltı section of İzmir. The limitations of the reconstruction plan and the existing volumetric pattern of the environment have been followed.

An integrated frame system has been developed, and stone ornaments has been used under them. Triangular frontals have been made on top of the windows resembling the frame character of the old houses. An arched entrance gate has been constructed for emphasising it and for a harmony with the old on the façade of completely rectangular openings. An interpretation of a closed extension of the historical Kemeraltı houses has been done. An interpretation of the use of the key stones has been seen on the ground floor frames. The iron fences of the historical buildings have been used the same way. They have been manufactured on request the pattern of the ground floor has been different for a harmony with the environment.

The Monuments Committee (Anıtlar Kurulu) has been contacted in the project stage, and some changes have been done for approval.

The symmetrical use of the arch defining the entrance gate and the close extension above it have been suggested. Upon the objection of the architect of the project only the extension has been repeated after long discussions.

The building has been respectful to the historical building pattern. The façade elements of the surrounding buildings have been used by stylising instead of copying. The technological approaches defining the era have been used on the façade. The building has emphasised its currency even it has carried historical elements. It has not been lost even it has been a part of historical Kemeraltı. It has been in harmony with the old without imitation, and has enriched the environment.

### 2.2.2. THE NEW BUILDING SAMPLES ADJACENT TO THE HISTORICAL BUILDING / ANNEX TO THE HISTORICAL BUILDING IN TURKEY

In this section the new buildings adjacent to the historical building or annex to the old building in a historical environment of no integrity or deformation have been evaluated. They have been The Kervansaray Thermal Hotel (Bursa), The Ataman Tourism Facilities (Nevşehir), The Press and Youth Cultural Center (Ankara), The Government Hall (Afyon), The Pamukbank TAŞ Building (İzmir), Aksanat Center (İstanbul), The Ataberk Apartment Building (İzmir), The Antik Apartment Building (İzmir) and The Konak Anadolu Hotel Management and Tourism Vocational High School (İzmir).

A visual and functional integrity has been formed between the old springs and the new building by using the historical formational characteristics at **The Kervansaray-Thermal Hotel**.

The existing values have been kept at **The Ataman Tourism Facilities** and new masses have been added historical buildings.

The region has developed in its own language. At **The Press and Youth Cultural Center** a building has been formed by taking the dimensions of the old house as reference.

The old building has been conserved the most convenient way at **The Afyon Government Hall**, and the new building has been projected in a way forming a background as adding value to it.

A simple, plain but a contemporary language has been used on **The Pamukbank TAŞ Building** without competing with the historical building.

A contemporary annex has been made **Aksanat Center** by conserving the old, and the building has been evaluated in a way specific to itself.

**The Ataberk Apartment Building** has been formed as if the old has never been existed, and no harmony has been presented in its historical environment.

The façade of the preceding old work has been imitated on **The Antik Apartment Building**, and floors have been added.

A contemporary annex has been made to the old building at **The Konak Anadolu Hotel Management and Tourism Vocational School**, but traditional elements have been used on the façade design.





## EXAMPLE 1

## FIGURE 68

## THE KERVANSARAY-THERMAL HOTEL

**PROVINCE** : BURSA  
**ARCHITECTS** : ŞAZİMENT AROLAT, NEŞET AROLAT,  
 EMRE AROLAT  
**PROJECT DATE** : FEBRUARY 1983 - OCTOBER 1988  
**CONSTRUCTION DATE** : FEBRUARY 1984 - OCTOBER 1988  
**OWNER** : KERVANSARAY TURİZM A.Ş.  
**CONSTRUCTOR** : SOYTAŞ A.Ş.

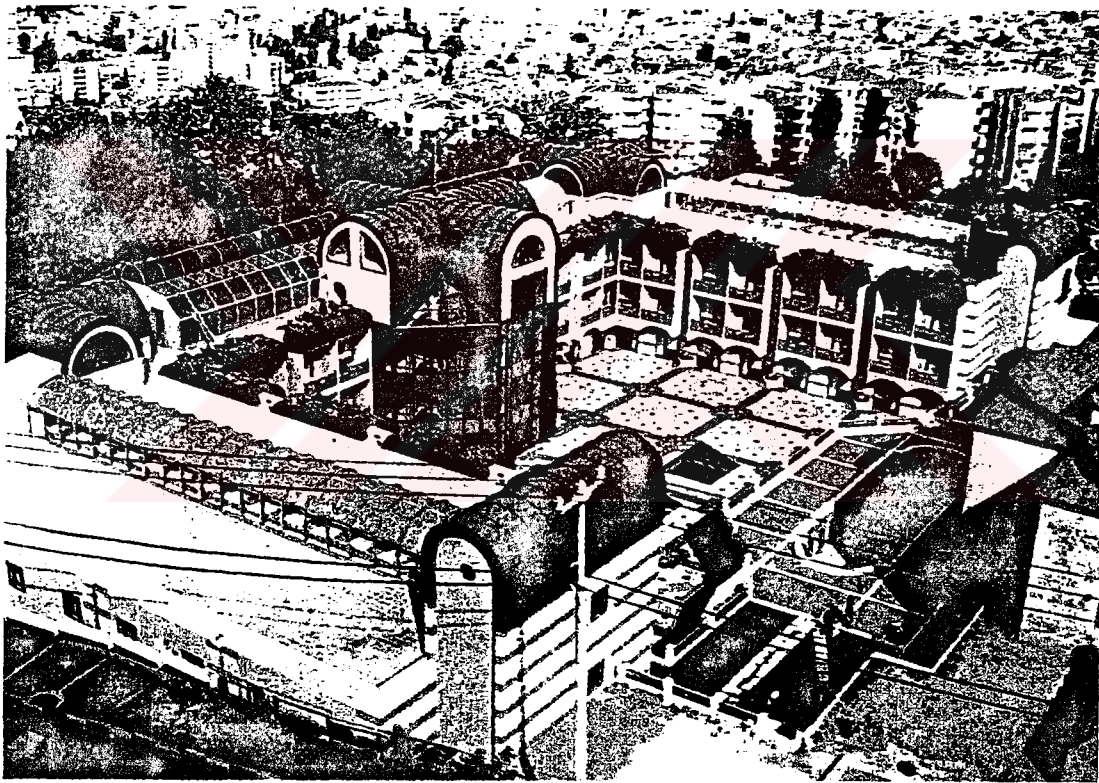


Figure 68. The Kervansaray-Thermal Hotel, Bursa

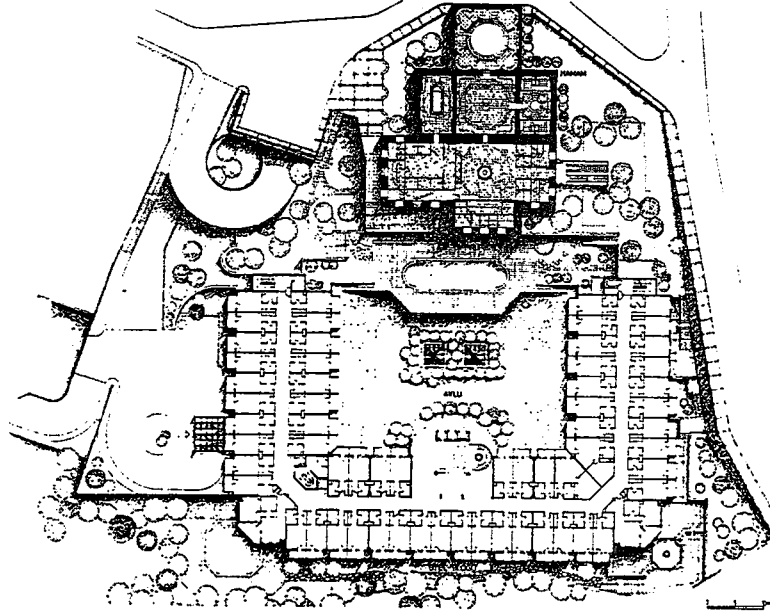
Source: Arolat, Ş., Arolat, N., Arolat, E. (1989) Eski Kaplıcanın Restorasyonu  
 ve Kervansaray Termal Oteli. Mimarlık, 234, 39



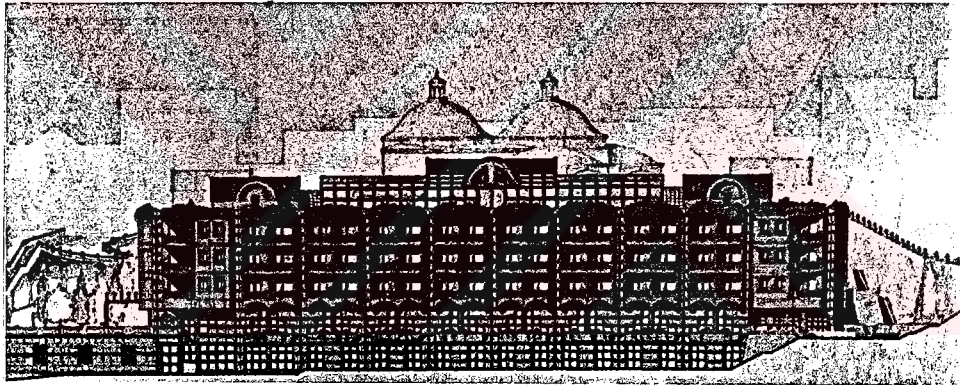
EXAMPLE 1

FIGURE 69

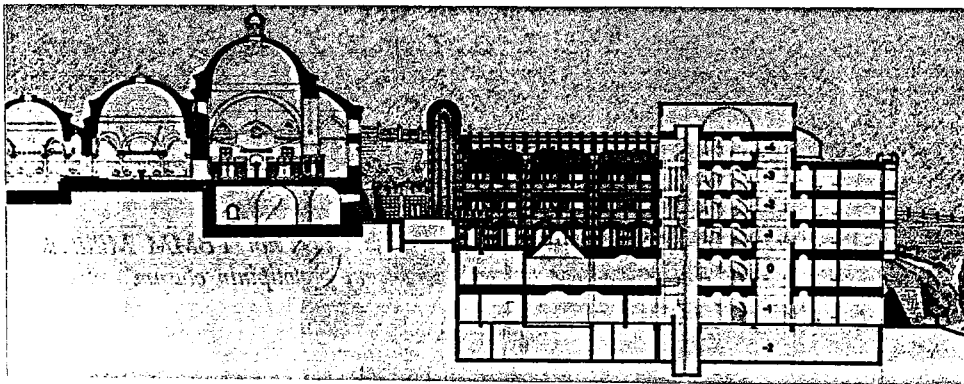
## THE KERVANSARAY-THERMAL HOTEL



Locational Plan



Façade



Section

Figure 69. The Kervansaray-Thermal Hotel, Locational Plan, Section and Façade

Source: Arolat, Ş., Arolat, N., Arolat, E. (1989). Eski Kaplıcanın Restorasyonu ve Kervansaray Termal Oteli. *Mimarlık*, 234, 38-40-41

## EXAMPLE 1

**THE KERVANSARAY-THERMAL HOTEL**

The Kervansaray Thermal Hotel has been in Bursa. This building has been designed at the north of a very valuable, historical building, known as the old springs, in a way evaluating it as an annex. The starting point has been the old springs in projecting, and the hotel building has been designed in a way forming a courtyard between the springs. A transparent vertical circulation center has been constructed to provide a visual integrity. An underground passage has been constructed between the hotel building and springs to provide the functional integrity.

The eave level of the building has been kept as low as possible, and the general form has been arranged in a way forming a rich interior space between the old springs. The purpose has been to keep the contemporaneity on general lines and to be in harmony with the historical ones. The same harmony has been looked in materials. The contemporary lines rising from the historical have been applied in the interior arrangement and decoration (Arolat, 1989).

The old springs, one of the valuable historical buildings of Bursa, has been also restored. Sedat Çetintaş' relieve (hand recording) and restitution projects have been used. The building has been constructed in two phases in the 14th and the 16th centuries, but has become unrecognisable by the unconcious and ugly additions. The additions have been eliminated as much as possible to catch the originality, and the new additions have been avoided. In the necessary additions originality has been respected, but imitation has been avoided. (Arolat, 1992)

The hotel building has been in harmony but not in competition with the old building. In addition, it has added environmentally to the springs. The old springs and the hotel formate a visual integrity by the courtyard and the transparent vertical circulation elements. At the same time the underground passage formate a functional integrity. The current materials

**EXAMPLE 1****THE KERVANSARAY-THERMAL HOTEL**

have been used by a contemporary approach on the hotel building, but the historical formational specifications of the springs and Bursa have not been disregarded. The hotel building has carried some signs referencing the historical building, but it has exhibited the reality of being a product of this era. The roof of the building has been kept as low as possible, and more emphasising perspectives for the springs have been formed by the interior courtyard.

## EXAMPLE 2

## FIGURE 70

## THE ATAMAN TOURISM FACILITIES

**PROVINCE** : GÖREME - NEVŞEHİR  
**ARCHITECTS** : MERİH KARAARSLAN, ERTAN ERGİN  
**PROJECT DATE** : 1987  
**CONSTRUCTION DATE** : 1988-1992  
**OWNER** : ŞERMIN ATAMAN, ABBAS ATAMAN  
**CONSTRUCTOR** : ABBAS ATAMAN



Figure 70. The Ataman Tourism Facilities, Göreme, Nevşehir

Source: Karaarslan, M., Ergin, E. (1991). Ataman Turizm Tesisleri Üzerine Düşünceler.

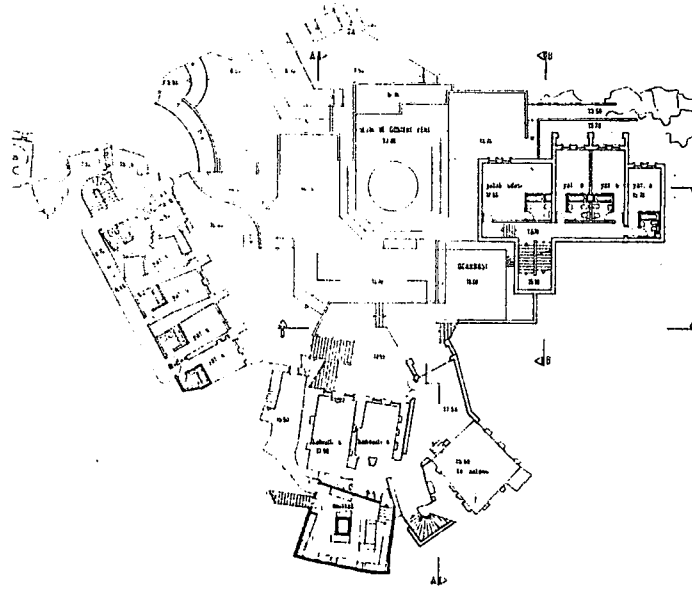
Mimarlık & Dekorasyon, 6, 105



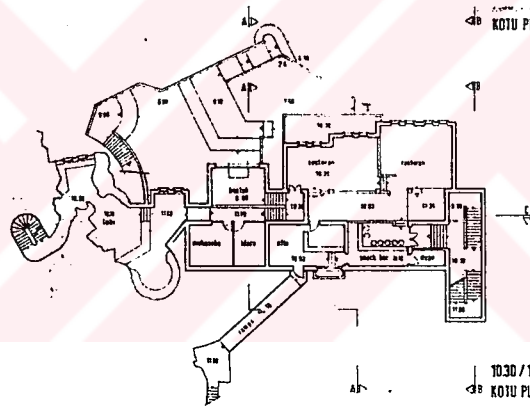
## EXAMPLE 2

## FIGURE 71

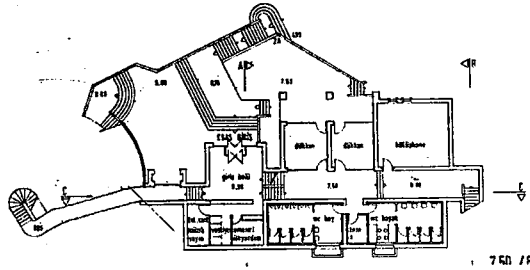
## THE ATAMAN TOURISM FACILITIES



16.70 / 17.50 Level Plan



10.30 / 11.70 Level Plan



7.50 / 8.90 Level Plan

Figure 71. The Ataman Tourism Facilities, Plans

Source: Karaarslan, M., Ergin, E. (1991). Ataman Turizm Tesisleri Üzerine Düşünceler.

Mimarlık & Dekorasyon, 6, 105



## EXAMPLE 2

**THE ATAMAN TOURISM FACILITIES**

This building has been located in the site area of Göreme. This area consisting of fairy chimneys, caves and houses has been found in the region considered to be the first settlement place of Christians. The roots of the caves have gone back to the 1st century AC, and the cave-front houses have based on the 16th century AC. The caves found on this volcanic area have been formed by the Christians for the purpose of hiding from the Romans. Later on Turks have taken this region. Briefly, the life continuity has reached up to day (Karaaslan, Ergin, 1991).

The Ataman Tourism Facilities have been located in this region. Some official barriers have had to be skipped prior to the construction. These have been the reconstruction changes for the tourism region, the permission of The Regional Board of Monuments, the approval of the Municipality, the investment documentation from The Ministry of Tourism, credits from The Tourism Bank and encouragement from The State Planning Organisation. (Devlet Planlama Teşkilatı)

Later the maps and releves of the area have been prepared by the architects themselves. This has been very helpful on giving clues for the area (Karaarslan, 1991).

The preparation of the field maps have provided the measuring of the interiors of the caves, the study of the old houses and the relations of the caves with each other and with the houses. Such a study has brought the necessity of working on site instead of at the office at the stage of projecting. As this complexity has brought new additions on cave relations and houses, the idea of the existing and the new being the same approach have arisen. Accordingly, it has become hard to decide on the old and the new shapewise. This facility has been the leading and an important study of an Anatolian architect in applying this to architecture directly. The lobby, living areas, disco, restaurant and the library

## EXAMPLE 2

**THE ATAMAN TOURISM FACILITIES**

containing all the studies on Capadoccia being in these old caves have been seen when the facility has been evaluated.

The façade of this 5-star facility has been in harmony with the historical and natural environment, and the interior has presented all the characteristics of a 5-star standard. The regional cultural and folkloric values have been used in design of the inner space. The cut stone used often on the region has been used on the surfaces close to people and arches with ytong on the façade. The façade has seemed of complete stone from a distant. The cheapness of the common cut stone has been also taken advantage of. (Karaarslan, Ergin, 1991)

A new hotel design has been formatted by adding new masses to historical buildings, and the existing values have been kept. The project has been prepared as the area measured, and this has caused the new be in the same approach with the old, and the improvement of the region in its own language. The old building and the caves have been restored, and new buildings have been constructed with the same approach. Accordingly, an integrated single system has been received. The cut stone used on the historical buildings has been used with ytong, and this has caused the harmony with the old without an imitation. Such a building containing different specifications from the other buildings has been a unique one because it will not be repeated, and this has given an originality to it.

## EXAMPLE 3

## FIGURE 72

**THE PRESS AND YOUTH CULTURAL CENTER**

**PROVINCE** : ÇANKAYA AYRANCI AREA, ANKARA  
**ARCHITECTS** : NURAN ÜNSAL  
**RESTORATOR** : NURAN ÜNSAL, ÇİÇEK ÖZMERT,  
 EBABEKİR ÖZMERT  
**PROJECT DATE** : 1991  
**CONSTRUCTION DATE** : 1992-1994  
**OWNER** : ISTANBUL JOURNALISTS SOCIETY  
 ANKARA METROPOL MUNICIPALITY

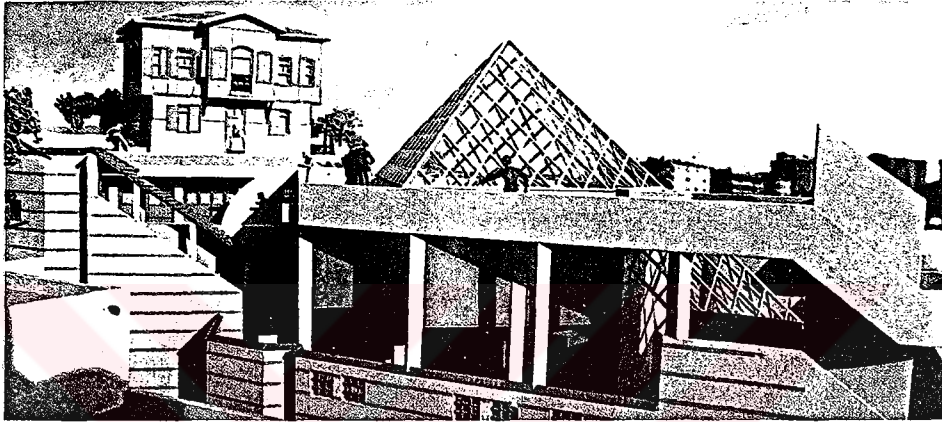


Figure 72a. Basın ve Gençlik Kültür Merkezi, Çankaya, Ankara



Figure 72b. Basın ve Gençlik Kültür Merkezi, Çankaya, Ankara

Source: Ünsal, N. (1996). Basın ve Gençlik Kültür Merkezi. *Yapı*, 173, 96

## EXAMPLE 3

## FIGURE 73

## THE PRESS AND YOUTH CULTURAL CENTER



Figure 73a. The Press and Youth Cultural Center, D-D Section

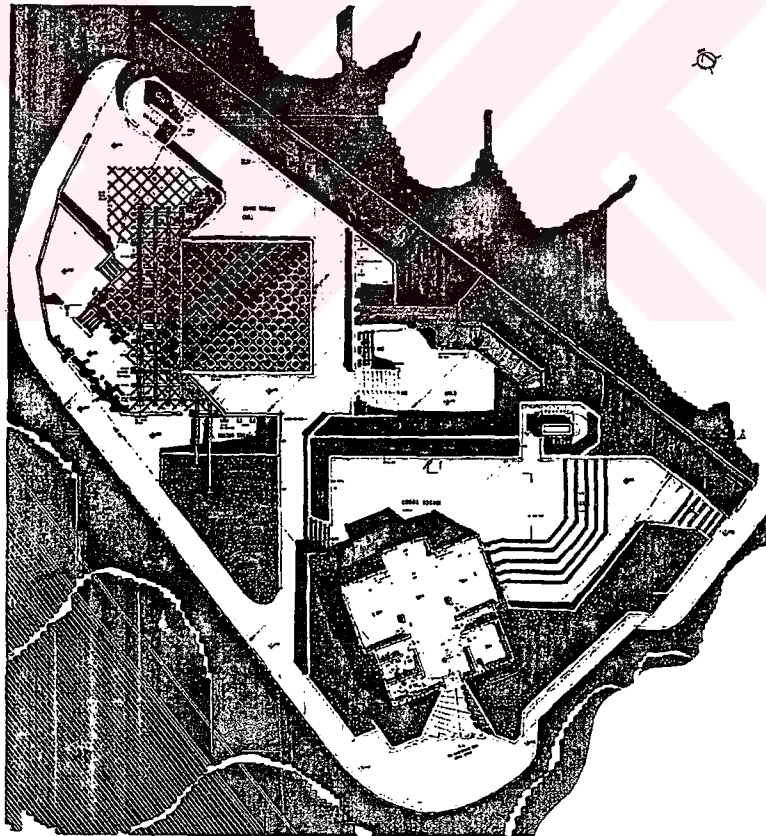
Source: Ünsal, N. (1996). Basın ve Gençlik Kültür Merkezi. *Yapı*, 173, 102

Figure 73b. The Press and Youth Cultural Center, Locational Plan

Source: Ünsal, N. (1996). Basın ve Gençlik Kültür Merkezi. *Yapı*, 173, 100



## EXAMPLE 3

## FIGURE 74

## THE PRESS AND YOUTH CULTURAL CENTER

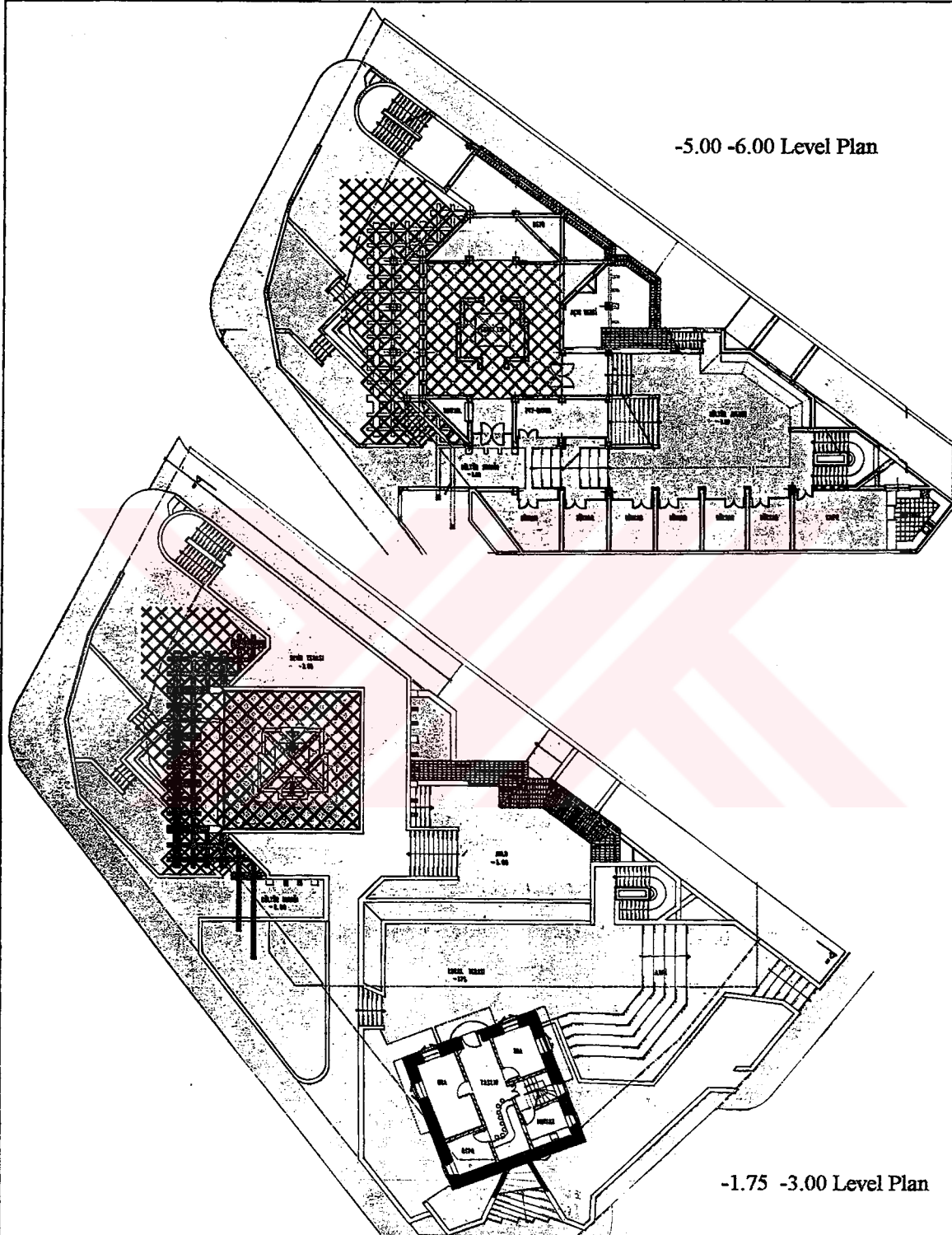


Figure 74. Basın ve Gençlik Kültür Merkezi, Plans

Source: Ünsal, N. (1996). Basın ve Gençlik Kültür Merkezi. *Yapı*, 173, 102-103



## EXAMPLE 3

**THE PRESS AND YOUTH CULTURAL CENTER**

This building is in Ayrancı, Çankaya section of Ankara. The vineyard house on this area has been bought from the Ankara Metropol Municipality by The İstanbul Journalists Society as a communication office.

The vacant area behind the 200sqmt building has been found during the site studies. It has been learned that the subject area has been a municipality property and has been kept for rental purposes for a classical apartment building with a 12.50 eave level. This area has been bought from the Municipality for an urbanic activity to be evaluated with the vineyard house area.

The purpose of the project has been to create an environment with a neighbourhood culture center identification, supporting the youngsters on the centers socially and culturally with exhibition, conference, live music, book selling, cafeteria spaces.

It has been thought that the historical vineyard house would have lighted the history, and make the youngsters incentive for conservation. The relevés of vineyard house has been prepared, and the construction techniques and materials have been evaluated. Then it has been built almost the same as the actual one by the cooperation of The Ankara Conservation Committee of Cultural and Natural Properties. This house has been effective on the whole design and functions. Starting from the dimensions of the house the human scale has been paid attention in the design of complex. Stone, wood, local type tiles have been chosen due to the materials of the house. The base dimensions of the pyramide have been taken from the base dimensions of the house. The structural model of the vineyard house has been projected as the exhibition wall in the pyramide with the function of the exhibition house.

To keep the effect of the vineyard house in the whole environment, the heavy, massive effects have been left in the new buildings. The ending volume of the glass surface pyramide

## EXAMPLE 3

**THE PRESS AND YOUTH CULTURAL CENTER**

has continued the visual effect of the house at the northern approach. This way its soleness has been conserved by a new contrast volume. The old has been integrated with the new by the contemporary materials and technique as conserving it. An ample environment has been created within the accustomed plotting arrangement of the city by multi- sound, surprising, changing spaces.

At the beginning The İstanbul Journalists society, as a result of management change, has returned the construction and management responsibility of the vineyard house back to the municipality.

Close to the completion of the building The Ankara Metropol Municipality Management has also changed as a result of the 1994 March local elections. The new management has not understand the concept of the building. The building has been completed by some deductions. The building has not been opened and has been left (Ünsal, 1996).

The prevention of the construction of a multi-storey building behind the historical building has been positive. But the rebuilt old building has stood as a historical decoration. A contrast building has been constructed by getting rid of heavy massive construction. However, the old looking building and the pyramide have not created a contrast. The materials of the house, stone, wood, tiles, have been used, but they have not integrated with the design. Some similarities have been tried to kept in the design of the complex from the dimensions of the house. However, this idea could have not been realised completely.

## EXAMPLE 4

## FIGURE 75

## THE GOVERNMENT HALL

**PROVINCE** : AFYON  
**ARCHITECTS** : İLGİ AŞKUN, ALPAY AŞKUN  
**PROJECT DATE** : 1979  
**CONSTRUCTION DATE** : 1993  
**OWNER** : GOVERNMENT



Figure 75a. The Government Hall, Afyon



Figure 75b. The Government Hall, Afyon

Source: Afyon Hükümet Konağı. (1994). Mimar, 3, 26

## EXAMPLE 4

## FIGURE 76

## THE GOVERNMENT HALL

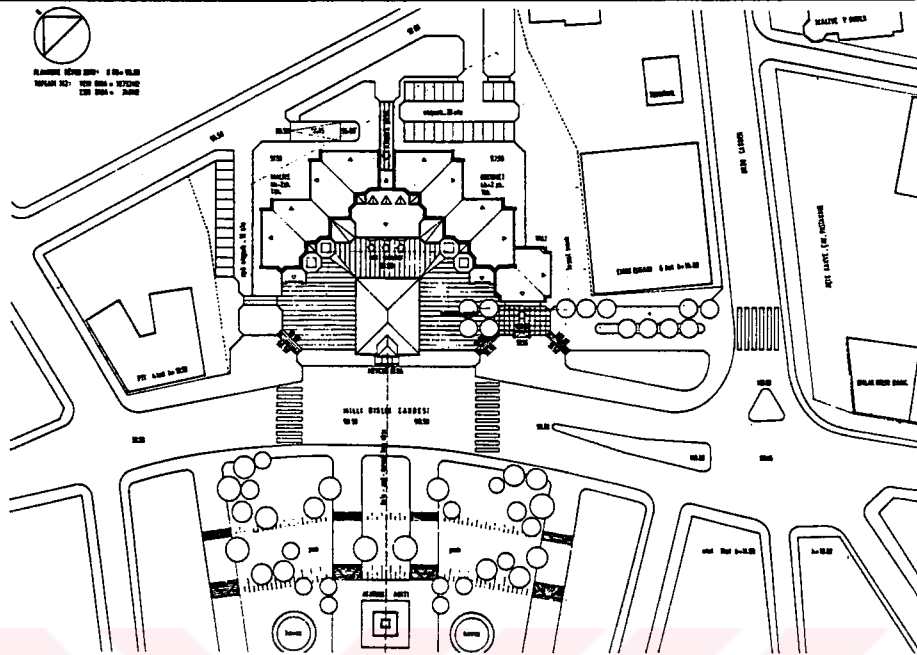
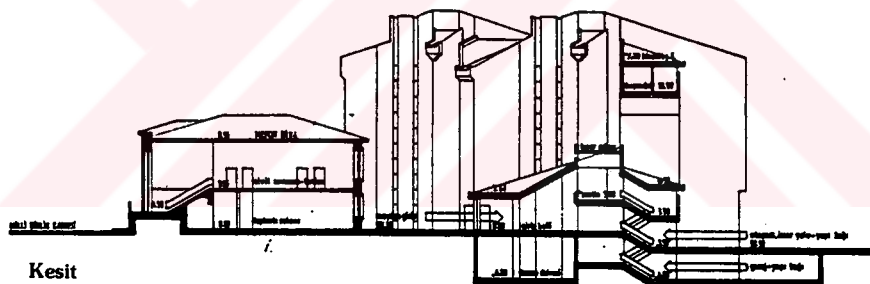
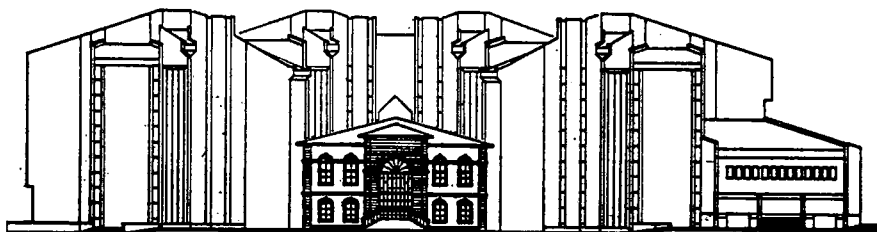


Figure 76a. The Government Hall, Site Plan

Source: Afyon Hükümet Konağı. (1994). *Mimar*, 3, 26

Kesit

Section



Façade

Figure 76b. The Government Hall, Section and Façade

Source: Afyon Hükümet Konağı. (1994). *Mimar*, 3, 26



## EXAMPLE 4

**THE GOVERNMENT HALL**

The building has been located in the center of Afyon. The urban axis formed by the castle, two each public buildings, The Imperialism Monument and Atatürk's house has continued by The Government Hall building consisting of the Finance and Government blocks, and a symmetrical building has been projected by the addition of The Governor Hall. The project has got the first place in the national competition in 1979, and has been the leader by the editorial relation it brought subject.

During the application the number of stories of the Governor Hall has been increased, the hole between the two blocks emphasising the axis has been eliminated, and the parapet details have been changed. The building has kept the witty marks due to these changes, and especially has placed behind the historical building by setting up a scaled dialogue with it.

The historical building has been defined as "An important building has to be conserved" by the Higher Board of Real Estate, Old Works and Monuments (Gayrimenkul, Eski Eserler ve Anıtlar Yüksek Kurulu). The goal has been to emphasise all the symbolic and architectural values of it, and to formate a background in harmony with the natural specifications of town. An integrity of these values has been tried to reach by emphasising The Afyon Castle, Park, The Victory Monument and the existing building by a symbolic building. All of the office spaces have been arranged besides west- southwest directions which have been negative for the region. The values placed at the south-west direction, such as park- monument- castle- existing pine trees, have been opened to the visitors by forming a visual contact with the common waiting areas planned in and out of the building, pedestrian square and the galleries. As the interior of building has directed the users easily by the gallery emptiness, the negativeness of the classical, middle- hallway office typology has been eliminated. Plaster and partially marble have been used as a surface covering on the façade.



## EXAMPLE 4

**THE GOVERNMENT HALL**

The central entrance hall collecting the pedestrian and auto approaches has kept the services related to public. A modular and flexible organisation has been preferred to meet the future requirements. Different functions have been separated in a whole.

Net working areas have been organised in the building. The central stairways and hallways with galleries have provided an ample circulation and symbolic qualification. The façade facing the square has been left for circulation and services, and plastical values have been tried to get on the walls surrounding these areas (Mimar 3, 1994).

The project has conserved the old building as required by the Higher Board of Monuments, and has assigned a new function suiting its situation and scale. The location and the plastic of the façade facing to the old building of the new building have formed a background adding value to the old building. The park, the old work with the monument and the new building being on an axis has given an integrity to these three elements.

## EXAMPLE 5

## FIGURE 77

**THE PAMUKBANK T.A.Ş. BUILDING**

**PROVINCE** : PASAPORT - İZMİR  
**ARCHITECT** : ORHAN BERBEROĞLU  
**PROJECT DATE** : 1993  
**CONSTRUCTION DATE** : 1996  
**OWNER** : PAMUKBANK T.A.Ş.  
**CONSTRUCTOR** : BERBEROĞLU İNŞ. SAN. TİC. LTD. ŞTİ.



Figure 77. The Pamukbank T.A.Ş. Building, Pasaport, İzmir

## EXAMPLE 5

**THE PAMUKBANK T.A.Ş. BUILDING**

This building has been located on Atatürk Boulevard, near the Pasaport port in İzmir. Many projects have been prepared for a harmony with the adjacent historical building, The Central Post Office, but have not been approved by The Monuments Council. The last project has been approved with a two meters distance from the historical building.

To begin with the historical building has been restored. Concrete has been injected its foundation from the basement floor. Its façade has been cleaned and painted as the original.

The building has been simply constructed of contemporary materials such as steel and glass. The goal has been to emphasise it without competing with the old building. The top level of historical building has been emphasised on the surface of the new building by variances.

The typology and the volumetric pattern of the environment and the historical buildings have not been paid attention. There has been no try to catch the environmental mood neither volumetrically nor spatially. The local management and authorised councils registering the project have been the responsables of this conflict. The preceeding new buildings, their architects and registering authorised councils have to be questioned at first hand.

The historical building has been emphasised by the design of the simple façade. The building has responsed the required function, and the harmony with the historical environment has been provided by the simplicity of the façade.

## EXAMPLE 6

## FIGURE 78

## AKSANAT

**PROVINCE** : BEYOĞLU - İSTANBUL  
**ARCHITECTS** : METİN DENİZ, GÜNHAN DİNÇ,  
 CAN ÇAKMAKÇIOĞLU  
**PROJECT DATE** : 1988  
**CONSTRUCTION DATE** : 1991  
**DECORATOR** : ATÖLYE M.D.  
**OWNER** : AKBANK  
**ADVISOR** : ARİF ERKİN  
**COORDINATION** : AYŞE ÖZİŞ

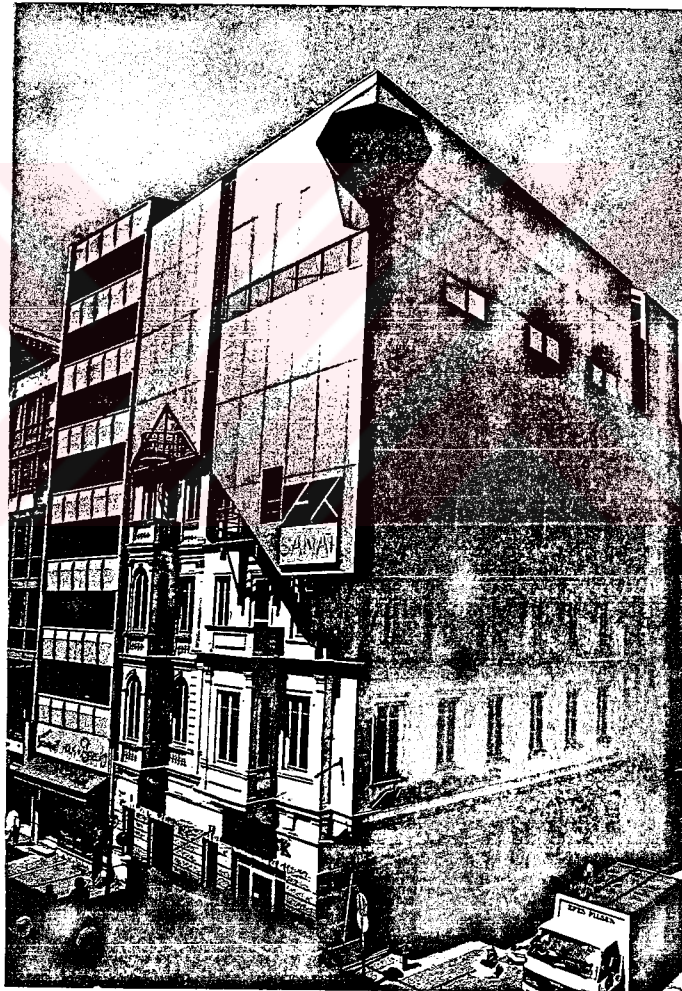


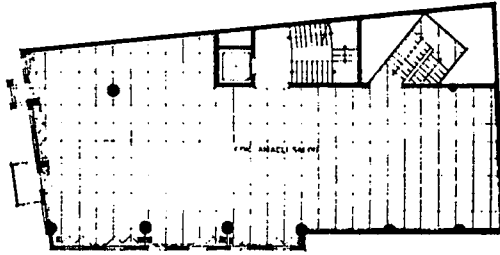
Figure 78. Aksanat, Beyoğlu, Istanbul

Source: Usta, A., Usta, G. K. (1995). Türkiye'de Popüler Kültür ve Mimari Eğilimlerin  
 Toplumsal Bağlamı. *Arredamento*, 75, 84

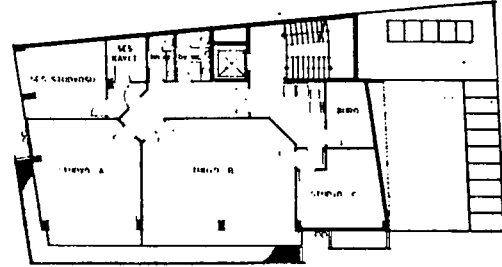
EXAMPLE 6

## AKSANAT

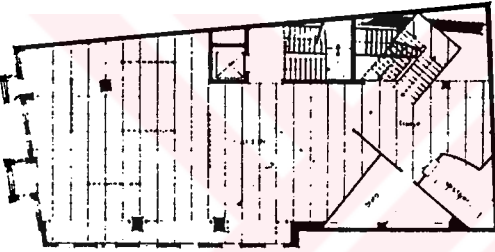
FIGURE 79



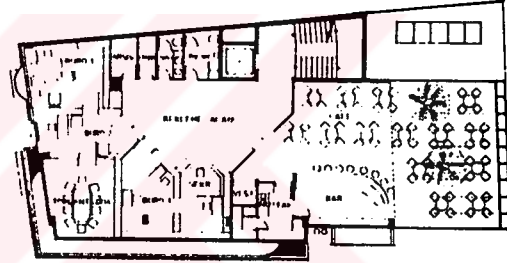
Second Floor Plan



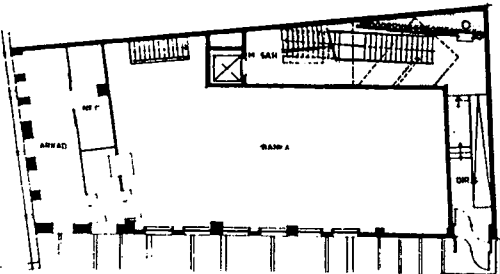
Fifth Floor Plan



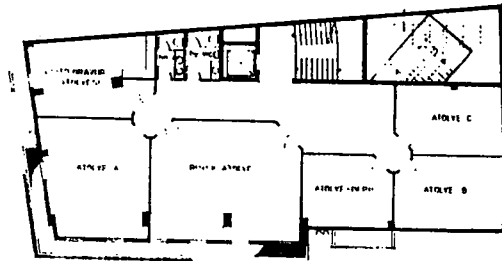
First Floor Plan



Fourth Floor Plan



Ground Floor Plan



Third Floor Plan

Figure 79. Aksanat, Plans

Source: Deniz, M., Dinç, G., Çakmakçıoğlu, C. (1991).

Akev... Beyoğlu'nda Çok Yönlü Bir Kültür Merkezi Tasarım, 12, 58



## EXAMPLE 6

## FIGURE 80

## AKSANAT



Figure 80a. Aksanat, Façades

Source: Deniz, M., Dinç, G., Çakmakçıoğlu, C. (1991).

Akev... Beyoğlu'nda Çok Yönlü Bir Kültür Merkezi. *Tasarım*, 12, 62

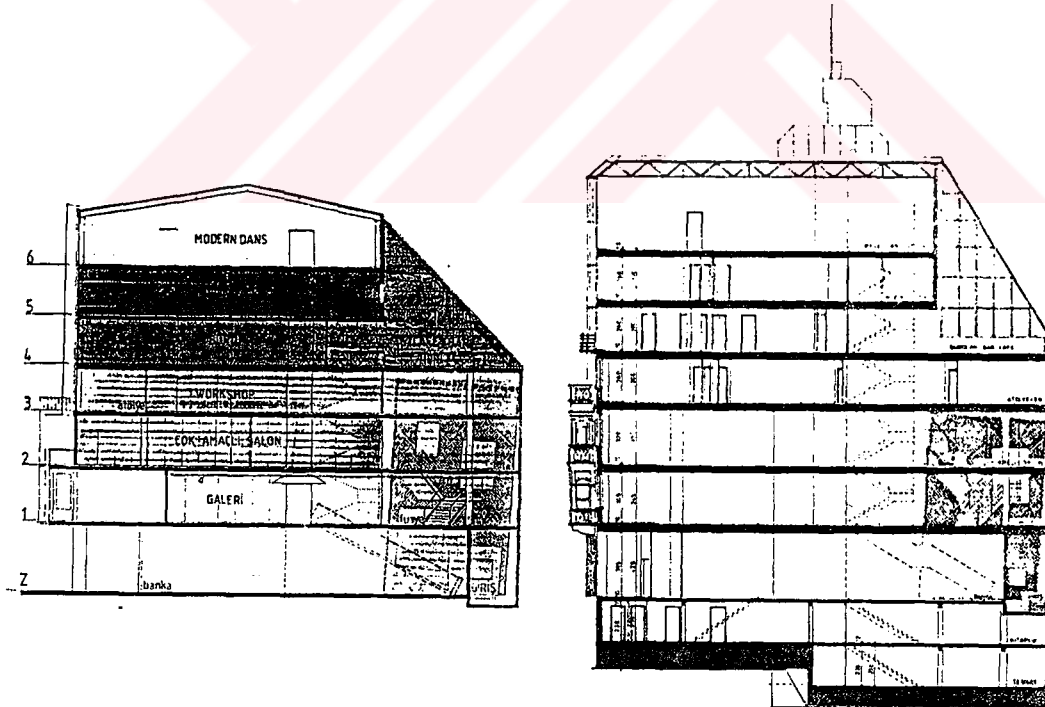


Figure 80b. Aksanat, Sections

Source: Deniz, M., Dinç, G., Çakmakçıoğlu, C. (1991). Akev... Beyoğlu'nda Çok Yönlü Bir Kültür Merkezi. *Tasarım*, 12, 64

## EXAMPLE 6

## AKSANAT

The building has been located at the intersection of The İstiklal Street and The Zambak Street. Previously there has been 3 old buildings, 2 of them of three and 1 of them of four stories. In 1979 Akbank has converted these three lots into one. The old façades have been kept, and four stories of no architectural significance have been added. By studies, started at the end of 1988, the building has been prepared as a cultural and art house (Tasarım 12, 1991). Since all the architectural characteristics except the façades, of the old buildings have been destroyed, the photographs of these two old buildings have been taken from the archives of "The Board of Conservation of Cultural and Natural Properties" (Kültür ve Tabiat Varlıklarını Koruma Kurulu), and the original dimensions have been given to these two buildings (Çakmakçıoğlu, 1993).

The building has been a symbol of the Beyoğlu architecture or the end of the 19th century and the beginning of the 20th century by some parts. Its location has been on a point with a rich cultural heritage and an area with the focus of current cultural and art activities. Instead of conserving the exterior of the building in its classical form, a courage approach seen all over the world, "to formate an environment with contemporary appearance for contemporary activities" have been asked (Belli, 1991).

The Aksanat Center Design Project has been exhibited with its detailed model, and has been introduced public through press and TV. The application has been done for the first time as a combination of yesterday's architectural characteristics and contemporary architectural concept, and has been projected by the method of capping an old building and has become the focal point of a discussion of big dimensions (Tasarım 22, 1991).

The functions of the project have been interpreted in two main approaches as introversive and extravert. These two approaches can also be defined as production, exhibition and promotion areas. The great portion of the ground floor has been used as a

## EXAMPLE 6

## AKSANAT

bank branch, and the rest has been evaluated as the entrance space of AKEV. As a result of an organisation the entrance of AKEV has been provided from The Zambak Street, and the entrance of bank has been from The İstiklal Street.

The building has had two historical building façades on The Istiklal Street. No intervention has been made on the façades of the added four floors in 1979. But a false façade with an 80 cm. extension from the exterior surface has been formed. It has embraced the building at certain levels. Its construction has been the metal covering on the load-bearing system. Technical equipment such as air-conditioning has been solved within this false façade, because due to the limited floor heights they have had to be carried outside. This false façade has been punched according to the natural light requirements of the floors (Tapan, 1991).

The exterior façade has improved by the internal functions and the old and new have been used in contrast together. The old has been in relation with its environment in its dimensions; the new has reflected the approach of AKEV to culture and art by the possibilities of the contemporary technology and its approach facing future.

This building could have been evaluated as a conservation and renovation sample conserving the old and expressing the new additions clearly. By such an approach the emphasis on the respect to old has been the same with the emphasis on the new completing the old in a way. The old and new have been together equally in an integrity. So an old work has gained a contemporary identification by a new addition. The floor additions imitating the façade of the old work have been hidden by contemporary materials and form concept. The building has been formed by an original evaluation in spite of qualifications and location. The project has reflected the current lines. Although the old and new have had much contact the use of current lines on the old building has been a courageous approach.

## EXAMPLE 7

## FIGURE 81

**THE ATABERK APARTMENT BUILDING**

**PROVINCE** : THE ATATÜRK BOULEVARD - İZMİR  
**ARCHITECT** : ÜLKÜ VURAL  
**PROJECT DATE** : 1968  
**CONSTRUCTION DATE** : 1970  
**OWNER** : ATABERK FAMILY  
**CONSTRUCTOR** : TE-KO İNŞAAT SAN. VE TİC. LTD. ŞTİ.



Figure 81. The Ataberk Apartment Building, The Atatürk Boulevard, İzmir

**EXAMPLE 7****THE ATABERK APARTMENT BUILDING**

This building has been located on the Atatürk Boulevard in İzmir. The preceding old work has been demolished, and the new building has been constructed without paying any attention to the old buildings

There has been no limitations and inspection mechanism on the harmony of the projected building to the historical environment in 1968 so there has been no harmony provided to the historical buildings neither by creating a similarity nor contrast.

The building has been differentiated from the neighbouring historical buildings by its volumetric dimensions geometrically. This fact has shaded the façades of the old works and has lowered their effects.



## EXAMPLE 8

## FIGURE 82

**THE ANTİK APARTMENT BUILDING**

**PROVINCE** : ATATÜRK BOULEVARD - İZMİR  
**ARCHITECT** : ZEKİ BOZOKLAR  
**PROJECT DATE** : 1983  
**CONSTRUCTION DATE** : 1986  
**OWNER** : FELICE CAPPADONA  
**CONSTRUCTOR** : CAPPADONA İNŞ. SAN. VE TİC. LTD. ŞTİ.



Figure 82. The Antik Apartment Building, The Atatürk Boulevard, İzmir

## EXAMPLE 8

**THE ANTİK APARTMENT BUILDING**

This building has been located in İzmir, on The Atatürk Boulevard near the Alsancak ship landing place. The old work it replaced has been demolished prior to a registration by the Monuments Committee.

Floors have been added on the imitated façade of the old work in the design of the building. The upper floors have been pulled back 60 cm. to emphasise the historical building. To provide a language integrity on the façade the window proportions of 1/2 have been followed, and frames have been used. On the façade of the ground floor minimum solidness has been made from the boundary of the adjacent lot not to decrease the value of the store by lessening the transparency. The Monuments Committee has showed comprehension and has given permission.

The old work on the adjacent lot has been damaged during the construction and high amount of indemnities have been paid upon long lasting court actions.

An in harmony between the existing historical façades and the new building from the volumetric proportion aspect has drawn attention on this building. In addition, to imitate the old architectural forms by using the current materials has created important problems from the architectural and restoration principals aspects.

EXAMPLE 9 FIGURE 83  
**THE HOTEL MANAGEMENT&TOURISM VOCATIONAL SCHOOL**

**PROVINCE** : ALSANCAK - İZMİR  
**ARCHITECT** : ERGUN DEMİRBEK  
**PROJECT DATE** : 1994  
**CONSTRUCTION DATE** : 1996  
**OWNER** : THE MINISTRY OF EDUCATION

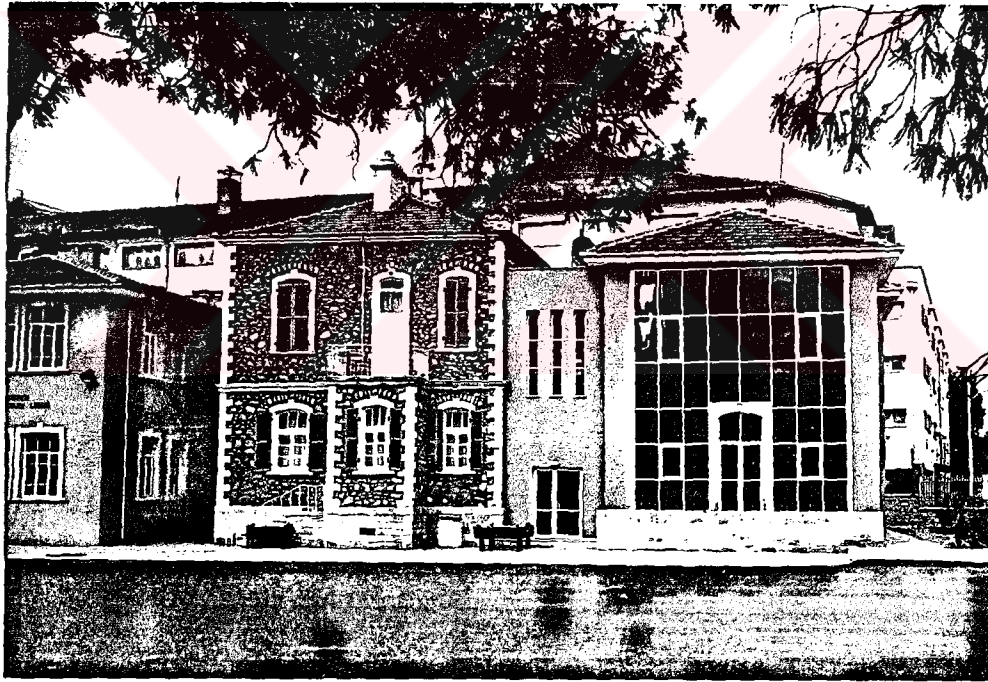


Figure 83. The Konak Anadolu Hotel Management and Tourism Vocational High School,  
 Alsancak, İzmir

EXAMPLE 9 FIGURE 84  
**THE HOTEL MANAGEMENT&TOURISM VOCATIONAL SCHOOL**

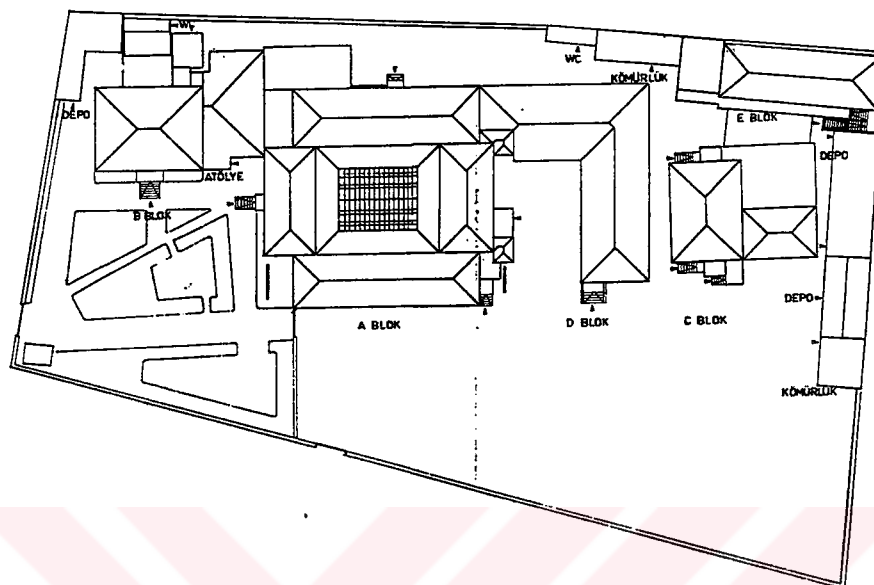


Figure 84a. The Konak Anadolu Hotel Management and Tourism Vocational High School,  
 Locational Plan



Figure 84b. The Konak Anadolu Hotel Management and Tourism Vocational High School,  
 Alsancak, İzmir

**EXAMPLE 9**  
**THE HOTEL MANAGEMENT&TOURISM VOCATIONAL SCHOOL**

This building has been located on the Ziya Gökalp Boulevard in Alsancak, İzmir. The buildings on this lot have been utilised as The Italian Hospital and The Italian School prior to the Republic Period. They have been utilised as The Konak Vocational School and The School For Dumb and Deaf for 10 years prior to the restoration. The new building has been constructed adjacently to these three historical buildings and opened in October 1996.

The three buildings of the school have been considered as historical, but during the construction of the new building in 1970s the frames have been added, and the buildings have been restored.

The starting point has been the old buildings in the project. A building integrating with them, and completing them visually and functionally has been designed. To stamp today technological materials such as glass and metal have been used. A harmony to the historical lines has been provided by the contemporary lines on the general ones. The solid and simple surfaced stairway hall has been placed between the old and the new. The solid and transparent surfaces have been used together according to the function on the façade. The most important characteristic of the building has been the use of modern materials such as metal and glass in contrast to the stone covered buildings.

This building could have been evaluated as a contemporary renovation and conservation sample conserving the old and expressing the new additions to the old briefly. The traditional elements, have been used together with the modern elements such as the frame on the entrance hall. The respect to the old and the care to the new have been emphasised equally. The old and new have been integrated equally.

The harmony to the volumetric pattern has been provided, but no care has been given to the height harmony.



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## CHAPTER THREE

# THE EVALUATION OF THE NEW BUILDING FACT IN THE HISTORICAL ENVIRONMENT

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In the historical cities in which life has continued today in our country, a development necessity has been born according to the requirements of society. This development has had to be kept under control, and the new buildings have to be constructed in a way not harming the historical pattern. The applications up today have been unsuccessful, generally. The delayed "Urban Design" studies have been the main reason for this.

The on site works for the new designs in the historical environment would have helped the recognition of the value of the environment and determination of the type of approach for the new designs. The type of intervention to the historical environment has been related to the qualification and intensity of the pattern.

The principles of the traditional architecture could have been used by specific creative means in current applications. It has been necessary to include ourselves to the historical environment in modesty without leaving our contemporary identity at the same time conserving the historical one.

Historical continuity could have not been provided by imitating the old works or by interpreting extractions. The old works with a historical documentation qualification should have been conserved, and their essence should have been transferred new buildings with a contemporary language.

### 3.1. EVALUATION OF THE NEW BUILDINGS IN THE HISTORICAL ENVIRONMENT

A variety not existed in the past and acts different from each other have been met in the formation of the current architecture when the evaluation of the historical environment has been mentioned. The architecture has been considered as an exact copy of the past in the 19th century. The superiority of the previous styles has been accepted, and the creative people have imitated them instead of a free act. As a result of this the 19th century architecture could have not overcome revivalism, accepting the authorities of the various past periods and reviving them, and eclecticism, taking random citations from all of them. Briefly, the 19th century architectural concept could have not gone beyond imitation.

A simple rationalism, breaking off all connections with the past, has been dominant in the first half of the 20th century. Mies van der Rohe, the famous applier of this act, has summarised it as "Less is more" in an attractive way. This act has denied whole architectural heritage, has been against ornaments and symbolism, has accepted the geometrical forms, and has accepted only the form-function relation. As a result of this concrete rationalism spreaded all over the world after 1920s the architecture has started to meet only the minimum requirements, and the original urbanic qualifications has been lost in time. Now, a box architecture similar to each other has been dominant in towns.

The birth of the monotonous architecture as a result of the simplification within the narrowest frames of the geometry for a break off from the past has been criticised after the World War, II. These critics have ended the dominance of a single style, and a variety period of various styles has started. A toleration of a certain degree has been shown to the symbols and forms of the past within the subject variance. As a result of this past could have been helpful to present at various forms and degrees (Özer, 1990).

These acts could have been studied in two sections. The architects of the new buildings in the historical environment either have selected the opposite character in harmony or in contrast with the historical environment or have developed a solution in harmony with the historical environment with similar motifs. Besides the architects the statesmen have also supported the first way, lately. Charles de Gaulle and Georges Pompidou have given the

first samples in this field, and a substructure granted a few statesmen in the 20th century has been constructed during the François Mitterrand period. The discussions on the pyramid in the courtyard of The Louvre Museum have still continued.

In the first group, the idea about the buildings to be applied in the historical environment has been that they have not had to be same or similar to the environment. Two different types of formation have been considered in this group. The first of them has been the architectural formation concept goaling the harmony to the optimum form characteristics in which a technological expression has been looked for. This concept has lost its effect of technological expression after 1950s as a result of repetations and acceptance of the rate of the technological development. M. Fisher and Mies van der Rohe have been the defenders of this concept. These people have expressed their ideas in writings as follows.

“The appearance of a room, a building, a town has not been static, it has had a continious evaluation process. To be reasonable the conservators of the monuments should have accepted this natural law. I believe in that the modern conservators have this concious. The presence of the new architecture in the historical environment could have not been denied” (Hürol, Ercan, 1993 from M. Fisher, 1975).

“Architecture has been the reflection of the contemporary requirements. Living. Changing. New. Neither the past nor future, only today could have been formed. And only this way a person could have been creative. The formation has been created according to the concept of time besides necessities” (Hürol, Ercan, 1993 from Mies van der Rohe, 1923).

The other formational concept has not goaled the harmony to the optimum form characteristics, and has looked for an exaggerated technological expression. It could have been stated the buildings designed by this concept could have created contrast in the historical environment.

The buildings constructed by these concepts without taking the location and goal into consideration have caused the birth of a monotonous and sterile environment due to the

repeat of the used forms. The modern architecture has erased the characteristic of belonging to a place and defining this place.

A thinking style defending the necessity of the harmony of the buildings to be applied in the historical environment to the existing environment and conservation of this environment has taken place in the second group. The main characteristics of this group have been the harmony not aiming the optimum form characteristics and the look for the cultural Schinkel, one of the defenders of this idea, has stated as follows: "Has been possible to state that the awareness of the designer on the things he has done in creating something total new ? His times of security have been doubtful. The only certain thing has been that the existing has been tried and used over and over. This has meant only being partially aware" (Hürol, Ercan, 1993 from K. F. Schinkel, 1935).

There have been different approaches in this group, too. The different acts such as repeating the historical façades the same, the harmony only by space and mass or interpreting according to the current requirements and technology, using the decorative characteristics of the historical façade, historicism, all post-modernist and alternative methods. The post-modernist acts have been seen as repeating the forms and the architectural language of the past the same, analysing the forms of the past and finding a new synthesis inspring from this and using the forms of the past by caricaturizing them.

The architectural formation concepts not aiming the use of the optimum form characteristics and expressing the technology of culture have been accepted in the current architecture.

In the periods of satiated technological development rate, the expression power of the building has been weakened unless the expression of technology has not been realised different from the height. **The Hong Kong Bank**, one of the famous buildings expressing the new technology, has not had its height as its the most important characteristics. The same has been true for **The Lloyds of London** and **The Pompidou Center**. Their expression power would have weakened if their heights would have increased. Because the height has been a dominant formational characteristics by the other formational characteristics. When the subject has been the expression of culture, it has been necessary to

get rid of height, the most dominant formational characteristics. The best sample for this has been the famous **Empire State Building** of 1930s. This building has expressed technology, but its formational characteristics expressing its culture have been ignored due to its height.

The annex in the courtyard of **The Louvre Museum**, the glass pyramid, designed by a Chinese-American architect, IMP, in 1983 has been a good sample of a contrast character competing with the historical environment, and it has been discussed by public. Besides being awkward, this approach has not carried a meaning related to the historical environment, has not brought an inquiry, and has not made a citation. The exhibition area of the museum has been expanded and the environment has become alive. But this giant filigran skeleton has destroyed the perspective of the courtyard by curtaining the façades of the historical Louvre Museum by dimensions of 35m width and 21.6m height. The main entrance of the museum has been from this pyramid. The old palace façades have been perceived by the visitors entering. The pyramid has solved the entrance, exit and circulation axis of the museum, and Louvre has become one of the greatest museums of the world.

**The Pompidou Cultural Center** realised by Renzo Piano, Richard Rogers, Ove Arup and partners in the historical city center of Paris has turned its back to the existing values of its environment, and has defined the contemporary civilisation and technology over again. The building has been an important sample of the last years of the brutalism, and has reflected a solid permanency. The architects have realised the design by a complete technological approach without using the historical formulas, and have left the print of the time of construction to the environment. The expression of the equipment on the outside and their colourful grouping according to their types have made the building more attractive. The building has a contrast character to the historical environment, and different from the other samples, has combined the brutalism and contemporary art concept. The emphasised pipes and chimneys have added the building a different character. Accordingly, a new esthetical concept has become important within the measurements technological inputs presented.

Richard Rogers has produced projects of the Archigram architectural philosophy of late 1960s that has become alive in 1970s, and he has become the subject person for Prince



Charles opposition to the modern architecture as being the designer of **The Pompidou Center** in Paris, **The Lloyds Center** in London and **The Computer Center of the Reuter Press Agency** in Dockland. Prince Charles, the heir of the English throne, has become opposite to all architects building the future under the leadership of the Kriers, and has brought the idea of necessity of the production of the future English architecture as a stage scene out to a strong architectural discussion area. In this context, the relation to the past has left the unit building scale, and has become the urban scale (Sağdıç, 1990).

Rogers has suggested a new esthetics within the meaningful togetherness of the past and the future, in a technological “jungle”. The actual inputs and possibilities of the day and the manierism of the artists make up original, contemporary synthesis together. Transparency, the variability of the building within time and flexibility have been the basic elements of Roger’s architecture. He has explained his approach by saying “Technology has been a vehicle, not an end”.

**The Haas-Haus Building** by Hans Hollein in Vienna has been constructed right across the historical Stephan Cathedral, an important focal point in the historical city center, and has left a print of our era to the environment. Many discussions have been held during the project phase. A group has stated that the historical pattern of Vienna would have been destroyed, and another group has defended to leave a meaningful print of time on such a historical focal point. The newest architectural fashion has been represented in the formation of design, and the building has become a symbol of Vienna in time. The building has existed by itself in the city center without taking the environment into consideration, and the technical materials used on the façade have supported this. A completely contrast building like The Louvre Museum has been goaled in this design, but under the effects of the post-modern approach a false façade reflecting the historical façades have been used on a section of the façade. Hollein has used a circular extension on defining the entrance as on the façades, and has limited the circle it has been placed.

The formational richness of the exterior façade has continued inside. Even Hollein has made the inner space as complex as possible by the support of post-modernism, the open hallway system of Wright’s Guggenheim Museum has been effective at first sight. The building has been in harmony with the environment geometrically by its volumetric

dimensions and has not dissolved within it, has added a variety to its environment as a part of a whole.

**The Aksanat Center** realised by Metin Deniz, Günhan Dinç and Can Çakmakçıoğlu in Beyoğlu, İstanbul has presented a different conservation sample by the addition done on a historical building completely opposite to its technological material and system. The old and new have been brought together in contrast by a different approach as a result of formation of an environment of contemporary appearance with a brave approach for the contemporary activities. The false façade, extending out from the exterior surface and embracing the building at certain levels has emphasised the historical façade for an easy perception, and has comforted the inner space by hiding the services. The existing values have been conserved and the current intervention has been emphasised. The wrong intervention done by the repetition of the historical façade on the higher floors in the past has been hidden that way. The building has been interpreted by a completely new concept without following the traces of the existing values, and a unique end has been reached. Accordingly, the building has not dissolved in its environment, and has added the variety of its whole.

**The Pamukbank T.A.Ş. Building** by Orhan Berberoğlu in Pasaport, İzmir has been completed in 1996. The aim has been to harmony to the optimum form characteristics, and the technological expressions have been looked for. Here, the new building adjacent to the historical building has been constructed simply by using technological materials such as glass and steel. The building has put the historical building one step further by not addressing any elements or forms it has not competed with the old work even it has been constructed in an opposite character. The surface differentiation made at the top line level of the historical building has referenced the old building, and has provided a continuity on two façades of the building. But the building has shaded the historical building because of its height.

**The Milli Reasürans T.A.Ş. Complex** realised by Sevinç and Şandor Hadi in Teşvikiye, İstanbul has taken its place in the historical environment with a simple, dignified, serious expression but with current prints in an architectural continuity. The solid mass of the adjacent historical Maçka Palace has been responded by a vacancy. Accordingly, the two periods, the old and the new have been put together as solidness and emptiness.

The end point of the building has followed the existing building not to destroy the street perspective. The building has formed a spatial expanding on a street of adjacent buildings.

The building would have been a bank on the ground floor addressing only to the pedestrians if it would have been designed in two dimensions, but its aiwan taken backwards has become a reference point basing on a symbolic power in the environment as being an interesting, ample impression giving point. The same has been true for the single column in the emptiness carrying the statical power and pointing the symbolic power.

The success of the architects has based on the courage of designing the only façade facing on a street of adjacent buildings in three dimensions. This building has made the historical building perceived from a new angle of view without basing on an architectural current, and has evaluated it without a sacrifice.

**The Press and Youth Cultural Center** has been realised by Nuran Ünsal in 1994 in Ayrancı, Çankaya, Ankara by construction of additional buildings upon the restoration of a historical vineyard house by the reconstruction method. The additional buildings have been constructed of completely traditional materials such as wood, stone, tiles as of the vineyard house, but the form has been a result of the area and requirements. The closed spaces have been placed under the ground due to the slope and the block effects have been ignored. These have emphasised the historical building. The human scale has been kept by starting from the dimensions of the house in the design of the complex. This has increased the visual effect of the building, and has made it important especially approaching from the north façade. But the pyramid with wooden load-bearers placed on the exhibition house has created neither a contrast nor integrity with the vineyard house, a product of the traditional architecture.

One of the most attractive samples providing the harmony between the historical environment and the new building both by space and mass has been **The Ataman Touristic Facilities** realised by Merih Karaaslan and Ertan Ergin in Göreme, Nevşehir between the years of 1988 and 1992. This building has been constructed in Cappadocia, the first settlement place of the Christians. The caves from the 1st century B.C. and the houses from

the 16th century B.C. have been included new building, and the spatial qualifications of the traditional environment and the current technical possibilities have been combined. Accordingly, a building fitting the regional character, free, almost spontaneous has been received at the end. In such a formation the building has been in harmony with the environment both on the plan and in three dimensions. The current requirements have been met in the inner space design, and the traditional life style has been used of.

**The Bensberg Municipality Building** realised by Gottfried Bohm between 1964-1969 has provided a harmony between the modern and traditional environment spatially. The ruins of a medieval chateau-castle have been used together with current spaces. Accordingly, a spontaneous building has been born in harmony with the characteristics of medieval towns. Bohm has added the stairway tower as the fourth vertical element to the three towers from the middle era. The top part of this stairway tower has been inspired from the irrational plasticity of the spike of the highest tower of the old castle, The Bergfried, without imitation (Rathaus in Bensberg, Deutsche bauzeitschrift, 1967).

Another sample using the traditional sources has been **The Peritower Hotel** realised by Merih Karaaslan and Nuran Ünsal between the years of 1990-1996. Indirect and strong relations have been built between the historical environment and the new building. Interest to the Anatolian sources has increased over the country by this building. The important natural and cultural values of Anatolia has not been noticed as a source for the contemporary architectural concept. Instead of the known design methods the existing historical values have been improved in the design of this building. "The form and space themes of Cappadocia" have been followed in the evaluation of the exterior and interior spaces, the relations between the spaces and even in lighting. A building satisfying the owner and harmonious with the environment by material, colour, mass and solidness/emptiness has been received at the end. The most important characteristic of the building has been the strong relation between the end product and the pronunciation of the Anatolian sources the prints of the cave houses in Zelve, the underground cities in Kaymaklı and the hillside houses in Nar could have been seen on the building. The building has strong relations with the environment. The tourism firms in Cappadocia have visited this hotel as "a contemporary interpretation of Cappadocia".

**The Aspendos Bazaar 54 Carpet Shop** by Abdullah Erençin in Antalya has been designed in the traditional style in harmony with the environment. The climate, the tourist intensity and the traditional architectural elements have formed the design inputs. Tiled roof with wide eaves, a simple façade, bay-windows, wooden shutters and small windows have been used for a harmony with the traditional architecture. The building has been in harmony with the environment without imitation, and has announced its contemporaneity. The environment has been varied by improving in its own language by this building.

**The Avanos Bazaar 54 Carpet Shop** by Abdullah Erençin in Cappadocia also has been designed by the regional style of the environment. The buildings in the environment and their harmony in coming together have been effective in the formation of design. The flat roof, mouldings, small vertical windows, extensions, stone buttresses and arches of the Cappadocia buildings have been interpreted. The interpretation of the historical buildings for the new buildings has provided the development of the environment in the same character by the conservation of the existing values. The Cappadocian theme has been emphasised from whole to the details on the exterior and interior spaces.

**The Kalkanhan** design, a sample for the motifs, elements derived from the traditional buildings, has been realised by Haydar Karabey in Kalkan village. The spatial characteristics of the registered Kalkan houses have not been taken into consideration in projecting. Moulding, cornice, wooden frames, motifs inspired from the Lykian triangle have been used, and wooden balconies have been constructed. These elements have been stylised by simplification instead of applying exactly the same. The current construction system, reinforced concrete, has been preferred, but plaster and white-wash have been applied for respect. The building has respected the environment by its façade and mass at the same time it has emphasised its contemporaneity.

**Club Patara** by Turhan Kaşo in Kalkan could have been a sample for another method of use of the traditional urban space, creating from zero, use of the spatial information of the close old towns. In this design Turhan Kaşo has been effected from the stone Kalkan houses of two-three stories with white embellishments, wooden balconies, and the shaded, narrow, staired streets down to the sea across the same inlet. The qualification of the old settlement have been used in contemporary Club Patara. The regional stones have been used here as in



the Kalkan pattern, and interesting space lives have appeared between the buildings. Imitation has not been used in the formation of these. The spontaneous strong spatial richness of the typical Kalkan houses formed by the Mediterranean climate and culture have been used in a technological contemporary facility.

**The Peabody Musical Institute Academy and Library Annex Building** has been realised by a known method of present as an annex to conserved historical six buildings in Baltimore, USA by Richter Cornbrooks Gribble Inc. firm in 1990. The annex building connecting the fifteen levels of six different buildings of different times and approaches has been successfully designed in plan dimension. The spaces at different levels have been in a functional and visual integrity. The narrow, long windows and arches of the historical buildings have been repeated in different proportions and modules. The arched window row on The St. Paul Street have been removed on two ends and monotony has been ignored, and axial symmetry has been provided. The building has been in respect with the historical buildings around geometrically.

**The Afyon Government Hall** design by İlgi and Alpay Aşkun in the center of city in 1979 has been successful for the editorial relation it has built between the historical building and the new one. The design has been altered during the application, but the functional, measure and visual dialogue between the old and the new buildings has continued. The building has been a background for the historical building by conserving and emphasising its symbolic and architectural characteristics. The project also has been successful for the function it has provided the historical building fitting its condition and scale.

**The Hacı Bayram-ı Veli Mosque Environmental Organisation and Bazaar Design** by Celal Abdi Güzer and Ufuk Yeğenoğlu Sezgen has been successful for its definition of the tumulus keeping various historical stages as a pedestrian axis in a way of no construction possibility on it. In future, it would have been possible to evaluate these ruins if the historical stages would have been exposed, organised and exhibited. The construction of the new buildings in the historical environment each intervention should have not damage the work of historical documentation and be retrospective as in the restoration principles. The circle has been defined by the formation of the flat and simple geometry bazaar in an environment keeping buildings from various periods between The Mosque and The Augustus Temple

and the traditional pattern. The building has had some references from the mosque, but it also has emphasised its contemporaneity.

**The Konak Anadolu Hotel Management and Tourism Vocational School** by Ergun Demirek on The Ziya Gökalp Boulevard, İzmir has been constructed as an annex to the existing three historical buildings on the same lot by current materials and construction system. The historical buildings have been conserved by restoration, and the old and the new buildings have built a functional and visual relation. The old façades of natural stone coverings have been responded by materials such as metal, glass. The traditional elements have been used for contemporary façades. The frame on the old building has been applied on the entrance of the new building on the false façade. The old and the new buildings have been brought together by a simple façade building. This study has been a contemporary conservation sample constructing an addition by respecting and conserving the old without losing the contemporary identity.

There have been many architects using the plan characteristics of the traditional inner space without keeping the relation with the past visually. Some of them have realised this on the buildings serving the continuous traditional function, and some of them adapt the successful plan scheme of the past to a completely different function.

Le Corbusier's **La Tourette Monastery** project between the years of 1957-1960 has been one of the first samples of use of the qualifications of the traditional building not related to time on the buildings of no functional change such as the religious buildings. The effect of the medieval monasteries in space and function distribution has been seen on this building. Le Corbusier has used the space organisation of Le Theronet Monastery in Provence, France. La Tourette has a dense site plan, a church building located on one end and the monastery buildings meeting it on the other end like Le Theronet of the 12th century. On the other hand, Le Corbusier has not kept a visual relation with the past, and has used his personal architectural concept. Accordingly, historical continuity has been kept only spatially (Özer, 1990).

Some architects have adapted a successful plan scheme of the past to a different new function. The traditional reverse T plan of the Turkish housing architecture has been used

on Ertur Yener's **Büyükada Anadolu Club, Dancing and Restaurant Pavillion**. The joints of the contemporary buildings have not been in a concrete symmetry as in the traditional building. The arms of T have not been equal. Because of this the idea of trisome dense has been kept and the interior and exterior relations have been provided by wide window openings as in the traditional building. The solid discipline of the traditional plan has been left here. At the same time an inner space concept of no validity has given inspiration for a new function (Özer, 1990).

Sedat Hakkı Eldem has stylized the classical "ulu" (great) mosque concept and minaret organisation by using hexagons at his **Taşlık Library Building** (Küçükkaya, 1994).

A succesful plan type, Paxton's Crystal Palace plan type, has been used at **The Llyod Building** in London. Opposite to the fantastic appearance of the building, the plan scheme has been as simple as possible. A transparent light tower covered by glass has been punched, and it has consisted of twelve rectangular layers. It has been planned according the mobility and change in time. The building has symbolised contemporanity by its function and form.

The old plan scheme has been adapted on a function developed within time by changes in Arolats **Kervansaray Hotel**. A single nucleus solution, common for almost all of the samples, linear or cross-shaped plan schemes or a tower architecture have not been formatted. The effect of the Ottoman Caravansarais has been seen both on space and distribution of various forces here.

On the other hand, the architects have not kept the old visually, and has followed the current architectural concept. The single row of cells of the caravansarai plan type has been applied here within the same concept but as two rows. The square or square like courtyard of the Ottoman Empire Period has been integried with the old springs by leaving one side open.

Accordingly, the historical continuity has been provided spatially. The old covering type, vault, has been applied here by a different composition and by contemporary materials. The arched porticos of the old caravansarai buildings have been applied by reinforced concrete console systems without using the load-bearing pillars. The plan type and mass of the design

have been traditional, but the requirements of time have been applied on the construction system and inner space design. The small pool of the traditional caravansarai type has been enlarged here, accordingly, the swimming pool requirement has been met.

The building has reflected its vital reality by forming a visual and functional integrity with the old springs. The historical, formational characteristics have been used without imitation as a contemporary building in harmony with the historical has been realised. The building has emphasised its contemporaneity as it has carried some references from the historical building. The dimensions of the springs have been paid attention in projecting, accordingly the existing scale has been kept.

Great unqualifications have been seen in the applications of the II. and III. groups done on the many historical environments in Turkey. Clear unharmony has been seen on providing the visual integrity of the existing with these buildings. These application have created architectural problems as well as restorational ones.

A similar act has been seen on **The Antik Apartment Building** by Zeki Bozoklar on The Atatürk Street, İzmir. The façade of the preceding levantine house has been reconstructed at its original dimensions by using current materials, and floors have been added on. To emphasise the old work like façade the upper floors have been pulled back, but the lost values could have not been gained. The old work like façade has not been anything further than a stage scenery. The local managements and authorised institutions have had a great fault for giving permission for buildings like this: Demolishing of the building and reconstruction of it by an artifical appearance has not existed before.

The variety of use of past in the architectural design has brought the 19th century concept back today. This act could have been defined as a new Historicism, and its followers have preferred the exact reanimation of the past styles.

**The Kayseri Wilhelm Palace** reanimation has been one of the most attractive samples of exactly the same applications by a historicist concept. The original size model of the palace, destroyed in World War II and demolished completely in 1950, has been built in the city center. Accordingly, an 18th century building with its regulations and architectural

ornaments have been created. To place function on a rebuilt building has been a false approach.

Some architects have repeated the important buildings of the architectural history for different functions exactly the same way. **The J. Paul Getty Museum** by Longdon and Wilson in Los Angeles, USA between the years of 1970-1973 could have been a sample for this. The ancient Greek and Roman works have been exhibited in this museum, and upon the will of the architect. **The Villa Papry**, an ancient Roman house, has been imitated exactly. Accordingly, the renimation of a Roman house with its atriums, ancient regulations and architectural ornaments have been realised.

**The Santa Fe Town Hotel** has been another sample for renimation by historisist means. The strong clarity of the historisist act could have been realised when a comparison with Taos Pueblo, a 12th century Indian Settlement, has been done (Özer, 1990).

One of the most actual currents of the day, Post-modernism, also has based on history greatly. Of course, it has not based on history only. The appliers of post-modernism have had used the city folks of the 20th century, commercial world and synbolism, wits, joke like inspiration sources besides the architectural heritage. However, the most important characteristic of the subject current has been the re-evaluation of the past. On the other hand, all post-modernists have not re-evaluated the past exactly. We could have seen three different concepts upon the evaluation of the acts of the appliers. One of these considerations has been the exact repeating of the past forms and architectural language. The second has been to analyse the past forms, and to make a synthesis with the inspiration from them. The last has been to use the past forms by caricaturizing them. The ones using the past forms and the architectural language of post modernism usually have done this while old building samples present around. We have seen such an approach at **The Şınlak Passage** in Kemeraltı, İzmir. To provide the continiuty of the past on this building the same architectural language of Kemeraltı has been repeated. A language unity has been looked for some addressing on the façade or inner space, and the historical forms have been repeated by the current materials.



**The Sprint Lane Dormitories and The Old Dinning Hall Additions** by Robert Stern have been designed by the same consideration in 1985. The neo-classical building concept of brick and stone mixture designed by Thomas Jefferson has been followed by other architects including important ones such as Stanford White. Robert Stern has criticised the quit of this tradition in 1960s and 1970s and has suggested an uninterrupted architectural continuity. Stern has repeated Jefferson's architectural language the same way both on the dormitory blocks and additional wings of the dining hall to provide a continuity in the past (A Classical Education, Architectural Record, 1985).

The post-modernist architects reaching out to a new synthesis by analysing the past forms avoid the exact repeat of the past. James Stirling has thought of a (U) shaped building consisting of two (L) shaped blocks instead of the improved (H) form of the building next for **The New City Hall Annex**. The semi-circle in front of the old building has been replaced by a full circle in front of the new one. The old and the new buildings have been similar to each other by measurements, height and materials. Both of the buildings have formed a circle close on three sides and facing out to the street. Stirling has not repeated the old even he has chosen this form. The blocks have expressed themselves by responding a requirement in a whole. All of the forms on the old and the new buildings have been related to each other. The traditional elements have been used in a different and modern style by interpretation. The new building has been fractured compared to the massiveness of the old one. The rational forms of the old building has been tried to be broken by the irrational lines on the new building. As seen, the old has not been repeated but re-evaluated upon a synthesis of a contemporary technique.

The quality of art on the buildings has been emphasised as an important point in the history. However, by the formation of the modern architecture factors such as sociology, function and area have become more effective in architecture. Because of this, there has been no trust for modern architecture. The old ideas have been brought back to create buildings liked. The New City Hall Gallery reminding Schinkel's museum in Berlin returning back to the classical buildings of the 19th century. Especially the axial symmetry and the rotand act in the center have been typical Stirling has opened the doors of post-modernism to Europe by the competition he has won in 1997. One of the best samples of post-modernism has been given by the competition of this building.

**The National Gallery Annex Building** by Robert Venturi between the years of 1988-1990 has been an interesting sample of this approach. The old building has been a product of the eclectisist act and has been expanded by the additions in various periods of the 19th century. A different design in harmony with it and eclectic has been formatted on the vacant lot next to it. The new building has been evaluated as a transaction element between the old building and the environment pattern. Expensive traditional material has been used here. The 19th century hall type exhibition organisation not related to time has been used in the inner space exhibition organisation. Venturi has used interesting Renaissance methods here. For example, the main stairway of the building has recalled the scala Regia in Vatican, and an interpretation specific to Renaissance has been done on the transaction point between the old and the new building by an exaggurated perspective organisation. Both elements from the old building and elements in contrast with them have been used on the façade of the new building. The forms from the old building have not been used the same, new synthesis have been reached upon analysing. The elements formating a contrast have provided an integrity with the old. The style of the new building has been in harmony with the old one, but it also has emphasised its contemporanity. The surfaces of the new façade close to the old have been somehow a repetition of the old building. The façades have been simplified as being moved from the old, and has become a simple stone on the other façade.

The National Gallery Annex, an interesting product of the post-modernist approach, has been important for the organisation of the construction process. The state has been the client in the contemporary society, and an architectural process has been formed by the contribution of all interested people starting from the selection of the designer.

**The Abdeiberg Museum** in Monchengladbach has been designed by Hans Hollein, one of the leading representatives of the post-modernism current, in 1982. The architect has goaled to create an art work for art works, and has recieved the 1983 Germany Architecture Prize. A harmony to the dimensions of the historical environment has been provided by the fragmentation of the complex. But the irrational block of management has been in competition with the church towers around. Most of the exhibition spaces have been under the pedestrian platform due to the slope, and accordingly the building and topography have integrated. A connection between the visitors and the exterior space has been provided

by the windows opened to the valley in the exhibition spaces. The building has had an appearance of collage architecture of single pieces. It has provided different lives to the visitors as it has been in harmony with the historical environment. The contrasts have been preferred in form selection, rational forms such as square and circle have been used with irrational lines. Zinc and glass like contrasts have been used in material selection, a unique exhibition interpretation has been received at the end.

**The Modern Arts Museum** has also been designed by Hans Hollein in Frankfurt which has been famous for its museums. It has been designed as a block to be perceived at once and to be kept in minds, but a massive end form has been reached. The massiveness has been tried to be broken by different slope and corner steps, but these efforts have not given good results. Hollein has formed a symmetric form by following a deductive way, and has tried to break the symmetry later. For example, the entrance has been placed at the corner rather than on the axis for this purpose. Reaction has been shown to the limiting actions by convex, concave lines and small extensions. The harmony of The Abteiberg Museum, of the same architect, with the environment has not been seen here. The construction limitations of the urban space and the area inputs have had a great role in this.

**The Vakıfbank Aegean Region Directory Building**, by the Arolats on The Mimar Kemalettin Street in İzmir, has consisted of a symmetric façade of repeats and a corner arrangement altering this symmetry. The columns, the most characteristic elements of the surface, have been the interpreted forms of the columns of the old Vakıflar Bankası, but this could have not been understood. Some historical references have been determined on the surface organisation, and has been followed as a thematic principle. But these could have not been followed on the organisation of the formic and figurative elements selected for the other surfaces. The corner organisation has been left alone in the mass arrangement and could have not integrate with it. There have been contrasts between this pronunciation and the end product.

**Dr.Şakir Bey Business Center** by Ersin Pöğün in Konak, İzmir has been in harmony with the volumetric and formational characteristics of the historical environment. The elements of the traditional pattern have been interpreted by stylising. The moulding, cornice, bay-window, narrow, long window like traditional architectural elements have been

adapted present. The building has been designed by following the architectural characteristics of its environment. Accordingly, the environment has developed in its own language. The building has emphasised its construction period as it has carried the characteristics of its historical environment.

Some of the elements of the past architectural styles have been mentioned abstractly at **The Hanna Venturi House** designed by Robert Venturi for his mother in 1962. Instead of copying an ancient frontal Venturi has preferred to scan the frontal form to whole building for reminding it.

Ricardo Bofill has defended the right of living in palaces for everybody, and has followed such an act at **The Paris Housing Blocks**. Bofill has used the elements original to the Renaissance and Baroque architecture in giant dimensions as prefabricated in these housing projects. The universal esthetique of the historical building has been used on the new building by borrowing the traditional forms or even interpreting them on the contemporary addition to Philippe Johnson's **Boston Public Library Building** (Ersen, 1992).

Some post-modernists have handled the past styles by caricaturizing them. This has been defined as "cartoon classism" by Robert Stern. He has followed the same way time by time as in **The Best Shop** dated 1979. Stern has actualised an ancient Doric temple by forms exaggerated by the cartoon technique. Instead of the gods and goddesses, the name of the shop has been placed on the frontal. The images of the sold material have placed the gods on the metopes (Özer, 1990).

The ones working with the modern architecture have found the post-modern language simple, repetative and narrow. Architects have always looked at past for development. But today when the past has been looked at whole architecture history, modernism and high-tech have been felt on the backround.

As known, post-modernism has borne along with the "ecological construction" as an alternative upon the critics about modernism by the Europeans in 60s and 70s. It has been tried in 80s and the critics of the public has been received. Besides some positive samples

and abstract language, the historical elements have been used irresponsibly and unconsciously, and a shallow, flat, easy language has been created and the old values have been destroyed. However, post-modernism has become history by many bad samples beyond the values it has kept in its origin.

The past has been used in an unordinary method on **The Reklamevi** by Haydar Karabey in Nişantaşı, between the years of 1988 and 1990. To remind the traditional architecture, the elements such as façade ornaments, stone cornices and friezes have been taken from the historical buildings, but have not been used neither the same nor by styling. An incompleteness or being added afterwards have been emphasising technology. The traditional and contemporary forms have been within each other and intersect each other. Traditional, technological, lighted, sheltered, dignified, moving contrasts have been presented but no synthesis has been made. The façade has contained references related to the historical environment such as cornices, stone covering and small square windows, but a current architectural order has been installed in the inner space free from these and of contemporary materials. Design has been successful from this aspect. The building has emphasised the era without denying the realities of its historical environment. It has not dissolved in its environment and has announced its presence by adding variety to the environment.

This building has had a common loyalty for all successful architectural products. The design has based on a correct definition of architectural problems. The location of the building being in an adjacent buildings section has made the careful formation of the only façade a necessity. The composition of the historical and technological elements has been realised by designing of the only façade, and the space behind it have been isolated from each other, and has been handled separately.

Some architects have evaluated the past in unordinary ways in our time. The appliers of the alternative architecture have used the traditional architecture to improve the alternative technologies.

**The Adobe House** by Micheal Reynolds in Taos has been a good sample for this act. The principal of The Kiva Creek of the Indians for social and religious activities has been



used for the climatization of the architecture building. The windows of the two bedrooms have opened to this Kiva Creek located behind the house. Accordingly, the hot air accumulated in the house in the summer time has been sucked outwards, and the inside of this building has been cooled without air conditioning device in this dessert climate area. Accordingly, the traditional construction material of type of Indians, kiva, has been used by the alternative methods in this subject house.

Some architects have exhibited approaches besides all of these. The design of **The Jewish Association Memorial Museum** has not cared for a harmony with the historical environment between the 14th and 15th streets on the southwest of Washington. The building has not formatted a synthesis with the city, but has been broken off from it spatially and emotionally. The visitors have been encouraged for thinking in this building besides the museum, art and education functions. Accordingly, documents and temporary arrangements have been formatted. The exterior façade has been abstract and has had no conclusion. The building has been in harmony with the volumetric dimensions of the historical environment, but has not have a contrast, repeating or interpreting act with it formly. This building has dissolved in the environment even it has announced its newness.

As seen there have been various approaches on the applications in the historical environments out of the pattern showing integrity. There have been many different evaluations from completely contrast approaches to samples rebuilding the architectural history upon inquiring it in a very deep perspective. The applications of no value besides being contrast and making extractions without any inquiry have been seen on the bad samples. However, there have been designs making the historical building seen from a new angle of view, evaluating them by interpretation and keeping its contemporary at the same time. As seen, there has been a variety in use of the past in the architectural design in the second half of the 20th century. Copying the past as in the 19th century have not been the point of interest today. The samples above have exhibitited a wide range of acts in use of the past.

### **3.2. THE NEW CONSTRUCTION CRITERIA IN THE HISTORICAL ENVIRONMENT**

The historical environments have been the documents reflecting the life styles, social and cultural preferences, techniques and value judgements, partially or completely different from today, of their era, society and region. The perception of the historical environments keeping an important place in recitation and perception of the towns has become harder because of rapid but negative changes. However, these environments have been the bridges between the past and today, and have had to be conserved for continuity.

The historical environments have not been constructed at once in harmony and integrity. Each generation has constructed its own house according to its different preferences. The properties consisting the historical environment have been the products of a continuous renovation reaching up to us. To give a place to environment and cultural properties besides properties and above the contemporary and daily life as a values system might have supported their conservation, but has not added anything meaningful to our life, such an undigested conservation without a base would have not gone beyond creating a superficial appreciation inclined towards environmental forms and moulds. The most important responsibility of our time, along with the conservation of the historical buildings, has been to remind them by their past and traditional values in creating today and tomorrow, and has been to reflect their essence to the current architecture by a contemporary language.

For this purpose, the abstract principles, laws, methods followed in the inner space organisation, the relations developed by the life customs and traditional acts have to be expressed by a contemporary language. Accordingly, the traditional architecture would have helped in creating the contemporary architecture by their current concrete values. To provide a historical continuity by imitating the old the same way on the new buildings and by making new synthesis by taking extracts from various historical samples has not been possible.

The increasing number of contemporary architectural works have turned their backs to the historical continuity completely, and have not use any of the positive values present in the essences of the samples of the history and tradition. The efforts for conserving the

historical and traditional values and keeping them alive have been the main subject even in the industrial countries of high cultural level, but the problem of providing the historical continuity has been ignored.

The condition has been more critical in Turkey and in countries similar to it culturally and economically. In addition, the conservation of the historical properties have not been mentioned. The conservation efforts have been irregular besides the buildings still continuing their functions, such as religious buildings.

On the other hand, the historical continuity conscious has not been developed among the contemporary architects.

Different approach types have been present on intensive and destroyed patterns in our country. It has not been possible to talk about a historical environment barrier for the architects willing to construct contemporary buildings in Turkey. Also to continue a discussion out of time subject for the towns conserved completely in West during the conservative periods of modernism has been wrong for Turkey. For this reason it has been necessary to explain them the fact of not being against to the skyscrapers but not installing them anywhere wanted without providing the required substructure conditions in a historical town. It has been wrong to apply the buildings higher than the surrounding ones and not having any cultural nor technical expression in a way destroying the silhouettes of the historical regions. To design high building of prestige, ways for more effective and cheap results have to be searched.

A designer adding a new life unit to an existing historical environment has had to be conscious of changing and effecting that environment permanently. He has had to be aware that the new building would have been in interaction with the existing, and would have been perceived with it. He has had to be ready to understand the existing by getting rid of all forms and solution models and prescription and inquiring the requirements of the situation. To be contemporary has not prevented to approach traditional by a historical consciousness.

It has not been possible to have solutions and prescriptions valid for each condition. The only thing not changing has been living together and being perceived together. When the

requirements of this have been met the correct and clear differences between the new and the old would have been converted into a healthy harmony. Various approaches have been required for constructing a new building in the historical environment according to the intensity of the subject historical pattern. The acts for the regions of less destroy of defined limits and showing an integrity of traditional characteristics have been different compared to the regions of great change. But in each condition the new building has had to be in harmony with the environment by showing a difference. The harmony with the historical environment has not met a harmony with the volumetric patterns of the area from the geometrical aspect or a fictitious approach to the existing mood of the environment by the superficial forces, imitations or deformations. Of course, within the determinism frame of the historical continuity, the evaluation of the qualification of the past in building the future has had a great role in the balance of the social life. The main problem has been the ways using the inputs of past for the architectural developments of future.

The criteria for the design studies of the historical environment could have been listed as follows:

- \* Search of the semantic dimension of the environment
- \* To emphasise the characteristics of the historical environment
- \* Not being dominant over the environment in the new design
- \* To study the other dimensions of the historical environment such as fountains, coverings
- \* To follow the ecological culture continuity
- \* The esthetical criteria integrating the architectural perception and providing the historical continuity
  - Height
  - Pattern
  - Material
  - Colour
  - Modulation unification
  - Proportion
  - Dimension
  - Repeat / Rhythm

- Symmetry
- \* The typology and analysis of the environment and use of the environmental values
  - Solutions in two and three dimensions
  - Determining the pattern, material and form characteristics of the settlement
  - Research, interpretation and use of the old pattern in designs either in harmony or in contrast
  - To carry the meaning of the language formed in the environment to other contexts
  - To be in approaches full of illusional associations
- \* To study the historical process of history
  - The period of the constructions
  - The continuity factor in the historical development
  - The causes and characteristics of change of development
- \* To provide harmony (similarity) to the environmental characteristics
- \* Opposite (contrast) approach to the environmental characteristic
- \* To emphasise the era by harmony or contrast in the contemporary design
- \* The social lives and statutes of the people in the environment
- \* A design as it have never been present previously in that environment
- \* Suitable function

The studies, determinations and interviews on job sites in the historical environment would have helped both to the determination of the common decisions and approach types and to the information on the values, meanings and indicators of these environments. To know the importance of the historical environment has been one of the important effects for their conservation. For this reason, the users of the environment should have been informed and interested on the subject as well as the designers. In other words, the alternatives should have been introduced to the users in design and the users should have stated their opinions.

The essence in the historical and traditional architecture samples improving the feelings and acts such as the interaction, understanding, harmony, support, responsibility and self-denial between people should have been transferred to day by the current language. The methods historical and traditional architecture have followed in material use, and structure selection could have been used in current applications as abstract principles.



The history of architecture discipline has had to be a science branch (instead of presenting frozen moulds from the past) explaining the ways of use of history and tradition originally and productively to the societies built their today and working for their design of tomorrow.

Some fake and deviated functioned samples of the 19th century, especially, have documented how architecture has become a dead surface and volume trial. So a building with a program presented in a wrong way by its contents could have not been anything further than a giant dead sculpture attempt architecturally.

Today as many historical and cultural values have been destroyed, creating of fictitious and new historical spaces of no base and meaningless eclecticism have spreaded. This falsification, started by leaving all causes aside, has jumped architecture as a cultural pollution.

Different approaches, according to the qualification and intensity of the pattern, have been required in constructing a new building in the historical environment. It has been impossible to meet applications changing or destroying the past of the famous settlements such as Vienna, Rome and Paris. The urban character and the historical characteristics have reached today without a change. Opposite to this, some free applications have been met out of the historical centers or in towns destroyed during the war as in Germany.

One of the excuses used for the unsuccessful historical environment conservation has been the similar destroys seen in the European countries during industrialisation, and the installation of current towns on the subject destroyed cities.

Actually, the cities under conservation in Europe today have been installed on the Baroque towns of little prints in the 19th century. However, by the acceptance of the conservation fact in the historical environment dimension as of the second half of the 19th century everything, from the environmental arrangement to the single building, has been taken under conservation.

In addition, the city replacing the Baroque city has been very different from the environments newly formed in Turkey. The 19th century European cities have been in an attentive organisation by its building of esthetical quality and conforming the urbanism principals. In other words, it has had a perfect urban organisation with its streets, pavements. However, there has been a certain historical intensity in our country, still.

Accordingly, somethings could have been done in the name of conservation today. Another problem as important as the subject of the new buildings in the historical environment has been the conservation of the integrity of the historical environment, and addition of some pieces to provide the integrity in some cases.

Another problem has been the application of designs of reconstruction on the vacancies among the sections of traditional pattern integrity. As known, reconstruction has not been a preferred method of intervention besides the re-construction of very special monumental values from the aspect of contemporary restoration principles. In addition, to bring such a suggestion would have been wrong while Turkey has been full of arbitrary interpretation samples of universal principles of the restoration area as seen in many other subjects.

Besides very special conditions, to state the characteristics of the historical environment on the plans and regulations have been wrong completely. Instead of leaving our identification in conservation of the historical environment, it has been required to live with it and to be included the life of the historical building simply and in modesty.

For example, it has been wrong to fill a vacancy among the real cultural properties we paid no attention by fake historical fillings. Because the created has been a new street. Compositions meaningful as a whole with clear breathings among have been required in three dimensions. Again the old buildings have been required to be the stars of the street perspective (Eldem, 1992).

The restoration concept, from the historical documentation principal aspect, has had to differentiate by material, colour or pattern for determination of the new buildings to be brought on the vacancies of the historical pattern. However, the buildings to be brought on this wooden pattern would have been masonry according to this principle, and this would

have destroyed the visual integrity. Besides being two different construction systems, the wood and masonry have been the symbols of two different opinions. The different material and construction system to be brought on the intensive wooden pattern would have not been out of harmony only, but also would have contained a discord with historical roots.

Another problem met in the restoration and new building suggestion has been the application qualifications of the decorative elements, profiles, borders, the width of the wooden coverings and the details of fittings and joints. The careless applications due to insensitive, uneducated, economical reasons have created a fake appearance, and have provided wrong information on the quality of the traditional Turkish architecture with their primitive façades. The same problem also has been true for the colour subject. The colours of the paintings of the wooden houses far from the current approaches have carried an alienating qualification. To prefer accustomed dull natural colours or the ochre paint of the appropriate colour with a historical reality would have been better.

The intensity criterion has been the primary one in the masonry pattern as in the wooden one. The construction conditions for each section has had to be re-evaluated, a more radical harmony has had to be provided and inspection has had to be done. The qualifications besides the traditional character of the region for material, colour and typological characters should have not been preferred. All of these subject conditions have been mentioned in the routine decisions of the conservation committees, but they have taken a careless and flexible form either during the project step approved by the committees or during the application. For this reason the functions of the committees have to be questioned.

The design has been formed by the interaction of the details of the old building and the contemporary annex in cases of constructing annex to the historical building. First of all, the old one has had to be analysed and evaluated. By the interpretation of the inputs from the historical building creative designs would have been received.

There have been some characteristics, such as mass, height, eave, proportions, axis organisations and symmetry, should have been in harmony in the old-next context. The height differences have increased the problems. To create a harmony in the contrasts has been a point even many talented architects could have not been successful. The equal heights

somehow have softened the contrasts. The façade proportions, the span dimensions and proportions, mass-emptiness, shade-light repetitions and rhythms should have been in harmony. The materials have to be well related and the colour, pattern differences have had to be in harmony. The roof construction, slopes, forms, mass motions and inclination have had to integrate each other.

The integration principles could have been determined according to the integration characteristics of the historical buildings. But there has been no possibility for determination the architectural characteristics of the annex by formulas and proportions, and there has been no possibility to formate an architectural prescription. The solution has been the “appropriate” architectural design.

These type of prescriptions have limited the architectural creativity and have encouraged the designer for imitation. Imitation has not been succesful on the contemporary annex generally. Because, the materials and construction techniques have been changed. The proportions of the old space could have not met the functional requirements of the new annex. Of course, a modernisim unrespectful to the historical environment has not been suggested. Such an approach would have contrast with the conservation principles. The characteristics of the historical environment would have determine the approach in the new design.

The scale, materials, roof line and slope, the mass- emptiness rhythm have been the vehicles of the harmony between the historical building and contemporary annex. However, the one to be used in determination of the design characteristics of the annex could have not been defined by sharp principles. The inputs of the existing building have required the consideration of one or some of these according to its specific conditions. To make a decision architectural history information and structural analyze have been required. In addition, the universal esthetique of the historical building could have been followed either by borrowing the traditional forms on the new building or even using them by interpreting.

The universal characteristics, such as height, mass, of the morphological structure in the urban site have been as important as the historical building in the providing the architectural characteristics of the contemporary annex. To make an annex to a symmetrical historical

building has required a special architectural talent. For example to make an entrance from the new annex by closing the entrance axis has destroyed all of the symmetry-balance elements on the building. The importance of design in conservation has seen in these type of applications. Without doubt, design has been created by a good education and talent. However, to construct a contemporary annex by giving a new function has not meant competing with the existing from design aspect. Because of this, some basic principles have to be determined by good conservative architects, and design should have not turned out to be a show of an exhibition of personal talents.

A good design has been under the responsibility of the architect. Besides the architectural history education, learning the traditional construction, material and techniques also have been important from the creativity aspect. The materials have helped the old-new integration if they have been used correctly as the expression of the structure, without using the traditional materials on the new annex, by controlling the colour of a concrete aggregate or by using many materials together, many things could have been expressed by the harmony of the colour-pattern. The compositions of the borrowed forms might have become out of harmony in the site pattern even they have been very successful. The use of materials in the harmony and contrast in formating the contemporary design decisions has been different for each historical building and its pattern. Many methods, such as expansion of volume under the ground, "the unseen annex", use of glass, plexyglass like transparent annex, completely contrast architectural application, and construction of a new and higher building behind the conserved façade, have been tried. The contrast seen interesting in the intense architectural patterns, might have lacked harmony in the urban patterns of wider time frame, such as by reflection effect or by higher building behind the conserved pattern, in the American cities. Opposite to this, the suitable transparent annex always has been a more respectful approach.

Contemporary annex and design changes might have been done on the historical buildings when necessary without destroying the historical, architectural and cultural values of the building. But this intervention material has had to be respectful to the historical building and to its urban site by its colour and identification. The annex should have not destroyed the integrity of the historical building, and has to be in a situation with possibility of being cleaned off from the building. The environment, archeological inputs, the structure



system of the building, the exterior façades, roofs, windows and doors, the store façades, the entrance axis, the façade dimensions, should have been mentioned in the rehabilitation standards, and the required and unrequired intervention types should have been suggested. The imitation of the old buildings should have been prevented except the conditions of the destroyed urban site integrity by contemporary design.

As conclusion, the contemporary annex have been more correct approaches from the conservation theory aspect by being in harmony both with the general morphology of the urban site of the historical building and its inherited characteristics. The success of designs of this type has been related to the evaluation of the building and its environment from the history of architecture, structure, material and style aspects. These type of talents could have been shaped by following the education and theory discussions. Parallel to this, following the contemporary conservation techniques and conserving each original details in the new design would have improved the architectural talents.

The applications in the historical environments out of the pattern with integrity have been more attractive especially within the architectural concept frame after modernism. It has been possible to talk about a wide range from a complete adversity to samples rebuilt upon the inquiry of the history by a deep perspective. The success have been related to the creativity of the architect. The historical environment has made the start easier by the references it has given. However, an intense care, history concious and thinking process have been required. Architecture has been effected by the preceding ones and would have effect the coming ones. The important points here have been to make the qualification and definition of this togetherness correctly, and to interpret the interaction in a way not destroying the values of the necessary cultural properties. On the other hand, extractions of no value besides being advers or of no inquiry have been seen on the applications of bad samples. However, there have been succesful samples providing the appearance of the historical building from a new angle, evaluating it by interpreting and still keeping its contemporary identity.

The visual connection and integration between the old and new could have been provided by imitation, contrast and interpreted inputs. Imitation and contrast could have been evaluated as running away from creativity. When a new function has been given to a

historical building the changes required by the new function and the construction of a contemporary annex have required an interdisciplinary approach. The characteristics of plan, volume and façade have had to be studied, the colour and pattern analysis have had to be done and the construction technology and the requirements of a society have had to be determined in taking the design decisions.

The only thing to be done in the conservation of the historical environment has been the evaluation of the principal concepts and decisions for each region on a realistic platform and reaching out to a solution afterwards. To present a prescription has been impossible for current architecture that has been far away from the binding principles. Problem has been a creation problem. Here many possibilities have been present starting from following the elements of the adjacent historical building by a new context and formal differentiation, repeating its mass-emptiness proportions, following its rhythms, mass and plan articulations, evaluating its directional and topographical characteristics to an integrity by fixing structural connections with the historical building. It also has been possible to carry some elements and colour characteristics of the new building to the old one. However, the real success has been the re-construction of each historical environment according to its specific conditions. In this context, at specific points, according to the importance of the subject, as seen in most of the famous historical cities of west, national or international competitions could have been prepared.

As conclusion, it has not been sufficient to apply fanatic laws. A discussion platform has to be formatted for the applications in the historical environment by providing the attention of a greater portion of the society. Samples far from commercial and political cares, approaching to the historical buildings as an important component of a contemporary cultural city and with a current design appropriate to the universal level would have to be prepared.

### **3.3. THE WORKS OF THE LOCAL MANAGERMENTS RELATED TO THE NEW BUILDINGS IN THE HISTORICAL ENVIRONMENTS**

The conservation of buildings and streets has not been sufficient for a perfect and real historical environment conservation today. Especially in the traditional patterns with integrity, applications conserving and improving the cultural values as a whole, studying them by structure and substructures according to healthy and correct conservation plans have been required.

Along with the inclusion of the environmental values to the conservation facts in 1970s in Turkey, the architectural language of the new buildings have been started to be discussed in the conservation reconstruction plan and its content. The studies giving inputs to the reconstruction plans and covering social, economical and physical analysis process have become to the attention. The efforts for determining the architectural language of the new buildings have been improved in this period of defining of the qualifications required to be conserved in the historical environment. The cultural values of our country has made the conservation fact important almost in every reconstruction plan. This subject has become a precondition of the planning process in time.

The ways for producing the similar ones of the conserved properties, the easiest method, have been looked for in this period. This has not been something special for Turkey. The conservation concepts in Europe have also experienced the similar processes. The method of “determining the qualifications of the existing pattern and the architectural units of this pattern detailly, and the acception of the visually most effective ones as limits of the new buildings” has been applied in almost all of the conservation plans prepared in Europe and in Turkey in late 70s (Asatekin, 1995, p.22).

The unqualified levels some planning institutions reached in some settlements have been sourced from the applications of the preferences and policies of the political powers without any objection. The lack of the cooperation between the related Central Management Committees and the Local Managements has been one of the important factors of the degeneration for a healthy application of the reconstruction law numbered 3194 in the transferring process (Görgülü, 1993). The method of getting unqualified plans has started to

produce plans containing similar characteristics and expression techniques for every point of our country without paying attention to any regional, sectoral or social inputs.

The approaches close to the Nairobi Declaration have been seen in the titles of the limitations in conservation samples such as Kuşadası, Muğla, Marmaris, Bodrum and Foça in Turkey. A range of architectural qualifications such as the limitation of lot/mass relations by BAC (Base Area Coefficient) and FAC (Floor Area Coefficient) and building height, the determination of the street/building relation by the drawing back range, the limitation of the maximum and minimum façade lengths, providing span/building proportions, the dimensions and internal proportions of spans and determination of roof types and covering material and even the chimney types have been defined to provide a similarity between the new buildings and the traditional pattern. In some special cases, as in Bodrum, even the colours have been limited.

As seen the limitations have covered only the external qualifications, and the frontal approach has drawn the general frame of the conservation. Most of the projects produced under these conditions have been to take a relief and to apply it for the production of a replicate.

The identification of the harmony concept between the existing traditional pattern and the new building by the similarity for the urban areas required to be conserved has raised a hybrid building type that could have been varied in local applications but could have not reached a contemporary interpretation. The new products defining the new identity of the city have made an inquiry necessary in the architectural context.

The buildings that have been demolished and reconstructed in the name of conservation, and the new buildings that have been constructed in the name of imitating the old have been hybrid from the aspect of architectural qualifications. Accordingly, for the sake of a series of restoration even the educated people could have not defined there have been buildings produced upon destroy as if they have been old, and there have been new buildings produced as if they have been old for the name of the harmony with the old.

Some variances have been seen in the same applications as in Foça in spite of the bad general view of our country. The limitations have been punched by an architectural talent. The new building produced have not been the duplicate ones reflecting the traditional qualifications. On the weakest points of the limits goaling the similarity a new architectural language has been formated enriched and varied by the modern elements.

An architectural solution could have not been found to the searches for identification without perceiving the architectural products of the past correctly, without assimilating the types of the symbolic meanings of that physical environment and the socio-cultural, historical and economical conditions important in its formation, by transferring directly the arrangement of the togetherness of the architectural units and the typology of the formation upon perception. These type of limitations, in the cases of lack of an architectural interpretation without a correct assimilation, would have formated a new sterotype traditional architectural current lodged to the frontalism of the historicalism. To manufacture a standardized identification by this concept has not been a solution for our contemporary architectural problems.

The architectural limitations of various scales and types in the areas to be conserved have been criticised not only in Turkey, but also in many other countries because of preventing the architectural freedom. The studies on the determination of the qualifications worth to be conserved of a traditional environment have required an original information accumulation. Each architect has not been expected to search these qualification for each building. Instead of this, the specialist architects have been expected to transfer their information accumulation to their colleaques. It has been expected an architect to show his own talency / sensibility by this information accumulation. At this point the discussions on the freedom of architects have started. This freedom has been limited by the respect to the architectural values to be conserved. The architects should have reached interpretations reconciling the past and contemporary instead of producing new kitsches.

The subject, when framed as the contemporary architectural products to be placed in the traditional patterns in Turkey, an interpretation raising from the study of the house tradition in environmental and architectural unit scales, perception of it reaching from the urban space to the special place, the relation of these spatial arrangement with the current



conditions and evaluation of the differentiated / segregated, completely became invalid has formed the goal of this study. An architectural language formed by these interpretations would have become an original design product not imitating nor relating the old. The continuity of the cultural identity in the environments with values worthed to be conserved would have been provided by a correct togetherness of contemporary architectural products and cultural properties.

The new buildings in the historical environments have had to be directed by the limits of “The Conservation Reconstruction Plan”. The first determinant of the planning process has been the plan policies. Plans have had to be prepared within certain policies and legal frames for different levels and scales, accordingly, contents. Plans, from general to special have become more detailed, and have been prepared, leveled and timed with a goal of meeting the requirements of the individuals and society at the highest level. The applicability of a plan has been related to its retrospectivity and flexibility.

The conservation reconstruction plans have required the organisation of the environment and historical areas, the registration, restoration and repair of the old buildings and creation of the urban spaces and pedestrian areas for the public at first hand. The metric composition plan and application plan levels have to be reached upon the evaluation from the country scale to the lot detail in planning scales. In the settlement areas with integrity the traditional pattern has had to be defined.

Besides very special conditions, it has been wrong to determine the form, dimension and composition characteristics of the architectural elements of the old buildings starting from their style qualifications, and to state them on the plans and regulations. Instead of forgetting our identity in conserving the historical environment, it has been required to live together with it simply and modestly. The plan notes of the site conservation plans have created a similar condition. These plans have defined the special style conditions for the buildings to be constructed in the historical environments. It has been wrong to define conditions for the façade covering materials, the window proportions and dimensions, the bay-windows and dimension, the eave necessity, dimensions and thickness, the necessity for suspended gutters, the roof covering material and slope etc. These would have encourage the creative personalities for an imitation manufacture.

The reconstruction plan of a city containing historical and cultural values has to be prepared by new interpretations and would have not required a new one later. For these type of cities or sub-areas, the classical reconstruction plans, especially the plans with no blocking techniques, have had to be exhibited. This approach should have not presented building values at building block scales according to the classical building reconstruction arrangements. The studies should have not been limited to the single building scales, but should have search the spatial pattern, base on actual building determinations and define their historical qualifications. If necessary, new building rights at sub-scales and lot dimension should have been provided along with the conservation, and studies on mass organisation and pattern should have been done.

The planning studies should have been respectfull to the legal organisations related to the existing renovation and conservation studies. The ideas of the related institutions has had to be taken on conservation-renovation during preparation. The qualifications of the plans should have been increased upon cooperation with the specialists and universities with experiences and accumulation.

By the increasing intensity of these efforts at each level of the planning process both the planning would have accelerated in institutionalisation and the current disorder would have been left.

These applications would have not been limited to the local plans related to the site pieces, but should have been whole conservation plans covering the whole town in an integrity and revising the wrong planning decisions within the conservation principles.

#### **3.4. THE WORKS OF THE CONSERVATION COMMITTEES RELATED TO THE NEW BUILDINGS IN THE HISTORICAL ENVIRONMENTS**

The conservation committees have functioned as the committees inspecting and registering the planning and projecting studies under “The Cultural and Natural Properties Conservation Law” dated 21 July 1983 and numbered 2863 in the name of the central management. To evaluate and register the reconstruction plans of conservation and all of

their changes, to inspect the newly constructed buildings on these areas according to the reconstruction plan conditions and to decide the integration and separation of these registered lots have been among their responsibilities.

The new buildings on the historical environments to be conserved have been formed by the special construction condition accepted by the conservation committees in case of lack of conservation reconstruction plans.

Three representatives selected by the Ministry among the archeological, art history, museum, architectural and urban planning specialists, two representatives selected by the Ministry among the specialists from The High Education Institutions, and technical representatives from the Municipality, The Directory of Public Works and Housing (Bayındırlık ve İskan Müdürlüğü), The Regional Directory of Foundations (Vakıflar Bölge Müdürlüğü) and The General Directory of Forests (Orman Genel Müdürlüğü), according to the content of the subject, have formed these conservation committees. The jobs of the natural members of the conservation committees have lasted as long as their jobs at their own committees. The memberships of the members selected by The High Education Institution have lasted for five years. The conservation committees have met once a week, but extraordinary meetings have been held when required.

The new buildings in the historical environments have not been at the required level, excluding a group of positive samples, in Turkey. This condition could have been related to the problems in the reconstruction plan dimension, and insufficiencies of the planners, architects and their inspectors from the design aspect. Because of this, instead of one architect, specialists from history, art history and archeology like disciplines have been more in number in the formation of the committees.

The limitations such as BAC, FAC, building height, front yard distance, minimum and maximum façade length, span/ building proportions, span dimensions and inner proportions, roof type and covering material, chimney possibilities on the reconstruction plan notes or construction conditions of the historical environments such as Kütahya, Isparta, Kuşadası, Marmaris, Bodrum and Foça have been determined for creating a similarity between the new buildings and traditional pattern. Under these conditions the limitations have covered

only the external qualifications, and the frontal approach has drawn the general frame of the conservation.

One of the most important settlements in the subject of the new buildings in the historical environment has been Foça. Foça has consisted of traditional houses of two stories, but the new buildings have had three stories. Accordingly, a rooty change has been created by a pretension of mass assimilation.

The cliched application suggestions have been provided for various elements upon the evaluation of the traditional housing architecture of Foça at element scale. Another important element of the new buildings in Foça has been the balcony. Only a limited number of samples of the traditional housing architecture have had balconies, and they have been elements beyond the general definition. The balconies with profiled railings have been generalized for all of the new buildings in Foça by a plan decision.

Generally, the mass conservation and a frontal approach have been the main conservation factors in new buildings. However, the one story increase of the original traditional architecture height has brought a different qualification to the new buildings.

The site decision has covered a whole peninsula in Bodrum. Accordingly, the new buildings have been inspected on a very wide area. Different from the other settlements, the municipalities out of the site area also have followed the site decisions in Bodrum.

The wide site area and following the decisions out of this site area have added conservation of the urban identity and silhouette, may be not in very qualified way.

The site area in Kuşadası has been kept very small, only by the section of the registered works. The municipalities have applied different construction conditions besides these areas. The urban identity and silhouette have not been conserved due to the increased number of stories and changed façade organisation. In addition, no inspection has been seen in Kuşadası both in and out of the site area. Unlawful buildings in contrast to the conservation reconstruction plans, and no action has been taken upon informing them to the municipalities by the committees.

The site area has been similar to the Kuşadası sample in Marmaris, and different construction conditions have been applied on the areas out of the registered building section. The number of stories have been increased, the façade and mass organisations have been differentiated and the urban silhouette could have not been kept. But the new buildings have been controlled more compared to Kuşadası.

In some settlements, to provide a language integrity of the new buildings and the traditional architecture the colours and materials have been limited. For example, the white colour of the registered buildings in Bodrum have been mandatory for the new buildings. Accordingly, a unity of colour has been provided in the general appearance of the building. The naked rubble stones or whitewash have been the musts in Marmaris, and the urban characteristic has been kept by this incorporation.

There has been a great pressure on these conservation committees, the decision makers. The higher level institutions and the individuals have created this pressure. To get rid of the unqualifications on the new buildings, the committees have had to become autonomous.

The number of specialists, working length, the qualification of the team work have to be reorganised. The law has defined the work time of the members of the conservation committees as once a week. This has not been sufficient for the suggested works, the subjects could have not been evaluated in detail. The conservation committees should have been organised for a full-time work.

The decisions of the conservation committees have to be applied as necessary. There has to be a balance between the decisions of different mechanisms. For this reason, the conservation reconstruction plans should have been encouraged, and the tourism development decisions should have support conservation. The inspection mechanism should have operate and the punitive sanctions should have been increased.



### **3.5. TO MAKE PUBLIC CONSCIOUS ON THE CONSERVATION AND DEVELOPMENT OF THE HISTORICAL ENVIRONMENTS**

The physical of the contemporary person has born as a result of the interaction between two effective fields, cultural and economical structures. Either culture or economy has been stronger in the step of activities and effectivity even they have seemed to be integrated in life.

The cultural accumulation of the past could have not been evaluated as a result of dominant individualism and money making rage. The traditional urban organisation has changed and urban identity has been lost by the new streets and massive buildings destroying the silhoutte and environment completely in İzmir, a city keeping especially the most intensive samples of the 19th century.

The decisions of the High Council following the 12th of September and The Tourism Encouragement Law have played a role in this rapid change. The State and public have supported the conservation of the urban identity.

The public has not have a developed urban image. First of all to formate an environmental image evaluating the activity characteristics, economical possibilities, sensibilities of the public and the effects of the international communication correctly has been necessary. This image has had to be an environment design containing both the new and old dimensions.

A great intellectual effort has been required for this. The Ministry of Culture and Universities might have worked on common programs. Utopias and projects for an environment image evaluating its own conditions, as in the Muğla sample, might have been produced. The planning works by the contribution of the representatives of users with high environmental relations and consiciousness levels and defining the requirements have been more succesful, and have been applied more easily.

The conciousness for conservation of the historical environment formated by the determination of the local characteristics of the historical environments have had to be resist

the economical pressures. To construct new buildings by conserving the historical identity studies on cultural organisation, conscious, image creation, public formation, resisting to the speculative pressure have been required in Turkey.

To include the historical environment to our lives by assimilating it, to be contemporary within the history conscious and experience has been necessary. For this the laws and the prohibited would have been invalid always.

A real and healthy historical consciousness has been necessary. This has been an educational problem. It has been the education of the man on the street, not only the education of a planner or an architect shaping up the life of people.

The individuals of the public, especially the investors, should have been educated on the conservation of the historical urban identity in new buildings continuously. For this reason, radio and television channels, newspapers and magazines should have prepared programs and publications on the conservation of the historical urban identity, and train public on this subject. The values accepted by business men would have been accepted by the individuals of the public upon this spreaded training.

The development of the historical environment by conservation would have been possible by the efforts of each related institution and person, especially the political powers, for the correct policies, and respectful acts of everybody for the name of our cities.

For a conscious public and business men on the subject of the new buildings in the historical environment. The Chamber of Architects also has had great responsibilities. Chambers have been the organs for correct professional activities. Accordingly, the main responsibilities of the chamber have been to criticise the applications, and to show the right way.

As conclusion, our society has become more conscious on the new buildings in the historical environment. However, the sufficient public consciousness has not been reached yet. The public institutions, local managements, committees, chambers and universities should have work in coordination on this subject.

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## CONCLUSION

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The historical environment has consisted of buildings and urban spaces created by different societies in various periods, and they have reflected the cultural and economical structures of their periods. It has been necessary to make some changes to meet the requirements of the society according to the life condition in the environments life still has continued. In this study the methods required for transferring the character of the historical environment without a change to future generations upon their control. The works necessary for the construction of the harmonious new buildings, transfer of the cultural values to future generation without deformation and continuous history have been determined.

The historical environments have shown variety in pattern and intensity. In some historical environments different building types have been found in the same pattern. This variety has prevented the definition of a common conservation and development type for all historical environments. For this reason, different decisions and applications have had to be determined for subject environments.

The great difference between the old and the new has been expected to be converted into a healthy harmony in the designs for the historical environment. However, it has been wrong to construct a new building by a different material and construction system in a pattern with integrity for the sake of differentiation.

The type of approach has depended on the intensity of the historical pattern. It has been necessary to act differently in the patterns with integrity and in the regions deformed and has no integrity.

The meaning dimension of the environment has had to be studied first when constructing a new building in the historical environment. The new design has had to be in a way emphasising the characteristics of this environment. The new building should have not dominate the environment. The ecological and cultural continuity of the environment should have been followed in the new building. By imitating or making new synthesis from the extractions of the historical elements have had not provided the historical continuity. The essence of the historical environment should have been expressed by a contemporary language on the new buildings.

In the places with integrity the environmental values should have been used in the new building designs upon the completion of the typology and analysis of the environment. The other elements besides tree, fountain, pavement stone of the historical environment should have been respected. The determined material and form characteristics upon the evaluation of the old pattern should have been used either in harmony or contrast. The designer might have been either in contrast or harmonious approaches according to the environmental characteristics.

The meaning of the language of the environment might have been taken to the other contexts, or approaches full of associations might have been used. Sometimes samples emphasising the era free from the environmental character might have been seen according to the qualification and intensity of the historical environment.

In the cases of the harm of the integrity of the urban site by the contemporary design esthetical criteria integrating the architectural perception and providing a continuity, such as modulation unity, height, colour, material, pattern, proportion, dimension, rhythm (repeat, symmetry), should have been stated according to the intensity of the pattern. But to prepare prescriptions for each section and building has been wrong.

These type of prescriptions have limited the architectural creativity, and have directed the designer to an imitation manufacture. Instead of loosing our own identity in conserving the historical environment, it has been necessary to contribute it without harming its integrity.

Many different approaches have been seen in the new building samples in the historical environment. There have been samples carrying no meaning related to the historical environment whereas there have been samples adding value and emphasising it. The historical environment has been an input for design, and has helped for an easier start. Here a deep history consciousness and a wide design process have been required. The buildings have been effected from the preceding ones, and would have effect the following ones.

The harmony between the historical environment and the new building might have been provided by imitation, constructing a contrast building and interpreting the historical forms. To imitate and to form a contrast have been accepted with the purpose of leaving the creativity aside.

To contrast the new buildings in the historical environment by limitations has not been possible. In addition, the completely limited conservation policy would have met with many barriers. However, the limitations have not brought any solutions to the problems of the historical environments getting poorer which have been rich in local colour and similar qualification but poor in objective means.

The new buildings should have evaluate the historical environments correctly today under the current conditions. Otherwise, the meaning they have carried to the next generation would have been wrong. The applications carrying wrong messages for future have been negative from the conservation concepts aspect.

The lost of the Turkish architecture day by day has been a great truth. By the application of the architectural products received by the stylisation of the characteristic qualifications of this architecture would have helped in re-gaining of the lost historical identity by a modern interpretation. As a result, the new buildings in the historical environment has been a subject to be handled upon a complete evaluation of the existing historical pattern. The architectural characteristics of the environment should have been assimilated and should have been adapted new design by a contemporary approach. The urban continuity should have been the base. In this case different applications encouraging the architectural creativity, loosing the monotony and even contributing environment might have been applied under control in the historical environment.



The most convenient approach for the existing historical heritage and user should have been chosen without harming the historical pattern by evaluating the characteristics of the historical environment and wills of the users healthy and correct plans conserving, developing the cultural values as a whole have been required for the development of the historical environment by conserving it. The Municipalities should have taken the responsibilities of these plans and their applications within the urban and development boundaries, but The Ministry of Culture should approve the plans and control them.

Studies should have been done in each section and principal decisions should have been taken for a healthy development of the historical environment by conservation. The success of the building to be constructed here has been related to the creativity of the designer. The laws and prohibitions would have limited this creativity. It has been necessary to consider the historical buildings as an important component of the contemporary urban, and make harmonious designs respecting them.

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