

THE DESIGN OF NEW BUILDINGS IN HISTORICAL URBAN CONTEXT:
FORMAL INTERPRETATION AS A WAY OF TRANSFORMING
ARCHITECTURAL ELEMENTS OF THE PAST

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FORMAL INTERPRETATION AS A WAY OF TRANSFORMING
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ABSTRACT

THE DESIGN OF NEW BUILDINGS IN HISTORICAL URBAN CONTEXT: FORMAL INTERPRETATION AS A WAY OF TRANSFORMING ARCHITECTURAL ELEMENTS OF THE PAST

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The idea of new architecture in old settings is based on the concept of continuity in history. Ensuring this continuity and creating appropriate coexistence of old and new buildings are difficult tasks because of the changes that have taken place in architectural attitudes, building materials, and construction techniques. After briefly exploring different approaches developed to fulfil this challenging task and their applications, this thesis focuses on buildings that are designed by interpreting the existing heritage in different proximities to the building site. The study argues that the interpretation of the historical built environment and the use of these interpretations in the design of the new building in abstracted or transformed forms in the scale of architectural element (like wall, window and tower) can be the method of creating association with the related historical context. In this way, the architect is expected to design the new with reference to the historical buildings and their architectural properties, like style, material and construction technique. To exemplify this method and its principles, buildings of Zumthor (Kolumba Museum), Böhm (Town Hall), Siza (Blocks of Flats), Moneo (City Hall Extension) and Piano (Centre Culturel Jean Marie Tjibaou) are chosen as cases. The formal relationships of the buildings with their historical urban context are examined. The sources of inspiration of new buildings and the features of the historical buildings in the context that are adopted by the architects of the new buildings are detected. Architect's interpretation degree of these features and their conformity with the historical buildings according to volumetric formation and façade configuration are also evaluated. At the end of the study, it is seen that the results of these evaluations overlap with the main idea of the thesis. Beyond mere imitation or ignorance of the historical buildings in the

context, seeing them as a tool and starting point in design allows the creation of unique and compatible solutions and site specific designs.

Keywords: Old and new, Architectural design, Historical context, Interpretation, Abstraction, Transformation

ÖZ

TARİHİ KENTSEL BAĞLAMDA YENİ YAPILARIN TASARLANMASI: GEÇMİŞİN MİMARİ ELEMANLARININ DÖNÜŞTÜRÜLMESİNİN BİR YOLU OLARAK BİÇİMSEL YORUMLAMA

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Tarihi bağlamda yeni yapı tasarımı fikrinin temelinde tarihte süreklilik kavramı yer almaktadır. Mimari yaklaşımlar, yapı malzemeleri ve yapım tekniklerinde meydana gelen değişimler nedeniyle bu tarihsel sürekliliğin korunması ve yeni ve eski yapıların birlikteliğinin sağlanması zorlu bir görevdir. Bu tez, bu zorlu görevin yerine getirilebilmesi amacıyla geliştirilen farklı yaklaşımlar ve uygulamaların kısa bir incelemesinin ardından, yapı alanına farklı uzaklıklarda bulunan mevcut mimari mirasın yorumlanması yöntemiyle tasarlanmış yapılara odaklanmaktadır. Çalışma, yapı tarihi çevrenin yorumlanmasının ve bu yorumlamaların yapı elemanı ölçeğinde (örneğin, duvar, pencere ve kule) soyutlanmış ya da dönüştürülmüş formlarda yeni yapının tasarımında kullanılmasının ilgili tarihi bağlamla ilişki kurmanın bir yöntemi olabileceği fikrini savunur. Bu yöntemle, mimarın tarihi yapılara ve bu yapılara ait stil, malzeme ve yapım tekniği gibi mimari özelliklere gönderme yaparak yeni yapıyı tasarlaması beklenir. Bu yöntemi örneklendirmek ve ilkelerini belirlemek amacıyla Zumthor (Kolumba Museum), Böhm (Town Hall), Siza (Blocks of Flats), Moneo (City Hall Extension) ve Piano'nun (Centre Culturel Jean Marie Tjibaou) yapıları örnek olarak seçilmiştir. Bu binaların tarihi kentsel bağlamlarıyla kurdukları biçimsel ilişkiler incelenmektedir. Yeni yapıların ilham kaynakları ve bağlam içerisindeki tarihi yapıların, yeni yapıların mimarları tarafından benimsenen özellikleri tespit edilmektedir. Mimarın bu özellikleri yorumlama derecesi ve bunların volumetrik biçimlenme ve cephe konfigürasyonuna göre tarihi yapılara uygunluğu da değerlendirilmektedir. Çalışmanın sonunda, bu değerlendirmelerin sonuçlarının tezin ana fikri ile örtüştüğü görülmektedir. Bağlam içerisindeki tarihi yapıların sadece

taklit edilmesi ya da göz ardı edilmesinin ötesinde, tasarımda bir araç ve başlangıç noktası olarak görülmesi, özgün ve uyumlu çözümler ve yerine özgü tasarımların oluşturulmasına olanak tanımaktadır.

Anahtar Kelimeler: Eski ve yeni, Mimari tasarım, Tarihi bağlam, Yorumlama, Soyutlama, Dönüştürme

To My Family

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CHAPTER 1

INTRODUCTION

1.1. Defining the Problem

The idea of new architecture in old settings, as has been discussed under the headings “Design of New Buildings in Old Settings”, “New Design in Historical Context”, “Contemporary Architecture in Historical Environment”, is based on the concept of a continuity of history. Alan Colquhoun (1989, 3) explains this ongoing character by exemplifying it through two different scenarios: one by approaching history as a repository of permanent values transmitted from one generation to the next in the forms of myths and “apodictic truths”, whilst the other approach is one of a process of evolution, in which systems of cultural value only possess a relative truth. Similar to continuity in history, cities have always been developmental and accumulative. As Manfred Sack (1978, 15) states, “A town or city is a historical process which cannot be halted but which must be regulated.” Due to places’ continuous characters, cities comprise different layers that have their origins in various epochs of humanity, and when we look at these layers individually we can encounter buildings that were constructed according to different periods’ and cultures’ lifestyles, aesthetic approaches and technologies. Kevin Lynch (1972, 171) refers to this situation as “layering” and explains it as follows: “Layering is namely the visible accumulation of overlapping traces from successive periods, each trace modifying and being modified by new additions, to produce something like a collage of time.” The texture of cities with their historical and modern settings and old and new features is generated by the interaction of these layers.

New buildings that are constructed with reference to a historical context are identified as the “latest layer” of this texture “in the evolution of the place” by Sebastian Loew (1998, 3), referring to Kevin Lynch. This undeniable ‘togetherness’ of old and new buildings, that results from the impossibility of constructing all buildings in new areas away from any previous historical context, has led to some considerable discussion throughout history. The discussions about new and old buildings in built-up environments date back to centuries, but design in a historical context started to become a more critical issue with the 19th century, at a time when technological and spatial developments started to accelerate.

Wend Fischer (1978,5) explains the issue generally as follows:

“The title ‘New building in Old Settings’ masks the conflict between two necessary requirements, in other words between the necessity to preserve our architectural inheritance and the necessity to develop modern architecture.

The conflict arises wherever the ‘new’ comes up against the ‘old’. It would be avoided if the architectural inheritance were to be maintained in preservation areas and all new building allocated to districts apparently without historical significance.”

He also emphasizes that the separation of the old and the new by such strict boundaries can result in a break in historical continuity. However, ensuring continuity in history and creating an appropriate coexistence of old and new buildings are, at best, very difficult tasks because of the changes that have taken place in many areas such as with the evolution of building materials and construction techniques since the 19th century. In addition to these, the quality of a building in an architectural sense does not mean that it will accurately correlate with the context of the existing structure. So, the attempt to understand the existing context’s features could well be the first step of a design in historical context to overcome these obstacles. But during the construction of new buildings in historical settings, duplication of old buildings or the rejection of features of the existing architecture, such as material, form and scale, are two contrary implementations that one frequently encounters in both contemporary and historical settings. Responses to these practices, have been made by the pioneers of modern and post-modern architects and city planners. Among them, Aldo Rossi and his typomorphological discussions, Christian Norberg-Schulz and the notion of *genius loci*, Kenneth

Frampton and his well-known book “Towards a Critical Regionalism: Six Points for an Architecture of Resistance” and Friedrich Kurrent’s discussions on the issue of design in the historical context, that highlight the concepts of compatibility and integrity, have an important place. They have also advocated a new understanding of building, as differentiated from the old by reflecting their own era’s characteristics.

Friedrich Kurrent (1978, 9) explained to architects how they should design in old settings, as follows:

“One follows the motto according to which what is old is good and what is new is bad, the other following a transient trend, using precepts and motives from the arsenal of historical forms and thus putting together a new architecture intended to transmit the historical bond.

Here again, there is the third way. That of making contact, reacting, responding. That of starting reciprocal discussion. That of not staying silent. That of persuading the perhaps already weary opponent to speak. That of putting forward one’s own opinion, listening to that of others, establishing relationships, creating something new...Let us beware of forgery, delusion, camouflage and visual deception. Not subordination but integration should be the maxim by which we act.”

In his book “The History of Postmodern Architecture”, Heinrich Klotz describes (1988, 83) the situation that has arisen in some cities as a result of classical Modernism and the postwar functionalist approach developed in the context of this movement as follows:

“It soon became unavoidably clear that in the cities no two buildings were compatible. Each new building tended to stick out as a one-of-a-kind creation; each stood as if accidently placed in a patchwork, and each became all the more a composite itself the more it aspired to be a perfectly unified individual whole.”

He added that modern architecture seems strongly opposed to the idea of the existing historical environment as a determining factor in architectural design, and that a built-up environment developed in line with this understanding can destroy a city’s historic substance; at the locations where these modern structures meet more historical structures, the contrast between the old and the new is at its most apparent.

Nowadays, when we examine structures that have been built in historical contexts, it is possible to see that they have generally been designed and constructed in accordance with different approaches and design concepts. We can characterize some as irrelevant to their contexts, some as contradictory to contemporary architectural language, etc. We can categorize these practices as follows (each having further variations):

1. Buildings that are imitations or replicas of existing historical buildings. An example of this is the creation of the new architecture, which has never existed before, in modern-day Odunpazarı in Eskişehir that replicates its traditional architecture (Figure 1.1).



Figure 1.1 New buildings imitating traditional architecture in Odunpazarı. (Photograph: [Internet, WWW] Address: <http://www.fotografturk.com/eskisehir-odunpazari-evleri-panoramik-p5242>)

2. Buildings that reflect an understanding of the building technology, material and design of the age, but at the same time attempt to relate to the context through references to the historical context in various forms. As an example of this category, Dieter Oeserlen's museum in Hanover, built using a completely up-to-date architectural language, materials and construction techniques, was designed in mass unity with the environment. In this way, he was able to adapt his building to its historical context (Figure 1.2).



Figure 1.2 The Museum in Hanover, designed by Dieter Oeserlen. (Photograph: [Internet, WWW] Address: <https://www.hannover.de/Kultur-Freizeit/Museen-Ausstellungen/Museumsf%C3%BChr/Top-Museen/Historisches-Museum-Hannover/Museum-an-historischer-St%C3%A4tte>)

3. Buildings that are completely irrelevant to the historical context or ignore features of the context. For example, the approach of Daniel Libeskind is to reject any historical context completely and approach the building as an object that is more important than anything in the rest of the city and in the context (Figure 1.3).



Figure 1.3 Daniel Libeskind , Extension Project to the Denver Art Museum. (Photograph: [Internet, WWW] Address: <https://tr.pinterest.com/pin/389913280222058557/>)

Peter von Seidlein (1978, 5) stated “There is more than one possible way of building a new in an old setting, and therefore no strict rules can be drawn up for this.” Architectural, economic, social and political reasons can be determinant during the decision process. In addition to this, all settings’ characteristics, merits and physical situations are different from each other. Despite all these variables, Peter Collins (1998, xiii) defines the architects who have succeeded with the new building designs in the historical context with these words: “...the architects were able to discipline their architectural forms to harmonize with the earlier forms without sacrificing any of the principles of the modern age.” This study advocates the idea that a contemporary interpretation of historical settings with “a lively historical consciousness combined with the creative capacity” could be seen as the most suitable means of design in a historical context (Kurrent 1978, 10).

1.2. Aim of the Study

The focus in this study is on designing new buildings in historical contexts by formal interpretation of the historical built environment. In order to examine this approach, some examples are chosen as case studies. It is possible to sort the questions that the study aims to answer, in two different categories:

General questions:

1. How to relate to the historical context?
2. How to make the new belong to its historical and physical context?

Questions that are specific to the case studies:

3. What can be the sources of inspiration for the design of the new?
4. Which features can one adopt from the historical buildings in the site?
5. Which different attitudes are displayed in such works?

The formal and visual relationship between the new and old buildings will be grouped according to the degree of proximity of the historical source to the building site, ranging from direct contact of the new with the old to distant encounters (under the following five titles:

1. Built of a heritage building
2. Built as an extension to a heritage building
3. Built next to a heritage building
4. Built within the historical site as infill
5. Built with reference to distant heritage building¹

1.3. Method of the Study

The method of this study mainly consists of two phases: the formation of the conceptual framework and the examination of the selected cases, according to this framework. Conceptualization of the problem and the related discussions will be made through key concepts such as old and new, imitation and abstraction, etc., in the second and third chapters of the thesis. The fourth chapter will contain the case studies. In connection with the established groups according to the degree of proximity, five historical urban context and new buildings designed for these areas have been chosen as case studies, whilst the contextual and morphological examination of these cases are made under the titles of the “Analysis of the historical context” and “The impact of the context to the building.”

With regard to the issue of morphology and design in the historical context, Manfred Sack (1978, 7), in his article “Integration of Old and New” states that Oswald Matthias Ungers claims “the morphological relationships must be really discovered.” Based on this statement by Ungers, Sack makes the following inference: “Morphology here is somewhat of a methodological key concept, not only for Ungers, as a method of thought in designing ‘in a historical context’, and as a whole.”

In this thesis, morphological analyses of both historical buildings in the context and new buildings will be based on examinations of volumetric formation, which consists of the issues such as scale, shape, proportion and silhouette and façade configuration that consists of the points of material, colour, proportions and façade elements. After these examinations, the formal features of new design which have been adopted from the historical buildings in the site (with other words: source of inspiration) will be detected to discover the morphological relationships.

¹ Adopted from METU Arch 302 Presentations by Aydan Balamir.

This process will consist of the following steps:

1. Classification of the cases according to proximity to the historical heritage building that the new design is concerned with.
2. Giving general information about these classes of proximity such as on the ruins, as an extension, etc.
3. Explanation of the reasons for the selection of the examples for the case study.
4. As part of the morphological examination, a formal analysis of the historical context and the new building.
5. Again, as part of the morphological examination, detection of the impact of the historical urban context to the building.

CHAPTER 2

BACKGROUND OF THE STUDY

2.1. The Concept of the Context

The origin of the term ‘context’ is from the Latin word *contextus*, which means “a joining together, scheme, structure” or equivalent to *con*(ere), to join by weaving.² The notion of context, which has begun to be used at a relatively late date in the field of architecture, is actually a term that is more often used in fields such as geography, sociology, politics, philosophy, linguistics, art and archaeology. The use of the words ‘context’ and ‘contextualism’ in the field of architecture dates back to the 1950s, while discussions on the effects of context on architectural design started with Postmodernism. Robert Venturi could be the first person to have used this term in his thesis, “Context in Architectural Composition”. After Venturi, Colin Rowe is another important name related to the issue of context and contextualism in the 1960s, and further in the 1970s with his book “Collage City”, as co-authored with Fred Koetter (Allmer 2007, 28).

A definition of context in architecture can be as follows: “The notion of context refers to the existing reality, to the given in its broad sense” (Demiri 2013, 44). The components or types of concepts of context are grouped or listed in different forms in different sources: Demiri lists exactly what she implies with the “existing reality” as “landform, climate, environmental characteristics” and “structures and organization of the urban setting as an imprint on the ground and as a section, size of its buildings, articulation of the building volumes, architectural morphology and materiality.” In addition to these “existing realit[ies]” there are also social, cultural and historical

² <https://www.dictionary.com/browse/context?s=t>

components of the concept of context. Similar to Demiri's definition of context, Kristof van Assche (2007, 107) in his article "Planning as/and/in Context: Towards a New Analysis of Context in Interactive Planning", refers to Umberto Eco's definition: "...context is everything outside the work that influences the meaning of something..."

In line with this information, the most important feature of the context is to bring together the aforementioned components to create a meaningful whole. The contextualist approach focusses on the relationships established between the components of the context, and aims to maintain the continuity of the whole while maintaining coherency between its components.

The emergence of the contextualist discussions in the 1950s was based on the reactions to modern buildings constructed as independent from the built environment and the desire to accept the built environment as a determining factor in the design of new buildings. This demand was voiced by Giancarlo de Carlo in 1959: "pliant and adjustable plans based on detailed knowledge of historical data." The questioning of the relationships with the context, has started more intensely with the postmodern period (Klotz 1988, 83). Even if the subject was not fully elucidated or the approaches were not precisely defined, it is not entirely correct to say that there was no consciousness of context in before Postmodernism. However, the concern was not about creating a visual or formal relationship with the context, but rather, the use of context in connection with the functionalist approach of Modernism. On the other hand, it is a fact that there is some distance between modern architecture and historical, local and traditional buildings. Additionally, Modernism's confinement of architecture to basic stereometric forms also isolates such buildings from their physical environment (Klotz 1988, 83).

With the emergence of the debates on the disintegration of cities' visual and formal unity, together with Modernism, the approaches based on local, traditional and historical architecture once again began to be expressed in the 1950s. Robert Venturi, as the pioneer of postmodern architecture, in his book "Complexity and Contradiction" deals with the use of traditional and historical approaches to the meaning of architecture. He supported unity and harmony in the given context, and at the same time in the city (Nesbitt 1996, 72-78). Many architects and theorists,

including Peter Smithson (in the mid-1950s), Norberg Schulz (1963), Aldo Rossi (1966) all stressed the importance of the relationships with history and the concept of context (Klotz 1988, 2)

According to the postmodernist conception, contextual problems can only be solved with new structures that are designed when taking into account the architectural features of the nearby environment and the design approaches that are intertwined with history (Klotz 1988). ‘Fit into the site’, ‘respond to the built environment’, ‘unity with the context’, ‘blend with context’ and similar discourses were the main principles of this concept. ‘Dialogue’, ‘communication’, ‘harmony’, ‘compliance’, ‘unity’, ‘consistency’, etc., were the keywords of the discussions (Brolin 1980; Ray 1980; Kurrent 1978; Allmer 2007; Sotoudeh 2011). After these discussions, and with the increasing importance given to the relationship with the context, buildings that take into account the architectural character of existing urban settlements (especially the historical urban fabric) began to be designed. Being meaningful and complementary pieces of the existing whole was one of the important aims of the buildings designed during that period.

In response to the destructive face of Modernism, preservation played a leading role in the postmodern approach. The easiest way to establish a relationship between old and new structures is to design the new structure by including aspects of the old structure within it. In the relevant section of his book, Klotz (1988, 85-95) illustrates this situation with the following two examples: The State Council Building of East Berlin (Figure 2.1) that was constructed between 1962-1964 and Zion’s Cooperative Mercantile Institution shopping mall (Figure 2.2), which was constructed in 1969.



Figure 2.1 Entrance of old Berlin Palace and new State Council Building of East Berlin. (Photograph: [Internet, WWW] Address: <https://www.stadtentwicklung.berlin.de/denkmal/denkmaltag2018/?mid=1224&did=3643>)

Figure 2.2 Zion's Cooperative Mercantile Institution shopping mall. (Photograph: [Internet, WWW] Address: <https://www.flickr.com/photos/onasill/18080964102>)

He also described the buildings of Charles Moore's Citizens' Federal Savings & Loan Association, Oesterlen's Hanover Historical Museum (Figure 2.3), and Gottfried Böhm's Bensberg City Hall (Figure 2.4) as the first examples of contextual architecture.



Figure 2.3 Aerial view of the Hanover Historical Museum. (Photograph: [Internet, WWW] Address: <https://www.webbaviation.de/gallery2/index.php/Niedersachsen/Hannover/HistorischesMuseum-gb20890>)

Figure 2.4 Bensberg City Hall. (Photograph: [Internet, WWW] Address: http://www.sahle-wohnen.de/m/bergisch-gladbach/wohnen-in-bergisch-gladbach/stadtinfo-bergisch-gladbach/stadtinfo-bergisch-gladbach/6_1868.html)

Maintaining the historical continuity as well as preserving the architectural integrity of the city is one of the most important issues for postmodern architecture. Copying the facade and mass properties of existing structures in order to provide contextual integrity in the design of new structures was frequently used in this period. In this respect, the yearning of Postmodernism for the historical and nostalgic is the basis of its contextualist approach.

Another important feature of the contextualist approach is its relationship with the concept of place. According to Rafael Moneo (210, 377), in a situation where the context itself or its physical and cultural components have not previously existed architecture also cannot exist. In his own words:

“Architecture comes into being and is nurtured in a given place, and the attributes of that place, its deepest condition, become intimately entwined with it. A work of architecture cannot be built just anywhere. It is crucial for the architect to discern those attributes of the site that should be maintained and emphasized, and those that should disappear in the new reality that emerges through the construction process.”

A design concept that is completely opposed to this viewpoint and rejects context has been developed by Deconstructivism. The contextualist approaches which have emerged with the criticisms directed against modern architecture, developed during the transition to the postmodern period, matured in the postmodern period, ultimately gave way to alternative approaches towards the end of the 20th century. In this period, the rupture from the then context first occurred in the formal sense. This rupture brought about a discontinuity similar to that of modern architecture (Klotz 1988).

Contextual discussions within the scope of this thesis are mainly based on the historical context and context-specific architectural designs. Postmodern architecture, which brings a new perspective to architectural relationships with history, especially in solving the design problem in the historical context, is at the centre of both of these debates and the concept of contextualism. In terms of the answer to the question of “What is the historical context?”:

“For the architect of the nineteenth-century, architectural context did not exist as a term, but its content was present as an awareness of historicity of architecture. It can be said that, for the nineteenth-century architect, the architectural context was the representation of architectural history. Therefore, in the origin of contextualism, there was the historical context of architecture. The birth of historical context of architecture is directly linked with the change in the understanding of historical time.” (Civelek 2007, 96)

This “representation of the architectural history” consists of historical buildings in terms of the physical or built environment identity of the context. The uniqueness of

the context that arises as a result of the combination of the components of the context or features of the components makes it possible to produce authentic context-specific architectural designs. For historical contexts, this context-specificity is mainly grounded on the relationships between the old and new buildings in the given context.

Açalya Allmer (2007, 27), in her article “Chtonia’s Veil: Mythical Narrations of Architectural Context”, explains the contextualist approaches’ design principle with these words: “The ultimate aim is to achieve a harmonious relationship between what is designed and what is given.” However, for this thesis, which refers to the historical context when the notion of context is considered, we can rearrange this principle as follows: creating a harmonious relationship between what has been designed before and what will be designed.

As a conclusion to these contextual discussions, it could be said that context is the starting point of unique and site-specific designs, and further it, is the basis on which to ensure urban integrity. The evaluation of a structure designed in the historical context can only make sense if it is considered within the context it belongs to and in relation to that context. Which properties of the context are accepted as effective and determiner for its design depends on the architect, but it is a fact that it is not possible to completely isolate the structure from contextual formations. The architect can make a context-centred design or adopt a completely opposite design concept to the context but, as a result, in both situations he/she will establish a relationship with the context.

Every context / historical context, and indeed new buildings that are designed for any context, have their own specific conditions; for this reason, it is impossible to talk about a single design approach or method that will be valid in all cases. The characteristics of the designs made in the historical context and how they are classified were mentioned briefly in the introduction chapter.

The thesis will principally attempt to examine the interpretation of contextual formal properties in the selected cases, which here were built in the historical context. The approaches that see contextual formal features as a ‘tool’ during the establishment of form will be the main concern considered herein. The case studies are also unique

buildings that have aimed to create a coherent relationship with the context, on a spectrum ranging from highly conservative to completely independent designs. These tools can be listed as architectural elements, colours, shapes and materials of the elements, size and scale of the buildings, rhythm of the elements, etc.

This approach, which interprets and uses all types of contextual properties or information for the new designs, is referred to as 'Inclusivism', or 'inclusivist architecture'. Pioneers of Postmodernism such as Robert Venturi, Charles Moore, Vincent Scully and Denise Scott Brown are also supporters of this approach. They advocate this idea over that of modern architecture, describing the latter as follows: "...modern architecture, is exclusive, that it excludes from consideration most aspects of reality not provided for in its received polemic" (Hays 1999, 66). This approach is based on integrity and unity in the context and city, as indeed are all other postmodern approaches. The first step in this kind of design is of course analysis of the context.

This thesis will attempt to discuss the concept of context with visual features of the proximal environment, especially based on the frontal features of the historical buildings in the given neighbourhood.

When assessed in terms of contextual debates, the intent of this thesis is to demonstrate the importance and effect of the context on the new structures that will be built in the historical context. The relations that these structures form with the context, and their architectural features are the main arguments of these discussions.

The contextualist approach can be discussed across various scales, ranging from the city to a room of a house. This scale-based hierarchy of the context is also a determinant of the thesis. In addition to this, a system has been established which can be used as a criterion in the selection and classification of the structures to be examined in this study, taking into account the measure of proximity. This thesis's contextual classification spectrum (Figure 2.5), according to proximity between the historical context and the new buildings, from the nearest to the farthest, is as follows:

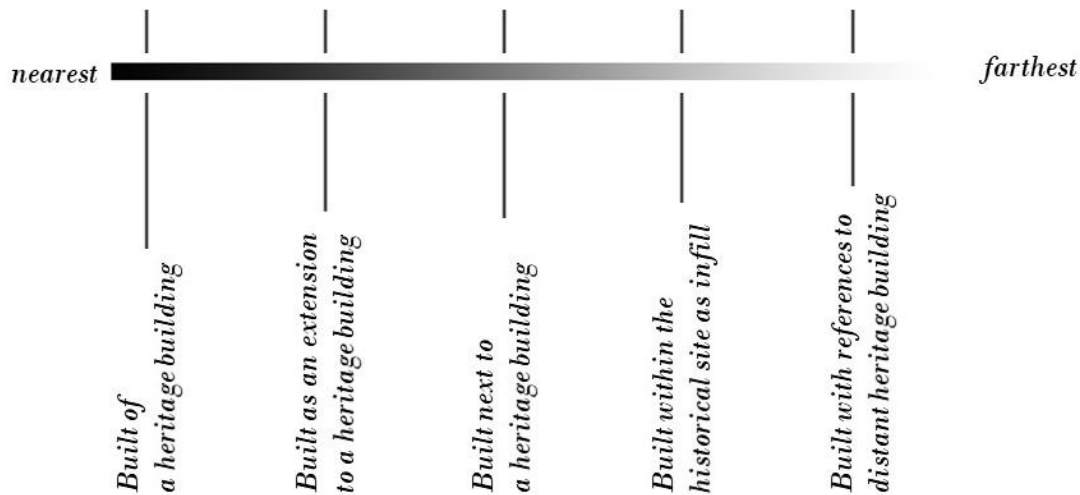


Figure 2.5 Spectrum that shows different level of proximity between new buildings and historical context.

The meanings of these titles and classification will be explain later in detail with case studies.

2.2. Introductory Literature

In the 1980s, many of the debates on design in a historical context were being made in the effort to create a common solution to the associated problems, and to develop a guideline that could be used in every situation. According to many of the authorities on the related issue, one of the most important activities to clarify the problem as to which of the new structures designed in the historical context has been successful, and which have not, was the National Trust for Historic Preservation conference in 1977. James Biddle, chairman of the organization, described the purpose of the conference as that of four main topics: to create an environment in order to discuss the relationship between old and the new architecture in the USA; to establish a dialogue between the theoretical and practical aspects of the subject; to contribute to the limited publications on design in the historical context; and, most importantly, to introduce a design methodology to associate the old with the new. This conference's publication, the Society of Architectural Historians and American Institute of Architects' book "Old and New Architecture: Design Relationship", as released in 1980, is an important resource for discussing the issue both in terms of architecture and conservation. As the main approach, the book, which emphasizes the inevitability of change and the coexistence of old and new structures, advocates the

idea that the only way to manage this change is not to replicate. The authors of the book (the contributors at the conference) put forward the preservationists' point of view as follows:

“Preservationists, in summary, consider the built environment as a continuum. Far from insisting that the past be isolated from the movement of history, we urge that past, present and future architecture relate and interact harmoniously. We hope that the term ‘architectural heritage’ will be understood universally to mean a progressive and dynamic force in the design of our physical environment (Society of Architectural Historians and American Institute of Architects 1980, 11).”

Another source from the same era as written by Brent Brolin, was “Architecture in Context: Fitting New Buildings with Old”, as published in 1980, evaluated the matter in the following manner.

The author discussed context-centred design through both a historical context and the relationship between old and new structures. He explained his studies and reviews’ aim as one of “learn[ing] what we can about making coherent, sympathetic visual relationships between buildings”. He objects to stereotypical buildings as a result of designs being made in accordance with the same rules or principles, and examines various examples that have been customized according to a number of determinants, such as scale and proximity.

Brolin advocates the idea that structures should blend into their surroundings and supports “harmonious continuity” against the “modernists’ violent denunciation of derivative architectural forms.” Contrary to the attitude of the Modern Movement against the past and the historical one, by referring to Robert Stern, Brolin categorized the common characteristics of post-modernist architects in three main ways: contextualism, allusionism and ornamentalism. Contextualism, which is defined as “the possibility for the future expansion of a given building and the desire to relate it to the immediate surrounding”, and allusionism, which is defined as “references to the history of architecture” by Brolin, are two significant concepts in terms of fitting new buildings with old. Brolin, who stresses the importance of designing in many different formal languages to “designing sympathetically” in different surroundings, supports the postmodernist approach from the perspective that past and history is an appropriate source of inspiration.

For the creation of visually harmonious surroundings, Brodin suggests two alternatives. The first is to support the “less-literal connection to the context”, which advocates the idea that “modern prejudices have prevented us from refining our sensitivities to the point where we can first make secure and convincing connections, and then be inventive.” However, there should then be a balance between “inventive adaptations” and continuity. He refers to the second way as being a “closer connection to the context” which he explains as follows: “A more direct way to integrate new architecture into an existing, visually harmonious context is to use motifs derived more or less directly from the existing style...”

Another issue that is discussed related to the issues of relations between old and new buildings and design in the historical context is the renovation of historical buildings and their use in terms of their new functions. This approach, which rejects all kinds of destructive understanding and attaches importance to preserving and using existing historical buildings, has developed with the concept of contextualism. During this period, many buildings were renewed and reused.

Keith Ray, in his book “Contextual Architecture: Responding to Existing Style” that was published in 1980, examines how contextual design established relationships and interacted with existing structures in such conservation and transformation projects. Infill and adaptive reuse projects, and conservation and transformation studies were all included in this book and examined both in terms of interior and the exterior features.

Hesamaddin Sotoudeh in his article “Affected Variables on Successful Infill Design in Urban Historic Context” published in 2012, discussed the issue at the centre of two keywords: “continuity” and “difference.” According to Sotoudeh, new buildings should be distinguishable from historical ones, whilst at the same time should have a design that can maintain the historical character of the context. He also stressed the importance of the consistency between parts and the whole, or in other words between new interventions and the context. According to Sotoudeh:

“New work should aspire to a quality of design and execution related to its setting, which may be valued both now and in the future. This neither implies nor precludes

working in traditional or new ways, but demands respect for the significance of a place in its setting.”

He explains the techniques applied in historical contexts as falling under two main categories: replication and contrast. The sub-concepts of facsimile, correlation, simile and metaphor can also be listed as different kinds of replications.

In his article, he asked two important questions:

1. “How can a balance between relationship between context and contemporary design be achieved?”
2. “What specific elements of design enable a new building to have an aesthetic fitness relevant to an historic district and also create continuity of character?”

According to Sotoudeh, the evaluation of the relationship of a building with its immediate surroundings should be based on a number of basic principles, namely proportion, harmony, contrast, etc. The investigation can only answer questions about whether the structure is appropriate to the context or otherwise when it is conducted according to the principles of aesthetic evaluation. This evaluation is based on the formal aesthetic and its design tools, such as proportion, shape and scale. At the end of this evaluation, “if a building fits aesthetically to its context with historic value, inevitably should consider and respect to the setting and surrounding.”

In order to be able to create a general framework of the ideas and practices that have emerged in the debate about the creation of a compatible relationship between old and new, and to illustrate the instruments these discussions are made through, two articles – one of which is amongst the earliest of the sources, whilst the other is the most recent according to publishing date - were chosen for more detail and for further comparison with the work intended in the context of the thesis.

2.2.1. Friedrich Kurrent’s “New Building in Old Settings” 1978

The issue of “new and old buildings in historical areas” dates back to historical times, but the restoration of buildings damaged by the effects of the First and Second World Wars, and the subsequent construction of new structures in these areas, brought this issue back onto the modern agenda. In parallel with this situation, Friedrich Kurrent started his essay with Klenze’s Alte Pinakothek (Figure 2.6),

which was seriously damaged by the effects of war and rebuilt by Hans Döllgast (Figure 2.7) from Munich. Kurrent defined this ‘repair’ project as follows: “As such, there is neither an ‘original Klenze Building’ nor a ‘Döllgast reconstruction’, because something different has come out of these two, a deep fusion between them.”³ He defends the idea that this situation, which he has discussed in relation to a single building, can also be found in entire regions of the cities and, with these examples, which represent a simultaneous visual and spatial overlap of past and present, “a continuity in city architecture throughout a long period of time” is possible.



Figure 2.6 Original south elevation of the building (The Bayerische Architektenkammer 1978).

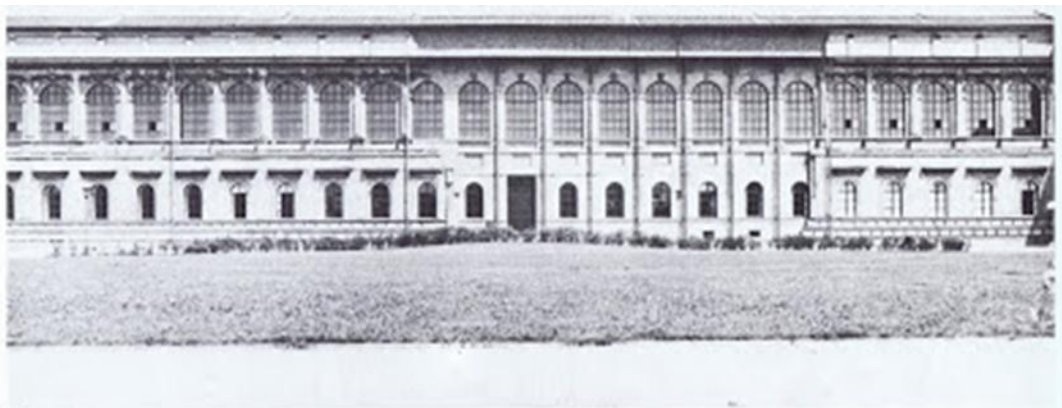


Figure 2.7 Reconstructed south elevation of the building (The Bayerische Architektenkammer 1978).

After this example and general discussion, Kurrent’s first point is about “Conversion and Transformation.” He claims that “whenever the old building was not adequate, it has been converted and transformed” and this “structural alterations bring us very close to past ages.” He embodies and reinforces this idea with examples that span

³ All quotations and paraphrases are from Kurrent, unless, other names are cited.

from Carlo Scarpa's transformation of Castelvecchio in Verona (Figure 2.8) into a museum, to Viollet-le Duc's annexes to Lausanne Cathedral.



Figure 2.8 Castelvecchio Museum and old castle. (Photograph: [Internet, WWW] Address: https://images.adsttc.com/media/images/53a1/04c2/c07a/80d6/3400/018c/slideshow/4410765681_6c3d17d961_o.jpg?1403061438)

His second point deals with “Form and Content”, where he questions the validity of Louis Sullivan’s well-known formula “form follows function”. Kurrent criticizes functionalism, with the argument that “spatial and building structure” live longer than the causes that bring them to life.

Kurrent discusses the concepts of content and form under the auspices of functionalism, and that it refers to the notion of Gestalt⁴. He claims:

“Problems of form and content, of purpose, function and form, become a question of Gestalt. This is the case with any building, but particularly with building in old settings. Organisation, scale, proportion describe those requirements which must be met so that a building can be inserted as a new entity with its own Gestalt into an environment which is itself made up of building.”

His third point is “Adaptation and Contrast.” Under this heading, Kurrent points out a “third way” lying between these two concepts, rather than emphasizing the absolute

⁴ Related article’s translator’s note for the notion of the “Gestalt”:

“There is no equivalent term in English, combining the meanings of form, pattern and configuration, and denoting an organised whole, e.g. a living organism, a melody, a picture, the solar system, in which each individual part affects every other, the whole being more than a sum of its part.

adaptation of, or contrast between, old and new buildings. He considered various new buildings as examples that show good balance with the old buildings. The common feature of these structures is that they are neither duplications of the existing style nor a new design that completely ignores the context. For example, he describes Heiki Siren's extension project to the Finnish National Theatre in Helsinki (Figure 2.9) as follows:

“In his choice of methods and materials he has made use of modern resources, whilst in the outline of the building, in the block itself, he has continued the composition of the existing building so that the new part becomes part of the whole.”

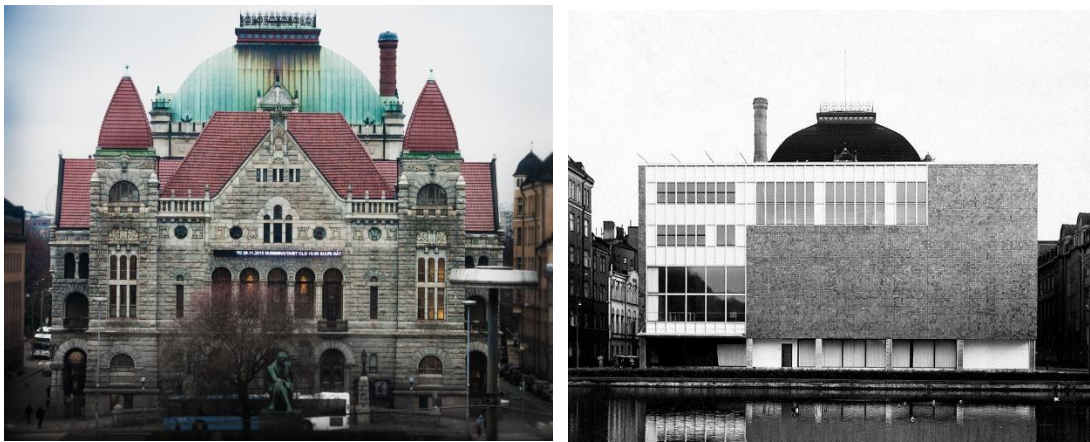


Figure 2.9 The original of the Finnish National Theatre in 1902 (front) and the extension of Kaija and Heikki Siren in the 1950s (back façade). (Photograph: [Internet, WWW] Address: <http://www.finnisharchitecture.fi/2015/11/theatre-is-evolving-how-will-theatre-houses-keep-up/>)

Kurrent's fourth point focusses on the issues of “New Standards, Materials, Discoveries.” In this chapter, he first mentions the “new building materials, such as large plates of glass, steel, aluminium”, “new inventions such as that of reinforced concrete”, and new methods and technologies. He also concretizes the issue with comparisons between the Eiffel Tower and Pompidou Centre.

In the second part of the fourth point, he discusses the issue through the concept of “history”. He “points to the immense reservoir and grandiose deposits of the whole history of building” and he also “assumes an idea of the present according to which historical values are not simply values of the past.” Within these views, he objects to the implementations that isolate historical buildings from the city in the attempt to ‘protect’ them. He explains the situation as follows:

“One follows the motto according to which what is old is good and what is new is bad, the other following a transient trend, using precepts and motives from the arsenal of historical forms and thus putting together a ‘new architecture intended to transmit the historical bond.’”

As a reaction to this understanding, he advocates “the third way.” According to Kurrent, this is the way of “making contact, reacting and responding” by “starting reciprocal discussion.” It is also the way of “putting forward one’s own opinion, listening to that of others, establishing relationships, creating something new.”

In his fifth point “Remembering and Forgetting”, he emphasizes the importance of taking lessons from the past, and states that:

“An architectural situation always becomes completely unsteady, stale and blunt whenever at a specific known place the historical relationship is disregarded and erase, and when the mantle of oblivion spreads over and obliterates all memory.”

The final point of Kurrent is “Respect and Care”. He summarizes and finalizes all the topics and ideas that are mentioned throughout the article as follows:

“A lively historical consciousness combined with the creative capacity for new thinking in an architectural project will be able to enrich the stately buildings of our traditional inheritance in the future also.”

The importance of this essay to this research is that the ideas about the issues of old and new that are advocated by the author. Also, the author’s way of exemplifying and embodying these ideas will be vital to the examination of the cases considered in this thesis.

2.2.2. Konstantina Demiri’s “New Architecture as Infill in History”

2013

As the contemporary point of view to the issue of new buildings in old settings, Konstantina Demiri’s article can be an appropriate source that examines the issue from both a theoretical perspective and also through contemporary examples built in the historical context after the 20th century for the purposes of this thesis.

The most important feature of this article is that it deals with three main approaches and topics when it analyses the cases in terms of the *contrasting*, *referential* and

differential approaches. Similar to the main argument proposed by this thesis, namely that historical buildings' architectural elements could be used in the design of new buildings in the interpreted forms as a way of associating proper visual relationships with the historical context, Demiri also states:

“As an aesthetic operation, the intervention is the imaginary, arbitrary and free proposal by which one seeks not only to recognise the significant structures of the existing historical material but also to use them as analogical marks of the new construction.

The relationship between new architecture with its historical context is determined from the values assigned to the meaning of its heritage architecture and consequently its modern interpretation. It is the architect's task to express architecturally his or her era and simultaneously get involved in a dialogue with the context, in which he or she builds.”⁵

Concepts such as “place/context, identity, interpretation, metaphoric imitation/ analogical composition” are the key analytical concepts and design strategies for the design of the new amongst the old. According to Demiri, each context has its own characteristics, whether it is historical or otherwise, and any intervention made in this context should be the chosen strategy of creating totality with the existing structure, rather than isolating itself from them, and the “interpretation of the place” is the only way to fulfil this task. Demiri also states that “The act of interpreting, in general, is the act of explaining and revealing all that is obscure and underneath the surface”, and adds:

“We use interpretation in the process of designing since it allows us to understand the parts related to the whole *vice versa* and help us to position a building in relation to everything around it.”

She also notes these kinds of designs or productions to be an “analogical way of creation” and explains them as being located at a point in the spectrum between similarity and differentiation, differentiated, in this sense, in terms of material and construction technique from the historical one, but derived from historical one when we consider the associated architectural elements and compositional principles. Contrary to such designs, she mentions the approach called *contrasting* and the

⁵ All quotations and paraphrases are from Kurrent, unless, other names are cited.

Modern Movement as the most important representatives of this approach, and the modern architects who, while designing in the historical context, assume the principle of being completely isolated from history and tradition, establishing a totally independent design without worrying about adjacent buildings in the context, or indeed any co-ordination of the construction within. To exemplify this *contrasting* understanding, she gives the example of Jacobus Johannes Pieter Oud’s De Stijl styled Café De Unie (Figure 2.10) - as constructed in 1925 - which she defines as an “independent artefact.” It is obvious that this façade design, which has been shaped by different compositions of Mondrianesque colours both vertically and horizontally (Figure 2.11), was designed to create a contrast with the adjacent neoclassical buildings in the context. According to the architects of the building, this was the only way “to try by means of rational contrast to respect the value of the one and the other.”



Figure 2.10 Café De Unie and neoclassical adjacent buildings (Demiri 2013 44).

Figure 2.11 Front Elevation of the building with its Mondrianesque colors. (Figure: [Internet, WWW] Address: <https://www.tumblr.com/search/j.%20j.%20p.%20oud>)

Le Corbusier’s Maison Planeix building (Figure 2.12) –constructed in 1928 - in Paris differentiates itself “in terms of volume, height and formal language” from its neighbourhood but at the same time “achieved the connection through contrast and analogy” is another example of the *contrasting approach* in the Modern Movement. Its totally “different architectural vocabulary” can be shown to be the source of the contrast but, as a complete opposite to this situation and the source of the analogy, we can demonstrate “its nearly symmetrical facade, the entrance axis, the piano

mobile, the emphasised ground level and cornice to connect the two adjacent properties (one tall and one low) with its intermediate height.” In addition to these, this analogy is supported by the openings, such as windows and balconies in the facade composition, being aligned with those of neighbouring historical buildings.



Figure 2.12 View of the Maison Planeix from boulevard. (Photograph: [Internet, WWW] Address: https://www.mimoa.eu/images/47013_1.jpg)

Along with the end of the modern period in architecture, in terms of the understanding of design in the historical context, quite radical changes have taken place. According to Demiri, the most important consequence of these changes is with regards to the past “as a heritage and as a base for the new interventions.” As Demiri mentioned in her article, Colin Rowe, and his theory of *contextualism*, is also important in terms of the shift that “occurred towards issues concerning the interpretation of the architectural cultural heritage and its complex relationship with the urban frame.” All these developments brought a critical approach to the design of architects by analysing and interpreting the existing built environment when designing in the historical context. The author explains the design approaches, as collected under three main headings, as follows:

“The strategies applied are a matter of interpretation of the historical context and the values attributed to its meaning. An analysis of various infill projects reveals three basic approaches. The first one can be characterised as *referential*, the second one *differential* and the third one *contrasting*. In referential cases, the new develops a language by analogy with the old with immediate and many references to its

principles. The architects grasp as a challenge the existing architecture as a productive source for their design. In the *differential* approach, the new has a different architectural language from the old, is conceived as an abstract continuation of its pattern of development and very few analogies can be traced. In case of contrasting approach, the new architecture is opposed to the existing context violating its principles.”

Allies & Morrison’s Clinical Neuroscience Centre (Figure 2.13) was designed by protecting the basic design principles of the facades of adjacent structures in the sense of key concepts such as visual linking, transition and extension, and in particular by reference to related structures in the process of making decisions in relation to issues such as proportion, rhythm and alignment, in London, and the “Golden Nugget” project of INNOCAD Architecture (Figure 2.14), which maintains the integrity of the street silhouette with a harmony provided through colour selection, are the examples given by the author.



Figure 2.13 Street view of the Allies & Morrison’s Clinical Neuroscience Centre (Demiri 2013, 46).

Figure 2.14 Street view of the “Golden Nugget” in Graz, Austria (Demiri 2013, 47).

As we can see through the buildings examined by the *referential approach*, the limitation of the author’s review of infill structures built only in the historical context allows the relevant structures to be used in the design of the new building by interpreting only the facade elements as a method of establishing visual relations with adjacent structures.

We can think of Demiri’s *differential approach* as the abstract form of the *referential approach*. Because of this abstraction, reading the references to the historical is

more difficult than for examples of the referential approach. To concretize this situation, she mentions an apartment design by Ramón Fernández and Alonso Borrajo in Campo del Príncipe (Figure 2.15), Spain, as an example. She describes the approach by way of this apartment block as follows:

“This double residence, despite its diverse form and architectural language, is incorporated finely in the environment due to its abstract interpretation of the place, its composition of the voids, its open balconies and windows, its volumetric articulation, its organization of the facades and its sculptural manipulation.”



Figure 2.15 Apartment Block designed by Ramón Fernández, and Alonso Borrajo in Campo del Príncipe (Demiri 2013, 48).

This essay is also important for this research especially in terms of the author’s way of categorizing the buildings, exemplifying and embodying the ideas.

2.3. The Use of History: Past as the Source of New

The emergence of the question "How to establish a relationship with history?" has come about due to a consciousness of history, which has itself emerged from the distance that modern architecture has set between its own history and the historic. The awareness of “which one is old, and which one is new” gives rise to the concept of “historical stratification”. According to Alois Riegl (1903,1):

“Everything that has been and is no longer we call historical, in accordance with the modern notion that what has been can never be again, and that everything that has been constitutes an irreplaceable and irremovable link in a chain of development. In

other words: each successive step implies its predecessor and could not have happened as it did without that earlier step. The essence of every modern perception of history is the idea of development.”

Behind the conception of history, which can be defined briefly as the examination of past events, there is significant conception of time and people finding their lives’ meaning in the relationships between time and place. A person, when they live in a given place, has a direct visual association with the buildings and objects that surround them. This person does not know this object just in terms of its function or shape, he also perceives its age and experiences. They know that this object is part of historic continuity, and start to feel that they are living in a space with identity. The concept of space, as blended with this identity, is defined as *place* (Tekeli 2014, 75). History is a concept that advances and grows from past to future in the form of continuous events that happen one behind the other in a way that is irreversible; this, however, is not an obstacle to interpretability. These interpretations enable us to understand and appreciate history and to reconstruct it in different forms with regards to both the present and future. Human memory is constructivist, and recognition actually re-establish each time they are made. In this way, the real reproduces itself repeatedly. In a similar manner to people’s memories, a city’s and an architecture’s memory establish history each time in a new way.

The use or abuse of history has not been the only source in this regard. Bülent Batuman (2014, 65) started his essay on the elements of Ottoman and Seljuk architecture, as used in contemporary architecture as architectural representations, with a quotation from Karl Marx. Marx stated that history is seen as an escape point, or even a saviour, beyond being a source:

“Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past. The tradition of all dead generations weighs like a nightmare on the brains of the living. And just as they seem to be occupied with revolutionizing themselves and things, creating something that did not exist before, precisely in such epochs of revolutionary crisis they anxiously conjure up the spirits of the past to their service, borrowing from them names, battle slogans, and costumes in order to present this new scene in world history in time-honored disguise and borrowed language.”

In a similar manner, designs that reuse the richness and metaphors of the symbolic nature of historical buildings have become widespread. By taking a similar approach, architect Rafael Moneo argued that focussing on the concept of typology in architecture allows for a critical view of the modern city. This critical view gives architects the opportunity to attempt to understand the disciplines of the city, which are defined as traditional or historical, and to explain the formal continuity of old cities.

Belkıs Uluoğlu (2014,79-80) noted that there are two types of sources of information for architecture when she wrote about the idea of the “past as the main information source of architecture”. According to Uluoğlu, the first is a kind of design-focussed knowledge oriented towards designing and the designer, whilst the second is the knowledge of "precedent". She also asks the question “What does it mean to be a source of the past for architecture?” and answers “Having a source of history is not a repeat of it.” Peter Collins (1965, 142) also discusses this issue:

“Historians like Fergusson [...] considered that the essential purpose of architectural history was to derive a valid contemporary theory of architecture from the study of past... But the true aim of architectural history, according to Fergusson, was to study buildings with reference to the future creation of a new style.”

Among the architectural movements, postmodern architecture is used mainly to refer to the approach with the closest relationship to the past through its buildings’ historicizing forms. Historical architecture has been accepted and acknowledged as a valid source of inspiration by Postmodernism. The usage of formal vocabulary of historical buildings began again with Postmodernism. In postmodern architecture, historical forms can be revitalized in the form of modern reinterpretations, and can also be used as superficial and decorative nostalgic applications. However, according to Heinrich Klotz (1988, 51), Postmodernism only gained a “legitimate language of contemporary architecture” through these reinterpretations and ‘relativization’, whilst Ernesto Roger emphasizes that to form a relationship with the past and tradition does not necessarily mean copying forms from the past (Klotz 1988, 99).

History must be learned and understood in order to be a source; these steps can then be followed by interpretation. The architect who passes through these stages

achieves the competence to redesign and recreate the qualities of historical structures in other forms, and with other techniques and materials.

CHAPTER 3

CONCEPTUAL FRAMEWORK OF THE CASE STUDIES

3.1. Formal Interpretation from Full Imitation to Full Abstraction

Architectural Historian Beatriz Colomina (2002, 207), in her article “Architecture production”, explained the relationship between architecture and interpretation as follows:

“...architecture, as distinct from building, is an interpretive, critical act. It has a linguistic condition different from the practical one of building. A building is interpreted when its rhetorical mechanism and principles are revealed. This analysis may be performed in a number of different ways, according to the forms of different types of discourse; among these are theory, criticism, history and manifesto. An act of interpretation is also present in the different modes of representational discourse: drawing, writing, model making and so on. Interpretation is also integral to the act of projecting.”

Interpretation, which is directly related to the act of design, begins to perceive and become aware, and then proceed with the steps of translation, reading, analysing, explaining and clarification (Demiri 2013, 45).

An interpretation can be located on a spectrum with the two extreme points of no interpretation or complete interpretation, depending on the similarity of the final product obtained in the interpretation to the object being interpreted. During this process, a case of ‘no interpretation’ can be treated as ‘full imitation’, whilst in contrast ‘complete interpretation’ can be treated as ‘full abstraction’. Any changes made to the related form during this interpretation can be considered

transformations. In this sense, discussions about interpretation will be made through the poles of *imitation* and *abstraction*.

Characterizing no interpretation via the concepts of imitation and emulation will be the first step of the discussion of the idea of interpretation. Imitation and emulation might be the opposite sides, or may even be the starting point of the spectrum that ends with full abstraction.

Before considering the formal interpretation as the means of relating to the historical context, it may be necessary to consider “how the imitation of the features of the context aims to establish a relationship”. As quoted from Wim Denslagen (2009, 167), in his book “Romantic Modernism: Nostalgia in the World of Conservation” in relation to the issue of copying:

“The copy is an act of homage to its original and repeating it is an act of commemoration. It may not be possible to improve on the original artwork, but the copy does offer a pleasing experience, because it recalls the admiration of people of former times for the original.”

Alexander Gerard (1759,49), approaching the issue from a similar point of view, explained his ideas in his book “An Essay on Taste” under the title “Of the Sense or Taste of Imitation” as follows:

“We have a natural sense, which is highly gratified by a designed resemblance, though there be nothing agreeable in the original. Similitude is a very powerful principle of association, which, by continually connecting the ideas in which it is found, and leading our thoughts from one of them to the other, produces in mankind a strong tendency to comparison. As comparison implies in the very act a gentle exertion of the mind, it is on that account agreeable. As a farther energy is requisite for discovering the original by the copy; and as this discovery produces a grateful consciousness of our own discernment and sagacity, and includes the pleasant feeling of success; the recognizing resemblance, in consequence of comparison, augments our pleasure.”

However, it should be noted that these discussions, as made by Alexander Gerard and Wim Denslagen, are not made through the copying of architecture. Architectural imitations have been very common since the middle ages, where the most important

feature of the imitations made during that period was that they did not copy the external form of the structure alone, but rather the characteristic features of various classical structures as a sign of their respect for them. The view that it is good to copy and disseminate something already thought to be good, as one of the means of showing respect to the copied structure, began to change with the coming of the modern movement in the nineteenth century. The idea that the object being copied was indeed worthy of being so, and that the good features of this object will transfer to the copy, are unacceptable in modern architecture. The fact that modern architecture, which does not regard imitation as a legitimate way of designing a building, has created a new understanding and grounds for the concept of imitation, and further made it a part of the historical perspective; this historicism was rejected by modern architecture (Denslagen 2009, 167-223). But, again, Wim Denslagen (2009, 168) explains the relationship between modern architecture and the concept of imitation through the following statement:

“Nonetheless, despite its rational and humanitarian ideals, the Modern Movement never succeeded in totally eliminating imitation. Why was this so? Perhaps the explanation is that it is simply impossible to create an architectural design that is based a hundred percent on functional requirements and which does not contain the slightest reference to other works of architecture. Presumably no architect is capable of completely ignoring his feeling for form and designing as a sort of automaton, without any memory of the architecture he or she had once been taught to admire. Pure functionalism is perhaps a fiction after all.”

Especially during extraordinary destructive situations such as war, which destroys the formal and social links with history, the design of the new architectural interventions that have formal references to any lost architectural heritage in the context could represent an alternative means by which to restore these damaged links with history, but in response to the view that architectural imitations have the power to recall old and pleasant memories and thoughts (Denslagen 2009, 172).

Rather than introducing a completely new design proposal, an acceptance of the architectural features of existing structures in the context as a starting point for the design process of the new could be a suitable way of being accepted and interiorized

by users. Another way of proceeding from a certain starting point and transforming this starting point with a new language is that of *abstraction*.

The root of the word of abstraction comes from the act of taking away or bringing something out of the way of a particular object. From a different perspective, abstraction can also be defined as taking the important qualities of something. The act of abstraction can also reveal a different product from the existing object, separate certain parts, reveal or create a new thing, or acquire a different quality of appearance, and from there translate it into another language. At the end of these phases, the final product may have a similar or entirely different shape to the source object in accordance with the spectrum scheme highlighted previously.

In the context of this thesis, what is noted as being the source object during the interpretation that goes from the copy to the abstract is the old buildings in the historical context, and the object referred to as the final product is the new construct designed in this manner.

Kisho Kurokawa (1996) in his book “Abstract Symbolism”, stated that there are two kinds of abstraction for architects: the use of abstract geometric forms and the abstraction of historical symbols. In connection with the second category, he also examined those notions commonly studied with the concept of symbolism, such as culture, tradition, place and regionalism with the concept of abstraction. These examinations are based on interrelatedness and symbiosis, which he believed were based on abstract symbolism. As a result of Kurokawa’s concept of abstract symbolism, concepts that are thought to be in fact distant from one another, such as past and present, locality and universality, may in fact coexist. Kurokawa's approach is crucial to this study in its examination of the relationship between old and new structures.

3.2. Spectrum of Interpretation

The dictionary definition of the term “spectrum” is [spek-truh m: a range of different positions, opinions, etc., between two extreme points.] In this study, the kind of spectrum discussed, and the start and end points of such a spectrum, were discussed in detail in the previous title. In addition, it is important to note the relationship between the concept of spectrum and other areas of discussion of the thesis, such as

historical continuity, are that all actions or interventions on a spectrum where imitation and abstraction take place at two different points should be considered formal interpretations (Figure 3.1).

full imitation  *full abstraction*

Figure 3.1 Spectrum of interpretation.

When the architectural features or elements of the historical context are used in the design of a new structure, the new structure in the relevant context can remove the sharp distinction between old and new, since the grading of the transformation can act as a spectrum without definite boundaries. This situation, that of a spectral transition between the old and the new, or in other words *from* old to new, is also harmonious with the continuous character of history. It is significant that the concept of a spectrum is a particularly apt means by which to accommodate the infinite number of differences between extremes, cumulative progress, and the ability to overcome and overlap, and which are also characteristic of the historical and urban phenomena.

The similarities between the aforementioned concepts and the spectrum can be listed as follows:

1. Continuity
2. Ability to overlap
3. Sequence
4. Cumulativeness

3.3. Terminology and Definitions

Giving an explanation of, and classifying the terms of the thesis will be useful. The terminology used in this thesis, first of all consists of the actions taken during the design of new buildings using this approach, such as ‘interpret’, ‘transform’, ‘abstract’, etc., and the descriptors that characterize the buildings constructed in the historical context, such as ‘compatible’, or the relationships established with the existing settlement, for example in terms of nearness in place, etc.

The synonyms of the words in the terminology and connotations they evoke are also important in terms of giving certain clues or other requirements or actions pertaining

to the design process or other related descriptors. For example, the action of interpretation also requires a detailed *analysis* of the existing values, sometimes *clarification* of the architectural elements, *judgement* of the suitability for use, etc. or otherwise the methods of *renewal* or *metamorphosis* could represent the means of transformation (Table 3.1).

Table 3.1 Main concepts.

	Dictionary Definition:	Synonym:
Abstraction	“The act of stressing formal relationships by a nonrepresentational way.” ⁶	Cogitation, consideration, contemplation, detachment, reflection, remoteness, thinking, ruminating. ⁷
Interpretation	“A stylistic representation of a creative work.” ⁸	Analysis, clarification, explanation, judgement, perception, reading, translation, awareness, comprehension. ⁹
Transformation	“A marked change in form, nature, or appearance.” ¹⁰	Conversion, metamorphosis, renewal, shift, alteration, changeover, switch, transfiguration. ¹¹

These following concepts are derived from the texts that form the source of this thesis, and the conclusions drawn from the examinations of the case studies (Table 3.2).

⁶ <http://www.dictionary.com/browse/abstraction?s=t>

⁷ <http://www.thesaurus.com/browse/abstraction?s=ts>

⁸ <https://en.oxforddictionaries.com/definition/interpretation>

⁹ <http://www.thesaurus.com/browse/interpretation?s=t>

¹⁰ <https://en.oxforddictionaries.com/definition/transformation>

¹¹ <http://www.thesaurus.com/browse/transformation?s=t>

Table 3.2 Terminology of the thesis.

	Dictionary Definition:	Synonym:
Compatible:	“Capable of existing or living together in harmony.” ¹²	Adaptable, consistent, fitting, like-minded, together. ¹³
Continuity:	“The unbroken and consistent existence or operation of something over time.” And “A connection or line of development with no sharp breaks.” ¹⁴	Cohesion, connection, extension, interrelationship, sequence. ¹⁵
Harmonious:	“Forming a pleasingly consistent whole.” ¹⁶	Balanced, peaceful, accordant, adapted, concordant. ¹⁷
Integrity:	“The state of being whole, entire, or undiminished.” ¹⁸	
Intermingle:	“To become mixed together.” ¹⁹	Interlace, interweave, associate, combine, fuse, intermix, join. ²⁰
Referential:	“Containing or of the nature of references or allusions.” ²¹	
Unity:	“The state of forming a	Agreement, identity,

¹² <http://www.dictionary.com/browse/compatible>

¹³ <https://www.thesaurus.com/browse/compatible?s=t>

¹⁴ <https://en.oxforddictionaries.com/definition/continuity>

¹⁵ <https://www.thesaurus.com/browse/continuity?s=t>

¹⁶ <http://www.dictionary.com/browse/harmonious?s=t>

¹⁷ <https://www.thesaurus.com/browse/harmonious?s=t>

¹⁸ <https://en.oxforddictionaries.com/definition/integrity>

¹⁹ <https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/intermingle>

²⁰ <https://www.thesaurus.com/browse/intermingle?s=t>

²¹ <https://en.oxforddictionaries.com/definition/referential>

	complete and harmonious whole, especially in an artistic context.” ²²	integrity, unification, combination, homogeneity, interconnection, synthesis. ²³
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²² <https://en.oxforddictionaries.com/definition/unity>

²³ <https://www.thesaurus.com/browse/unity?s=ts>

CHAPTER 4

CASE STUDY

This research picks five buildings as cases in order to examine and exemplify abstraction as a method of transforming formal elements of the past regarding the issue of new architecture in historical context. Each of these buildings was designed by well-known architects like Rafael Moneo, Gottfried Böhm, Alvaro Siza, Peter Zumthor and Turgut Cansever. They all belong to post 1960s, but have different locations, like Spain, Germany, France and Turkey. The main criteria that were applied in the selection of the cases can be listed as follows:

1. Applying the method of abstraction or transformation of the formal elements of the past at different levels.
2. Being situated in different proximities to the historical context.
3. Accessibility of the written sources giving information on the selected projects (primarily the texts written by the architects themselves, then secondary sources).

Projects that completely ignore or imitate the formal features of the buildings generating the historical settings are not selected as cases.

Each building selected for the case study answers the following question in a different way: “How can an architect transform the formal elements of the past during the design of new buildings in the historical context?” They are also located on different degrees of the ‘spectrum of interpretation.’

This chapter examines the selected cases to identify the formal and visual sources used in the design process of the buildings. Hence, the analysis of the existing context will be the first step of the examination.

Under the title “Analysis of the Historical Context”, in relation to the idea that “the architect would faithfully interpret what was dictated by context” (Moneo 2010, 441), the selected cases are analysed in order to attain answers to the question “What was dictated by the context?” This analysis also aims to provide knowledge on the existing structures in terms of, for example, their geometry, proportions, scales, and façade elements.

The possible answers to the questions “What are the formal elements that are used in the new building by interpreting?” and “What is the way of this interpretation?” will be searched under the title “The Impact of the Context on the Building” as a second step of the examination.

This chapter consists of five subtitles. These subtitles group the projects according to their degree of proximity to the historical context.

As the first group of this chapter, the title “Built of a Heritage Building” can be defined as the close proximity of the building to the historical context. This title covers the project of Kolumba Museum which has an innovative façade design as “a modern reinterpretation of the Gothic cathedral’s glass wall (Garnham 2013, 206).”

Under the title “Built as an Extension to a Heritage Building”, Gottfried Böhm’s Town Hall is investigated as the projects were constructed as an extension of the old city castles.

Alvaro Siza’s Block of Flats Bonjour Tristesse project is examined under the title “Built next to a Heritage Building.”

The title “Built within the Historical Site as Infill”, which is defined as the widest scale of physical proximity established with the historical context, involves Rafael Moneo’s City Hall Extension.

Renzo Piano’s Centre Culturel Jean Marie Tjibaou in New Caledonia is examined under the title of “Built with Reference to Distant Heritage Buildings” for the last stage of the case study.

In addition to these examples, four buildings from Ankara, İstanbul and Aydın are also chosen to discuss the issue in particular Turkey.

4.1. Built of a Heritage Building

As part of a historical and spatial continuity, the progression of cities, which consist of different layers, usually indicates a cumulative structure. The additions of new design to the existing buildings, built for different purposes, needs and possibilities in the course of time, form the basis of this cumulative structure. However, this progress and continuity sometimes suffer from some structures which are partially or totally destroyed by the natural forces, intentional destruction, wars, and so on. The ruins, which are the remains of these destructions, may be considered as losses in the architectural and cultural sense, but at the same time, they can allow new and different associations in terms of design in historical context.

It is impossible to define these new formations shaped over time by external factors as a building, structure, an architectural object, sculpture or a natural element (Hetzler 1982). Florence M. Hetzler (1982,106) describes ruins as “a new category of being” and also argues that all ruins are “man-made but have the admixture of time, place, and nature which creates a new sensuousness and a new immateriality.”

There is a wide variety of alternatives and scenarios on how to keep the assets of these formations, which are of great importance to many research fields, especially history, archaeology and architecture. It may be possible to take some precautions through a romantic conservation understanding in order to maintain their assets under current environmental conditions or the structures can be restored or reconstituted partially to recover destroyed parts according to its original state (Ahunbay 2011, 8). But, integrating these structures with new buildings and reusing or refunctioning them can create the most interactive relationship with the history in architectural terms. “In the aesthetics of ruins there is a human encounter with a human encounter of another time. Man's perceptions of ruins, like the ruins themselves, are part of the dynamic cosmic process that is somehow united by time” writes Hetzler (1982, 106). Having such a close physical relationship with the existing historical context, building on the ruins and “touching the remains of the former foundations” (Moneo 2010, 107) are difficult tasks for architects since they have to establish the right connections with the existing settlement while keeping the extremely fragile remains safe from damages. Rafael Moneo (2010, 105) describes his approach to these kind

of situations and his design process of Museum of Roman Art on the Roman ruins in Merida as follows:

“Building over what was built, over a site so densely occupied by ruins was the challenge that we were facing. But what should be done with those ruins? In contemporary architecture, the choice is often made to keep ruins intact and build an imposing structure that passes over them, making use of current technology to cover large spans. This approach was soon discarded, since it implied considering the ruins as simple material for contemplation, as a lifeless element detached from the new construction. A system of large beams to span the ruins may give the initial impression of being more respectful, yet the change of scale implied by new construction systems often causes considerable damage to the existing remains.”

The integration of the two –old and new– can create different admixtures of forms and media or combination of different times’ construction techniques. The natural shape of ruins formed by external factors can be re-shaped by the new and contemporary architectural interventions and vice versa. They can be the source of inspiration for the new ones. “Each medium, each matter, has its own revelations and relationships (Hetzler 1982, 107).”

4.1.1. Kolumba Museum, Cologne, Germany, 2003-2007, by Peter Zumthor

The Kolumba Museum designed by Peter Zumthor (Figure 4.1) was chosen as a case for this thesis for the following reasons: First, the decisions regarding the design of the building, which especially covered the issue of material selection and construction technique, were taken together with an approach that carefully examined and analysed the architectural features of the existing structures in the context. As a result, the new museum building contains the interpreted and modernized versions of these architectural features of the context in itself. Second, although it is a modern museum, as its design concept, material selection and construction technique is very modern and reflect the characteristics of its era, it is a structure that is unthinkable without the existence of building remains in the context. Through this sensitivity and awareness, the architect designed a project that “planned to display the excavated ruins and allow understanding of stratification of the site and Gothic church layout, while preserving a chapel built on the site in the 1950s

(Theodossopoulos 2012, 161).” In addition to these, Peter Zumthor, as an architect who always takes into consideration the construction process of the building from the very beginning of the design, again starts his project from there contrary to the other contemporary interventions to these kinds of contexts made by placing glass box-form constructions on or in it.²⁴ He prefers to embrace the whole site and the remnants of the old with the new building that has some links to the history of the context rather than a stranger structures flying over the site. Therefore, in an attempt to understand the final design of the project, existing buildings in the context should be examined thoroughly.



Figure 4.1 General view of the Kolumba Museum. (Photograph: [Internet, WWW] Address: http://1.bp.blogspot.com/-olD1oT7OTCI/T5OLTHCm-aI/AAAAAAAAARKM/UOFDChyMVPY/s1600/Koeln_museum_kolumba_dischhaus.jpg)

²⁴ <https://archkiosk.wordpress.com/2013/08/04/contemporary-infill-in-a-historic-context-or-put-a-glass-box-on-it/>

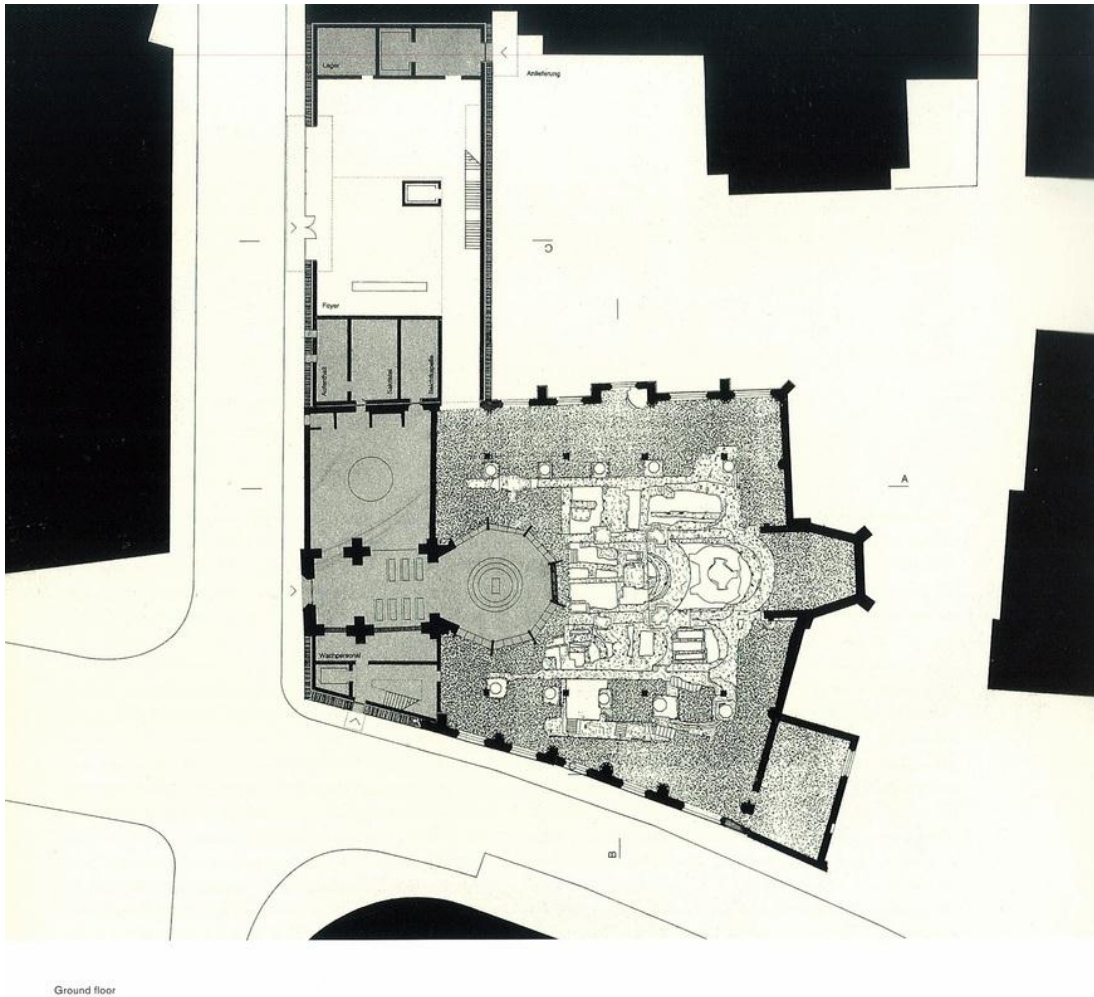


Figure 4.2 Ground floor plan. (Drawing: [Internet, WWW] Address: https://shakespeareintitchfield.weebly.com/uploads/1/5/3/9/15391744/1909771_orig.jpg)

Analysis of the Historical Context: Host structures: St. Kolumba Church and St. Kolumba Chapel by Gottfried Böhm

As Nicola Lambourne (2001, 13) argues, “the modern history of some of the most important historic monuments in western Europe is inseparable from their wartime fate, as a result of events which rarely feature in architectural histories.” Church of St. Kolumba, which was constructed in 1853 with the Late Gothic style in Cologne, is one of them (Santoro 2011, 90). Air raids during the II World War had demolished or damaged eighty percent of all the cities in Germany, including Cologne, by the end of 1944.²⁵ The Gothic church was seriously damaged by these raids and only some parts of the outer walls, the tower and the statue of the Mother of God have remained standing (Wong 2016, 118) (Figure 4.3). As part of the post-war renovation

²⁵ http://www.kolumba.de/?language=eng&cat_select=1&category=48&artikle=673

work, a chapel –St. Columba Chapel (Madonna in the Ruins) 1947–1950, and its extension, St. Columba Chapel of the Sacrament 1952-1958– was built by Gottfried Böhm to host the Madonna sculpture (Figure 4.3). This chapel, which was constructed in octagonal form and with pyramid roof by using reinforced concrete material and the extension of which was designed as an entrance to the chapel, have participated in the design of the new museum together with all other building remains in the site belonging to the second, third and fourth centuries.²⁶



Figure 4.3 View that shows the ruins of the St. Kolumba Church (Photograph: [Internet, WWW] Address: http://in3.bilderbuch-koeln.de/bilder/k%C3%B6ln_altstadt_nord_zerst%C3%B6rte_minoritenkirche_walter_dick_historisch_4af6432052_600x450xcr.jpeg)

Figure 4.4 View that shows the ruins of the St. Kolumba Church and St. Kolumba Chapel designed by Gottfried Böhm. (Photograph: [Internet, WWW] Address: <https://www.rundschau-online.de/image/275912/max/1920/1080/4b334c09e2384c2016f38381a3dc7cee/tp/71-76229843--lieblingsbild--04-11-2014-19-59-05-173-.jpg>)

The Impact of the Context to the Building

“Sometimes a host structure is simply a relic of the past. It is not transformed but rather serves as the catalyst for new construction. Its significance is in the recall of a memory: an event, history, a period of time” argues Liliane Wong (2016, 18) in his book titled ‘Adaptive Reuse: Extending the Lives of Buildings’. The relationship between the Kolumba Museum designed by Peter Zumthor and St. Kolumba Church’s ruins can be seen as an example of the situation depicted by Wong. The material and construction technic of the remains of the Gothic walls spread throughout all aspects of the design principles and decisions on the new museum from details to the spatial configuration of the building (Wong 2016, 118). The most spectacular one of these merits that recalls the history and the former structures is the

²⁶ http://www.kolumba.de/?language=eng&cat_select=1&category=48&artikle=673

“honeycombed brick walls that filter light through such that it seems to be held in the wall itself, a modern reinterpretation of the Gothic cathedral’s glass wall of embodied light (Garnham 2013, 206).”

One of the most important features of the Gothic cathedrals, churches, and abbeys, which have the ribbed cross vault construction system that channels the load of the building from massive and heavy walls to the supporting shafts, is the relationship with the light which can be easily taken into the building thanks to the large glass surfaces that can be opened on the wall (Figure 4.5)²⁷. Frank Senn explains this evolution as follows:

“Through the Gothic period, due to the versatility of the pointed arch, the structure of Gothic windows developed from simple openings to immensely rich and decorative sculptural designs. The windows were very often filled with stained glass which added a dimension of color to the light within the building, as well as providing a medium for figurative and narrative art (Senn 2012, 33).”

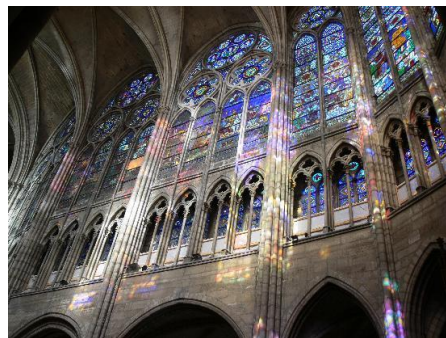


Figure 4.5 Interior of the St. Denis Cathedral. (Photograph: [Internet, WWW] Address: <https://retrogradcanvas.wordpress.com/tag/cathedral/>)

The modern museum of Zumthor creates an atmosphere inside the museum similar with Gothic cathedrals through the perforated wall system. The walls of the museum, which in a sense are abstraction of the wide glass surfaces in Gothic cathedrals, take the light into the building by filtering through the spaces within. Thanks to these gaps, the light in the exhibition spaces of the museum creates the effect of being filtered from a stained glass²⁸ (Figure 4.6).

²⁷ https://en.wikipedia.org/wiki/Gothic_architecture#Light_and_windows

²⁸ <https://www.archdaily.com/72192/kolumba-museum-peter-zumthor>

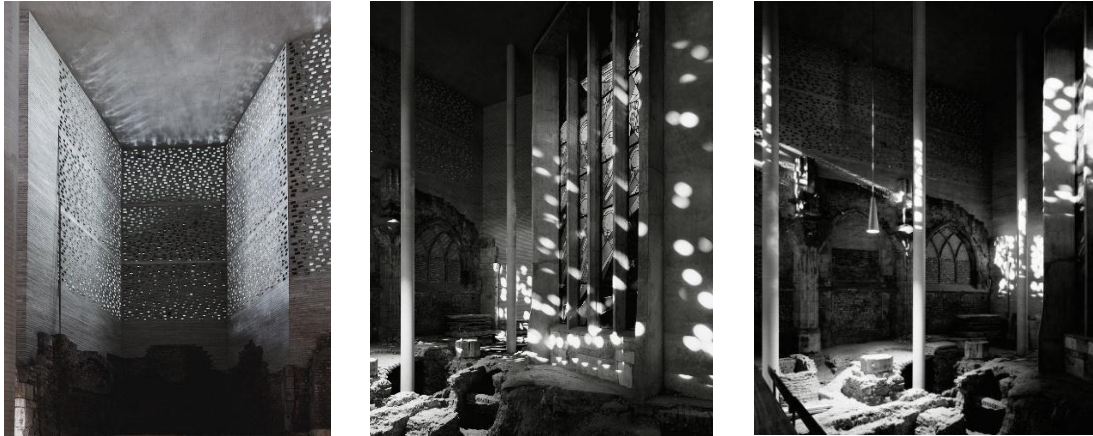


Figure 4.6 Interior of the Kolumba Museum. (Photograph: [Internet, WWW] Address: <https://www.designboom.com/wp-content/uploads/2017/07/peter-zumthor-kolumba-museum-cologne-germany-rasmus-hjortshoj-designboom-12.jpg>)

Figure 4.7 Interior of the Kolumba Musuem. (Photograph: [Internet, WWW] Address: <http://www.laterizio.it/images/CONTENTS/ARTICLES/PROGETTI/2008/125/04-09-kolumba-museum-colonia/gallery/03.jpg>)

Figure 4.8 Interior of the Kolumba Musuem. (Photograph: [Internet, WWW] Address: http://www.baukunst-nrw.de/bilder/full/608_334892.jpg)

This façade system not only creates a similar atmosphere within the building, but also a good coexistence at the points where the new façade joins the remnants of the Gothic Cathedral in terms of material and construction system (Figure 4.10). The 60 centimetre-thick bricks, specially produced for the new museum building in accord with the scale, dimension, and the mix of the bricks of the former building, are constructed by the traditional masonry wall system (Dernie 2016, 263). Another advantage of this wall system is that it helps architects to maintain the necessary environmental conditions for the preservation of the ruins that are exhibited in the museum (Theodossopoulos 2012, 161). The word or the verb ‘knit’, which means “to become closely and firmly joined together; grow together,”²⁹ can be used as one of the best words that define this museum project:

“Knitting historical urban fragments together, the façade of grey brick integrates the remnants of the Church’s façade into a new face for the contemporary museum, mediating the urban context between old and new. Through incorporating constituent elements of the surrounding urban environment into its material palette, the museum utilizes the cultural value of historical context, as embodied in the architecture’s

²⁹ <http://www.dictionary.com/browse/knit>

cultural value and specificity, and also material ecology, to generate memory and garner longevity and presence (Schropfer 2012, 42).”

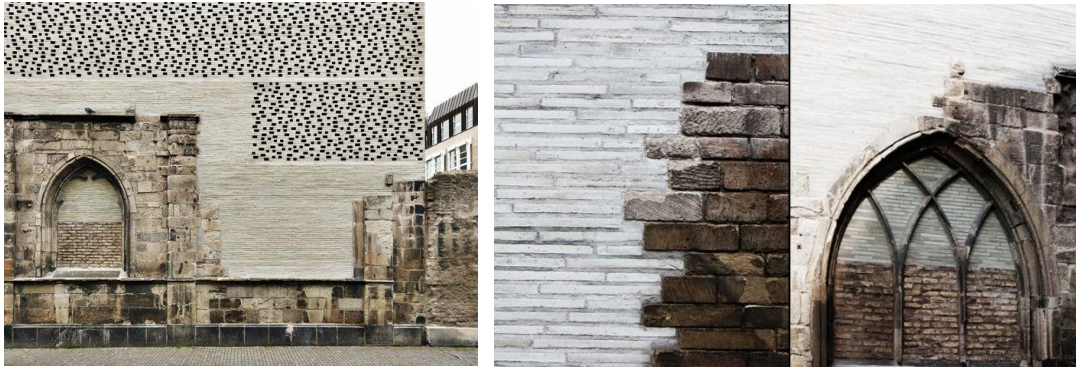


Figure 4.9 Façade of the Kolumba Musuem. (Photograph: [Internet, WWW] Address: <https://i.pinimg.com/originals/66/a0/71/66a07126a45d408559428b4886a6e0e9.jpg>)

Figure 4.10 Interior of the Kolumba Musuem. (Photograph: [Internet, WWW] Address:

<http://3.bp.blogspot.com/->

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4.2. Built as an Extension to a Heritage Building

The physical and chronological gaps that are in continuity with the city fabric can be filled with new interventions and extensions in light of the needs for new functions. The mission of filling these gaps in the historical context with new buildings brings with the responsibility to intervene, change or effect the representative, symbolic, allegorical, emblematic, figurative and emotional value of the related building for the people who interact(ed) with them today and in the history and also functional correlative for users, economic value, and as the most critical and important one, authenticity of the building. The aesthetic value of historical buildings depends on their originality and authenticity (Zagala 2010).

Extension projects that are constructed in historical contexts as an extension of old settlements can be read as bilateral interventions, both from today to the past and from the past to the day. These adjacent buildings can be seen as the products of two

architectural approach, construction technology, and material possibility of different periods in one body (Zagala 2010).³⁰

4.2.1. Town Hall, Bensberg, Germany, 1962-1971, by Gottfried Böhm

The Town Hall of Bensberg -Bergisch Gladbach (Rathaus in German) designed by Gottfried Böhm (Figure 4.11) was chosen as one of the cases for this thesis for the following reasons: First, it is selected because of the architectural background of the architect and its effects on the design process of the related building. Gottfried Böhm, as a son of the well-known German church architect Dominikus Böhm, was bred up in the light of his father's church architecture and with the ideas of *genius loci*, sensitivity to local styles and the site specific design. In addition, the reason of his familiarity with the historical architectural elements that we can encounter in his buildings in abstracted and interpreted new forms is the early days of his career when he worked with his father. Using architectural riches of the past in abstracted and interpreted forms to establish contextual compatibility is not only Gottfried Böhm's method, but father Böhm also uses such interpretations. For example, he built churches that contain interpretations of the Gothic brick wall, concrete vaults and even plan layouts of the churches in themselves (Emanuel 1994, 111; Blundell-Jones 2007, 47). Second, being both an architect and a sculptor, Böhm manages "to work with complex, asymmetrical, and non-rectangular compositions, exploiting old irregularities to create new accents, and creating new elements in balance with old (Blundell-Jones 2007, 57)."

³⁰*Transformer / Reuse, Renewal, and Renovation in Contemporary Architecture*, Gingko Press, 2010, preface.



Figure 4.11 Aerial view of the Town Hall and the Old Bensberg Castle. (Photograph: [Internet, WWW] Address: <https://www.bergischgladbach.de/news/19663/>)

All these make Böhm an architect who never belongs to any modern or postmodern architectural tradition or style. His architecture in Town Hall building is described with the following words in a book titled ‘Modern architecture through case studies 1945 to 1990’: “chameleon-like, it was too complex, too changeable, too multi-faced, but also too specific for repetition or direct emulation (Blundell-Jones 2007, 47).” When we look at the building complex as a city image, we may not differentiate the older one from the new one at first glance. As Christian Schittich (2003, 9) reflects; “...Where the boundary between old fabric and new completion is becoming increasingly blurred, where architects interpret the old building in a new way and develop it further.” Therefore, the existing buildings in the context should be examined thoroughly in an attempt to understand the final design of the project.

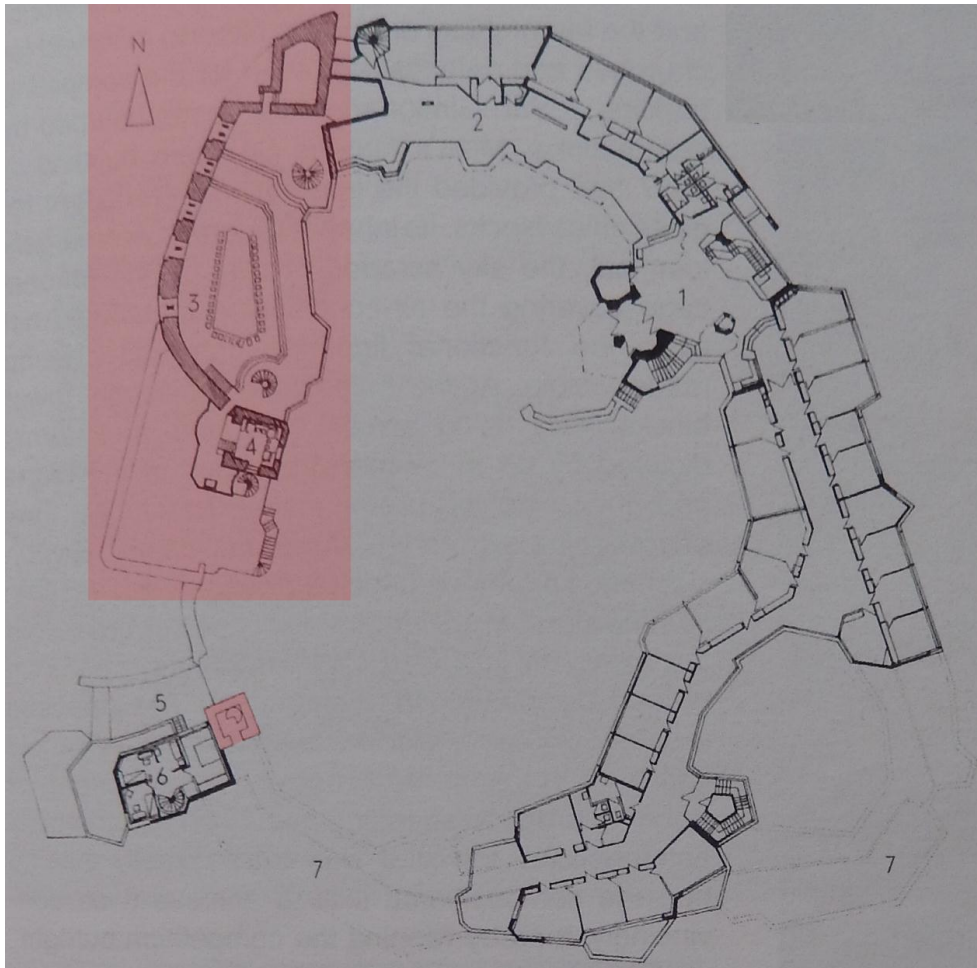


Figure 4.12 Ground floor plan of the Town Hall, the areas marked with red indicate the remnants of the historic castle (Blundell-Jones 2007, 51).



Figure 4.13 View of Old Bensberg Castle and Town Hall from entrance. (Figure: [Internet, WWW] Address: https://www.competitionline.com/upload/images/c/f/9/f/0/6/5/9/cf9f0659fe4cf6b7c98ea806ffd939e2_1.jpg)

Figure 4.14 View that shows the point of junction of Town Hall and the Old Bensberg Castle. (Figure: [Internet, WWW] Address: https://www.google.com.tr/search?q=rathaus+bensberg&rlz=1C1DIMA_enTR761TR764&source=lnms&tbn=isch&sa=X&ved=0ahUKewjh7omksMvaAhVHP5oKHd8RDVA4FBD8BQgKKA&biw=1366&bih=613#imgrc=X8MY0XyEAQg7nM:)

Figure 4.15 View that shows the point of junction of Town Hall and the Old Bensberg Castle. (Figure: [Internet, WWW] Address: <https://www.atlasobscura.com/places/bensberg-old-castle>)

Analysis of the Historical Context

As in the case of Peter Zumthor's Kolumba Museum, the main aim was to reconstruct the post-war Germany in this case. The new town hall of the small German town Bensberg is located in the very centre of the district where old and new castles of the city are located. The old one of these castles is a defensive structure that is called "Altes Schloss Bensberg" and it belongs to the 12th-century³¹ (Figure 4.16). The building succeeded to survive until the Thirty Years War, which ended in 1648. After this date, the remnants of the historic fortress were first reorganized as a monastery in 1859, then enlarged in 1897 and used as a hospital. These buildings, which masked the original state of the historical castle, were removed from the building by Böhm's decision during the construction of the Town Hall building (Blundell-Jones 2007, 47-50).

The new castle / palace was built since the old one became unusable. Bensberg Palace (Schloss Bensberg) was constructed in the beginning of the 18th century in Baroque style. Italian architect Matteo Alberti was the designer of the building³² (Figure 4.17).



Figure 4.16 Old Bensberg Castle (Altes Schloss Bensberg). (Photograph: [Internet, WWW] Address: <https://www.atlasobscura.com/places/bensberg-old-castle>)

³¹ <https://www.atlasobscura.com/places/bensberg-old-castle>

³² <http://www.travelwriticus.com/bergisch-gladbach-bensberg-palace/>



Figure 4.17 Bensberg Palace (Schloss Bensberg). (Photograph: [Internet, WWW] Address: <https://www.travelcircus.de/althoff-grand-hotel-schloss-bensberg>)

The towers of these buildings have been a major source of inspiration for the design of the new Town Hall building. The old castle has three towers, one of which is higher and more dominant. The others are two lower ones that were built with masonry stone wall system as in the rest of the building. All of them have a pyramidal spire³³ on top of them. The new castle Bensberg Palace also has five towers at the higher point of the building with domes³⁴ and lanterns³⁵ on top of them.

In addition, the old castle, as the host structure of this extension project, has a gradually rising structure with masses and towers of different heights and sizes. It is possible to see another version of this multipartite configuration in the new place.

³³ “Spire (Lat.), an acutely pointed termination given to towers and turrets, forming the roof, and usually carried up to a great height (Parker 2011, 464).” (Figure 4.19)

³⁴ “Dome, a concave ceiling, either hemispherical or of any other curve, covering a circular or polygonal area; also a roof, the exterior of which is of either of these forms (Parker 2011, 169).” (Figure 4.18)

³⁵ “Lantern, in Italian or modern architecture a small structure on the top of a dome, or in other similar situations, for the purpose of admitting light, promoting ventilation, or for ornament (Parker 2011, 267).” (Figure 4.19)

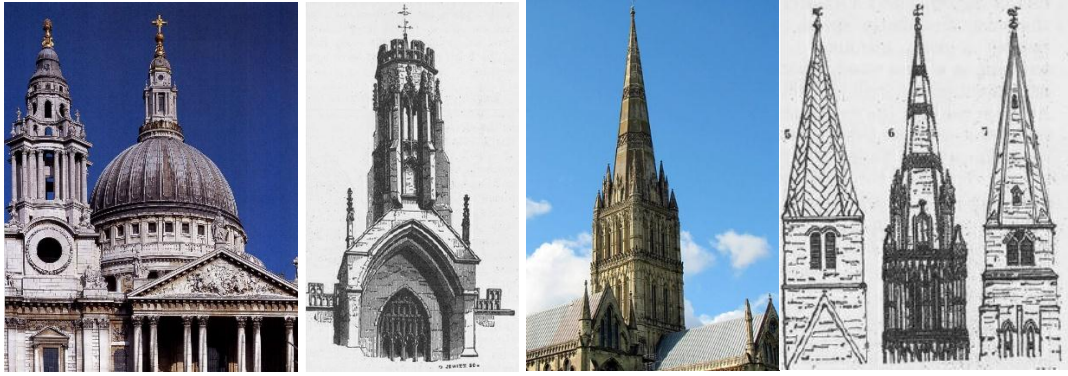


Figure 4.18 St Paul' Cathedral's dome and lanterns. (Photograph: [Internet, WWW] Address: <http://www.skydive.ru/en/londons-churches-and-cathedrals/684-st-pauls-cathedral-part-one.html>)

Figure 4.19 Lanterns of St Helen Stonegate Church (Parker 2011, 268).

Figure 4.20 Spire of Salisbury Cathedral. (Figure: [Internet, WWW] Address: https://commons.wikimedia.org/wiki/File:Spire_of_Salisbury_Cathedral.jpg)

Figure 4.21 Spires of Almondsbury Church, Salisbury Cathedral and St Mary's Church (Parker 2011, 268).

The Impact of the Context to the Building

Böhm's Town Hall building is a winning project in an architectural competition emphasizing the priority of the historical castle. The idiosyncratic geometrical features of the old castle set the formal concept of the new building.

The geometrical formation of the New Town Hall building, as an extension project to this old castle, is directly connected to the old castle. The plan geometry of the new building completes the imaginary circle created by the remains of the old castle walls and towers. Furthermore, the entrance of the courtyard is defined as the space between the remaining structures and the old castle (Blundell-Jones 2007, 47-50).

It is also possible to see a different version of the steeply sloping mass composition of the old building in the new structure. After reaching the highest point with the staircase tower, the height of the building declines gradually from seven to three floors in the direction of the remains of the castle (Blundell-Jones 2007, 48).

As being the most significant part of the building, the tower can be considered as a modern translation of the old and new castles' towers and the domes, lanterns and spires of these towers. The tower of the Böhm can be seen as another outlook of the historical and classical towers and their architectural elements in the asymmetrical, dynamic and sculptural forms (Figure 4.22).



Figure 4.22 Town Hall's staircase tower in Bensberg skyline with other baroque and medieval towers. (Photograph: [Internet, WWW] Address: <https://www.atlasobscura.com/places/bensberg-old-castle>)

In their book on post-1945 modern architectural products, Peter Blundell Jones and Eamonn Canniffe argue the relationship between contemporary architecture and the tower concept in history and its architectural elements with the following words:

“The importance of a tower’s termination had long been recognized with the spires, lanterns, and domes that in earlier centuries had received great elaboration, yet in the twentieth century repeating almost any kind of traditional elaboration came to appear eclectic, or worse still kitsch (2007, 72).”

However, Böhm’s tower is neither eclectic nor kitsch, but rather an extremely complex form created from a very simple material and a sculptural re-interpretation of historical structures in the context. The tapering, sculptural end of the spiral staircase tower of the building was built as a reinterpretation and abstraction of its baroque and medieval precedents. The relationship of this new tower with the old ones is not a definite imitation. It is not a replica of the old towers, and further, it also has a form that cannot be copied by the future generations (Blundell-Jones 2007, 56).

The purpose of this tower, which is originally and architecturally dysfunctional at its highest point, is to ensure the full integration of the building with the rest of the town beyond just visual harmony. According to Böhm, “buildings had to be planned to take advantage of the ground and to make appropriate neighbourly connections

(Blundell-Jones 2007, 56).” In this way, Böhm’s architecture can be blent with the historical town fabric.

By using all the possibilities of exposed concrete as a finishing material and the day’s construction techniques and interacting with the historical buildings in its context, the structure has become an extremely new, modern, and at the same time, site specific building.

4.3. Built next to a Heritage Building

The selected building for this part was designed in a row of historical buildings and this situation also refers to the design of infill structures. The physical and chronological gaps in the continuity of the city fabric could be filled with new interventions that are named ‘infill’. The volumetric and visual developments of the infill projects are guided by the adjacent buildings during the design of the new buildings. In addition, infill projects generally relocate with the historical structures in the context and this situation enhances its sensitivity in every sense.

4.3.1. Block of Flats Bonjour Tristesse, Berlin, Germany, 1980-1984, by Alvaro Siza

Block of Flats Bonjour Tristesse by Alvaro Siza (see Figure 4.23) was chosen as one of the cases for this thesis for the following reasons: First, this social housing project, which was designed as an urban infill, preserves the delicate balance between contextual awareness and creative freedom. The building’s façade is designed in an analogical way with the adjacent buildings and the others in the site. Another important factor for choosing this work as a case is the provision of visual, volumetric and compositional ‘continuity’, ‘alignment’ and ‘proportion’, which is important to design in historical urban context. Konstantina Demiri (2013, 45) adds to these instruments another one: “analogies in materials and compositional rules.” Siza also presents an exemplary approach in this regard.



Figure 4.23 Aerial view of the site. (Photograph: [Internet, WWW] Address: <http://www.capitalieuropee.altervista.org/3/304.html>)

Analysis of the Historical Context

Alvaro Siza's social housing project is located in the Kreuzberg district in Berlin at the corner of a 19th century residential block. The original structure on the corner was destroyed during the II. World War and a large gap was left where the current structure is located today. Until 1980, this area was constructed with various single storey buildings. However, these buildings' lifespans were not very long since they could not match the heights of the surrounding buildings, and thus, could not meet the housing needs in the region.³⁶

Designed within the activities of the IBA (Internationale Bauausstellung) exhibition that aimed at preserving the values of traditional urban design as a response to the modernist urban planning (De Witt 1987, 71), the structure is surrounded by historical buildings that reflect the traditional German housing architecture. Articulation of the façade designs with the vertically and horizontally aligned

³⁶ <https://www.archdaily.com/519337/ad-classics-wohnhaus-schlesisches-tor-bonjour-tristesse-alvaro-siza-vieira-peter-brinkert>

window openings is the most significant feature of these historical residential buildings placed in the site. The typical order and rhythm, created by these façades, form the texture of the street.³⁷

The Impact of the Context to the Building

‘Building-bound typologies’ such as courtyards, perimeter buildings or corner buildings can be identified as reference buildings to help develop a design concept for new buildings to be built in these formations (Balamir & Uraz 2006, 11). In the case of Bonjour Tristesse, as the corner piece of the historical perimeter block, the architect of the building aimed to place the structure into the existing fabric almost embedded there, with many references given to the organizational rules of its neighbour. The instruments of these references ground on sequential adjustment of the windows in horizontal and vertical direction and alignments with the row of openings of its adjacent buildings (Figure 4.24). The architect’s aim was to continue and extend the street’s general view and the façade of the adjacent buildings by keeping the basic design principles of the façade of the context.³⁸



Figure 4.24 Block of Flats Bonjour Tristesse and adjacent buildings. (Photograph: [Internet, WWW] Address: <http://static.panoramio.com/photos/large/5468602.jpg>)

³⁷ <https://www.archdaily.com/519337/ad-classics-wohnhaus-schlesisches-tor-bonjour-tristesse-alvaro-siza-vieira-peter-brinkert>

³⁸ <https://www.archdaily.com/519337/ad-classics-wohnhaus-schlesisches-tor-bonjour-tristesse-alvaro-siza-vieira-peter-brinkert>

This can be called as the project of the ‘alignments’ and ‘continuity’ and analysis of such an approach requires the definition of the contextual alignments of mass and fenestration. The Society of Architectural Historians and the American Institute of Architects bring a very detailed and systematic explanation to such an approach in the book titled ‘Old and New Architecture: Design Relationship’. To create general guidelines for relating the new buildings to the old settlements in the historical context and to protect the nature and features of a district, they use the following arguments on this subject to set certain criteria: “trim elements: colour and material” (see Figure 4.25), “ratio of façade openings to wall area” (see Figure 4.26) and “distribution of façade openings” (Lu 1980, 190)³⁹ (see Figure 4.27).

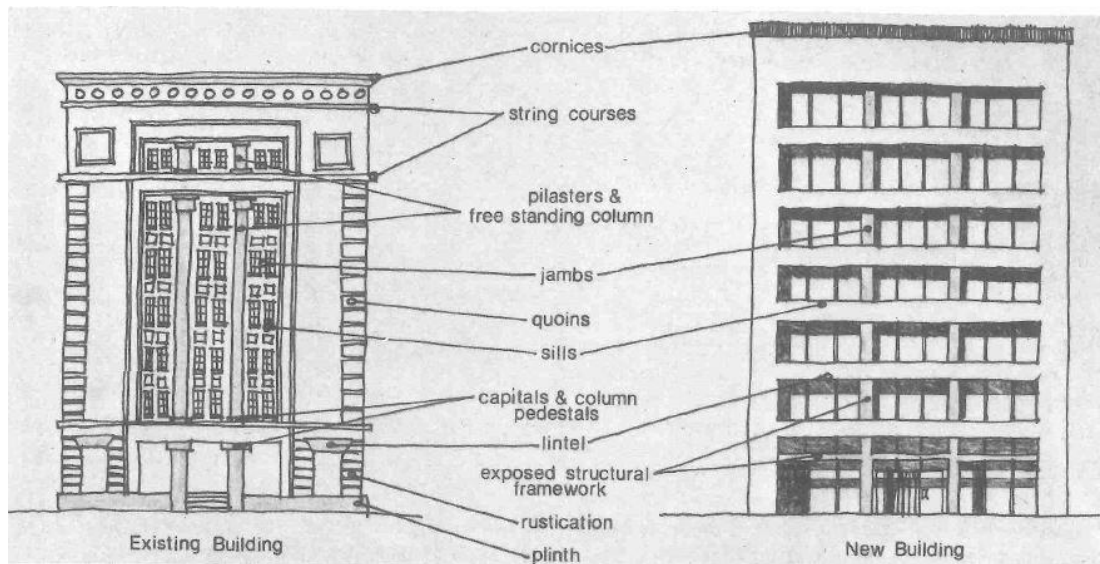


Figure 4.25 “Trim elements: color and materials.”

³⁹ Society of Architectural Historians and American Institute of Architects. (1980). *Old and New Architecture: Design Relationship*, from a conference sponsored by: National Trust for Historic Preservation, Washington D.C.: The Preservation Press, 190.

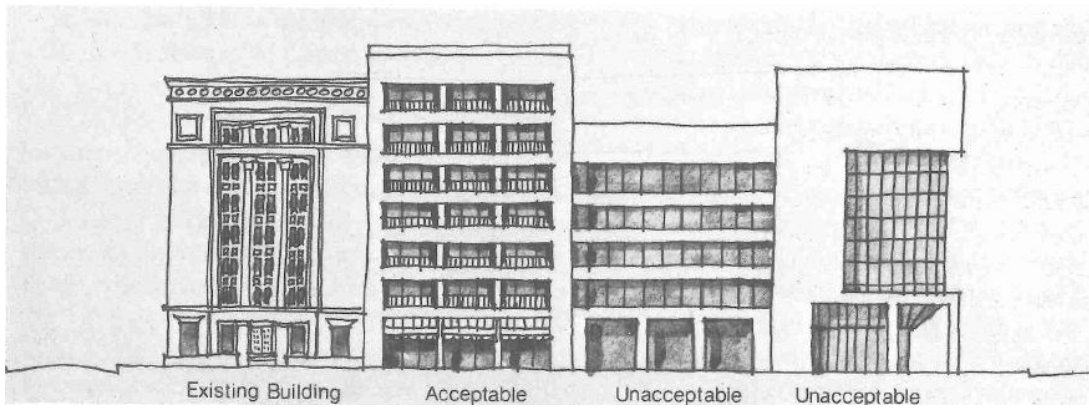


Figure 4.26 “Ratio of façade openings to wall area.”

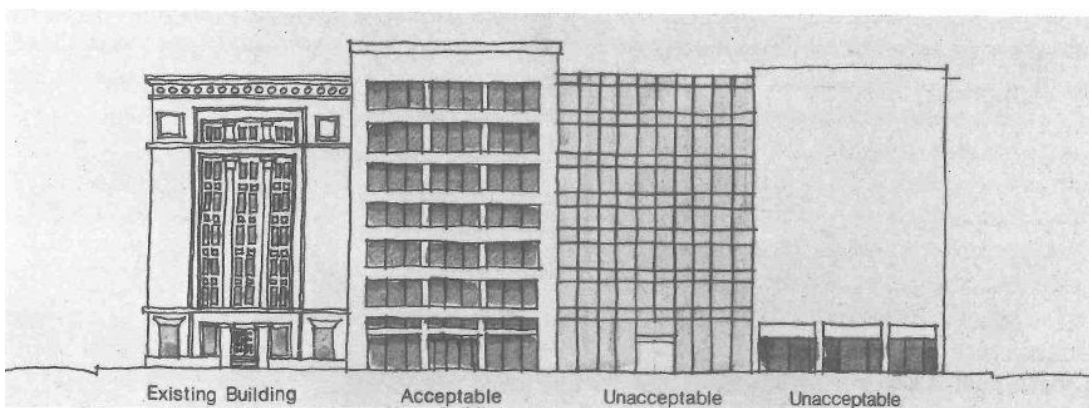


Figure 4.27 “Distribution of façade openings” (Lu 1980, 190).

Manfred Sack (1978, 15) describes the rebuilding of the Alte Pinakothek in his article titled ‘Integration of Old and New’ with these words: “Adoption of the best arrangement of the façade and its elements. Clear recognizability of old and new.” Through a similar concept, Siza’s building uses the characteristic façade features of other buildings in the context, transforming these features in a modern understanding. These processes can be defined as ‘refinement’ from a different perspective. The building which was designed through the understanding that “the design must fit with, respond to, mediate its surrounding, perhaps completing a pattern implicit in the street layout (Shane 1976, 46, 676-679),” at the same time, was able to be a very modern building. Denim Pascucci describes the buildings with these words:

“While the rigid window pattern is meant to blend in with its surroundings, the curvilinear form is intended to be a reference to German Expressionism, and thus

contrasts with its surroundings. It is this juxtaposition that provides the structure with an extremely unique appearance.”⁴⁰

Through these principles, visual and historical continuity have been achieved. Additionally, preserving the main features of the buildings in the context maintains continuity of experience for people who pass along this street.

4.4. Built within the Historical Site as Infill

4.4.1. City Hall Extension (Murcia City Hall Annex Building), Murcia, Spain, 1991-1998, by Rafael Moneo

The reason behind choosing the City Hall Extension of Murcia (Figure 4.28) designed by Rafael Moneo as one of the cases for this thesis are: First, the uniqueness and complexity of the context that involves more than one very important building in terms of both historical background and architectural value. Beyond the current difficulties of designing in the historical context, the building undertakes a mission of being the fourth and final edge/piece of the plaza to complete the square surrounded by significant historic buildings on its other three edges. While achieving this task and incorporating into such a demanding historical context, the project keeps the delicate balance with the other buildings.



Figure 4.28 General view of Cardinal Belluga Plaza. (Moneo 2010, 450).

⁴⁰ <https://www.archdaily.com/519337/ad-classics-wohnhaus-schlesisches-tor-bonjour-tristesse-alvaro-siza-vieira-peter-brinkert>

The second reason is the architect's decisions and approaches to solve the problems brought by this versatility and special situations. Moneo, an architect who always emphasizes the importance of the site and advocates the idea that architecture cannot be in the absence of *singular* and *unique* site, always criticizes the complete rejection of context and history and combines traditional and innovative approaches, techniques, forms, materials in his designs. In this project, he neither merely emphasizes the context and the architectural and historical features of the plaza by putting himself in the background, nor merely focuses on itself by ignoring the existence and importance of the historical constructions (Moneo 2010, 437-451; Caballero 2006, 2).

Regarding the design process of the related building, "filling the void was the first step" says Moneo (2010, 441). He continues that he had to understand the architectural and geometric features of the square to fulfil this task successfully. Therefore, the existing constructions in the context should be examined thoroughly in an attempt to understand the final design of the project.

Analysis of the Historical Context

The City Hall is located in the old headquarter of the Murcia-Belluga Cardinal Square (Figure 4.29). This square hosts significant buildings that belong to both civil and religious architecture, such as Cathedral Church of Saint Mary, The Episcopal Palace and apartments that were built in the first half of the twentieth century.

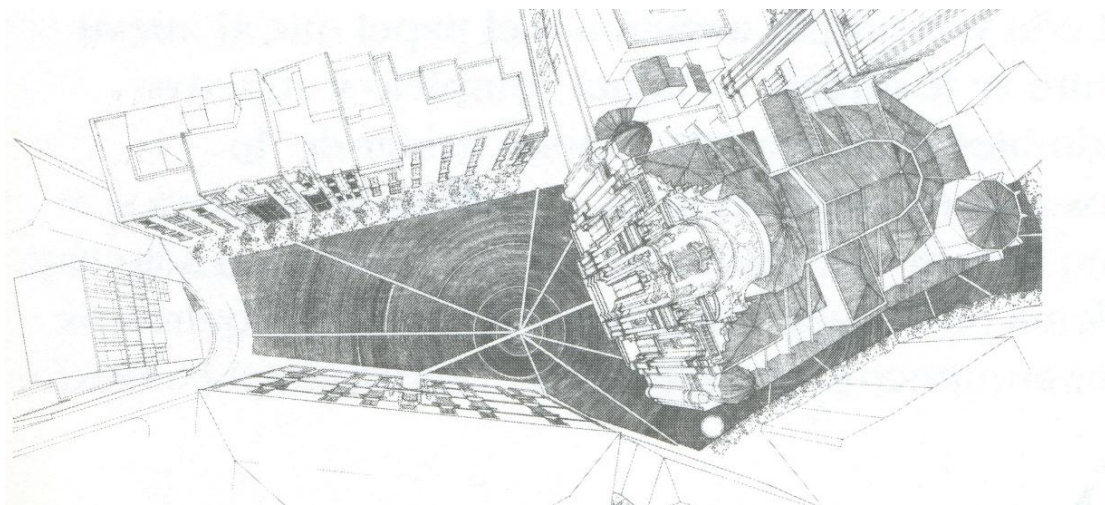


Figure 4.29 Bird's eye perspective of Cardinal Belluga Plaza. (Moneo 2010, 440).

As a plaza's most remarkable and magnificent building, Cathedral Church of Saint Mary (Cathedral of Murcia) is also one of the oldest and most important churches in the region of Murcia (Figure 4.30). The temple was begun to be built on the ruins of the historic mosque on the land in 1394 and completed in 1467. In addition to the façades that stretch out along the whole length of the square, each of which belong to different historical period and architectural style, the cathedral itself has an eclectic style with its Gothic structure system, the Renaissance style tower and the Baroque façade design. However, the main retable shaped Baroque façade with its altarpieces in the form of sculpture and relief of the building that reached today's final view by the contributions of Jaime Bort in the 18th century is the most important and symbolic characteristic of the temple structure.⁴¹



Figure 4.30 Cathedral Church of Saint Mary and Episcopal Palace in Belluga Cardinal Square. (Photograph: [Internet, WWW] Address: <https://en.wikipedia.org/wiki/Murcia>)

Built in 1768, the Episcopal Palace has also become prominent with its façade design, which consists of balcony windows with ornamented frames and red coloured walls with flower shaped ornamental frescos placed in accordance with a three layered scheme.⁴²

⁴¹ <http://www.allyouneedinmurcia.com/en/history-culture/cathedral-of-santa-maria-cathedral-of-murcia/>

⁴² <http://www.allyouneedinmurcia.com/en/history-culture/episcopal-palace/>



Figure 4.31 City Hall Extension Project and apartments in Belluga Cardinal Square. (Photograph: [Internet, WWW] Address: <http://forum.skyscraperpage.com/showthread.php?t=221576>)

One of the most important architectural features of these buildings that would inspire the design of the City Hall Extension building is their façades. The façades of the buildings that surround the boundaries of the plaza create a mix that covers the styles from Eclectic to Modernist. The new building was also constructed as a part of this visual continuum and as a complementary piece of the plaza in the sense of the façade.

The Impact of the Context to the Building

The word ‘confrontation’ might be the best word that identifies the position and orientation of the City Hall Extension Project in the plaza. This intentional confrontation with the Cathedral is not only a result of its placement on the square in this way, but also the architect’s positioning of the new building slightly inclined to the space of the cathedral.⁴³ The main trunk of the structure is tilted towards the cathedral, although it is placed so as to follow the streets that describe the land. The situation of facing with the Cathedral of Murcia and other buildings brings for the idea of “building virtually generated from the idea of front”,⁴⁴ which is designed according to the façades of the buildings in the plaza. And as a next step, the idea of

⁴³ <https://veredes.es/blog/en/moneo-desde-la-idea-fachada-marcelo-gardinetti/>

⁴⁴ <https://veredes.es/blog/en/moneo-desde-la-idea-fachada-marcelo-gardinetti/>

creating a façade as an interpreted and transformed form of the retable⁴⁵ and altarpiece⁴⁶ comes as a response to the cathedral in the east façade (Moneo 2010, 445).



Figure 4.32 Retable and altarpieces of the Saint-Pierre De Baume-Les-Messieurs Abbey. (Photograph: [Internet, WWW] Address: https://upload.wikimedia.org/wikipedia/commons/9/98/Retable_%28Baume-les-Messieurs%29.JPG)

Photograph 4.33 Cathedral Church of Saint Mary. (Photograph: [Internet, WWW] Address: <http://juanantoniocarrion.es/catedral/>)

Moneo (2010, 50) explains this formal relationship with retable in his book titled ‘Rafael Moneo Remarks on 21 Works’, through which he explains his well-known projects and their design processes from the first sketches to final products and describes his understanding of architecture, as follows:

“The City Hall, like a distorted image, responded to the retable of the cathedral without competing with its classical orders... The iconography of altarpieces undoubtedly lies behind this façade. When I refer to altarpieces, I should clarify that I am thinking more of post- Herrerian⁴⁷ pieces than of baroque or medieval ones. These altarpieces were derived from Roman theater stages, and thus the Murcia façade can be related to the ruins of certain Roman Theaters in northern Africa.”

⁴⁵ ”Retable: A decorative screen set up above and behind an altar, generally forming an architectural frame to a picture, bas-relief, or mosaic (Harris 2006, 812).” (Figure 4.32)

⁴⁶ “Altarpiece: A decorative screen, painting, or sculpture above the back of an altar (Harris 2006, 28).”

⁴⁷ “A style of architecture developed in Spain during the last third of the 16th century under the reign of Philip II (1556–1598) and continued in force in the 17th century, transformed then by the Baroque current of the time.” [Internet, WWW Address: <http://oer2go.org/mods/en-boundless/www.boundless.com/definition/herrerian/index.html>]



Figure 4.34 Retable of Chapel of Capilla de la Antigua in the Cathedral of Santa Maria de la Sede. (Photograph: [Internet, WWW] Address: https://upload.wikimedia.org/wikipedia/commons/0/00/Chapel_of_the_Virgen_de_la_Antigua_-_Cathedral_of_Seville.JPG)

Figure 4.35 Theatre of Sabratha in Libya (Moneo2010, 444).

As the most significant part of the building, the façade can be seen as a modern reimagining of the retable, in this way at the same time, a contemporary translation of the Roman Theaters (Moneo 2010, 445) (Figure 4.35). As a further step of the idea that creating an interpreted retable formed the façade, the similarities with the other buildings in the plaza in terms of the columnar perforated façade design and the order of the square columns are remarkable⁴⁸ (Ivor 2014, 121). Moneo uses disorder as an ornament for his building and also explains this randomness as “the freedom of architect (Moneo 2010, 445).” Although it may appear to be arranged randomly at first glance, it can be said that the array of columns is precisely structured according to the function of the building inside and the layout and architectural features of the plaza in which it resides. The light and shadow configuration created by these random perforations constructed on the secondary façade of the building evoke the colonial façade character of the Roman theatres. With a different size, frequency, and rhythm, the perforations and the horizontal element of this configuration are built as an abstracted or transformed form of the façades of the other buildings in the plaza (Amoruso Imprint unknown, 709; Caballero 2006, 2). Giuseppe Amoruso (Imprint unknown, 709) says that Cathedral of Murcia inspired the Moneo’s Town hall and he describes this inspiration with these words:

⁴⁸ <https://veredes.es/blog/en/moneo-desde-la-idea-fachada-marcelo-gardinetti/>

“However, his (Moneo’s) “resistance to singularity and symmetry” against proportion, measurements, rhythms, distances and scales that had inspired him in L’illa led him to replicate the cathedral altarpieces without competing with the classical orders, unfolding in the vertical plane a structure of pilasters that accepts the horizontal system of the slabs and establishes a relationship between them at random, emphasizing their vertical edges”

In terms of material selection, the sedimentary texture effect was created with yellow colour sandstone.

Finally, it is important to note that this façade design is physically and formalistically related to its history and context as well as the references it makes to the function that it hosts. With the balconies and spaces on the east façade, which is directly opposite the cathedral structure as the symbol of religious power and belief, it provides visual links both with the buildings in its context and with the people it serves. Moneo’s façade decision, which expresses the randomness of the gaps in the façade arrangement as the “freedom of architecture” or the independence from the classical façade order of the constructions in the plaza, can also be considered as the openness and transparency of the local government when it is interpreted in terms of the function of the building.⁴⁹

The evaluation and formation of the façade design can be followed and read easily through these Figures and drawings that are sorted from the very basic form of the retable to Roman theatre stages and the façades of the buildings in the plaza.

⁴⁹ <https://veredes.es/blog/en/moneo-desde-la-idea-fachada-marcelo-gardinetti/>



Figure 4.36 The Ghent Altarpiece in St Bavo's Cathedral. (Photograph: [Internet, WWW] Address: <http://www.wiki-zero.net/index.php?q=aHR0cHM6Ly91cGxvYWQud2lraW1lZGlhLm9yZy93aWtpcGVkaWEvY29tbW9ucy9kL2Q0L0xhbWdvZHNfY2xvc2VkJmpwZw>)

Figure 4.37 Theatre of Sabratha in Libya (Moneo 2010, 444).

Figure 4.38 Episcopal Palace. (Photograph: [Internet, WWW] Address: <https://hiveminer.com/Tags/plazadelcardenalbelluga>)

Figure 4.39 Façade of the apartments in Belluga Cardinal Square. (Photograph: [Internet, WWW] Address: <http://forum.skyscraperpage.com/showthread.php?t=221576>)

Figure 4.40 Main façade of the City Hall. (Photograph: [Internet, WWW] Address: https://www.mimoa.eu/images/6580_1.jpg)

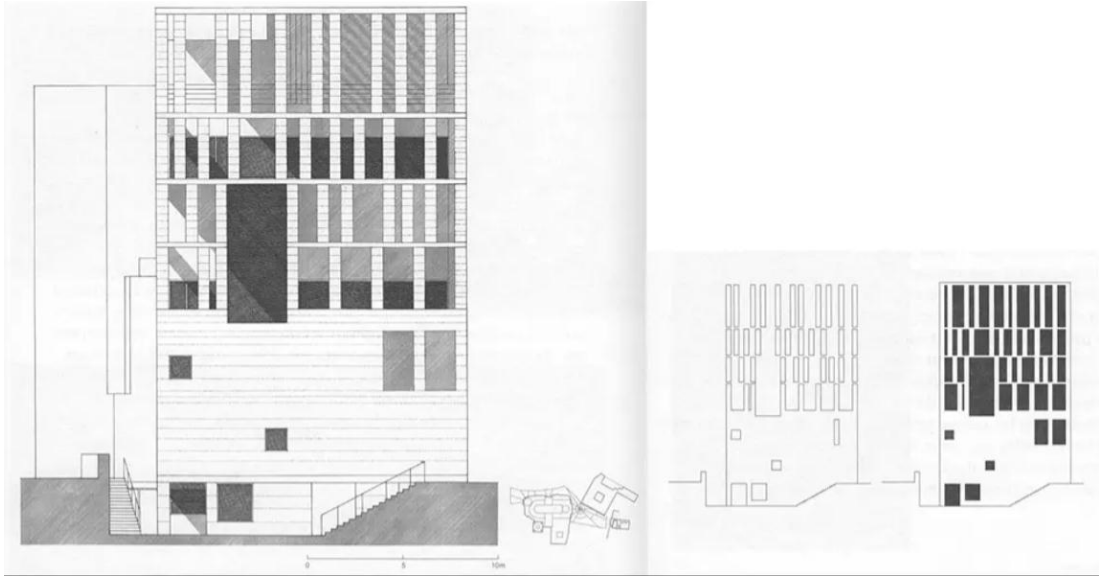


Figure 4.41 Drawing of the main elevation and the diagrams that show the solid and void composition of the façade. (Moneo 2010, 448).

4.5. Built with Reference to Distant Heritage Buildings

4.5.1. Centre Culturel Jean Marie Tjibaou, Nouméa, New Caledonia, 1998, by Renzo Piano

The reasons behind choosing the Centre Culturel Jean Marie Tjibaou (Kanak Culture Center) (Figure 4.42) designed by Renzo Piano as one of the cases for this thesis are: First and foremost, dissimilarity and incomparability of the case that involves the local Kanak⁵⁰ Villages and huts in the history of the region. Second, the design decisions of the building regard to the material selection, construction technique and the form of the building that emphasis the local culture of the region, as a result of the sensitivity of the architect to the context. The center contains the interpreted and modernized versions of the local huts in the region. Although it is sensitivity to the context, the center, with its glass and aluminium mixed construction and surfaces is very modern and reflects the characteristics of its era. Piano’s success “to adapt his designs to their locations while maintaining a constant interest in materials and appropriate technology”⁵¹ differentiates the structure from other designs (Jodidio 2008, 273-291; Agnoletto 2009, 50-51).

⁵⁰ “Kanak is native population of New Caledonia and Loyalty Islands (Blaser 2010)”

⁵¹ <https://www.archdaily.com/600641/ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano>



Figure 4.42 Aerial view of the Kanak Culture Center (Photograph: [Internet, WWW] Address: <https://www.connaissancedesarts.com/archi-jardin-et-patrimoine/renzo-piano-au-diapason-1113634/>)

Analysis of the Historical Context

The most prominent feature of the region is Kanak houses. These houses were built to adapt to the climatic conditions of the region with a wooden structure. The structures were knitted with traditional New Caledonian basket work. These houses, which are ended with an arrow-shaped fetish object at the top, in relation to the religious beliefs of the native people of the region, are conical (Jodidio 2008, 273-291).

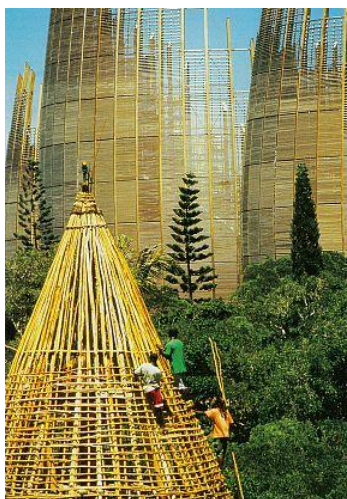


Figure 4.43 Traditional Kank hut (Photograph: [Internet, WWW] Address: <http://www.architecturenorway.no/questions/identity/skotte-identity/>)

The Impact of the Context to the Building

The center, that is composed of ten wooden pavilion type structure of different sizes in a straight row on a thin and long narrow peninsula, is designed based on local architecture of Kanak Culture in Nouméa. Local and traditional wooden huts in the villages are the source of inspiration of the new building. In addition to that, there are also interpretations that the structure has a design that refers to objects such as trees or ships, which have an important place in the region's culture (Jodidio 2008, 273-291).

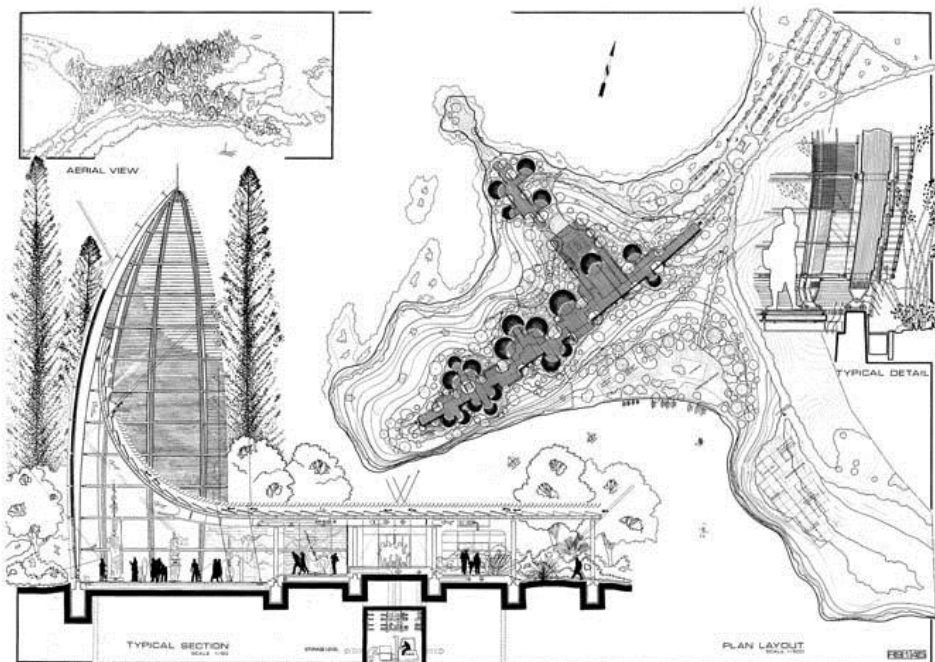


Figure 4.43 Site plan and section of the building. (Photograph: [Internet, WWW] Address: <https://www.archdaily.com/600641/ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano>)

As a result of investigations into the region and the Kanak culture, the architect designed a project that by “using traditional Kanak chiefs’ houses as a starting point, the architects manipulated and deconstructed their form to create a monumental sequence of rounded, airy shells.”⁵² The pavilions of the culture center are reminiscent of the traditional hut design.

⁵² <https://www.archdaily.com/600641/ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano>



Figure 4.44 Culture Center’s basket work (left) and traditional basket work (right) (Jodidio 2008, 284).

With different materials such as wood, glass and aluminum, Piano blends the traditional one with the modern one. The selected material and construction technique, as well as, provide a similar atmosphere inside of the building and a visual harmony with the local architecture, making the structure resistant to the frequent tropical storms in the area and suitable for natural lighting and ventilation needed in the building.

4.6. Cases from Turkey

A general review of the Turkish examples, will be given in order to present a comparative study between foreign and Turkish buildings.

4.6.1. Aphrodisias Museum, Aydın, Turkey, 2007, by Cengiz Bektaş

The first museum (Figure 4.45), that was founded on the ancient city of Aphrodisias which dates back to the 5th century BC, was opened in 1979 with the aim of exhibiting the sculptures that were obtained as a result of the excavations in the region and in the following years, the construction of a new museum was decided by the authorities as a result of the insufficiency of the existing museum.



Figure 4.45 Old Aphrodisias Museum: [Photograph: Internet, WWW] Address: <https://www.datcadetay.com/afrodisias-antik-kenti-gezisi.html>)

The new museum was designed by a well-known Turkish architect Cengiz Bektaş as an extension project. The most decisive factors for the design of the new building, which will be located on the excavation area, was that, the new would be built without harming the ruins within the archaeological area and would present an integrated design with the old museum in terms of visual and functional quality.



Fig. 4.46 Front Elevation of the old (left) and new (right) Aphrodisias Museums. (Photograph: [Internet, WWW] Address: <http://www.arkiv.com.tr/proje/afrodisyas-ek-muzesi/1410>)

The new museum (Figure 4.47) was designed with the same configuration as the continuation of the old museum consisting of single-story prismatic geometries. In addition to that, color and shape of the façade elements of the new building were selected to support the visual association between the structures. As a result of these decisions, the new museum was harmonised with the old museum and the rest of the site.



Figure 4.47 New Aphrodisias Museum: [Photograph Internet, WWW] Address: <http://www.vitracagdasmimarlikdizisi.com/projeler/Afrodisyas-Ek-Muzesi.aspx>)

The new museum was built on steel pillars in order not to damage the archaeological remains under the building. The pillars were placed in such a way that they would not coincide with any historical wall remains that belong to Roman and Byzantium period and would not touch any trees. In this way, the remains under the structure can be seen by the visitors, the artifacts can continue to take air and also can be

protected from adverse weather conditions, and the excavations that could possibly be made in the future were not prevented (Bektaş 2008) (Figure 4.48).



Figure 4.48 Archaeological remains under the museum and the steel structure of the building. (Photograph: [Internet, WWW] Address: <http://www.arkiv.com.tr/proje/afrodisyas-ek-muzesi/1410>)

4.6.2. The Istanbul Reklam Building, Istanbul, Turkey, 1968, by Günay Çilingiroğlu and Muhlis Tanca

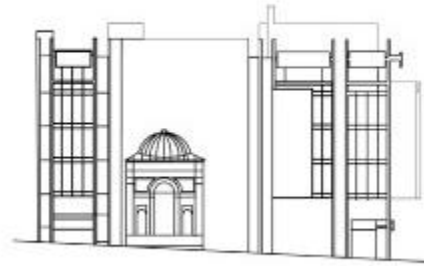


Figure 4.49 The Istanbul Reklam Building. (Photograph: [Internet, WWW] Address: <http://www.istanbulreklamsitesi.com/istanbul-reklam-sitesi-binasi/>)

Figure 4.50 Elevation of the historical tomb and the building. (Dündaralp 2014, 62)

The building, which is the winner of the architectural project competition that was organized by Istanbul Advertising Agency, was built in historical peninsula where many historical and significant buildings are located. Mahmut Nedim Tomb, that is one of these structures, is located in the middle of the site. In contrast to many infill projects, which tend to fill in the gaps within the historical fabric, architects of this building have created a space for the historical tomb in the construction site. As a result of a contextual sensibility, rather than a single and whole mass design that completely covers the area, a more fragmented mass design was preferred to get

better visual connection with the historical tomb and neighbouring structures in district. The fragmentation of the mass also refers to neighbouring buildings in terms of height, façade design and elements so on (Dündaralp 2014, 62-65).

4.6.3. Social Security Agency, Zeyrek, İstanbul, 1962-1964, by Sedad Hakki Eldem

In this project, architect has adopted an architectural understanding that adapts the new building to the historical environment. Although it is a modern structure built in a very historical fabric, it has adapted to its surrounding and many elements of traditional Turkish architecture, especially the facade elements, were interpreted in the design of this building (Tanyeli 2001).



Figure 4.51 General view of the Zeyrek Social Security Building. (Photograph: [Internet, WWW] Address: <http://www.arkiv.com.tr/proje/sosyal-sigortalar-kurumu-tesisleri-zeyrek/3226>)

Figure 4.52 The building and the historical buildings in the background. (Photograph: [Internet, WWW] Address: <http://www.arkitera.com/proje/3226/sosyal-sigortalar-kurumu-tesisleri-zeyrek>)

Different sized buildings in the form of partial masses are positioned on a sloping land in Zeyrek, which will not disrupt the environment and will be compatible with the identity of the neighbourhood in the background (Figure 4.52). This preference has also been demonstrated in the creation of the solid and void configuration of building masses and in the window elements (Tanyeli 2001).

The building was also awarded by the Aga Khan Award for Architecture in 1986.

4.6.4. Turkish Historical Society, Ankara, Turkey, 1963-1966, by Turgut Cansever

Turgut Cansever's Aga Khan Awarded Turkish Historical Society building, that was constructed in the years 1963 to 1966 in Sıhhiye, Ankara, (Figure 4.41) "acknowledges local architectural traditions in ways that significantly affect its form"⁵³. Its "three-storey skylit central atrium [...] reflects the formal organisation of the Ottoman madrasas"⁵⁴ while its tectonic design is inspired from the Ankara castle. The building is located in a region close to Atatürk Boulevard where education and health facilities are located. It is surrounded by significant historical buildings like Ankara University Faculty of Language, History and Geography that was designed by the well-known German Architect Bruno Taut and constructed in 1937, İsmet Paşa Girls Institute and High School designed by Ernst Egli in 1930 and Numune Hospital designed by Robert Oerley in 1933. When the surrounding of the building is examined on a wider scale, one encounters with the Ankara Castle (see Figure 4.53) which is source of inspiration for the building's façade design.

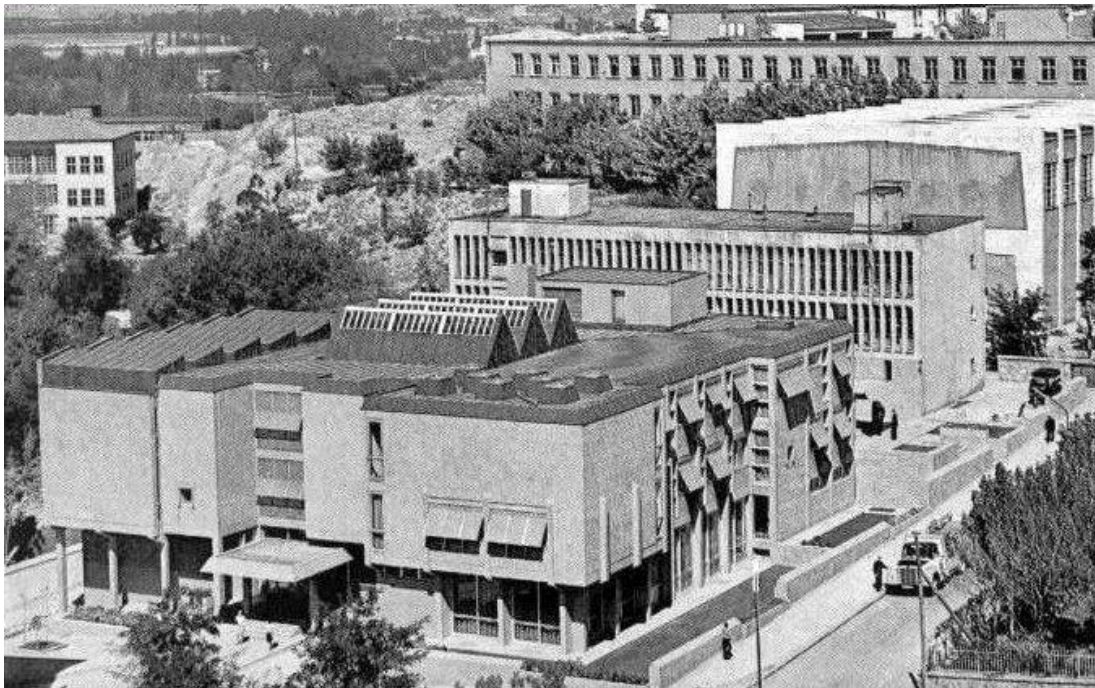


Figure 4.53 General view of the Turkish Historical Society. (Photograph: [Internet, WWW] Address: <http://wikimapia.org/8940156/Turkish-Historical-Society#/photo/5935073>)

⁵³ <http://www.akdn.org/architecture/project/turkish-historical-society>

⁵⁴ <http://www.akdn.org/architecture/project/turkish-historical-society>

The castle, which has undergone changes throughout history, has been able to maintain the walls with bastion⁵⁵ and the master plan of the classical fortress style.

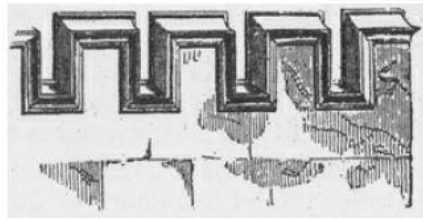


Figure 4.54 Bastion of St. George's Chapel, Windsor. (Ching 1995, 99.)



Photograph 4.55 Ankara Castle. (Photograph: [Internet, WWW] Address: <http://www.ankararehberiniz.com/wp-content/uploads/ankara-kalesi.jpg>)

Figure 4.56 The west façade of the building that shows the castle wall and bastion inspired façade. (Photograph: The Aga Khan Award for Architecture- Turkish Historical Society)

“Cansever was concerned with the prevalence of Western architecture that accompanied postwar development in Ankara. While he did not wish to reject every element of this international architecture and its associated technology, he sought to adapt the architecture and technology to the culture of the region in which he built (ed. Holod 1983, 146).”

⁵⁵ “A projecting part of a fortification built at an angle to the line of a wall, so as to allow defensive fire in several directions.” [Internet, WWW] Address: <https://en.oxforddictionaries.com/definition/bastion> (Figure 4.54)

The building places the functions of the library, archives, meeting and conference rooms in an inward-oriented square plan in the form of interpreted Ottoman madrasa layout. This plan layout is closed to the outside world and this situation establishes a resemblance to the introvertedly constructed castle structure with no or limited gaps on the façade because of its defensive purpose. The environmental necessities required for these spaces, such as light, fresh air or connection to the outside world are provided by an inner courtyard that rises along three stories in the middle of the structure (Chamber of Architects of Turkey- Ankara Branch 2012, 127).

The building provides the privacy and silence necessary for the functions it incorporates by the design of the main façade like a castle wall. The resemblance of a structure to a castle is a result of the similarity of functional necessities primarily, rather than a visual or formal resemblance, as a result of an effort to relate to the context.

The façade, which emerges as a result of all these programmatic requirements and design decisions, has a composition that consists of massive surfaces and small openings, and the structure was built with masonry wall technique using local andesite stone (Chamber of Architects of Turkey- Ankara Branch 2012, 127). It should be noted that Ankara Castle was built with the same material (Tokmak & Caner-Saltık & Demirci & Bakırer 2015, 105).



Figure 4.57 West and South facade. (Figure: [Internet, WWW] Address: <http://www.mimarlikmuzesi.org/koleksiyon/imaglar/6/tarihkur1B.jpg>)

CHAPTER 5

CONCLUSION





The thesis attempts to examine the formal relationships of the buildings with their historical urban contexts. The subject is analyzed through certain concepts like interpretation, imitation, transformation and abstraction. In addition to these concepts, discussions on contextual design in architecture and design in the historical urban context have also been important for the study.

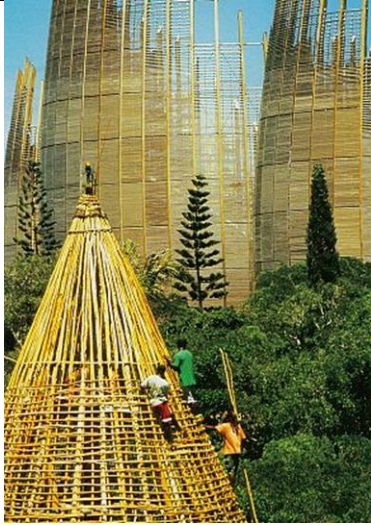
Chapter 2 analysed the relationships with context / historical urban context from modern and postmodern architecture viewpoints through a literature review. This chapter formed the basis for the case study and further discussions. Chapter 2 also established a background for the approaches that view historical structures as inspirational sources of new buildings.

Chapter 3 established a system consisting of certain examination tools and common vocabulary based on a spectrum with ‘full imitation’ at one end and ‘full abstraction’ at the other end. This has laid a systematic basis for the examination of the selected cases in terms of their formal aspects.

Chapter 4 tries to answer the questions of “What can be the sources of inspiration for the design of the new” and “Which features can one adopt from the historical buildings in the site?” Following table shows the result of this study:

Table 5.1 Table that shows the distant source of inspiration for each building.

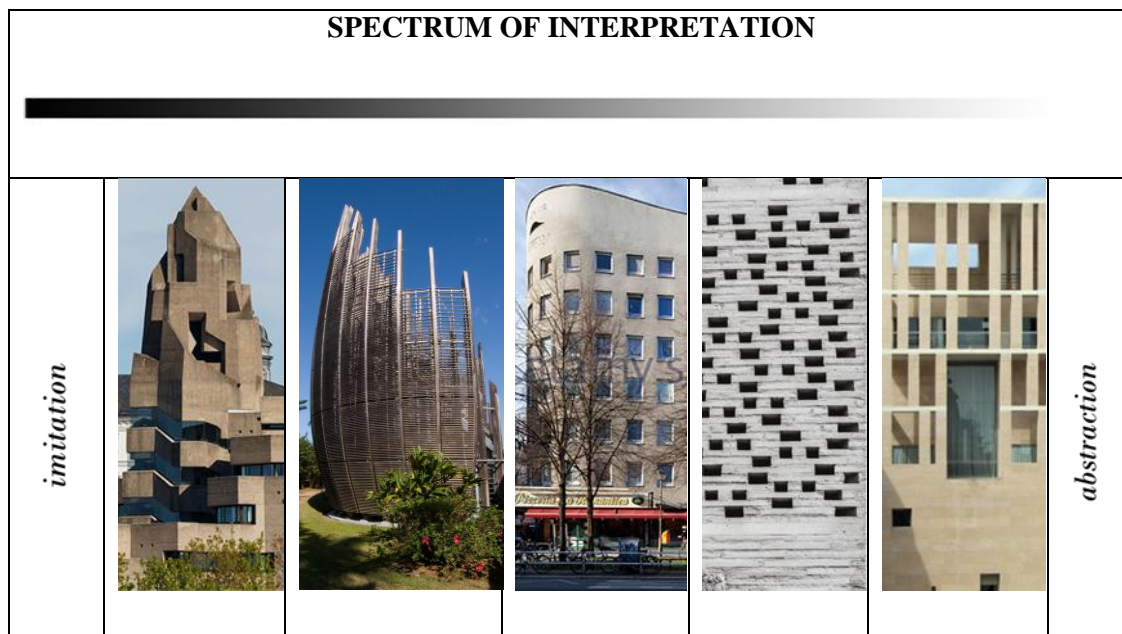
	Source of Inspiration	Interpreted Final Form
Kolumba Museum, by Peter Zumthor	Gothic cathedral's glass wall with embodied light	
Town Hall, by Gottfried Böhm	Dome, lantern and spire of Baroque and Medieval towers	
Block of Flats Bonjour Tristesse, by Alvaro Siza	Alignment of the façade elements of adjacent buildings	
City Hall Extension, by Rafael Moneo	Altarpieces of Roman Theater	

<p>Centre Culturel Jean Marie Tjibaou, by Renzo Piano</p>	<p>Traditional Kanak huts</p>	
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The commonly found attitudes to relate the building with the historical urban context in terms of formal fitting are examined through related examination tools such as interpretation, transformation and abstraction and are supported by the evaluations made by the architect of the building and other written sources about the structure. These attitudes overlap with the idea that interpretation of the historical built environment and the use of these interpretations in the design of the new building in abstracted or transformed forms and in the scale of architectural elements (e.g. wall, window, tower) can be the way of creating association with the related historical context.

In addition to these, at the end of the case study, the buildings' abstraction degree is evaluated by ranking the values on a scale/spectrum that ranges between 'full imitation' and 'full abstraction' and they are located on the spectrum. The placement of the examined structures on a spectrum can provide comparative result:

Table 5.2 Table that shows placement of the buildings on the spectrum of interpretation.



General aims of the context-specific designs in the historical urban fabric can be detailed as blending with the context with similar volumetric formation, which consists of the issue of scale, shape, proportion and façade configuration that consists of the points of material, colour, proportions, the selection of the façade elements and a like. Following table shows the evaluations of the structures' conformity with the historical buildings in the context in this direction:

Table 5.3 Table that shows the evaluations of the structures' conformity with the historical buildings in the context.

	Volumetric Formation			Façade Configuration			
	scale	shape	proportion	material	colour	proportion	façade elements
Kolumba Museum				X	X		X
Town Hall	X	X	X				

Block of Flats	X	X	X			X	X
City Hall Extension	X	X	X			X	X
Centre Culturel Jean Marie Tjibaou		X		X	X		X

The formal relationships of the buildings with their historical urban context are examined through final product. This study addresses the forms within the framework of stages of interpretation. These stages are referred to as transformation and abstraction. Of these, none is superior to another, irrespective of which way is preferred, and rather, the most important thing while designing in the historical urban context is the contextual approach of the architect. This approach, beyond obedience to the historical buildings in the context by imitating them, is seeing it as a tool and starting point in design. In this way, a different perspective, which allows the creation of unique and creative solutions and site specific designs, can be created.

In conclusion, it can be argued that every historical context and new building that is designed for this context have their own specific conditions. With the principle of “the first step of designing in the historical context is to examine the buildings in the context” every intervention can be an original interpretation. Although they would all apply the same approach, the results can be different from each other. By this way, it is possible to internalize the historical values and features of the buildings in the context, conserve and sustain the historical heritage.

There is no single guideline that answers the questions related to design in the historical context. Responses to the problem of design in the historical urban context have varied. Some architects, like Daniel Libeskind and Frank Gehry for instance, wanted to create a complete break from the tradition and the past in terms of their formal language by using their own time’s possibilities. Yet, there are other architects who have different approaches to the issue, like Rafael Moneo. They

believe what is essential is to acknowledge the role of the historical buildings in design of the new buildings. The significant points crucial to the design of the new buildings in the historical urban context for them are being in harmony with the historical environment.

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