AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

Hülya YÜCEER

İzmir Institute of Technology
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AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

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Hülya YÜCEER

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İZMİR

We approve the thesis of **Hülya YÜCEER**

Date of Signature

..... **14 September 2005**
Assoc.Prof.Dr. Başak İPEKOĞLU
Supervisor
Department of Architectural Restoration
İzmir Institute of Technology

..... **14 September 2005**
Assist.Prof.Dr. Erkal SERİM
Department of City and Regional Plannig
İzmir Institute of Technology

..... **14 September 2005**
Assist.Prof.Dr. Emre ERGÜL
Department of Architecture
İzmir Institute of Technology

..... **14 September 2005**
Assist.Prof.Dr. S.Sarp TUNÇOKU
Department of Architectural Restoration
İzmir Institute of Technology

..... **14 September 2005**
Prof.Dr. Nur AKIN
Department of Architecture
İstanbul Technical University

..... **14 September 2005**
Assoc.Prof.Dr. Murat GÜNAYDIN
Head of Department
İzmir Institute of Technology

.....
Assoc.Prof.Dr. Semahat ÖZDEMİR
Head of the Graduate School

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ABSTRACT

Due to the physical, functional and/or economic reasons, historical buildings require interventions while adapting them to the contemporary conditions. Although, national laws based on the international charters and congresses signed also by Turkey have determined the frame of these interventions, the approach of the architect is still one of the basic criteria directing the state of a building after restoration. Thus, together with the interpretation of architect the type of intervention varies.

As needed today, interventions, a subject for one of the discussions in conservation, were applied by the past cultures when the consolidation, change in functions and enlargement of spaces was required for the important architectural property belonging to their own culture. Most of these historical buildings, which have to be protected according to the contemporary conditions, contain interventions due to restorations in several periods. These interventions are defined as the qualities to be evaluated and to be protected in the conservation process of the historic building. Thus, the contemporary intervention will also be respected as one of the qualities belonging to one of the periods of the building in later restorations.

As the scope of interventions may vary from simple repair to reconstruction, it is necessary to limit the subject. In this study, new exterior additions to historic buildings are focused as major interventions to the historic buildings. What is aimed in this study is to determine the consistency of architectural expression in the preservation of original qualities, before and after interventions according to the principles of conservation. The aim is not to direct the architect for the type of intervention, but to derive the criteria which will form a base in his approach for the conservation of the historic building, through the evaluation of example buildings from İzmir. It is also expected that the evaluation of the examples in İzmir as subjects for several discussions held in the media, will offer a different attitude for these discussions.

ÖZET

Tarihi yapıların günümüz yaşam koşullarına uygun hale getirilmesi sırasında mevcut durumlarındaki fiziksel, işlevsel eskime ve/veya ekonomik nedenlerle çeşitli müdahaleler yapılması gerekmektedir. Yapılacak müdahalenin çerçevesi, Türkiye'nin de imzası bulunan korumayla ilgili uluslar arası sözleşme ve tüzüklere dayanan ulusal kanunlarla belirlenmiş olsa da, tasarımcının yaklaşımı yapının restorasyon sonrası durumunu belirleyecek kriterlerden biri olarak görülmektedir. Dolayısıyla benzer müdahale biçimleri yorumla birlikte çeşitlenmektedir.

Mimari korumanın tartışmalı konularından biri olarak ele aldığımız müdahaleler, bugün olduğu gibi geçmişte de ait oldukları kültürlerce önemli sayılan mimari eserlerin sağlamlaştırılması, kullanım amaç ve hacimlerinin genişletilmesi gerektiğinde söz konusu olmuştur. Günümüz koşullarına göre korunması gereken bu onarılmış tarihi yapıların çoğu farklı devirlere ait müdahaleleri içermektedir. Yapının korumaya değer niteliklerini belirlerken bu müdahalelerin de değerlendirilmesi ve ortadan kaldırılmaması gerektiği tüzüklerde ifade edilmiştir. Konunun bu boyutu yapılacak çağdaş müdahalenin de gelecekte tarihi yapının belli bir dönemine ait değeri olarak korunacağını göstermektedir.

Müdahalelerin kapsamı basit onarımdan yeniden yapmaya kadar geniş bir çerçeveyi içerdiğinden, konuyu sınırlandırma ihtiyacı duyulmuştur. Bu çalışmada tarihi yapılara yeni dış ekler, majör müdahaleler olarak ele alınmıştır. Burada amaçladığımız yapıların özgün niteliklerinin yansıtılmasında, müdahale öncesi ve sonrasındaki mimari ifade ediş biçiminin koruma ilkeleri açısından tutarlılığını saptamaktır. Amaç, mimara koruyacağı yapıya ne tür müdahale ile yaklaşacağını belirlemek değil, yapacağı müdahale öncesi yaklaşımında ölçüt olabilecek kriterleri varolan örneklerin eleştirilerinden çıkartabilmektir. Örnek yapılar İzmir'den seçilmiştir. Ayrıca problem olarak tanımlanan konuya, yani mimari korumada çağdaş müdahalelere, kamuoyunda da tartışmaları yapılan pek çok örneğin bulunduğu İzmir'e ait yapılardan bakarak farklı bir yaklaşım getirileceği de düşünülmektedir.

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CHAPTER 1

INTRODUCTION

Conservation of architectural heritage in Turkey has been gaining importance due to the irreversible destruction of historic buildings in the last decade. The destruction has occured either by demolishment of existing building parts or by major interventions causing the loss of authentic features of historic buildings. The original motivation of this research came from the observation of the frequent existence of contemporary interventions introduced into historic buildings in Turkey, which may be considered as agents of destruction rather than conservation.

Any restoration work, required for the preservation of architectural heritage, inevitably includes interventions as can be observed from the very beginning of ancient settlements. In particular the monuments in ancient civilizations were considered to be symbols of the past representing religious or politic power. Even the change in political power or, transfer of power to the reign of a different culture did not obstruct the preservation of these monuments. In order to represent the power of their own society, each culture developed different attitudes towards the restoration of monuments which led interventions to change according to the understanding of art and aesthetics of the period they were undertaken (Erder 1971).

The tradition of conserving historic buildings survives today at a rather conscious level, and has become its own discipline. The reasons are similar; the present developmental state of civilization, technology and economic questions makes contemporary interventions necessary for the preservation and future development of the historic building stock. However, the solutions and even the paradigm of intervening to a building or not, have still been the subjects of discussions in architectural conservation. With respect to the documents underlining the qualities of interventions, the prior feature of an intervention depends on its reasons of feasibility. The intervention may be feasible, if it enables the historic building to adapt itself to this changing cultural, social, economic and political context, while fully retaining its structure and character. Considering the factors that form the character of a building, the intervention should express its age while evolving in harmony with the continuation of the architectural expression. [1]

In practice, the limits and the criteria for interventions are determined by the national laws of each country based on the international documents dealing with the various aspects of the preservation of natural and cultural heritage. Still, it allows architects to use their own approach in the expression of present age while introducing a contemporary intervention to the historic building. The architect's personal perception on the tactile and tectonic properties of the existing building helps forming a type of communication; a language between old and new results in a variety of examples in spite of certain rules that must be obeyed. These rules have been changing parallel to the change in the understanding of conservation.

The developing concepts of conservation in an international context and the determination of definitions and principles were of concern at the beginning of the twentieth century with the documents signed by several countries.[2] This movement helped include the social implications of the subject, which was proven by the change in the concept of "monument" to "cultural property".[3] Derived from the definition of cultural property, the aim of conservation constituted cultural continuity by using architectural stock as a medium. As these buildings are mostly in poor condition today, they may comprise continuity between past and future, only if they are protected with acceptable conservation principles regarding their adaptations to the present developmental state of civilization.

The first important contribution towards the development of an extensive international movement in the conservation field is the Athens Charter of 1931.[4] In the first part of its conclusions, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period. Regarding this statement, consideration of interventions belonging to earlier periods remains along with the concern for contemporary interventions. As is expected, the following sections provide the first approvals for the use of modern materials and techniques in the restoration of ancient monuments. Later, in the Venice Charter, in 1964, together with the definition of cultural property, previously referred to as a monument, the interventions are accepted as integral and respectful parts of the subject to be conserved.[5]

As simply derived from the conclusions of the Athens and Venice Charters, although the understanding of the conservation process and its subjects has been constantly improving by means of their definitions and descriptions, the main idea behind the reasons and application of restoration criteria are the same. In other words,

when a building once created according to the possibilities of and requirements of its age, cannot adapt to the changing requirements of current age, it needs to be restored and restoration concerns old and consequently contemporary interventions.

The confrontation of contemporary values with the traditional has brought, at the same time, the inevitable problem that was first mentioned, in the Athens Charter, in 1931, where the intervention was described as 'recognizable', rather than existing.[6] In the Venice Charter, in 1964, the limits and qualifications of interventions were described in a wider concept. They were determined to bear a 'contemporary' stamp, to integrate 'harmoniously' with the whole and to be 'distinguishable' from the original.[7] This also brings forth the conflict inevitably influencing the historic building. Such dilemmas in the ethical aspects of conservation constitute the point of the central argument underlined in this study. The argument is how to join the new and the old without destroying the authentic features of a historic building while making a new intervention which may also be considered as a representation of the restoration approach of the architect.

The main restoration approach and the interventions representing this approach result from an exhaustive study of the artefact. This study enables a differentiation between the fundamental elements and linking these elements at the physical, spatial and functional levels. As the creative process differs in each case and in each context that forms the way of joining the new and the old, strict codes and definite methods cannot be set down to direct the process of design (Matero 1993). The decision of the restoration approach necessitates both a comprehensive and a creative process. The comprehensive process contains the detailed documentation and examination of the actual state and the study of the historical evolution of the building. The creative approach and design constitutes the third phase of the restoration process that follows documentation and restitution. With respect to the total process, the intervention may be defined as a kind of expression of the development of the building in which its past, present and future are treated as a whole.

Concerning the definition above, the paradigm of the architect for the process of design of a contemporary intervention lies in the establishment of a relation between the historic and the contemporary. Here, the architect requires a true understanding of the subject of concern; the historic building together with the contemporary intervention. In fact, the work of 'understanding' as a dialogue that is a process of the coming into being of meaning, rather than the discovery of a pre-existing meaning. By means of such a

dialogue, the awareness is brought into the question of the historical affinity or belongingness of what is handed down by tradition in the work of art and architecture (Gadamer 1960).

The understanding of the essence of the historic building with its 'formation' and 'coming into being' can be considered as the starting point. Apart from some monuments, vernacular architecture has been produced by the spontaneous and continuing activity of the population with a common heritage, acting under a community of experience. In traditional building practice, where the designer or builder is singularly responsible for an entire production process, the craftsman is first concerned with the embodiment of an idea through a unique materiality. Then, he constructs the buildings with the help of the people who own the buildings and together they follow the rules, customs and norms. In other words, they represent a collective cultural consciousness that has been refined gradually over time (Rudofsky 1964).

The contemporary building practice, on the other hand, does not allow direct contact of the architect or builder's experience in the activity of making as much as seen in the traditional ones. The drive for maximum efficiency in the present design and construction process break that type of production process and quality. In this temporary situation of production process, the quality of the building can depend first on the architect's thought process of how he communicates with the new materials and production process. In conservation, the basic problem is the integration of contemporary intervention and the historic building. This depends on the architect's critical interpretation of both preservation and innovation as a response to the historic building. This creative process may be achieved through a detailed study of the existing building.

With respect to the discussions and changing values attendant to the conservation, it emerges that the technical aspects of conservation may be clearly defined and resolved, whereas the philosophical aspects are much more complicated to resolve. From this point of view, the on-going debate on the philosophical aspects of architectural conservation in Turkey requires a more sensitive approach to clarify what to conserve and how to conserve. Still, the wide ranging concept of conservation involves the risk of compelling the establishment of legislative aspects of practices depending on the basic principles and priorities of the task.[8] The framework of this dissertation relies on the fact that the creative process may not be easily defined by rules and methods, and that this process may be understood by the analysis and evaluation of

actual examples. Instead of explaining ways for integrating the old building and new intervention, an attempt is much to evaluate such actual combinations through their analysis, in order to provide an awareness of design issues.

1.1. Aim of the Study

The main theme of this study 'evaluation of interventions in architectural conservation' although consisting only of a part of the whole field of conservation, is still a wide subject. It confronts one of the on-going debates regarding new exterior additions, as major interventions. The subject matter is, therefore, both the historic building and the new addition, which is frequently represented as the confrontation of the historic fabric and contemporary.

Concerning the subject, the study aims to carry the debate on a common ground, not towards strict statements and specific rules, but rather tries to develop an evaluation method which can be used to determine the consistency of architectural expression of the new addition in relation to the historic building's character. The aim is not to direct the architect through providing a set of rules, but to help invoke the criteria that may form a basis for design decisions through the analysis and evaluation of actual examples. It is thought that, if an evaluation method is developed to criticize the acceptability of a contemporary addition to a historic building, it will then be possible to derive the issues to be taken into consideration both in determination of the limits of an intervention and in succeeding design decisions for additions. Today, these issues have been determined by national laws based on the international charters and conventions in Turkey. Nevertheless, as derived from the variation of interventions, it is understood that the approach of the architect plays the predominant role in directing the design decisions and thus, the state of building after interventions which may result in discontinuity and falsification.

Thus, the aim of this study is to develop an evaluation method to construct the relationship between a contemporary intervention, specifically a new exterior addition, and the historic building. The study focuses on the discussion of the design issues of new exterior additions to historic buildings. When the subject of new exterior additions is introduced, the possibility of destroying both the building's significant characteristics and the historic character of the environment arises. Although preservationists generally

agree that a building, together with its site and setting, may include later alterations and additions, the areas of agreement tend to diminish when contemporary exterior additions are concerned. This is due to the serious questions raised on the subject, especially regarding the acceptability of an addition for the sake of enlargement, and appropriateness of the new construction to the old building.[9]

This study confronts the question of appropriateness of new exterior additions to historic buildings. The aim is to construct an evaluation method which can be tested through actual examples, so that the design issues of additions are clarified together with the understanding of the problems and solutions. The study also aims to provide clear and consistent guidance for professionals who are responsible for the resolving of ethical priorities and values concerned with conservation by proposing a methodology of evaluation. It is not intended to give case-specific advice or address exceptions or rare instances; in other words, it is not aimed to put certain criteria for the restoration approach of the professional in designing a new intervention, but rather to provide guidance through an evaluation of design concepts involved.

Concerning the aim, the case study examples are provided to point out acceptable and unacceptable preservation approaches where requirements of present conditions were met through construction of an exterior addition. Since the study tries to prove that the design of a new addition can be stimulated through the analysis and evaluation of completed projects, these examples are included to suggest ways that change to historic buildings can be sensitively accomplished. Besides the main intent, the study also tries to put forth the difference and similarities of preservation approaches in Turkey and abroad. Once these aspects are addressed in comparison, the situation of present attitudes towards new exterior additions in Turkey will be drawn in the international framework of the subject. Obtaining such an output from this study is also thought to offer a different viewpoint for the present discussions on the subject.

1.2. Problem Definition

Intervention within the architectural heritage is an important subject of interest in the field of conservation in Turkey. Considered as the witnesses of our cultural background, this architectural stock should be preserved to transfer the information of the past to the future generations correctly, because most of them have become obsolete

as social, economic and functional forces changed. In the case of Turkey, this change occured rapidly, and therefore most of the historic buildings require interventions in order to adjust them to the contemporary conditions of the present day. The criteria for interventions in Turkey have been determined by the national standards and guidelines since the 1980's. However, the old buildings that have been intervened according to such regulations are mostly unsuccessful examples of the contemporary conservation approach, leading to arguments and changes in related regulations in Turkey.

According to the present national attitude, interventions in architectural conservation are controlled by national laws. There is a governmental system and a method of controlling the pressure of new architecture introduced into historic buildings. There are also advisory bodies or societies working on the preservation of heritage stock of Turkey. Amongst them, the governmental system has the direct influence on the identification of the heritage and the control of interventions. The current legislation on the determination of prerequisites of conservation and types of interventions to architectural heritage teases out strict rules and methods. The impact of such regulations is noticed in the implementation process which in fact requires a clear understanding of the design parameters. However, these regulations are produced from dogmatic statements of right or wrong and provide mostly technical guidance. The aesthetics and technical aspects of conservation have been shaped by specific codes refereed by the conservation group of the historic building.

Architectural heritage in Turkey has been differentiated and classified according to the importance of their quality of being a historic document, their age and aesthetic properties they house.[10] The classification of historic buildings directs the boundaries and quality of interventions, and helps encourage the conservation of many historic buildings. On the other hand, this classification causes the destruction of many other examples of architectural heritage, since their qualifications are evaluated as being worse than what they deserve.[11] Besides, if the basic principles of conservation are misinterpreted or if they are defined in every detail of the intervention, falsification and discontinuity occurs, attributed as the most harmful aspects for the task since they lead imitations, similarities and probabilities based on conjecture.

In regard to this attitude, restoration had been a kind of repair causing destruction and it could not be held as a scientific research and practice in Turkey in the 1970's. The reaction against the destruction helped in the development of an awareness and consciousness of historic sites and monuments and consequently the evaluation

criteria. Still, as understood from the constant change in laws, the commissions responsible for the decisions given for the classification of buildings to be preserved and the limits and quality of interventions have not yet agreed.[12]

What is agreed in the solution of the problem defined is that success of a contemporary intervention depends on an accurate perception of the existing edifice and its environment and a sympathetic response to them. In designing an intervention, one is continually interpreting existing architecture and responding to it. The economic, social and visual history of a place should be well understood before the response is formulated. Each detail that has been an impact on the design of a new intervention then should be considered (Tseckares 1977). This study is intended to contribute to the design process of contemporary interventions through the evaluation of original and intervened state of the buildings in consideration.

1.3. Scope of Interventions

Intervention within the built environment may occur at many levels (from preservation to redevelopment), at many scales (from individual building elements to entire sites), and will be characterized by one or more activities; ranging from maintenance to addition. This study is concerned with interventions within the historic buildings.

Since any intervention at any scale is an architectural contribution to an existing edifice or an existing environment, the scope of interventions is too wide to discuss in such a study. For instance, a new detached building in a dispersed setting of detached historic buildings is quite a different problem from a missing unit in a row of attached buildings. The addition of a new wing to an historical building is different from the completion of an unfinished or ruined historic building. The replacement of a lost element, for which there are detailed records, is different from the construction of a new building. Apart from the other dimensions of the problem, even in these instances, it is obvious that each case has its specific design relationships (Overby 1977).

In order to clarify the scope of this study, it is necessary to define the range of interventions and to identify which will be included in this study. The scope of interventions is derived from the national and international standards and guidelines, which pertain to historic buildings of all sizes, materials, occupancy, and construction

types. [13] With respect to interventions at an individual building scale, the scope of interventions are classified below according to small scale interventions to large scale interventions:

Protection and Maintenance: After identifying the materials and features that are important and must be retained in the process of restoration work, protection and maintenance of the historic building is addressed if its existing situation allows adoption to changing conditions. Thus, protection generally involves the least degree of intervention and preparation for other work. For example, protection includes the maintenance of historic material through treatments such as removal, caulking, limited paint removal, and re-application of protective coating; the cyclical cleaning of roof gutter systems or installation of fencing , protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair: When the physical condition of character defining materials and features requires work in addition to protection, repair is required to adapt the structure to contemporary conditions. The repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind or with compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is generally the preferred option if it can be still distinguishable from the authentic, substitute material is also acceptable if the form and design as well as the substitute material itself conveys the visual appearance of the remaining parts of the feature and finish.

Replacement of Existing Features: When the level of deterioration or damage of materials of existing features that define the character of a historic building precludes repair, replacement of these features with new material is needed. If

the essential form and detailing are still evident so that the physical evidence can re-establish the feature as an integral part of the restoration work, then its replacement is allowed. It should be noted that, the replacement of an entire character-defining feature is appropriate under certain well-defined circumstances. If the feature is available to remove and replace after its repair, allows repair in-situ, the replacement with new material of a feature is not appropriate.

Replacement of Missing Features: When an entire interior or exterior feature is missing, it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. This type of intervention is frequently applied, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as apart of the building's historical appearance. Another approach for the design of missing features is to replace the feature with a new design that is compatible with the remaining character defining feature.

Alterations: Some exterior and interior alterations to historic buildings are generally needed to assure its continued use. Such alterations do not radically change, obscure, or destroy character defining spaces, materials, features or finishes. Alterations may include cutting new entrances or windows on secondary elevations, inserting an additional floor, installing an entirely new mechanical system, or creating an atrium or light well. Alteration may also include the selective removal of features, walls, floors, or re-arrangement of interior spaces. In many cases alterations take place in the interior structure.

Completion of the missing parts: One of the subjects discussed in conservation is this type of implementations applied to first group of buildings which constitute monumental architectural property. Here, the aim is to complete the missing parts by relying on the authentic state either by traditional building materials and techniques, or contemporary ones.

New constructions behind the exterior retained façades: This type of intervention that primarily protects the exterior façades of the historic building and allows new constructions behind these façades has been a common implementation in Turkey, at an individual building scale. With such an intervention, the interiors of the second group of buildings have been intervened, and in some cases new constructions were even extended from the height of an existing building, which is a practice legally forbidden today. In fact, this type of implementation is still used, if the limits of the new building are narrowed to fit in the volume of the old building.

New additions to historic buildings: This type of intervention contains additions that do not exist in the original state of the historic building. Especially when further space is needed due to a functional change or increase in potential use, new wings are added attached to mass from one or several façades either horizontally or vertically.

Destruction of ruined historic buildings: Although legally forbidden today, this type of implementation that allows the destruction of the existing ruins of an historic building after its documentation had been applied to the third group buildings in Turkey until a few years ago. Such a major intervention caused the loss of many historic buildings at the period it had been allowed since most of architectural property was already in a ruined condition. After the destruction of what was left, new construction was allowed on the emptied site of the historic building. Only in few cases, if there were detailed records about the authentic state of the old building or if it was an “important” or “monumental” edifice, a similar one was built; but generally the approach constitutes a totally new construction.

1.4. Limits and Related Criteria of the Study

Regarding the scope of interventions listed above, this study focuses on new exterior additions to historic buildings. Further limits of the study are determined according to the criteria given below:

Type of addition: According to the type of addition, this study includes new exterior additions that exceed the building site, either adjacent or connected to the mass of the historic building. New additions to an existing historic building site, which might be considered as related to the exterior additions, under study are excluded because they do not have direct relation with the mass of the historic building itself. In addition, new buildings constructed adjacent to historic buildings are also excluded from this study, since such an evaluation requires the examination of the historic setting that the building takes place. In addition, new additions connecting two or more historic buildings in the use of the total space for a same function are not included because such additions simply act as binding features.

Site: The buildings are limited in this study with the registered architectural heritage, which have been intervened by contemporary architectural attitude, located in historical urban site. The buildings in archaeological sites are excluded since their evaluation requires different criteria related to conservation decisions for the whole archaeological site. Similarly, new constructions in historic settings are also excluded.

Building's actual state: When the variety of architectural heritage and differentiation of interventions changing according to the actual state of building is considered, it will be appropriate to limit the examples regarding their state before intervention. Thus, the building should exist as a whole, so that the intervention does not aim to complete missing parts of the historic building.

Function: Another criterion for the limitation of examples is the function. Only public buildings are included in this study, due to the evidences they reveal,

which are of primary importance for the identity of the historic settlement; they are considered to be the emphasis of the past. Residential buildings are evaluated in their own context because of their contribution to the memory of the settlement.

Time: As most of the historic buildings contain additions and alterations, which were introduced in several periods from the beginning of their construction, the interventions are limited in this study to examples carried out in last thirty years.

Quality: The quantity of architectural heritage and the beginning of conservation consciousness in Turkey may show that there are many examples to be included in this study. Thus, the qualities of interventions were also influential in the selection criteria. To provide a different perspective to the current discussions, the most discussed, striking examples, and the ones bearing a contemporary stamp both with their tectonic and tactile features were taken into account.

Legal Status: All buildings included in this study have been intervened on the basis of a restoration project, which fulfilled the requirements of the commissions having the right to decide or comment on the application of the restoration criteria.

1.5. Methodology

In this study, the hypothesis is that the design of a new addition can be stimulated through the analysis and evaluation of completed projects. Thus, such completed projects from İzmir that fulfill the requirements of selection criteria are analyzed and evaluated, in order to reach the expected outputs; to provide an awareness and identification of design issues and to make use of these issues in a more conscious way in design decisions. Besides such basic results, it is also expected that the evaluation of similar types of additions from Turkey, in comparison with the examples from abroad, which were subjects of several discussions in the media, will offer a different viewpoint for these discussions.

Within this context, the first phase of the study includes the arguments on the subject at the national and international level. The aim of the study is stated with respect to the expected results providing a more conscious viewpoint for these arguments and the ground for discussion is laid out to put forth the general framework to be drawn by more tangible aspects of the architectural edifice. Following the definition of the problem, the scope of interventions is outlined in terms of their effect on the historic building from small scale to large scale. The scope is then limited by the selected criteria focusing on new exterior additions to historic buildings. The suggested methodology is presented for the analysis of examples of buildings' architectural characteristics and their significance as architectural heritage. The buildings are analyzed first with respect to their state of conservation before and after intervention followed by the evaluation of the new addition in comparison with the building's characteristics as an architectural product and heritage. The first chapter terminates with the literature and sources related with the subject.

The legal and ethical aspects of conservation with regard to interventions are analyzed in the second chapter. This chapter aims to indicate the development of the conservation concept within a historical background focusing on the interventions. This information will lead to determination of criterion taken into consideration for interventions both in national and international standards and guidelines, which shape the design decisions of new additions. While, chapter three aims to put forth the analysis criteria for an architectural product and for an architectural heritage and evaluation criteria for a new building as compared to an historic building.

The example buildings are analyzed and then evaluated in the fourth chapter. The six historic buildings with exterior additions chosen from İzmir are analyzed and evaluated. Besides the information pertaining to tangible aspects of a building and its relation with the building lot, the significance of the building as an architectural heritage pertaining to intangible aspects is analyzed in tables. The evaluation is descriptive which also contains comparison of the studied building among other historic buildings having exterior additions. In the conclusion, the consistency of evaluation criteria and the acceptability of exterior additions according to the principles of conservation have been interpreted. The variety of exterior additions have been put forth, classified and exemplified. These buildings are the striking examples mostly represented in the articles related with the subject. Therefore, the information about the buildings was either obtained from the related articles or from their registration files. The example buildings

from Turkey have registration file cards in the archive of the Committee for the Conservation of Cultural and Natural Heritage. These files contain basic information about the building, photographs and restoration projects.

In order to provide an effective way of handling the relationship between the new addition and the historic building, a method for the evaluation of architectural characteristics and of values giving historic significance to buildings is necessary.

For the *analysis* of each building, a "building identification card" is prepared carrying general information about the building's present and past (Table1.1). The architectural analyses of buildings are also carried out by tables which contain the analysis environmental relations (Table 1.2), building-lot relations (Table 1.3), mass relations (Table 1.4) and analysis of façades in interaction (Table 1.5) that may sub-grouped when necessary as façade order and façade components (Table 1.6). The architectural analysis is then gathered and deciphered in one larger chart (Table 1.7). The historical significance of the building and the values associated with it are represented on a "value assessment card" (Table 1.8).

For the *evaluation* of examples, first the criteria have been derived through the examination of the articles concerning interventions in international charters and national laws. This will be helpful both for the determination of the criteria regarded when a building is registered, in other words, what makes it an architectural heritage and the limits of interventions permitted both conceptually and legally.

The evaluation criteria, which will be explained in depth in the third chapter, are based on the comparison between the features of the existing building and the intervention: proportions, balance, composition of plan and façade, harmony, etc. In other words, the integration of the new and old by means of structure, form, function, material and technique will comprise some of the evaluation criteria.

The actual state of a building before restoration, the information that the building carries for future generations, the qualities of this information, the data related to the original state and function of the building, previous interventions, the location of the building and its relation with its surrounding, the reasons for its legal registration, limits required by legal measures, the persons responsible for the documentation and restoration projects, application of the restoration criteria, problems related with application, and discussions carried after restoration will help the evaluation process.

Table 1.1 Building Identity Card / Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

B U I L D I N G I D E N T I T Y C A R D

BUILDING NO	**BUILDING NAME**	**TABLE NO**

SURVEY DATE :

INFORMATION	SOURCE OF INFORMATION	DATE OF ACCESS
AERIAL PICTURE		
WRITTEN DOC.		
DRAWINGS		
PHOTOS		

MAP INFORMATION		ADDRESS	
SHEET NO		CITY/TOWN	
BLOCK NO		STREET	
PLOT NO		BUILDING NO	

PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA		LEGAL SATATUS	
LAND COVERED		REGST. DATE	
USED AREA		CONS. GRADE	
NO OF STOREYS		STATE OF CONS.	

ORIGINAL STATUS		PRESENT STATUS	
ORIGINAL USE		PRESENT USE	
CONSTRUC. DATE		RESTORATION DATE	
ARCHITECT		REST. ARCHITECT	
OWNER		OWNER	

HISTORICAL EVOLUTION AND SIGNIFICANCE

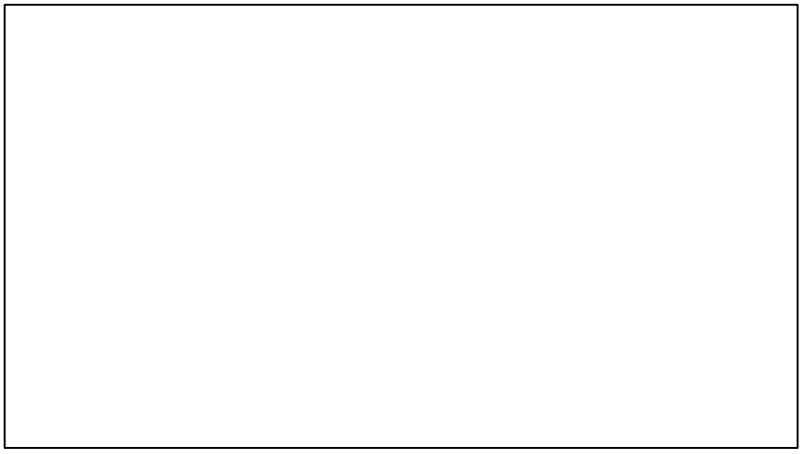
(cont. on next page)

Table 1.1 (Cont.)

OLD PHOTOS	
Explanation	**Explanation**
Explanation	**Explanation**
PRESENT PHOTOS	
Explanation	

Table 1.2 Analysis of Environmental Relations/ Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS		
BUILDING NO 1	**N A M E O F T H E B U I L D I N G** ANALYSIS OF ENVIRONMENTAL RELATIONS	**TABLE NO 2**

AERIAL PICTURE	
	 N 1- HEIGHT OF THE SURROUNDING BUILDINGS: 2- FUNCTIONS OF THE SURROUNDING BUILDINGS:

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
RELATED DRAWING	RELATED DRAWING

1- VISIBILITY OF THE MAIN BUILDING:	1- VISIBILITY OF THE MAIN BUILDING:

Table 1.3 Analysis of Building-Lot Relation / Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS		
BUILDING NO 1	**N A M E O F T H E B U I L D I N G** ANALYSIS OF BUILDING-LOT RELATION	**TABLE NO 3**

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
RELATED DRAWING	RELATED DRAWING
1- NUMBER OF BUILDINGS IN THE LOT:	1- NUMBER OF BUILDINGS IN THE LOT:
2- BUILDING ORDER:	2- BUILDING ORDER:
3- LOCATION OF BUILDINGS: SPECIFIC LOCATIONS:	3- LOCATION OF BUILDINGS: SPECIFIC LOCATIONS:
4- USE OF OPENSPACE:	4- USE OF OPENSPACE:

Table 1.4 Analysis of Mass Relations/ Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS		
BUILDING NO 1	**N A M E O F T H E B U I L D I N G** ANALYSIS OF MASS RELATIONS	**TABLE NO 4**

MASSIVE RELATIONS **BEFORE** NEW ADDITION	MASSIVE RELATIONS **AFTER** NEW ADDITION
RELATED DRAWING	RELATED DRAWING

MAIN BUILDING	**NEW ADDITION**
1- FORM:	1- FORM:
2- PROPORTIONS:	2- PROPORTIONS:
3- NUMBER OF STORIES/HEIGHT :	3- NUMBER OF STORIES/HEIGHT :
4- TYPE OF SUPERSTRUCTURE:	4- TYPE OF SUPERSTRUCTURE:
5- STRUCTURAL SYSTEM :	5- STRUCTURAL SYSTEM:

Table 1.5 Analysis of Façades in Interaction / Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS		
BUILDING NO 1	**N A M E O F T H E B U I L D I N G** ANALYSIS OF FAÇADES IN INTERACTION	**TABLE NO 5**

ENTRANCE FAÇADE OF THE **OLD BUILDING**	ENTRANCE FAÇADE OF THE **NEW ADDITION**
RELATED DRAWING	RELATED DRAWING
FAÇADE ORDER 1-PROPORTIONS: 2-AXES: 3- RATIO OF THE SOLID AND GLAZED SURFACES :	FAÇADE ORDER 1-PROPORTIONS: 2-AXES: 3- RATIO OF THE SOLID AND GLAZED SURFACES :

SUPERSTRUCTURE		FINISHING		SUPERSTRUCTURE		FINISHING	
1- TYPE: 2- SLOPE: 3- MATERIAL:		1- MATERIAL: 2- TEXTURE: 3- COLOUR:		1- TYPE: 2- SLOPE: 3- MATERIAL:		1- MATERIAL: 2- TEXTURE: 3- COLOUR:	

Table 1.6 Analysis of Façades in Interaction / Façade Components / Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

BUILDING NO 1	NAME OF THE BUILDING	TABLE NO 6
	ANALYSIS OF FAÇADES IN INTERACTION	

FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)

FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 1**
NUMBER :	RELATED DRAWING
PLACEMENT:	
FORM:	
PROPORTIONS:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 2**
NUMBER :	
PLACEMENT:	
FORM:	
PROPORTIONS:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **NEW ADDITION**	**DOOR 1**
NUMBER :	
PLACEMENT:	
FORM:	
PROPORTIONS:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 1**
NUMBER :	RELATED DRAWING
PLACEMENT:	
FORM:	
PROPORTIONS:	
DIVISIONS:	
UNITS:	
TYPE:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 3**
NUMBER :	
PLACEMENT:	
FORM:	
PROPORTIONS:	
DIVISIONS:	
UNITS:	
TYPE:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 2**
NUMBER :	
PLACEMENT:	
FORM:	
PROPORTIONS:	
DIVISIONS:	
UNITS:	
TYPE:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 2**
NUMBER :	RELATED DRAWING
PLACEMENT:	
FORM:	
PROPORTIONS:	
DIVISIONS:	
UNITS:	
TYPE:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 1**
NUMBER :	
PLACEMENT:	
FORM:	
PROPORTIONS:	
DIVISIONS:	
UNITS:	
TYPE:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 3**
NUMBER :	
PLACEMENT:	
FORM:	
PROPORTIONS:	
DIVISIONS:	
UNITS:	
TYPE:	
MATERIAL:	
SURFACE MATERIAL:	
ORNAMENTS:	

Table 1.7 Conclusion of Architectural Analysis / Sample Table

TABLE NO 7

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

NAME OF THE BUILDING

BUILDING NO

	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASSIVE RELATIONS		ANALYSIS OF FAÇADES IN INTERACTION	ANALYSIS OF FAÇADE COMPONENTS	
						DOORS	WINDOWS
BEFORE ADDITION	RELATED DRAWING	RELATED DRAWING	RELATED DRAWING	OLD BUILDING	RELATED DRAWING	RELATED DRAWING	RELATED DRAWING
AFTER ADDITION	RELATED DRAWING	RELATED DRAWING	RELATED DRAWING	NEW ADDITION	RELATED DRAWING	RELATED DRAWING	RELATED DRAWING
CONCLUSION OF THE ARCHITECTURAL ANALYSIS				CONCLUSION OF THE ARCHITECTURAL ANALYSIS			

Table 1.8 Value Analysis Card / Sample Table

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	E		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	E		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	E		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	E		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 1.8 (cont.)

Historical Pattern	Grade	B.A.	A.A.
A building that can be directly linked to the establishment of an historical pattern of civic importance.	E		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	E		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextuel Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	E		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	E		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	E		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

(cont. on next page)

Table 1.8 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	E		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	E		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	E		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	E		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	E		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

1.6. Literature and Sources Related with the Subject

Literature

The link between the old and the new is one of the preoccupations of a number of authors looking for an explanation for the role and meaning of heritage in contemporary society. However, most of these sources are studies on the connection between the new buildings and historical areas. The sources become fewer, when the contemporary interventions in architectural conservation are concerned. Still, it is possible to find some publications and articles which concentrate both on the similar and the different aspects of the subject.

The first written document, in which the interventions are considered to be a problem in the conservation field in Turkey, is the article of Kuban, D., 1969, "Modern Restorasyon İlkeleri Üzerine Yorumlar", published in Vakıflar Dergisi. Kuban undertakes an analysis on the values to be protected in an historic building and discusses the determination of the past interventions and criteria for the future interventions. He concludes by putting forward certain criteria on the subject discussed. Erder (1971) undertakes a theoretical analysis of the evolution of ancient ideas, with examples chosen from Hellenistic and Roman periods, about the concern of heritage and how they alter the historic buildings and settings. This leads Erder to investigate through an analysis of conceptual change. He concludes by expressing the importance of interventions in the conservation field.

Among foreign publications, the one closest to this study is the book of Strike *Architecture in Conservation* (1994) which deals with the relation of the historic building and the interventions introduced to preserve the building. He examines and classifies the examples intervened and puts forward the criteria to be taken into consideration while introducing a new architectural element. While the criteria for new architecture is differentiated according to the space qualities required for the new function, financial and economic aspects are also included in this study.

Similarly, in their book *New Construction for Older Buildings*, Smith and Smeallie (1990), are interested in the architectural approaches introduced to historic buildings and the historic fabric. The contemporary approaches are classified in their study as additions to existing buildings, alterations to original state and the new constructions in historic settings. The contemporary approach is compared with the

historic building in accordance with its respect for and contrast or similarity to the historic building.

The historic buildings included in Cantacuzino's book, *Re Architecture* (1989), are studied regarding their new functions and interventions done due to functional changes evaluated by emphasing their interior decorations. A new construction behind retained façades is the subject of Highfields work *The Construction of New Buildings Behind Historic Façades* (1991) The acceptability of this kind of approach, determination of the process of project and application, the constructional problems and solutions for the connection of existing façade and the new construction is discussed. Another publication related with functional change is the work of Austin *Adaptive Reuse* (1988), which is a collection of articles on the subject. The articles analyse the harmony of the old and new function and its adaptation to the building itself.

The article published by Nesmith under the title of 'What's the point of the past' (1997) provides several striking examples of contemporary interventions to historic buildings, which are studied by means of their architectural relationships and interior decoration.

Among academic dissertations, the one closest to this study is the master thesis of Demel, S. *Preservation, Historic Significance and a Theory of Architectural Additions: The Canon and Its Consequences* (1996) which deals with the theoretical basis of architectural additions to historic buildings. The dissertation is for Master of Science in Historic Preservation in the Graduate School of Architecture, Planning and Preservation of Columbia University.

Sources

The sources used in this study are classified in two groups regarding their origin as original documents and the sources containing various subjects. The data gathered for the evaluation of examples are directly obtained from the building itself and its written and drawn documents existing in the archives of responsible Directorate of Commission for the Conservation of Cultural and Natural Property under the administration of Ministry of Culture. Whenever possible, the architect in charge of restoration process of the studied building is interviewed, in order to put forward his conservation approach and examine the consistency between the intention and implementation.

The national legislative codes and regulations are obtained either from the national gazette or the publications of Ministry of Culture on the regulations for the

conservation of cultural and natural property. These regulations contain the decrees which have been produced to integrate the developing understanding on conservation policy to the basic laws on the subject. Since they provide a basis for the definition of cultural property and guide the interventions, it is important to consider them as the basis for this study.

International documents regarding the preservation of cultural and natural heritage are other sources which help in the establishment of basic criteria and putting forward of proposals concerning theory and practice in this field. These documents are obtained from the published editions and from the web-sites of the pertinent bodies and institutions.

NOTES

[1] Resolutions of the symposium on the introduction of contemporary architecture into ancient groups of buildings, Budapest, June 30th 1972, ICOMOS.

[2] Although the restoration theories flourished in 19th century, the general principles for the preservation of architectural heritage was documented and signed at an international level at the beginning of 20th century. The information about these documents will be given in the second chapter of this study.

[3]The Second International Congress of Architects and Technicians of Historic Monuments, which met in Venice from 25-31 May 1964, approved the Venice Charter. In its first article the concept of historic monument defined focusing on the cultural significance.

[4] In the introduction of Venice Charter (1964), Conclusions of the Athens Conference (21-30 October, 1931) is mentioned to be the first document defining the basic principles which guides the preservation and restoration of ancient buildings on an international basis.

[5] The Article 11 of the "Venice Charter" (1964) states: The valid contributions of all periods to the building of a monument must be respected since the unity of style is not the aim of restoration.

[6] In the conclusions of the Athens Conference (1931) the technique of conservation described as: …..Whenever this (reinstatement of original fragments) is possible; the new materials used for this purpose should in all cases be recognizable.

[7] The Article 9 of the "Venice Charter" (1964) states: The process of restoration….. And in this case moreover any extra work, which is indispensable, must be distinct from the architectural composition and must bear a contemporary stamp; and the Article 12 states: Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original…

[8] Erder, C. 1986. "Our Architectural Heritage from Consciousness to Conservation" Paris: United Nations Educational Scientific and Cultural Organization.

[9] The Preservation Brief has been prepared pursuant to the National Historic Preservation Act of 1966, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. In its 14th section the new exterior additions are discussed.

[10] Kuban, D., "Modern Restorasyon İlkeleri Üzerine Yorumlar", Vakıflar Dergisi, 1969, No: 8, p.342.

[11] Ahunbay, Z., Tarihi Çevre Koruma ve Restorasyon, Istanbul,1996, p.32

[12] With the law no: 2863, for the preservation of natural and cultural property, in 1983, the term 'cultural property' was first used legally in Turkey. Today, according to the decision taken by the High Commission of Preservation of Natural and Cultural Property in 28.02.1995, the cultural property has been classified under two groups.

[13] The scope of restoration work, which inevitably includes intervention, has been classified in Natinal Park Service's guidelines. The **Guidelines for Rehabilitating Historic Buildings** were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's **Standards for Rehabilitation** during the project planning stage by providing general design and technical recommendations. The classification of scope of interventions in this study is based on this guideline, the other international and national satndarts and the examples of intervened buildings.

CHAPTER 2

ANALYSIS OF INTERVENTIONS IN THE FRAME OF LEGAL AND ETHICAL ASPECTS OF CONSERVATION

2.1. Development of the Conservation Concept Regarding Interventions in International Context

Restoration of monuments, which are religiously or politically significant, has been a continuous process for civilizations to represent their survival. Yet, conservation of architectural property is a relatively recent profession that has grown out of earlier 19th century restoration theories (Matero 1993). In the last century, man's interests were still confined within narrow limits; for Viollet-le-Duc and his age, the past was the Middle Ages and art meant Gothic art, whereas present-day man is equally sensitive to the works of all ages and of all peoples. It is obvious for our time to discover the full extent of the value of the past seen as a single whole, because time is a continuous and unique process. Whatever exists in time must necessarily be linked to what preceded it (Horler and Swigchem 1975).

Rapid changes over the past century in building technology and architectural education and practice have made it difficult for the architects to know how to treat older buildings. Some building technologies have totally disappeared. Traditional materials and techniques are no longer available. Architects trained as modern designers often have little of the technical or theoretical information necessary to understand the design, technology, and behaviour of traditional materials and structures. Moreover, many materials and skills, once employed in traditional buildings, are no longer available or feasible due to the requirements of time, cost, and skill level, and to associate health hazards (Matero 1993).

The establishment of general principles for the conservation of historic structures and sites is a 20th century phenomenon, but the principles derive largely from

conflicting European restoration theories of the 19th century (Tschudi-Madsen 1976). One school of thought, exemplified by the writings and work of Eugene Emmanuel Viollet-le-Duc, held restoration as "a necessary reestablishment in a finished state which may in fact never have actually existed at any given time" (Viollet-le-Duc 1980). This notion of restoration as a mean of re-establishing stylistic unity was strongly opposed by the English writers and theorists John Ruskin and William Morris, who advocated the total preservation of a building's physical history as cultural memory. They held restoration that resulted in falsification as "the worst of all destructions" (Ruskin 1988). This controversy was partially reconciled in this century through the work of and writings of modern European theorists who attempted to establish universal principles and standards. Many of these form the basis for our conservation charters today (Brandi 1977).

The identification of what is protected in a monument has always been difficult. Thus, the restoration theories have often emphasized specific types of treatment in the past. Today, the concept of cultural property is understood in a much broader sense. The broader definitions of significance allow many examples of cultural property from diverse times, places, and cultural groups to be considered for preservation (Fielden and Jokilehto 1998).

A building, which is considered to be a cultural property, contains several values having a relationship with its environment. While the environment possesses values such as economic, cultural and social values, it causes many problems in the conservation of the building. Since the control of the environment is difficult, such a building can suffer physical degradation from atmospheric pollution, misuse, or obsolescence and vandalism from social and economic changes. In addition to the problems of physical context and lack of environmental control, conservation of a building is more difficult on account of size, complexity and continuing use (Matero 1993).

To overcome the above mentioned problems in the conservation of an historic building, interventions are involved in the conservation policy. Determined by the physical condition, causes of deterioration and anticipated future environment of the cultural property under treatment, interventions are made at various scales and levels of intensity (Fielden and Jokilehto 1998). While these determinants are significant on conservation issues, established conservation principles expressed through the various charters and standards of representative organizations can guide interventions.

Especially since the Second World War, the awareness on the common values represented by architectural heritage and therefore, its preservation has grown rapidly and has led to the establishment of numerous institutions. The aim of founding such bodies is to ensure international communication and cooperation in the conservation field. With the founding of UNESCO (United Nations Educational, Scientific and Cultural Organization), Council of Europe, ICOM (International Council of Museums), ICOMOS (International Council of Monuments and Sites) and the ICCROM (International Centre for the Study of Preservation of Cultural Property), numerous conferences and meetings have been held to discuss principles of preservation and its development. All of these activities resulted in the production of several documents on this field (Madran and Özgönül 1999).

Basic principles, decisions and proposals concerning the contemporary interventions in the preservation of architectural heritage, derived from the documents with various types of content, are put forward under the following topic below, in chronological order.

2.1.1. Brief History of Architectural Conservation in the International Documents

In any profession, a code of ethics dictates the accepted rules or standards governing the conduct of members of that profession. Moral responsibility compels members of the profession to act in accordance with those standards for proper professional conduct. What, then, are the standards that have been developed to guide the intervention of architectural property as found in the numerous conservation charters?

One of the oldest of the documents on the conservation of historic monuments and sites is “The Swedish Proclamation on Historic Monuments of 1666” (Appendix A). As summarized in the first paragraphs of this document, the ultimate reason of conservation is to ensure the survival of monuments that symbolise the royalty of Sweden. The power of royal family and affiliation of population to the royalty obligates the conservation of architectural properties, which act as symbols of that power. Regarding interventions the proclamation commands the purification of the historic monument from later interventions and duly placing it in its former position.

In the article “The Origin of Official Preservation of Ancient Monuments”, written by John Harvey in 1961, the roots of the official recognition of preservation of ancient monuments was dated to 1818. The Congress of Vienna in 1815 awarded to Hesse, which was a small but important German state, the ancient imperial cities of Mainz and Worms with an extensive surrounding territory. Within two years, a short decree was prepared as a fundamental document on the cause of monumental preservation. This decree determines the inventory techniques and the responsible authorities of monuments similar to the “Swedish Proclamation”. The problem of interventions was not overlooked, but was made subject to previous notice given by the professional body in charge.

“The Sixth International Congress of Architects” which was held in Madrid in 1904, was on the restoration of monuments. Starting with the description of monuments, it divided them into two groups, as dead and living monuments. Thus, in the following concluding articles, the type of intervention is shaped according to the existing situation of the architectural property. Since the aim of restoration is to establish continuity in the original style of the building under treatment, interventions ought to preserve the unity of style and not destroy the aesthetic balance of the monument. The interventions are limited by the strengthening of the monument, which should be practiced with techniques similar to the authentic ones for the dead monuments, and by preserving unity of style and functional continuity for living monuments.

Conclusions of “The Athens Conference” in 1931 may be considered as the first detailed document containing recommendations on the protection of monuments. It was also first in the respect given to previous interventions of any given period. With this statement, admiration of the stylistic unity left its place as to respect for an historic and artistic work and its past interventions. Use of modern materials and modern techniques for the consolidation of monuments was also first stated in this document, which permits modern interventions only if necessary and adapted to the architectural character of the building. In the case of ruins, whenever anastylosis is necessary, the Conference recommends the use of modern materials, which should be recognizable in all cases.

Soon after “The Athens Conference” being convinced of the conservation of architectural heritage, which Italy considers a great national problem the Advisory Council for Antiquities and Fine Arts, was brought to govern the conservation of monuments. The awareness of the necessity to maintain and advance their country in

such activity, the Council prepared the first national charter in 1931: “Carta del Restauro Italiana” (Appendix B). The application of restorations was stated in this charter to be based on the criteria that derive from history, from sentiments of the people, from the spirit of city and also from the administrative requirements. The consciousness developed on the understanding of the cultural property here, brought more descriptive statements about interventions than the previous documents.

Following “The Athens Conference”, the “Athens Charter” was signed in 1933, which was the first document on preservation of historical heritage in the form of a charter. With this charter, architectural heritage is handled with its surroundings and the city. Becoming more conscious of the experiences derived from the former restorations, the charter states the harmful consequences of using styles of the past for interventions. According to this charter, while intervening on architectural heritage, imitation of the past leads to delusion, because the working conditions of former periods cannot be recreated. On the other hand, the application of modern interventions can never lead to any falsification. Here, the problem of mingling the ‘false’ with the ‘original’ was attempted to be expressed. Thus, the intervention should avoid the attainment or impression of unity, and from giving a sense of purity of style.

During the period of 30 years after “The Athens Charter”, European countries struggled with the Second World War and with relieving its painful results. This period taught people the importance of the unity of common values. As living witnesses of their common history and traditions, people had become more conscious of safeguarding monuments for future generations. Such a common responsibility gave rise to the development of an extensive international movement in order to lay down the principles guiding the preservation of monuments. Therefore, 33 years later than The First International Congress, it was necessary to examine and refresh the Athens Charter. The Second International Congress of Architects and Technicians of Historic Monuments thus met in Venice in 1964 and approved the “Venice Charter” (Appendix C).

The charter stated that only making use of those for a socially useful purpose could provide maintenance in conservation of monuments. Regarding our subject, the first statement is on the functional intervention. Still, it should be desirable and must not change the architectural character of the building.

Another limitation for interventions is related with the surrounding of the building under treatment. Thus, if the building is in a traditional setting, the

interventions should not alter the relations of mass and colour. In article 9 of the Charter, an intervention is described as a part of the restoration process and the contemporary interventions begin with the conjecture where information about the original state of the building is lacking. Therefore, the required contemporary work should be differentiated from the architectural composition. Even in the consolidation of the historic building, if the traditional techniques are inadequate, modern techniques should be used, as described in article 10.

The importance of respecting the pervious interventions that have been superimposed on the building in several periods is stated in article 11. It also advises to avoid stylistic unity. Article 12 and 13 are directly related with the interventions in order to fulfil the missing parts and new additions. Here, the most important criteria for intervention mentioned is the differentiation, which is required to avoid falsification, between the historic and the contemporary. Additions should be in harmony with the balance of the composition of building and its relation with its surroundings.

The problem of integrating contemporary interventions into the care and restoration of historic structures and sites has been involved in the arguments on conservation principles by improper attitudes and approaches to find appropriate solutions to the problem. One of the results of this reality on the failures in conservation was the resolution of the Symposium on the "Introduction of Contemporary Architecture into Ancient Groups of Buildings" at the 3rd ICOMOS General Assembly, in 1972 (Appendix D). In fact, this symposium mostly covers new buildings in old settings, but outlines basic principles for the integration of the historic and the contemporary. The contemporary intervention is described as the deliberate use of modern techniques and materials, which should not affect the structural and aesthetic qualities of the latter. Mass, scale rhythm and appearance are stated as aesthetic qualities to be considered. Again, the symposium states that the authenticity of monuments should be preserved and imitations, which can interfere with it, should be avoided while making interventions. Resolutions of the symposium recommend the revitalization of monuments by finding new uses whenever it is necessary to adapt the building to a changing cultural, social, economic and/or political context.

A similar International Seminar on the integration of modern architecture in old surroundings was held in 1974, by the cooperation of Society of Polish Architects. It was held at Kazimierz Dolny in Poland where a great part of the historic settlement was destroyed during the Second World War. As one of the common arguments of that

period on conservation field, contemporary interventions were inevitable to revitalize such a destroyed historical heritage. The resolutions of the seminar show that the integration of new elements is possible unless it damages the identity of the cultural property, which contains the structural, aesthetic, historical and social qualities.

In the following year, the Council of Europe declared 1975 as the European Architectural Year. Every European country made considerable efforts to make the public more aware of the irreplaceable cultural, social and economic values. With this intention, the Congress on the European Architectural Heritage was held in Amsterdam, and at the end of the Congress, on 25 October 1975, the Council drafted the "European Charter of the Architectural Heritage" (Appendix E) together with the "Declaration of Amsterdam" (Appendix F). One of the basic considerations guiding the recommendations was that the future of the architectural heritage depends upon its integration into the context of contemporary living conditions and upon its effects in town planning schemes. As one of the problems threatening the European architectural heritage, the recommendation pointed out misapplied contemporary technology and ill-considered restoration. Again, related with the same subject, in order to keep the educational value of a building, the Charter appreciated the respect for interventions of different periods and for the existing situation of the building with its original materials, proportions, forms, size and scale.

The growing awareness on the conservation and definition of historical heritage expresses itself in both the Charter and Declaration of Amsterdam. Apart from architectural conservation itself, the importance of conservation as a major objective of town and country planning is stressed, meaning that the criteria for contemporary interventions in architectural conservation should satisfy the adoption of the building in the historic neighbourhood. In this context, the study of the texture, structure, function of urban areas and the architectural and volumetric characteristics of their built-up and open spaces should be studied, so that the contemporary interventions required for the needs of present day conditions can be determined with respect to these values.

Apart from the international documents aimed to put forward an international language in the conservation field, there are charters adopted by ICOMOS National Committees in each country to develop an understanding of integration of international and national principles. One of them is the "Burra Charter" for the conservation of places of cultural significance that was produced by Australia ICOMOS, in 1988 (Appendix G). Similar to various documents, this charter also regarded the "Venice

Charter" as a basis. Related with the subject, the interventions are directly mentioned in the conservation principles that are based on a respect for the existing fabric and the contributions of all periods; it should therefore involve the least possible physical intervention. On the other hand, the use of modern techniques is permitted which have been supported by related scientific basis. As described in article 8 of the Charter, the visual character of the historic heritage containing its form, scale, colour, texture and material should be maintained while making interventions. The functional intervention is acceptable where the adaptation of the building to present day conditions can only be maintained by change with a compatible use.

In fact, these types of national documents are results of the diversity of cultures and heritages. Since each country has been developing its own legislative measures in accordance with international charters, the problem of authenticity was raised due to such diversity. "The Nara Document on Authenticity" (1994) was drafted at "The Nara Conference on Authenticity" (1-6 November 1994) in relation to the "World Heritage Convention", held at Nara, Japan, in order to make a contribution to the problem of authenticity in conservation practice (Appendix H). The understanding of authenticity plays an important role in the conservation of cultural heritage that determines the type and degree of interventions. Since the means of tangible and intangible expression of a cultural heritage can change depending on the all aspects of the belief system of each different society, it is not possible to base judgements of values and authenticity within fixed criteria. Therefore, by the Nara Document, it was pointed out that each society should determine its own authenticity and should develop an analytical process for the maintenance of its own cultural expression.

If the starting point of the conservation policy is the existing state of the building, it will be obvious that the intervention should be minimal but opportune. This point is important, as it leaves open for discussion the possibility for failing interventions, including reinstallation or replication of missing or damaged components. However, the intervention should provide a continuous coexistence of past and the present and must necessarily make its appearance by presenting the characteristics of the age to which it belongs. The historic buildings of today were once the representations of modern architecture whereas now they are a part of traditional architecture. Therefore, the interventions have the right to appear contemporary in the existing architectural heritage as soon as they are introduced in such a way as not to

jeopardize the chances of survival of whatever remains from the past. This kind of attitude allows the old and the new to be blended into harmonious unity.

Since architectural heritage is a complex artefact, and since its meaning depends on the legibility and authenticity of its components, these components should be treated with the consideration of the whole. They should not be regarded as replaceable features, which may result in the reduction of the historical significance (Erder 1986).

Derived from the recommendations of documents that guide the intervention of architectural heritage, the common obligations may be summarized as follows. In order to protect the value of knowledge housed by the building, all physical, archival and other evidences before and after any intervention should be documented. The interventions of all periods should be respected in order to represent the continuity of human activity, including cultural values, materials and techniques. Making intervention requires a true understanding of authenticity that may be linked to the worth of a great variety of sources of information. The intervention should perform minimum reintegration, so that the structural, aesthetic and semiotic legibility is re-established with the least interference. By considering further future treatments, the intervention should be re-treatable.

Together with the ones mentioned above, there are various documents regarding the preservation of cultural and natural heritage. Among them, the documents that have contributed here mostly contain information on the interventions in architectural conservation, the principles considered in the integration of old and the new that may form a basis in the increasing awareness on heritage protection regarding interventions. Under the following topic, the related statements will be interpreted to form an understanding of the present-day conservation concept and its relation with the acceptability of contemporary additions.

2.1.2. Evaluation of Standards Guiding New Additions in the International Documents

The first suggestion for appropriate additions was written in the Venice Charter in 1964. In Article 1, the term monuments "..shall refer not only to a single architectural creation, but also its setting. A monument is inseparable from its environment and the history to which it bears testimony." The issue of a building's setting and the protection

of the setting arise throughout the language of the Venice Charter as an imperative for protection. Not only does the building suggest a particular historical association, but also the environment it is situated within. A change in that setting could result in a distorted or different interpretation of the building's apparent significance. This is an essential first step in understanding the evolving attitude of additions to significance. As Ruskin suggested in regard to the untouchable monument, the historic building cannot be modified. Modifications or alterations, either to the building or its setting would alter the building's significance as determined by its particular historical moment. The building and its context must exist as an individual entity and not re-interpreted by contemporary ideas or interventions.[1]

Such a tendency results in the formation of the articles concerning additions. Thus, Article 10 states "the additions may be permitted only in so far as they do not interfere with any of the essential parts of the structure, its traditional setting, the balance of its design, and its relation to its surroundings." The regard for the historic context is also suggested in Article 12 as: "the safeguarding of a monument implies the safeguarding of its traditional setting; additions, removals, or repairs may not, then, change the relations of size and colour."

According to these two articles, no discontinuity can exist between the historic building and the setting it is located with in. The cohesion within the building's environment can only assure a proper interpretation of the building in regard to its particular period of significance. The new addition must be sympathetic to this pre-established context and if the addition integrates with its setting, it must be referential to that established context. However, as stated in Article 8 of the Venice Charter[2], the new addition must also be distinct from that setting in order to avoid creating a false historical context, which is a false interpretation of the original. This brings forth the dilemma of the appropriate addition.

The second suggestion of the method for appropriate additions was written in "The Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings" (1972). While realising the possible need for programmatic changes in the continued use of historic structures, the symposium further recognised the autonomy of the historic site, as its significance had been determined at a particular time. The key architectural characteristics, which can be used to assure the subservience of the new construction to the historic, were also introduced. As stated in the conclusions adopted: "...contemporary architecture, making deliberate use of

present-day techniques and materials, will fit itself into an ancient setting without affecting the structural and aesthetic qualities of the latter only in so far as due allowance is made for the appropriate use of mass, scale, rhythm and appearance."[3]

This means that, if a contemporary aesthetic is used for the addition, it must be regulated in a way that does not overpower the original artefact. It must be modified to play into the mass, scale, rhythm and appearance of the original building. The original is to be treated as the precious gem of culture's production, which can be improved upon. Its mere status as a superior holder of age-value allows the historic artefact to take precedence and suggest the direction for any future modifications. Its status as a holder of age-value also guarantees its separation from any new addition that contains no age value. This is despite a modern, Reigelian desire to attain a co-existence between age-value and newness value.

In 1977, the National Trust for Historic Preservation sponsored a symposium addressing the issue of new additions to historic structures, especially directed towards the American context, entitled "Old and New Architecture: Design Relationship". The papers presented in this symposium followed a similar theme and expanded upon the symposium of ICOMOS in 1972. The theme is on the establishing the relationship of new buildings in the historic context and new additions to historic buildings. Thus it helped providing physical criteria in the design of new buildings or additions.

Among the presentations, the one made by Jean Paul Carlhian identified three important physical criteria: height, surface covered and mass. [4] A new building's greater height, over a surrounding environment of generally uniform height, or greater footprint, as compared to smaller adjacent buildings, will greatly detract from the established character of a particular built environment. The combination of height and surface covered establish the overall mass of the new building.

When both the disjunctive and stylistic unity theories are addressed at the same time, ambiguity and uncertain direction are the result. This uncertain relationship is expressed in the 1978 Secretary of the Interior's Standards for Historic Preservation Projects:

Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material, and such design is compatible with the size, scale, colour, material, and character of the property, neighbourhood, or environment.[5]

This standard closely resembles one of the resolutions of the ICOMOS symposium in 1972. The later portion of the standard, attempts to achieve a stylistic unity between old and new, through the manipulation of the new building's size, scale, colour, material and character. In this way, old and new can be blended together to prevent any disruption of the historic context. At the same time, a separation must exist between new and old to avoid damage or alter the interpretation and understanding of the historic structure and its context. "All buildings, structures, and sites shall be recognized as products of their own time."[6] Infringement on that distinct time cannot be allowed. Following the lead set in the "Old & New: Design Relationship" symposium favouring the disjunctive theory, the Guidelines for Applying the Standards, first published in 1979, recommends "using contemporary designs which are compatible with the character and mood of the building or the neighbourhood" but does not recommend "imitating an earlier style or period of architecture in new additions except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group."[7]

The Guidelines were revised in 1983 but the changes only blurred the division between the theories of disjunction and stylistic unity. The building is treated as an isolated fragment of history as described by the theory of disjunction while, at the same time, a degree of stylistic unity must also be present. A recommendation requires the consideration of both by; considering the attached exterior addition both in terms of the new use and the appearance of the other buildings in the historic district or neighbourhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and colour.[8]

Following the theory of disjunction, "new design should always be clearly differentiated so that the addition does not appear to be a part of the historic resource."[9] New work cannot alter the determined significance of the historic property and must be separated from it as required by the theory of disjunction. The historic environment should be distinct from new construction to maintain a sense of autonomy; free from the influences new interpretations may have upon its determined significance. However, new work must also be compatible with the historic conditions of the building and environment as required by the stylistic unity theory. This unity applies not only to the

historic building or property itself, but also to the greater surrounding environment. Frequent emphasis is placed on the compatibility of the new building in terms of the size, scale, design, material, colour and texture of the surrounding environment. The problem of the addition remains: separation versus integration.

In 1995, both the Standards and Guidelines (Appendix I) were substantially reorganized in an effort to promote a better public understanding of preservation work and provide a hierarchal framework for different levels of preservation treatments. The essential intention of the Standards and Guidelines remains relatively unchanged, only its language has been altered in an effort for an easier understanding. The desire for both the disjunctive theory and stylistic unity theory still remains:

New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.[10]

Based on the Standards and Guidelines of National Parks Service, each local government produce its own guidelines for the architectural heritage conservation. The architectural conservation guidelines of different local governments are presented in Appendix J, which contains the guidelines of Salisbury, Iowa, Ontario, North Carolina, Missouri, Westadams and HARB Guides. If examined, it could be observed that the notes on architectural additions and interventions are similar (Appendix J).

2.2. Development of the Conservation Concept Regarding Interventions in Turkey

As Kuban mentions in the report of Turkish National Committee, in the Budapest Symposium on the contemporary architecture in ancient groups of buildings, in 1972, the occurrence of interventions of an acceptable level is rare in Turkey. One of the reasons for such controversy is the problem of cultural discontinuity. As established on the various layers of civilization, the Turkish Republic embodied the duty of safeguarding the heritage of those civilizations of different cultures. On the other hand, European countries, in which the majority of the conservation theories have arisen, have been a part of a cultural continuity since Antiquity. The other reason is implied in the

first one: the discontinuity in building technology. Since reinforced concrete was introduced as the construction technique, it has altered the use of traditional techniques and become a status symbol. In these conditions, transition from traditional to modern constituted destruction. Failure to protect the historical heritage has been attributed to cultural discontinuity in Turkey (Erder 1986).

As the consciousness on the consideration of cultural property of diverse cultures has developed, people have become more and more aware of their protection in Turkey. The national legislations are based and improved according to the international activity in the conservation field today, although such awareness has grown later than in the European countries, Yet, one of the urgent problems of Turkey is to develop a national charter, in order to put forward the national approach regarding the values of the cultural property in hand. As mentioned previously, it is important since the starting point of conservation policy is the existing fabric, which requires the understanding of authenticity. Considering that most of the architectural heritage has layers of interventions belonging to various cultures in Turkey, it should first be defined legibly with respect to overlapping periods and to values attributed to each period. The conservation policy, which is produced in such a process, may help the determination of types of interventions without causing cultural discontinuity.

The development of conservation concept regarding interventions in Turkey are analysed under two topics. The first following topic gives the brief history of conservation legislation in Turkey; beginning from the acts in Ottoman period to recent times and the second following topic evaluates the recent legislative changes in the understanding of cultural property and its treatment concerning interventions.

2.2.1. Brief History of Architectural Conservation Legislation in Turkey

Turkish sovereignty in Anatolia begins with the invasions in the eleventh century where they settled down in old cities, which had to be adapted to the new social and cultural structure. The creators of this environment of a new religious, cultural and artistic value had come from various places of the Turkic-Islamic World. The development of new architecture was contributed to the philosophers, thinkers,

theologists and artists of different ethnic origins. Apart from these people, guilds were established to regulate the fields of art and trade (Madran 1996).

Not only the construction of new buildings as symbols of the political and religious power, but also the maintenance of these buildings was a duty of the construction group. The process of repair contains the legal, administrative, technical and financial procedures carried out from the detection of the need for repair and the decisions to meet this need, to the completion of the repair and the acquittal of its obligations. It is obvious that there were differences in the process with respect to the kind of building or application and the status of the owner or owners of the building, but in general the process was common (Madran 1996).

Considering the implementations, the first phase of the repairs is the classification of interventions. It may be said that in the Ottoman State the maintenance of monumental buildings were done frequently and thus always able to meet the needs of the society so that they had not lost their functional value. Most of the physical interventions were done for the sake of maintenance, which were small-scale operations and did not require an intense application. This type of intervention was done at certain intervals. The intense repairs, which were necessitated due to the aging and destruction of buildings owing to natural factors and time, are another type of intervention. The process of aging and destruction can be delayed with constant maintenance and repair, but in many events intense repair may be required. This type of intervention depended on the people's demands and was a kind of service that had to be resolved with the existing allotments. A number of intense repairs seem to be independent of any programme due to their arising from natural factors such as earthquakes or floods, or from the destructions done by man, like fires and war.

In fact, Ottomans' attitude towards the restoration was limited with the survival of what they built. It can be said that there were no deliberate intentions in their attitudes particularly towards the outputs of the civilizations before them. The unawareness of cultural property may depend on their approach to historic buildings as possessions. Thus, the aim of destroying old buildings was to provide material for the construction of a new building. Such an approach had been continued since early as 1869 when the Ottomans prepared the first legislative measures in the conservation field, so called Regulations for Antiquities: "Asarı Atika Nizamnamesi" (Madran 2002).

This regulation consists of an introduction and seven articles concerning the measures taken for the moveable cultural property. The motivation for such a concern

may be related to the rise in the number of museums in Europe. It brought provision for moveable property to be exhibited in museums and prohibited the removal of these properties from its mainland, but allowed their sale in the boundaries of the country. Thus, permission for excavations was a must. As stated in article 3, the ownership of the property belonged to the owner of that land which was changed later in coming regulations by the right given to the State.

The Second Regulation for Antiquities was dated to 1874. Consisting of 36 articles, the second regulation classified the antiquities as "historic money" and "the other moveable and immovable things". In this context, the values attributed towards the property, which embodied fundamentally the archaeological findings, were limited with being historic. On the other hand, the regulation may be considered as an important step taken in the conservation field by Ottomans, since it gave the first definition of immovable property. Declared in 1876, "Mecelle-i Ahkam-ı Adliyye" constituted the codes of civil law on the lands of the Empire, which also contained laws related with the immovable property. It allowed any intervention needed during either process of construction or repair by the owner of the building under treatment.

The organisation of the repair process and types of intervention in Ottoman Period was affected from the state organisation. The central power of the state reflected itself in this field by giving the duty of new constructions and their maintenance to one central organization "Vakıf" (Foundation): the donator of public buildings. In later periods of the Empire, the expenses were limited and the duty was given first to "Evkaf Müdürlüğü": The Directorate of Pious Foundations and then to "Evkaf Nezareti": The Ministry of Pious Foundations. The rapid decrease in the power of Vakıf organization had been also mentioned in the regulation of 1863.

Dated to 1906, the Third Regulation for Antiquities was the last legislative measure produced in Ottoman Period. Thus, it had been considered as the sole regulation served in the field of conservation, from the latter period of the Empire to the young Turkish Republic. The second part of the sixth article constituted the definition of "old works of art" and "immovable old works of art". With the introduction of this regulation, "houses" were considered to be protected in the scope of immovable old works of art.

The regulations on conservation that evolved from Ottoman Empire to Turkish Republic were transferred to institutions in accordance with their organizational relation. For instance, "medrese" (the schools in the Ottoman Period) buildings and the

duty for their maintenance and repair were given to the Ministry of Education. Such a context left the historic buildings in the hands of institutions that were not aware of the protection of architectural heritage and as a result, most of them were sold or were destroyed.

During the second decade of the Republic, allocation was provided for the detection and registration of historic buildings and the governmental staff was educated and organized to satisfy the requirements of such study. In 1933, the Commission for the Protection of Monuments was established in the light of initiations for organizing a body of experts, and in 1951 High Commission of Antiquities was given this duty under the administration of Ministry of Education. The foundations of preserving our cultural heritage and cultural environment in today's meaning in Turkey was laid in 1951 by the study of the Immovable Old Works of Art and Monuments High Commission that was established with law No. 5805.

As a result of the studies carried out for the improvement of consciousness in the field of conservation, the first related law was validated in 1973. A rearrangement was made by Law about Making Some Changes in the Law No. 5805 related to "Establishment and Duties of the High Commission of Immovable Old Art Works and Monuments" with number 1701. This law for Historic Works of Art may be considered as a sign of the slow but growing awareness on the conservation policy, since it included the concept of archaeological, historical and natural sites.

By this law, the movables and immovable old works of art, as well as the monuments, buildings composed of school, library, hospital, historic site, archaeological site, and natural site were described and their scope was stated in detail. In addition, provision of consulting with "High Commission of Monuments" was made since the arrangement of the city plans in the area surrounding where old work of arts exits and the development plans, which have been made and approved before, were required to be changed in point of old work of arts, history and nature. The studies that are related to the preservation of the cultural heritage and cultural environment have carried on within the framework of the Laws No. 5805 and 1710 after Law No. 1710 came into force.

During the transition period, Law No. 1710 has become insufficient and Law No. 2863 for Conservation of Cultural and Natural Property became effective in 1983. In 1987 Law No. 2863 was rearranged and Law No. 3386 became effective including these arrangements. Some articles of the Law No.3386 were changed on 14.07.2004,

which is the closest date to this study. Currently the conservation of cultural and natural property in Turkey have been carried out within the scope of Law No. 2863 and amended with Laws No. 3386 and 5226 and the Regulations laid down based on these laws.

The purpose of this latest law; is to determine the definitions related to the movable and immovable cultural and natural property required to be conserved, to arrange the processes and activities to be made, to set the structure and duties of the organization that shall take the required decisions and concepts in this subject. As for the scope of it, it is the matters related to the movable and immovable cultural and natural property, which need conservation, and the duties and responsibilities of the real and legal persons related to them.

2.2.2. Evaluation of Current Legislation for Architectural Conservation Guiding Interventions in Turkey

The current legislation for conservation of cultural and natural property, although it is one of the recent laws, it defines cultural property only with its historical value. Article 6 of Law No.2863 accepts the buildings that had only been constructed up to the end of 19th century as "cultural property". Behind this tendency, there lies the lack of understanding the values attributed to a cultural property and the attitude of the government towards the conservation of them as expressed in the following parts of the same decree; "considering the allocations from the budget for the conservation of cultural property, an amount of buildings sufficient to represent the qualities of the period they belong to can only be defined as cultural property".

In the latest amended form of this law, the "cultural property" has been described as all underground, aboveground and underwater movable and immovable property related to science, culture, religious and fine arts that belong to prehistoric and historic age or being subject to the social life in prehistoric and historic ages having genuine value in scientific and cultural aspect. In the second section of this law, the immovable cultural and natural property required to be conserved have been described in detail. It is seen that a time criteria has been set for the buildings other than the monumental building when the description is made. The defined time is the end of 19th century, and for the buildings built later a criteria has been set that they should be

determined by the Ministry of Culture and Tourism as required to be conserved in aspect of their importance and characteristics. In addition, the immovable cultural property in the historic site and the buildings that have become the stage for the National Struggle and big historic events in the foundation of the Republic of Turkey and the areas to be determined and also the houses used by Mustafa Kemal Atatürk are assessed in this scope because of their importance in history.

To arrange the determination and registration studies to be made related to which historic buildings have been seen as "require conservation" for which characteristics they have, *Regulation on Determination and Registration of the Immovable Cultural and Natural Property Required to be Preserved* was issued in 1989. In this regulation; the **determination** states that the immovable cultural and natural property determined by law should be evaluated and documented by a technical study in line with the determined procedures, principles and criterion, whereas the **registration** states that those, which are required to be conserved, must be determined by a conservation committee.

The assessment and classification in the determination stage for setting the scope and limits of the interventions to be made to the historical buildings are important. First, classification in the determination stage of the buildings to be conserved has been made according to the scopes of the possession of the buildings and the responsibility to be given in the studies. The determination and inventory of the immovable cultural and natural property related to well protected and attached foundations in the administration or control of the General Directorate of Foundations, mosque, tomb, caravanserai, medresse, khan, public bath, small mosque, lodge of dervishes, public fountain, lodge of Mevlevi dervishes, fountains in the possession of real and legal persons are made by the General Directorate of Foundations. Consequently, the manners of the intervention to be made to these buildings have been arranged by a decision of principle different than those determined for other buildings. The decision of principle dated 12.03.1997 and number 534 includes "Intervention Manners Application and Inspection of the Mosque, Small Mosque, Tomb etc. Cultural Property" (Appendix K). First article of this decision of principle is related to the change of function and states that the functions written in the deed of trust of a pious foundation, if any, or the documents such as argument, patent-title of privilege, imperial edict, which are accepted as deed of trust of a pious foundation, must be obeyed in functional changes of the Foundation based monumental

buildings. Though the interventions other than simple restorations have been left to the assessment of the conservation committees, some restrictions have been introduced;

> Additions such as inalienable estate, shop and hut can not be built in the innermost places or parts-sanctuaries of the registered mousers and small mosques,
>
> Places of last congregation cannot be closed by showcase,
>
> New materials such as ceramic, faience, tile that destroy the traditional texture cannot be used in the places such as ritual ablution etc.

This decision of principle shows that the tradition of handling buildings evolved from Ottoman period different than other cultural property that still survives today. Thus, the determination of the type of interventions to these buildings specified from others. Besides, among them, religious buildings are given specific importance and care. The interventions to religious buildings are limited in maintenance and simple repair.

Historic buildings belonging to public or private bodies or private persons have been evaluated apart from the ones belonging to Pious Foundations. According to recent law, buildings satisfying the requirements of term "cultural property" are classified guiding the type and degree of interventions. The basic criteria were the historic value and existing situation of the building. The building groups and types of interventions have been changed during the last twenty years with certain intervals, by the decrees proposing alteration in laws due to the failures in restoration practice. For instance, in 1988, by the Decree No.14, historical buildings were classified under four main groups. The previous classification included three groups with subgroups, which were invalidated and adopted to this decree by adding a new group.

In fact, such a grouping of cultural property signifies controversies on interventions, since the identification of what to conserve had not been agreed upon yet. Thus, the definition of each group included the interventions allowed and their implementations, which should actually be determined in a later phase than a true definition. For instance, definition of first group of buildings begins with the type of interventions allowed: "the first group of buildings are those which should be preserved with all their interior and exterior architectural characteristics, without changing material but only taking simple care for its maintenance; since they constituted great values which are necessary to transfer to coming generations".

The assessment criteria to be used in the determination of the historic buildings are important in aspect of showing the values, which shall require the conservation of

the building. These criteria are that the building must have characteristics within the scope of the artistic value of the building, architectural, historical, esthetical, local and archaeological values in point of structural, decorative and constructional condition and material, building technology and shape. The buildings are grouped by the quality and quantity of these kinds of characteristics they own and being able to have these characteristics live and the form of the intervention is determined according to these groups.

However, during the process until today, this application has been changed many times because of the problem it has created. Also this problem is emphasized in the decision of principle related to "Grouping the Immovable Cultural Property, Their Maintenance and Restoration". Since each building has its unique problem, it is stated that the general classifications including all buildings and determining the intervention method gives wrong results in applications, and, for this reason, new descriptions, which are more suitable for the principles to be the base for the decisions of the committee and the manners of intervention, have been made. It hereby confessed the failures in restoration practice due to the grouping of all buildings and interventions, although the practice involves a detailed study on the physical context of the present structure and its particular conditions. Therefore, the Commission recovered the previous regulations on the subject and redefined the grouping of architectural property with respect to appropriate conservation policy.

Hence, with this current decision of principle dated 05.11.1999 and numbered 660 (Appendix L), the buildings have been divided into two groups whether they bear a historical and aesthetical value of its own or they are being the elements of urban sites, streets and silhouettes:

1st Group Buildings: Buildings have to be conserved with their historical, symbolic, memorial and aesthetical qualities within the cultural data that form the material history of the community.

2nd Group Buildings: Buildings that reflect the local life-style having the quality of cultural property contributing to the city and environmental identity.

Thus, owing to the historic and aesthetic values attributed to the building itself or acting only as features constituting the historic identity of urban sites and silhouettes, the classification of architectural heritage has been reduced to two main groups. The first group includes the buildings having historic, memorial and aesthetic values, and the second group includes the buildings representing the traditional and local living

activity and thus contribute the identity of the environment to which it belongs. Different from what has been defined in the previous regulations, this decision of principle classifies the buildings according to the values they house.

Although the interventions have been divided into three as maintenance, restoration and reconstruction, it has been stated in the beginning of the explanation that determinations according to the conditions special to each building shall be able to be made. The definition and scopes of the intervention methods are as follows:

Maintenance: it is those interventions, which aim the continuity of the life of the building and do not require changes in design, material, structure, and architectural elements (such as roof turn over, gutter repair, paint, whitewash)

Restoration: it is those interventions that aim the continuity of the life of the building and require change in design, material, structure, and architectural elements. The restoration has been divided in two:

Simple Repair: Changing the decayed or spoiled architectural elements of the buildings such as wooden, metallic, earthenware, stone with the same material in accordance with their authentic forms, renovation of the deteriorated interior or exterior plasters, and coating by ensuring the colour and material conformity has been described within this scope.

Restoration: those interventions determined by the conservation committees related to restitution based on the relief of the building and/or restoration projects and the content of other documents.

Reconstruction: making the reconstruction application of the building, which was registered as immovable cultural property required to be preserved and was not registered because of the uncontrollable reasons although having the required characteristics for being registered and/or lost by any reasons based on the comprehensive restitution etude, in its own plot of lands, in the building sitting area where existed previously, with its old front characteristics, by using same mass and template, unique plan scheme, material and building technique, by taking advantage of the available documents (building remnant, relief, photograph, every kind of authentic written-oral visual archive documents etc.) in point of either the quality of the cultural property, or historical contributions to the cultural environment.

After the intervention types have been determined, main restoration principles have been put forward:

Situational and formational and constructional characteristics, which form the socio-cultural and historical identity of the building that survived to today, and the genuine position within the environment of the building, shall be conserved. In these processes, the conservation committee according to the existing physical condition of the building must determine the type and qualities of the intervention.

It is principle to protect the buildings before they collapse. The demolishing decision of the buildings, for which their owners or municipality put forward the assertion that they have the danger of collapse, can be taken only by the conservation committee.

The additions of the building having historical and socio-cultural value must be conserved.

The architect who made the design, by preparing it as a preliminary project if required, must submit the quality and the integrity with the cultural property that is required to be conserved of the additions to be built in the building to which new function shall be given, to the opinion of the conservation committee.

The plaster scraping, partial dismantle and sounding of the restitution work that shall be base for the restoration project must be prepared based on the results of the work on the documents and comparative studies. If it is impossible to make this study before starting the restoration, the restoration project must be submitted to the approval of the conservation committee again by making amendment on the restoration project in the light of the new data occurred after the restoration project was approved.

It has been decided to give the professional responsibility of inspection, related to the application of the restoration project to be made, to the composer architect and to have a signboard bearing the name of the composer architect written on it hung on a suitable place of the building after the application was completed.

An examination of the definitions of current decisions for interventions indicates that the values and authenticity of a historic building has been considered in the determination of the appropriate level of intervention. The consideration of the merits of the cultural significance, the condition and the integrity of the fabric, the contextual value and the appropriate use of available physical, social and economic resources has

gained importance. Decisions concerning the relative importance of these factors are stated to represent as broadly based a consensus as possible.

Determination of levels of intervention and intervention activities should respect the past interventions and additions and should consider the existing situation of the building in its own context and conditions. Such an attitude rejects the building classification and strict rules for restoration activities. This is reflected in the definition of current building groups, which are reduced to two, and the types of intervention, which appropriates each building is a unique entity.

NOTES

[1] Demel, S., 1996, A Theory of Architectural Additions; Preservation, Historic Significance and a Theory of Architectural Additions: The Canon and Its Consequences, Master of Science in Historic Preservation, Graduate School of Architecture, Planning and Preservation, Columbia University.

[2] Venice Charter, Article 8: "The elements.. should be harmoniously incorporated into the whole, but at the same time be distinguishable from the original parts in order that the restoration may not falsify the record of art and art history"

[3] Conclusion 2 of "The Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings"

[4] Carlhian, J.P., "Guides, Guideposts and Guidelines" in National Trust for Historic Preservation, Old & New Architecture: Design Relationship, 52.

[5] National Parks Service, 1978 Secretary of the Interior's Standards for Historic Preservation Projects.

[6] National Parks Service, 1978 Secretary of the Interior's Standards for Historic Preservation Projects.

[7] U.S. Department of the Interior, The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards (1979), 32.

[8] U.S. Department of the Interior, The Secretary of the Interior's Standards for Historic Preservation Projects and Guidelines for Rehabilitating Historic Buildings (1983), 57.

[9] National Parks Service, The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings (1992), 90.

[10] National Parks Service, 1995 Secretary of the Interior's Standards for the Treatment of Historic Properties.

CHAPTER 3

DETERMINATION OF EVALUATION CRITERIA

Regarding the subject and its components, it is concluded that the problem of putting forward strict rules on either how to intervene with in the historic building or how to combine the historic and the contemporary is not easy to resolve. The study, therefore, aims to develop a method for the evaluation of the relationship between the historic building and new addition, and to test it on actual buildings. As the practical evaluation inevitably allows for a certain degree of subjectivity and relativity, some evaluation criteria must be respected in order to make this evaluation as objective as possible. Satisfying such a necessity motivates the formation of this chapter. Thus, its purpose is to identify the analysis and evaluation criteria which will be used in the following chapter.

What will be evaluated in this study is a new exterior addition to a historical building, which has contrasting qualities: while the first is contemporary, the latter is historic. Before the evaluation of the relationship of these two subjects in consideration, it is necessary to define their characteristic features which will help to form a basis for evaluation. Since the new addition will be formed according to the properties of the historic building that exists, the analysis of the historic building will provide some basic criteria for the non-existent new addition. The evaluation should be primarily based on the analysis of the example historic building both as an architectural edifice and as an architectural heritage. Therefore, together with the architectural characteristics, the values that make the building an historic heritage and that are inevitably necessary to preserve should also be clearly defined. In the secondary phase, the contemporary addition itself requires evaluation as an architectural product designed with reference to an historic building. One step further, the evaluation must set up certain criteria to be adopted in the formation of the language in between the historic building and the new addition.

In the following two headings the features forming the architectural character and the aspects considered in the analysis of a historic building will be discussed. The

data gathered will be used to develop the criteria for the evaluation of the relationship between the historic building and new addition which forms the third heading.

3.1. Aspects Considered in the Exterior Analysis of an Architectural Edifice

In any analysis of an architectural edifice, it is convenient to consider various factors as forces and to begin with the existence of the architecture in relation to two sets of conditions; on the one hand buildings must respond to fundamental issues such as the need for shelter and for ideas to be symbolized, on the other hand, they must relate to a region, to a specific location, to topography, to climate and to the movement of people. This intrinsic link is evident in the origin of architecture which belongs to the satisfaction of the basic needs of man.[1]

It may be possible to explain the origin of architecture as a need of human beings to protect themselves from environmental conditions. They find or create shelters and dwell in them so they can orientate and identify themselves within an environment. According to different situations, they find different solutions to satisfy their needs. This implies that the purpose of architecture is related with early functionalism (Norberg-Schulz 1980). On the other hand, architecture has been called a fine art for centuries, which means most people judge architecture, by its external appearance. Unlike from other arts, architecture involves practical problems; for instance utility is a decisive factor for architecture that makes it different from sculpture. The existence of a building is a creative process similar to a piece of art, but still it has to satisfy several requirements of its purpose which makes it complicated (Rasmussen,S.E. 1959).

There is, though a difference between building and architecture. Considering the definition of these two, this difference can be understood:

Architecture: (*noun*) art of science of building; thing built, structure; style of building; construction; hence architectural adjective. (French, or from classical Latin *architectura*...)

Building: (noun) In verbal senses; permanent fixed thing built for occupation (house, school, factory, stable, etc.);... (from BUILD+ING)[2]

Thus, architecture means more than a building does. It establishes certain relationships which have aroused emotions. This brings a building further than being only a shelter satisfying the requirements of condition.

In trying to understand the powers of architecture, the conditions within which they are employed should also be taken into consideration. Although its limits cannot be set, architecture is not a free art of the mind. The processes of architecture are operated in a real world with real characteristics: gravity, the ground and the sky, solid and space, the progress of time, and so on. Apart from these, architecture is operated by and for people, who have needs and desires, who have aesthetic sensibilities which are affected by warmth, touch, odour, sound, as well as by visual stimuli, who do things, and whose activities have practical requirement and who see meaning and significance in the world around them. All the conditions of architecture mentioned above, are expressed by its elements, patterns and structures, which make architecture come into being. Launching design into conditions like these is therefore a complex task, since from these conditions emerge both abstract and concrete terms of architecture (Unwin, S. 1997).

All these concrete and abstract terms that a building includes, form its architectural character. The architectural character is a product of the specific cultural, social, political and economical conditions that has been changing constantly in time. The terms embodying the architectural character will then become the features to be protected. This point is important for this study, specifically for the determination of evaluation criteria. These criteria are attempted to be achieved to judge the acceptability of a new intervention while also protecting an architectural edifice.

What makes an architectural edifice more particular than another is mostly related with what it is and how it is perceived. Professionals working on this subject divide these into the tectonic form and the tactile features. The tectonic theme focuses on an architectural product as a constructional craft. It not only indicates a structural and material probity but also the poetics of construction, as may be practiced in architecture. The tectonic object first involves a constructional element or technological object; secondly, it is a representational element or a graphic object that has a symbolic meaning.[3]

The built form can be separated into two main categories; from the ontological point of view, one is the framework in which its members are conjoined to encompass a space, and the other is the compressive mass that embodies the space. The concept of tectonic brings the idea of the conjunction or joining of these two. Such a fundamental

transition between the framework and compressive mass constitutes the essence of the architecture.[4] In addition, the term tectonic is interpreted as signifying a complete system binding all parts of the single whole.[5] The structural form is finished with cladding which brings the idea of dressing the fabric enriching the structural form. The transition between structure and cladding may be related to the distinction between the ontological and representational aspects of tectonic form.[6]

Since each building type, technique, topography, and temporal circumstance brings about a different cultural condition, the place, in other words, the concept of site should be considered. In this sense, the concept of tectonic form gives the emphasis of place, space, object, fabric, measure, order and the compositional qualities among them. The tactile view gives priority to the human perception on built form. The importance resides in the fact that the tactile endeavours to provide the experience by coming in contact with the senses of smell, sound, taste and touch. All these factors should make architects well aware of the tactile value of the tectonic components in design. The tactile view remarks the differences in materials of a construction, in surfaces, spaces or environment by body senses. Its capacity returns the architect to the poetics of construction and to the making and revealing of a building.

With regard to the conceptual framework of this study the tangible aspects of the architectural edifice will be considered which is also limited by its external appearance or architectural character. The collective architectural response to the essence of a place (history, culture and physical setting) can be termed the architectural character. The term “character” is used as opposed to style. Style connotes a particular period in time and often relies on the idiosyncratic details to define it. Character is based on a series of more general design principles that have been applied throughout the continuum of building in the nearby environment.

Thus, under the following topics the basic tangible aspects of architectural edifice are explained as: environment (setting) and site, mass, façade order including architectural detailing and ornaments of exterior surface.

3.1.1. Environment (Setting) and Site

In its simplest sense, if architecture satisfies the need of dwelling, its establishment implies the relationship between man and a given environment. This

relationship consists in an act of identification, that is, in a sense of belonging to a certain place. Man, thus, finds himself when he settles, and his being-in-the-world is thereby determined. When settling is accomplished, other modes of dwelling which concern basic forms of human togetherness, come into play. The settlement functions as a place of encounter, where men may exchange products, ideas and sentiments. From ancient times urban space has been formed by this mode of collective dwelling of human beings. Within all collective and common aspects, they have brought their own diversities and established their own patterns and structures (Norberg-Schulz, C. 1980).

Today, human beings are born into a pre-existing, man-made environment, to which they have to adapt. The man-made environment is not a practical tool or the result of arbitrary happenings; it has structure and embodies meanings. These meanings and structures are reflections of man's understanding of the natural environment and his existential situation in general (Norberg-Schulz, C. 1980). When they are given physical form, various additional factors are introduced into the architectural process. In their physical realisation, basic elements and the places they identify are modified: by light, by temperature, by air movements, by topography, and by the effects and experience of surrounding structures. Such modifying forces are part of the conditions of architecture, while they can also be considered as the elements in the identification of place. The concrete terms of identification forming the architectural character of a building consist in a correspondence between its external and internal forces. Thus, instead of being identified with the natural environment, the architectural product should be identified with pre-determined, man-made environmental factors and the site chosen in order to build.

In the process of settling on virgin lands compared to a man-made environment, man's general understanding of the fertile soil, which was visualized through agriculture, has been domesticated and visualised through gardens. The garden is hence a place where living nature is concretized as an organic totality (Norberg-Schulz, C. 1980). Since ancient times, most of the structures built by man have in fact had gardens. The understanding of the natural environment therefore precedes the garden of both civil and public buildings. Together with the emergence of ownership patterns in urban space, the definition of an area of ground has become fundamental to the identification of place. The gardens then act as open spaces smoothing the hierarchy in between public and private space. This may also be deciphered as the man's necessity of

identifying himself in a piece of natural land of his own which also helps him to prepare and adapt to the conditions of public space.

The ***setting*** is the area or environment in which a historic property is found. It may be an urban or suburban neighbourhood or a natural landscape in which a building has been constructed. The elements of setting, such as the relationship of buildings to each other, setbacks, fence patterns, views, driveways and walkways, and street trees together create the character of a district or neighbourhood. In some instances, many individual building sites may form a neighbourhood or setting. In rural environments, agricultural or natural landscapes may form the setting for an individual property.[7]

The landscape surrounding a historic building and contained within an individual parcel of land is considered the ***building site***. The site, including its associated features, contributes to the overall character of the historic property. As a result, the relationship between the buildings and landscape features within the site's boundaries should be considered in the overall planning for rehabilitation project work. Landscapes, which contain historic buildings, are found in rural, suburban, and urban communities and reflect environmental influences such as climate as well as the historic period in which they were created. [8]

The building site may be significant in its own right, or derive its significance simply from its association with the historic structure. The level of significance, association, integrity, and condition of the building site may influence the degree to which the existing landscape features should be retained during the rehabilitation project. In an industrial property, the site may be defined simply as the relationship between buildings or between the ground plane and open space and its associated buildings. Designed historic landscapes significant in the field of landscape architecture require a more detailed analysis of their character-defining features which may include lawns, hedges, walks, drives, fences, walls, terraces, water features, topography (grading) and furnishings.

Considering the importance of the open and enclosed space in the process of the design of an architectural product, the building-lot relation is the primary aspect for the analysis and evaluation of buildings. Especially, horizontal additions to historic buildings effect the solid-void relation, since they exceed the building lot. Thus, a building’s original relation with its lot and its relation after the addition is fundamental to analyse and evaluate.

3.1.2. Mass

In architectural terminology, mass is used to define the three-dimensional bulk of a building and it consists of the building's height, width, and depth. Massing is one of the more significant factors that contribute to establishing the character of a specific building.

In the sequence of visual perception of a building, the mass of it can be considered as the commentary attraction at first glance. It is common that description of buildings start with its simple geometrical form: a cube, a rectilinear box, a horizontal cylinder etc. Although the basic form is eroded and distorted, the eye tends to complete it to the generic form. Thus, if the mass is considered as a geometrical object, its architectural form will become the fundamental expression in its original state. Then the form is organized and articulated to satisfy the functional demands of the programme[9].

The setback and orientation of a mass is an important factor of exterior visual analysis of a building. Building orientation can be defined as the position and direction of a building's various faces on a site in relation to its surroundings, particularly the Public Street and /or public right-of-way. Thus, the established lot configurations and the relationship of building to lot lines and prevailing orientation, setback of building from roads and streets in the area and use of that setback in the new addition should be taken into consideration.

Another criterion for the analysis of a mass is the building scale, which may be defined as the size and proportion of a building, relative to surrounding buildings and development, adjacent streets, and pedestrians. Apart from the proportion of a building relative to its surroundings, the architectural design of itself is always carried into effect by means of exterior analysis. Proportion is the ratio that relates the dimensions of a building's elements (height, width, window and door size, roof pitch, etc.) to the building as a whole. The dimensions of elements and the way in which they may be repeated and grouped in order to establish controlled relationships between them construct the base for the proportional language.[10]

Depending on specific conditions of architectural identity, functional programme and site, the composition of mass is also affected by the structural constraints. The structural devices of a building may be an opportunity for exterior expression, although it may be seen as a means of interior. For instance, by the

technological developments in the construction system, the solid building elements of the traditional masonry construction have been replaced by transparent planes. Thus the mass began to be organized more flexibly[11]. Continuous transparent planes have replaced the contrast between the solid and transparent building elements of the masonry construction, which had been emphasized strongly in the past. The structural system is expressed on the exterior of the building as result of its transparent surfaces and the window element becomes an integral part of the mass, rather than a hole in it.[12]

If features of the structural system are exposed such as load bearing brick walls, cast iron columns, roof trusses, posts and beams, or stone foundation walls, they may be important in defining the building's overall historic character. Unexposed structural features that are not character defining or an entire structural system may nonetheless be significant in the history of building technology. Therefore, the structural system should always be examined and evaluated early in the project planning stage to determine both its physical condition and its importance to the building's historic character or historical significance. [13]

In the framework of this study, the analysis of mass is mainly based on its location and orientation in site, its form, size, proportions and structure. In fact, the effect of the mass particularly depends on the "surface" of it that is discussed under the following topic.

3.1.3. Façade

The façade is one of the most essential elements of the exterior analysis of a building. Façade is a name for the face of a building, especially the principal face or front. In the architectural terminology, the terms "façade", "elevation" and "view" are often used interchangeably to identify one or several sides of a structure. In fact, elevation is a drawing of the walls of one side of a building, either interior or exterior, with all lines drawn to a scale to show true vertical and horizontal dimension; also used in reference to the vertical plane of a building, as in the 'west elevation'. Thus, it is the linear representation of the façade.[14]

The root of the word "façade" stems from the Latin "facies" which is synonymous with the word 'face' and 'appearance'. Therefore, if the face of a building is meant by façade, the front of the building facing the street should be considered. In

contrast to that, the back is assigned to semi public or private exterior spaces. Compared with the more representative character of the street façade, the back of a building is more open and communicates with courtyard, garden or landscape. [15]

The façade is not only the representation of what is behind, but it also reflects the cultural situation at the time when the building was built. It reveals criteria of order and ordering, and an account of the possibilities and ingenuity of ornamentation and decoration. The composition of a façade, taking into account the functional requirements (windows, doors, sun protection, roof area, etc.) is essentially to do with the criterion of a harmonious entity by means of good proportions, vertical and horizontal structuring, materials, colour and decorative elements.

Since Vitrivius, architects have been trying to develop metrical relations which would give an ideal order and structure to the façade. Especially in the Renaissance, such attempts were referred to systems of numbers and rules of proportions.

Rowe's[16] mention of the relationship of Renaissance architects with Florence suggests the example of Leon Battista Alberti, in whose architectural writings and projects façades play a fundamental role. The fundamental distinction that Alberti draws between outline and structure of design and construction was represented in his façade compositions.

The façade of the Palazzo Rucellai (the date is uncertain; 1450-70), Alberti's first independent work, is composed of *pietra forte*, fine grained sandstone that allowed Alberti to hide the joints within the overall pattern of channels and pilasters (Figure 3.1).

Figure 3.1 Palazzo Rucellai, façade. (Source: http://ccat.sas.upenn.edu/george/elevation/alberti03.JPEG)

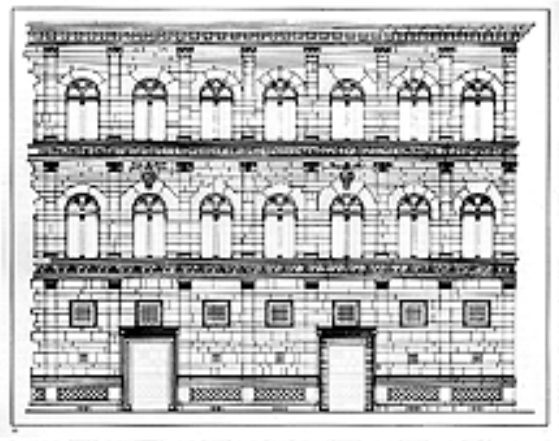


Figure 3.2 Diagram of the façade. (Source: http://ccat.sas.upenn.edu/george/elevation/alberti02.JPEG)

Another important aspect of the elevation of this "palazzo" is its division into three levels (Kostof 1995). This division is marked by the use of different Orders for each level, the typical sequence being from Doric on the lower level, to Ionic, and to Corinthian on the upper level: the character of the interior space being signified by the ornamentation of the exterior (Figure 3.2).

A similar, Positivist correlation was proposed by James Fergusson (1808-86), a historian of architecture who classified the ornamentation of elevations in the following horizontal scheme: [17]

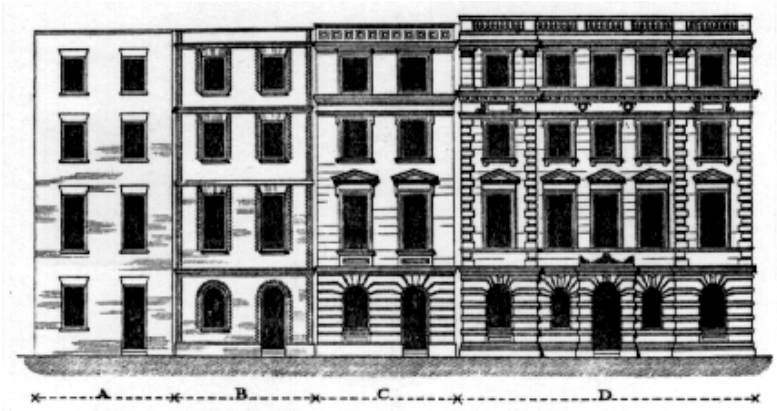
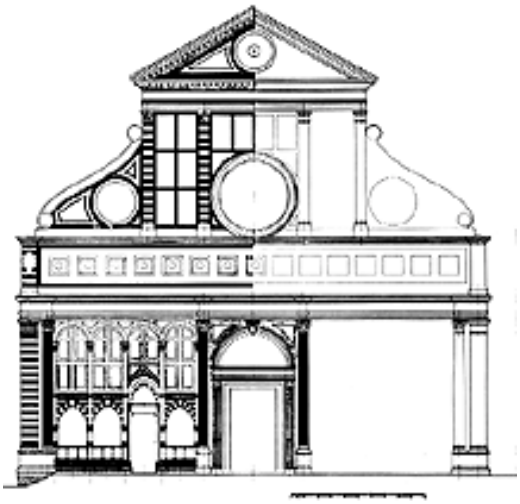


Figure 3.3 Four stages of an elevation. (Source: http://dolphin.upenn.edu/~georgep/PAG.html)

Alberti was commissioned by Giovanni Rucellai to complete the façade of the church of S. Maria Novella (Figure 3.4). The design of the façade is composed of a

complex geometrical pattern based on harmonic proportions (Figure 3.5). Once he had established a basic height for his design, Alberti could turn to the essential problem of the project: the incompatibility between the classical proportions to which he was instinctively inclined and those parts of the earlier church (especially their height) by which he was conditioned (Kostof 1995).



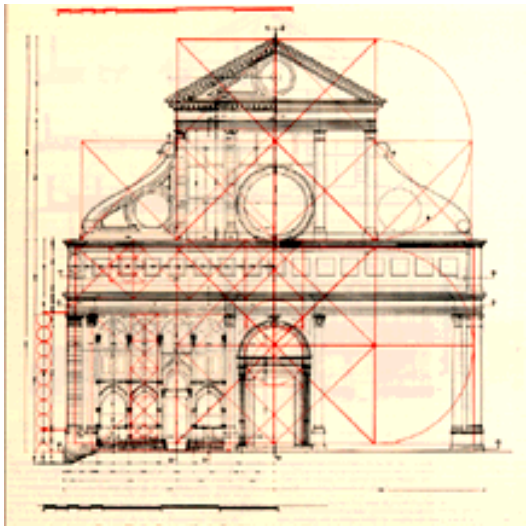


Figure 3.4 Marble facing of the façade. **Figure 3.5** Regulating lines of the façade.
(Source: http://ccat.sas.upenn.edu/george/elevation/alberti02.JPEG)

As exemplified above, Renaissance artists were thoroughly convinced that the whole universe was a mathematical and harmonious creation. By such thinking they designed their buildings according to these rules.[18]

Not strictly a mathematical regulation, the composition of a façade bases on some ordering principles of its own. The façade as a whole is composed of single elements. The composition of a façade, however, consists of structuring on the one hand and ordering on the other. The components base, window, door, roof etc., which by their nature are different things and therefore are different in their forms, materials and colours. The composition is the language binding them to the whole, while providing each component recognisable individually.[19]

Regarding the framework of this study, façade analysis is one of the most important elements of the exterior analysis of a building. The extent to which this analysis is clear and legible determines the ease with which the parts a building can be

recognized and organized into a coherent pattern. Just as a page of printed words can be understood as a story, a "legible" installation is one whose parts or visual components are easily identified and grouped to form an overall pattern. Recognizing the components of building's façade composition and its characteristics provides a basis to evaluate the relation in between the existing building and its new addition.

The visual form, structure, and pattern of a building are made up of distinct components, each with its own characteristics. Together, visual components make up the overall visual image of the building. As such, visual components are a logical basis for organizing the building into manageable parts to conduct an exterior analysis. Separate analysis of each component provides an opportunity to isolate the building's various parts, describe its visual characteristics and quality, and identify visual assets and liabilities.[20]Therefore, façade analysis of the example buildings included in this study is based on the analysis of façade composition and separate analysis of each component.

Following the façade composition and components, ornamentation and colour are the final touches in the design of a façade. Ornamentation may express the style, identity, story, etc., or it may aim to establish dynamism to the façade. Issues of colour are inseparable from those of ornamentation. Colour is not only a matter of façade decoration, but it also plays a part in place recognition.[21]Originally, in ancient times, the colour came of itself by the natural colour of materials used in the construction of buildings. Especially with the use of stucco, the colour was introduced to architectural design as an expression of the architect. Colour is still used symbolically in many ways. There are special signal and warning colours like national, army, school, hospital, etc. and quite apart from such use, there are colours which have special meaning or which we reserve for definite purposes and occasions.[22]

3.2. Aspects Considered in the Evaluation of an Architectural Heritage

The answer given to what makes an architectural product an architectural heritage to be protected will be discussed under this title, in order to establish the base of evaluation criteria of this study. In fact, an architectural product gains importance through the values society perceives to be expressed by that edifice, which may change in time, and due to the significance it gains, its protection and conservation as an

architectural heritage becomes a must[23]. In the past, the importance was given to an architectural product if it was a major monument embracing reflections of religious or political power. Today, the approach is to perceive the architectural edifice as a medium reflecting the cultural, social and spiritual features of a changing society[24].

Architecture involves certain cultural aspects of buildings, which can range from very personal to something that everyone seems to agree upon. Culture needs not involve a great many people, just a few who have something in common. People who are daily accustomed to behave in various ways and different circumstances develop common behaviours and habits through these experiences. In architecture as in any other culture, the sense of "how things should be" developed from experience. Each gesture that humans make means something, but the meaning depends on the culture in which the gesture is understood. Similarly, architecture can be considered as a gesture made with buildings reflecting the culture.[25]

As Françoise Choay (2001: 6-12) expresses in his book "The Invention of the Historic Monument" the word *monument* in French is originated from that of the Latin *monumentum*, itself derived from *monere* (to warn, to recall), which calls upon the faculty of memory. He claims that the essence of the monument lies in its relationship to lived time and to memory. During its lifetime, a monument denotes power, greatness, beauty which refers to styles and aesthetic sensibility of its period of erection. However, today the meaning of a monument has changed even further. The beauty of an edifice has been replaced by the instantaneous reaction of human to its ancient status which is imposed on human attention without context or preparation. Choay (2001:13) explains how an architectural product is brought to life as an architectural heritage briefly as follows:

"It is simply constituted as an object of knowledge and integrated into a linear conception of time: in this case its cognitive value relegates it irrevocably to the past, or more precisely, to history in general or to the history of art in particular; on the other hand, as a work of art it can address itself to our artistic sensibility, to our "artistic will"; in this case it becomes a constituent part of the lived present, but without the meditation of memory or history".

The different relationships that architectural heritages bear to the past, memory and knowledge dictate difference where their preservation is concerned. An architectural product gains its significance, as an architectural heritage through the values it bears and the various manifestations of these values constitutes its authenticity

as an architectural heritage. As far as the preservation of architectural heritage is concerned, the values and authenticity of the building becomes important. The limits of the interventions during the restoration process should be determined according to these values and authenticity judgements (Stovel 1994). In a comprehensive sequence, the values of architectural heritage and then authenticity as an essential aspect of the manifestations of these values will be explained under the following topics.

3.2.1. Values

In this section, definitions of values of architectural heritage are interpreted with special reference to interventions. The tangible and intangible values of an architectural product provide the historical significance of that building to be considered as an architectural heritage. There have been various discussions on the values since the conservation of historic buildings was taken into consideration. About the values attributed to historic buildings in 18th century in France for instance, Choay (2001:77-81) expresses according to the decrees and instructions published by the Committee on Public Instruction that values were identified under four headings, namely, "national value", "cognitive value", "economic value" and "artistic value". Among these values, national value was primary and fundamental in Revolutionary France, and legitimized all other values.

On the other hand, cognitive value comprised the whole range of abstract and practical knowledge embraced by the architectural heritage, and thus refers to educational value carried by the building. Economic value came after the cognitive value and it offered models for architectural heritage to be considered as an industry. However, such an industry, interpreted as tourism, became a subject of politics in later periods; from the twentieth century on. Lastly, the artistic value of an architectural heritage was defined as "the understandable status at a time when the concept of art remains imprecise and the notion of aesthetics has just made its entrance" which was implied in most of the texts on conservation with the term "beauty".

As the values are attributed to architectural heritage by societies depending on their perception, the nature and classification of these values has been changing accordingly. In Turkey, the values for cultural heritage were first identified by Kuban

(1969:342-343) under three headings, namely, "historic documentation value", "time value" and "aesthetic value".

Historic documentation value is constituted in relation to historic evidence or as a sign of historic process. This value was implied specifically because of the rising importance given to the conservation of historic environments at that time he identified these values. Thus, what he aimed to explain was that preserving historic sites provides a document on the physical environment, social life, construction techniques and the level of culture and aesthetic perception of the previous generations.

What Kuban tried to imply by "time value" was related to the changes in the techniques and social life of a community. In other words, a building may gain significance by being a witness of changed and abandoned social, technique and aesthetic context. Thus, apart from the oldness of a building, the criterion for the time value was an example of an inconstant context. On the other hand, according to him, an architectural heritage must have the aesthetic value, which may only be objective after along period of time and with regard to aesthetic consensus of a community.

A rather recent classification was made by Selcan Teoman is on the system of values that will constitute a basis in determining monuments and urban site areas.[26] She explains that values cannot be considered apart from the human factor and that it can be defined in parallel with certain views and beliefs (habit, tradition, rules of society, laws, religion, etc.). These factors' having forcing and dominant features increase their effectiveness. In the protection activities, the values that gain importance according to the generally accepted rules of our age can be classified in five main groups:

Cultural values,
Morphological values,
Emotional values,
Functional values,
Operational values.

Cultural Values: Cultural values become clear with historical, documental, educational, artistic and symbolic values deep inside.

a)Historical Value: All structures that survive today can be called historical while monuments can also be described historical by defining a certain limit. For example, such as the "19th century" record indicated in article 19 of law no. 2863 that

entered into force being published in the Official Gazette dated 23 July, 1983 in Turkey. Historical evaluation is important not only from the aspect of involving the lifestyles of human societies in the past, but also from the aspect of the relation established with today's society. Historical value can be taken into consideration within the following three classifications and indicates a characteristic that exceeds local limits:

- Traditions,
- Concrete structures: Buildings, structure types, ruins, street and settlement composition etc.
- Images: Special name given to a city as a result of a historical event or belief or images that form in the mind of persons.

Documentary Value: The historical structure's gaining the characteristic of a document depending on its value, age and authenticity provides it to be protected according to the generally accepted criteria in each change. Documentary value concerns archaeology, architecture history, monument protection, human geography, history, geography of countries, history of art, history of technology, urbanism and socio-science fields directly and general science indirectly.

Symbolic Value: Here, there is an effect area that starts from world scale and goes down to country and regional scale from the aspect of structures. "Symbolic value" involves monuments that symbolize an event, a lifestyle that has been formed in the past or today. It is probable to see that single buildings or building groups assume such value rather than cities as a whole.

Art Value: In "art value", the harmony, wholeness and space features put forward together by the structures play a characteristic role rather than the art value of single structures from the aspect of urbanism. Such that, if a Middle Age Italian city is perceived as a single work of art and evoke extraordinary emotions in the observer, a city image in contemporary life can also be taken into account as a common product of the society and an art creator. The region's having rare features increases its art value.

Educational Value: It may be considered that historical settlements, which lead to the development of protection thought by creating an option for contemporary settlements, also have educational values. It is required to take these into consideration in a separate classification, beyond the scope of historical value.

Morphological Values:

Semantic Value: The "meaning" that a monument or an area bears within the whole to which it belongs plays a characteristic role. A monument's conveying a certain message determines its importance and essentiality. Signs and landmarks that play important roles in urban orientation are taken into consideration within the scope of this value.

Authenticity Value: While assessing the feature of a structure, its authenticity, uniqueness and matchlessness, non-changeability gain importance. The effect caused by the harmony in the coming together of structures that are located in an area and the topographical characteristic or structure styles bear a distinctive feature.

Homogeneity Value: Homogeneity can be described as the elements, which define the place and composition in an area, having the same main principles in their structures and appearances. Design, style, material usage, details, coming together of places and masses plans, road composition, colour, etc. factors play a role.

Scalability Value: The settlement must be evaluated within the framework of the whole to which it belongs and its greatness or smallness must be determined according to the local scale. Scalability can be taken into consideration within the same scope of homogeneity, but a homogenous order can be dominant as well in a settlement without a scale in some conditions. Therefore, they must be examined under different titles.

Balance Value: It is important for the elements that take place in the settlement to be distributed in a balanced manner within them, to take place within a hierarchy according to their importance and to have a harmonious integrity. Here, mass dimensions, width and height relations, road and square connections play a distinctive role. A balanced settlement has great sensitivity against discordant building.

Aesthetic Value: Art and aesthetic are inseparable concepts. Aesthetic facts are assessed with the effect of contemporary cultural conditions. The aesthetic values that attract ones attention concretely in settlements can be listed as following:

- Material, shape and colour harmony,
- Atmosphere created by material, shape and colour under the effect of light,
- Existence of harmony with each other, beauty and peace,
- Effect of the past,
- Comforting effect of the habitual place,
- Sheltering, accommodating feelings,

- Recognizing the values, the existences of which are deemed usual.

Emotional Values:

Environment Value: the impression of the person about the environment in which he/she lives plays a role here. Environment value can be taken into account under two titles as social and physical.

Social Environment: Positive-negative aspects of buildings can be determined by means of questionnaires.

Physical Environment: Effect of environment on human behaviours has not been based on concrete analyses yet. Only illustration can be made in this field.

A certain and simple definition of the concept of environment cannot be made, however, it can be said that the impressions of a person or society about external, structural, social and economic life conditions create the concept of environment. The social and physical environment's unchanging character creates a positive, and its dynamic character creates a negative effect.

It can be said that a region, to which great interest is shown especially by tourists and which is attractive, has a high environment value. However, here the important point to remember is that, the tourist perceives the environment in a very different manner from the local citizens. From the aspects of tourists, there is a superficial, non-binding lifestyle that is limited with time. Due to these features, tourism brings together the tendency and disadvantage of destroying the elements that attract people at the beginning.

Message Value: Lifestyle of people of the region resulting from the morphological characteristics of settlement in local scale, reflection of the past to today and existence of details having an old past play an important role having message value. For example:

- Local symbols, monuments, kinship and similar institutions,
- Associations and societies,
- Customs, traditions, religious feasts, bazaar place: the relation of these with the existence of the region or their being an inseparable part of certain buildings and squares.
- Epics, fairy tales, historic events, legends that make the region gain a meaning.

Functional Values:

Settlement becomes distinctive in the subject of function of the structures, the values and meaning it makes the whole gain, being taken into account within the scale of region and city, assessed within the framework of the whole to which it belongs. This function's having a special appearance also bears importance. Settlements can be taken under protection for their usage characteristics from the aspects of sheltering, working, etc. An interesting research made in Köln, Germany has listed the factors that affect the evaluation of a city:

-Education and culture level

-Sheltering opportunities,

-Working and living level,

-Production level,

-Resting opportunity, abundance of attractive events,

-Transportation level,

-Development level,

-Communication, relation level

-Tolerance level, freedom of belief,

-Politic situation,

-Social security,

-Technical hardware,

-Natural environment.

A city's bearing high level functional features bring together the measures to be taken for the protection of them. The duty and meaning of structures within the whole also depend on whether they are parallel to the function they undertake. The question, which is whether the function or the appearance gains priority, is distinctive in protection scales.

Operational Values:

Physical Value: While taking into account a structure, determinations are made in the light of generally accepted criteria regarding its physical value. A structure's being rare, the income it will provide, conditions to arise in its transportation and operation are taken into account in assessment. The concrete situation of the building, for example factors such as whether conditions exist appropriate for protection from the aspect of property should also be assessed under this title.

Benefit Value: While determining the value of utility, the structures should also be taken into account in the light of benefit criteria regarding urban functions such as sheltering, working, transportation, etc.

The meaning of urban sites and gradually single elements within the whole, the benefits they provide to the environment gain importance, depending on:

- Sheltering,
- Working,
- Making use of leisure time,
- Resting,
- Tourism,
- Transportation

Material Value: The structures' being unique, its transportation, bazaar place and capacity are assessed from an economic aspect. Besides assessing these elements according to economic criteria, the value they bear from structural aspect should also be taken into account.

The importance of the examination of the values of historic buildings in Turkey has emerged by the improvement of different values attributed to them in international context of conservation. In Riegl's writing "Modern Cult of Monuments: Its Character and Its Origin" dated to 1903, he analysed and explained different values giving significance to monuments. Even at the beginning of 20th century, many values associated with historic monuments were identified as ranging from historical to commercial and to change in time.[27] With the international conferences which have helped the growth of consciousness in the conservation field, the recognition of outstanding universal significance in cultural heritage has reached the recent level identified by Fielden and Jokilehto (1998: 18-21). The definitions of values of single buildings and sites placed in World Heritage List are given under two main headings as "cultural values" and "contemporary socio-economic values".

Cultural Values: Cultural values are related with heritage resources, which refer to architectural heritage, garden, ensemble or site that results from a creative design process and their perception, by the present-day society with present-day conditions. Cultural values can be classified as; "identity value", "relative artistic or technical value" and "rarity value".

Identity Value: This group of values is related to the emotional ties of society to specific objects or sites. It can include age, tradition, continuity, memorial, legendary,

religious, symbolic, political, patriotic and nationalistic features. Such an emotional tie with the past of a society strengthens the protection of the resource, which may also cause over-restoration. On the other hand, the interruptions in the continuity of a society may lead to the destruction of the resources of a neglected society.

Relative Artistic or Technical Value: This group of values is based on scientific and critical historical evaluations and assessments of the importance of the design of the heritage resource, and the significance of its technical, structural and functional concept and workmanship. The architectural characteristics of the historic building are referred together with the original design and construction features. The approach for interventions is based on the respect for these original characteristics.

Rarity Value: This group of values relates the resource to other constructions of the same type, style, builder, period, region or some combination of these; they define the resource's rarity, representative ness or uniqueness. Being rare adds significance to any heritage resource and thus its protection and conservation becomes important to ensure its survival.

Contemporary Socio-Economic Values: While the use of heritage resources is necessary for their conservation and maintenance, it is related to present-day society and its socio-economic and political infrastructures. These values have been identified under five categories as; "economic value", "functional value", "educational value", "social value" and "political value".

Economic Value: Economic value of a cultural heritage is generated by the heritage resource or by conservation action. Each property has a price with its land and building on it and this price varies according to the uniqueness, usage potentials of the source, adaptability to contemporary functions, location etc. A historic building loses its economic value when it cannot satisfy the modern conditions. The equipment of an historic building to adapt contemporary conditions can provide the increase in the economic value. The restoration and renovation process helps the rise in price of the building and also the income gained through the new function if necessary. This financial gain should meet the expenses of the restoration process.

Functional Value: It is related to economic value, as it involves the continuity of the original type of function or the initiation of a compatible use of a building. Although the main idea is the continuity of original function, a new function may be inevitable due to environmental or building based problems. In fact, the continuity of

original function reinforces the meaning of the heritage resource in a manner that can never be accomplished by interpretative exhibits.

Educational Value: It includes its potential for cultural tourism, and the awareness of culture and history that it promotes as a means of integrating historic resources in present-day life. The native and foreign visitors who prefer cultural tourism are the ones who gather information about the visited place, are conscious of concept of culture and history and are keen on learning.

Social Value: It is related to traditional social activities and to compatible present-day use. It involves contemporary social interaction in the community, and plays a role in establishing social and cultural identity. Social values can generate the concern for the local environment that leads to maintenance and repair of the fabric of a heritage resource; a lack of this social coherence and appreciation may handicap conservation.

Political Value: It is often related to specific events in the history of the heritage resource with respect to its region or country. The political significance of an architectural heritage may reinforce the public to protect it, if its present-day significance has been influenced by the events representing the same political context. On the other hand, contrasting political value may cause contradictory applications with the originality values.

The above grouping of values should be considered as indicative. Each national and local assessments recognized more or less similar values, thus in the evaluation of an architectural heritage a useful framework and reference should be provided with respect to a more detailed value identification process. Apart from those values, authenticity has a special importance since it can easily be lost during the restoration process.

3.2.2. Authenticity

Considering the Venice Charter as one of the first common platform for the preservation debate, authenticity was first affirmed and implied in an indirect manner in relation to original and subsequent characteristics of the cultural heritage.[28] The primary issue of the Venice Charter was to clarify the concepts of preservation and later while international standards for preservation emerged, it had been assumed that the definition

of *authenticity* was important for aims of preservation lacking in the Venice Charter. It was most probably because the greater part of the participants was from European countries and the complexity of international preservation had not been realized.

Identifying the features that give a building its historic significance refers to all its tangible and intangible aspects. In its broadest sense, today, an architectural property is understood as containing all signs that document the activities and achievements of human beings over time. Consequently, the aspects that are aimed to be protected in an historic building vary according to the context and values attributed to the building (Fielden and Jokilehto 1998). These values associated with the architectural property may differ from culture to culture and even within the same culture. Therefore, within each culture, the specific nature of its heritage values should be accorded which may be helpful for authenticity judgements to be linked to the variety of sources of information.[29]

These information sources are described in the 1994 "Nara Document" as all monumental, written, oral and figurative sources which make it possible to know the nature, specificities, meaning and history of a property. The aspect of these sources may include several dimensions of the architectural heritage examined, from tangible to intangible; from physical to spiritual aspects, which have also been constantly changing according to the historical time-line of the building.[30] As each architectural heritage is unique with its own identity in relation to its historical time-line, one of the most important aspects to be preserved is its authenticity. The literal meaning of authenticity is the quality of being true or of being made, or it may be understood as real, actual, and genuine.[31] The understanding of authenticity is important for the preparation of the conservation process of an architectural heritage, because it defines the qualities of that heritage to be protected. On the other hand, as Fielden and Jokilehto claim:

"Authenticity can be jeopardized by the destruction of historical strata, the modern replacement of original elements (particularly if based on conjecture) and the addition of new elements. A heritage resource that has passed the test of authenticity maintains its original integrity, as created or as it has evolved through its historical time line. … According to the *Operational Guidelines*, (Fielden and Jokilehto 1998) 4 aspects of authenticity should be considered: authenticity in design, authenticity in materials, authenticity in workmanship, or authenticity in setting. "

In "The Conference on Authenticity" which was held in Norway, in 1994, the main issue of the discussions was balancing the respect for different cultures and the

primary object was the *authenticity*. At the end of the conference, the participants had agreed that the 4 criteria of authenticity in the *Operational Guidelines* are neither adequate nor sufficient to define the authenticity of a property that should be conserved. They discussed authenticity in relation to 5 criteria:

- form - material - tradition - function - spirit

and the discussion resulted in the following model for "clusters" of aspects of authenticity:

***design* / form:** Authenticity may reside in the outward form of a building or site. This form may be "original" or a later evolved form, depending on the values defined for the building or site. Determination of authenticity may also reside in the design qualities assumed or suggested by those forms. These qualities may relate to the organisation of spaces and architectural elements, as well as the organisation of elements within designated structural or other functional systems.

***material* / substance:** the physical fabric of structure is generally the principal carrier of cultural messages that are expressed through form and design techniques. The physical fabric is also the documentary evidence of those messages. Material authenticity may be understood to relate both to surface characteristics, and the internal order of the constituent material of objects.

***techniques* / tradition:** Authenticity may reside in the degree to which traditions that have given rise to, or helped maintain the form and use of particular sites have remained intact and retained their integrity.

aims / intentions – *function*: Authenticity may reside in the degree of retention of original or significant patterns of building use and function. These may be seen as broadly representative of the aims and intentions of the building's conceivers, promoters or designers. When uses are obsolete, authenticity may be measured by looking at the degree to which later functions may respect the spirit of original use.

context /setting - *spirit*: Authenticity may reside in the degree to which significant relationships between a site and its tangible or intangible environment may be defined. These relationships may have several forms: the relationship between a particular site and its immediate surroundings or setting, between a site and the patterns of use that have characterised the

surroundings over time, and between a site and sense or spirit of place of the larger environment.

Derived from the description and content of authenticity above, interventions to an historic building always have the risk of threatening its original qualities which points to the importance of the subject for this study.

3.3. Determination of Evaluation Criteria for Exterior Additions

Evaluation of an historical building is a necessary and important component of the comprehensive process of rehabilitation. It is at the same time a theoretical and a practical procedure, the former covering a global analysis of the architectural object and the latter including the value assessment, which should be reflected in the various subsequent interventions. As the practical evaluation requires a choice to be made, it inevitably allows for a certain degree of subjectivity and relativity. To try to make this choice as objective as humanly possible means some criteria must be respected and these criteria may be grouped under two headings: first, according to the functional importance of the building and second, to the predominant character of the building. While the former contains scientific, educational, cultural, spiritual, economic or other priority and importance, the latter contains the historical value, age, aesthetic value, environmental value, originality, authenticity, rarity, symbolic value and others.

In the course of the evaluation of an historic building, the aspects of historical and spatial evolution, artistic, aesthetic, environmental and architectural features; structural elements, function and urban role, and the interrelations between these aspects should be considered. Architectural evaluation derives from a synthesis of various pieces of information and data processed and studied in the course of a multi-disciplinary work, meaning that these should be considered simultaneously with the physical, socio-economic and cultural features of buildings as well as the requirements of their users. In addition, the evaluation of a single building should conform to the evaluation of its historic setting.[32]

Having discussed the aspects that should be considered in the evaluation of an architectural product and heritage, the following conclusions are arrived at to form a base for the evaluation process:

-Evaluation of the architectural heritage is a necessary and important component of the comprehensive process of rehabilitation.

-The evaluation should be based on the analysis of actual state and the study of historical evolution.

-The evaluation is at the same time a theoretical and a practical procedure, the former covering a global analysis of the structure and the latter including a value assessment which should be reflected in the subsequent interventions.

-As the practical evaluation requires a choice to be made, it inevitably allows for a certain degree of subjectivity and relativity. In order to try and make this choice as objective as possible, some evaluation criteria must be respected.

When making decisions about whether a new addition is compatible to a historic building or not, first the architectural analysis of the existing situation and the values that reside in the historic building are considered. The compatibility of a new addition is then evaluated according to its effect on the historic buildings authentic features. The architectural analysis is represented in five separate analysis charts.

3.3.1. Analysis of Architectural Character

analysis of environmental relations: The basic physical characteristics of the surrounding buildings such as height and function are considered. The location of the building in the city, its perception from the main roads, its accessibility is the criteria for analysis of an historic building before and after a new addition.

analysis of building-lot relations: As most of the exterior additions are constructed horizontally to the historic building either attached or detached, they particularly interfere with the relation of the building with its own lot. Building-lot relations may reside in the number of buildings in the lot, building order, location of buildings in the boundaries of the lot, orientation or specific location of buildings among each other, and use of open-space.

analysis of massive relations: The major contributors to a building's overall character are embodied in its distinguishing physical aspects without focusing on its details. The analysis of mass includes form of the building, its height, its proportions, type of superstructure and its structural system.

analysis of façades in interaction: The arrangement of windows and doors in a regular and repetitive manner across the front of a building establishes the façade order. A person passing a building experiences this pattern as a rhythm. Therefore, it is important to analyse the façade order which includes proportions, main axis, ratio of solid and glazed surfaces. Superstructure is another feature of façade and it is analysed according to the type of slope material. For the exterior analysis of a building, the choice of surface materials on new additions is important because of its high visibility. Exterior surface finishes provide colour to buildings depending on the materials used. Stucco, stone or wood, as well as paint or stain that covers a material's natural colour can add visual interest to a new addition. In addition, determination use of colour—natural or applied—dominates the area of influence for the new addition. Thus, the exterior surface is analysed regarding the finishing material, texture and colour.

analysis of façade components: Architectural details such as; windows, shutters, bracket work, ornamentation and porch columns define a building's character. The components of the façade are analysed regarding their number, placement, form, proportions, divisions, units, type, material, surface material and ornaments.

3.3.2. Analysis of Historical Significance

As the starting point of conservation studies is based on the definition of the significance of the heritage, while designing a new addition, the significance of the building should clearly be defined. Such a statement will prevent the false attitude which may interfere with the aspects to be protected in a building.

In fact, the statement of significance is a part of registration process. Each country and even each province in several countries have developed criteria for registration of architectural heritage according to their cultural understanding. The common attitude which follows the registration is the grouping of buildings with regard to the criteria they bear in order to determine the types of intervention to each group.

Although the general outlines of concept of architectural heritage is similar, the susceptibility and content of building registration change culture to culture. In other words, the values associated with architectural heritage are defined in detail in some

countries. This helps architects to understand what will be protected in the historic building and prevent misinterpretation, which is a common problem when these values are not defined in detail.

With in the framework of this study, the evaluation criteria in the national registration of architectural heritage of Turkey together with different countries and provinces are analysed.[33] Data gathered from these registration guidelines helped the development of the "Value Analysis Card" which will be applied to each example building. Since it is defended that the definition of building's merit forms the base for conservation work, the importance of building as a heritage is tried to put forward in detail.

The criteria developed for the buildings chosen from İzmir consider a building's merit in five sets of criteria. The following criteria have been developed for the building's values attributed due to its degree of:

Architectural importance
Cultural importance
Contextual importance
Authentic importance
Contemporary importance

Each criterion is scored by considering one of four grades to determine the degree of importance:

E: Excellent, VG: Very Good, G: Good, F/P: Fair/Poor

These grades, which change according to each criterion, are explained in the following text. Here, grading helps the determination of the state of building before and after new addition. Therefore, the grading does not aim to compare the historic significance of buildings in comparison to each other, but to compare the state of building before and after new addition. Reduce in grade will sign out that the new addition may not be appropriate.

Following are the evaluation criteria with definitions and explanatory text:

Architectural Importance

Architectural importance of a building is associated with its style and/or type, construction technique and material, and its designer and/or builder.

Style/Type: A building's style representative of a local area's significant development periods; or a building type associated with a significant industrial, commercial or transport activity.

E	A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.
VG	A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.
G	A building that carries some of the characteristics of a style or type associated with a period.
F/P	A building that carries a few characteristics of a common style or type associated with a period.

The description of a building's style is a means of describing visual elements such as form, materials and ornamentation that are characteristic of a particular age or development period. A building, which displays typical features of a particular style, can be said to be of that style. Whether the building is a good, very good, or excellent example of a style depends on the following:

-an understanding of the style's origins and characteristics,

-an understanding of the historical role of building styles in the development history of the local area and city,

-an appreciation and judgement of the relative merit of a building's stylistic elements in comparison to buildings of similar style in the local area or city.

A building which was constructed for a particular industrial, commercial, transport or community activity can be said to be of that type, i.e. train station, warehouse, grain elevator, community hall, etc.

Whether the building is a good, very good or excellent example of a type depends on the following:

-an understanding of the process or activity for which the building was built,

-an understanding or the functional elements of the activity for which the building was built or historically utilized,

-an appreciation and judgement of the relative merit or rarity of a building type.

Construction Technique and Material: A building's unique or uncommon building materials, or its historically early or innovative method of construction.

E	One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.
VG	One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.
G	An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.
F/P	An example of no particular significance.

Designer/Builder: A building's architect, designer, engineer and/or builder who has made a significant architectural contribution to the city, province or nation.

E	An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.
VG	An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.
G	An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.
F/P	An architect, designer, engineer and/or builder, unknown or of no known significance.

Cultural Importance

Historical Association: A building's association with a person, group, institution, event or activity that is of historical significance to the city.

E	Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.
VG	Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.
G	Connected with a person, group, institution, event or activity that is of moderate importance to the local area.
F/P	Little or no known historical association.

Examples of a person, group, or event that could be considered significant to the history of a local area, the city or province, include a well known pioneer, an organization important to the community's identity, a distinct ethnic group, or an event that had an influence on the community. An activity such as industry, farming, recreation or labour organization would be considered significant if it was a major influence on the local area or city. The distinction between considerable and moderate importance can be made by considering the relative influence of historical persons, groups, institutions, events or activities on the local area or city.

Historical Pattern: A building's association with broad patterns of local area or civic history including ecological, social, political, economic or geographic change.

E	A building that can be directly linked to the establishment of an historical pattern of civic importance.
VG	A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.
G	A building that provides strong evidence of an historical pattern of local area or civic importance.
F/P	A building of little known association with a recognizable historical pattern.

Historical Time Line: A building's association with different historical 'layers' and time. In many cases, historic buildings are not the product of one single period. With the modifications in different times of its survival, a historic building may become an entirely new in comparison with its first construction.

In other words, historical time line refers to the interventions that a building contains as witnesses of different cultures and/or the age of building in comparison with its surroundings.

E	One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.
VG	A notably early example in the city, or one of the examples containing several layers of civilizations.
G	A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.
F/P	A late example of the current period.

Contextual Importance

Site and Setting: An intact historical landscape or landscape features associated with an existing building, or a particularly notable historical relationship between a building's site and its immediate urban environment.

E	Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,
VG	A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.
G	A landscape which includes one or two important features which are related to the building's style, design and history.
F/P	No significant and recognizable landscape features or building /site relationship.

Environmental Role: A building's continuity and compatibility with adjacent buildings and visual contribution to a group of similar buildings.

E	A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.
VG	A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.
G	A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.
F/P	A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.

Visual/Symbolic Role: A building's importance as a civic or local area landmark; a building's symbolic value to a neighbourhood, local area or the city.

E	A landmark building of civic importance; a building of significant symbolic value to the city.
VG	A major landmark within a local area; a building of symbolic importance to a local area.
G	A neighbourhood landmark or building of symbolic importance to a neighbourhood.
F/P	A building of no landmark or symbolic significance.

Authentic Importance

Authenticity in Tangible Aspects: A measure of the impact of changes to the building on the appreciation of its style, design, material and techniques.

E	A building with no alterations that detract from its style, design or construction.
VG	A building with one or more alterations, the effect of which is recognizable but does not significantly detract from the style, design or construction.
G	A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.
F/P	A building with alterations which greatly detract from the style, design or construction.

The alterations to be considered in this evaluation are those additions or modifications to the building's exterior that have an effect on style, design and construction. Generally, an evaluation of this effect is made by comparing the altered with the original. However, because buildings evolve over time, many buildings may have alterations that are of architectural or historical significance. Some of these later alterations may be of equal or greater importance than features of the original building. In this case the evaluation must be made with full recognition of the building's periods of development. An understanding and appreciation of the architectural and cultural history of the building will determine the single dominant period, or the several most significant periods for evaluation purposes.

The above criteria recognize the importance of evaluating buildings on both a city-wide and local area basis. The goal of first phase is to select buildings with obvious or potential heritage significance. The evaluation process of second phase recognizes the need to select, to research and to evaluate on the same basis in order to provide continuity, and to build on a workable framework. The evaluation criteria provide emphasis to local area significance by the following means:

-a building's merit as an example of a style is measured on a local area basis as well as a city-wide basis, i.e. a good example of a style that is notably early or rare within a local area receives a score of very good.

-the historical importance of a building to local area is recognized by its historical association to the local area, by its role in establishing a pattern, or its evidence of an historical pattern of local area importance.

However, the score of excellent is in all cases reserved for qualities of civic importance. That means excellence is determined by comparing the particular quality to other examples in the city.

Authenticity in Intangible Aspects: The impact of changes to the building on the appreciation of its spirit and meaning.

E	A building with no alterations that detract from its spirit and meaning.
VG	A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.
G	A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.
F/P	A building with alterations which causes lost in its spirit and meaning.

The authenticity of a building comprises all aspects of its historic significance. Here, the tangible and intangible aspects are analysed separately with regard to detached additions which do not have any interference with the physical aspects of historic building. In some cases, although the new addition does not affect the physical qualities, it may have a serious effect on the spirit and meaning of the historic building.

For instance, the emotional ties of people with the historic building may be destroyed by interventions related with its material, if it leads such an unknown appearance for the memories of people. On the other hand, without intervening the physical features, just building a "copy" of the historic building close to it will result in the lost of emotions.

Contemporary Importance

The determination of historic significance of a building is mostly related with the values attributed to it according to the context and conditions of its construction period. However, the relationship of these values to present day observers is inevitably subjective. They depend on interpretations and needs that reflect our own time which also determine the degree of interest in the historic building.

Contemporary functional, economic and educational values, which are related to the socio-economic and political infrastructures of the present day society, encourage the conservation actions.

Functional: The potential of original function in order to satisfy contemporary conditions. The continuity of original function reinforces the meaning of the heritage resource or initiation of a compatible use of building.

E	The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.
VG	The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.
G	The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.
F/P	The original function does not survive.

Economic: The potential of building for the satisfaction of maintenance expenses and for extra income with the financial gain in its present situation.

E	A building that satisfies all its expenses of maintenance and provides extra income with its present situation.
VG	A building that satisfies only its expenses of maintenance with its present situation.
G	A building that requires restoration in order to satisfy its expenses and to provide extra income.
F/P	A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.

Educational: The amount and quality of information building carries which provides it a potential for cultural tourism. The awareness of culture and history that it promotes as means integrating in present-day life is important for both the citizens and visitors of a province. Thus, the building acts as a information source for cultural tourism and thus as a source of income.

E	A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.
VG	A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.
G	A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.
F/P	A building that has no potential for cultural tourism.

Evaluation of the effects of new addition on the values of the old building

The determination of the importance of historic building as an architectural heritage is done by "value analysis" charts grading the change after the new addition. The data gathered from this chart is summed in the "evaluation of the effects of new addition on the values of the old building" according to the change in value.

Importance as an architectural heritage	Change in Value
Architectural Importance	
Style / Type	**Not changed/Decreased/Increased**
Construction	**Not changed/Decreased/Increased**
Designer / Builder	**Not changed/Decreased/Increased**
Cultural Importance	
Historical Association	**Not changed/Decreased/Increased**
Historical Pattern	**Not changed/Decreased/Increased**
Historical Time Line	**Not changed/Decreased/Increased**
Contextual Importance	
Site / Setting	**Not changed/Decreased/Increased**
Environmental Role	**Not changed/Decreased/Increased**
Symbolic Role	**Not changed/Decreased/Increased**
Authentic Importance	
Authenticity in Tangible Aspects	**Not changed/Decreased/Increased**
Authenticity in Intangible Aspects	**Not changed/Decreased/Increased**
Contemporary Importance	
Functional	**Not changed/Decreased/Increased**
Economic	**Not changed/Decreased/Increased**
Educational	**Not changed/Decreased/Increased**

NOTES

[1] Baker, H. G., Design Strategies in Architecture: An Approach to the Analysis of Form, New Orleans, 1996, p.xvii

[2] The Concise Oxford Dictionary, Oxford University Press, New York, 1982.

[3] Frampton, K., Rappel a L'Ordre: The Case for the Tectonic, Arch:Stüdyolar Dergisi, Ankara, 1996, p.5

[4] Semper, G., The Four Elements of Architecture and Other Writings, Cambridge, 1989, p.23

[5] Frampton, K., Rappel a L'Ordre: The Case for the Tectonic, Arch:Stüdyolar Dergisi, Ankara, 1996, p.7

[6] Frampton, K., Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture, Cambridge, 1995, p.16

[7] www.nps.gov (HPS Preservation of Setting) date of access 20.05.2004.

[8] www.nps.gov (HPS Preservation of Building Site) date of access 20.05.2004.

[9] Baker, G.,H., Design Strategies in Architecture: An Approach to the Analysis of Form, New Orleans, 1996, p.70-71.

[10] von Meiss P. and Rowe C., (Elements of Architecture: From Form to Place, p.60-61

[11] Hitchcock, H-R., and Johnson, P., The International Style, New York, 1966, p.33.

[12] Hitchcock, H-R., and Johnson, P., The International Style, New York, 1966, p.56-57.

[13] www.nps.gov (HPS, Structural Systems) date of access 20.05.2004.

[14] http://www.town.manchester.vt.us/pdfs/dgsectionfour.pdf date of access 18.10.2003

[15] Krier R., (1992) Elements of Architecture, p.60.

[16] Rowe, Colin. "The Mathematics of the Ideal Villa: Palladio and Le Corbusier compared," *The Mathematics of the Ideal Villa and Other Essays*. First Published in *Architectural Review*, 1947. Cambridge: MIT Press, 1976, pp. 59-87.

[17] http://dolphin.upenn.edu/~georgep/PAG.html date of last access 25.05.2005.

[18] Krier R., (1992) Elements of Architecture, p.60.

[19] Krier R., (1992) Elements of Architecture, p.61.

[20] http://www.afcee.brooks.af.mil/ldg/s09visualanalysis/ date of last access 14.12.2004

[21] Unwin S., Analysing Architecture, (Routledge, New York, 1997), p.29.

[22] Rasmussen, S.E., (1964), Experiencing Architecture, MIT Press, Massachusetts, p.215-217.

[23] In the notes on aspects of authenticity reflections from the "Bergen Meeting" which was held in Bergen, Norway from 31 January to 2 February 1994, Herb Stovel stated that authenticity is an essential aspect of the various manifestations of the values of cultural heritage. Clarification of the nature of those values is a fundamental first step in ensuring that conservation actions will respect the cultural significance of heritage.

[24] The massive destruction of architectural heritage during the wars provide a basis for the consciousness for the importance of modest architectural products and their clusters reflecting the social life of each society.

[25] IKONOS Preparatory Course, Introduction to History of Architecture, A brief introduction.

[26] Teoman, S., "Anıtların ve Kentsel Sit Alanlarının Saptanmasında Esas Oluşturacak Değerler Sistemi" TAÇ Vakfı, p.72. In this article by Selcan Teoman, System of Values that will constitute a Basis in determining Monuments and Urban Site Areas was explained and values attributed to architectural heritage were classified.

[27] While the original name of the writing is "Der Moderne Denkmalkultus, sein Wesen, sein Entstehung", it was translated to English in 1982 and published in Oppositions.

[28] In article 9 of the Venice Charter, the aim of restoration was explained as to preserve and reveal the aesthetic and historic value of the monument and it was based on respect for original material and authentic documents. This statement implies and refers to the importance of protecting the authenticity of a monument; still it contributes a narrower framework for the definition of authenticity.

[29] In the 11th article of the "Document of Nara" which was produced in one of the conferences of ICOMOS held in Nara, Japan on 1-6 November 1994, values and authenticity is explained in a broader sense.

[30] Historical time line had been first mentioned in Brandi's writings. This term was used by Fielden and Jokilehto in the same manner and explained in three phases: the first phase, which resulted in the creation of the object; the second phase, which extends from the end of the creation phase to the present time; and the third phase, which is associated with the perception of the monument in our consciousness at the present time. This sequence of phases forms the historical time line of the resource.

[31] The Concise Oxford Dictionary, Oxford University Press, New York, 1982.

[32] This topic is prepared by citations from "Conclusions and Recommendations of Workshop on the Evaluation of Historic Buildings and Sites" which was held in Split, on October 1989.

[33] "The National Registration of Historic Buildings and Places" are available in web pages of each country and province.

CHAPTER 4

ANALYSIS AND EVALUATION OF CASE STUDIES

The previous chapter identified the need to establish some sort of evaluation criteria for the connection between the new addition and the historic building. The criteria that have been set up are used in this chapter to analyse and evaluate the actual examples.

Case study examples are provided to point out acceptable and unacceptable preservation approaches where new use requirements were met through construction of an exterior addition. These examples are included to suggest ways that change to historic buildings can be sensitively accomplished, not to provide in-depth project analyses, endorse or critique particular architectural design.

With regard to the criteria mentioned in the first chapter, the following historic buildings with new exterior additions are analysed and evaluated:

Alsancak Public Hospital (Nevvar- Salih İşgören Alsancak Devlet Hastanesi Kompleksi / Fransız Hastanesi)

Usakizade Mansion (İzmir Özel Türk Koleji / Latife Hanım Köşkü)

Konak Public Hospital (Ekrem Hayri Üstündağ Kadın Doğum Hastanesi ve Konak Diş Hastanesi / Gurabayı Müslümin Hastanesi)

Alsancak Train Station (Alsancak Garı Kompleksi)

School for Deaf and Blind (Nevvar- Salih İşgören Turizm Otelcilik Meslek Yüksek Okulu / İngiliz Hastanesi)

Pasaport Quay (Pasaport iskelesi / Gümrük Muhafaza Başmüdürlüğü / Pasaport Karakolu / Sağlık Bakanlığı İzmir İl Müdürlüğü / Karantina Binası)

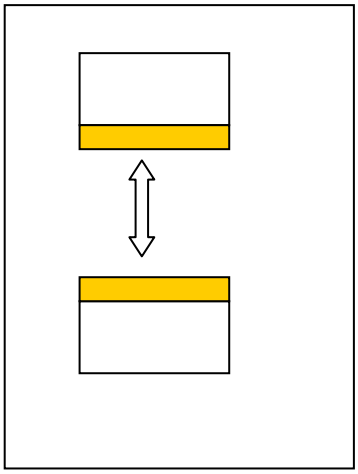
The names written in bold, which remind the buildings in common usage, are used in the analysis charts and the following text. The names in first parenthesis are the current full names of these buildings and the second ones are their names in the past, if exist.

The order of buildings is arranged according to the order of building and new addition, and analysis of façades which differs from building to building.

Alsancak Public Hospital

Detached
Compared facades are front façades
Front facades are facing each other

BACK

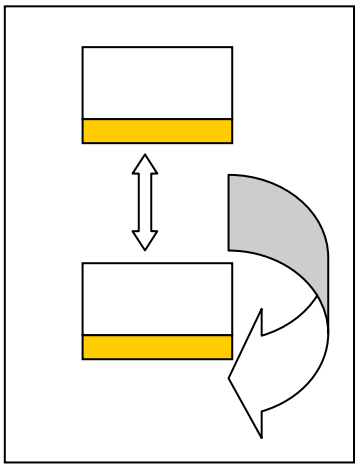


FRONT

Usakizade Mansion

Detached
Compared facades are front façades
Front facades are not facing each other
The façade of the addition creating a background.

BACK

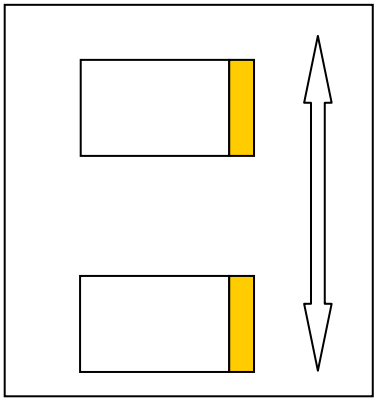


FRONT

Konak Public Hospital

Detached
Compared facades are side façades
Side facades comprise a silouhette

BACK

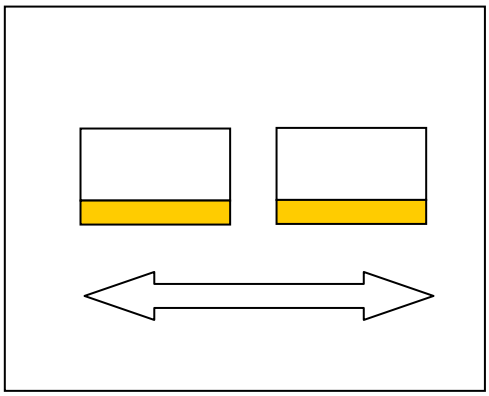


FRONT

Alsancak Train Station

Detached
Compared facades are front façades
Front facades comprise a silhouette

BACK

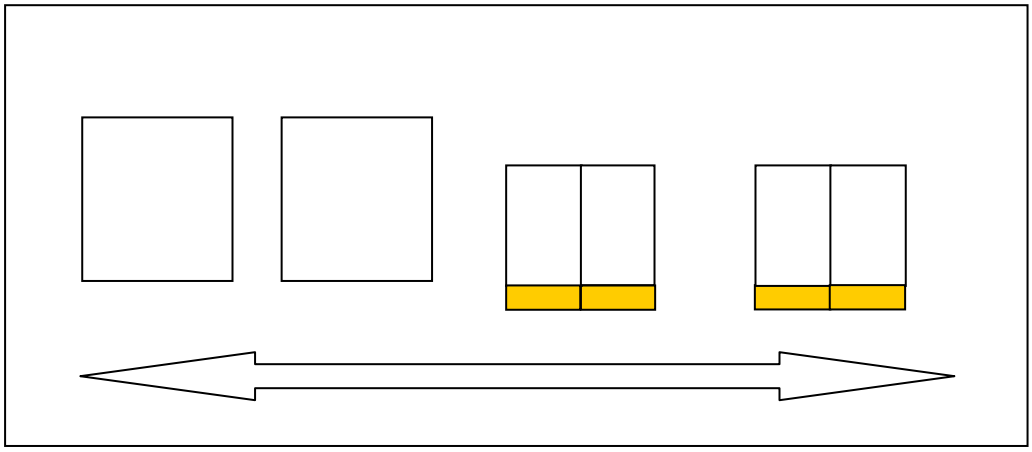


FRONT

School for Deaf and Blind

Attached
Compared façades are front façades
Front façades comprise a silhouette

BACK

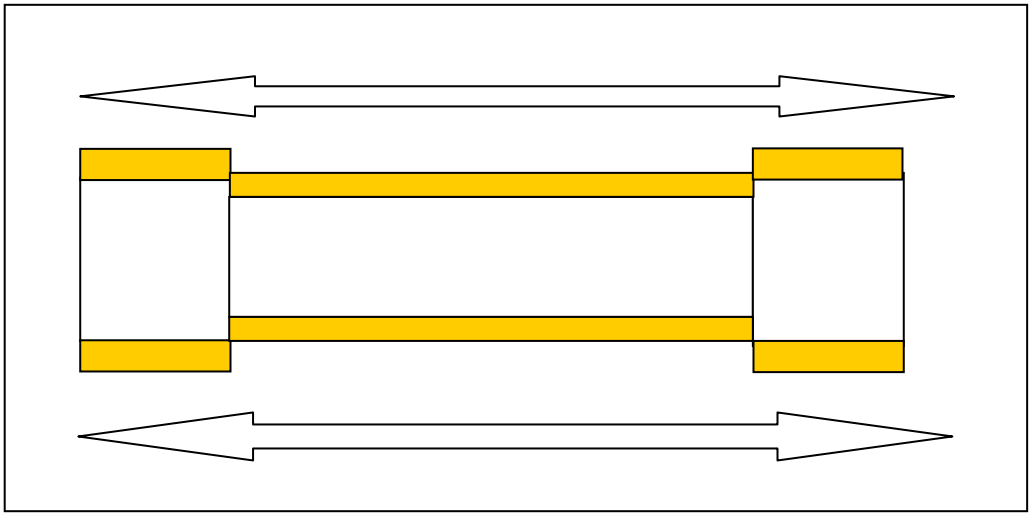


FRONT

Pasaport Quay

Attached
Compared façades are both front and back façades
Front and back façades comprise a silhouette

BACK



FRONT

4.1. Alsancak Public Hospital

4.1.1. Identification and Historic Significance

Table 4.1 Building identity card of Alsancak Public Hospital.

BUILDING NO 1	**BUILDING NAME** ALSANCAK PUBLIC HOSPITAL		**TABLE NO** 1
SURVEY DATE : MAY 2002			
INFORMATION	SOURCE OF INFORMATION		DATE OF ACCESS
AERIAL PICTURE	GREATER MUNICIPALITY OF IZMIR		SEPTEMBER 2004
WRITTEN DOC.	MINISTRY OF CULTURE AND TOURISM IMMOVABLE CULTURAL AND NATURAL PROPERTY REGIONAL COMMITTEE OF İZMIR		MAY 2002
DRAWINGS			MAY 2002
PHOTOS			MAY 2002
MAP INFORMATION		ADDRESS	
SHEET NO	190	CITY/TOWN	İZMİR/ ALSANCAK
BLOCK NO	1204	STREET	ALİ ÇETİNKAYA
PLOT NO	1	BUILDING NO	26
PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA	7192 m²	LEGAL SATATUS	REGISTERED
LAND COVERED	2439 m²	REGST. DATE	1987
USED AREA	13148 m²	CONS. GRADE	2
NO OF STOREYS	2/3(old bld.) 9(new add.)	STATE OF CONS.	WELL PRESERVED
ORIGINAL STATUS		PRESENT STATUS	
ORIGINAL USE	HOSPITAL	PRESENT USE	HOSPITAL
CONSTRUC. DATE	1908	RESTORATION DATE	1992
ARCHITECT	-	REST. ARCHITECT	
OWNER	FRENCH GOVERNMENT	OWNER	MINISTRY OF HEALTH

HISTORICAL EVOLUTION AND SIGNIFICANCE

Built in 1908, during the reign of Ottoman Empire, the hospital was constructed by French Government and was known as the French Hospital (Figure 4.1). In the Republic period two buildings were added to the same plot in order to serve for administrative units and accommodation of working staff (Figure 4.2). The building is important either as an early surviving hospital in İzmir, comparable with the other existing hospitals or as a prominent early building at the principal centre of the city (Project report. Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir).The French Hospital is attributed as a historical document since it is a public building carrying the architectural properties of its period. It also holds information about the design of a hospital in that period together with construction system, materials, plan and façade order.

The administration building in its courtyard is one of the rare architectural examples of late Republican period reflecting the characteristics of the period with its space and façade qualities, architectural elements and floor coverings (Figure 4.3 and Figure 4.4).In 1987, due to the rise in the population of the surrounding area, an addition of a larger hospital was demanded. While only three storeys were permitted, in 1992 eight storeys were accepted because of the insufficiency of three storeys. The location of this addition was decided to be on the place of accommodation units that were destructed after the acceptance of the decree.

At the time of survey in May 2002, the building consists of three detached blocks on the same plot: the main hospital building, an old addition and a new addition, which was constructed in 1992, on the place of an old addition (Figure 4.5).

(cont. on next page)

Table 4.1. (Cont.)

OLD PHOTOS

Figure 4.1 General view of Alsancak Public Hospital.

Figure 4.2 The old apartments demolished for the construction of new addition.

(Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir)

Figure 4.3 Entrance façade of the administration building.

Figure 4.4 Side façade of the administration building.

(Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir)

PRESENT PHOTOS

Figure 4.5 Street façade of hospital complex (the main building on the left, and the administration building on the right).

4.1.2. Architectural Analysis

4.1.2.1. Analysis of Environmental Relations

Table 4.2 Analysis of Environmental Relations/Alsancak Public Hospital

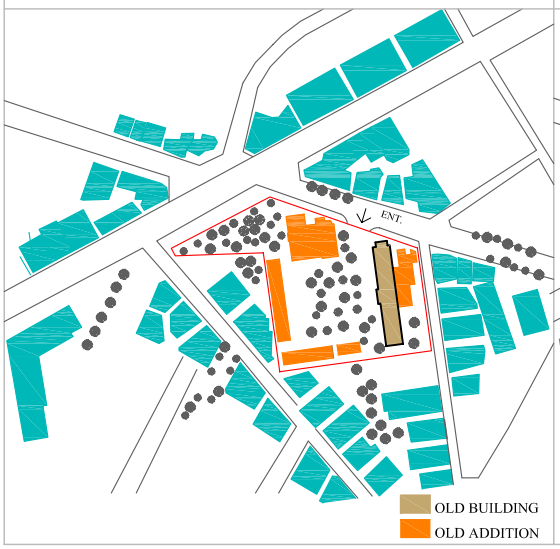
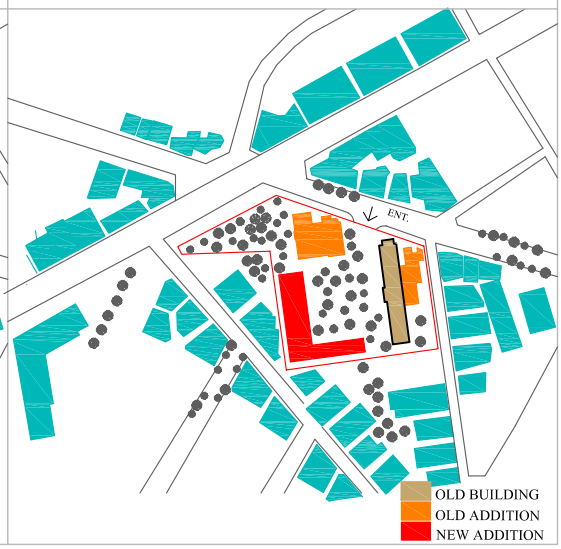
BUILDING NO 1	ALSANCAK PUBLIC HOSPITAL	TABLE NO 2
	ANALYSIS OF ENVIRONMENTAL RELATIONS	

AERIAL PICTURE

Figure 4.6 Aerial picture showing Alsancak Public Hospital. (Source: Greater Municipality of İzmir)

1- HEIGHT OF THE SURROUNDING BUILDINGS: MULTI-STOREY (MORE THAN 5 STORIES)

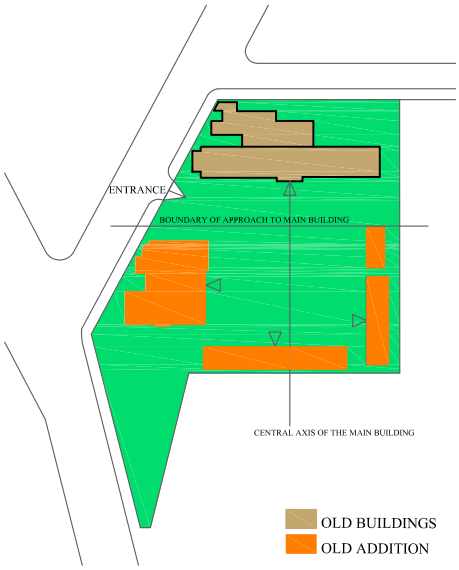
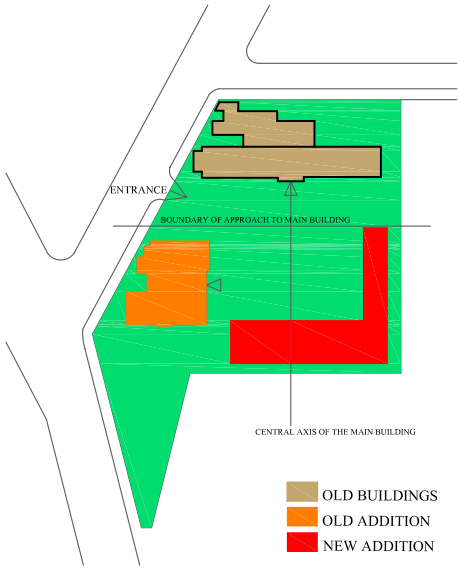
2- FUNCTIONS OF THE SURROUNDING BUILDINGS: MOSTLY COMMERCIAL AND RESIDENTIAL.

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
	
1- VISIBILTY OF THE MAIN BUILDING: MAIN BUILDING IS VISIBLE FROM THE BACK OF THE OLD ADDITION WHILE APPROACHING SITE FROM SOUTH. NORTH FAÇADES OF THE OLD MAIN BUILDING AND OLD ADDITION ARE VISIBLE FROM THE ENTRANCE TO SITE.	1- VISIBILTY OF THE MAIN BUILDING: THE MAIN BUILDING IS NOT VISIBLE FROM SOUTH DUE TO THE HEIGHT OF NEW ADDITION. DUE TO HEIGHT DIFFERENCE, THE NEW ADDITION IS PERCEIVED BEFORE THE OLD BUILDING, FROM THE ENTRANCE TO SITE.

4.1.2.2. Analysis of Building -Lot Relations

Table 4.3 Analysis of Building-Lot Relations/ Alsancak Public Hospital

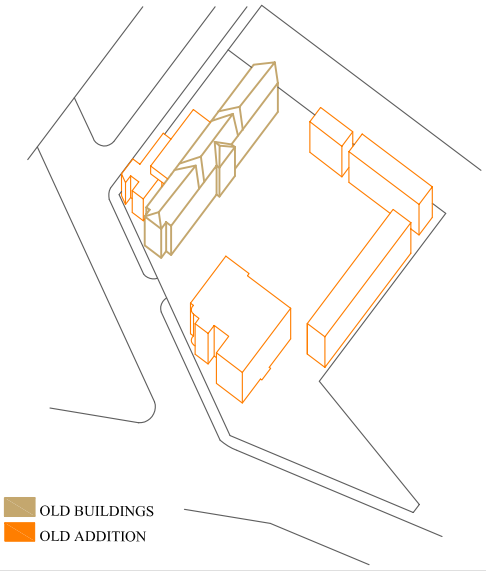
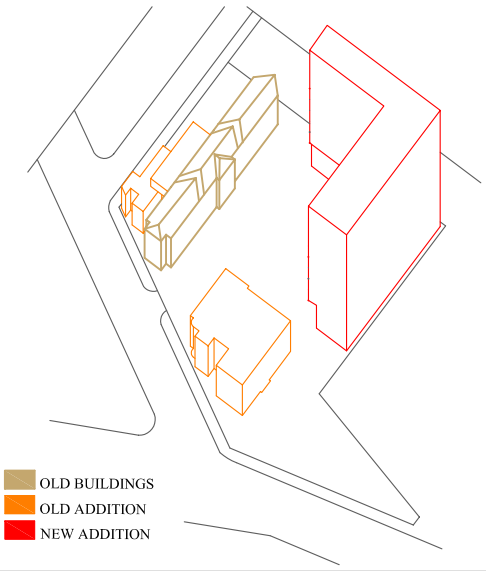
BUILDING NO 1	ALSANCAK PUBLIC HOSPITAL ANALYSIS OF BUILDING-LOT RELATION	TABLE NO 3

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
	
1- NUMBER OF BUILDINGS IN THE LOT: 5	1- NUMBER OF BUILDINGS IN THE LOT: 3
2- BUILDING ORDER: DETACHED	2- BUILDING ORDER: DETACHED
3- LOCATION OF BUILDINGS: LOCATED PARALLEL AND CLOSE TO THE FOUR SIDES OF THE SITE. SPECIFIC LOCATIONS: **MAIN BUILDING** IS LOCATED ON THE NORTH OF THE SITE FACING THE JUNCTION POINT OF THE TOWN. **OLD ADDITIONS** ARE LOCATED ON THE OTHER THREE SIDES CLOSE TO THE SOUTH , FACING THE MAIN BUILDING.	3- LOCATION OF BUILDINGS: LOCATED PARALLEL AND CLOSE TO THE FOUR SIDES OF THE SITE. SPECIFIC LOCATIONS: THE **OLD ADDITIONS** THAT ARE CLUSTERED IN "L" SHAPE ON THE EAST AND SOUTH WERE DEMOLISHED. **NEW ADDITION** WAS CONSTRUCTED ON THE PLACE OF THESE THREE BUILDINGS.
4- USE OF OPENSPACE: AS CENTRAL COURTYARD.	4- USE OF OPENSPACE: AS CENTRAL COURTYARD.

4.1.2.3. Analysis of Mass Relations

Table 4.4 Analysis of Mass Relations/ Alsancak Public Hospital

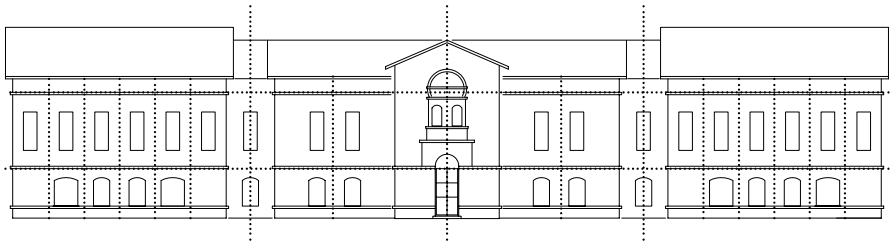
BUILDING NO 1	ALSANCAK PUBLIC HOSPITAL ANALYSIS OF MASS RELATIONS	TABLE NO 4

MASS RELATIONS **BEFORE** NEW ADDITION	MASS RELATIONS **AFTER** NEW ADDITIONS
	
MAIN BUILDING 1- FORM: RECTANGULAR PRISM LONG, NARROW AND HORIZONTAL. ENTRANCE IS EMBOSSED FROM MASS. WEST END IS PARTIALLY CUT OFF. 2- PROPORTIONS: L:6 W:1 H:1 3- NUMBER OF STORIES/HEIGHT : 2/ 4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF. DETAILED FORM OF THE SUPERSTRUCTURE: THE HORIZANTAL SLAB IS DIVIDED INTO 3 PIECES BY HEIGHT DIFFERENCES AT ROOF. 5- STRUCTURAL SYSTEM : MASONRY **OLD ADDITION (A)** RECTANGULAR PRISM. LONG, NARROW AND HORIZONTAL. L:5 W:1 H:1. IT IS CLUSTERED WITH A1 AND A2 FORMING "L" SHAPE. GABLE ROOF ADDED TO TERMINATE THE SLAB. **OLD ADDITION (B)** RECTANGULAR PRISM. L:4 W:2 H:1. MASS IS ARTICULATED WITH RECTANGULAR PROJECTIONS ALIGNING THE STREET. PITCHED ROOF IS ADDED TO TERMINATE THE TOP.	**NEW ADDITION** 1- FORM: "L" SHAPED RECTANGULAR PRISM. LONG, NARROW AND VERTICAL. LOWER TWO FLOORS ARE RECESSED. 2- PROPORTIONS: L:2.5 W:1 H:2.5 3- NUMBER OF STORIES/HEIGHT : 8/ 4- TYPE OF SUPER STRUCTURE: HIPPED ROOF 5- STRUCTURAL SYSTEM: CONCRETE SKELETON

4.1.2.4. Analysis of Façades

Table 4.5 Analysis of Façades in Interaction/ Alsancak Public Hospital

BUILDING NO 1	ALSANCAK PUBLIC HOSPITAL	TABLE NO 5
	ANALYSIS OF FAÇADES IN INTERACTION	

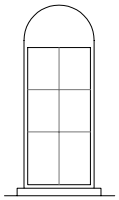
ENTRANCE FAÇADE OF THE **OLD BUILDING**	ENTRANCE FAÇADE OF THE **NEW ADDITION**
	

FAÇADE ORDER	1-PROPORTIONS: 1/6 L:6 W:1 2-AXES: (VERTICAL) MAIN CENTRAL AXIS AND TWO SYMMETRICAL AXES. (HORIZANTAL) MAIN AXIS SEPERATING FLOORS AND TWO AXES DEFINING THE LOWEST AND HIGHEST INTERIOR POINTS. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): S >G AT ALL FLOORS.	FAÇADE ORDER	1-PROPORTIONS: 1/1 L:1 W:1 2-AXES: (VERTICAL) EQUAL EIGHT AXES. (HORIZANTAL) EQUAL EIGHT AXES. TWO AXES DEFINI NG THE RECESSED GROUND FLOOR. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): G >S AT AT LOWER TWO FLOORS. G = S AT UPPER 6 FLOORS.
SUPERSTRUCTURE	1- TYPE: HIPPED ROOF 2- SLOPE: % 40 3- MATERIAL: FRENCH TILE	FINISHING	1- MATERIAL: CUT STONE, POINTING JOINTS+ PLASTERED 2- TEXTURE:- 3- COLOUR: BROWN +WHITE
SUPERSTRUCTURE	1- TYPE: HIPPED ROOF 2- SLOPE: % 33 3- MATERIAL: FRENCH TILE	FINISHING	1- MATERIAL: PLASTERED 2- TEXTURE: SMALL GRAINS 3- COLOUR: BEIGE

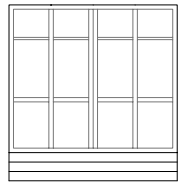
Table 4.6 Analysis of Façades in Interaction/ Façade Components/ Alsancak Public Hospital

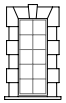
BUILDING NO 1	ALSANCAK PUBLIC HOSPITAL	TABLE NO 6
	ANALYSIS OF FAÇADES IN INTERACTION	

FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)

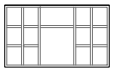
FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 1**
NUMBER : 1	
PLACEMENT: ON CENTRAL AXIS AND GROUND FLOOR	
FORM: RECTANGULAR, WITH ARCH ON TOP	
PROPORTIONS: 1/2 H:2 W:1	
MATERIAL: IRON FRAME IRON SHEET AND GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: EMBOSSED IRON FLOWER	

FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 2**

FAÇADE COMPONENTS OF **NEW ADDITION**	**DOOR 1**
NUMBER : 1	
PLACEMENT: ON THE FIRST AXIS & GROUND FLOOR	
FORM: NEARLY SQUARE	
PROPORTIONS: 1/1 H:1 W:1	
MATERIAL: IRON FRAME IRON SHEET & GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: -	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 1**
NUMBER : 18	
PLACEMENT: FIRST FLOOR	
FORM: RECTANGULAR	
PROPORTIONS: 1/3 H:3 W:1	
DIVISIONS: HOR:5 VER:2	
UNITS: 10 - SQUARE	
TYPE:VERTICAL SLIDING	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: EMBOSSED CUT STONE FRAME ON 3 SIDES.	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 3**
NUMBER : 2	
PLACEMENT:ON ENTR.DOOR	
FORM: RECTG. WITH ARCH	
PROPORTIONS:1/2 H:2 W:1	
DIVISIONS: HOR:4 VER:2	
UNITS: 8 - SQUARE	
TYPE: INWARD OPENING SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: EMBOSSED CUT STONE FRAME ON 4 SIDES.	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 2**
NUMBER : 15	
PLACEMENT: GROUND-1ST FLOOR	
FORM: RECTANGULAR	
PROPORTIONS:1/1.5 H:1 W:1.5	
DIVISIONS: HOR:3 VER:5	
UNITS: 12-SQUARE ON TWO SIDES.	
TYPE: INWARD OPENING SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: -	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 2**
NUMBER : 14	
PLACEMENT: GRND FLOOR	
FORM: RECTG. WITH ARCH	
PROPORTIONS:1/1.5 H:1.5 W:1	
DIVISIONS: HOR:3 VER:2	
UNITS: 6 - SQUARE	
TYPE: INWARD OPENING SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: EMBOSSED CUT STONE FRAME ON ARCHED SIDE.	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 1**
NUMBER : 96	
PLACEMENT: 2-8TH FLOORS	
FORM: RECTANGULAR	
PROPORTIONS: 1/2 H:2 W:1	
DIVISIONS: HOR:3 VER:2	
UNITS: 6 - SQUARE	
TYPE: INWARD OPENING SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: -	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 3**
NUMBER : 8	
PLACEMENT:ON NARROW FAÇADE, EACH FLOOR.	
FORM: RECTANGULAR	
PROPORTIONS:1/1.5 H:1 W:1.5	
DIVISIONS: HOR:3 VER:3	
UNITS: 9 - RECT.	
TYPE:INWARD OPENING	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED	
ORNAMENTS: -	

4.1.2.5. Conclusion of Analysis

Table 4.7 Conclusion of Architectural Analysis/ Alsancak Public Hospital

TABLE NO 7

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

ALSANCAK PUBLIC HOSPITAL

BUILDING NO 1

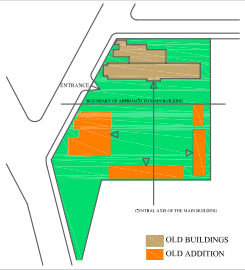
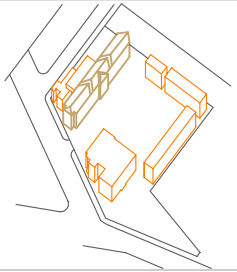
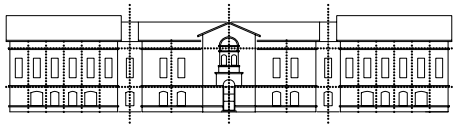
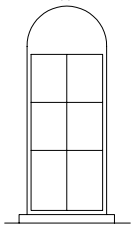
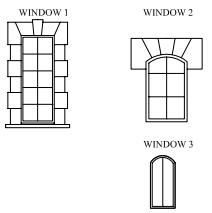
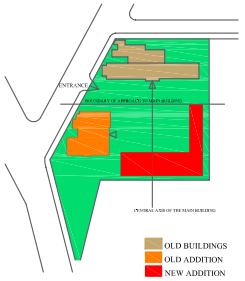
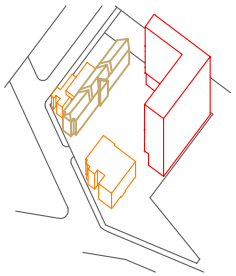
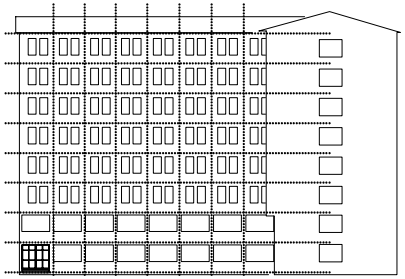
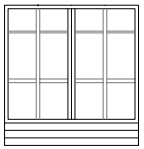
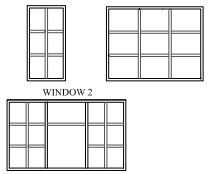
	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASS RELATIONS	ANALYSIS OF FAÇADES IN INTERACTION		ANALYSIS OF FAÇADE COMPONENTS	
						DOORS	WINDOWS
BEFORE ADDITION				OLD BUILDING			
AFTER ADDITION				NEW ADDITION			
CONCLUSION OF THE ARCHITECTURAL ANALYSIS	° THE BUILDING IS SURROUNDED BY MULTI- STOREY NEW CONSTRUCTIONS . °THE BUILDING IS SITUATED IN THE CITY CENTER, COMMERCIAL AND RESIDENTAL AREA. °VISIBILITY OF OLD BUILDING FROM ITS MAIN FAÇADE IS CHANGED. °VISIBILITY OF THE OLD BUILDING FROM THE EAST IS CHANGED.	°DENSITY OF USED SPACE BY BUILDINGS AT GROUND FLOOR IS NOT CHANGED. °DENSITY OF SPACE USE IS INCREASED. °DENSITY OF OPEN SPACE IS NOT CHANGED. °USE OF OPEN SPACE IS NOT CHANGED. °BUILDING ORDER IS NOT CHANGED. °THE LOCATON OF NEW ADDITION BLOCKS THE IMPACT OF OLD BUILDING'S PERCEPTION AT FIRST GLANCE.	° THE FROM, PROPORTIONS AND HEIGHT OF THE NEW ADDITION IS DIFFERENT THAN THE OLD BUILDING. °SUPERSTRUCTURE OF NEW ADDITION IS SIMILAR TO THE OLD BUILDING. °CONSTRUCTION SYSTEM OF NEW ADDITION IS DIFFERENT.	CONCLUSION OF THE ARCHITECTURAL ANALYSIS	° FAÇADE OF NEW ADDITION HAS A MORE VERTICAL EFFECT THAN OLD BUILDING. ° FAÇADE OF NEW ADDITION IS DIVIDED IN EQUAL SQUARE AXES. ° THE LOWER TWO STORIES HAVE MOSTLY GLAZED SURFACES, UPPER STORIES HAVE EQUAL SOLID/VOID RATIO. ° TYPE AND SLOPE OF SUPERSTRUCTURES ARE SIMILAR. ° BOTH BUILDINGS ARE PLASTERED AND WASHED IN LIGHT COLOUR. THE OLD BUILDING HAVE CORNER STONE DECORATIONS IN RED/WHITE.	° FAÇADE COMPONENTS OF NEW ADDITION ARE DESIGNED ACCORDING TO THE SQUARE UNITS OF WINDOW-1 OF OLD BUILDING. ° WINDOW-1 OF THE NEW ADDITION IS SIMILAR IN FORM, DIVISIONS AND UNITS TO THE WINDOW-1 OF OLD BUILDING.BUT THEIR PROPORTIONS ARE DIFFRENT. ° WINDOW 2-3 OF NEW ADDITION IS BASED ON THE WINDOW-1. ° THE SIMILAR FORM, DIVISIONS AND UNITS ARE USED IN DOOR-1 OF NEW ADDITION. ° THE FAÇADE COMPONENTS OF NEW ADDITION HAVE NO ORNAMENTS.	

Table 4.8 Value Analysis Card / Alsancak Public Hospital.

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO
1	A L S A N C A K P U B L I C H O S P I T A L	8

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	**E**		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	**E**		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	**E**		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	**E**		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 4.8 (cont.)

Historical Pattern	**Grade**	**B.A.**	**A.A.**
A building that can be directly linked to the establishment of an historical pattern of civic importance.	**E**		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	**E**		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextual Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	**E**		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	**E**		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	**E**		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

(cont. on next page)

Table 4.8 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	**E**		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	**E**		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	**E**		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	**E**		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	**E**		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

4.1.4. Evaluation

Evaluation of environmental relations: Considering the neighboor buildings, the old hospital is lower in height and has low density area usage. With its garden it provides a green area among the dense built-up area. It is in the city center and close to one of the important junctions. The building was perceived well from the junction and acted as a symbol with its prominent features different than its surrounding. With the introduction of new addition;

- the perception of the historic building is blocked, since the new addition is located in the front side of the garden and higher than the old building.
- due to the high dense use, the vehicle access becomes a problem, which also effects the patient transfer in the case of emergency.
- the distinguishing effect of the building as a green and low dense area among the high dense environment is completely destroyed and the building, which lost its visual contact with the environment, began to be perceived same as the rest of the high rise buildings around.

Evaluation of building-lot relations: The main building was constructed on the east side of the lot, facing the main street and junction. It has a garden in front acting as a seperation element. The old additions are located on the boundaries of this garden forming a U shape. With the introduction of new addition:

- the regular pattern of the old building complex which is two stories in height is destructed, since the new addition has eight stories.
- the original arrangement of buildings is respected in plan; the location of new addition is on the place of the demolished apartment and the same L-shape of the apartment is preferred for the new addition.
- the building order is respected; the new addition is not attached to old building and the distance between its nearest point is not changed.
- the use and placement of open spaces is respected; due to the location of new addition the central court keeps its properties.
- the area covered by blocks has not changed, but the used area has increased % 400.

- the function of the main building is continued, but the functional distribution and relation among the blocks, which made them act as a complex before the new addition, is interrupted.

Evaluation of mass relations: The generic form of the mass of main building is long, narrow rectangular prism with horizontal layout. This generic form is articulated by a pitched roof and symmetrical divisions. The solid void relation is balanced by window openings placed on the same level which also strengthens the horizontal effect of the mass. The generic form of the mass of new addition is L shaped, narrow rectangular prism with vertical layout. With the introduction of new addition:

- the balance of masses has changed. The new addition overwhelms the old building: The use of concrete skeleton system gave the new addition a bulky and heavy appearance strengthening its massive effect which is created by 8 storey height.
- a similar appearance with the old building is tried to be created by using the same type of hipped roof and similar solid void relations, but as the proportions of the new addition is completely different from the old building that purpose is not achieved.

Evaluation of façades in interaction: The entrance façade of main building and the new addition are facing each other. The long horizontal effect of the façade is broken by two symmetrical divisions and the central projecting entrance. The window openings are placed rhythmically on two wings. The openings are articulated by cut stone frames painted in red/white. The lower horizontal level is covered by brownish cut stone contrasting with the white wash of the upper level. The façade of new addition has nearly a square form which is divided into equal squares where two rectangular windows are placed. The windows on the lower two levels are larger which visually separates these two levels. Concerning the relation of two façades :

- Although the overall properties of two façades are different, the use of similar formed windows on the façade of new addition is not successful at creating a link between new and old.
- Assimilation of window divisions as a traditional reference on the new addition does not attain the aim. Since the general approach within the new design has a contrasting intend.

Evaluation of the effects of new addition on the values of the old building

Table 4.9 Conclusion of value analysis/Alsancak Public Hospital.

	Change in Value
Architectural Importance	
Style / Type	**Not changed.**
Construction	**Not changed.**
Designer / Builder	**Not changed.**
Cultural Importance	
Historical Association	**Not changed.**
Historical Pattern	**Decreased.**
Historical Time Line	**Not changed.**
Contextual Importance	
Site / Setting	**Decreased.**
Environmental Role	**Not changed.**
Symbolic Role	**Decreased.**
Authentic Importance	
Authenticity in Tangible Aspects	**Not changed.**
Authenticity in Intangible Aspects	**Decreased.**
Contemporary Importance	
Functional	**Increased.**
Economic	**Increased.**
Educational	**Not changed.**

While adapting the historic buildings to the contemporary conditions by increasing its functional potential and economic gain, the new addition causes lost in the cultural, contextual and authentic values of the old building. The degree of negative effect of new addition is at such a level that it ruins the relation of old building with its site and setting, and spoils its intangible aspects. Consequently, regarding the conservational principles the new addition is not acceptable.

4.1.5. Comparison of the Case with Foreign Examples

The new addition introduced to Alsancak Public Hospital suppresses the old building with its dominant features. Such an approach in architectural conservation is not appreciated. A contrasting approach is used in some projects in order to conceal the new addition. In the restoration of Woodbridge Lodge, the need of additional space for accommodation is solved by introduction of a new addition concealed behind a new garden wall lower than the old building (Figure 4.7). The garden wall is designed in the form of arc which forms a sense of enclosure to enhance the importance of the historic building (Figure 4.8). The design by Hugh Pilkington shows his sensitivity in protecting the values attributed to old building (Strike 1994).

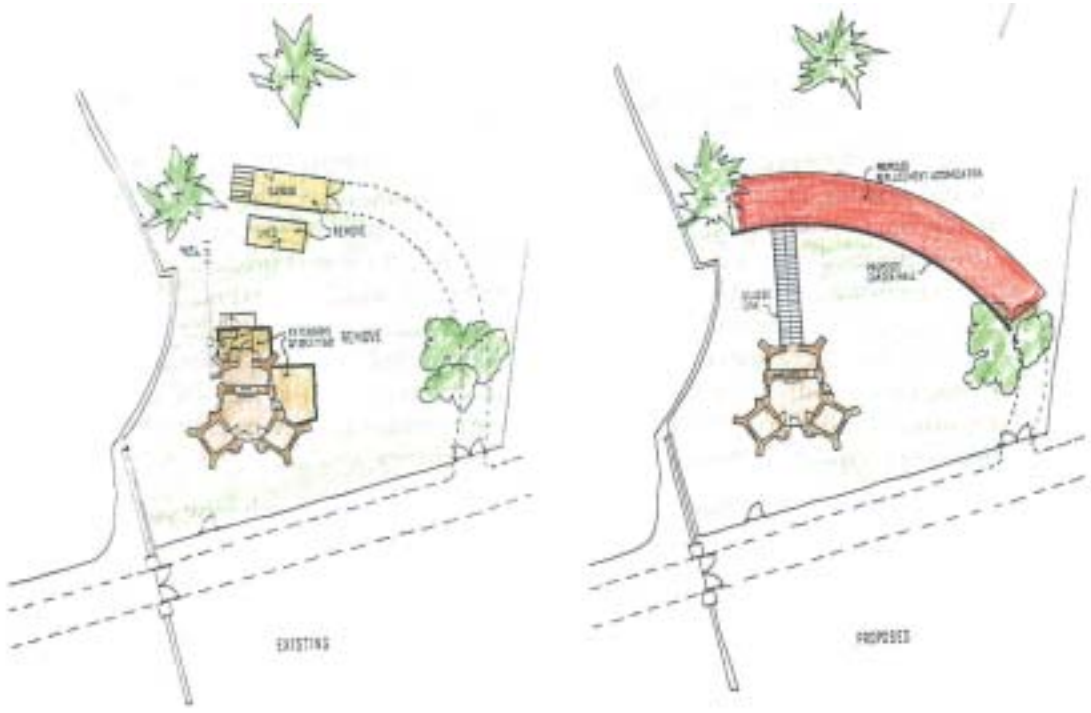


Figure 4.7 Woodbridge Lodge, Rendlesham, Suffolk. Hugh Pilkington. Existing and proposed plans. (Source: *Architecture in Conservation*, James Strike).

Figure 4.8 Woodbridge Lodge, Rendlesham, Suffolk. Hugh Pilkington. The arc of new accommodation under construction. (Source: *Architecture in Conservation*, James Strike).

Hiding the new addition may not be possible in some cases where the new spaces require larger volumes as in Alsancak Public Hospital. In the restoration of Sumner School, the addition is located back of the historic building forming a back scene.

The Sumner School at the corner of streets was built in 1872 and designed by Adolph Cluss who was a prominent architect of many public buildings in post-Civil War Washington. Nearby, the Magruder School which was built in the 1880's, is located.

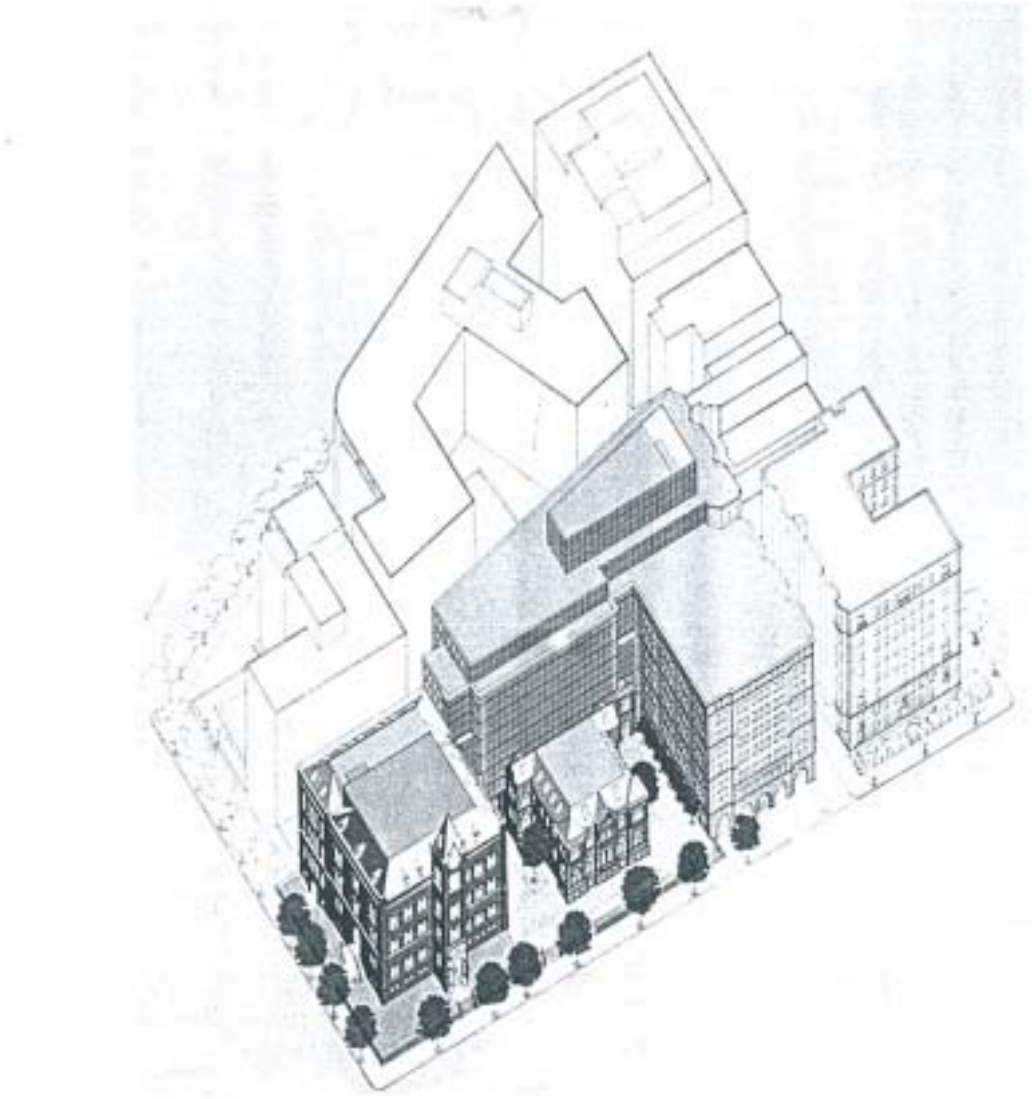


Figure 4.9 Sumner School Project, in Washington D.C. Hartman-Cox architects. (Source: *New Construction for Older Buildings* by Peter H. Smeallie and Peter H. Smith)

The project emerges from the reuse of Sumner School. An additional block was designed behind and east of these two old buildings as a new office complex. Behind the buildings a curtain wall office building was developed and rises to the full height allowed by zoning of the site (Figure 4.9). The mass qualities of the new addition for the Sumner School are similar in general to the addition of Alsancak Public Hospital. However, this case may be considered more appropriate since it does not hinder the visual connection of the historic building with its setting (Figure 4.10).

Figure 4.10 The new office block in the rear and to one side of the two nineteenth century school buildings. (Source: *New Construction for Older Buildings* by Peter H. Smeallie and Peter H. Smith)

4.2. Usakizade Mansion

4.2.1. Identification and Historic Significance

Table 4.10 Building Identity Card/Usakizade Mansion

BUILDING NO **2**	**BUILDING NAME** USAKIZADE (LATIFE HANIM) MANSION	**TABLE NO** **1**
SURVEY DATE : SEPTEMBER 2004		

INFORMATION	SOURCE OF INFORMATION	DATE OF ACCESS
AERIAL PICTURE	GREATER MUNICIPALITY OF IZMIR	SEPTEMBER 2004
WRITTEN DOC.	KA-BA ARCHITECTURE COMPANY	DECEMBER 2004
DRAWINGS	KA-BA ARCHITECTURE COMPANY	DECEMBER 2004
PHOTOS	KA-BA ARCHITECTURE COMPANY	DECEMBER 2004

MAP INFORMATION		ADDRESS	
SHEET NO	L18a 07 c 3c	CITY/TOWN	İZMİR/ GÜZELYALI
BLOCK NO	6493	STREET	141
PLOT NO	10	BUILDING NO	27

PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA	4750 m²	LEGAL SATATUS	REGISTERED
LAND COVERED	1494 m²	REGST. DATE	1985
USED AREA	2701 m²	CONS. GRADE	1
NO OF STOREYS	3 (old bld.) 2/3(new add)	STATE OF CONS.	WELL PRESERVED

ORIGINAL STATUS		PRESENT STATUS	
ORGINAL USE	RESIDENTIAL	PRESENT USE	SCHOOL
CONSTRUC. DATE	1860'S	RESTORATION DATE	1998-2003
ARCHITECT	-	REST. ARCHITECT	KA-BA MİMARLIK
OWNER	SADIK BEY	OWNER	TATİŞ HOLDING

HISTORICAL EVOLUTION AND SIGNIFICANCE

The building is so-called by the family name of the owner and builder who migrated from Uşak and settled in İzmir at the beginning of the 19th century. By the amendment of law related with surname, the family members took "Usaki" as their surname and from then on the mansion has been called with the name of the family.

Another name used for this building is "Latife Hanım Mansion" which also refers to an important historical event. Latife is the name of the owner's daughter who later married with Ataturk. During the War of Independence this building was used as headquarter by Ataturk and the military staff. However, by the termination of the marriage, the relation of Ataturk with this mansion also came to an end in 1925.

The mansion, which was used by the owners only in summer vacations since 1950, was sold to the Tatiş family then on, in order to function as a private school. As one of the earliest private schools in İzmir, the building has taken place in the memories of citizens of İzmir as "Özel Türk Koleji".

In 1991, the first attempts for re-functioning the building as a museum and cultural centre began which was followed by the construction of the new addition and restoration of the mansion, in 1998.

(cont. on next page)

Table 4.10 (cont.)

PRESENT PHOTOS

Figure 4.11 General view of Usakizade Mansion with new additions at rear.

Figure 4.12 Entrance façade of Usakizade Mansion.

Figure 4.13 The street façade of the new addition.

Figure 4.14 The courtyard façade of the new addition.

Figure 4.15 The connection of Usakizade Mansion with the new addition forming a small courtyard.

Figure 4.16 The open spaces in different levels.

4.2.2. Architectural Analysis

4.2.2.1. Analysis of Environmental Relations

Table 4.11 Analysis of Environmental Relations/Usakizade Mansion

BUILDING NO 2	U Ş A K İ Z A D E M A N S I ON	TABLE NO 2
	ANALYSIS OF ENVIRONMENTAL RELATIONS	

AERIAL PICTURE

Figure 4.77 Aerial picture showing Usakizade Mansion

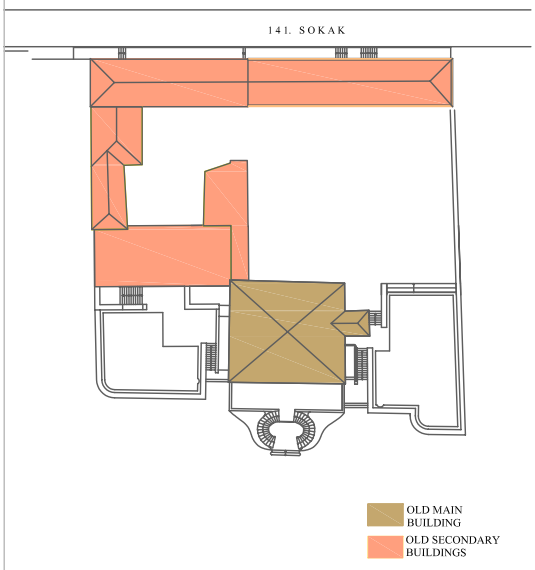
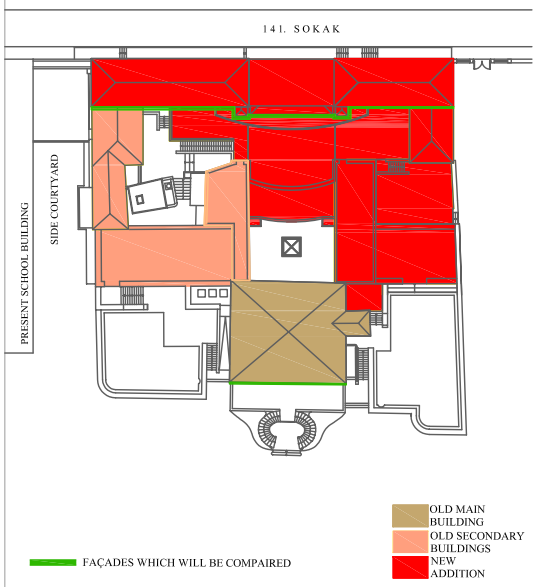
1- HEIGHT OF THE BUILDINGS SURROUNDING THE OLD BUILDING: MORE THAN 5 STORIES.
2- FUNCTIONS OF THE SURROUNDING BUILDINGS: THERE ARE MULTI STOREY RESIDENTIAL BUILDINGS AT THE NORTH AND SOUTH OF THE STUDY LOT.

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
	
1- VISIBILITY OF THE MAIN BUILDING: OLD BUILDING'S MAIN ENTRANCE FAÇADE IS SEEN FROM THE STREET ON WEST SIDE. FAÇADE OF THE SERVICE BUILDING IS SEEN FROM THE STREET ON THE EAST. SECOND STOREY OF THE MAIN BUILDING IS ALSO VISIBLE FROM THIS POINT.	1- VISIBILITY OF THE MAIN BUILDING: THE VISIBILITY OF THE MAIN BUILDING FROM THE STREET ON WEST IS NOT CHANGED DUE TO THE LOCATION OF NEW ADDITION. THE MAIN BUILDING IS NOT VISIBLE FROM THE STREET ON EAST AFTER THE CONSTRUCTION OF TWO STOREY ADDITION.

4.2.2.2. Analysis of Building -Lot Relations

Table 4.12 Analysis of Building-Lot Relations/Usakizade Mansion

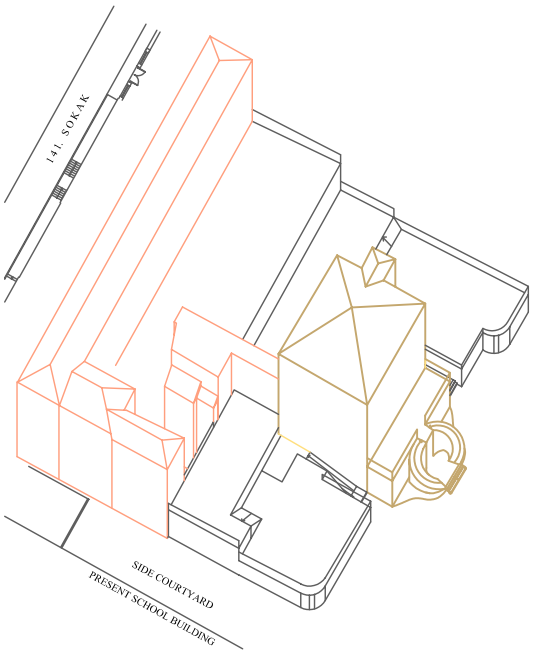
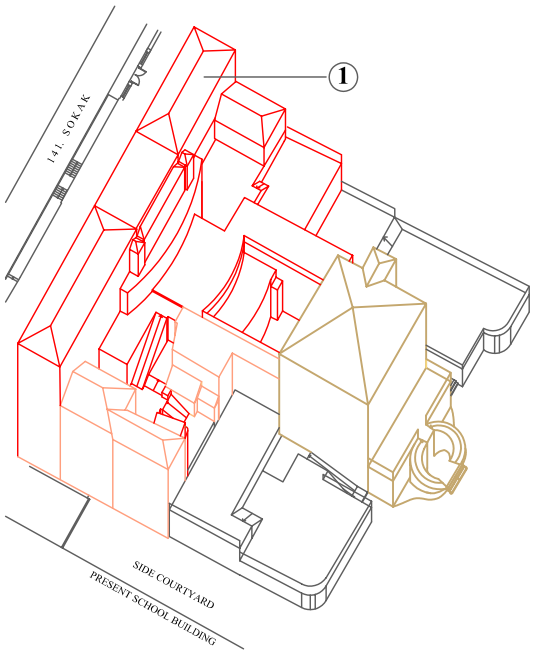
BUILDING NO 2	U Ş A K İ Z A D E M A N S I ON	TABLE NO 3
	ANALYSIS OF BUILDING-LOT RELATION	

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
	
1- NUMBER OF BUILDINGS IN THE LOT: 6 2- BUILDING ORDER:ATTACHED 3- LOCATION OF BUILDINGS: MAIN BUILDING IS SITUATED AT THE MIDDLE OF THE LOT, TOWARDS THE NORTH SIDE OF THE LOT. MAIN BUILDING WAS NOT APPROACHED TO ANY EDGE OF THE LOT. THERE IS A FORMATION OF A CENTRAL COURTYARD, OPEN FROM TWO SIDES AT THE BACK OF THE MAIN BUILDING. SPECIFIC LOCATIONS: MAIN BUILDING IS SITUATED AT THE SOUTH OF THE LOT WHEREAS THE SERVICE UNITS (SECONDARY BUILDINGS) ARE SITUATED AT THE BACK OF THE MAIN BUILDING, IN AN ADJACENT POSITION. LONG HORIZONTAL SECONDARY BUILDING ACTS AS A COURTYARD WALL ADJACENT AND PARALLEL TO THE STREET AT THE NORTH OF THE LOT. (141 STREET) 4- USE OF OPENSPACE: THERE IS A BIG OPEN EMPTY SPACE AT THE FRONT OF THE MAIN BUILDING . ALSO DUE TO BE SITUATED ON A SLOPING AREA, TERRACES ARE FORMED AT DIFFERENT LEVELS AT THE BACK SIDE OF THE MAIN BUILDING.	1- NUMBER OF BUILDINGS IN THE LOT: 6 2- BUILDING ORDER: ATTACHED 3- LOCATION OF BUILDINGS: NEW BUILDINGS ARE SITUATED AT THE BACK OF THE MAIN BUILDING AND AT NORTH SIDE OF THE MAIN BUILDING WITHIN THE LOT. SPECIFIC LOCATIONS: NEW BUILDINGS ARE ATTACHED TO EACH OTHER, TO SERVICE UNITS OF THE OLD BUILDING AND ALSO TO MAIN OLD BUILDING. 4- USE OF OPENSPACE: NEWLY FORMED CENTRAL COURTYARD CLOSED FROM EACH SIDE AT THE BACK OF THE MAIN BUILDING+ NEWLY FORMED SITESEEING TERRACES USING DIFFERENT LEVELS OF THE LOT. THERE IS NOT ANY PHYSICAL OR FUNCTIONAL CHANGE IN THE USE OF OPEN SPACES AT THE SOUTH OF THE MAIN BUILDING. BIG OPEN SPACE WHICH HAS THE AEGEAN SEA PANORAMA IS STILL OPEN WITHOUT ANY INTERVENTION.

4.2.2.3. Analysis of Mass Relations

Table 4.13 Analysis of Mass Relations/ Pasaport Quay

BUILDING NO 2	U Ş A K İ Z A D E M A N S I O N	TABLE NO 4
	ANALYSIS OF MASS RELATIONS	

MASS RELATIONS **BEFORE** NEW ADDITION	MASS RELATIONS **AFTER** NEW ADDITIONS
	

MAIN BUILDING

1- FORM: MAIN BUILDING HAS NEARLY A CUBIC FORM. THE SPINDLE STAIRS PROVIDE ENTRANCE TO THE BUILDING FROM THE FRONT GARDEN.
PROJECTED BASEMENT FLOOR TOGETHER WITH THE BALCONY PROJECTING FROM THE UPPER FLOOR ON THE EAST FAÇADE CREATE A VERTICAL EFFECT.
THE PROJECTIONS CAUSE REDUCE IN THE STRONG CUBIC EFFECT OF THE MAIN BUILDING.

2- PROPORTIONS: L:1.2 W:1 H:1

3- NUMBER OF STORIES/HEIGHT : 3 / 14 M

4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF

5- STRUCTURAL SYSTEM : MASONRY

NEW ADDITION 1

1- FORM:
LONG AND NARROW RECTANGULAR PRISM WITH RECTANGULAR AND ARCED PROJECTIONS.

2- PROPORTIONS: L:7.5 W:1 H:1

3- NUMBER OF STORIES/HEIGHT : 2 STOREYED FROM THE STREET AT THE BACK, 3 STOREYED FROM THE CENTRAL COURTYARD WITHIN THE LOT.

4- SUPERSTRUCTURE: HIPPED ROOF+FLAT ROOF

5- STRUCTURAL SYSTEM: CONCRETE SKELETON

4.2.2.4. Analysis of Façades

Table 4.14 Analysis of Façades in Interaction / Usakizade Mansion

BUILDING NO 2	U Ş A K İ Z A D E M A N S I O N	TABLE NO 5
	ANALYSIS OF FAÇADES IN INTERACTION	

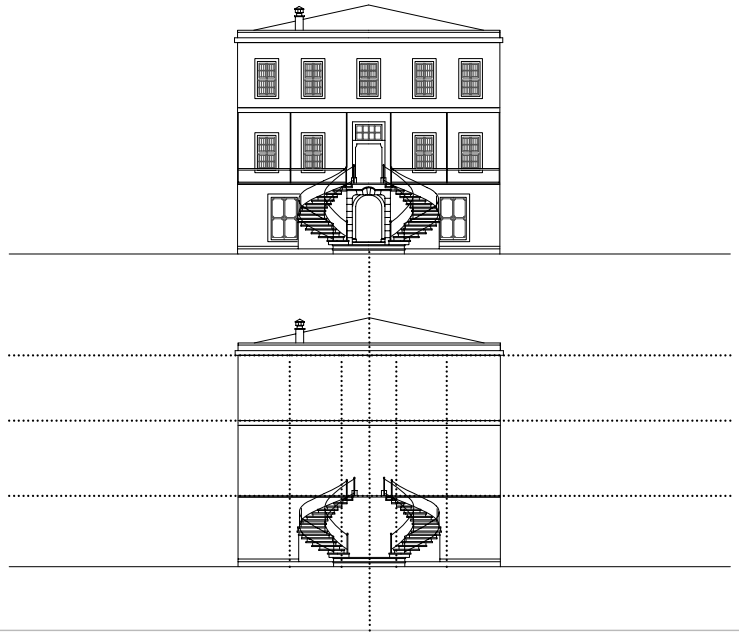
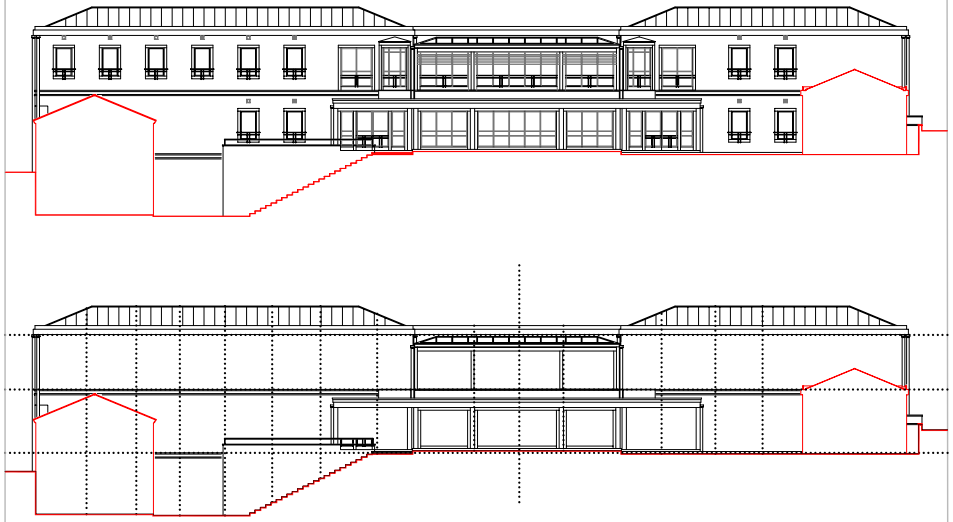
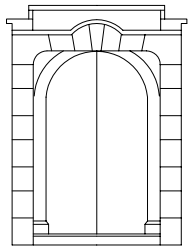
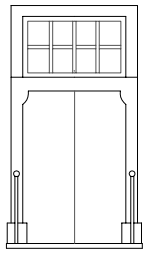
ENTRANCE FAÇADE OF THE OLD BUILDING	ENTRANCE FAÇADE OF THE ADDITION BUILDING
	
FAÇADE ORDER 1-PROPORTIONS: 1/1.3 L:1.3 W:1 2-AXIS: (VERTICAL): ONE CENTRAL AXIS AND FOUR EQUAL AXES DEFINED BY THE WINDOW OPENINGS (HORIZANTAL): TWO AXES SEPERATING THE FLOORS AND ONE AXIS DEFINING THE HIGHEST INTERIOR POINTS 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid):S G AT ALL FLOORS	FAÇADE ORDER 1- PROPORTIONS: 1/3 L:3 W:1 2- AXIS: (VERTICAL) ONE CENTRAL AXIS AT THE MIDDLE PART OF THE TWO HIPPED ROOFED MASS, TWO AXES SEPERATING THE THREE MASSES, 10 EQUAL SECONDARY AXES DEFINED BY TE WINDOW OPENINGS. (HORIZANTAL) ONE AXIS SEPERATING THE FLOORS & ONE AXIS DEFINING THE HIGHEST INTERIOR POINTS. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid):G > S AT THE MIDDLE OF THE ADDITION 1 AT ALL FLOORS, G > S AT TWO SIDES OF THE ADDITION 1 AT ALL FLOORS
SUPERSTRUCTURE 1- TYPE: HIPPED ROOF 2- SLOPE: %40 3- MATERIAL: OVER &UNDER TILE FINISHING 1- MATERIAL: PLASTER +WASH 2- TEXTURE: SMALL GRAINS 3- COLOUR: ORANGE	SUPERSTRUCTURE 1- TYPE: HIPPED ROOF+ FLAT ROOF 2- SLOPE: %40 3- MATERIAL: ALUMINIUM PANEL FINISHING 1- MATERIAL: PLASTER+WASH 2- TEXTURE: - 3- COLOUR: YELLOW

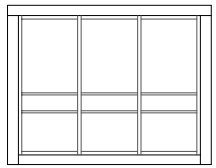
Table 4.15 Analysis of Façades in Interaction/Façade Components/Usakizade Mansion

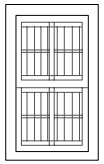
BUILDING NO 2	U Ş A K İ Z A D E M A N S I O N	TABLE NO 6
	ANALYSIS OF FAÇADES IN INTERACTION	

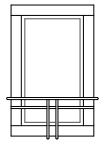
FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)

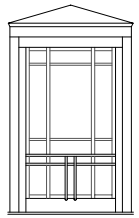
FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 1**
NUMBER : 1	
PLACEMENT: AT GROUND FLOOR ON THE CENTRAL SYMMETRY AXIS.	
FORM: ARCHED WITH A RECTANGULAR STONE FRAME	
PROPORTIONS: 1/2	
MATERIAL: STONE CASING&LINTEL. IRON WINGS.	
SURFACE MATERIAL: WINGS OIL PAINTED	
ORNAMENTS: ARCHED STONE CASING. RECTANGULAR STONE FRAME	

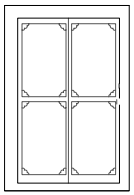
FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 2**
NUMBER : 1	
PLACEMENT: AT FIRST FLOOR ON THE CENTRAL SYMMETRY AXIS.	
FORM: RECTANGULAR WITH A RECTANGULAR TOP WINDOW	
PROPORTIONS: 1/2	
MATERIAL: STONE CASING&LINTEL TIMBER FRAME. GLASS INFILL.	
SURFACE MATERIAL: FRAME&WINGS OIL PAINTED	
ORNAMENTS: MODEST EMBOSSEMENTS OVER THE STONE CASING.	

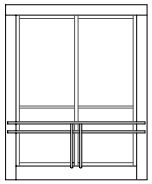
FAÇADE COMPONENTS OF **NEW ADDITION**	**DOOR 1**
NUMBER : 6	
PLACEMENT: AT GROUND FLOOR	
FORM: RECTANGULAR / HORIZONTAL SLIDING	
PROPORTIONS:1/2.5 H:2.5W:1	
MATERIAL: FRAME:ALUMINIUM INFILL: DOUBLE LAYERED GLASS	
SURFACE MATERIAL: -	
ORNAMENTS:-	

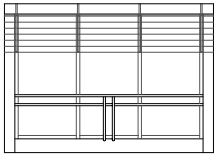
FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 1**
NUMBER : 9	
PLACEMENT: AT FIRST & SECOND FLOORS	
FORM: RECTANGULAR	
PROPORTIONS:1/2 H:2 W:1	
DIVISIONS: HOR:4 VER:2	
UNITS: 8- SQUARE	
TYPE: SASH WINDOW	
MATERIAL: FRAME:WOOD INFILL: GLASS BALUSTRADE:IRON	
SURFACE MATERIAL: OIL PAINTED	
ORNAMENTS:-	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 1**
NUMBER : 12	
PLACEMENT: AT GROUND &FIRST FLOORS	
FORM: RECTANGULAR	
PROPORTIONS:1/1.5 H:1.5W:1	
DIVISIONS: -	
UNITS: -	
TYPE:	
MATERIAL: FRAME:ALUMINIUM INFILL: TWO LAYERED GLASS	
SURFACE MATERIAL: -	
ORNAMENTS:-	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 3**
NUMBER : 2	
PLACEMENT: AT FIRST FLOOR	
FORM: RECTANGULAR	
PROPORTIONS:1/2 H:2 W:1	
DIVISIONS: HOR:UNEQUAL 3 VER: UNEQUAL 3	
UNITS: UNEQUAL 9-RECTANGULAR UNITS	
TYPE: FIXED	
MATERIAL: FRAME:ALUMINIUM INFILL: DOUBLE LAYERED GLASS	
SURFACE MATERIAL: -	
ORNAMENTS: -	

FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 2**
NUMBER :2	
PLACEMENT: AT GROUND FLOOR AT TWO SIDES OF THE STAIRS	
FORM: RECTANGULAR	
PROPORTIONS: 1/1.5 H:1.5 W:1	
DIVISIONS: HOR:2 VER:2	
UNITS: 4- RECTANGULAR	
TYPE:	
MATERIAL: FRAME:WOOD INFILL: GLASS	
SURFACE MATERIAL: OIL PAINTED	
ORNAMENTS: -	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 2**
NUMBER : 2	
PLACEMENT: AT FIRST FLOOR	
FORM: RECTANGULAR	
PROPORTIONS:1/1.25 H:1.25 W:1	
DIVISIONS: HOR:- VER:2	
UNITS: 2-RECTANGULAR	
TYPE:	
MATERIAL: FRAME:ALUMINIUM INFILL: DOUBLE LAYERED GLASS	
SURFACE MATERIAL: -	
ORNAMENTS:-	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 4**
NUMBER : 4	
PLACEMENT: AT GROUND&FIRST FLOOR	
FORM: RECTANGULAR	
PROPORTIONS:1.5/1 H:1W:1.5	
DIVISIONS: HOR:- VER: 3	
UNITS: 3-RECTANGULAR	
TYPE: HORIZONTAL SLIDING	
MATERIAL: FRAME:ALUMINIUM INFILL: TWO LAYERED GLASS	
SURFACE MATERIAL: -	
ORNAMENTS:SUNBREAKER ALUMINIUM	

4.2.2.5. Conclusion of Analysis

Table 4.16 Conclusion of Architectural Analysis/Usakizade Mansion

TABLE NO 7

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

U Ş A K İ Z A D E M A N S I O N

BUILDING NO 2

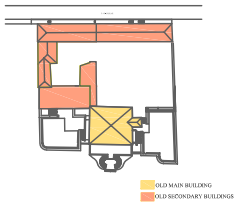
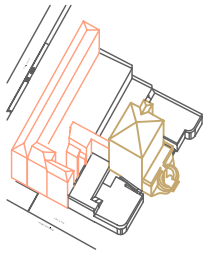
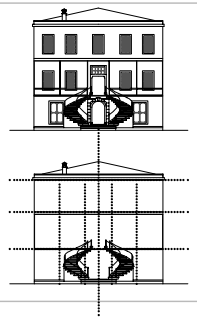
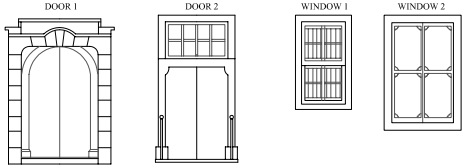
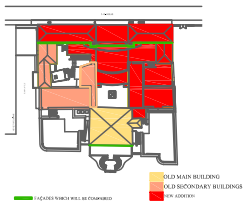
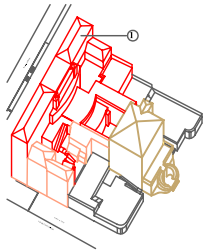
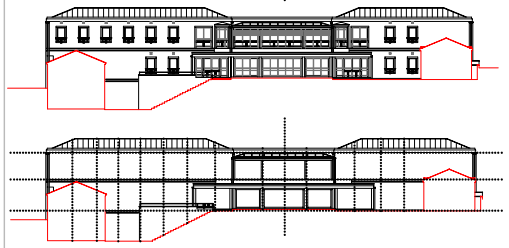
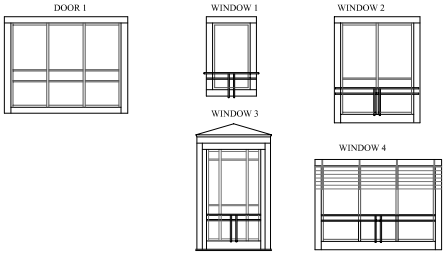
	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASSIVE RELATIONS		ANALYSIS OF FAÇADES IN INTERACTION	ANALYSIS OF FAÇADE COMPONENTS
BEFORE ADDITION				OLD BUILDING		
AFTER ADDITION				NEW ADDITION		
CONCLUSION OF THE ARCHITECTURAL ANALYSIS	°VISIBILITY OF THE OLD BUILDING FROM ITS MAIN FAÇADE IS NOT CHANGED. °VISIBILITY OF THE OLD BUILDING FROM ITS REAR FAÇADE IS CHANGED AND HINDERED.	°DENSITY OF LAND COVERED IS INCREASED. °DENSITY OF USED SPACE IS INCREASED. °DENSITY OF OPEN SPACE IS DECREASED. °BUILDING ORDER IS NOT CHANGED, BUT BY THE NEW ADDITION BOTH REAR CORNERS OF OLD BUILDING ARE ATTACHED. °NEW ADDITION IS LOCATED AT THE REAR OF OLD BUILDING. °USE OF OPEN SPACE IS CHANGED FROM GARDEN TO A SMALL MIDDLE COURT.	° NEW ADDITION IS CONSTRUCTED ON THE SECONDARY ADDITION. °NEW ADDITION FOLLOWS THE FORM OF THE SECONDARY ADDITION. °THE FORM OF NEW ADDITION IS NOT SIMILAR TO OLD BUILDING. °CONSTRUCTION SYSTEM OF NEW ADDITION IS DIFFERENT, BUT PROVIDES SIMILAR IMPACT OF OLD BUILDING. °SUPERSTRUCTURE OF NEW ADDITION IS SIMILAR TO OLD BUILDING.	CONCLUSION OF THE ARCHITECTURAL ANALYSIS	° FAÇADE OF NEW ADDITION HAS A MORE HORIZANTAL EFFECT THAN OLD BUILDING. ° FAÇADE OF NEW ADDITION IS DIVIDED IN THREE MAIN VERTICAL PARTIONS. ° THE CENTRAL PART HAS MOSTLY GLAZED SURFACES, THE TWO SIDE PARTS HAS SIMILAR G&S SURFACE RATIO WITH THE OLD BUILDING. ° TYPE AND SLOPE OF SUPERSTRUCTURES ARE SIMILAR; BUT THE FINISHING OF NEW ADDITION IS DIFFERENT THAN OLD BUILDING WITH BOTH ITS MATERIAL AND COLOUR. ° TYPE OF FINISHINGS ARE SIMILAR, THE COLOURS OF PLASTERS ARE DIFFERENT. THE OLD BUILDING IS PLASTERED IN ORANGE WHICH IS DARKER THAN THE PLASTER OF NEW ADDITION.	

Table 4.17 Value Analysis Card / Usakizade Mansion.

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO
2	USAKIZADE (LATIFE HANIM) MANSION	8

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	**E**		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	**E**		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	**E**		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	**E**		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 4.17 (cont.)

Historical Pattern	**Grade**	**B.A.**	**A.A.**
A building that can be directly linked to the establishment of an historical pattern of civic importance.	**E**		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	**E**		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextual Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	**E**		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	**E**		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	**E**		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

(cont. on next page)

Table 4.17 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	**E**		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	**E**		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	**E**		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	**E**		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	**E**		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

4.2.4. Evaluation

Evaluation of environmental relations: As the main entrance to the building lot is from the west side facing the sea, the orientation of the mansion is towards the west and the garden in front is larger than the rear. The topography of the site sloping in east-west direction and the east end of the lot is higher than the west. Thus, the building is perceived best, from the west direction. This data is used for the determination of location of new addition which was constructed parallel to the rear boundary of the lot.
With the introduction of new addition;

- perception of the historic building from the main façade is not blocked, since the new addition is constructed on the rear of the old building.
- relation of the old building with its environment and the visual contact is not disturbed as the new addition is not higher than the old building.

Evaluation of building-lot relations: Before the new addition, there is one storey old addition attached to the rear façade of the mansion which is located parallel and perpendicular to the main building with an L-shaped form. The new addition is partially constructed on this old addition and it forms a U shape following the boundaries of the plot. With the introduction of new addition;

- rear garden of the old building is completely occupied and the height of the old service building is increased to two storey as part of the new addition is placed on top of the old one.
- an open courtyard is formed in the rear of the mansion. However, due to the density of new additional spaces, this courtyard is compressed and the balance of open space in proportion to masses is destroyed and reduced.
- building order is effected negatively cause the new addition is attached to the main building. Although a respectful approach is aimed by attaching the addition only at the corner points it is not sufficient to create a detached impression.
- density of used space is increased.

Evaluation of massive relations: The generic form of the mass of main building is cubical. This generic form is articulated by a pitched roof, projecting basement and symmetrical curved stairs enhancing the front garden. The old

service buildings are in the form of narrow, horizontal rectangular prisms at the rear. With the introduction of new addition:

- a similar appearance with the old building is tried to be created by using similar building height, roof shape, façade order, proportion of openings.
- differentiation of the old and new is achieved by the use of architectural components in similar forms with different details and material. For instance, the roof of the new addition is similar in form with the old building, but it is a steel construction covered with greenish metal sheet, while the old one is a wooden construction covered with Turkish tiles.

Evaluation of façades in interaction: The entrance façade of the main building and the new addition are not facing each other and the façade of the new addition provides a background for the old building as it is located behind the main building. Concerning the relation of two façades :

- the façade of the addition as a background is designed to form an abstractive appearance of the openings of the old building. The middle part which is behind the main building has an independent character from the old building. While the façade of the side parts being perceived as a background for the main building is designed with reference to the façade properties of the old building.
- differentiation is tried to be created by using different surface colours at first glance. Showing the respect to historic one, on the façades the darker and attractive colour is given to old, while the new addition is painted in a lighter colour.

Evaluation of the effects of new addition on the values of the old building

Table 4.18 Conclusion of Value Analysis/ Usakizade Mansion

	Change in Value
Architectural Importance	
Style / Type	**Not changed.**
Construction	**Not changed.**
Designer / Builder	**Not changed.**
Cultural Importance	
Historical Association	**Not changed.**
Historical Pattern	**Not changed.**
Historical Time Line	**Not changed.**
Contextual Importance	
Site / Setting	**Decreased.**
Environmental Role	**Not changed.**
Symbolic Role	**Not changed.**
Authentic Importance	
Authenticity in Tangible Aspects	**Not changed.**
Authenticity in Intangible Aspects	**Not changed.**
Contemporary Importance	
Functional	**Not changed.**
Economic	**Increased.**
Educational	**Increased.**

The construction of new addition to Usakizade Mansion came into question during its re-functioning process. While adapting the historic buildings to the contemporary conditions by increasing its educational potential and economic gain, the new addition is designed by a respectful approach to the values of the old building in general.

The main objective with the new addition is its density which occupied nearly the whole open space at the rear. However, the negative interference level of new addition to the site and setting relations of the historic building is balanced by the gain it provides educational and economically.

Consequently, regarding the conservational principles the new addition is an acceptable example.

4.2.5. Comparison of the Case with Foreign Examples

Concerning the main objective for the new addition to Usakizade Mansion, design of new additional spaces for RMC Headquarters is a good example in regard to using landscape features to conceal the density.

Designed and built in between 1986 and 1990, RMC Headquarters is also a good example for comparison by means of using landscape features in the formation of courts, although the scale of the courtyards is appreciative due to the size of open spaces in between the old buildings (Figure 4.18).

On the site, there are a 17th century Classical house, its stable block and a late 19th century Arts and Crafts villa. All these buildings, two garden walls and many trees are listed for preservation (Figure 4.19). The new additional spaces are concealed under the landscape roofs. Such an approach minimises the impact of new architecture while providing the priority to landscape and subterranean joints for old buildings (Figure 4.20).

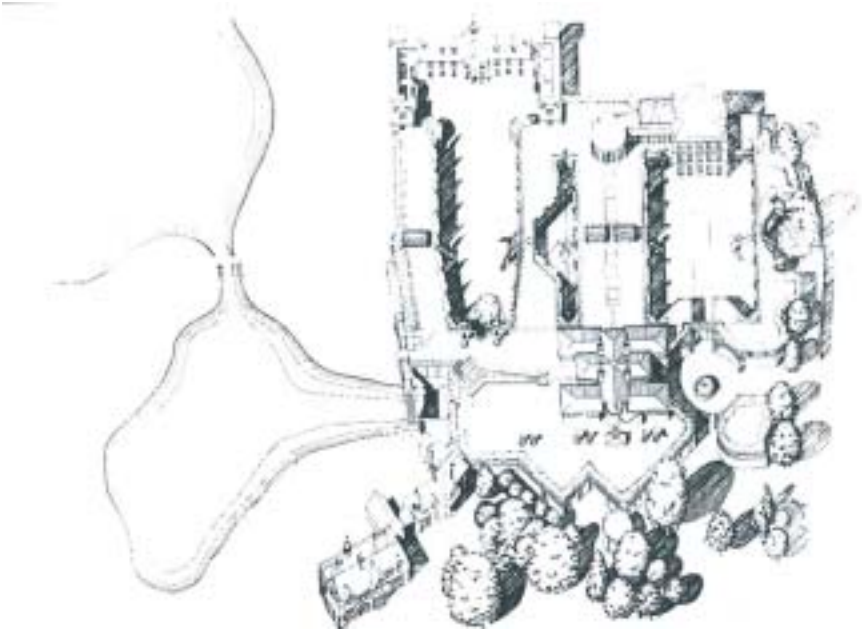


Figure 4.18 The plan of R.M.C. headquarters at Thorpe in Surrey. (Source: *Context: New Buildings in Historic Settings*, edited by John Warren, John Worthington and Sue Taylor)

Figure 4.19 RMC Headquarters, Thorpe, Surrey. (Source: *Context: New Buildings in Historic Settings*, edited by John Warren, John Worthington and Sue Taylor)

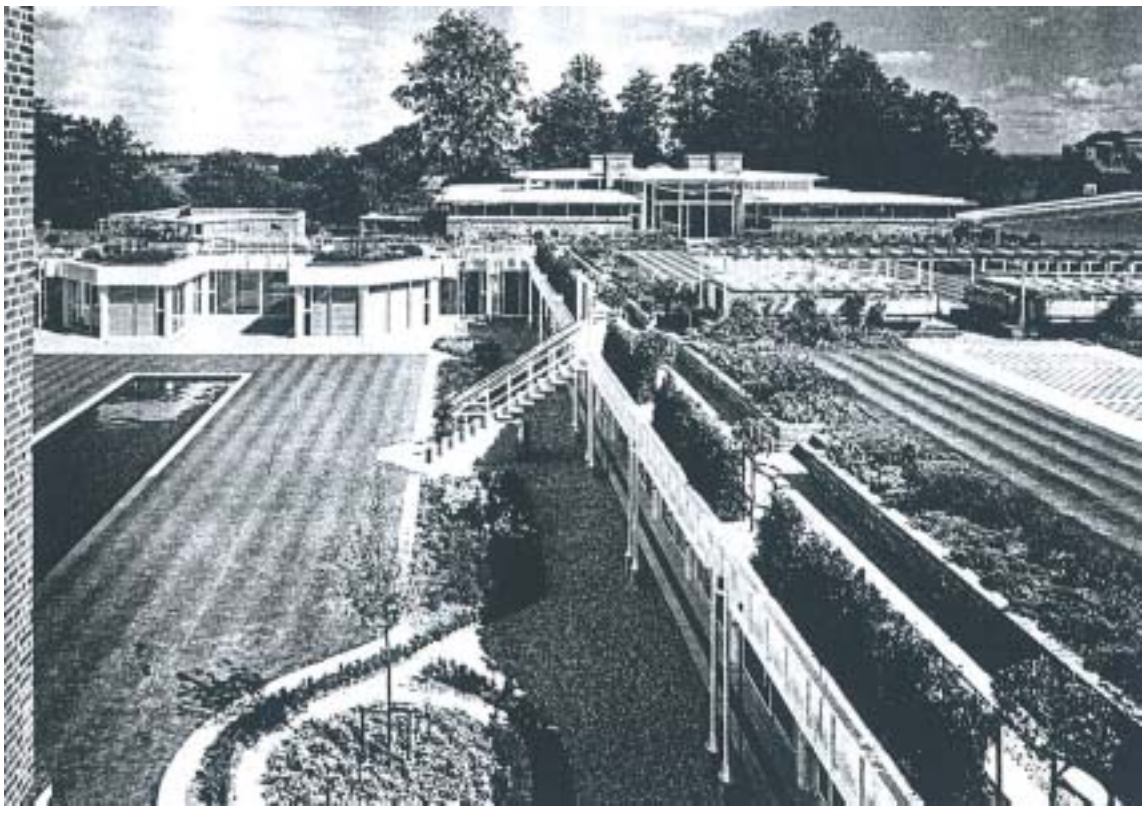


Figure 4.20 RMC Headquarters, Edward Cullinan. View across the lawns; new accommodation is formed beneath the roof garden landscapes. (Source: *Architecture in Conservation*, James Strike).

4.3. Konak Public Hospital

4.3.1. Identification and Historic Significance

Table 4.19 Building Identity Card / Konak Public Hospital.

BUILDING NO 3	**BUILDING NAME** KONAK PUBLIC HOSPITAL		**TABLE NO** 1
SURVEY DATE : MAY 2002			
INFORMATION	SOURCE OF INFORMATION		DATE OF ACCESS
AERIAL PICTURE	GREATER MUNICIPALITY OF IZMIR		SEPTEMBER 2004
WRITTEN DOC.	MINISTRY OF CULTURE AND TOURISM IMMOVABLE CULTURAL AND NATURAL PROPERTY REGIONAL COMMITTEE OF İZMIR		MAY 2002
DRAWINGS			MAY 2002
PHOTOS			MAY 2002
MAP INFORMATION		ADRESS	
SHEET NO	16	CITY/TOWN	İZMİR/ KONAK
BLOCK NO	127	STREET	HALİL R. PAŞA
PLOT NO	8	BUILDING NO	3
PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA	7850 m²	LEGAL SATATUS	REGISTERED
LAND COVERED	5183 m²	REGST. DATE	1985
USED AREA	13567 m²	CONS. GRADE	2
NO OF STOREYS	2/3(old bld.) 5(new add.)	STATE OF CONS.	WELL PRESERVED
ORIGINAL STATUS		PRESENT STATUS	
ORIGINAL USE	HOSPITAL	PRESENT USE	HOSPITAL
CONSTRUC. DATE	1908	RESTORATION DATE	1998
ARCHITECT	-	REST. ARCHITECT	
OWNER	OTTOMAN GOVERNMENT	OWNER	MINISTRY OF HEALTH

HISTORICAL EVOLUTION AND SIGNIFICANCE

The building is considered as one of the secondary buildings which were constituted the public centre of İzmir, in Ottoman Period. From the mid 19th century on, these secondary buildings had been constructed close to the main components of the public square which were Amber Barracks (Sarı Kışla), the senior high school of İzmir, the clock tower, the Government Mansion and the Yali Mosque.

The construction of a hospital for Muslims came in to question in 1849. The building was located close to the Muslim districts, on the bank of Damlacık Stream and opposite of the Muslim Cemetery. In 1851, the building had been taken into service although it had some incomplete parts (Figure 4.21).

The hospital was designed in the form of two blocks lying parallel to each other which were connected by a narrow transition. The third block, which is smaller than the others, was built at the beginning of the 20th century. This was followed by spontaneous additions attached at rear and a detached additional building in Republic Period which has functioned as dental department of the hospital. Another historic significance attributed to the hospital is its head doctor Mustafa Enver Bey and pharmacist Süleyman Ferid Eczacıbaşı who was famous during the late Ottoman and early Republic Period in their own professions.

In 1932, the name of the hospital had changed to "Memleket Hospital" and served as public hospital until the beginning of 1980's (Figure 4.22). From then on, the building has served as maternity hospital and the new addition as dental hospital (Figure 4.23). The addition was built in 1980's, but its façade was changed in 2001 according to permission given by legally responsible institution.

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Table 4.19 (cont.)

OLD PHOTOS

Figure 4.21 General view of the old building in 1920's, from north-west direction. (Source: Yılmaz, F., and Yetkin, S., 2003. *İzmir Kartpostalları1900*.)

Figure 4.22 General view of the old building and the addition in 1980's, from north-west direction. (Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural and Natural Property in İzmir)

Figure 4.23 The entrance (north) façade of the hospital facing the Konak Square. (Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir)

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Table 4.19 (cont.)

PRESENT PHOTOS

Figure 4.24 General view of Konak Public Hospital, 2002.

Figure 4.25 General view of the old building and the addition, from s-w direction.

Figure 4.26 Façade arrangement of new addition.

Figure 4.27 Axonometric drawing of new addition to Konak Public Hospital. (Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir)

4.3.2. Architectural Analysis

4.3.2.1. Analysis of Environmental Relations

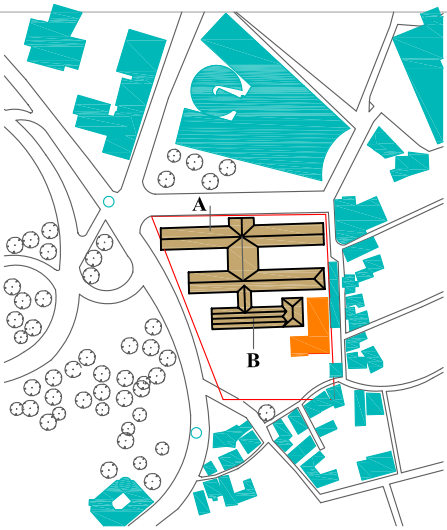
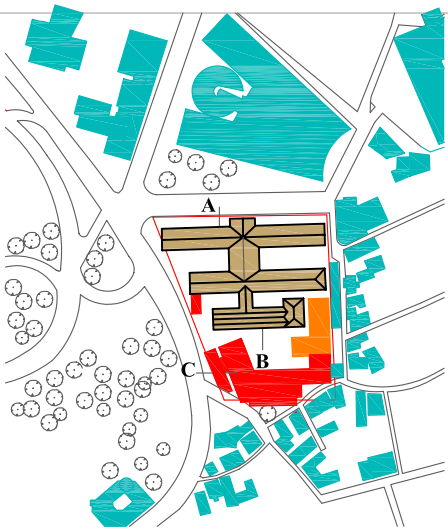
Table 4.20 Analysis of Environmental Relations/Konak Public Hospital

BUILDING NO 3	KONAK PUBLIC HOSPITAL	TABLE NO 2
	ANALYSIS OF ENVIRONMENTAL RELATIONS	

AERIAL PICTURE

Figure 4.28 Aerial picture showing Konak Public Hospital (Source: Greater Municipality of İzmir)

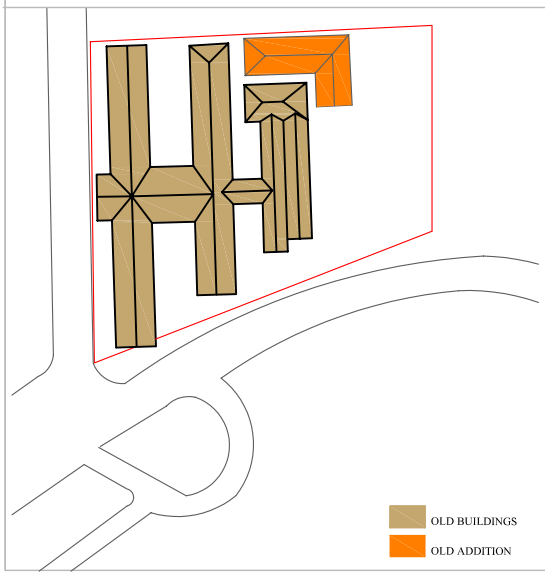
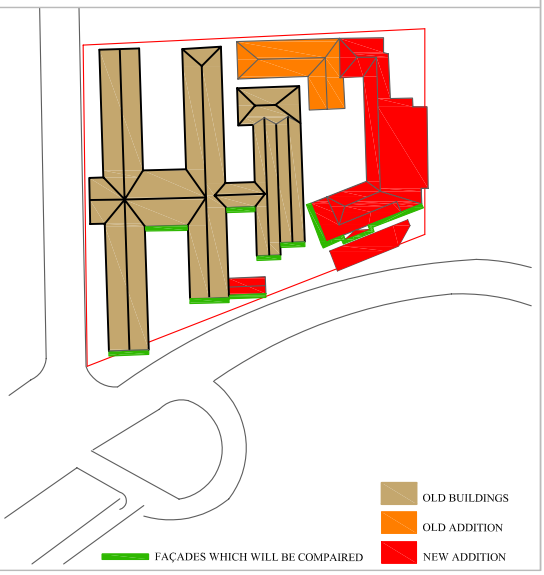
1- HEIGHT OF THE SURROUNDING BUILDINGS: MULTI STOREY (MORE THAN 5 STOREYS) ON NORTH AND EAST. 2 STOREY BUILDINGS ON SOUTH.
2-FUNCTIONS OF THE SURROUNDING BUILDINGS: PUBLIC AND COMMERCIAL BUILDINGS ON NORTH AND EAST. RESIDENTIAL BUILDINGS ON SOUTH.

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
	
1- VISIBILITY OF THE MAIN BUILDING: 'A' FAÇADE OF THE OLD BUILDING & THREE NARROW FAÇADES ARE VISIBLE. 'B' FAÇADE OF THE OLD BUILDING & THREE NARROW FAÇADES ARE VISIBLE.	1- VISIBILITY OF THE MAIN BUILDING: 'A' FAÇADE OF THE OLD BUILDING, THREE NARROW FAÇADES & 'C' FAÇADE OF THE NEW BUILDING ARE VISIBLE. 'B' FAÇADE OF THE OLD BUILDING IS NOT VISIBLE SINCE IT IS HINDERED BY THE NEW ADDITION.

4.3.2.2. Analysis of Building -Lot Relations

Table 4.21 Analysis of Building-Lot Relations/ Konak Public Hospital

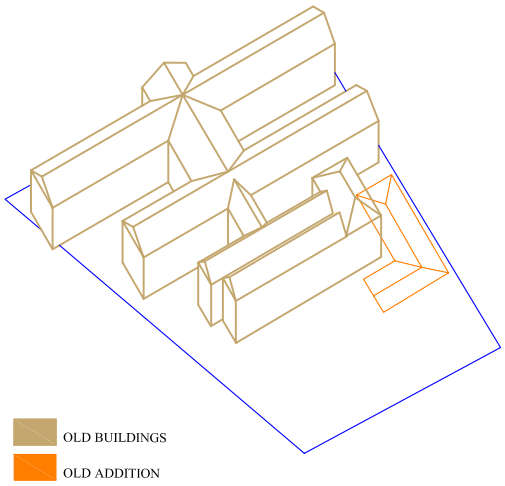
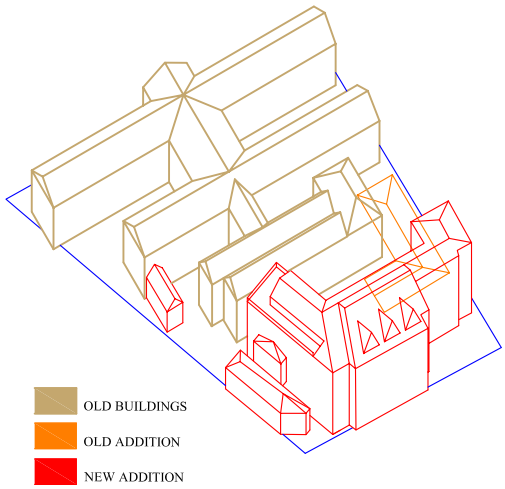
BUILDING NO 3	KONAK PUBLIC HOSPITAL	TABLE NO 3
	ANALYSIS OF BUILDING-LOT RELATION	

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
	
1- NUMBER OF BUILDINGS IN THE LOT: 2 2- BUILDING ORDER: DETACHED 3- LOCATION OF BUILDINGS: THE MAIN BUILDING IS SITUATED AT THE NORTH WITHIN THE LOT. THE LONG RECTANGULAR PRISM WHICH ACTS AS THE SPINE WITHIN THE BUILDING COMPLEX, IS LOCATED PARALLEL TO THE STREET AT THE WEST WHEREAS THE ARMS ARE LOCATED PERPENDICULAR TO THE STREET. THERE IS ALSO AN OLD ADDITION AT THE BACK SIDE OF THE MAIN BUILDING IN THE LOT. 4- USE OF OPENSPACE: THERE IS A LARGE OPEN SPACE AT THE SOUTH OF THE LOT WHICH SERVES FOR THE SERVICE ENTRANCE. THE SPACES BETWEEN THE LONG ARMS ARE WELL DEFINED OPEN SPACES USED AS GARDENS.	1- NUMBER OF BUILDINGS IN THE LOT: 3 2- BUILDING ORDER: BOTH DETACHED AND ATTACHED. 3- LOCATION OF BUILDINGS: ADDITION BUILDING IS LOCATED WITHIN THE SOUTH SIDE OF THE LOT. IT IS SITUATED PARALLEL TO THE TWO STREETS WHICH ARE SURROUNDING THE LOT. 4- USE OF OPENSPACE: ALTHOUGH THE OPEN SPACES BETWEEN THE ARMS OF THE OLD HOSPITAL BUILDING IS KEPT, THE OPEN SPACE AT THE SOUTH OF THE LOT IS USED FOR THE CONSTRUCTION OF THE ADDITION BUILDING. A NEW OPEN SPACE IS FORMED AT THE BACK OF THE NEW ADDITION, WHICH ACTS AS A COURTYARD. THE BORDERS OF THIS OPEN SPACE ARE WELL DEFINED SINCE IT IS SURROUNDED BY OLD HOSPITAL, OLD ADDITION AND NEW ADDITION.

4.3.2.3. Analysis of Mass Relations

Table 4.22 Analysis of Mass Relations/ Konak Public Hospital

BUILDING NO 3	KONAK PUBLIC HOSPITAL	TABLE NO 4
	ANALYSIS OF MASS RELATIONS	

MASS RELATIONS **BEFORE** NEW ADDITION	MASS RELATIONS **AFTER** NEW ADDITIONS
	
1- FORM: OLD BUILDING'S FORM IS COMPOSED OF A LONG RECTANGULAR PRISM AND FOUR LONG RECTANGULAR PRISMS PERPENDICULAR TO THE MAIN PRISM. THE LENGTH OF THE PRISMS BECOME SMALLER TOWARDS THE SOUTH ACCORDING TO THE FORM OF THE LOT. (THE LENGTH OF THE LOT DECREASES TOWARDS THE SOUTH)	1- FORM: "U" SHAPED RECTANGULAR PRISM. THE STRICT EFFECT OF THE PRISM IS DISTURBED BY SMALL MASS CHANGES IN THE MAIN FORM (RECESSED AND PROJECTED PARTS .)
2- PROPORTIONS: (first arm at the left) : L:1 W:8 H:1.3 (arm at the middle) : L:1 W:6.5 H:1.3 (two arms attached to each other at the right) : L:1 W:2.4 H:2.2	2- PROPORTIONS: L:2.5 W:1 H:2.5
3- NUMBER OF STORIES/HEIGHT : 2/	3- NUMBER OF STORIES/HEIGHT : 5/
4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF	4- SUPERSTRUCTURE: FLAT ROOF+HIPPED ROOF
5- STRUCTURAL SYSTEM : MASONRY	5- STRUCTURAL SYSTEM: CONCRETE SKELETON

4.3.2.4. Analysis of Façades

Table 4.23 Analysis of Façades in Interaction/ Konak Public Hospital

BUILDING NO 3	KONAK PUBLIC HOSPITAL	TABLE NO 5
	ANALYSIS OF F A Ç A D E S IN INTERACTION (ENTRANCE FAÇADES)	

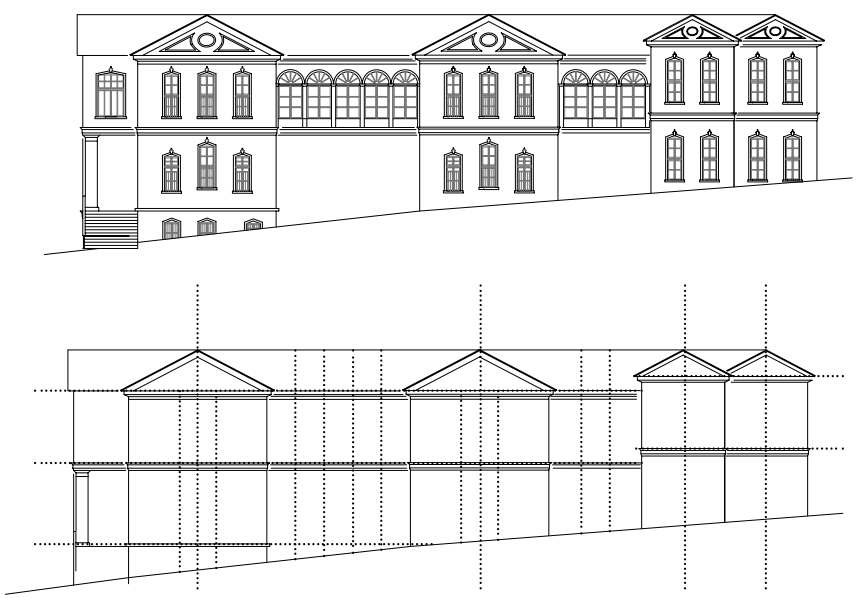
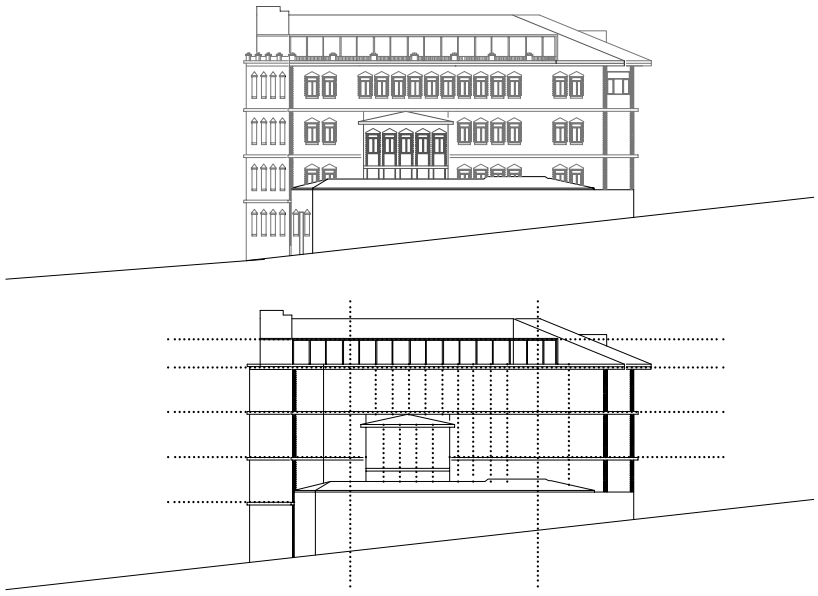
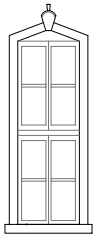
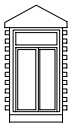
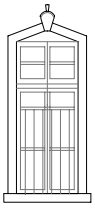
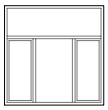
ENTRANCE FAÇADE OF THE **OLD BUILDING**	ENTRANCE FAÇADE OF THE **NEW ADDITION**
	
FAÇADE ORDER: 1- PROPORTIONS: 1/3.2 L:3.2 W:1 2- AXES: (VERTICAL) FOUR CENTRAL AXES DEFINED BY THE EACH ARM, SITUATED PERPENDICULAR TO THE SPINE OF THE BUILDING. (HORIZANTAL) MAIN AXIS SEPERATING FLOORS AND TWO AXES DEFINING THE LOWEST AND HIGHEST INTERIOR POINTS. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): S > G AT THE ARMS FACING THE STREET S < G AT THE RECESSED PARTS (MAIN PRISM)	FAÇADE ORDER: 1- PROPORTIONS: 1/1.5 (1.1) L:1.5 W:1 2- AXES: (VERTICAL) THIRTEEN AXES CREATED BY THE VERTICALLY ROWED WINDOW OPENINGS. (HORIZANTAL) FOUR AXES SEPERATING THE FLOORS AND ONE AXIS DEFINING THE HIGHEST INTERIOR POINTS OF THE RECESSED TOP FLOOR. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): G >S AT ALL FLOORS.
SUPERSTRUCTURE: 1- TYPE: HIPPED ROOF 2- SLOPE: %50 3- MATERIAL: FRENCH TILE FINISHING: 1- MATERIAL: PLASTERED&WASHED PARTS+ EXPOSED ROUGH STONE WITH POINTING JOINTS. 2- TEXTURE: TEXTURE OF STONE 3- COLOUR: WHITE & YELLOW	SUPERSTRUCTURE: 1- TYPE: FLAT ROOF+ HIPPED ROOF 2- SLOPE: %41 3- MATERIAL: FRENCH TILE FINISHING: 1- MATERIAL:PLASTERED &WASHED 2- TEXTURE: SMALL GRAINS 3- COLOUR: YELLOW,CLARET RED & DARK GREEN

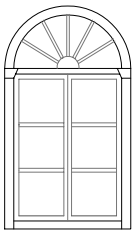
Table 4.24 Analysis of Façades in Interaction/ Façade Components/ Konak Public Hospital

BUILDING NO 3	KONAK PUBLIC HOSPITAL ANALYSIS OF FAÇADES IN INTERACTION (ENTRANCE FAÇADES) FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)	TABLE NO 6

FAÇADE COMPONENTS OF OLD BUILDING	FAÇADE COMPONENTS OF NEW ADDITION

WINDOW 1		WINDOW 1	
NUMBER : 16		NUMBER :35	
PLACEMENT: AT GROUND& FIRST FLOORS OF THE ARMS		PLACEMENT:AT FIRST,SECOND, THIRD FLOORS FORMING BOTH HORIZANTAL.& VERTICAL ROWS.	
FORM: RECTANGLE. WITH TRIANGULAR ARCH		FORM: RECTANGLE WITH TRIANGULAR ARCH	
PROPORTIONS:1/2.5 H:2.5W:1		PROPORTIONS:1/1.5 H:1.5W:1	
DIVISIONS: HOR:4 VER:2		DIVISIONS: HOR:2 VER:2	
UNITS: 3-RECTANGULAR.		UNITS: 1-HORIZANTAL RECT. 2-VERTICAL RECT.	
TYPE: SASH		TYPE: SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS		MATERIAL: FRAME: PVC INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED		SURFACE MATERIAL: -	
ORNAMENTS: PROJECTED KEYSTONE FROM THE ARCH		ORNAMENTS: TRIANGULAR ARCH.& COLORED BRICK CASINGS.	

WINDOW 2		WINDOW 2	
NUMBER : 4		NUMBER : 1	
PLACEMENT: AT GROUND FLOOR OF THE ARMS.		PLACEMENT: AT THIRD FLOOR.	
FORM: RECTANGULAR WITH TRIANGULAR ARCH		FORM: SQUARE	
PROPORTIONS:1/2 H:2 W:1		PROPORTIONS:1/1 H:1 W:1	
DIVISIONS: HOR:5 VER:2		DIVISIONS: HOR:2 VER:3	
UNITS: 6 -HORIZONTAL RECT. 4-VERTICAL RECT.		UNITS: 1 -HORIZONTAL RECT. 3-VERTICAL RECT.	
TYPE: SASH		TYPE: SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS		MATERIAL: FRAME: PVC INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED		SURFACE MATERIAL: -	
ORNAMENTS: PROJECTED KEYSTONE FROM THE ARCH WHICH IS ORNAMENTED		ORNAMENTS: -	

WINDOW 3		
NUMBER : 8		
PLACEMENT:AT FIRST FLOOR OF THE MAIN BUILDING.		
FORM: RECTANGLE WITH ARCH		
PROPORTIONS:1/1.5 H:1.5W:1		
DIVISIONS: HOR:3 VER:2		
UNITS: 6 -NEARLY SQUARE 6-SLICE OF CIRCLE		
TYPE: SASH		
MATERIAL: FRAME:WOOD INFILL: GLASS		
SURFACE MATERIAL: FRAME OIL PAINTED		
ORNAMENTS:-		

4.3.2.5. Conclusion of Analysis

Table 4.25 Conclusion of Architectural Analysis/ Konak Public Hospital

TABLE NO 7

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

KONAK PUBLIC HOSPITAL

BUILDING NO 3

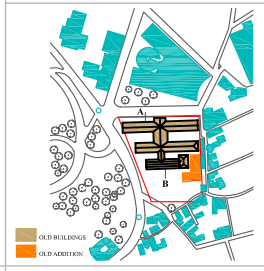
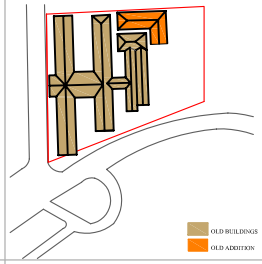
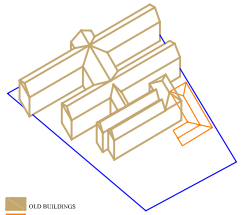
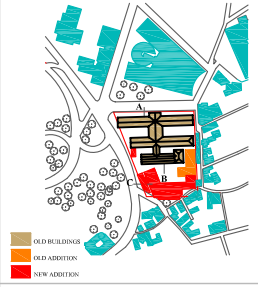
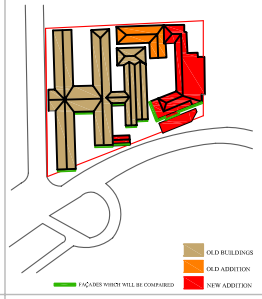
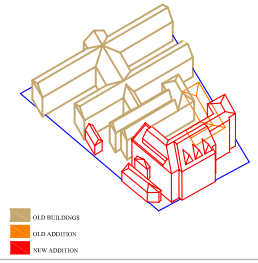
	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASS RELATIONS	ANALYSIS OF FAÇADES IN INTERACTION
BEFORE ADDITION				
AFTER ADDITION				
CONCLUSION OF THE ARCHITECTURAL ANALYSIS	°THE BUILDING IS SITUATED IN THE CITY CENTER, CLOSE TO MAIN PUBLIC SQUARE. °SURROUNDING BUILDINGS ON THE NORTH ARE NEW CONSTRUCTIONS. THE BUILDING IS SURROUNDED BY PARTIALLY DAMAGED HISTORIC BUILDINGS ON OTHER SIDES . °OLD BUILDING IS SITUATED IN TRADITIONAL TISSUE. °VISIBILITY OF OLD BUILDING FROM ITS MAIN FAÇADE IS NOT CHANGED. °VISIBILITY OF THE OLD BUILDING FROM THE SOUTH OF THE 'HALİL RIFAT PAŞA CADDESİ' IS CHANGED.	°DENSITY OF USED SPACE BY BUILDINGS IS INCREASED. °DENSITY OF OPEN SPACE IS DECREASED. °BUILDING ORDER IS NOT CHANGED. °USE OF OPEN SPACE IS CHANGED. °THE DISTANCES BETWEEN BUILDINGS ARE DECREASED. °THE NEW ADDITON IS LOCATED ON THE SIDE OF OLD BUILDING AT A HIGHER LEVEL.	° THE FROM, PROPORTIONS AND HEIGHT OF THE NEW ADDITION IS DIFFERENT THAN THE OLD BUILDING. °SUPERSTRUCTURE OF NEW ADDITION IS SIMILAR TO THE OLD BUILDING. °CONSTRUCTION SYSTEM OF THE NEW ADDITION IS DIFFERENT, BUT PROVIDES SIMILAR IMPACT OF OLD BUILDING.	° FAÇADE OF NEW ADDITION IS DIFFERENT IN FORM, PROPORTIONS AND HEIGHT. RHYTHM AND SPACING OF OPENINGS ARE DIFFERENT. ° THE ARMS PROJECTING FROM THE MASS OF OLD BUILDING PROVIDE VERTICAL EMPHASIS BREAKING THE HORIZONTAL IMPACT OF ITS FAÇADE. THIS IS INTERPRETED ON THE FAÇADE OF NEW ADDITION BY A PROJECTION LOCATED ON THE LEFT-BOTTOM PART OF ITS FAÇADE. ° THE TYPE OF SUPERSTRUCTURES ARE SIMILAR. BUT THERE IS A GLAZED PART INSERTED IN THE HIPPED ROOF OF NEW ADDITION. THIS REDUCES THE EFFECT OF HIPPED ROOF. ° BOTH FAÇADES ARE PLASTERED IN DIFFERENT COLOURS. THE VERTICAL LINES DEFINING THE FLOOR LEVELS ARE EMPHASIZED SIMILAR TO THE OLD BUILDING. ° THE FAÇADE COMPONENTS ARE NOT SIMILAR. BUT THE STONE FRAMES AROUND THE WINDOWS ARE INTERPRETED IN NEW ADDITION'S FAÇADE. BRICK IS USED INSTEAD OF STONE FRAME AND TRIANGULAR STONE ELEMENTS ARE USED ON TOP OF WINDOWS INSTEAD OF THE ELEMENTS ON TOP OF OLD BUILDING'S WINDOWS.

Table 4.26 Value Analysis Card / Konak Public Hospital.

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO
3	KONAK PUBLIC HOSPITAL	8

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	**E**		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	**E**		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	**E**		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	**E**		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 4.26 (cont.)

Historical Pattern	Grade	B.A.	A.A.
A building that can be directly linked to the establishment of an historical pattern of civic importance.	**E**		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	**E**		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextuel Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	**E**		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	**E**		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	**E**		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

(cont. on next page)

Table 4.26 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	**E**		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	**E**		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	**E**		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	**E**		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	**E**		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

4.3.4. Evaluation

Evaluation of environmental relations: The building is surrounded by historic buildings on the south and by multi storey new constructions on the other sides. It is in the city centre and is one of the buildings forming the main city square. The building is perceived well from the square and from the main roads reaching the square. Thus, the building acted as a symbol with its prominent features different than its surrounding. With the introduction of new addition;

- perception of the historic building from main square is not changed, since the new addition is located at the rear side of the garden.
- perception of the historic building from main roads reaching the square is changed due to the location of new addition.
- due to the high dense use, the vehicle access becomes a problem.
- the distinguishing silhouette of the building is changed.

Evaluation of building-lot relations: The new addition is constructed on nearly whole of the open space. It forms a U shape following the boundaries of the plot and detached to the old building. With the introduction of new addition;

- rear garden of the old building is mostly occupied and a small square open space is left between the buildings.
- an open courtyard is formed in the rear of the hospital. However, due to the density and height of new additional spaces, this courtyard is compressed and the balance of open space in proportion to masses is destroyed and reduced.
- although the building order is detached, the new addition is constructed very close to the old building so that it gives the attached effect.
- density of used space is increased.

Evaluation of massive relations: The generic form of the mass of main building is a long, narrow and horizontal prism. This generic form is articulated by a pitched roof and projecting arms. The new addition is U shaped and it is higher than the old building. With the introduction of new addition:

- although the general mass qualities of the old building and new addition are different, a similar appearance with the old building is tried to be

created by using similar building height, roof shape, façade order and proportion of openings.

- balance of masses is changed, the new addition provides a bulky effect.

Evaluation of façades in interaction: The entrance façade of main building and the new addition are not facing each other, thus compared facades are side façades that comprise a silhouette. The long horizontal effect of the façade is broken by two symmetrical arms projecting from the old building. The window openings of the main and side façades are placed rhythmically and symmetrical. The openings are articulated by cut stone frames. The façade of new addition does not have similar components with the old building and brick is used instead of cut stone on the frames and triangular stone elements are used on top of the windows. The new addition is covered by a hipped roof with a glazed part inserted in the roof. Concerning the relation of two façades :

- The rhythmical projections/recessions on the side façade of the old building were repeated by the old additions, but the new addition interrupted this repetition and the harmony is broken.
- Although there is an attempt to interpret façade elements of the old building, this attempt is completely unsuccessful and as a result, two façades are totally different, unrelated.
- The use of similar superstructure with the old building is a respectful attitude, but this respect is demolished by the height of the new addition and the glazed component in the hipped roof.
- The silhouette of the old building is disturbed and spoiled by the above mentioned features of the new addition.

Evaluation of the effects of new addition on the values of the old building

Table 4.27 Conclusion of Value Analysis / Konak Public Hospital.

	Change in Value
Architectural Importance	
Style / Type	**Not changed.**
Construction	**Not changed.**
Designer / Builder	**Not changed.**
Cultural Importance	
Historical Association	**Not changed.**
Historical Pattern	**Not changed.**
Historical Time Line	**Not changed.**
Contextual Importance	
Site / Setting	**Decreased.**
Environmental Role	**Not changed.**
Symbolic Role	**Not changed.**
Authentic Importance	
Authenticity in Tangible Aspects	**Not changed.**
Authenticity in Intangible Aspects	**Decreased.**
Contemporary Importance	
Functional	**Not changed.**
Economic	**Not changed.**
Educational	**Not changed.**

The new addition is constructed due to the demand for a dental hospital on the same plot although the area of the plot is not sufficient to supply such an increased function. Inevitably, related with the lack of sufficient space, the new addition is designed higher and wider than the old building which caused a decrease on the site and setting values and disturbed the authenticity in intangible aspects of the old building.

In this case, the new addition is unsuccessful regarding the protection of significant values of the old building. This is mostly because of the wrong decision of adding a new and dense facility to the existing function of the building.

4.3.5. Comparison of the Case with Foreign Examples

The following example from Germany is similar in regard to the placement of addition at the rear by developing a side silhouette. The Hamburger Bahnhof Museum, which used to be a railway station and then transformed into an art gallery, is a good example of interpretation of old architecture in designing new.

The architectural structure of the passenger railway station was built 1845-47 by the engineer Frederick Neuhaus and the architect Ferdinand Wilhelm Holz for the private Berlin-Hamburg railway company (Figure 4.29). In 1884 the railways were nationalised and the building was used for training railway employees with the subsequent use of the Bahnhof as an educational museum of transport, established in 1906. This stage of building's re-use was opened by Kaiser Wilhelm II, as a state facility. In 1914-15 two additional wings were added to the major frontage, enclosing the former railway turntable, and transforming it to a kind of *cour d'honneur*, which was the entrance focus of the new project.

Figure 4.29 The front façade of old railway station. (Source: Richards, I., 1997. "Hamburger Stakes", *Architectural Review*. No. 1200, pp. 28-33.)

The buildings were severely damaged in the Second World War and subsequently fell into disuse. Following a series of trial exhibitions in 1987, it was decided to restore the place as a museum of contemporary art.

The former station was extended and new buildings were added to fulfil the requirements of new function. The entrance part of the old railway station is a three storey masonry structure which is recessed in plan by two similar two storey blocks

situated on two sides of it, forming an entrance courtyard. Thus, it has a U shaped plan scheme. It used to have two other blocks on its rear side which refers to H shaped plan, but these two were demolished and replaced with new structures during restoration process situated on two sides of rear hall (Figure 4.30).

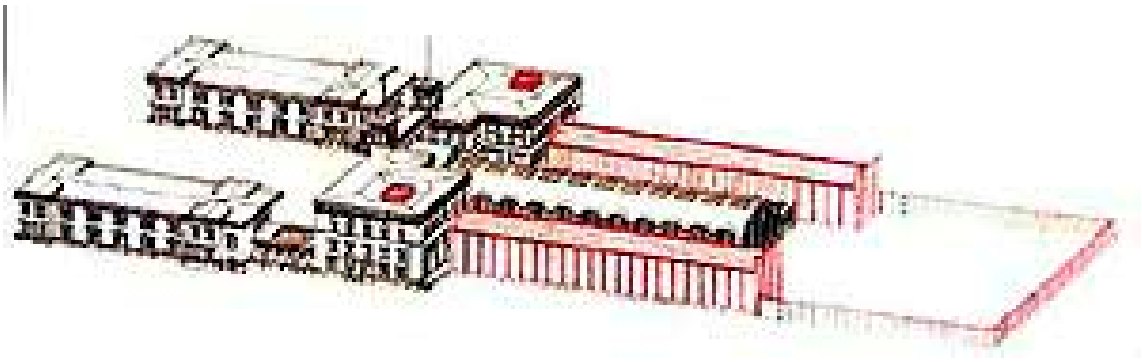


Figure 4.30 Axonometric drawing of Hamburger Bahnhof Museum and new addition. (Source: Richards, I., 1997. "Hamburger Stakes", *Architectural Review*. No. 1200, pp. 28-33.)

Architect's approach in designing the new addition is based on the building's history, since it is an important prominent early building at the principal centre of the city and is an architectural example of a combination of late Neo-Classical masonry with the iron skeleton of the rear platform hall. The original design with its proportions and modular grids, and its technology as a form-giving process, gives building a great value (Figure 4.31). Its architectural geometry is conveyed as the aura of "Hamburger Bahnhof Identity".

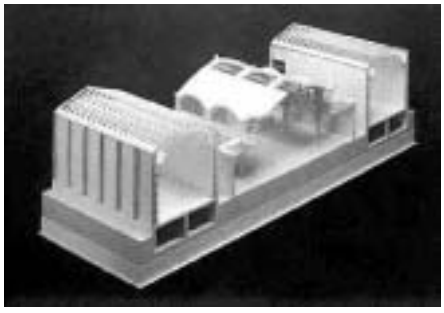


Figure 4.31 The model showing the design of new construction system. (Source: Richards, I., 1997. "Hamburger Stakes", *Architectural Review*. No. 1200, pp. 28-33.)

During the conversion of old railway station to museum, the old additions on two sides of main hall were removed and replaced by two barrel vaulted galleries which are separated by service zone. The new construction is out of steel buttresses with cast aluminium panels and glass at the junction parts. The new addition respects the old building with its size and scale. The references of old fabric are used in creating a fluent interior space and resembling ambiance. From the exterior, the new addition established its language that differs from the old one.

Figure 4.32 The side façade of new addition. (Source: Richards, I., 1997. "Hamburger Stakes", *Architectural Review*. No. 1200, pp. 28-33.)

Both Konak Public Hospital and Hamburger Bahnhof Museum are located at the city centre and have significant values. The reason for a new addition is due to the need of extra space related with functional demand on both cases. But different from Konak Public Hospital in Hamburger Bahnhof Museum the extra space and functional load is affordable. In both cases new side silhouettes are created but the approaches are completely contrasting each other. In the new addition of Hamburger Bahnhof Museum a very plain and modest language is preferred for the sake of emphasizing the characteristics of the old building instead of overwhelming it (Figure 4.32).

4.4. Alsancak Train Station

4.4.1. Identification and Historic Significance

Table 4.28 Building Identity Card / Alsancak Train Station

BUILDING NO **4**	**BUILDING NAME** ALSANCAK TRAIN STATION	**TABLE NO** **1**

SURVEY DATE : APRIL 2002

INFORMATION	SOURCE OF INFORMATION	DATE OF ACCESS
AERIAL PICTURE	GREATER MUNICIPALITY OF IZMIR	SEPTEMBER 2004
WRITTEN DOC.	MINISTRY OF CULTURE AND TOURISM IMMOVABLE CULTURAL AND NATURAL PROPERTY REGIONAL COMMITTEE OF İZMIR	MAY 2002
DRAWINGS		MAY 2002
PHOTOS		MAY 2002

MAP INFORMATION		ADRESS	
SHEET NO	395	CITY/TOWN	İZMİR/ KONAK
BLOCK NO	1445	STREET	ŞEHİTLER
PLOT NO	25	BUILDING NO	1

PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA	28296 m²	LEGAL SATATUS	REGISTERED
LAND COVERED	5665 m²	REGST. DATE	1984
USED AREA	6497m²(study buildings)	CONS. GRADE	2
NO OF STOREYS	1 (old bld.) 2 (new add.)	STATE OF CONS.	WELL PRESERVED

ORIGINAL STATUS		PRESENT STATUS	
ORIGINAL USE	TRAIN STATION	PRESENT USE	TRAIN STATION
CONSTRUC. DATE	1858	RESTORATION DATE	2000-2001
ARCHITECT	-	REST. ARCHITECT	
OWNER	OTTOMAN GOVERNMENT	OWNER	MINISTRY OF TRANSPORTATION

HISTORICAL EVOLUTION AND SIGNIFICANCE

The first railways in Anatolia were constructed around İzmir, since the city acted as one of the important export centres of Ottoman Empire in the mid.19th century. In order to accelerate the transportation of goods produced in Anatolia, the first attempts for the construction of Aydın railway was started in 1856 (Yılmaz and Yetkin 2003). Punta district was chosen as the beginning point, due to the low density of settlements and its location close to the shore line (Figure 4.33). The station building was constructed a few years later than the railway (Figure 4.34).

In its current situation, the Alsancak Station refers to a complex of buildings, which had been added to main station in time, due to the need for other functions.

As the building is located at the beginning of Alsancak district, it acts as a landmark signing that the city centre begins. The access to the city centre from other cities through Bornova and Karşıyaka districts intersects in front of the station building for years. Thus, the meaning of building as a landmark is important for the memories of both citizens and visitors (Figure 4.35).

(cont. on next page)

Table 4.28 (cont.)

OLD PHOTOS

Figure 4.33 The building complex of Aydın Railway Company situated in Punta district.

Figure 4.34 General view of Alsancak Train Station in 1880's, from south direction.

(Source: Yılmaz, F., and Yetkin, S., 2003. *İzmir Kartpostalları1900*.)

PRESENT PHOTOS

Figure 4.35 The Train Station with its new addition facing the main roads reaching Alsancak.

Figure 4.36 General view of Alsancak Train Station in 2000's, from south direction.

Figure 4.37 The entrance façade of new addition.

Figure 4.38 Interior view of Alsancak Train Station.

4.4.2. Architectural Analysis

4.4.2.1. Analysis of Environmental Relations

Table 4.29 Analysis of Environmental Relations/Alsancak Train Station

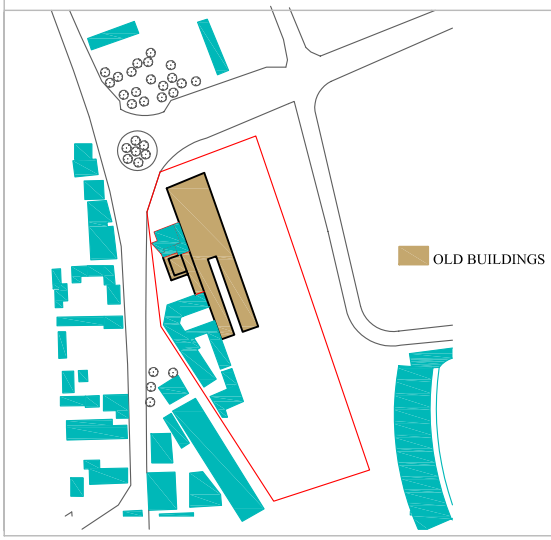
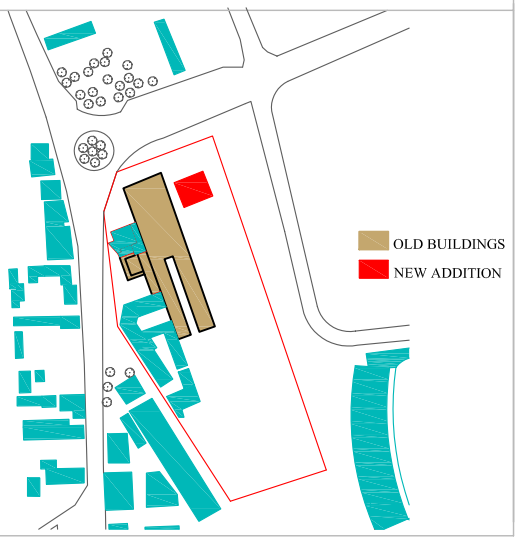
BUILDING NO 4	ALSANCAK TRAIN STATION	TABLE NO 2
	ANALYSIS OF ENVIRONMENTAL RELATIONS	

AERIAL PICTURE

Figure 4.39 Aerial picture showing Alsancak Train Station. (Source: Greater Municipality of İzmir)

1- HEIGHT OF THE SURROUNDING BUILDINGS: 2-3 STORIES EXCEPT THE BUILDINGS FACING THE STREET ON EAST

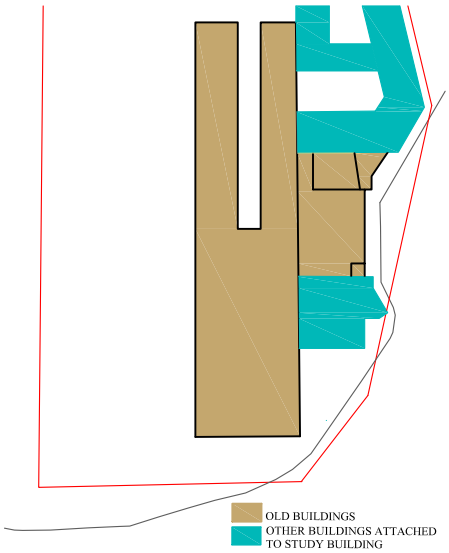
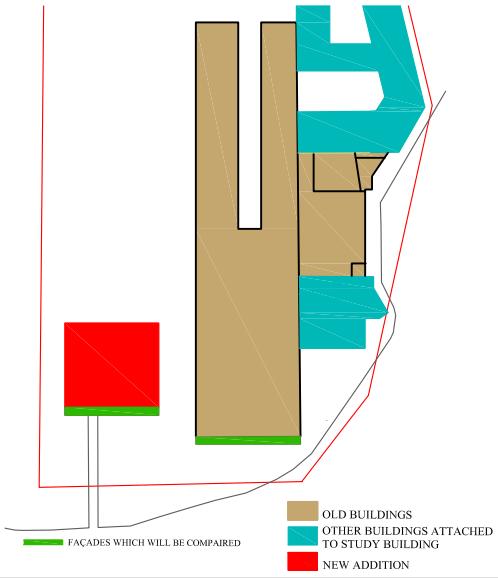
2- FUNCTIONS OF THE SURROUNDING BUILDINGS: COMMERCIAL AND PUBLIC. THE NORTH SIDE IS PORT OF IZMIR CITY.

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
	
1- VISIBILITY OF THE MAIN BUILDING: NORTH AND EAST FAÇADES OF THE MAIN OLD BUILDING ARE VISIBLE FROM NORTH-EAST. NORTH FAÇADE WHICH IS PARALLEL TO THE 'LİMAN CADDESİ' IS VISIBLE FROM SOUTH.	1- VISIBILITY OF THE MAIN BUILDING: A SMALL PART OF THE OLD EAST FAÇADE IS HINDERED DUE TO NEW ADDITION FROM NORTH-EAST. THE VISIBILITY OF OLD BUILDING IS NOT ANY CHANGED FROM SOUTH.

4.4.2.2. Analysis of Building -Lot Relations

Table 4.30 Analysis of Building-Lot Relations/ Alsancak Train Station

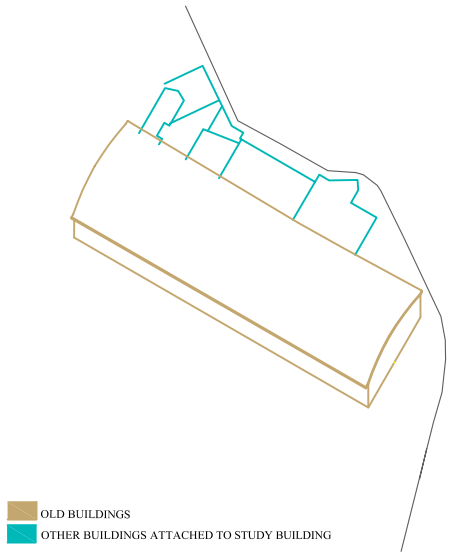
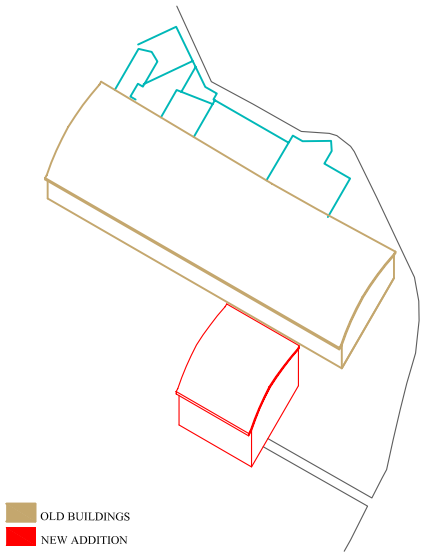
BUILDING NO 4	ALSANCAK TRAIN STATION ANALYSIS OF BUILDING-LOT RELATION	TABLE NO 3

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
	
1- NUMBER OF BUILDINGS IN THE LOT: 5	1- NUMBER OF BUILDINGS IN THE LOT: 6
2- BUILDING ORDER: ATTACHED ORDER AMONG THE OLD BUILDINGS SHARING THE SAME LOT.	2- BUILDING ORDER: DETACHED ORDER AMONG THE NEW ADDITION AND OLD BUILDINGS.
3- LOCATION OF BUILDINGS: TRAIN STATION IS LOCATED TOWARDS THE BOUNDARIES OF THE LOT IN NORTH AND WEST SIDES, PARALLEL TO THE MAIN AXIS SURROUNDING THE LOT.	3- LOCATION OF BUILDINGS: NEW ADDITION IS LOCATED AT THE EAST OF THE OLD TRAIN STATION, FACING THE 'LİMAN CADDESİ'. IT IS SITUATED ON A RECESSED POINT OF THE LOT COMPARED WITH THE DISTANCE OF THE OLD BUILDING AT THE SOUTH OF THE NEW ADDITION TO THE LIMAN STREET.
4- USE OF OPENSPACE: THERE IS A NARROW LINEAR OPENING BETWEEN THE OLD BUILDINGS AND STREETS SURROUNDING THE LOT. THESE SPACES ARE USED AS PUBLIC SPACES DUE TO DIRECT RELATION WITH THE JUNCTION POINT OF THE CITY. THERE IS ALSO AN EMPTY OPEN SPACE AT THE NORTH OF THE LOT WHICH IS NOT WELL DEFINED WITH THE GEOMETRY AND LOCATIONS OF THE BUILDINGS.	4- USE OF OPENSPACE: DUE TO ADDITION OF A NEW MASS WICH IS NOT ATTACHED TO OLD BUILDING, A NEW OPEN SPACE BETWEEN THESE BUILDINGS IS FORMED. IT IS USED BY TWO BUILDINGS AS A PASSAGE.

4.4.2.3. Analysis of Mass Relations

Table 4.31 Analysis of Mass Relations/ Alsancak Train Station

BUILDING NO 4	ALSANCAK TRAIN STATION ANALYSIS OF MASS RELATIONS	TABLE NO 4

MASS RELATIONS **BEFORE** NEW ADDITION	MASS RELATIONS **AFTER** NEW ADDITIONS
	
MAIN BUILDING 1- FORM: CONSISTS OF RECTANGULAR PRISMS THE STUDIED BUILDING IS THE LARGEST ONE. IT IS NARROW AND HORIZONTAL. THE STRICT EFFECT OF THE RECTANGULAR PRISM IS SOFTENED BY THE VAULTED TOP FINISHING. 2- PROPORTIONS: L:13 W:4.5 H:1 3- NUMBER OF STORIES/HEIGHT : 1/ 4- TYPE OF SUPERSTRUCTURE: VAULT 5- STRUCTURAL SYSTEM : MASONRY **SECONDARY BUILDING** 1- FORM: RECTANGULAR PRISM. 2- PROPORTIONS: L:1.8 W:1 H:- 3- NUMBER OF STORIES/HEIGHT : 1/ 4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF 5- STRUCTURAL SYSTEM : MASONRY	**NEW ADDITION** 1- FORM: RECTANGULAR PRISM. TOP IS FINISHED BY A VAULT. 2- PROPORTIONS: L:2.3 W:2.5 H:1 3- NUMBER OF STORIES/HEIGHT : 2/ 4- SUPERSTRUCTURE: VAULT 5- STRUCTURAL SYSTEM: CONCRETE SKELETON

4.4.2.4. Analysis of Façades

Table 4.32 Analysis of Façades in Interaction/ Alsancak Train Station

BUILDING NO 4	ALSANCAK TRAIN STATION	TABLE NO 5
	ANALYSIS OF **FAÇADES** IN INTERACTION (ENTRANCE FAÇADES)	

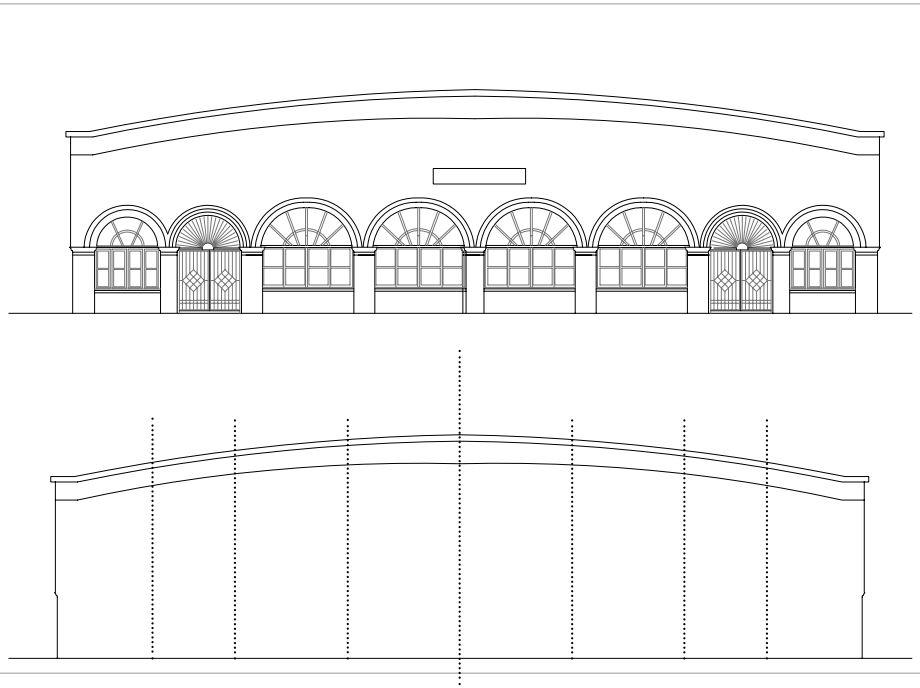
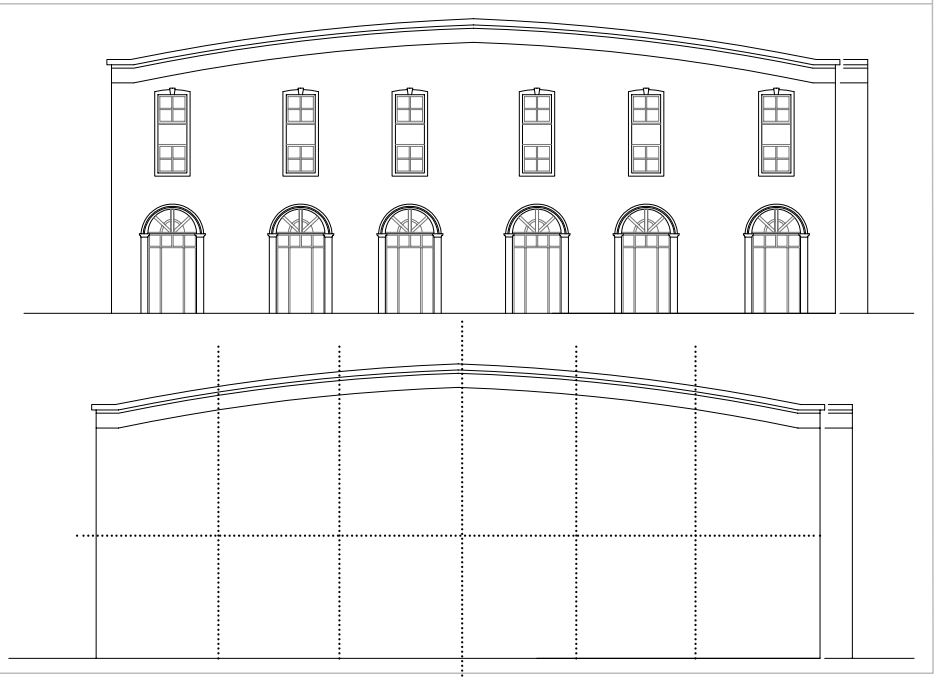
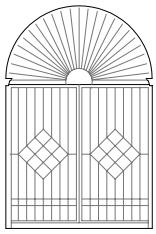
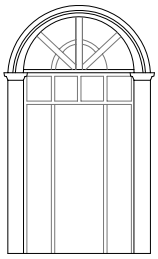
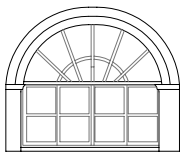
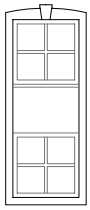
ENTRANCE FAÇADE OF THE **OLD BUILDING**	ENTRANCE FAÇADE OF THE **NEW ADDITION**
	
FAÇADE ORDER 1-PROPORTIONS: 1/4.5 L:4.5 W:1 2-AXES: (VERTICAL) ONE CENTRAL AXIS AND SIX EQUAL AXIS DEFINED BY THE WINDOW OPENINGS (HORIZANTAL) NO HORIZONTAL AXIS 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): S IS ALMOST EQUAL TO G AT THE STUDIED FAÇADE.	FAÇADE ORDER 1- PROPORTIONS: 1/3 L:3 W:1 2- AXES: (VERTICAL) ONE CENTRAL AXIS AND FOUR EQUAL AXES. (HORIZANTAL) ONE AXIS SEPERATING THE FLOORS. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): S IS ALMOST EQUAL TO G AT GROUND FLOOR. S ≻ G AT FIRST FLOOR.
SUPERSTRUCTURE 1- TYPE:VAULT 2- SLOPE: 3- MATERIAL: FINISHING 1- MATERIAL: PLASTER +WASH 2- TEXTURE: 3- COLOUR: GREY &WHITE	SUPERSTRUCTURE 1- TYPE:VAULT 2- SLOPE: 3- MATERIAL: FINISHING 1- MATERIAL: PLASTER+WASH 2- TEXTURE: 3- COLOUR: GREY& PINK

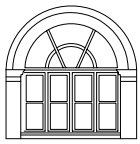
Table 4.33 Analysis of Façades in Intercation/ Façade Components/Alsancak Train Station

BUILDING NO 4	ALSANCAK TRAIN STATION ANALYSIS OF FAÇADES IN INTERACTION (ENTRANCE FAÇADES) FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)	TABLE NO 6

FAÇADE COMPONENTS OF OLD BUILDING	FAÇADE COMPONENTS OF NEW ADDITION

DOOR 1		DOOR 1	
NUMBER : 2		NUMBER : 6	
PLACEMENT: GROUND FLOOR AT TWO SIDES OF THE ENTRANCE FAÇADE		PLACEMENT: AT GROUND FLOOR BETWEEN THE EQUAL AXES	
FORM: RECTANGULAR WITH ARCH ON TOP		FORM: RECTANGULAR WITH ARCH ON TOP	
PROPORTIONS: 1/1		PROPORTIONS:1/1.7 H:1.7W:1	
MATERIAL: CAST IRON FRAME AND CAST IRON &GLASS WINGS		MATERIAL: FRAME:TIMBER INFILL: TIMBER&GLASS	
SURFACE MATERIAL: FRAME&WINGS OIL PAINTED		SURFACE MATERIAL: OIL PAINTED	
ORNAMENTS: GEOMETRIC FIGURES ON IRON WINGS		ORNAMENTS: PROJECTED ARCH SITUATING AT THE TOP OF THE COLUMN CAPITAL	

WINDOW 1		WINDOW 1	
NUMBER :4		NUMBER :6	
PLACEMENT: AT GROUND BETWEEN THE ENTRANCES		PLACEMENT: AT FIRST. FLOOR.	
FORM: RECTG. WITH ARCH		FORM: RECTG. WITH ARCH	
PROPORTIONS:2/1 H:1 W:2		PROPORTIONS:1/2.5 H:2.5W:1	
DIVISIONS: HOR:2 VER:4		DIVISIONS: HOR:2 VER:2	
UNITS: 8- SQUARE, 6-SLICE OF CIRCLE		UNITS: 8- SQUARE	
TYPE: SASH		TYPE: SASH	
MATERIAL: FRAME:WOOD INFILL: GLASS		MATERIAL: FRAME:TIMBER INFILL: GLASS	
SURFACE MATERIAL: OIL PAINTED		SURFACE MATERIAL: OIL PAINTED	
ORNAMENTS: PROJECTED ARCH SITUATED AT THE TOP OF THE COLUMN CAPITAL		ORNAMENTS: PROJECTED CASING&ARCH FORMING A FRAME+PROJECTED KEY STONE FROM THE FRAME	

WINDOW 2		
NUMBER :2		
PLACEMENT: AT GROUND BETWEEN THE ENT.& CORNER FORM: RECTG. WITH ARCH		
PROPORTIONS:1.5/1 H:1 W:1.5		
DIVISIONS: HOR:2 VER:4		
UNITS: 8- RECTANGULAR 3-SLICE OF CIRCLE		
TYPE: SASH		
MATERIAL: FRAME:WOOD INFILL: GLASS		
SURFACE MATERIAL: OIL PAINTED		
ORNAMENTS: PROJECTED ARCH SITUATED AT THE TOP OF THE COLUMN CAPITAL		

4.4.2.5. Conclusion of Analysis

Table 4.34 Conclusion of Architectural Analysis/ Alsancak Train Station

TABLE NO 7

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

ALSANCAK TRAIN STATION

BUILDING NO 4

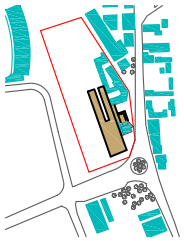
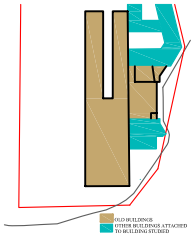
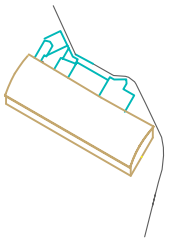
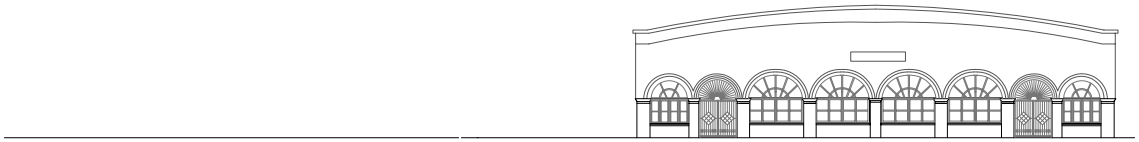
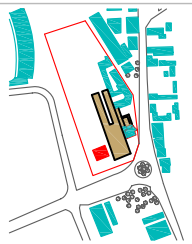
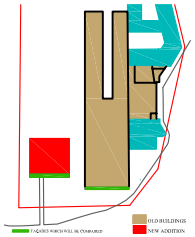
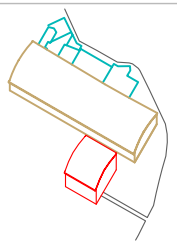
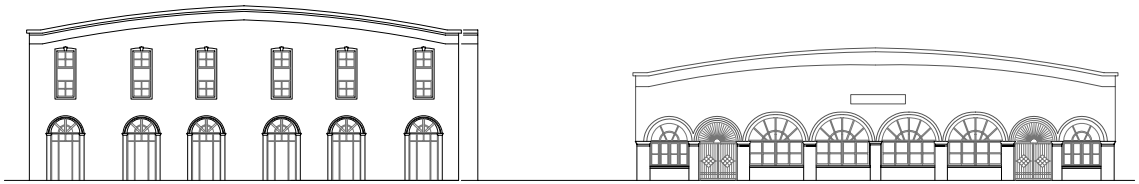
	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASS RELATIONS	ANALYSIS OF FAÇADES IN INTERACTION
BEFORE ADDITION				
AFTER ADDITION				
CONCLUSION OF THE ARCHITECTURAL ANALYSIS	°THE BUILDING IS SITUATED IN THE CITY CENTER, CLOSE TO MAIN PORT. °SURROUNDING BUILDINGS ON THE SOUTH ARE HISTORIC. ON THE OTHER SIDES THE BUILDING IS SURROUNDED BY MULTI STOREY NEW CONSTRUCTIONS . °OLD BUILDING IS SITUATED ON THE JUNCTION OF MAIN STREETS. °VISIBILITY OF OLD BUILDING FROM ITS MAIN FAÇADE IS NOT CHANGED. °VISIBILITY OF THE OLD BUILDING FROM THE NORTH EAST IS CHANGED.	°DENSITY OF USED SPACE BY BUILDINGS IS INCREASED. °DENSITY OF OPEN SPACE IS DECREASED. °BUILDING ORDER OF OLD ADDITIONS IS ATTACHED. NEW ADDITION IS DETACHED. °USE OF OPEN SPACE IS CHANGED. °THE LOCATON OF NEW ADDITION REDUCES THE IMPACT OF OLD BUILDING'S PERCEPTION AT FIRST GLANCE.	° THE FORM, PROPORTIONS AND HEIGHT OF THE NEW ADDITION IS DIFFERENT THAN THE OLD BUILDING. °SUPERSTRUCTURE OF NEW ADDITION IS SIMILAR TO THE OLD BUILDING. °CONSTRUCTION SYSTEM OF NEW ADDITION IS DIFFERENT, BUT PROVIDES SIMILAR IMPACT OF OLD BUILDING.	° FAÇADE OF NEW ADDITION IS SIMILAR IN FORM, BUT DIFFERENT IN PROPORTIONS AND HEIGHT. RHYTHM OF OPENINGS ARE SIMILAR AT GROUND LEVEL, BUT THEIR SPACINGS ARE DIFFERENT. ° THE FAÇADE OF OLD BUILDING IS MORE HORIZONTAL THAN NEW ADDITION. ° THE SIMILARITY OF TYPE OF SUPERSTRUCTURES STRENGTHENS THE SIMILARITY OF FORM . ° BOTH FAÇADES ARE PLASTERED IN SAME COLOURS. THE EXTERIOR FRAMES OF OPENINGS ARE PAINTED IN SAME COLOUR WITH THE OLD BUILDING. . ° THE FAÇADE COMPONENTS ARE SIMILAR IN FORM AT GROUND LEVEL. BUT THEIR PROPORTIONS AND DETAILS ARE DIFFERENT. THE WINDOW OPENINGS OF NEW ADDITION, AT FIRST FLOOR LEVEL, IS DIFFERENT IN FORM, BUT IT REFERS TO THE DIVISIONS OF OLD BUILDING'S OPENINGS.

Table 4.35 Value Analysis Card / Alsancak Train Station.

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO
4	A L S A N C A K T R A I N S T A T I O N	8

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	**E**		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	**E**		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	**E**		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	**E**		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 4.35 (cont.)

Historical Pattern	**Grade**	**B.A.**	**A.A.**
A building that can be directly linked to the establishment of an historical pattern of civic importance.	**E**		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	**E**		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextual Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	**E**		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	**E**		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	**E**		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

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Table 4.35 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	**E**		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	**E**		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	**E**		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	**E**		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	**E**		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

4.4.4. Evaluation

Evaluation of environmental relations: The building is located close to the main port and it is a landmark defining the beginning of the city centre at the junction of main streets. The main façade of the building is perceived well from the main street on the north. With the introduction of new addition;

- perception of the old building's main façade is not changed, since the new addition is located beside the old building, it is detached from the old building and recessed from its main façade.
- perception of the east façade of the old building is hindered by the new addition partially but as the new addition is detached, it is still possible to perceive east façade completely by standing in between the old and the new buildings.
- although the new addition is facing a junction surrounded by several other buildings, its environmental relations is established only with reference to old building.

Evaluation of building-lot relations: There are other buildings attached to the old building on the same lot. The lot is mostly occupied by the old building and the other buildings attached to it towards the boundaries of it in north and west directions. There is a small linear opening between the old building and the streets surrounding the lot and at the north of the lot an undefined empty open space exists. With the introduction of new addition;

- density of used space is increased while density of open space is decreased but due to the location of the new addition the empty space on the north became more defined and turned to a kind of private area between the old building and the new addition..
- the attached order of the old building and the other buildings around it is broken as the new addition is detached and recessed from the old building in a more respectful manner.

Evaluation of massive relations: The generic form of the old building is a large rectangular prism giving a long, narrow and horizontal effect. The vaulted top softens the strict form of prism. The structural system is masonry. The new addition is different

in regard to its height, form and proportions. The superstructure is vault and the construction system is concrete skeleton. With the introduction of new addition;

- the massive relation is tried to be established according to the width and height of old building. Thus, although the new addition is smaller in mass, it provides the effect of suppressing the old building.
- although the general mass qualities of the old building and new addition are different, a similar appearance with the old building is tried to be created by using similar roof shape and the use of concrete skeleton system.

Evaluation of façades in interaction: The entrance façade of main building and the new addition are beside each other, thus compared facades are entrance façades that comprise a silhouette. The form of both façades is similar, although their dimensions and proportions are different. The articulation of openings by cut stone frames repeats in the new addition. Concerning the relation of two façades :

- a similar visual impact is tried to be achieved by using similar forms in the design of façade and façade components.
- the interpretation of façade elements of the old building is by assimilation, which prevents the new addition establishing its own language.
- the use of similar superstructure with the old building strengthens the similarity of façade shapes.
- similarity is continued in the choice of surface colour, and colours of architectural components.
- the perception and impact of the old building from north façade as a unique historical entity is reduced as they comprise a silhouette together.
- the silhouette of the old building is disturbed by the above mentioned features of the new addition.

Evaluation of the effects of new addition on the values of the old building

Table 4.36 Conclusion of Value Analysis / Alsancak Train Station

	Change in Value
Architectural Importance	
Style / Type	**Not changed.**
Construction	**Not changed.**
Designer / Builder	**Not changed.**
Cultural Importance	
Historical Association	**Not changed.**
Historical Pattern	**Not changed.**
Historical Time Line	**Not changed.**
Contextual Importance	
Site / Setting	**Decreased.**
Environmental Role	**Not changed.**
Symbolic Role	**Decreased.**
Authentic Importance	
Authenticity in Tangible Aspects	**Not changed.**
Authenticity in Intangible Aspects	**Decreased.**
Contemporary Importance	
Functional	**Not changed.**
Economic	**Not changed.**
Educational	**Not changed.**

The new addition is constructed due to the demand for office units on the same plot, which does not bring any gain to old building with respect to its contemporary importance. Causing a decrease on the site and setting values and the authenticity in intangible aspects of the old building, the main objective for the new addition is due to its negative interference with the symbolic value of the historic building. As the symbolic value comprises the uniqueness of the historic building with regard to its surrounding environment, proposing a similar addition causes the lost of symbolic meaning.

4.4.5. Comparison of the Case with Foreign Examples

The following example from London is similar in regard to the placement of addition at the side by developing a frontal silhouette for an important open space in the city centre, Trafalgar Square. The National Gallery is a good example of interpretation of old architecture in designing new, while using all of its environment forces (Figure 4.40).

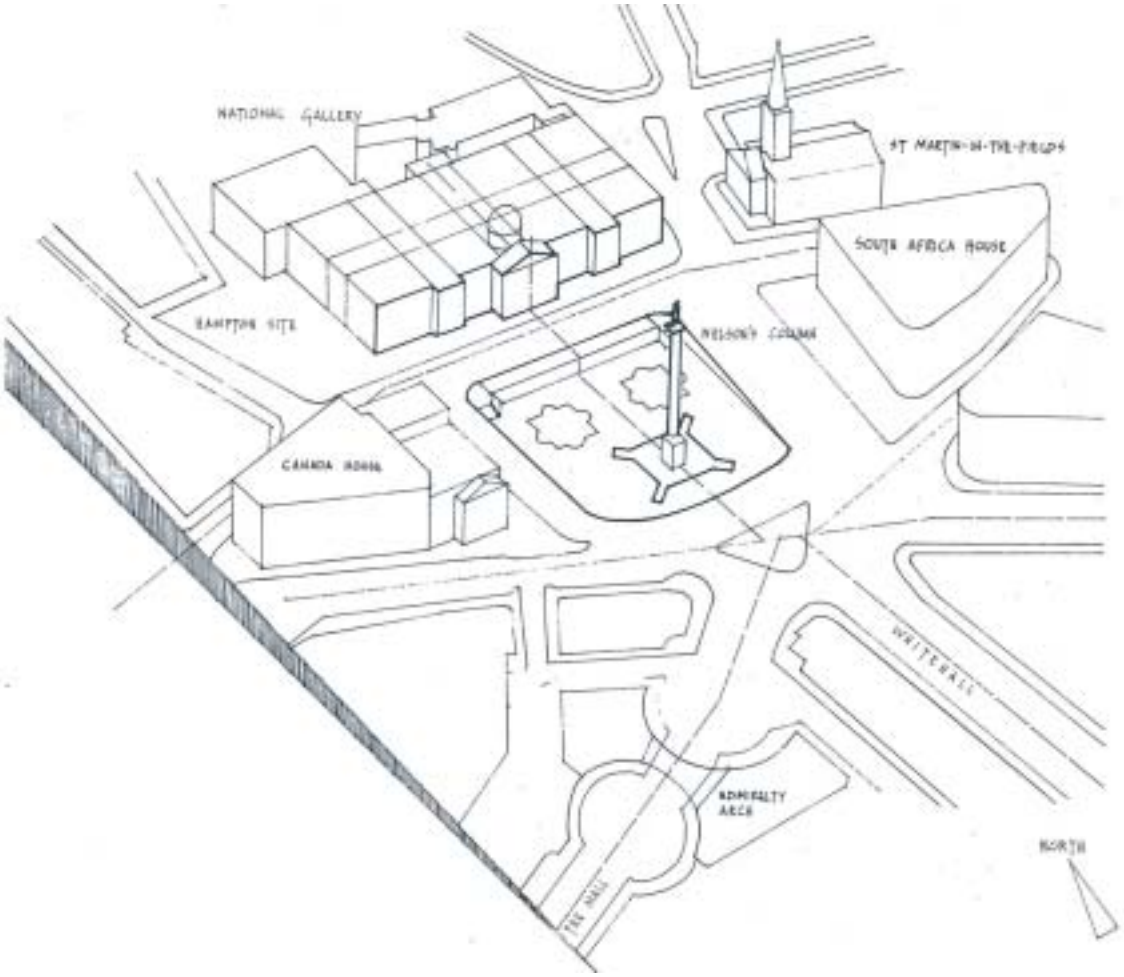


Figure 4.40 Trafalgar Square. Extension to the National Gallery on Hampton Site, London. James Stirling. (Source: *Design Strategies in Architecture: An approach to the Analysis of Form* by Geoffry H. Baker)

As a part of the triangle linked by the Mall, Whitehall and Birdcage Walk, and containing Buckingham Palace, Westminster Abbey and the Palace of Westminster, Trafalgar Square has considerable cultural significance. The presence of the National Gallery facing the Square adds an authority that becomes possible when a major art

collection and the commemoration of a significant historical event combine in a key location. The new addition is developed on the south side of the Gallery. The key elements for the design of new addition are the horizontal plane of the Gallery façade, punctuated by the central portico, set against the contained space of the square with its fountains, and the vertical feature provided by Nelson's column.

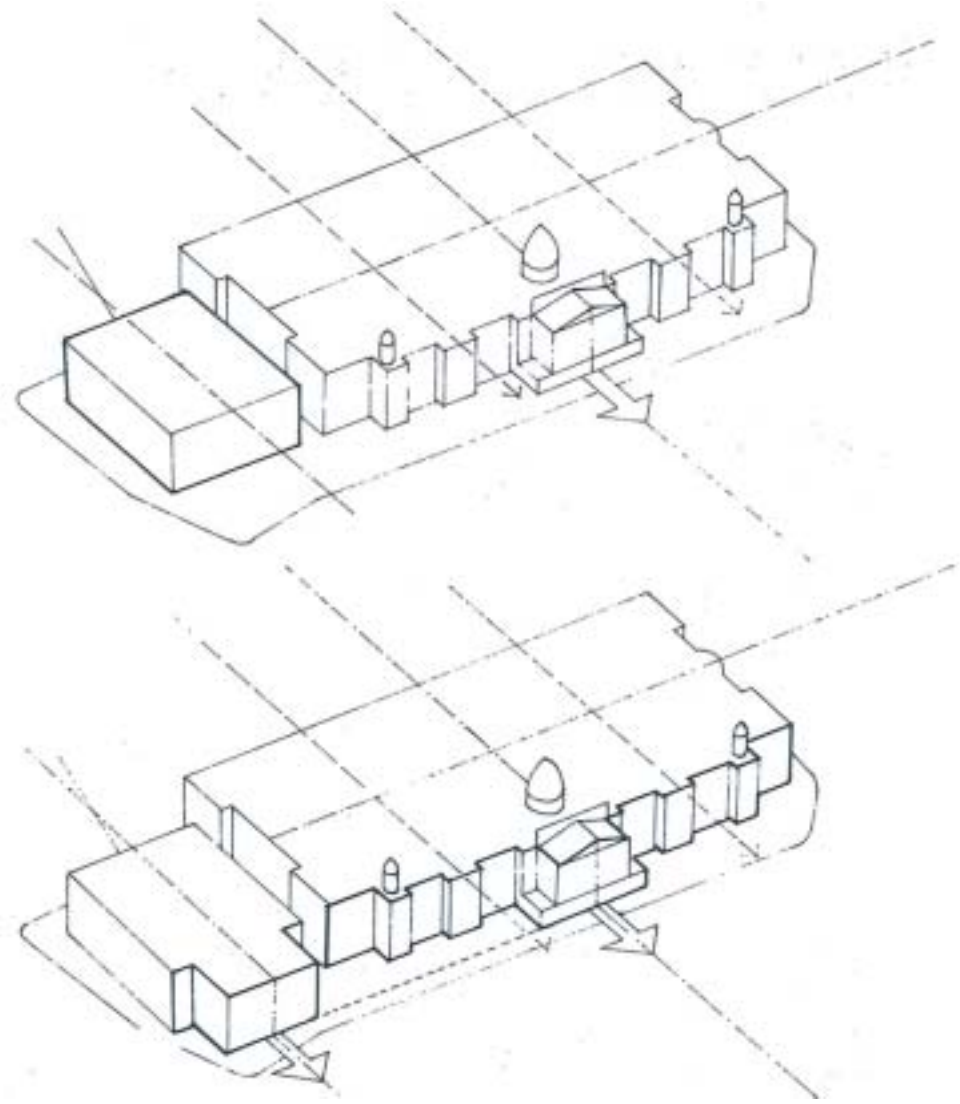


Figure 4.41 Articulation of the generic form of the new addition in accordance with the site and gallery. (Source: *Design Strategies in Architecture: An approach to the Analysis of Form* by Geoffry H. Baker)

In his analysis, Baker reads the Gallery as horizontal slab. The formation of addition is similar but reduced in width because of the size of the site. After the design of generic form the addition picks up the forward-backward rhythm of the projections on the main Gallery façade (Figure 4.41).

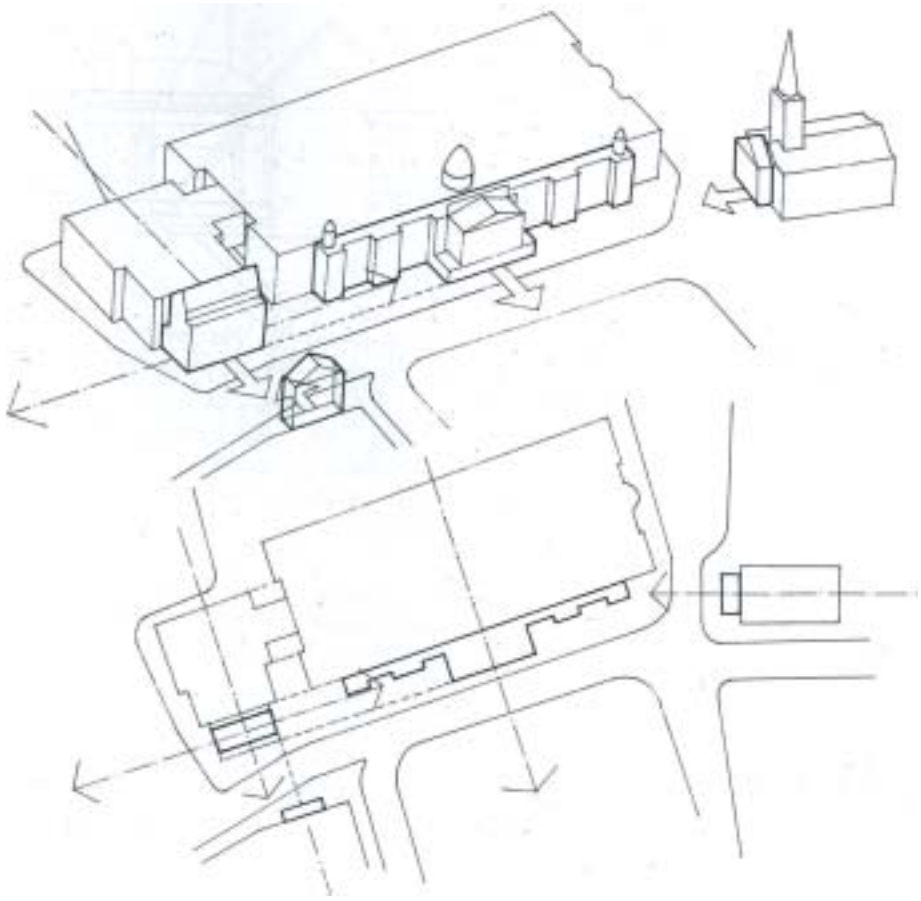


Figure 4.42 Articulation of the generic form of the new addition in accordance with its setting. (Source: *Design Strategies in Architecture: An approach to the Analysis of Form* by Geoffry H. Baker)

The front part of the new addition is aligned laterally and distinguished from the rest of the form by its upper structure. This reinforces the lateral axis, which runs parallel with the dominant internal axis of the Gallery and with the Gallery façade. The Neo-classical buildings around Trafalgar Square mainly affect the articulation of the front part as a pavilion (Figure 4.42).

Both Alsancak Railway Station and National Gallery are located at the city centre and provide a scene around an open space. In the case of national gallery this open space is one of the squares of city while the other is located around a junction. Both new additions are designed by using assimilation as a tool in order to form a connection between old and new. However, the results could not reach the same success. As the successful example, in the design of National Gallery's new addition, all site and setting forces are used and the assimilation of the old building does not prevent new addition establishing its own language.

4.5. School for Deaf and Blind

4.5.1. Identification and Historic Significance

Table 4.37 Building Identity Card / School for Deaf and Blind.

BUILDING NO 5	**BUILDING NAME** SCHOOL FOR DEAF AND BLIND	**TABLE NO** 1

SURVEY DATE : MAY 2002

INFORMATION	SOURCE OF INFORMATION	DATE OF ACCESS
AERIAL PICTURE	GREATER MUNICIPALITY OF IZMIR	SEPTEMBER 2004
WRITTEN DOC.	MINISTRY OF CULTURE AND TOURISM IMMOVABLE CULTURAL AND NATURAL PROPERTY REGIONAL COMMITTEE OF İZMIR	MAY 2002
DRAWINGS		MAY 2002
PHOTOS		MAY 2002

MAP INFORMATION		ADRESS	
SHEET NO	220	CITY/TOWN	İZMİR/ ALSANCAK
BLOCK NO	1823	STREET	ZİYA GÖKALP
PLOT NO	3-4	BUILDING NO	3

PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA	6099 m²	LEGAL SATATUS	REGISTERED
LAND COVERED	1829 m²	REGST. DATE	1985
USED AREA	3658 m²	CONS. GRADE	2
NO OF STOREYS	2 (old bld.) 2 (new add.)	STATE OF CONS.	WELL PRESERVED

ORIGINAL STATUS		PRESENT STATUS	
ORIGINAL USE	HOSPITAL	PRESENT USE	SCHOOL
CONSTRUC. DATE	1908	RESTORATION DATE	1998
ARCHITECT	-	REST. ARCHITECT	
OWNER	FRENCH GOVERNMENT	OWNER	MINISTRY OF EDUCATION

HISTORICAL EVOLUTION AND SIGNIFICANCE

Constructed in 1880's the building functioned as the English Hospital until the very late periods of Ottoman Empire, when the School for Deaf and Blind had moved into this building (Yılmaz and Yetkin 2003). Today the building complex serves as the High School for Tourism.

There are two old buildings (A and D) and one old addition (B) on the same site (Figure 4.43 and Figure 4.44). The main building A is a two storey building consisting of cells arranged around a courtyard (Figure 4.46). The square planned courtyard was later closed by an iron and glass shelter (Figure 4.45).The secondary building B was used as an administration office and it is smaller than the main building. The new addition was constructed adjacent to B due to the need for additional space (Figure 4.47).

The historic significance attributed to the building is related to the "system of nations" in Ottoman Period which defines the requirements and permissions given to each nation to construct their own service buildings such as churches, schools and hospitals. Although re-functioned later the building is a well preserved example of this "system of nations" (Yılmaz 2003). The building presents the typical characteristics of late Ottoman hospital buildings with regard to scheme, design, construction system and materials.

(cont. on next page)

Table 4.37 (cont.)

OLD PHOTOS

Figure 4.43 Building A entrance façade.

Figure 4.44 Building A side façade.

(Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir)

Figure 4.45 Shelter enclosing the courtyard top.

Figure 4.46 Arcade of the courtyard.

(Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural And Natural Property in İzmir)

PRESENT PHOTOS

Figure 4.47 General view of old School for Deaf and Blind, in 2002.

4.5.2. Architectural Analysis

4.5.2.1. Analysis of Environmental Relations

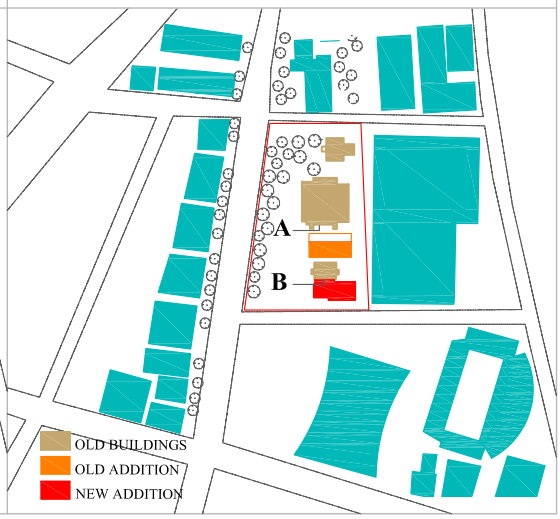
Table 4.38 Analysis of Environmental Relations/School for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND ANALYSIS OF ENVIRONMENTAL RELATIONS	TABLE NO 2

AERIAL PICTURE

Figure 4.38 Aerial picture showing Schoolfor Deaf and Blind. (Source: Greater Municipality of İzmir)

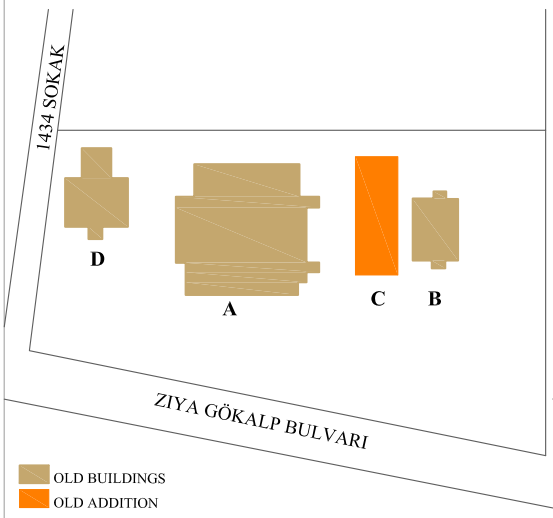
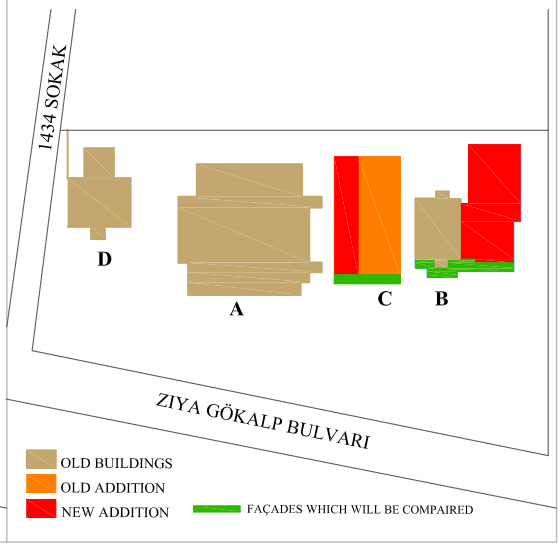
1- HEIGHT OF THE SURROUNDING BUILDINGS: MORE THAN 5 STORIES.
2- FUNCTIONS OF THE SURROUNDING BUILDINGS: PUBLIC BUILDINGS ON THE NORTH AND EAST, MOSTLY COMMERCIAL AND FEW RESIDENTAL USE ON THE SOUTH AND WEST SIDE.

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
	
1- VISIBILITY OF THE MAIN BUILDING: WEST FAÇADES WHICH ARE PARALLEL TO THE STREET ALSO 'A','B' FAÇADES ARE VISIBLE FROM SOUTH. WEST FAÇADES WHICH ARE PARALLEL TO THE STREET ARE VISIBLE FROM WEST.	1- VISIBILITY OF THE MAIN BUILDING: 'B' FAÇADE IS NOT VISIBLE. VISIBILITY OF 'A' IS CHANGED DUE TO NEW ADDITION. VISIBILITY OF OLD BUILDINGS IS NOT CHANGED.

4.5.2.2. Analysis of Building -Lot Relations

Table 4.39 Analysis of Building-Lot Relations/ School for Deaf and Blind

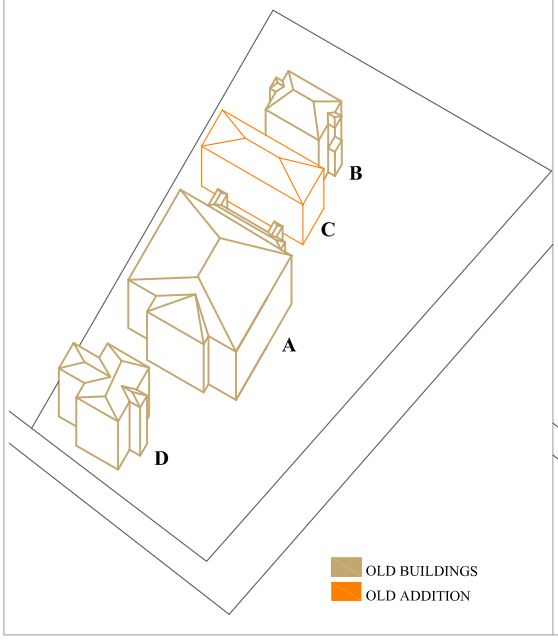
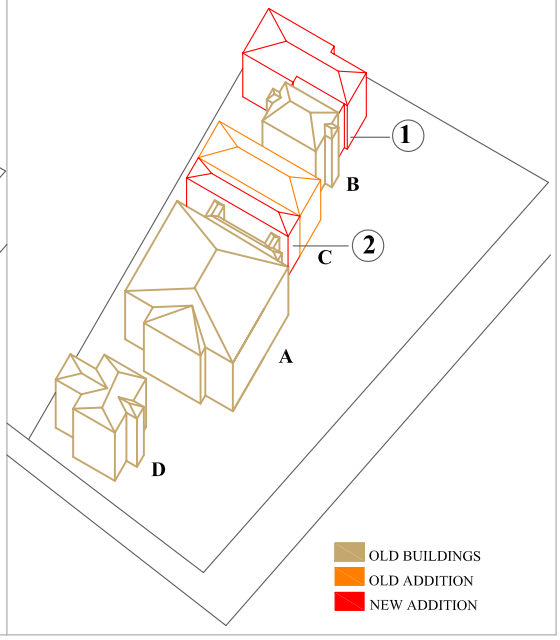
BUILDING NO 5	SCHOOL FOR DEAF AND BLIND ANALYSIS OF BUILDING-LOT RELATION	TABLE NO 3

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
	
1- NUMBER OF BUILDINGS IN THE LOT: 4 2- BUILDING ORDER: DETACHED 3- LOCATION OF BUILDINGS: ALL BUILDINGS IN THE LOT ARE LOCATED AT THE MIDDLE OF THE LOT, PARALLEL TO THE STREET THEY ARE FACING (ZİYA GÖKALP STREET). 4- USE OF OPENSPACE: THE OPEN SPACES ARE NOT DEFINED CLERLY. THEY ARE USED AS GARDENS. OPEN SPACES AT THE FRONT OF THE BUILDINGS (AT STREET SIDE) ARE LARGER THAN THE OPEN SPACES AT THE BACK.	1- NUMBER OF BUILDINGS IN THE LOT: 5 2- BUILDING ORDER: ATTACHED 3- LOCATION OF BUILDINGS: NEW ADDITIONS ARE SIMILARLY SITUATED WITHIN THE LOT. THE PARALLEL ORDER OF THE BUILDINGS TO THE STREET IS CONTINUED WITH THE INTRODUCTION OF NEW ADDITIONS. SPECIFIC LOCATIONS: ONE OF THE ADDITIONS IS SITUATED AT THE NORTHEAST OF THE SECONDARY OLD BUILDING IN AN ATTACHED POSITION. THE OTHER ADDITION IS SITUATED AT THE SOUTHWEST OF THE OLD ADDITION IN AN ATTACHED POSITION. IT IS BETWEEN THE MAIN OLD BUILDING AND OLD ADDITION. 4- USE OF OPENSPACE: OPEN SPACES ARE SIMILARLY FORMED AND USED AFTER THE ADDITIONS. THE OPEN SPACE BETWEEN THE SIDES OF BUILDINGS ARE DECREASED DUE TO ADDITIONS. THE OPEN SPACES BETWEEN BUILDINGS ARE LOST THEIR DEFINITION.

4.5.2.3. Analysis of Mass Relations

Table 4.40 Analysis of Mass Relations/ School for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND	TABLE NO 4
	ANALYSIS OF MASS RELATIONS	

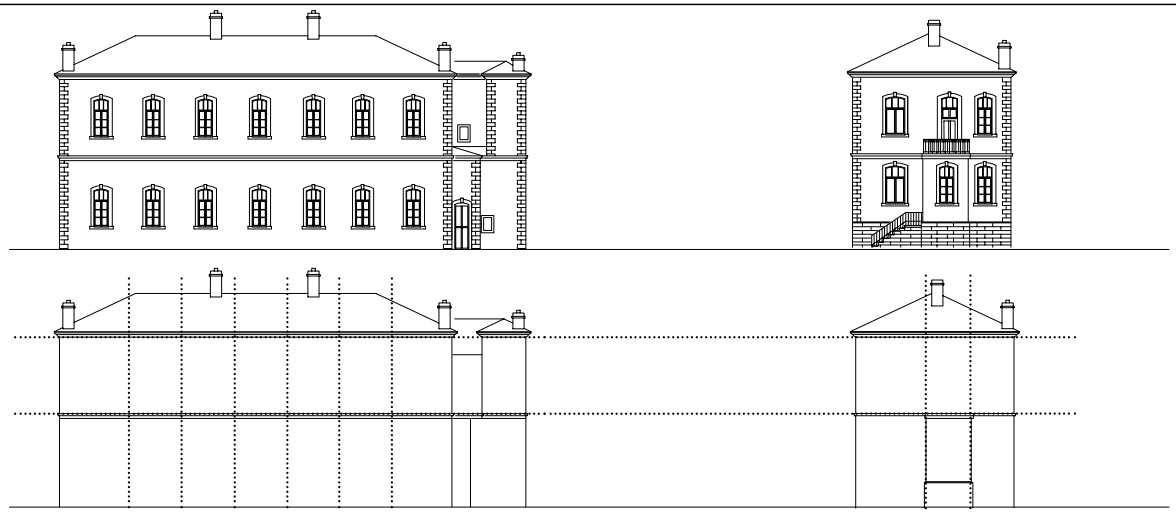
MASS RELATIONS **BEFORE** NEW ADDITION	MASS RELATIONS **AFTER** NEW ADDITIONS
	
MAIN BUILDING 1- FORM: RECTANGULAR PRISM WITH NARROW RECTANGULAR PROJECTIONS DEFINING THE ENTRANCE AND BACK EXIT. 2- PROPORTIONS: L:2.2 W:2.6 H:1 3- NUMBER OF STORIES/HEIGHT : 2 / 9.50M 4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF. 5- STRUCTURAL SYSTEM : MASONRY	**NEW ADDITION 1:** 1- FORM: RECTANGULAR PRISM. 2- PROPORTIONS: L:1 W:3 H:1 3- NUMBER OF STORIES/HEIGHT : 2/ 4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF. 5- STRUCTURAL SYSTEM: CONCRETE SKELETON **NEW ADDITION 2:** 1- FORM: RECTANGULAR PRISM. 2- PROPORTIONS: L:1 W:5 H:1.5 3- NUMBER OF STORIES/HEIGHT : 2 / 8M 4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF. 5- STRUCTURAL SYSTEM: CONCRETE SKELETON

4.5.2.4. Analysis of Façades

Table 4.41 Analysis of Façades in Intercation/ Silhouette /Scool for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND	TABLE NO 5
	ANALYSIS OF **FAÇADES** IN INTERACTION (SILHOUETTE)	

SILHOUETTE **BEFORE** NEW ADDITION



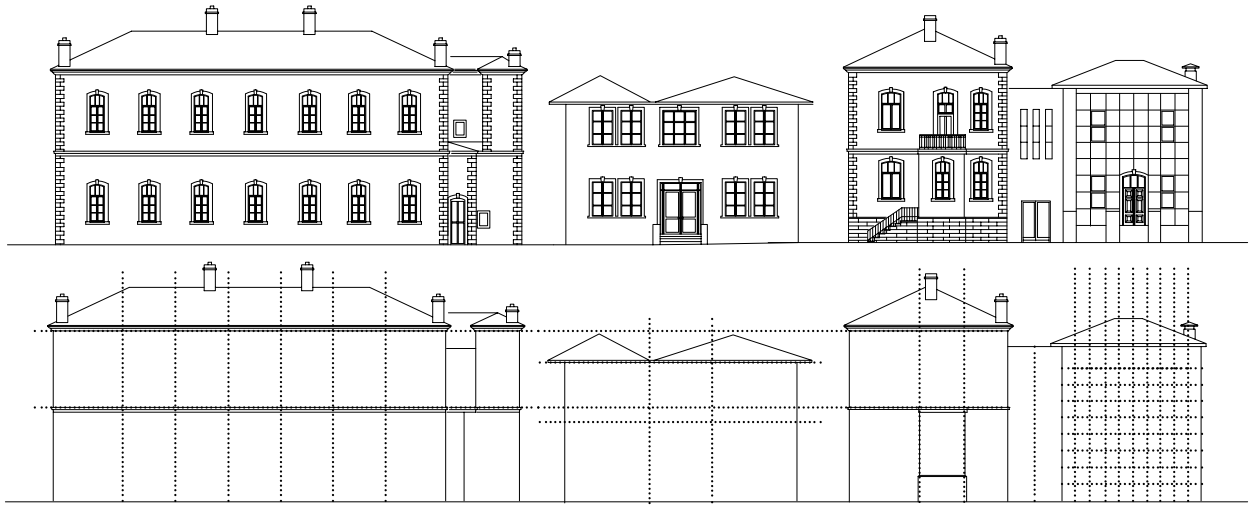
RELATION BETWEEN THE OLD BUILDING AND ITS ADDITION BEFORE THE INTRODUCTION OF NEW ADDITION

FAÇADE ORDER

RELATION OF THE AXES OF TWO BUILDINGS:

THE HORIZONTAL AXIS DEFINING THE HIGHEST INTERIOR POINTS AND THE AXIS SEPARATING THE FLOORS OF TWO BUILDINGS ARE AT THE SAME LEVELS.

SILHOUETTE **AFTER** NEW ADDITION



RELATION BETWEEN THE BUILDINGS AFTER THE NEW ADDITION

FAÇADE ORDER

RELATION OF THE AXIS OF THE OLD BUILDINGS AND NEW ADDITIONS:

THE HORIZONTAL AXIS DEFINING THE HIGHEST INTERIOR POINTS ARE NOT AT SAME LEVEL IN NEW ADDITIONS.
EAVE HEIGHTS OF ADDITIONS ARE LOWER THAN THOSE OF OLD BUILDINGS.

Table 4.42 Analysis of Façades in Intercation/ Entrance Façades of Building B and Its Addition/Scool for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND	TABLE NO 6
	ANALYSIS OF FAÇADES IN INTERACTION (ENTANCE FAÇADES OF OLD BUILDING B AND NEW ADDITION 1)	

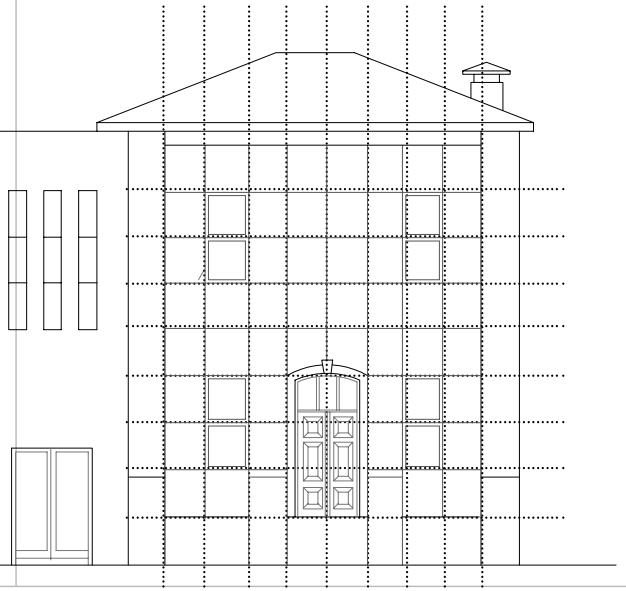
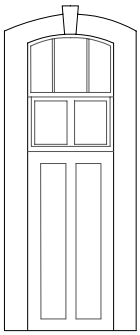
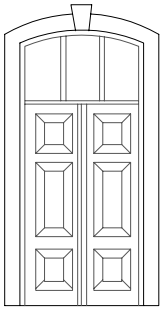
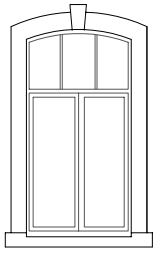
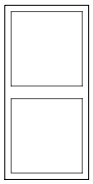
ENTRANCE FAÇADE OF THE OLD BUILDING	ENTRANCE FAÇADE OF THE ADDITION BUILDING
	
FAÇADE ORDER 1- PROPORTIONS: 1/1 (1.07) L:1 W:1 2- AXES: (VERTICAL) TWO MAIN AXES DEFINED BY THE SIDES OF PROJECTED ENTRANCE. (HORIZANTAL) A MAIN AXIS SEPERATING FLOORS AND TWO AXES DEFINING THE BASEMENT AND THE EAVE. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): S > G AT TWO FLOORS.	FAÇADE ORDER 1- PROPORTIONS: 1/1 (1.1) L:1 W:1 2- AXES: (VERTICAL) NINE EQUAL AXES CREATED BY THE MODUL OF THE GLAZED WALL (HORIZANTAL) ONE AXIS DEFINING THE HIGHEST INTERIOR POINTS AND EIGHT EQUAL AXES CREATED BY THE GLAZED CURTAIN WALL. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): G >S AT TWO FLOORS.
SUPERSTRUCTURE 1- TYPE: HIPPED ROOF 2- SLOPE: %46 3- MATERIAL: FRENCH TILE	FINISHING 1- MATERIAL: ROUGH STONE WITH POINTING JOINTS CUT STONE ON EDGES. 2- TEXTURE: TEXTURE OF THE ROUGH STONE SMOOTH ON EDGES. 3- COLOUR: NATURAL COLOR OF THE STONE (BROWNISH) BEIGE ON EDGES.
SUPERSTRUCTURE 1- TYPE: HIPPED ROOF 2- SLOPE: %39 3- MATERIAL: FRENCH TILE	FINISHING 1- MATERIAL: GLASS CURTAIN WALL AND PLASTERED PARTS 2- TEXTURE: PLAIN 3- COLOUR: PINK PLASTER AND DARK BLUE COLOUR OF THE GLASS WALL.

Table 4.43 Analysis of Façades in Intercation/ Entrance Façades of Building B and Its Addition/Façade Components/Scool for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND ANALYSIS OF FAÇADES IN INTERACTION (ENTRANCE FAÇADES OF OLD BUILDING B AND NEW ADDITION 1) FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)	TABLE NO 7

FAÇADE COMPONENTS OF OLD BUILDING	FAÇADE COMPONENTS OF NEW ADDITION

DOOR 1		DOOR 1	
NUMBER : 1		NUMBER : 1	
PLACEMENT:AT FIRST FLOOR TO REACH THE BALCONY		PLACEMENT: ON THE CENTRAL AXIS, AT GROUND FLOOR	
FORM: RECTANGULAR WITH ARCH ON TOP		FORM: RECTANGULAR WITH ARCH ON TOP	
PROPORTIONS: 1/2.3 H:2.3 W:1		PROPORTIONS: 1/2 H:2 W:1	
MATERIAL: FRAME:TIMBER INFILL:GLASS		MATERIAL: FRAME: INFILL:	
SURFACE MATERIAL: FRAME &WINGS ARE OIL PAINTED		SURFACE MATERIAL:	
ORNAMENTS: PROJECTED KEYSTONE FROM THE ARCH		ORNAMENTS: PROJECTED KEYSTONE FROM THE ARCH.	

WINDOW 1		WINDOW 1	
NUMBER : 2		NUMBER : 4	
PLACEMENT: AT GRND& FRST FLRS AT STAIR SIDE		PLACEMENT:AT GROUND & FIRST FLOORS AT TWO SIDES OF THE ENTRANCE DOOR..	
FORM: RECTG. WITH ARCH		FORM: RECTANGULAR	
PROPORTIONS:1/1.5 H:1.5 W:1		PROPORTIONS:1/2 H:1 W:2	
DIVISIONS: HOR:2 VER:2		DIVISIONS: HOR:2	
UNITS: 2-BIG RECTN 3-SMALL RECTN.		UNITS: 2- SQUARE	
TYPE: 2 WING SASH		TYPE: VERTICAL SLIDING	
MATERIAL: FRAME:WOOD INFILL: GLASS		MATERIAL: FRAME:STEEL INFILL: GLASS	
SURFACE MATERIAL: FRAME OIL PAINTED		SURFACE MATERIAL:	
ORNAMENTS: PROJECTED KEYSTONE FROM THE ARCH		ORNAMENTS: -	

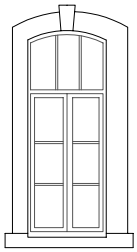
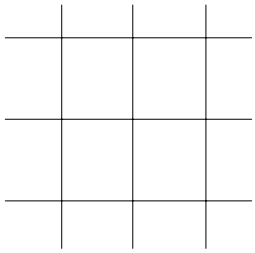
WINDOW 2		GLAZING	
NUMBER : 3		THE FAÇADE OF NEW ADDITION IS GLAZED EXCEPT THE DOOR 1 AND WINDOW 1 LISTED ABOVE. THE GLAZING CONSISTS OF SQUARE UNITS OF MIRROR EFFECT GLASS.	
PLACEMENT:TWO AT GROUND FLOOR & ONE AT FIRST FLOOR			
FORM: RECTANGLE WITH ARCH			
PROPORTIONS:1/2 H:2 W:1			
DIVISIONS: HOR:4 VER:2			
UNITS: 6 -NEARLY SQUARE 3-RECTANGLE			
TYPE:			
MATERIAL: FRAME:TIMBER INFILL: GLASS			
SURFACE MATERIAL: FRAME OIL PAINTED			
ORNAMENTS: PROJECTED KEYSTONE FROM THE ARCH			

Table 4.44 Analysis of Façades in Intercation / Entrance Façades of Building C and Its Addition / Scool for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND	TABLE NO 8
	ANALYSIS OF FAÇADES IN INTERACTION (ENTANCE FAÇADES OF OLD BUILDING C AND NEW ADDITION 2)	

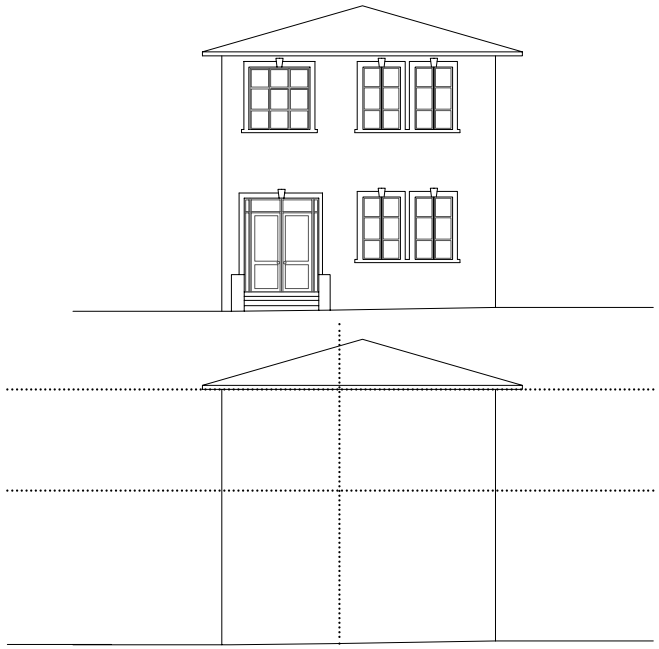
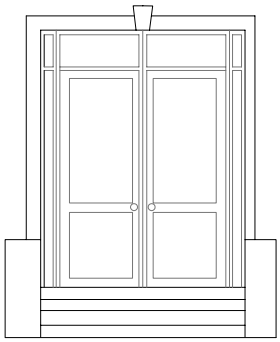
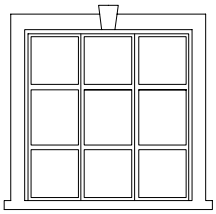
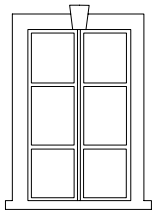
ENTRANCE FAÇADE OF THE OLD BUILDING	ENTRANCE FAÇADE OF THE OLD BUILDING AFTER ADDITION
	
FAÇADE ORDER 1-PROPORTIONS: 1/1 L:1 W:1 2-AXES: (VERTICAL) ONE AXIS SEPERATING THE ENTRANCE AND WINDOW OPENINGS (HORIZANTAL) ONE AXIS SEPARATING THE FLOORS AND ONE AXIS DEFINING THE HIGHEST INTERIOR POINTS. 3- RATIO OF THE SOLID AND GLAZED SURFACES (G=glazed S=solid):S IS ALMOST EQUAL TO G AT TWO FLOORS.	FAÇADE ORDER 1- PROPORTIONS: 1/1.7 L:1.7 W:1 2- AXES: (VERTICAL) ONE CENTRAL AXIS. TWO AXES SEPERATING THE ENTRANCE AND WINDOW OPENINGS. (HORIZANTAL) ONE AXIS SEPERATING THE FLOORS AND ONE AXIS DEFINING THE HIGHEST INTERIOR POINT. 3- RATIO OF THE SOLID AND GLAZED SURFACES (G=glazed S=solid):S IS ALMOST EQUAL TO G AT TWO FLOORS.
SUPERSTRUCTURE 1- TYPE: HIPPED ROOF 2- SLOPE: %28 3- MATERIAL: FRENCH TILE FINISHING 1- MATERIAL: PLASTER+WASH 2- TEXTURE: SMALL GRAINS 3- COLOUR: SALMON COLOUR	SUPERSTRUCTURE 1- TYPE: TWO HIPPED ROOF 2- SLOPE: % 28 3- MATERIAL: FRENCH TILE FINISHING 1- MATERIAL: PLASTER+WASH 2- TEXTURE: SMALL GRAINS 3- COLOUR: SALMON COLOUR

Table 4.45 Analysis of Façadesin Interaction/ Façade Components/School for Deaf and Blind

BUILDING NO 5	SCHOOL FOR DEAF AND BLIND ANALYSIS OF FAÇADES IN INTERACTION (ENTRANCE FAÇADES OF OLD BUILDING C AND NEW ADDITION 2) FAÇADE COMPONENTS (TYPOLOGY OF OPENINGS)	TABLE NO 9

FAÇADE COMPONENTS OF **OLD BUILDING**	**DOOR 1**	NUMBER : 1 PLACEMENT: AT GROUND FLOOR ON THE CENTRAL SYMMETRY AXIS. FORM: ARCHED WITH A RECTANGULAR STONE FRAME PROPORTIONS: 1/2 MATERIAL: STONE CASING&LINTEL. IRON WINGS. SURFACE MATERIAL: WINGS OIL PAINTED ORNAMENTS: ARCHED STONE CASING. RECTANG STONE FRAME	
FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 1**	NUMBER : 1 PLACEMENT:AT FIRST FLOOR OVER THE ENTRANCE DOOR FORM: RECTANGULAR PROPORTIONS:1/1 H:1 W:1 DIVISIONS: HOR:3 VER:3 UNITS: 9 -NEARLY SQUARE TYPE: 2 WING SASH, 1 WING FIXED MATERIAL: FRAME:TIMBER INFILL: GLASS SURFACE MATERIAL: FRAME OIL PAINTED ORNAMENTS: PROJECTED KEYSTONE FROM THE PROJECTED LINTEL	
FAÇADE COMPONENTS OF **OLD BUILDING**	**WINDOW 2**	NUMBER : 4 PLACEMENT:AT GROUND&FIRST FLOORS FORM: RECTANGULAR PROPORTIONS: 1/1.5 H:1.5 W:1 DIVISIONS: HOR:3 VER:2 UNITS: 6 -NEARLY SQUARE TYPE: 2 WING SASH MATERIAL:FRAME:TIMBER INFILL:GLASS SURFACE MATERIAL: FRAME &WINGS ARE OIL PAINTED ORNAMENTS: PROJECTED KEYSTONE FROM THE PROJECTED LINTEL	

FAÇADE COMPONENTS OF **NEW ADDITION**	**WINDOW 1**	ALL PROPERTIES, QUANTITY AND PLACEMENT OF THIS COMPONENT IS SAME WITH THE **WINDOW 2** OF THE **OLD BUILDING**

4.5.2.5. Conclusion of Analysis

Table 4.46 Conclusion of Architectural Analysis/ Scool for Deaf and Blind

TABLE NO 10

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

SCHOOL FOR DEAF AND BLIND

BUILDING NO 5

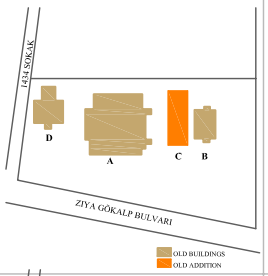
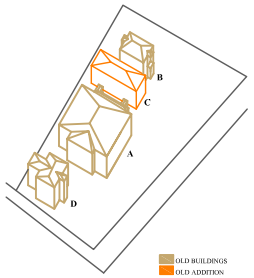
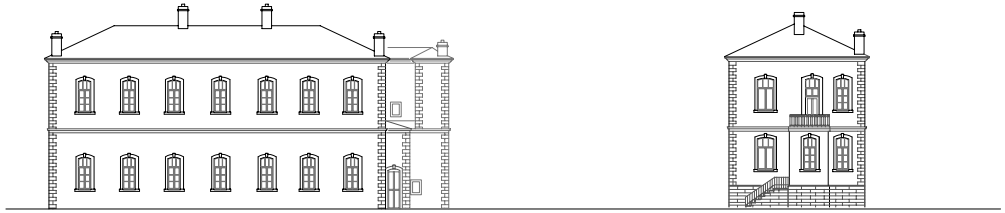
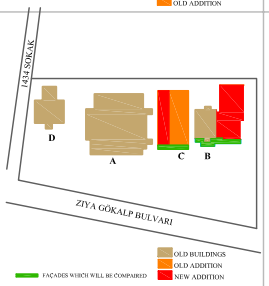
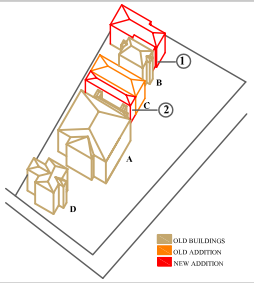
	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASSIVE RELATIONS	ANALYSIS OF FAÇADES IN INTERACTION
BEFORE ADDITION				
AFTER ADDITION				
CONCLUSION OF THE ARCHITECTURAL ANALYSIS	°THE BUILDING IS SITUATED IN THE CITY CENTER, COMMERCIAL AREA. °SURROUNDING BUILDINGS ARE NEW CONSTRUCTIONS, THUS THE BUILDING IS NOT SITUATED IN TRADITIONAL TISSUE. °VISIBILITY OF OLD BUILDING FROM ITS MAIN FAÇADE IS NOT CHANGED. °THE VISIBILITY OF THE SOUTH FAÇADES OF THE OLD BUILDINGS FROM "ZİYA GÖKALP BULVARI" IS CHANGED AFTER NEW ADDITIONS.	°DENSITY OF USED SPACE BY BUILDINGS IS INCREASED. °DENSITY OF OPEN SPACE IS DECREASED. °BUILDING ORDER IS CHANGED EXCEPT A & D BUILDINGS. °BUILDING ORDER OF B &C BUILDINGS ARE CHANGED TO ATTACHED. °THE DISTANCES BETWEEN BUILDINGS ARE DECREASED. °BOTH NEW ADDITIONS ARE CONSTRUCTED ON SIDES OF OLD BUILDINGS IN ATTACHED ORDER.	° NEW ADDITON 1 IS ATTACHED TO B, AND 2 IS ATTACHED TO C. BOTH ADDITIONS ARE ON THE SIDES OF PRESENT BUILDINGS ALIGNED WITH THEIR ENTRANCE FAÇADES AND HEIGHTS. °FORM OF 1 IS SIMILAR TO B, BUT ITS MASS IS LARGER IN DEPTH. FORM OF 2 IS SIMILAR TO C, BUT ITS MASS IS NARROWER. °CONSTRUCTION SYSTEMS OF BOTH NEW ADDITIONS ARE DIFFERENT, BUT PROVIDES SIMILAR IMPACT OF OLD BUILDING. °SUPERSTRUCTURES OF NEW ADDITIONS ARE SIMILAR TO THE OLD BUILDINGS THEY ARE ATTACHED.	° FAÇADE OF BUILDING **C** IS SIMILAR IN FORM AND PROPORTIONS OF BULDING **B**. ITS HEIGHT IS LOWER WHICH IS ALIGNED WITH THE EAVE LEVEL OF **B**. IT'S FAÇADE COMPONENTS ARE SIMILAR TO B'. RYTHM AND SPACING OF COMPONENTS ARE DIFFERENT. ° NEW ADDITION **2** IS SIMILAR IN ALL PROPERTIES WITH **C**. THE FAÇADE ORDER IS MIRRORED ON THE ADDITION BY TAKING THE ENTRANCE DOOR AS CENTRAL AXIS. ° THE FINISHING, TEXTURE, COLOR OF ADDITION 2 IS SAME WITH **C**. THIS STRENGTHENS THE EFFECT OF CONTINUITY. THE SUPERSTRUCTURES ARE SIMILAR BUT NOT CONTINUING. ° THE FAÇADE OF ADDITION **1** IS VISUALLY SEPERATED FROM BUILDING **B** BY A NARROW RECTANGULAR SECONDARY FAÇADE WHICH ACTS AS A BINDING ELEMENT OF TWO DIFFERENT FAÇADES. ° THE FAÇADE OF NEW ADDITION **1** IS SIMILAR IN GENERAL FORM, PROPORTIONS AND SUPERSTRUCTURE, BUT IT IS DIFFERENT IN FACADE ORDER, FINISHING AND COMPONENTS. ° THE FAÇADE OF NEW ADDITION MOSTLY CONSISTS OF FIXED GLAZED SURFACE DIVIDED IN EQUAL SQUARES. THIS PROVIDES CONTRASTING EFFECT WITH BUILDING **B**. THE WINDOW OPENINGS ARE NOT PERCEPTIBLE SINCE THEY CONSIST OF TWO SQUARE UNITS OF GLAZING. THE FORM AND DETAILS OF THE DOOR IS SIMILAR WITH THE COMPONENTS OF THE OLD BUILDING.

Table 4.47 Value Analysis Card / School for Deaf and Blind

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO
5	SCHOOL FOR DEAF AND BLINDE	**11**

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	**E**		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	**E**		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	**E**		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	**E**		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 4.47 (cont.)

Historical Pattern	Grade	B.A.	A.A.
A building that can be directly linked to the establishment of an historical pattern of civic importance.	**E**		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	**E**		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextual Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	**E**		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	**E**		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	**E**		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

(cont. on next page)

Table 4.47 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	**E**		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	**E**		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	**E**		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	**E**		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	**E**		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

4.5.4. Evaluation

Evaluation of environmental relations: Considering the neighbour buildings, the old school is lower in height and area usage density. As the main entrance to the building lot is from the west side facing the street, the orientation of the mansion is towards the west and the garden in front is larger than the rear. With its large garden the old building provides a green area among the dense built-up area in the city centre. With the introduction of new addition;

- the perception of the historic building from the street is not disturbed.
- the distinguishing effect of the building as a green and low dense area among the high dense environment is not destroyed.

Evaluation of building-lot relations: There are two buildings on the lot; the main school building A, and the secondary building B, which was used as an administration office. The main building was constructed on the north side of the lot with an old addition on its south. It is situated in a large garden, which acts as a separation element from the high-rise new constructions around. With the introduction of new addition:

- the regular pattern of the old building complex in height is continued.
- the building order is destroyed; the new addition is attached to old building.
- although the use and placement of open spaces is respected, the distance between the buildings is reduced.
- the area covered by buildings is increased, thus the amount of green area is decreased.
- the use of the main building and the functional distribution among the blocks is continued.

Evaluation of massive relations: The generic form of the mass of main building is a hallowed cube; it is a two-storey building consisted of cells arranged around a courtyard. The square planned courtyard was later closed by an iron and glass shelter. The secondary building B has a rectangular prismatic form and it is smaller than the main building. The new addition was constructed adjacent to B due to the need for additional space. With the introduction of new addition:

- similar formed masses are used and the new addition is designed lower than the old building.
- masses are articulated by similar super structures and the construction system of new addition is designed as concrete skeleton system in order to provide similar appearance with masonry.
- the masses are differentiated by the articulation of façades.

Evaluation of façades in interaction: The entrance façade of the main building and the new addition are not facing each other and front façades comprise a silhouette. The problem of establishing harmony in between the old building and the new addition can be understood by the examination of proposals for the addition to B. The proposals of the architect show that it is difficult to balance the harmony and differentiation at the same time. Concerning the relation of two façades :

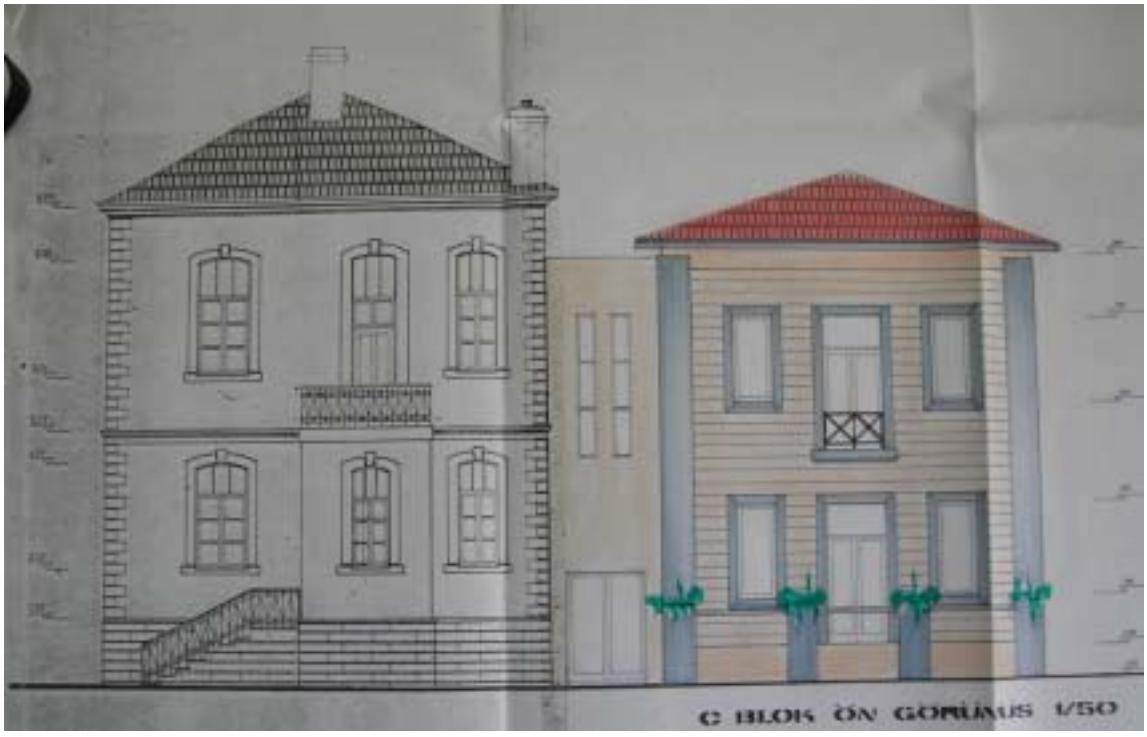


Figure 4.49 The first proposal for the new addition. (Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural and Natural Property in İzmir)

- In the first proposal, the façade order and façade components of the new addition and are similar to the old buildings' (Figure 4.49). The

articulations of historic components are eliminated for abstraction. As respect to historic building, the dimension of the new mass is reduced and a small connection part is designed in between the old building and the new one, which also serves as an interior corridor between the two buildings.

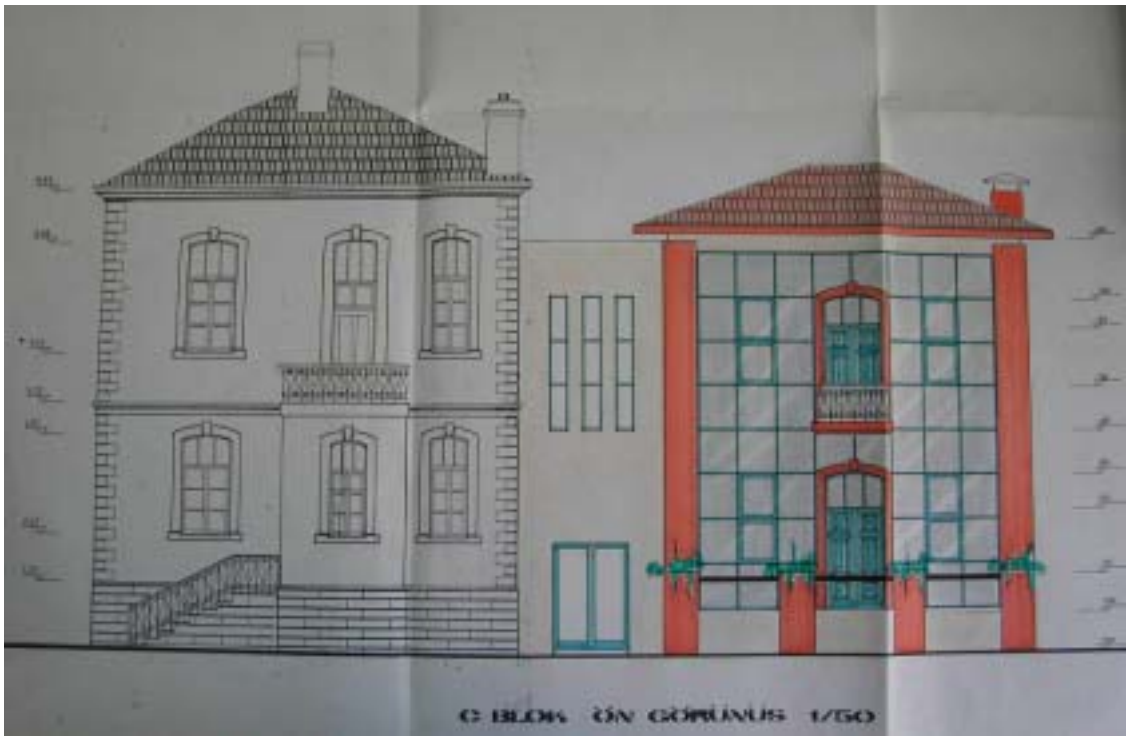


Figure 4.50 The second proposal for the new addition. (Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural and Natural Property in İzmir)

- In the second proposal the connection part is enlarged and the façade of the new addition is rearranged to look more "contemporary" (Figure 4.50). However, the historic details, which are designed in order to establish a harmony with the old building, are exaggerated and false selections.

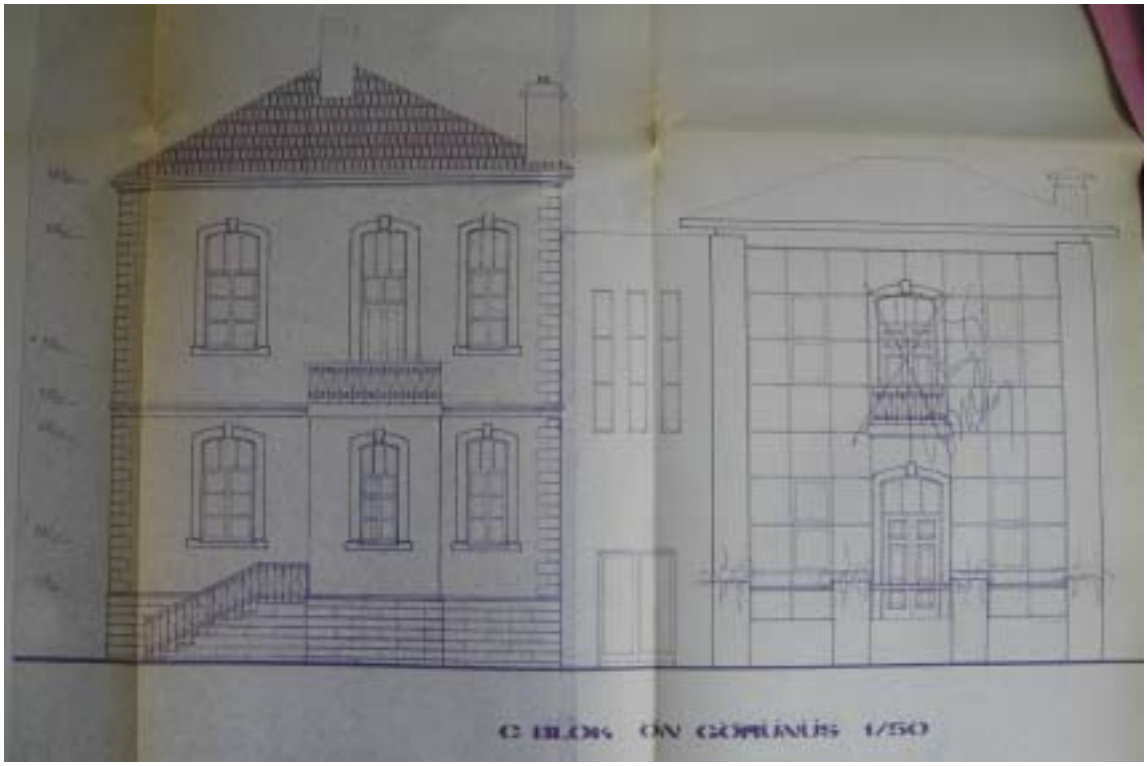


Figure 4.51 The corrections of the Commission. (Source: Ministry of Culture and Tourism, Regional Directorate of Immovable Cultural and Natural Property in İzmir)

- Thus, the end product resulted in a maladjusted new addition: neither a good imitation, nor a contemporary design. As seen in figure 4.51, these details are rejected.

Evaluation of the effects of new addition on the values of the old building

Table 4.48 Conclusion of Value Analysis/School for Deaf and Blind

	Change in Value
Architectural Importance	
Style / Type	**Not changed.**
Construction	**Not changed.**
Designer / Builder	**Not changed.**
Cultural Importance	
Historical Association	**Not changed.**
Historical Pattern	**Not changed.**
Historical Time Line	**Not changed.**
Contextual Importance	
Site / Setting	**Decreased.**
Environmental Role	**Not changed.**
Symbolic Role	**Decreased.**
Authentic Importance	
Authenticity in Tangible Aspects	**Decreased.**
Authenticity in Intangible Aspects	**Decreased.**
Contemporary Importance	
Functional	**Increased.**
Economic	**Not changed.**
Educational	**Increased.**

The new addition is constructed due to the demand for additional space for the office building. While providing a functional gain, the introduction of new addition causes a decrease on the site-setting and symbolic values and the authenticity in tangible and intangible aspects of the old building.

The main objective with the new addition is its façade arrangement, which is an unsuccessful example in establishing a connection between old and new.

Consequently, regarding the conservational principles the new addition is an unacceptable example.

4.5.5. Comparison of the Case with Foreign Examples

The following example from Scotland is similar with regard to the location of addition as attached to old building and use of similar features with different façade arrangement.

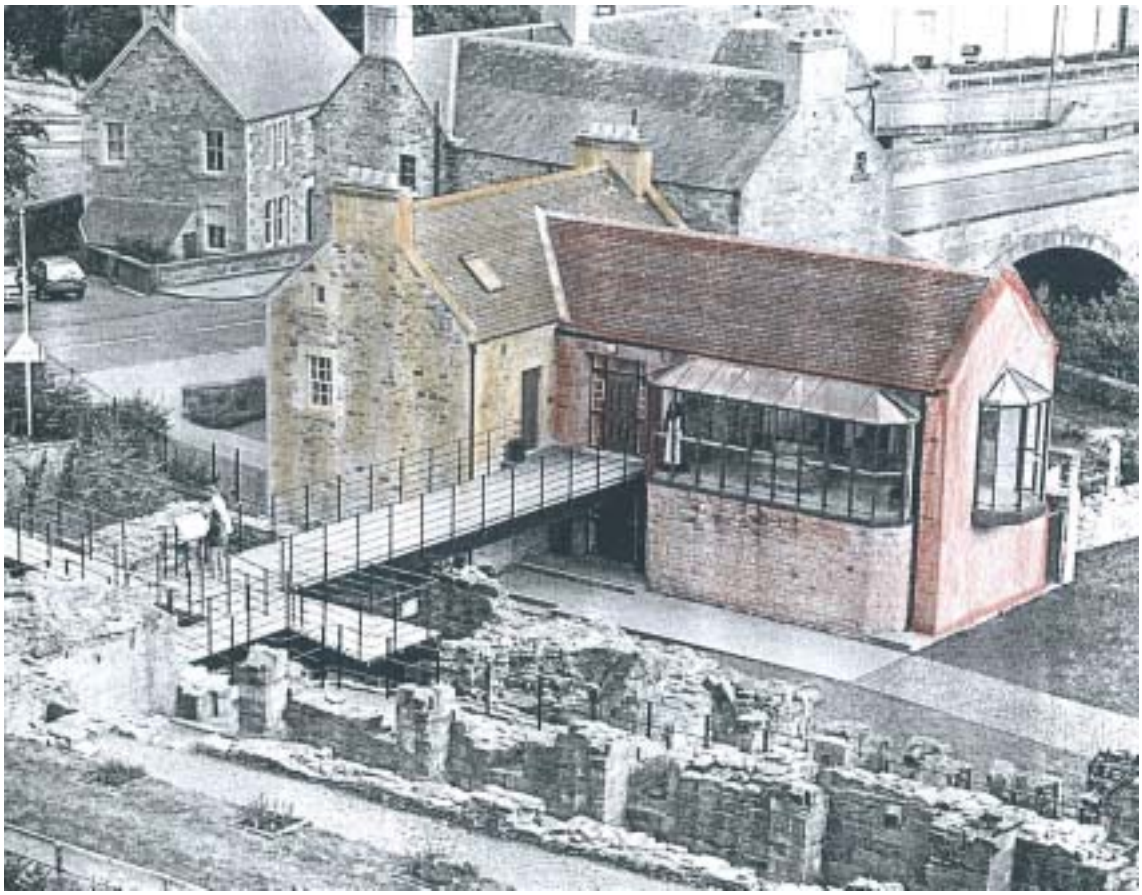


Figure 4.52 Visitors' Centre, Jedburgh Abbey, Scotland. (Source: Strike, J., 1994. Architecture in Conservation, Routledge, London).

In most of the guides on architectural conservation, it is stated that the new architecture should make use of traditional materials and be sympathetic to the historic buildings. This approach is often used as the easiest way for designing an appreciated new addition to a historic building.

However, the traditional architecture is primarily generated from geological and climatic forces together with the available materials and construction techniques. The use of local features and characteristics may lead particular associations to the observer. The problem begins here due to make use of copies resulted in falsification or un-

appreciated copies of some features which can not integrate to the other features of new design. It takes skill to extract elements of local tradition and use these in a new form of assembly. The Jedburgh Abbey Visitors' Centre, in historic Scotland is an example of new modern design, which makes use of local materials and construction (Figure 4.52).

4.6. Pasaport Quay

4.6.1. Identification and Historic Significance

Table 4.49 Building Identity Card / Pasaport Quay.

BUILDING NO **6**	**BUILDING NAME** PASAPORT QUAY	**TABLE NO** **1**
SURVEY DATE : DECEMBER 2003		
INFORMATION	SOURCE OF INFORMATION	DATE OF ACCESS
AERIAL PICTURE	GREATER MUNICIPALITY OF IZMIR	SEPTEMBER 2004
WRITTEN DOC.	GREATER MUNICIPALITY OF IZMIR	DECEMBER 2003
DRAWINGS	GREATER MUNICIPALITY OF IZMIR	DECEMBER 2003
PHOTOS	GREATER MUNICIPALITY OF IZMIR	DECEMBER 2003

MAP INFORMATION		ADRESS	
SHEET NO	85	CITY/TOWN	İZMİR/ KONAK
BLOCK NO	1015	STREET	1. KORDON
PLOT NO	2-5-7	BUILDING NO	1

PHYSICAL DIMENSIONS		CONSERVATION STATUS	
PLOT AREA	1958 m²	LEGAL SATATUS	REGISTERED
LAND COVERED	1237 m²	REGST. DATE	1984
USED AREA	2102 m²	CONS. GRADE	1
NO OF STOREYS	1/2(old bld.) 1(new add.)	STATE OF CONS.	WELL PRESERVED

ORIGINAL STATUS		PRESENT STATUS	
ORIGINAL USE	DIRECTORATE OF HARBOR	PRESENT USE	QUAY
CONSTRUC. DATE	1860'S / 1926 (reconst.)	RESTORATION DATE	2003
ARCHITECT	-	REST. ARCHITECT	DENİZ DAYANGAÇ
OWNER		OWNER	

HISTORICAL EVOLUTION AND SIGNIFICANCE

Connected to the main street on the shore line of the city centre, Pasaport Quay was started to be built in 1867 and completed in 1886 (Yılmaz and Yaetkin 2003). It was a complex of buildings comprising the Bureau of Lighthouse, Bureau of Passport and Bureau of Quay (Figure 4.53 and Figure 4.54).

During the War of Independence, this building was totally demolished because of the big fire that began in September 13, 1922. The ruins of the building complex were left for a long duration and in 1926, the first attempts for the construction of a new quay started. The new complex consisted of two buildings; Bureau of Passport that was located close to street side and the Bureau of Quarantine at the end point of the quay.

Today, the first building is used as Directorate of Customs which also houses the police station and the second building is used as Directorate of Health. The most frequent usage of the quay is transportation of passengers to Karşıyaka. The one storey, wooden waiting room in between these two buildings and the open area is accessed through the Customs building (Figure 4.55). Because of the insufficiency of physical condition of current state of this waiting area, a new addition was proposed in place of the old one by Municipality of İzmir in 2002 (Figure 4.56).

The buildings and the quay are located on are the evidences showing the importance of Ottoman period trade activities by means of sea transportation.

(cont. on next page)

Table 4.49 (cont.)

OLD PHOTOS

Figure 4.53 Bureau of Passport in early 1900's.

Figure 4.54 Pasaport Quay in early 1900's.

(Source: Yılmaz, F., and Yetkin, S., 2003. *İzmir Kartpostalları1900*.)

Figure 4.55 General view of Pasaport Quay from north direction in 2001. (Source: Greater Municipality of İzmir)

PRESENT PHOTOS

Figure 4.56 General view of Pasaport Quay with new addition in between two historic buildings in 2004. (Source: Greater Municipality of İzmir)

4.6.2. Architectural Analysis

4.6.2.1. Analysis of Environmental Relations

Table 4.50 Analysis of Environmental Relations/Pasaport Quay

BUILDING NO 6	PASAPORT QUAY ANALYSIS OF ENVIRONMENTAL RELATIONS	TABLE NO 2

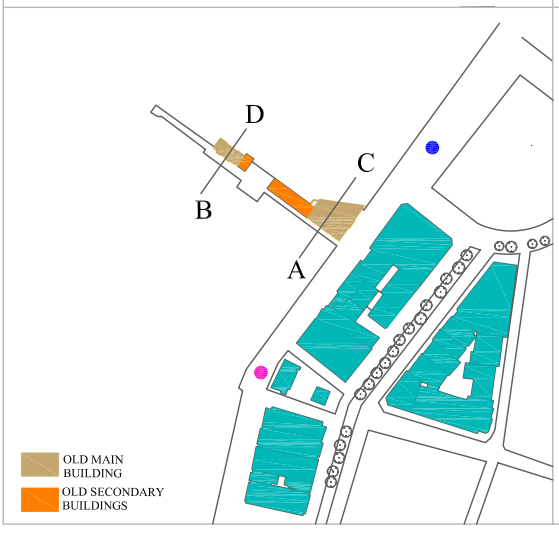
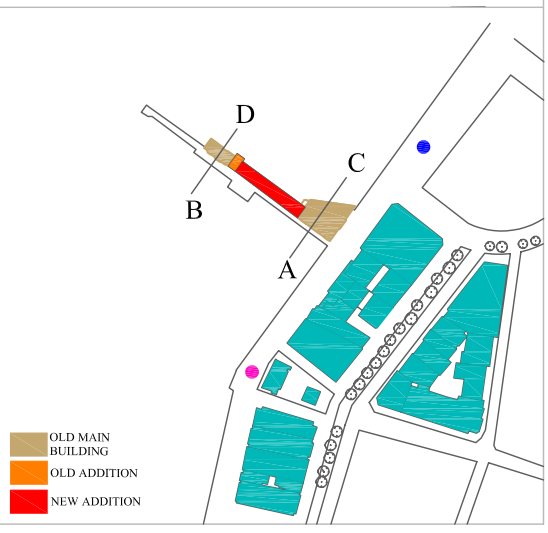
AERIAL PICTURE

N

Figure 4.57 Aerial picture showing Pasaport Quay

1- HEIGHT OF THE BUILDINGS SURROUNDING : MULTI STOREY (MORE THAN 5 STORIES)

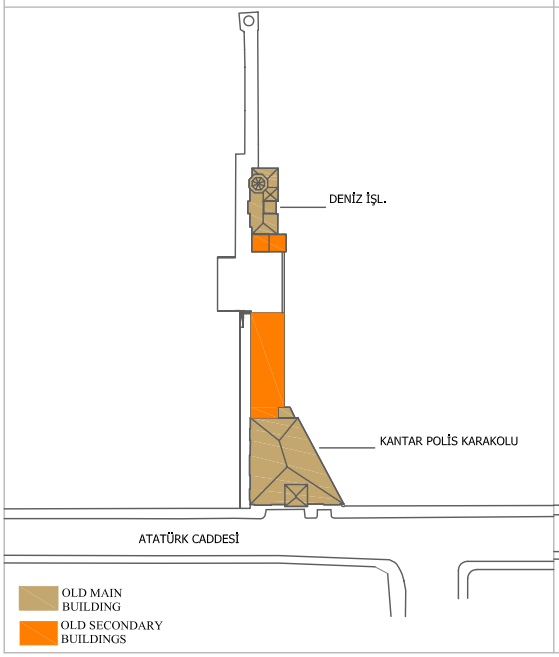
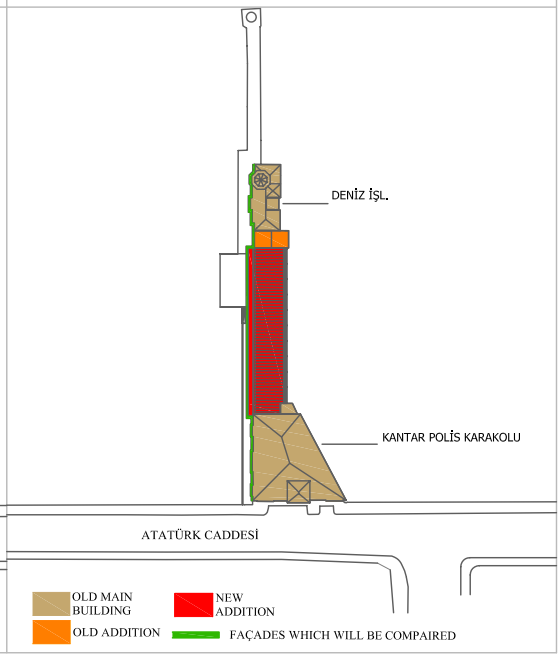
2- FUNCTIONS OF THE SURROUNDING BUILDINGS: MOSTLY COMMERCIAL AND RESIDENTIAL

ENVIRONMENTAL RELATION **BEFORE** NEW ADDITION	ENVIRONMENTAL RELATION **AFTER** NEW ADDITION
	
1- VISIBILITY OF THE MAIN BUILDING: ● 'A','B' FAÇADES OF THE OLD BUILDINGS & FAÇADE OF THE OLD ADDITION ARE SEEN. ● 'C','D' FAÇADES OF THE OLD BUILDINGS & BACK FAÇADE OF THE OLD ADDITION ARE SEEN.	1- VISIBILITY OF THE MAIN BUILDING: ● 'A','B' FAÇADES OF THE OLD BUILDINGS & FAÇADE OF THE NEW ADDITION ARE SEEN. ● 'C','D' FAÇADES OF THE OLD BUILDINGS & BACK FAÇADE OF THE NEW ADDITION ARE SEEN.

4.6.2.2. Analysis of Building -Lot Relations

Table 4.51 Analysis of Building-Lot Relations/ Pasaport Quay

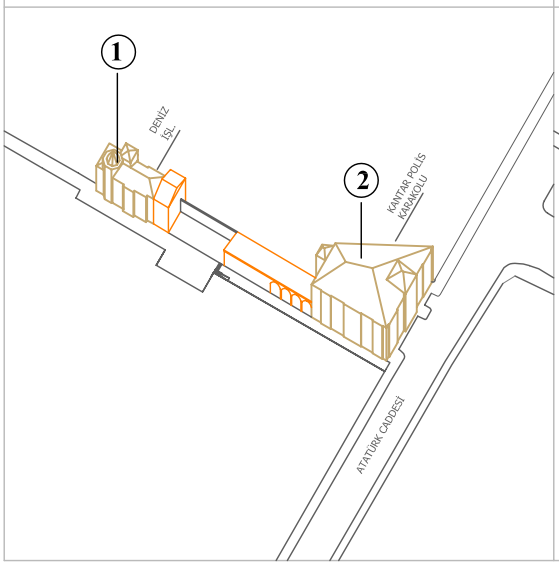
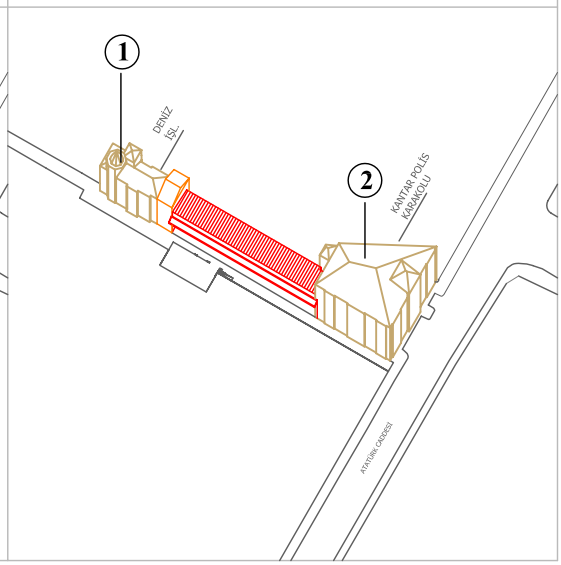
BUILDING NO 6	PASAPORT QUAY	TABLE NO 3
	ANALYSIS OF BUILDING -LOT RELATION	

BUILDING-LOT RELATIONS **BEFORE** NEW ADDITION	BUILDING-LOT RELATIONS **AFTER** NEW ADDITION
	
1- NUMBER OF BUILDINGS IN THE LOT: 4	1- NUMBER OF BUILDINGS IN THE LOT: 4
2- BUILDING ORDER:ATTACHED	2- BUILDING ORDER: ATTACHED
3- LOCATION OF BUILDINGS: THE OLD BUILDINGS ARE SITUATED ON THE QUAY FORMING A LINEAR ROW. THE OLD ADDITION IS SITUATED INBETWEEN THE TWO HISTORIC BUILDINGS. THE MAIN BUILDING ON THE EAST FACES THE STREET AND HAS A DIRECT RELATION.	3- LOCATION OF BUILDINGS: THE NEW ADDITION IS CONSTRUCTED ON THE SAME PLACE WITH THE OLD ADDITION, BETWEEN THE TWO HISTORIC BUILDINGS. THE UPPER STRUCTURE OF THE NEW ADDITION IS EXTENDED TO BOTH BUILDINGS LOCATED ON ITS SIDES.
4- USE OF OPENSPACE: THERE IS A NARROW LINEAR OPEN SPACE IN FRONT OF THE BUILDINGS LYING IN BETWEEN THE STREET AND THE END OF THE QUAY WHICH ACTS AS THE PASSAGE FOR THE PASSENGERS. THE SECOND OPEN SPACE IS IN BETWEEN THE 'DENİZ İŞLETMESİ' AND OLD WAITING HALL WHICH IS USED AS AN OPEN WAITING PLACE.	4- USE OF OPENSPACE: THE LINEAR PASSAGE WAY SERVES FOR THE SAME FUNCTION. THE SECOND OPEN SPACE WHICH WAS USED AS AN OPEN WAITING PLACE IS SHELTERED BY THE INTRODUCTION OF NEW ADDITION AND BECOMES A SEMI-CLOSED SPACE.

4.6.2.3. Analysis of Mass Relations

Table 4.52 Analysis of Mass Relations/ Pasaport Quay

BUILDING NO 6	PASAPORT QUAY ANALYSIS OF MASS RELATIONS	TABLE NO 4

MASS RELATIONS **BEFORE** NEW ADDITION	MASS RELATIONS **AFTER** NEW ADDITIONS
	

BUILDING 2:

1- FORM: TRAPEZOIDAL PRISM WHICH HAS PROJECTIONS ON CENTRAL AXIS OF EAST AND SOUTH FAÇADES.

2- PROPORTIONS: L:3 W:1.2 H: 1

3- NUMBER OF STORIES/HEIGHT : 2/ 9.50M

4- SUPERSTRUCTURE: HIPPED ROOF + DOME

5- STRUCTURAL SYSTEM: MASONRY

BUILDING 1:

1- FORM: A RECTANGULAR PRISM WHICH HAS PROJECTIONS AND RECESSED PARTS ALONG THE HEIGHT OF THE BUILDING. ESPECIALLY CHANGING SUPERSTRUCTURE (FROM HIPPED ROOF TO DOME) AT THE PROJECTED PART OF THE FAÇADE, SUPPORT THE BREAKED HORIZONTAL EFFECT ON THE FAÇADE.

2- PROPORTIONS: L:2.5 W:2 H:1

3- NUMBER OF STORIES/HEIGHT : 2/ 10.50M

4- TYPE OF SUPERSTRUCTURE: HIPPED ROOF

5- STRUCTURAL SYSTEM : MASONRY

NEW ADDITION

1- FORM: RECTANGULAR PRISM.

2- PROPORTIONS: L:10 W:2 H: 1

3- NUMBER OF STORIES/HEIGHT : 1/ 5M

4- SUPERSTRUCTURE: ONE WAY PITCHED ROOF

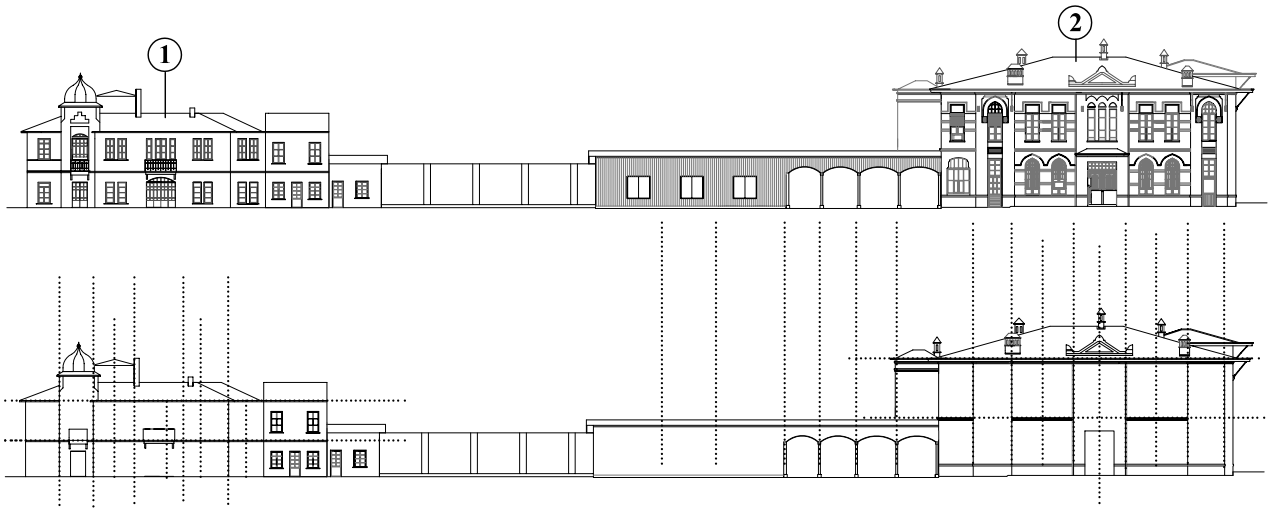
5- STRUCTURAL SYSTEM: STEEL SKELETON

4.6.2.4. Analysis of Façades

Table 4.53 Analysis of Façades in Interaction/ Pasaport Quay

BUILDING NO 6	PASAPORT QUAY	TABLE NO 5
	ANALYSIS OF **FAÇADES** IN INTERACTION	

SILHOUETTE **BEFORE** NEW ADDITION



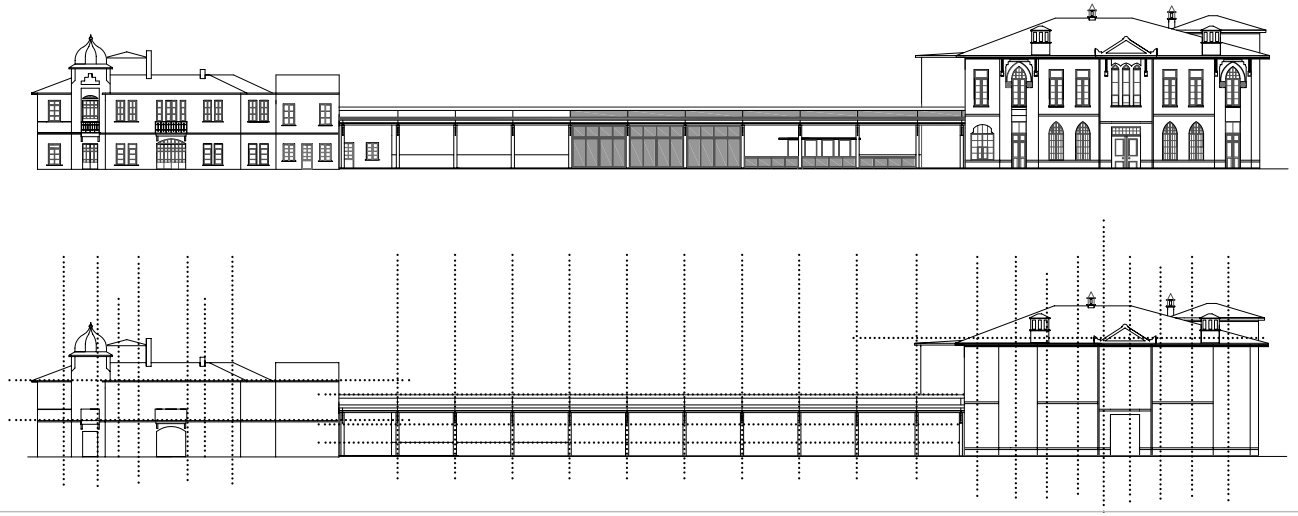
RELATION BETWEEN THE OLD BUILDINGS AND OLD ADDITIONS BEFORE NEW ADDITION

RELATION OF THE AXES OF TWO BUILDINGS:

HORIZONTAL AXIS DEFINING THE HIGHEST INTERIOR POINTS AND AXIS SEPARATING THE FLOORS OF TWO OLD BUILDINGS ARE NOT SAME.

THE HIGHEST ROOF LEVEL OF THE OLD WAITING HALL IS EQUAL TO FLOOR SEPARATION LEVEL OF THE OLD BUILDING TO WHICH IT IS ATTACHED.

SILHOUETTE **AFTER** NEW ADDITION



RELATIONS AMONG THE BUILDINGS AFTER THE REMOVAL OF THE OLD ADDITION AND A NEW BUILDING ADDITION INSTEAD OF IT

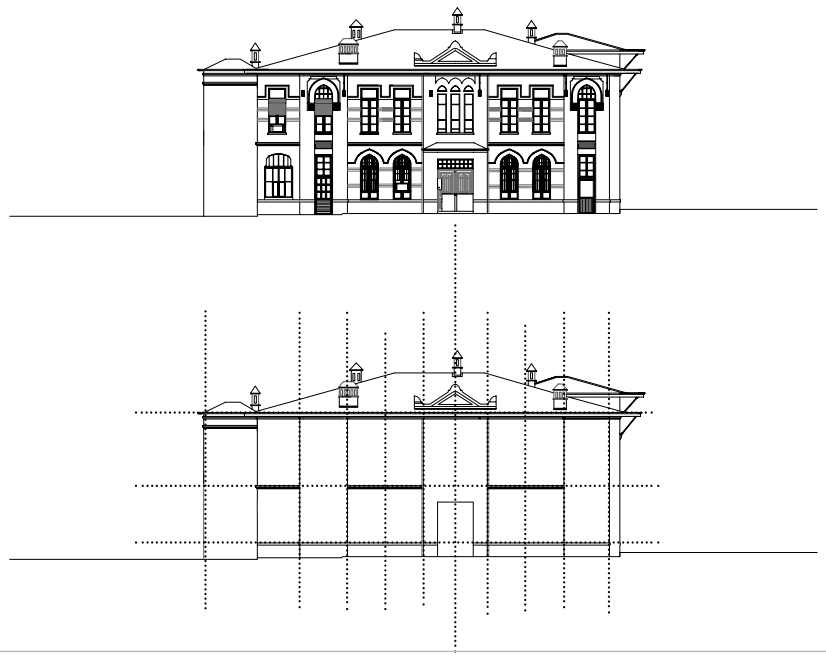
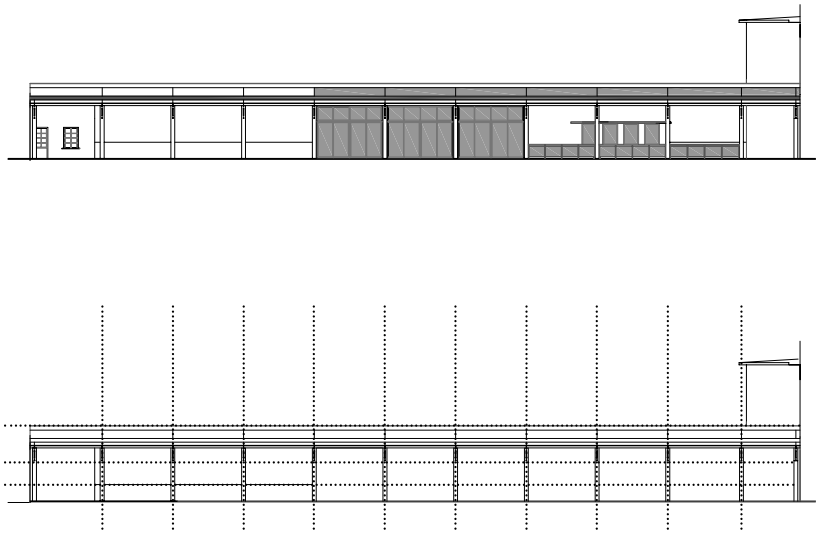
RELATION OF THE AXES OF THE OLD BUILDINGS AND NEW ADDITIONS:

HORIZONTAL AXIS DEFINING THE HIGHEST INTERIOR POINTS, LEVEL OF THE SUNBREAKERS AND HIGHEST ROOF LEVEL OF THE NEW ADDITION ARE NOT AT SAME LEVEL WITH ANY HORIZONTAL LEVEL OF THE OLD BUILDING.

THE AXES OF NEW ADDITION HAS NO REFERENCE WITH OLD BUILDINGS.

Table 4.54 Analysis of Façades in Intercation/ Entrance Façades/Pasaport Quay

BUILDING NO 6	PASAPORT QUAY	TABLE NO 6
	ANALYSIS OF **FAÇADES** IN INTERACTION (ENTARANCE FAÇADES)	

ENTRANCE FAÇADE OF THE **OLD BUILDING**	ENTRANCE FAÇADE OF THE **NEW ADDITION**
	

FAÇADE ORDER	1-PROPORTIONS: 1/2.5 L:2.5 W:1 2-AXES: (VERTICAL): ONE CENTRAL AXIS DEFINED BY THE PROJECTION AND RAISED ROOF OVER THE PROJECTION PROVIDING THE SYMMETRY AT THE FAÇADE. OTHER EIGHT EQUAL AXES DEFINED BY THE WINDOW OPENINGS AND PROJECTIONS. (HORIZANTAL): ONE AXIS AT PARAPET LEVEL, ONE AXIS SEPERATING THE FLOORS AND THE LAST AXIS DEFINING THE HIGHEST INTERIOR POINTS. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid): 'S' IS ALMOST EQUAL TO 'G' AT TWO FLOORS.	FAÇADE ORDER	1- PROPORTIONS: 1/10 L:10 W:1 2- AXES: (VERTICAL) TEN EQUAL AXES DEFINED BY THE STEEL COLUMNS. (HORIZANTAL) THREE AXES DEFINED BY THE HIGHEST ROOF LEVEL, SUNBREAKERS LEVEL AND PARAPET WALL LEVEL. 3- RATIO OF THE SOLID AND GLAZED SURFACES : (G=glazed S=solid):G ≥S AT WHOLE FAÇADE.
SUPERSTRUCTURE	1- TYPE: HIPPED ROOF 2- SLOPE: % 25 3- MATERIAL: OVER &UNDER TILE	FINISHING	1- MATERIAL: PLASTERED +WASHED 2- TEXTURE: SMALL GRAINS 3- COLOUR: GREY
SUPERSTRUCTURE	1- TYPE: ONE WAY PITCHED ROOF 2- SLOPE: % 10 3- MATERIAL: ALUMINIUM PANEL	FINISHING	1- MATERIAL: GLASS 2- TEXTURE: PLAIN 3- COLOUR: BLUE

4.6.2.5. Conclusion of Analysis

Table 4.55 Conclusion of Architectural Analysis/ Pasaport Quay

TABLE NO 7

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

PASAPORT QUAY

BUILDING NO 6

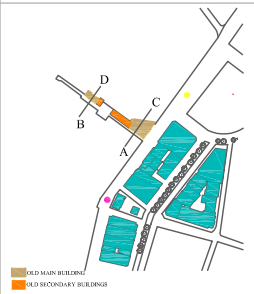
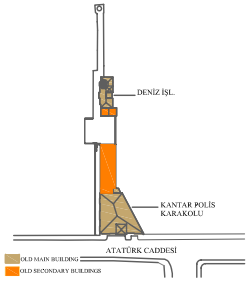
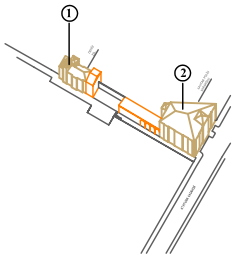
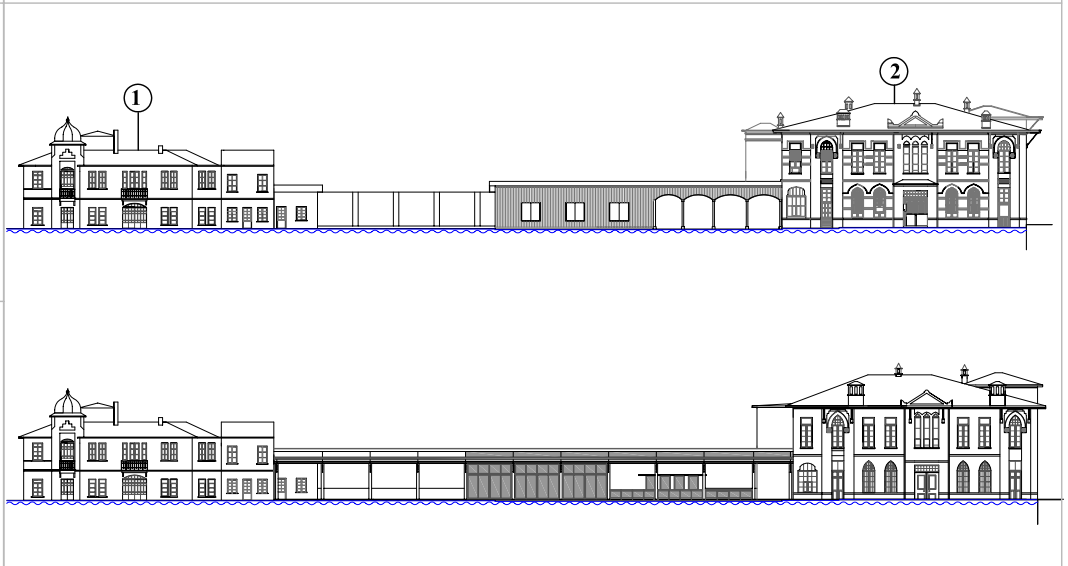
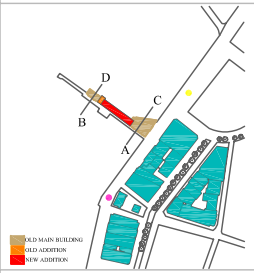
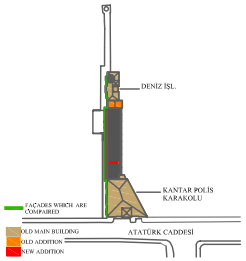
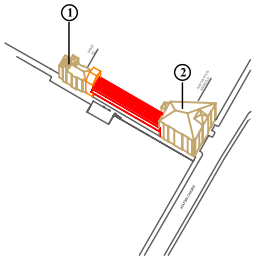
	ANALYSIS OF ENVIRONMENTAL RELATIONS	ANALYSIS OF BUILDING-LOT RELATIONS	ANALYSIS OF MASSIVE RELATIONS	ANALYSIS OF FAÇADES IN INTERACTION
BEFORE ADDITION				
AFTER ADDITION				
CONCLUSION OF THE ARCHITECTURAL ANALYSIS	°THE BUILDING IS SITUATED IN THE CITY CENTER COMMERCIAL AREA. °SURROUNDING BUILDINGS ARE NEW CONSTRUCTIONS, THUS THE BUILDING IS NOT SITUATED IN HISTORIC DISTRICT. °VISIBILITY OF OLD BUILDING FROM ITS MAIN FAÇADE IS NOT CHANGED. °VISIBILITY OF OLD BUILDING FROM ITS REAR FAÇADE IS NOT CHANGED.	°NUMBER OF BUILDINGS IS NOT CHANGED. °DENSITY OF OPEN SPACE IS DECREASED. °BUILDING ORDER IS NOT CHANGED, BUT BY THE NEW ADDITION THE SIDE FACADE OF BUILDING 1 IS ALSO ATTACHED. °NEW ADDITION IS LOCATED IN BETWEEN TWO HISTORIC BUILDINGS, IN THE PLACE OF THE OLD ADDITION. °USE OF OPEN SPACE IS PARTIALLY CHANGED. THE OPEN LINEAR PATH IS KEPT. THE QUALITY OF OPEN WAITING SPACE IS CHANGED.	° THE FORM OF NEW ADDITION FOLLOWS THE FORM OF THE OLD ADDITION IT IS REPLACED BY. °THE FORM NEW ADDITION IS CONTRASTING WITH OLD BUILDINGS BY ITS HORIZANTAL EFFECT. °CONSTRUCTION SYSTEM AND MATERIALS OF NEW ADDITION IS DIFFERENT THAN THE OLD BUILDINGS. °SUPER STRUCTURE OF NEW ADDITION IS DIFFERENT THAN THE OLD BUILDINGS.	° FAÇADE OF OLD BUILDINGS ARE SIMILAR IN FORM, PROPORTIONS, SOLID/VOID RATIO. NEW ADDITION HAS A CONTRASTING EFFECT WITH ITS HORIZONTAL LAYOUT, WITH DENSE GLAZED AND TRANSPARENT SURFACES. ° THE AREA BETWEEN THE TWO OLD BUILDINGS IS DIVIDED IN EQUAL 11VERTICAL PARTITIONS, FORMING THE MAIN AXIS OF NEW ADDITION'S FAÇADE. ° THE CENTRAL 3 PARTITIONS ARE GLAZED. THE LEFT 4 AXES ARE TRANSPARENT , THE RIGHT 4 AXES ARE PARTIALLY GLAZED. ° TYPE AND SLOPE OF SUPERSTRUCTURES ARE DIFFERENT. THE SUPER STRUCTURE OF NEW ADDITION IS COVERED BY CORRUGATED METAL SHEET WHICH IS DIFFERENT THAN THE OLD BUILDINGS. ° THE FAÇADE OF NEW ADDITION MOSTLY CONSISTS OF VOIDS AND GLAZED SURFACES CONTRASTING THE MASSIVE EFFECT OF THE OLD BUILDINGS. THE SOLID PARTS ARE STEEL FRAMES PAINTED IN BLUE REFFERING SEA WHICH STRENGTHENS THE EFFECT OF TRANSPARENCY.

Table 4.56 Value Analysis Card / Pasaport Quay

AN EVALUATION OF INTERVENTIONS IN ARCHITECTURAL CONSERVATION:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

V A L U E A N A L Y S I S C A R D

BUILDING NO	BUILDING NAME	TABLE NO
6	P A S A P O R T Q U A Y	**8**

Architectural Importance			
Style/Type	**Grade**	**B.A.**	**A.A.**
A building that carries all qualities of a style or type in city, or one of few surviving and very good examples of a style or type in city, or one of the earliest, very good examples of a style or type in city.	**E**		
A building that carries qualities of a style or type in city or a local area, or a good example of a style or type that is notably early or rare in city or in a local area.	**VG**		
A building that carries some of the characteristics of a style or type associated with a period.	**G**		
A building that carries a few characteristics of a common style or type associated with a period.	**F/P**		
Construction Technique and Material			
One of the earliest known uses of an important or special material or method in the city, or now rare and out-of-use material or method.	**E**		
One of the earliest known surviving uses of an important or special material or method, or a notable or out-of-use material or method of which several examples survive.	**VG**		
An out-of-use material or method which is typical of a period and still commonly found in the city's buildings.	**G**		
An example of no particular significance.	**F/P**		
Designer/Builder			
An architect, designer, engineer and/or builder who was responsible for establishing or advancing a style, design or construction method that was significant and influential in the city, province or nation.	**E**		
An architect, designer, engineer and/or builder whose works are of considerable importance to building and development in the city, province or nation.	**VG**		
An architect, designer, engineer and/or builder of some importance to building and development in the city, province or nation.	**G**		
An architect, designer, engineer and/or builder, unknown or of no known significance.	**F/P**		
Cultural Importance			
Historical Association			
Closely connected with a person, group, institution, event or activity that is of considerable importance to the city.	**E**		
Closely connected with a person, group, institution, event or activity that is of considerable importance to a local area, or moderate importance to the city.	**VG**		
Connected with a person, group, institution, event or activity that is of moderate importance to the local area.	**G**		
Little or no known historical association.	**F/P**		

(cont. on next page)

Table 4.56 (cont.)

Historical Pattern	**Grade**	**B.A.**	**A.A.**
A building that can be directly linked to the establishment of an historical pattern of civic importance.	**E**		
A building that can be directly linked to the establishment of an historical pattern of local area importance, or one of earliest surviving examples in a local area.	**VG**		
A building that provides strong evidence of an historical pattern of local area or civic importance.	**G**		
A building of little known association with a recognizable historical pattern.	**F/P**		
Historical Time Line			
One of the earliest architectural pieces in the city or nation, or one of the earliest examples containing several layers of civilizations important for the historic evolution of the city or nation.	**E**		
A notably early example in the city, or one of the examples containing several layers of civilizations.	**VG**		
A notably early example of the previous period, or an example previous period containing more than one historic layer, or one of the earliest examples of current period.	**G**		
A late example of the current period.	**F/P**		
Contextual Importance			
Site and Setting			
Landscape comprised of numerous, significant landscape features which are directly related to the building's style, design and history or historical relationship between a building's site and its immediate urban environment, or a building which is apart of certain complex of buildings specifically arranged,	**E**		
A landscape which includes several dominant features which are directly related to the building's style, design and history or an altered historical relationship between a building's site and its immediate urban environment.	**VG**		
A landscape which includes one or two important features which are related to the building's style, design and history.	**G**		
No significant and recognizable landscape features or building /site relationship.	**F/P**		
Environmental Role			
A building that is an important part of a visually prominent and notable group of buildings of similar style, type or age, in an area of compatible use.	**E**		
A building which forms part of a contiguous group of similar style, type or age in an area of compatible use.	**VG**		
A building which is part of a contiguous group of similar style, type or age in an area of incompatible use, or a building which is not part of a contiguous group of similar style, type or age, but is in an area of compatible use.	**G**		
A building which is not part of a group of buildings of similar style, type or age and is in an area of incompatible use.	**F/P**		
Visual/Symbolic Role			
A landmark building of civic importance; a building of significant symbolic value to the city.	**E**		
A major landmark within a local area; a building of symbolic importance to a local area.	**VG**		
A neighbourhood landmark or building of symbolic importance to a neighbourhood.	**G**		
A building of no landmark or symbolic significance.	**F/P**		

(cont. on next page)

Table 4.56 (cont.)

Authentic Importance			
Authenticity in Tangible Aspects			
A building with no alterations that detract from its style, design or construction.	**E**		
A building with one or more alterations, the effect of which are recognizable but do not significantly detract from the style, design or construction.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which detracts from the style, design or construction.	**G**		
A building with alterations which greatly detract from the style, design or construction.	**F/P**		
Authenticity in Intangible Aspects			
A building with no alterations that detract from its spirit and meaning.	**E**		
A building with one or more alterations, the effect of which is recognizable but does not significantly interferes with its spirit and meaning.	**VG**		
A building with a major alteration and/or a combination of several minor alterations, the effect of which significantly interferes with its spirit and meaning.	**G**		
A building with alterations which causes lost in its spirit and meaning.	**F/P**		
Contemporary Importance			
Functional			
The original function of the building still survives and fulfils the requirements of contemporary conditions without any physical alteration.	**E**		
The original function of the building still survives, but requires physical alterations/additions to building in order to adopt the contemporary conditions.	**VG**		
The original function of the building still survives, but the building requires a new function in order to adopt itself to the contemporary conditions and satisfy its maintenance.	**G**		
The original function does not survive.	**F/P**		
Economic			
A building that satisfies all its expenses of maintenance and provides extra income with its present situation.	**E**		
A building that satisfies only its expenses of maintenance with its present situation.	**VG**		
A building that requires restoration in order to satisfy its expenses and to provide extra income.	**G**		
A building that requires restoration and reutilization in order to satisfy its expenses and to provide extra income.	**F/P**		
Documentary/Educational			
A building that carries information about more than one culture, period, function, style and event, and this information serves for cultural tourism its present situation.	**E**		
A building that carries information about a certain culture, period, function, architectural style and event, and this information serves for cultural tourism its present situation.	**VG**		
A building that carries information about a certain culture, period, function, architectural style and event, but it requires restoration to serve for cultural tourism.	**G**		
A building that has no potential for cultural tourism.	**F/P**		

4.6.4. Evaluation

Evaluation of environmental relations: The building is located in a focal point in the city and it is perceived totally from both north and south directions. Although the buildings are oriented to the south, the perception from north is more important. It is because the main pedestrian and vehicle access is from the north direction. However, the concrete breakwater of four metres high, which lies in between the two historic buildings, hinders the visual connection (Figure 4.58). The waiting room is on the other side of this breakwater facing south (Figure 4.59). With the introduction of new addition;

- the height of breakwater is reduced, thus the visual connection south and north sides of quay is established (Figure 4.60).
- perception of the historic building is not changed.
- relation of the old building with its environment and the visual contact is not disturbed as the new addition is situated on the place of old addition and designed in a respectful scale.

Figure 4.58 General view of Pasaport Quay from south direction.

Figure 4.59 The breakwater.

Figure 4.60 The new structure

Evaluation of building-lot relations: There are two historic buildings on the quay; located close to the street, the first building is used as Directorate of Customs which also houses the police station and the second building, located on the end point of quay is used as Directorate of Health. Besides these two buildings, the most frequent usage of the quay is transportation of passengers to Karşıyaka. The passenger waiting hall is in between two historic buildings and accessed through the Customs building. Because of the poor physical conditions of this waiting area, a new addition was proposed in place of existing waiting hall. With the introduction of new addition:

- the regular pattern of the old building complex in height is not destructed.
- the original arrangement of buildings is respected in plan; the location of new addition is on the place of the old waiting hall.
- the existing building order is respected; the super structure of new addition is attached to both old buildings providing a shaded semi-open area for passengers.
- the use and placement of open spaces are respected, but they are converted to semi-open spaces as the sheltering steel super structure penetrates over the existing open spaces.

Evaluation of massive relations: The generic form of the mass of first historic buildings is a trapezoidal prism and the second building is rectangular prism, which is smaller than the first one. Both of them are masonry buildings with hipped roofs. With the introduction of new addition:

- the balance of masses is not disturbed, since the form and dimensions of new addition is same with the old waiting hall.
- a contrasting appearance with the old buildings is tried to be created by using the steel structural system with glazing.
- horizontality of the new addition provides a binding effect between two buildings.
- massive qualities of the old building is respected and a transparent binding element is created.

Evaluation of façades in interaction: The new addition is in between two historic buildings and has a function of attaching them by its side projecting super structure. Since all buildings are located on the same quay lot which projects to the sea, both front and back façades comprise a silhouette. Concerning the relation of façades :

- in consistency with the general contrasting approach, the new addition is constructed out of steel and glass which provides a transparent façade.
- due to the conscious intention for transparency, to conceal the new addition, the steel columns are painted in sea blue.
- the transparent new addition strengthens the accent of the historic buildings.

Evaluation of the effects of new addition on the values of the old building:

Table 4.57 Conclusion of Value Analysis / Pasaport Quay

	Change in Value
Architectural Importance	
Style / Type	**Not changed.**
Construction	**Not changed.**
Designer / Builder	**Not changed.**
Cultural Importance	
Historical Association	**Not changed.**
Historical Pattern	**Not changed.**
Historical Time Line	**Not changed.**
Contextual Importance	
Site / Setting	**Not changed.**
Environmental Role	**Not changed.**
Symbolic Role	**Not changed.**
Authentic Importance	
Authenticity in Tangible Aspects	**Not changed.**
Authenticity in Intangible Aspects	**Not changed.**
Contemporary Importance	
Functional	**Increased.**
Economic	**Increased.**
Educational	**Not changed.**

While adapting the historic buildings to the contemporary conditions by increasing its functional potential and economic gain, the new addition achieves the respect for the protection of significant values of both historic buildings. The other factor supporting the appreciation of the new addition is its success in the establishment of its own contemporary language.

4.6.5. Comparison of the Case with Foreign Examples

A similar approach is used for the design of new addition for Teyler's Museum in Harleem, a museum for the collections of a wealthy merchant also had pursued a mission to educate Haarlem's less advantaged citizens in a broad range of disciplines which was then transformed into a museum including a temporary exhibition gallery, a laboratory suitable for public demonstrations, a restaurant and specialised areas for the storage of drawings and rare books. The building in fact is a combination of several buildings constructed when more space was required. The oldest oval room is a masonry and oval domed structure having later extensions connecting it to the entrances on three sides of it.

Pieter Teyler van der Hulst, who is a wealthy textile merchant, founded the museum in 1778. Teyler's own collection of instruments, books and fossils was then supplemented by 1500 drawings, including works by Michelangelo, Raphael and Rembrandt, purchased from the estate of Sweden in 1790. For Teyler's scientific exhibits numerous internationally eminent researchers have worked within the museum's intense interiors, focused on the top-lit Oval Room, which stands at the centre of the site.

To accommodate the growing collection, the Teyler's was extended in the 1870s, along an axis leading from the Oval Room towards a new entrance facing the river Spaarne. The 19th century galleries were designed by the Viennese architect Christian Ulbrich, which had been sufficed until 1990, when the museum identified a number of additional facilities it required to meet the expectations of contemporary visitors and curators. In order to fit the new functions within the existing museum a competition was held. Hubert-Jan Henket's scheme was selected from a field of 169 projects (Figure 4.61).

The contemporary extension consists of several distinct elements, the largest of which is a temporary exhibition gallery, oriented parallel to the old building's principal axis, but separated from the nineteenth century structure by a small garden (Figure 4.62). The new exhibition hall is linked to the existing Teyler's museum building by a glazed passage (Figure 4.63). The latest phase of extensions continues the pattern of incremental growth. The new additions are successful with regard to the respect for museum's scale and design considerations while expressing the technology of their own time.

Figure 4.61 The new glazed extension to the Teyler's museum. (Source: Wislocki, P., 1997. "Time Machine", *Architectural Review*. February 1997, pp. 33-38.)

Figure 4.62 Interior view. **Figure4.63** Interior view of glazed passage.

(Source for both figures: Wislocki, P., 1997. "Time Machine", *Architectural Review*. February 1997, pp. 33-38.)

Giving presence to the new addition by lightweight architecture in contrast to existing heavy weight masonry or by transparency in opposite to solid fabric, is one of the architectural attributes which can be used as a design concept. The new additions for the Pasaport Quay and the Teyler's Museum are the examples of such an approach. The approach and the achivement to the intented aim is sucessful in both cases. They use transparency as an approach in designing a new addition to a historic building. Both cases are appreciated examples suitably scaled and established their own contemporary language.

CHAPTER 5

CONCLUSION

Designing a new addition is discussed much due to its nature to cause dilemmas. One of the dilemmas relates to the limits of the intervention: Considering the characteristics of the structure, which renders it worth to be protected, it was requested to keep interventions at minimum in order not to cause lost in values. On the other hand, it is expected that the structure should meet the resources allocated for its restoration, re-compensate the excess of the resources and even bring more than the spent resource. Whereas, meeting these expectations requires greater interventions. Especially, the public buildings in city centres are exposed to large-scale interventions. If such a historic building keeps its functional continuity, it will inevitably be exposed to greater interventions in order to meet the increasing demands or to meet the requirements of any new function, which will provide more income. Another dilemma that can be shown as a reason for debates about the interventions is that the intervention is new in any scale. This causes the dilemma of establishing the appropriate relation of old-new and traditional-contemporary language.

This study began as a survey of different attitudes and especially contemporary architectural approaches towards the historic buildings facing the above-mentioned dilemmas. As historic buildings are progressively coming under the threat of un-appropriate interventions in Turkey, the related regulations determining the type and range of interventions has been changed frequently especially in the last twenty years. Such changes lead the inconsistency in approaches of architects dealing with the conservation of architectural heritage.

The definition of the relationship among old-new, traditional-contemporary and historical-modern in Turkey dates back to mid 1970's, when the first conservation plan studies had started. In this period while the characteristics and the peculiarities of historical environments were tried to be described, the determination of the architectural language of new buildings in historic settings was also in question. Thus, in this research and learning period, the establishment of the qualities of new structures and the

characteristics of historic buildings showed synchronic development (Akçura and Çapar 1973). The decisions developed for the protection of historical structures in this period involved simple repair, interior modification, reconstruction, or constructing a new building by measuring and demolishing the old. Thus, the demand for the construction of a new addition was lesser. Later, the definition of old-new that arose during the construction of an addition and determination of characteristics of the addition was formed according to the definitions made in this context, especially with reference to the definitions in conservation plans.

The method, which was found to be the most deliberate within this process, was the imitation of characteristics of historic buildings. The understanding of "harmony" between the old and the new was identified with "similarity" both in the national and international context at that period. Thus, the new buildings and new additions did not reach a contemporary architectural interpretation. Even more, this approach reached a level in designing new additions, which can not be distinguished from the old ones. As the main aim of conservation is to transfer the architectural heritage to next generations, such additions which can not be distinguished from original are rejected, because they cause falsification.

The acceptable approach by means of conservation is that the new addition can be both separated from the historical structure and should be in harmony. Nevertheless, it is not quite possible to formulate the architectural characteristics of the additions and to form an architectural guide. The subject, which is seen as a problem in this thesis, is to evaluate the old-new relationship through the historical structures with additions and to put forth the main criteria of this relationship. This study confronts the question of appropriateness of new exterior additions to historic buildings and tries to develop an evaluation method, which can be used to determine the consistency of architectural expression of the new addition in relation to the historic building's character. The aim is not to direct the architect through providing a set of rules, but to help invoke the criteria that may form a basis for design decisions through the analysis and evaluation of actual examples. An evaluation method is developed to determine the acceptability of new addition to a historic building. Referring to this method it is possible to derive the issues to be taken into consideration both in determination of the limits of an intervention and in succeeding design decisions for additions. Thus, this study may be helpful for the architects in two manners: by proposing a method for criticizing and evaluating the

existing new additions to historic buildings and by forming a basis supporting the decision of approach for the new additions during the design process.

The construction of the method is carried out by the analysis of actual examples. As the most striking and popular interventions are among the new exterior additions, these case buildings were chosen among new exterior additions where the historic building and the new addition may well be perceived at the same time. The six public buildings in İzmir, selected according to the criteria mentioned in the first chapter, were analysed and evaluated in the fourth chapter. During the preparation of this thesis several other examples that are not included here have been studied to provide a clearer understanding of the problems and solutions in international context.

The buildings were analysed with respect to its architectural character and historic significance according to the following architectural criteria:

- environmental relations
- building lot relations
- massive relations
- façades in interaction and façade components

Those architectural analyses were then reflected to value tables for the evaluation of the success of the new addition. Comprising the historical significance of the building; cultural importance, contextual importance, authentic importance and contemporary importance of the building are analysed by value tables in detail, since those features are as important as the architectural character while intervening. The value tables are designed in the form of 'before and after the intervention' so that the evaluation may be used either for the evaluation of an existing intervention or for a decision of approach in a new intervention.

From the evaluations of examples it is concluded that the approach of architects for new additions tends to create "harmony" through "similarity" in general, and architects tend to use "difference" to make the new addition "distinguishable" from the original. This kind of approach was observed in the additions of all examples except Passport Quay, which is totally contrasting with the historic building. In all other examples the similarity and abstraction is used in different aspects of new design. The case buildings are compared by foreign examples at the end of the evaluations and each foreign example is chosen as a similar case.

From the evaluations of these six buildings the distinguishing features between successful and unsuccessful interventions may be summarized as follows:

The architectural character and historic values of the building should be clearly identified. A new addition to a historic building has the potential to damage and destroy significant historic material and features and to change its historic character. A new addition also has the potential to change how one perceives what is genuinely historic and thus to diminish those qualities that make the building eligible for registration as a heritage. Once these basic preservation issues have been addressed, all other aspects of designing and constructing a new addition to extend the useful life of the historic building rest with the creative skills of the architect.

The historic character of each building may differ, but a methodology of establishing it remains the same. An equally important consideration is whether or not the new addition will preserve the building's historic character. Knowing the uses and functions a building has served over time will assist in making what is essentially a physical evaluation. But while written and pictorial documentation can provide a framework for establishing the building's history, the historic character, to a large extent, is embodied in the physical aspects of the historic building itself. It is only after the historic character has been correctly identified that reasonable decisions about the extent or limitations of change can be made.

The historic building should be analysed and evaluated as an architectural product of the past. The harmony of new addition with the old building, by bearing a contemporary stamp, depends on the perception and assimilation of historical structure in a correct manner. Besides, it is necessary to determine what kind of symbolic meanings the building contains in the physical environment of its time of construction and due to which socio-cultural, historical, economic conditions it was formed. The architect will only be able to reach an interpretation for the new addition after such a process. The references obtained through evaluation will help architect in reaching an interpretation for the design of new addition. Determination of these references and the way they are perceived by evaluation of actual examples is deemed more useful than producing receipts for the old-new relation.

A new addition should be compatible in size, scale, colour, material and character of the historic building. The compatibility of new addition with its size, scale, colour, material, and character of the building to which it is added plays an

important role in protecting the historic character. A new addition will always change the size or actual bulk of the historic building. On the other hand, an addition that bears no relationship to the proportions and massing of the historic building, in other words, one that overpowers the historic form and changes the scale can not compromise the historic character as well, as in the case of Alsancak Public Hospital. The introduction of additions compatible with the historic buildings is acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained.

A new addition to an historic building should be reversible. Additions should be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features must be considered.

A new addition should make a distinction from the old and preserve the characteristics and significant values of the old historic building. A project involving a new addition to a historic building is considered acceptable within the framework of the following key points, if it preserves significant historic materials and features, preserves the historic character and protects the historical significance by making a visual distinction between old and new. The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the colour, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable, if they manage to maintain the balance in between "creating the harmony" and "distinguishing the new".

The integrity of new addition as an historic entity with regard to the original state should be maintained. If an architect works within a conservation ethic, he should maintain the integrity of the object as an historic entity. The concern is not just with the original state of the object, but the way in which it has been changed and used over the centuries. Where a new intervention must be made to save the object, either to stabilize it or to consolidate it, it is generally accepted that those interventions must be clear, obvious, and reversible. Rather than establishing a clear and obvious

difference between old and new, the approach of keeping with the historic character simply to repeat the historic form, material, features, and detailing in a new addition is seen more frequently. But when the new work is indistinguishable from the old in appearance, then the "real" architectural property may no longer be perceived and appreciated by the public, as in the case of Alsancak Train Station. Thus, the third consideration in designing a new addition is to be sure that it will protect those visual qualities that made the building eligible for registering as an architectural property.

In the design of a new addition, all but minor changes to primary elevations of historic buildings should be preferred. Connecting a new exterior addition always involves some degree of material loss to an external wall of a historic building and, although this is to be expected, it can be minimized. The general tendency is to construct a new addition on a secondary elevation, but there are several exceptions. First, there may simply be no secondary elevation, for instance, some important freestanding buildings have significant materials and features on all sides, making any aboveground addition too destructive to be considered. Second, a structure or group of structures together with their setting may be of such significance in history that any new addition would not only damage materials and alter the buildings' relationship to each other and the setting, but also seriously diminish the public's ability to appreciate a historic event or place. Finally, there are other cases where an existing side or rear elevation was historically intended to be highly visible, is of special cultural importance to the neighbourhood, or possesses associative historical value. Then, a secondary elevation should be treated as if it was a primary elevation and a new addition should be avoided.

A new addition should establish its own language and should bear a contemporary identity. The features of the historical structure, which can be reference to the new design, are its own architectural characteristics and the values that make it worth protection. However, it is defended that they should not go beyond being the references. Offering a receipt regarding how the new design will be is trying to destroy the creativity of the architect. Today’s architecture has moved far from obeying such principles to create the identity of the new design. The matter that the new addition should bear “contemporary identity” has been stated in all documents that have been examined in previous sections and form the foundations of today’s understanding of conservation.

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APPENDIX A

THE SWEDISH PROCLAMATION OF HISTORIC MONUMENTS OF 1666

Translation by Carl-Filip Mannerstrale, Assistant Keeper, Central Office of National Antiquities, Stockholm, Sweden.

The Proclamation and Decree of His Royal Majesty as to Old Monuments and Antiquities

We, Carl, by the Grace of God, King of Sweden, Gotha and Wenden, make known that, in as much as We notice with great displeasure, how not only the very ancient Antiquities, remnants and relics of the Manly exploits of past Kings of Sweden and Gotha and of their other distinguished Men and Subjects, which have remained in large quantities all over Our Kingdom ever since Heathendom, partly in big Castles, Fortlets and Cairns of stone, partly in Memorials and other Stones with Runes engraved, partly in their Tombs and Sepulchral Mounds are treated with such carelessness and un-permitted self-indulgence that they are getting more and more ruined and worn, every day, not only that but also the Monuments, which have been left in the Honour and Commemoration of Kings, Queens and Princes as well as other Aristocrats of the Nobility and the Clergy in our Christian Churches, are being neglected and then taken and damaged treacherously by others, which is the more to be disapproved of and warded off, as such Monuments should be valued amongst the things that in themselves as well as because of the Institution are protected against and free from any mismanagement and profanation as they obviously redound to the immortal Honour of Our Ancestors and of the whole of Our Kingdom.

For We have considered if good and necessary that because of the particular zeal for all such things We should rightly in consequence of Our Ancestors, the Kings of Sweden, contribute both by publicly certifying the dissatisfaction We have felt with such a disorder as the above mentioned and by hereafter being in charge of and protecting all such things from further un-permitted treatment, also considering it good and necessary to order and command all Our faithful Subjects whom this might concern in some way or other, as We hereby and by virtue of this Our proclamation order and command them, first, that, from today, nobody whoever he may be should have the audacity in any way to decompose or ruin the Castles, Houses, Strongholds, Fortlets or Cairns of Stone, which may still exist in some place or other, however small its Rennants, nor in one way or the other, to waste the Memorials or Stones that may have Runes engraved, but let them remain unmoved in their rightful former places, together with at the big collected Earth-mounds and Sepulchral Mounds, where many Kings and other Aristocrats have settled their Tombs and Resting places, as We completely release all such old Monuments as are situated upon Our Land and the

Land of the Crown, owned or paid for, either it belongs to Us or has belonged to Us earlier and has now been deprived of, somehow, from all self-willed injury and receive them under Our Royal Protection and Shelter, as if they were Our private Property; Requesting Our faithful Subjects of the Nobility for the rest, that if any such Antiquities should be situated on their own ancient "fralse" land, they might, nevertheless, take the care of its Conservation that can be pursuant to this Our gracious Intention, the importance of the Matter and their own Honour.

Then, We also order that no High or Lowly, Spiritual or Worldly Person, of whatever Station or condition he might be, may "be allowed or permitted to steal or rob the Tombs of Kings, Princes or other Aristocrats, which might still exist in the mined or still existing Churches and Monasteries, still less to exchange them for their own Graves; or in any way cause their own and rightful owners any Infliction or Encroachment; As We want all the Churches and Monasteries together with their Materials, Tools and Ornaments on Walls and Windows, Paintings and divers things inside, which might contain something worth considering, together with all the Tombs and Burial places of the dead and deceased in Churches or out in the Churchyards, to be given the Care, Peace and Safety that are in accordance with their Christian Institutions, Customs and Practice, so that finally all the Things that in themselves, small as they might seem in the eyes of anybody, but which, anyhow, could redound to the Confirmation or Commemoration of some historical Exploit, Person, Place or Family can be taken care of and tended, and not to give anyone permission to lose or destroy anything at all thereof; And if anyone, should dare to act against this in one way or the other and disobey Our Command, We want this s3ne not only to pay a fine, as for all other Contempt and illegal injury against Our Command, but also to be resigned to Our Disgrace; If any Abuse, Disorder or Injury should be committed by anyone against any of the Things that are remembered in this Our Proclamation, then We seriously command every such thing to be corrected and put in its former position duly and without supervision. Therefore We also particularly command not only Our Governor General in Stockholm, Governor- Generals, Governors, Lord Lieutenants, Stateholders, Mayors and Aldermen in the Cities, Headmen, Headmen of the County Constabularies, Parish Constables in the Country carefully and seriously to consider this Our Proclamation; but also the Archbishop, the Bishops, Superintendents, Deans and Vicars all over Our Kingdom to proclaim it publicly, each in his place, and also watch over the Things that exist in their Dioceses, Rural Deaneries and Congregations, and that consist of the Type above mentioned, and for this purpose We also command everyone, who has knowledge of things like these or who perchance might have old Writings; Books, Letters, Coins or Seals in their possession, to report this to their vicars or Our Headmen, so that He through those who reported such things, can have its Communication further arranged. Each and everyone, whom this may concern, has to act in accordance with this, dutifully, What is more, Vie have had this confirmed with Our Royal Committee of Secrecy and with the signature of Our Most-honoured Beloved Mother and the several other Guardians of Ours and of Our Kingdom and the Government.

Stockholm, 28th of November, 1666.

Hedvig Eleonora

On the l8th of December, 1666, this was followed by two other proclamations.

A letter from His Royal Majesty to all the Governors and Lord Lieutenants

Carl, by the Grace of God, etc. Our favour. Governors and Lord Lieutenants, We hereby send you a few Copies of Our Printed Proclamation concerning the conservation of the Antiquities and Monuments that are still remaining in Our Kingdom, and as We have commanded all of you in it, to consider this same carefully and seriously, so that We can secure and obtain Our gracious Intent and purpose, which We have had to the Honour of the whole of Our Kingdom and all Our Subjects;

Thus, We can not conceal from you that, furthermore. We have commissioned and assigned Our Bishops and Superintendents to take particular care of the search of all such Antiquities and Monuments, which they can best and most comfortably perform through the Vicars of each Parish or Congregation; And without any doubt they will want to have Our Headmen to assist them in this purpose, in order to be able to manage so much the better on one occasion or other through their Assistance and help«, For We want you to know that it is Our Wish and Command that you make the early arrangement for the said Assistance always to be open to them, and nothing be neglected through its fault or deficiency. What you perform gives Us gracious Pleasure.

And We command by the Grace of the Almighty God,
Stockholm 18th of December, 1666.

On behalf of His Royal Majesty and Our Beloved Son as well as most gracious Sovereign

Hedving Elenora

APPENDIX B

The Athens Charter for the Restoration of Historic Monuments

(Carta del Restauro Italiana, 1931)

Adopted at the First International Congress of Architects and Technicians of Historic Monuments, Athens 1931

At the Congress in Athens the following seven main resolutions were made and called "Carta del Restauro":

1. International organizations for Restoration on operational and advisory levels are to be established.
2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes, which will cause loss of character and historical values to the structures.
3. Problems of preservation of historic sites are to be solved by legislation at national level for all countries.
4. Excavated sites that are not subject to immediate restoration should be reburied for protection.
5. Modern techniques and materials may be used in restoration work.
6. Historical sites are to be given strict custodial protection.
7. Attention should be given to the protection of areas surrounding historic sites.

General Conclusions of the Athens Conference

I. -- DOCTRINES. GENERAL PRINCIPLES.

The Conference heard the statement of the general principles and doctrines relating to the protection of monuments.

Whatever may be the variety of concrete cases, each of which are open to a different solution, the Conference noted that there predominates in the different countries represented a general tendency to abandon restorations *in toto* and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.

When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose, which respects their historic or artistic character.

II. -- ADMINISTRATIVE AND LEGISLATIVE MEASURES REGARDING HISTORICAL MONUMENTS

The Conference heard the statement of legislative measures devised to protect monuments of artistic, historic or scientific interest and belonging to the different countries.

It unanimously approved the general tendency which, in this connection, recognises a certain right of the community in regard to private ownership.

It noted that the differences existing between these legislative measures were due to the difficulty of reconciling public law with the rights of individuals.

Consequently, while approving the general tendency of these measures, the Conference is of opinion that they should be in keeping with local circumstances and with the trend of public opinion, so that the least possible opposition may be encountered, due allowance being made for the sacrifices which the owners of property may be called upon to make in the general interest.

It recommends that the public authorities in each country be empowered to take conservatory measures in cases of emergency.

It earnestly hopes that the International Museums Office will publish a repertory and a comparative table of the legislative measures in force in the different countries and that this information will be kept up to date.

III. -- AESTHETIC ENHANCEMENT OF ANCIENT MONUMENTS.

The Conference recommends that, in the construction of buildings, the character and external aspect of the cities in which they are to be erected should be respected, especially in the neighbourhood of ancient monuments, where the surroundings should be given special consideration. Even certain groupings and certain particularly picturesque perspective treatment should be preserved.

A study should also be made of the ornamental vegetation most suited to certain monuments or groups of monuments from the point of view of preserving their ancient character. It specially recommends the suppression of all forms of publicity, of the erection of unsightly telegraph poles and the exclusion of all noisy factories and even of tall shafts in the neighbourhood of artistic and historic monuments.

IV. -- RESTORATION OF MONUMENTS.

The experts heard various communications concerning the use of modern materials for the consolidation of ancient monuments. They approved the judicious use of all the resources at the disposal of modern technique and more especially of reinforced concrete.

They specified that this work of consolidation should whenever possible be concealed in order that the aspect and character of the restored monument may be preserved.

They recommended their adoption more particularly in cases where their use makes it possible to avoid the dangers of dismantling and reinstating the portions to be preserved.

V. -- THE DETERIORATION OF ANCIENT MONUMENTS.

The Conference noted that, in the conditions of present day life, monuments throughout the world were being threatened to an ever-increasing degree by atmospheric agents.

Apart from the customary precautions and the methods successfully applied in the preservation of monumental statuary in current practice, it was impossible, in view of the complexity of cases and with the knowledge at present available, to formulate any general rules.

The Conference recommends:

1. That, in each country, the architects and curators of monuments should collaborate with specialists in the physical, chemical, and natural sciences with a view to determining the methods to be adopted in specific cases;
2. That the International Museums Office should keep itself informed of the work being done in each country in this field and that mention should be made thereof in the publications of the Office.

With regard to the preservation of monumental sculpture, the Conference is of opinion that the removal of works of art from the surroundings for which they were designed is, *in principle*, to be discouraged. It recommends, by way of precaution, the preservation of original models whenever these still exist or if this proves impossible, the taking of casts.

VI. -- THE TECHNIQUE of CONSERVATION.

The Conference is gratified to note that the principles and technical considerations set forth in the different detailed communications are inspired by the same idea, namely:

In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognisable. When the preservation of ruins brought to light in the course of excavations is found to be impossible, the Conference recommends that they be buried, accurate records being of course taken before filling-in operations are undertaken.

It should be unnecessary to mention that the technical work undertaken in connection with the excavation and preservation of ancient monuments calls for close collaboration between the archaeologist and the architect.

With regard to other monuments, the experts unanimously agreed that, before any consolidation or partial restoration is undertaken, a thorough analysis should be made of the defects and the nature of the decay of these monuments. They recognised that each case needed to be treated individually.

VII. -- THE CONSERVATION OF MONUMENTS AND INTERNATIONAL COLLABORATION.

a) Technical and moral co-operation.

The Conference, convinced that the question of the conservation of the artistic and archaeological property of mankind is one that interests the community of the States, which are wardens of civilisation,

Hopes that the States, acting in the spirit of the Covenant of the League of Nations, will collaborate with each other on an ever-increasing scale and in a more concrete manner with a view to furthering the preservation of artistic and historic monuments;

Considers it highly desirable that qualified institutions and associations should, without in any manner whatsoever prejudicing international public law, be given an opportunity of manifesting their interest in the protection of works of art in which civilisation has been expressed to the highest degree and which would seem to be threatened with destruction;

Expresses the wish that requests to attain this end, submitted to the Intellectual Co-operation Organisation of the League of Nations, be recommended to the earnest attention of the States.

It will be for the International Committee on Intellectual Co-operation, after an enquiry conducted by the International Museums Office and after having collected all relevant information, more particularly from the National Committee on Intellectual Co-operation concerned, to express an opinion on the expediency of the steps to be taken and on the procedure to be followed in each individual case.

The members of the Conference, after having visited in the course of their deliberations and during the study cruise which they were able to make on this occasion, a number of excavation sites and ancient Greek monuments, unanimously paid a tribute to the Greek Government, which, for many years past, has been itself responsible for extensive works and, at the same time, has accepted the collaboration of archaeologists and experts from every country.

The members of the Conference there saw an example of activity which can but contribute to the realisation of the aims of intellectual co-operation, the need for which manifested itself during their work.

b) The role of education in the respect of monuments.

The Conference, firmly convinced that the best guarantee in the matter of the preservation of monuments and works of art derives from the respect and attachment of the peoples themselves;

Considering that these feelings can very largely be promoted by appropriate action on the part of public authorities;

Recommends that educators should urge children and young people to abstain from disfiguring monuments of every description and that they should teach them to take a greater and more general interest in the protection of these concrete testimonies of all ages of civilisation.

c) Value of international documentation.

The Conference expresses the wish that:

1. Each country, or the institutions created or recognised competent for this purpose, publish an inventory of ancient monuments, with photographs and explanatory notes;
2. Each country constitute official records which shall contain all documents relating to its historic monuments;
3. Each country deposit copies of its publications on artistic and historic monuments with the International Museums Office;
4. The Office devote a portion of its publications to articles on the general processes and methods employed in the preservation of historic monuments;
5. The Office study the best means of utilising the information so centralised.

APPENDIX C

The Venice Charter

INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES

Preamble

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.

It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.

By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and UNESCO and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become more complex and varied; now the time has come to examine the Charter afresh in order to make a thorough study of the principles involved and to enlarge its scope in a new document.

Accordingly, the II nd International Congress of Architects and Technicians of Historic Monuments, which met in Venice from May 25th to 31st 1964, approved the following text:

DEFINITIONS

ARTICLE 1. The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

ARTICLE 2. The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

AIM

ARTICLE 3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

CONSERVATION

ARTICLE 4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

ARTICLE 5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

ARTICLE 6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and color must be allowed.

ARTICLE 7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

ARTICLE 8. Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

RESTORATION

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

ARTICLE 10. Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modem technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

ARTICLE 11. The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical,

archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

ARTICLE 12. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

ARTICLE 13. Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

HISTORIC SITES

ARTICLE 14. The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

EXCAVATIONS

ARTICLE 15. Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out "*a priori*." Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

PUBLICATION

ARTICLE 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

The following persons took part in the work of the Committee for drafting the International Charter for the Conservation and Restoration of Monuments:

Piero Gazzola (Italy), Chairman
Raymond Lemaire (Belgium), Reporter

Jose Bassegoda-Nonell (Spain)
Luis Benavente (Portugal)
Djurdje Boskovic (Yugoslavia)
Hiroshi Daifuku (UNESCO)
P.L de Vrieze (Netherlands)
Harald Langberg (Demmark)
Mario Matteucci (Italy)
Jean Merlet (France)
Carlos Flores Marini (Mexico)
Roberto Pane (Italy)
S.C.J. Pavel (Czechoslovakia)
Paul Philippot (ICCROM)
Victor Pimentel (Peru)
Harold Plenderleith (ICCROM)
Deoclecio Redig de Campos (Vatican)
Jean Sonnier (France)
Francois Sorlin (France)
Eustathios Stikas (Greece)
Mrs. Gertrud Tripp (Austria)
Jan Zachwatovicz (Poland)
Mustafa S. Zbiss (Tunisia)

HTML: 2 August 1994; modified 12 January 1996

APPENDIX D

Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly.

The International Symposium on the introduction of contemporary architecture into ancient groups of buildings, meeting in Budapest on 27th and 28th June 1972, at the time of the Third General Assembly of the International Council on Monuments and Sites,

Expresses its heartiest thanks and congratulations to the Hungarian National Committee of ICOMOS and to the Hungarian Government, by whom it has been so warmly and efficiently received, and

After hearing the contents both of the papers presented during its sessions on questions of doctrine and on certain significant achievements, and of the subsequent discussions,

Recognizing that, at the present state of development of civilization, technological and economic questions unduly divert attention from human and social values, that the increasingly rapid growth of towns renders it urgently necessary for systematic provision to be made for the environment of daily life and for the preservation of historic monuments and groups of buildings, and that such preservation, which thus becomes vital, is feasible only if the latter are made to play an active part in contemporary life,

Considering that groups of buildings of historical interest forma fundamental part of the human environment, that architecture is necessarily the expression of its age, that its development is continuous, and that its past, present and future expression must be treated as a whole, the harmony of which must be constantly preserved, and that any historical monument or complex of buildings possesses an intrinsic value independently of its initial role and significance which enables it to adapt itself to a changing cultural, social, economic and political context while fully retaining its structure and character.

Hereby adopts the following conclusions:

1. The introduction of contemporary architecture into ancient groups of buildings is feasible in so far as the town-planning scheme of which it is a part involves acceptance of the existing fabric as the framework for its own future development.
2. Such contemporary architecture, making deliberate use of present-day techniques and materials, will fit itself into an ancient setting without affecting the structural and aesthetic qualities of the latter only in so far as due allowance is made for the appropriate use of mass, scale, rhythm and appearance.
3. The authenticity of historical monuments or groups of buildings must be taken as a basic criterion and there must be avoidance of any imitations which would affect their artistic and historical value.

4. The revitalization of monuments and groups of buildings by the finding of new uses for them is legitimate and recommendable provided such uses affect, whether externally or internally, neither their structure nor their character as complete entities.

And recommends that there be held regular discussion meetings on the harmonious introduction of contemporary architecture into ancient groups of buildings at which codes of procedure and achievements in this field may be examined in the light of the above conclusions.

Budapest, 30th June 1972.

APPENDIX E

European Charter of the Architectural Heritage

Adopted by the Council of Europe, October 1975

INTRODUCTION

Thanks to the Council of Europe's initiative in declaring 1975 European Architectural Year, considerable efforts were made in every European country to make the public more aware of the irreplaceable cultural, social and economic values represented by historic monuments, groups of old buildings and interesting sites in both town and country.

It was important to co-ordinate all these efforts at the European level, to work out a joint approach to the subject and, above all, to forge a common language to state the general principles on which concerted action by the authorities responsible and the general public must be based.

It was with this intention that the Council of Europe drafted the Charter, which appears below.

It is, of course, not sufficient simply to formulate principles; they must also be applied.

In future, the Council of Europe will devote its efforts to a thorough study of ways and means of applying the principles in each different country, the steady improvement of existing laws and regulations and the development of vocational training in this field.

The European Charter of the Architectural Heritage has been adopted by the Committee of Ministers of the Council of Europe and was solemnly proclaimed at the Congress on the European Architectural Heritage held in Amsterdam from 21 to 25 October 1975.

The Committee of Ministers,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose of safeguarding and realizing the ideals and principles, which are their common heritage;

Considering that the member states of the Council of Europe which have adhered to the European Cultural Convention of 19 December 1954 committed themselves, under Article 1 of that convention, to take appropriate measures to safeguard and to encourage the development of their national contributions to the common cultural heritage of Europe;

Recognizing that the architectural heritage, an irreplaceable expression of the wealth and diversity of European culture, is shared by all people and that all the European States must show real solidarity in preserving that heritage;

Considering that the future of the architectural heritage depends largely upon its integration into the context of people's lives and upon the weight given to it in regional and town planning and development schemes;

Having regard to the Recommendation of the European Conference of Ministers responsible for the preservation and rehabilitation of the cultural heritage of monuments and sites held in Brussels in 1969, and to Recommendation 589 (1970) of the Consultative Assembly of the Council of Europe calling for a charter relating to the architectural heritage;

Asserts its determination to promote a common European policy and concerted action to protect the architectural heritage based on the principles of integrated conservation;

Recommends that the governments of member states should take the necessary legislative, administrative, financial and educational steps to implement a policy of integrated conservation for the architectural heritage, and to arouse public interest in such a policy, taking into account the results of the European Architectural Heritage Year campaign organized in 1975 under the auspices of the Council of Europe;

Adopts and proclaims the principles of the following charter, drawn up by the Council of Europe Committee on Monuments and Sites:

1. *The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings*.

For many years, only major monuments were protected and restored and then without reference to their surroundings. More recently it was realized that, if the surroundings are impaired, even those monuments can lose much of their character.

Today it is recognized that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, welding different periods and styles into a harmonious whole. Such groups should also be preserved.

The architectural heritage is an expression of history and helps us to understand the relevance of the past to contemporary life.

2. *The past as embodied in the architectural heritage provides the sort of environment indispensable to a balanced and complete life.*

In the face of a rapidly changing civilization, in which brilliant successes are accompanied by grave perils, people today have an instinctive feeling for the value of this heritage.

This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race. Otherwise, part of man's awareness of his own continuity will be destroyed.

3. *The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value.*

Each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss.

Our society now has to husband its resources. Far from being a luxury this heritage is an economic asset which can be used to save community resources.

4. *The structure of historic centres and sites is conducive to a harmonious social balance.*

By offering the right conditions for the development of a wide range of activities our old towns and villages favoured social integration. They can once again lend themselves to a beneficial spread of activities and to a more satisfactory social mix.

5. *The architectural heritage has an important part to play in education.*

The architectural heritage provides a wealth of material for explaining and comparing forms and styles and their applications. Today when visual appreciation and first-hand experience play a decisive role in education, it is essential to keep alive the evidence of different periods and their achievements.

The survival of this evidence will be assured only if the need to protect it is understood by the greatest number, particularly by the younger generation who will be its future guardians.

6. *This heritage is in danger.*

It is threatened by ignorance, obsolescence, deterioration of every kind and neglect. Urban planning can be destructive when authorities yield too readily to economic pressures and to the demands of motor traffic. Misapplied contemporary technology and ill-considered restoration may be disastrous to old structures. Above all, land and property speculation feeds upon all errors and omissions and brings to nought the most carefully laid plans.

7. *Integrated conservation averts these dangers.*

Integrated conservation is achieved by the application of sensitive restoration techniques and the correct choice of appropriate functions. In the course of history the hearts of towns and sometimes villages have been left to deteriorate and have turned into areas of substandard housing. Their deterioration must be undertaken in a spirit of social justice and should not cause the departure of the poorer inhabitants. Because of this, conservation must be one of the first considerations in all urban and regional planning.

It should be noted that integrated conservation does not rule out the introduction of modern architecture into areas containing old buildings provided that the existing

context, proportions, forms, sizes and scale are fully respected and traditional materials are used.

8. *Integrated conservation depends on legal, administrative, financial and technical support.*

Legal

Integrated conservation should make full use of all existing laws and regulations that can contribute to the protection and preservation of the architectural heritage. Where such laws and regulations are insufficient for the purpose they should be supplemented by appropriate legal instruments at national, regional and local levels.

Administrative

In order to carry out a policy of integrated conservation, properly staffed administrative services should be established.

Financial

Where necessary the maintenance and restoration of the architectural heritage and individual parts thereof should be encouraged by suitable forms of financial aid and incentives, including tax measures.

It is essential that the financial resources made available by public authorities for the restoration of historic centres should be at least equal to those allocated for new construction.

Technical

There are today too few architects, technicians of all kinds, specialized firms and skilled craftsmen to respond to all the needs of restoration.

It is necessary to develop training facilities and increase prospects of employment for the relevant managerial, technical and manual skills. The building industry should be urged to adapt itself to these needs. Traditional crafts should be fostered rather than allowed to die out.

9. *Integrated conservation cannot succeed without the cooperation of all.*

Although the architectural heritage belongs to everyone, each of its parts is nevertheless at the mercy of any individual.

The public should be properly informed because citizens are entitled to participate in decisions affecting their environment.

Each generation has only a life interest in this heritage and is responsible for passing it on to future generations.

10. *The european architectural heritage is the common property of our continent.*

Conservation problems are not peculiar to any one country. They are common to the whole of Europe and should be dealt with in a coordinated manner. It lies with the Council of Europe to ensure that member states pursue coherent policies in a spirit of solidarity.

APPENDIX F

CONGRESS ON THE EUROPEAN ARCHITECTURAL HERITAGE 21 - 25 October 1975

The Declaration of Amsterdam

The Congress of Amsterdam, the crowning event of European architectural heritage Year 1975, and composed of delegates from all parts of Europe, wholeheartedly welcomes the Charter promulgated by the Committee of Ministers of the Council of Europe, which recognizes that Europe's unique architecture is the common heritage of all her peoples and which declared the intention of the Member States to work with one another and with other European governments for its protection.

The Congress likewise affirms that Europe's architectural heritage is an integral part of the cultural heritage of the whole world and has noted with great satisfaction the mutual undertaking to promote co-operation and exchanges in the field of culture contained in the Final Act of the Congress on Security and Co-operation in Europe adopted at Helsinki in July of this year.

In so doing, the Congress emphasized the following basic considerations:

a. Apart from its priceless cultural value, Europe's architectural heritage gives to her peoples the consciousness of their common history and common future. Its preservation is, therefore, a matter of vital importance.
b. The architectural heritage includes not only individual. buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest.
c. Since these treasures are the joint possession of all the peoples of Europe, they have a joint responsibility to protect them against the growing dangers with which they are threatened - neglect and decay, deliberate demolition, incongruous new construction and excessive traffic.
d. Architectural conservation must be considered, not as a marginal issue, but as a major objective of town and country planning.
e. Local authorities, which whom most of the important planning decisions rest, have a special responsibility for the protection of the architectural heritage and should assist one another by the exchange of ideas and information.
f. The rehabilitation of old areas should be conceived and carried out in such a way as to ensure that, where possible, this does not necessitate a major change in the social composition of the residents, all sections of society should share in the benefits of restoration financed by public funds.
g. The legislative and administrative measures required should be strengthened and made more effective in all countries,
h. To help meet the cost of restoration, adaptation and maintenance of buildings and areas of architectural or historic interest, adequate financial assistance should be made available to local authorities and financial support and fiscal relief should likewise be made available to private owners.

i. The architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation. Educational programmes for all ages should, therefore, give increased attention to this subject.
j. Encouragement should be given to independent organizations - international, national and local - which help to awake public interest.
k. Since the new buildings of today will be the heritage of tomorrow, every effort must be made to ensure that contemporary architecture is of a high quality.

In view of the recognition by the Committee of Ministers in the European Charter of the architectural heritage that it is the duty of the Council of Europe to ensure that the Member States pursue coherent policies in a spirit of solidarity, it is essential that periodic reports should be made on the progress of architectural conservation in all European countries in a way which will promote an exchange of experience.

The Congress calls upon governments, parliaments,spiritual and cultural institutions, professional institutes, commerce, industry, independent associations and all individual citizens to give their full support to the objectives of this Declaration and to do all in their power to secure their implementation.

Only in this way can Europe's irreplaceable architectural heritage be preserved, for the enrichment of the lives of all her peoples now and in the future.

Arising from its deliberations, the Congress submits its conclusions and recommendations, as set out below.

Unless a new policy of protection and integrated conservation is urgently implemented, our society will shortly find itself obliged to give up the heritage of buildings and sites which form its traditional environment. Protection is needed today for historic towns, the old quarters of cities, and towns and villages with a traditional character as well as historic parks and gardens, The conservation of these architectural complexes can only be conceived in a wide perspective, embracing all buildings of cultural value, from the greatest to the humblest - not forgetting those of our own day together with their surroundings. This overall protection will complement the piecemeal protection of individual and isolated monuments and sites.

The significance of the architectural heritage and justification for conserving it are now more clearly perceived. It is known that historical continuity must be preserved in the environment if we are to maintain or create surroundings, which enable individuals to find their identity and feel secure despite abrupt social changes. A new type of town-planning is seeking to recover the enclosed spaces, the human dimensions, the inter-penetration of functions and the social and cultural diversity that characterized the urban fabric of old towns. But it is also being realized that the conservation of ancient buildings helps to economise resources and combat waste, one of the major preoccupations of present-day society. It has been proved that historic buildings can be given new functions which correspond to the needs of contemporary life. Furthermore, conservation calls for artists and highly-qualified craftsmen whose talents and know-how have to be kept alive and passed on. Lastly, the rehabilitation of existing housing helps to check encroachments on agricultural land and to obviate, or appreciably diminish, movements of population - a very important advantage of conservation policy.

Although, for all these reasons, there seems a stronger justification than ever today for the conservation of the architectural heritage, it must be placed on firm and lasting foundations. It must accordingly be made the subject of basis research and a feature of all educational courses **and cultural** development programmes.

The conservation of the architectural heritage : one of the major objectives of urban and regional planning

The conservation of the architectural heritage should become an integral part of urban and regional planning, instead of being treated as a secondary consideration or one requiring action here and there as has so often been the case in the recent past. A permanent dialogue between conservationists and those responsible for planning is thus indispensable.

Planners should recognize that not all areas are the same and that they should therefore be dealt with according to their individual characteristics. The recognition of the claims of the aesthetic and cultural values of the architectural heritage should lead to the adoption of specific aims and planning rules for old architectural complexes.

It is not enough to simply superimpose, although co-ordinating them, ordinary planning regulations and specific rules for protecting historic buildings.

To make the necessary integration possible, an inventory of buildings, architectural complexes and sites demarcating protected zones around them is required. It should be widely circulated, particularly among regional and local authorities and officials in charge of town and country planning, in order to draw their attention to the buildings and areas worthy of protection. Such an inventory will furnish a realistic basis for conservation as a fundamental qualitative factor in the management of space.

Regional planning policy must take account of the conservation of the architectural heritage and contribute to it. In particular it can induce new activities to establish themselves in economically declining areas in order to check depopulation and thereby prevent the deterioration of old buildings. In addition, decisions on the development of peripheral urban areas can be orientated in such a way as to reduce pressure on the older neighbourhoods; here transport and employment policies and a better distribution of the focal points of urban activity may have an important impact on the conservation of the architectural heritage.

The full development of a continuous policy of conservation requires a large measure of decentralization as well as a regard for local cultures. This means that there must be people responsible for conservation at all levels (central, regional and local) at which planning decisions are taken. The conservation of the architectural heritage, however, should not merely be a matter for experts. The support of public opinion is essential. The population, on the basis of full and objective information, should take a real part in every stage of the work, from the drawing up of inventories to the preparation of decisions,

Lastly, the conservation of the architectural heritage should become a feature of a new long-term approach which pays due attention to criteria of quality and just proportions and which should make it possible henceforth to reject options and aims which are too

often governed by short-term considerations, narrow view of technology and, in short, an obsolete outlook.

Integrated conservation involves the responsibility of local authorities and calls for citizens' participation.

Local authorities should have specific and extensive responsibilities in the protection of the architectural heritage. In applying the principles of integrated conservation, they should take account of the continuity of existing social and physical realities in urban and rural communities. The future cannot and should not be built at the expense of the past.

To implement such a policy, which respects the man-made environment intelligently, sensitively and with economy, local authorities should :

use as a basis the study of the texture of urban and rural areas, notably their structure, their complex functions, and the architectural and volumetric characteristics of their built-up and open spaces;
afford functions to buildings which, whilst corresponding to the needs of contemporary life, respect their character and ensure their survival;
be aware that long-term studies on the development of public services (educational, administrative, medical) indicate that excessive size impairs their quality and effectiveness;
devote an appropriate part of their budget to such a policy. In this context, they should seek from governments the creation of funds specifically earmarked for such purposes. Local authority grants and loans made to private individuals and various associations should be aimed at stimulating their involvement and financial commitment:
appoint representatives to deal with all matters concerning the architectural heritage and sites;
set up special agencies to provide direct links between potential users of buildings and their owners;
facilitate the formation and efficient functioning of voluntary associations for restoration and rehabilitation.

Local authorities should improve their techniques of consultation for ascertaining the opinions of interested parties on conservation plans and should take these opinions into account from the earliest stages of planning. As part of their efforts to inform the public the decisions of local authorities should be taken in the public eye, using a clear and universally understood language, so that the local inhabitants may learn, discuss and assess the grounds for them. Meeting places should be provided, in order to enable members of the public to consult together.

In this respect, methods such as public meetings, exhibitions, opinion polls, the use of the mass media and all other appropriate methods should become common practice.

The education of young people in environmental issues and their involvement with conservation tasks is one of the most important communal requirements.

Proposals or alternatives put forward by groups or individuals should be considered as an important contribution to planning.

Local authorities can benefit greatly from each other's experience. They should therefore establish a continuing exchange of information and ideas through all available channels.

The success of any policy of integrated conservation depends on taking social factors into consideration.

A policy of conservation also means the integration of the architectural heritage into social life.

The conservation effort to be made must be measured not only against the cultural value of the buildings but also against their use-value. The social problems of integrated conservation can be properly posed only by simultaneous reference to both those scales of values.

The rehabilitation of an architectural complex forming part of the heritage is not necessarily more costly than new building on an existing infrastructure or even than building a new complex on a previously undeveloped site. When therefore comparing the cost of these three solutions, whose social consequences are quite different, it is important not to overlook the social costs. These concern not only owners and tenants but also the craftsmen, tradespeople and building contractors on the spot who keep the district alive.

To avoid the laws of the market having free play in restored and rehabilitated districts, resulting in inhabitants who are unable to pay the increased rents being forced out, public authorities should intervene to reduce the effect of economic factors as they always do when it is a case of low-cost housing. Financial interventions should aim to strike a balance between restoration grants to owners, combined with the fixing of maximum rent, and housing allowances to tenants to cover, in part or in whole, the difference between the old and new rents.

In order to enable the population to participate in the drawing up of programmes they must be given the facts necessary to understand the situation, on the one hand through explaining the historic and architectural value of the buildings to be conserved and on the other hand by being given full details about permanent and temporary rehousing.

This participation is all the more important because it is a matter not only of restoring a few privileged buildings but of rehabilitating whole areas.

This practical way of interesting people in culture would be of considerable social benefit.

Integrated conservation necessitates the adaptation of legislative and administrative measures.

Because the concept of the architectural heritage has been gradually extended from the individual historic building to urban and rural architectural complexes, and to the built

testimonies of recent periods, far-reaching legislative reform, in conjunction with an increase in administrative resources, is a pre-requisite to effective action.

This reform must be guided by the need to co-ordinate regional planning legislation with legislation on the protection of the architectural heritage.

This latter must give a new definition of the architectural heritage and the aims of integrated conservation.

In addition it must make special provision for special procedures with regard to :

the designation and delineation of architectural complexes;
the mapping out of protective peripheral zones and the limitations on use to be imposed therein in the public interest;
the preparation of integrated conservation schemes and the inclusion of their provisions in regional planning policies;
the approval of projects and authorization to carry out work.

In addition the necessary legislation should be enacted in order to :

ensure a balanced allocation of budgetary resources between rehabilitation and redevelopment respectively;
grant citizens who decide to rehabilitate an old building at least the same financial advantages as those which they enjoy for new construction;
revise the system of state financial aid in the light of the new policy of integrated conservation.

As far as possible, the application of building codes, regulations and requirements should be relaxed to meet the needs of integrated conservation.

In order to increase the operational capacity of the authorities, it is necessary to review the structure of the administration to ensure that the departments responsible for the cultural heritage are organized at the appropriate levels and that sufficient qualified personnel and essential scientific, technical and financial resources are put at their disposal.

These departments should assist local authorities, co-operate with regional planning offices and keep in constant touch with public and private bodies.

Integrated conservation necessitates appropriate financial means.

It is difficult to define a financial policy applicable to all countries or to evaluate the consequences of the different measures involved in the planning process, because of their mutual repercussions.

Moreover, this process is itself governed by external factors resulting from the present structure of society.

It is accordingly for every state to devise its own financing methods and instruments.

It can be established with certainty however, that there is scarcely any country in Europe where the financial means allocated to conservation are sufficient.

It is further apparent that no European country has yet devised the ideal administrative machinery to meet the economic requirements of an integrated conservation policy. In order to solve the economic problems of integrated conservation, it is important - and this is a decisive factor - to draw up legislation subjecting new building to certain restrictions with regard to their volume and dimensions (height, coefficient of utilization etc.) that will make for harmony with its surroundings.

Planning regulations should discourage increased density and promote rehabilitation rather than redevelopment.

Methods must be devised to assess the extra cost occasioned by the constraints of conservation programmes. Where possible, sufficient funds should be available to help owners who are obliged to carry out this restoration work to meet the extra cost - no more and no less.

If the criteria of extra cost were accepted, care would need to be taken of course, to see that the benefit was not diminished by taxation.

The same principle should be applied to the rehabilitation of dilapidated complexes of historic or architectural interest. This would tend to restore the social balance.

The financial advantages and tax concessions available for new building should be accorded in the same proportion for the upkeep and conservation of old buildings, less, of course, any compensation for extra cost that may have been paid.

Authorities should set up Revolving Funds, or encourage them to be established, by providing local authorities or non-profit making associations with the necessary capital. This if particularly applicable to areas where such programmes can become self-financing in the short or the long term because of the rise in value accruing from the high demand for such attractive property.

It is vital, however, to encourage all private sources of finance, particularly coming from industry. Numerous private initiatives have shown the viable part that they can play in association with the authorities at either national or local level.

Integrated conservation requires the promotion of methods, techniques and skills for restoration and rehabilitation.

Methods and techniques of the restoration and rehabilitation of historic complexes should be better exploited and their range developed.

Specialized techniques which have been developed for the restoration of important historic complexes should be henceforth applied to the wide range of buildings and complexes of less outstanding artistic merit.

Steps should be taken to ensure that traditional building materials remain available and that traditional crafts and techniques continue to be used.

Permanent maintenance of the architectural heritage, will, in the long run, obviate costly rehabilitation operations.

Every rehabilitation scheme should be studied thoroughly before it is carried out. Comprehensive documentation should be assembled about materials and techniques and an analysis of costs should be made. This documentation should be collected and housed in appropriate centres.

New materials and techniques should be used only after approval by independent scientific institutions.

Research should be undertaken to compile a catalogue of methods and techniques used for conservation and for this purpose scientific institutions should be created and should co-operate closely with each other. This catalogue should be made readily available and distributed to everyone concerned, thus stimulating the reform of restoration and rehabilitation practices.

There is a fundamental need for better training programme to produce qualified personnel. These programmes should be flexible, multi-disciplinary and should include courses where on-site practical experience can be gained.

International exchange of knowledge, experience and trainees an essential element in the training of all personnel concerned.

This should help to create the required pool of qualified planners, architects, technicians and craftsmen to prepare conservation programmes and help to ensure that particular crafts for restoration work, that are in danger of dying out, will be fostered.

The opportunity for qualifications, conditions of work, salary, employment security and social status should be sufficiently attractive to induce young people to take up and stay in disciplines connected with restoration and rehabilitation work.

Furthermore, the authorities responsible for educational programmes at all levels should endeavour to promote the interest of young people in conservation disciplines.

APPENDIX G

Burra Charter

Review

Background

Australia ICOMOS wishes to make clear that there is but one Burra Charter, namely the version adopted in 1999 and identified as such. The three previous versions are now archival documents and are not authorised by Australia ICOMOS. Anyone proclaiming to use the 1988 version (or any version other than that adopted in November 1999) is not using the Burra Charter as understood by Australia ICOMOS. Initial references to the Burra Charter should be in the form of the Australia ICOMOS Burra Charter, 1999 after which the short form (Burra Charter) will suffice.

Australia ICOMOS (International Council on Monuments and Sites), the peak body of professionals working in heritage conservation, adopted revisions to the Burra Charter at its Annual General Meeting in November 1999. This followed an extensive process of review with the intention of bringing with the best practice.

The revisions take account of advances in conservation practice that have occurred over the decade since the Charter was previously updated.

Prominent among the changes are the recognition of less tangible aspects of cultural significance including those embodied in the use of heritage places, associations with a place and the meanings that places have for people.

The Charter recognises the need to involve people in the decision-making process, particularly those that have strong associations with a place. These might be as patrons of the corner store, as workers in a factory or as community guardians of places of special value, whether of indigenous or European origin.

The planning process that guides decision-making for heritage places has been much improved, with a flowchart included in the document to make it clearer.

With the adoption of the 1999 revisions, the previous (1988) version of the Charter has now been superseded and joins the 1981 and 1979 versions as archival documents recording the development of conservation philosophy in Australia.

The Burra Charter
The Australia ICOMOS charter for the conservation of places of cultural significance

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

• Guidelines to the Burra Charter: Cultural Significance;

• Guidelines to the Burra Charter: Conservation Policy;

• Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;

• Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Preamble

Having regard to the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1966), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the following Charter was adopted by Australia ICOMOS on 19th August 1979 at Burra Burra. Revisions were adopted on 23rd February 1981 and on 23 April 1988.

Explanatory notes

These notes do not form part of the Charter and may be added to by Australia ICOMOS.

Definitions

Article 1

For the purpose of this Charter:

1.1 *Place* means site, areas, building or other work, group of buildings or other works together with associated contents and surrounds.

Place includes structures, ruins, archaeological sites and landscapes modified by human activity.

1.2 ***Cultural significance*** means aesthetic, historic, scientific or social value for past, present or future generations.

1.3 ***Fabric*** means all the physical material of the *place*.

1.4 ***Conservation*** means all the processes of looking after a place so as to retain its *cultural significance*. It includes *maintenance* and may according to circumstance include *preservation, restoration, reconstruction* and *adaptation* and will be commonly a combination of more than one of these.

1.5 *Maintenance* means the continuous protective care of the *fabric*, contents and setting of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction* and it should be treated accordingly.

The distinctions referred to in Article 1.5, for example in relation to roof gutters, are:
maintenance — regular inspection and cleaning of gutters
repair involving restoration — returning of dislodged gutters to their place
repair involving reconstruction — replacing decayed gutters

1.6 ***Preservation*** means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.

1.7 ***Restoration*** means returning the EXISTING *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

1.8 ***Reconstruction*** means returning a *place* as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the *fabric*. This is not to be confused with either recreation or conjectural reconstruction which are outside the scope of this Charter.

1.9 ***Adaptation*** means modifying a *place* to suit proposed *compatible use*.

1.10 *Compatible use* means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

Conservation Principles

Article 2 The aim of *conservation* is to retain the *cultural significance* of a *place* and must include provision for its security, its *maintenance* and its future.

Conservation should not be undertaken unless adequate resources are available to ensure that the fabric is not left in a vulnerable state and that the cultural significance of the place is not impaired. However, it must be emphasised that the best conservation often involves the least work and can be inexpensive.

Article 3 *Conservation* is based on a respect for the existing *fabric* and should involve the least possible physical intervention. It should not distort the evidence provided by the *fabric*.

The traces of additions, alterations and earlier treatments on the fabric of a place are evidence of its history and uses.
Conservation action should tend to assist rather than to impede their interpretation.

Article 4 *Conservation* should make use of all the disciplines which can contribute to the study and safeguarding of a *place*. Techniques employed should be traditional but in some circumstances they may be modern ones for which a firm scientific basis exists and which have been supported by a body of experience.

Article 5 *Conservation* of a *place* should take into consideration all aspects of its *cultural significance* without unwarranted emphasis on any one aspect at the expense of others.

Article 6 The conservation policy appropriate to a *place* must first be determined by an understanding of its *cultural significance*.

An understanding of the cultural significance of a place is essential to its proper conservation. This should be achieved by means of a thorough investigation resulting in a report embodying a statement of cultural significance. The formal adoption of a statement of cultural significance is an essential prerequisite to the preparation of a conservation policy.

Article 7 The conservation policy will determine which uses are compatible.

Continuity of the use of a place in a particular way may be significant and therefore desirable.

Article 8 *Conservation* requires the maintenance of an appropriate visual setting: e.g., form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the setting should be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the *place* should be excluded.

New construction work, including infill and additions, may be acceptable, provided:
it does not reduce or obscure the cultural significance of the place
it is in keeping with Article 8.

Article 9 A building or work should remain in its historical location. The moving of all or part of a building or work is unacceptable unless this is the sole means of ensuring its survival.

Some structures were designed to be readily removable or already have a history of previous moves, e.g. prefabricated dwellings and poppet-heads. Provided such a structure does not have a strong association with its present site, its removal may be considered.

If any structure is moved, it should be moved to an appropriate setting and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 10 The removal of contents which form part of the *cultural significance* of the place is unacceptable unless it is the sole means of ensuring their security and *preservation*. Such contents must be returned should changed circumstances make this practicable.

Conservation Processes

Preservation

Article 11 *Preservation* is appropriate where the existing state of the *fabric* itself constitutes evidence of specific *cultural significance,* or where insufficient evidence is available to allow other conservation processes to be carried out.

Preservation protects fabric without obscuring the evidence of its construction and use.
The process should always be applied:
where the evidence of the fabric is of such significance that it must not be altered. This is an unusual case and likely to be appropriate for archaeological remains of national importance;
where insufficient investigation has been carried out to permit conservation policy decisions to be taken in accord with Articles 23 to 25.
New construction may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 8.

Article 12 *Preservation* is limited to the protection, *maintenance* and, where necessary, the stabilisation of the existing *fabric* but without the distortion of its *cultural significance*.

Stabilisation is a process which helps keep fabric intact and in a fixed position. When carried out as part of preservation work it does not introduce new materials into the fabric. However, when necessary for the survival of the fabric, stabilisation may be effected as part of a reconstruction process and new materials introduced. For example, grouting or the insertion of a reinforcing rod in a masonry wall.

Restoration

Article 13 *Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric* and only if returning the *fabric* to that state reveals the *cultural significance* of the *place*.

See explanatory note for Article 2.

Article 14 *Restoration* should reveal anew culturally significant aspects of the *place*. It is based on respect for all the physical, documentary and other evidence and stops at the point where conjecture begins.

Article 15 *Restoration* is limited to the reassembling of displaced components or removal of accretions in accordance with Article 16.

Article 16 The contributions of all periods to the *place* must be respected. If a *place* includes the *fabric* of different periods, revealing the *fabric* of one period at the expense of another can only be justified when what is removed is of slight *cultural significance* and the *fabric* which is to be revealed is of much greater *cultural significance*.

Reconstruction

Article 17 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration and where it is necessary for its survival, or where it reveals the *cultural significance* of the *place* as a whole.

Article 18 *Reconstruction* is limited to the completion of a depleted entity and should not constitute the majority of the *fabric* of the *place*.

Article 19 *Reconstruction* is limited to the reproduction of *fabric*, the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work.

Adaptation

Article 20 *Adaptation* is acceptable where the *conservation* of the *place* cannot otherwise be achieved, and where the *adaptation* does not substantially detract from its *cultural significance*.

Article 21 *Adaptation* must be limited to that which is essential to a use for the *place* determined in accordance with Articles 6 and 7.

Article 22 *Fabric* of *cultural significance* unavoidably removed in the process of *adaptation* must be kept safely to enable its future reinstatement.

Conservation Practice

Article 23 Work on a *place* must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing recorded before any intervention in the *place*.

Article 24 Study of a *place* by any disturbance of the *fabric* or by archaeological excavation should be undertaken where necessary to provide data essential for decisions on the *conservation* of the *place* and/or to secure evidence about to be lost or made inaccessible through necessary *conservation* or other unavoidable action. Investigation of a *place* for any other reason which requires physical disturbance and which adds substantially to a scientific body of knowledge may be permitted, provided that it is consistent with the conservation policy for the *place*.

Article 25 A written statement of conservation policy must be professionally prepared setting out the *cultural significance* and proposed *conservation* procedure together with justification and supporting evidence, including photographs, drawings and all appropriate samples.

The procedure will include the conservation processes referred to in Article 1.4 and other matters described in Guidelines to the Burra charter: conservation policy.

Article 26 The organisation and individuals responsible for policy decisions must be named and specific responsibility taken for each such decision.

Article 27 Appropriate professional direction and supervision must be maintained at all stages of the work and a log kept of new evidence and additional decisions recorded as in Article 25 above.

Article 28 The records required by Articles 23, 25, 26 and 27 should be placed in a permanent archive and made publicly available.

Article 29 The items referred to in Articles 10 and 22 should be professionally catalogued and protected.

APPENDIX H

The Nara Document on Authenticity

Preamble

1. **We, the experts assembled in Nara (Japan)**, wish to acknowledge the generous spirit and intellectual courage of the Japanese authorities in providing a timely forum in which we could challenge conventional thinking in the conservation field, and debate ways and means of broadening our horizons to bring greater respect for cultural and heritage diversity to conservation practice.
2. We also wish to acknowledge the value of the framework for discussion provided by the World Heritage Committee's desire to apply the test of authenticity in ways which accord full respect to the social and cultural values of all societies, in examining the outstanding universal value of cultural properties proposed for the World Heritage List.
3. The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1964, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world.
4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

Cultural Diversity and Heritage Diversity

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.
6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.
7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.
8. It is important to underline a fundamental principle of UNESCO, to the effect that the cultural heritage of each is the cultural heritage of all. Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it. However, in addition to these responsibilities, adherence to the international charters and conventions developed for conservation of cultural heritage also obliges consideration of the principles and responsibilities flowing from them. Balancing their own requirements with those of other cultural

communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.

Values and authenticity

9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.
10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.
11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must considered and judged within the cultural contexts to which they belong.
12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.
13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Appendix 1

Suggestions for follow-up (proposed by H. Stovel)

1. Respect for cultural and heritage diversity requires conscious efforts to avoid imposing mechanistic formulae or standardized procedures in attempting to define or determine authenticity of particular monuments and sites.

2. Efforts to determine authenticity in a manner respectful of cultures and heritage diversity requires approaches which encourage cultures to develop analytical processes and tools specific to their nature and needs. Such approaches may have several aspects in common:

- efforts to ensure assessment of authenticity involve multidisciplinary collaboration and the appropriate utilisation of all available expertise and knowledge;

- efforts to ensure attributed values are truly representative of a culture and the diversity of its interests, in particular monuments and sites;

- efforts to document clearly the particular nature of authenticity for monuments and sites as a practical guide to future treatment and monitoring;

- efforts to update authenticity assessments in light of changing values and circumstances.

3. Particularly important are efforts to ensure that attributed values are respected, and that their determination included efforts to build, ad far as possible, a multidisciplinary and community consensus concerning these values.

4. Approaches should also build on and facilitate international co-operation among all those with an interest in conservation of cultural heritage, in order to improve global respect and understanding for the diverse expressions and values of each culture.

5. Continuation and extension of this dialogue to the various regions and cultures of the world is a prerequisite to increasing the practical value of consideration of authenticity in the conservation of the common heritage of humankind..

6. Increasing awareness within the public of this fundamental dimension of heritage is an absolute necessity in order to arrive at concrete measures for safeguarding the vestiges of the past. This means developing greater understanding of the values represented by the cultural properties themselves, as well as respecting the role such monuments and sites play in contemporary society.

Appendix II

Definitions

Conservation: all efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement. (Cultural heritage is understood to include monuments, groups of buildings and sites of cultural value as defined in article one of the World Heritage Convention).

Information sources: all material, written, oral and figurative sources which make it possible to know the nature, specifications, meaning and history of the cultural heritage.

The Nara Document on Authenticity was drafted by the 45 participants at the Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994, at the invitation of the Agency for Cultural Affairs (Government of Japan) and the Nara Prefecture. The Agency organized the Nara Conference in cooperation with UNESCO, ICCROM and ICOMOS.

This final version of the Nara Document has been edited by the general rapporteurs of the Nara Conference, Mr. Raymond Lemaire and Mr. Herb Stovel.

APPENDIX I

The Secretary of the Interior's Standards for Rehabilitation
Introduction to the Standards

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the **Standards for Rehabilitation** have been widely used over the years--particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments--if improperly applied--may cause or accelerate physical deterioration of the historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

"Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

The Secretary of the Interior's Standards for Rehabilitation

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding **conjectural** features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

Historic Buildings New Addition

Compatible new addition on rear elevation of historic building.

An attached exterior addition to a historic building expands its "outer limits" to create a new profile.

Because such expansion has the capability to radically change the historic appearance, an exterior addition should be considered only after it has been determined that the new use cannot be successfully met by altering non-character-defining interior spaces.

If the new use cannot be met in this way, then an attached exterior addition is usually an acceptable alternative. New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. New design should always be clearly differentiated so that the addition does not appear to be part of the historic resource.

Note: Although the work in this section is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of preserving character-defining features (identify, protect, repair, replace); rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of constructing a new addition.

Recommended

Small glass connector between two historic buildings with appropriate setback.

Placing functions and services required for the new use in non-character-defining interior spaces rather than installing a new addition.

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.

Designing new additions in a manner that makes clear what is historic and what is new.

Contemporary addition (left) to historic library appropriately placed on secondary side elevation.

Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building.

In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

Placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting and size and scale in relationship to the historic building.

Designing additional stories, when required for the new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

not recommended.....

Changing the historic character of the streetscape with additions to rooftop and bay.

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior space.

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.

Rooftop addition that dramatically changes the appearance of the historic building.

Designing new additions such as multi-story greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.

Constructing additional stories so that the historic appearance of the building is radically changed.

APPENDIX J

Historic Preservation in Salisbury

The City of Salisbury has a rich heritage of fine architecture dating from the nineteenth and twentieth centuries. Both domestic and commercial buildings from a variety of stylistic periods contribute to the distinctive character of the City's downtown and adjacent historic neighborhoods.

The City has taken a progressive approach to identifying and preserving these historic resources. The first local historic district, West Square, was delineated in October of 1975. Since then, there have been four other local historic districts identified in Salisbury. Within these local districts, the Historic Preservation Commission implements the City's historic preservation zoning codes.

In addition to our five local districts, there are ten historic districts individually listed on the National Register of Historic Places. Buildings in a National Register historic district are eligible for a variety of grants and incentives intended to promote the protection and rehabilitation of historic structures.

Chapter 3: New Construction and Additions

New Construction

New construction in the historic district is encouraged if the proposed design and siting are compatible with the district's character. When siting new construction, compatibility with existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving, signage, and accessory buildings is also important.

The purpose of guidelines for new construction is not to prevent change in the historic district, but to ensure that the district's architectural and material vocabulary is respected. The height, the proportion, the roof shape, the materials, the texture, the scale, the details, and the color of the proposed building must be compatible with existing historic buildings in the district. However, compatible contemporary designs rather than historic duplications are encouraged.

Compatible additions and decks that do not compromise the character of a historic building or destroy significant features and materials are acceptable in the district. Guidelines for additions and decks are addressed separately in this section.

New Construction: Guidelines

Site

1 Keep the setback of the proposed building consistent with the setback of adjacent district buildings or nearby district buildings fronting on the same street.

2 Make the distance between the proposed building and adjacent district buildings compatible with the spacing between existing district buildings fronting on the same street.

3 Keep the orientation of the proposed building's front elevation to the street consistent with the orientation of existing buildings' front elevation to the street.

4 Make the proposed ground cover or paving treatment for the site compatible with the ground covers or the paving treatments historically found in the district.

5 Make all proposed site features and secondary structures, including garages, outbuildings, fences, walls, and landscaping masses, compatible with site features and secondary structures in the district.

6 Ensure that all proposed exterior lighting and signage meet the pertinent guidelines for design.

7 Minimize disturbance of the terrain in the historic district to reduce the possibility of destroying unknown archaeological materials and habitation levels.

Building

1 Design the height of the proposed building to be compatible with the height of historic buildings on the block or the street, not varying more than ten percent from their average height. Generally, keep the height of new construction at or under thirty-five feet. The height of proposed features not intended for human occupancy, such as chimneys, steeples, spires, and cupolas, shall be reviewed on an individual basis.

2 Design the proportion (the ratio of the height to the width) of the proposed building's front elevation to be compatible with the proportion of contributing front elevations in the district.

3 Introduce new windows and doors that are compatible in proportion, shape, position, location, pattern, and size with windows and doors of contributing structures in the district.

4 Keep the roof shape of the proposed building consistent with roof shapes in the district: gable, hip, gambrel, flat, and mansard.

5 Keep the predominant material of the proposed building consistent with historic materials in the district: brick, stone, stucco, and wooden siding or shingles.

6 Keep the predominant texture of the proposed building consistent with the texture of materials of contributing structures in the district.

7 Make the scale (the relationship of a building's mass and details to the human figure) of the proposed building compatible with the scale of contributing structures in the district.

8 Ensure that the architectural details of the proposed building complement the architectural details of contributing structures in the district.

9 Make the exterior colors of the proposed building compatible with the natural materials and the paint colors of contributing buildings in the district, and ensure that they meet the guidelines for exterior color.

10 Contemporary construction that does not directly copy from historic buildings in the district but is compatible with them in height, proportion, roof shape, material, texture, scale, detail, and color, is strongly encouraged.

Additions

The introduction of additions compatible with historic buildings in the district is acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions should be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features must be considered.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the color, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.

Additions: Guidelines

1 Construct additions so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.

2 Limit the size and the scale of additions so that they do not visually overpower historic buildings.

3 Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.

4 Design additions so that they are differentiated from the historic building. It is not appropriate to duplicate the form, the material, the style, and the detail of the historic building so closely that the integrity of the original building is lost or compromised.

5 Design additions so that they are compatible with the historic building in mass, materials, color, and proportion and spacing of windows and doors. Either reference design motifs from the historic building, or introduce a contemporary design that is compatible with the historic building.

6 For the predominant material of the addition, select a historic material, such as brick, stone, stucco, or wooden siding, that is compatible with the historic materials of the original building. Contemporary substitute materials, such as synthetic siding, are not acceptable.

7 Design the roof form to be compatible with the historic building and consistent with contributing roof forms in the historic district.

8 Make the exterior colors of the addition compatible with the natural materials and the paint colors on the historic building, and ensure that they meet the guidelines for exterior color.

9 Design the foundation height and the eave lines of additions generally to align with those of the historic building.

10 Design additions so that they can be removed in the future without damaging the historic building.

11 It is not appropriate to construct an addition that is taller than the original building.

Decks

Contemporary sundecks are popular substitutes for more traditional patios and terraces. Compatible decks can be acceptable additions to historic buildings if they are located in inconspicuous locations and screened from public view. As with other additions, it is important not to compromise a building's historic character or damage significant features and materials through the introduction of a deck. It is also important to design decks so that they can be removed in the future without significant damage to the historic building.

The compatibility of the materials, the details, the scale, and the color of proposed decks with the existing building will be evaluated. The design of the deck's railing and the screening of its framing are both opportunities to tie the deck visually to the historic building.

Decks: Guidelines

1 Locate decks in inconspicuous areas, usually on the rear or least character-defining elevation of the historic building.

2 Screen decks from public view.

3 Design decks to be compatible in material, color, and detail with the historic building.

4 Design deck railings to be compatible in material, color, scale, and detail with the historic building.

5 Construct decks so that they can be removed in the future without damaging the historic structure.

6 Construct decks so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.

7 It is not appropriate to remove significant features or elements of a historic building, such as a porch, to construct a deck.

8 It is not appropriate to use unfinished lumber or decking as the finished appearance of the deck. Paint or stain decks in colors compatible with the color of the historic building.

9 Generally, align the height of the deck with the floor level of the historic building. If applicable, install compatible skirt boards and, where appropriate, lattice panels to screen deck framing.

Ontario Ministry of Culture
Architectural Conservation Notes

Note1:
Eight Guiding Principles in the Conservation of Historic Properties

The following guiding principles are ministry statements in the conservation of historic properties and are based on international charters, which have been established over the century. These principles provide the basis for all decisions concerning good practice in architectural conservation around the world. Principles explain the "why" of every conservation activity and apply to all heritage properties and their surroundings.

1. RESPECT FOR DOCUMENTARY EVIDENCE:
Do not base restoration on conjecture.

Conservation work should be based on historic documentation such as historic photographs, drawings and physical evidence.

2. RESPECT FOR THE ORIGINAL Location:
Do not move buildings unless there is no other means to save them.

Site is an integral component of a building. Change in site diminishes heritage value considerably.

3. RESPECT FOR HISTORIC MATERIAL:
Repair/conserve - rather than replace building materials and finishes, except where absolutely necessary.

Minimal intervention maintains the historical content of the resource.

4. RESPECT FOR ORIGINAL FABRIC:
Repair with like materials.

Repair to return the resource to its prior condition, without altering its integrity.

5. RESPECT FOR THE BUILDING'S HISTORY:
Do not restore to one period at the expense of another period.

Do not destroy later additions to a house solely to restore to a single time period.

6. REVERSIBILITY:
Alterations should be able to be returned to original conditions. This conserves earlier building design and technique.

e.g. When a new door opening is put into a stone wall, the original stones are numbered, removed and stored, allowing for future restoration.

7. LEGIBILITY:
New work should be distinguishable from old.

Buildings should be recognized as products of their own time, and new additions should not blur the distinction between old and new.

8. MAINTENANCE:
With continuous care, future restoration will not be necessary.

With regular upkeep, major conservation projects and their high costs can be avoided.

For more information, please call the Heritage Properties Unit at (416) 314-7137.

North Carolina
State Historic Preservation Office
Department of Cultural Resources Office of Archives and History

The Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The Secretary of the Interior's Standards for Rehabilitation

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Note: To be eligible for Federal tax incentives, a rehabilitation project must meet all ten Standards. The application of these Standards to rehabilitation projects is to be the same as under the previous version so that a project previously acceptable would continue to be acceptable under these Standards.

Certain treatments, if improperly applied, or certain materials by their physical properties, may cause or accelerate physical deterioration of historic buildings. Inappropriate physical treatments include, but are not limited to: improper repainting techniques; improper exterior masonry cleaning methods; or improper introduction of insulation where damage to historic fabric would result. In almost all situations, use of these materials and treatments will result in denial of certification. In addition, every effort should be made to ensure that the new materials and workmanship are compatible with the materials and workmanship of the historic property.

Guidelines to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Rehabilitation are available from the National Park Service, State Historic Preservation Offices, or from the Government Printing Office. For more information write: National Park Service, Preservation Assistance Division-424, P.O. Box 37127, Washington, D.C. 20013-7127.

Link to **Federal Historic Preservation Tax Credits**, posted by the National Park Service. Includes illustrated guidelines for rehabilitating historic buildings.

APPENDIX K

Camii, Mescit, Türbe vb. Kültür Varlıklarının Müdahale Biçimleri Uygulama ve Denetimi

KÜLTÜR ve TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU İLKE KARARLARI
T.C. KÜLTÜR BAKANLIĞI KÜLTÜR VE TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU

Toplantı No. ve Tarihi : 42 / 12.3.1997
Karar No. ve Tarihi : 534 / 12.3.1997
Toplantı Yeri: ANKARA

İLKE KARARI

CAMİİ, MESCİT, TÜRBE vb. KÜLTÜR VARLIKLARININ MÜDAHELE BİÇİMLERİ UYGULAMA ve DENETİMİ

"Cami, Mescit, Türbe vb. Kültür Varlıklarının Müdahale Biçimleri Uygulama ve Denetimi" ne ilişkin Koruma Yüksek Kurulunun 19.4.1996 gün ve 429 sayılı ilke kararı kapsamına giren konularda koruma kurallarınca farklı uygulamada bulunması nedeniyle, ortak bir uygulamanın sağlanması ve konuya açıklık getirilmesi amacıyla, koruma kurulu müdürlükleri ile Vakıf Genel Müdürlüğünün bu konudaki görüşleri de alınarak sözkonusu ilke kararının aşağıda belirtildiği şekilde yeniden düzenlenmesi gerekli görülmüştür.

2863 sayılı Kültür ve Tabiat Varlıklarını Koruma Kanununun 3386 sayılı Kanun ve değişik 10. maddesinde "Vakıflar Genel Müdürlüğünün idaresinde ve denetiminde bulunan mazbut ve mülhak vakıflara ait taşınmaz kültür ve tabiat varlıkları ile gerçek ve tüzel kişilerin mülkiyetinde bulunan cami, türbe, kervansaray, medrese, han, hamam, mescit, zaviye, mevlevihane, çeşme ve benzeri kültür varlıklarının korunması ve değerlendirilmesinin koruma kurulları kararı alındıktan sonra Vakıflar Genel Müdürlüğünce yürütülür" hükmü yer almaktadır.

Bu hüküm çerçevesinde;

1) Vakıf kökenli anıtsal yapıların fonksiyon değişikliklerinde varsa vakfiye veya vakfiye yerine geçen hüccet, berat, ferman gibi belgeler veya vakıf senetlerinde yazılı fonksiyonlara uyulmasına özen gösterilmesine,

2) Vakıflar Genel Müdürlüğünün idare ve denetiminde bulunan cami ve mescitler gerçek ve tüzel kişilerin mülkiyetinde bulunan cami ve mescitlerde (köy cami ve mescitleri dahil) yapılacak uygulamaların koruma kurullarında görüşülerek;

a- Koruma Kurulunca, tesciline gerek görülmeyen cami ve mescitler, (köy cami ve mescitleri dahil) 2863 sayılı Kanun kapsamına dahil olmadıkları için haklarında uygulamaya yönelik herhangi bir kurul kararı alınmayacağına,

b- Tesciline gerek görülen cami ve mescitlerde (köy cami ve mescitleri dahil) yapılacak basit onarım dışındaki müdahalelerin koruma kurullarınca değerlendirilerek, koruma kurulu kararı doğrultusunda uygulama yapılabileceğine,

c- Tescili yapıların cami ve mescitlerin (köy cami ve mescitleri dahil);

· Harimlerinde meşruta, dükkan ve kulübe gibi eklemeler yapılamayacağına,

· Son cemaat mahallerinin camekanlı kapatılamayacağına,

· Abdest alma yeri vb. yerlerde geleneksel dokuyu tahrip edecek seramik, fayans, gibi yeni malzemelerin kullanılmayacağına,

· Minarelere ve kubbe çevrelerine özellikle yapıyı tahrip eden elektronik malzeme (hoparlör ve modern aydınlatma armatürleri gibi) elemanların konulamayacağına, ancak paratoner, kandillik ve mahya gibi geleneksel tesisin yapılabileceğine,

· Minarelerde fiziksel tahribata neden olan ses düzeni yapılmamasına, eskiden var olanların yeni onarımlar sırasında kaldırılarak yapının orijinal durumuna getirilmesine,

· 2863 sayılı Kanun gereğince tescilli cami ve mescitlerde ısıtma sisteminin yapılıp yapılamayacağına ilgili koruma kurulunca karar verilebileceğine, bunlarda sulu veya kuru sistemli yerden ısıtmalı kalorifer tesisatının, yapının özgün döşemesi ve ısınmadan dolayı olumsuz etkilenebilecek iç süsleme elemanları (çini, kalem işi vb) dikkate alınarak koruma kurulunca değerlendirilmesine, ısıtma tesisatı projesinin koruma kurulunca onaylanmasından sonra uygulamaya geçilebileceğine,

· Anıtsal yapılarda gerçekleştirilen proje ve ruhsat gerektiren esaslı onarımları belirtmek amacıyla yapılara onarım kitabesi konulmasına, bu kitabelerin malzeme, şekil, yazı ölçüsü, yazı stilinin ve kitabenin kapsamındaki metni gösteren bilgilerin onarım projesi ile birlikte ilgili koruma kurulunun onayına sunulmasına, karar verildi.

Başkan
Cevdet TÜRKEROĞLU
Müsteşar

Üye
M. POLAT (Selçuk)
Başbakanlık Müsteşar Yardımcısı

Üye
AKALIN (Mustafa)
Kül. Bak. Müsteşar Yrd.

Üye
AKAT (Altan)
Kül. ve Tab. Var. Kor. Gn. Md.

Üye
AKAR (Haluk)
Turizm Bak. Yat. Gn. Md.

Üye
DUYGULUER (Feridun)
Tek. Arş. ve Uyg. Gn. Md. V.

Üye
MÜLAZIMOĞLU (Hüseyin)
Orman Genel Md. Yrd.

Üye
İŞERİ (Nazmi) Vakıflar Gn. Md.

Üye
KARPUZ (Haşim)

Üye
ÖZTÜRK (Kutsal)

Üye
TANKUT (Gönül)

Üye
ARKON (Cemal)

Üye
ÖZGAN (Ramazan)

Üye
ALTUN (Ara)

APPENDIX L

Taşınmaz Kültür Varlıklarının Gruplandırılması, Bakım ve Onarımları

KÜLTÜR ve TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU İLKE KARARLARI
T.C. KÜLTÜR BAKANLIĞI KÜLTÜR VE TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU

Toplantı No. ve Tarihi : 60 / 5.11.1999
Karar No. ve Tarihi : 660 / 5.11.1999
Toplantı Yeri: ANKARA

İLKE KARARI

TAŞINMAZ KÜLTÜR VARLIKLARININ GRUPLANDIRILMASI, BAKIM VE ONARIMLARI

Taşınmaz Kültür Varlıklarının Gruplandırılması, Bakımı, Onarımları ve Onarımların Denetlenmesine ilişkin, Danıştay 6. Dairesinin 11.11.1997 gün ve 1996 /3 313 Esas, 1997 / 4875 sayılı kararı, 11.11.1997 gün ve 1996 / 3312 Esas, 1997 / 4877 sayılı kararı, 19.4.1996 gün ve 437 sayılı, 14.7.1998 gün ve 598 sayılı, 14.7.1998 gün ve 599 sayılı, 3.12.1998 gün ve 634 sayılı, 3.12.1998 gün ve 640 sayılı, 12.3.1999 gün ve 642 sayılı ilke kararları, uygulamada çıkan sorunlar, mevzuatla çelişen hususlar gözönüne alınarak aşağıdaki şekilde düzenlenmiştir.

Taşınmaz kültür varlıklarının korunmasında en önemli sorun, yapılacak müdahalenin niteliğidir. Her yapının kendine özgü sorunları olduğu için tüm yapıları kapsayacak ve müdahale biçimini belirleyecek genel sınıflandırmaların uygulamada yanlış sonuçlar verdiği saptanmıştır. Bu nedenle kurul kararlarına temel olacak ilkeler ve müdahale biçimlerine daha uygun olduğu kabul edilen aşağıdaki tanımlar yapılmıştır.

Yapı Grupları

Yapılar, kendi başlarına bir tarihi ve estetik değer taşımaları ya da kentlerin tarihi kimliğini oluşturan kentsel sitler, sokaklar ve siluetlerin ögeleri olarak iki gruba ayrılmıştır:

1. Grup Yapılar

Toplumun maddi tarihini oluşturan kültür verileri içinde tarihsel, simgesel, anı ve estetik nitelikleriyle korunması zorunlu yapılardır.

2. Grup Yapılar

Kent ve çevre kimliğine katkıda bulunan kültür varlığı niteliğindeki yöresel yaşam biçimini yansıtan yapılardır.

I-MÜDAHALE BİÇİMLERİ

Korunacak yapılara müdahaleler, her yapının kendine özgü koşullarına göre saptanacaktır.

1) Bakım
Sadece yapının yaşamını sürdürmeyi amaçlayan, tasarımda, malzemede, strüktürde, mimari ögelerde değişiklik gerektirmeyen müdahalelerdir. (Çatı aktarımı, oluk onarımı, boya-badana vb.)

Bakım izin ve denetiminde, varsa koruma kurulu müdürlüğü yoksa müze müdürlüğünün yetkili olduğuna, bakım öncesi ve sonrası durumun rapor ve fotoğraflarla saptanarak ilgili koruma kuruluna sunulması, uygun görülmeyen bakım uygulamalarının yenilenmesi veya değiştirilmesi gerektiğine,

2) Onarım
Yapının yaşamını sürdürmeyi amaçlayan, tasarımda, malzemede, strüktürde ve mimari ögelerde değişiklik gerektiren müdahalelerdir.

a) BasitOnarım
Yapıların; ahşap, madeni, pişmiş toprak, taş vb. çürüyen yada bozularak eksilen mimari ögelerinin, özgün biçimlerine uygun olarak aynı malzeme ile değiştirilmesi, bozulan iç ve dış sıvaların, kaplamaların, renk ve malzeme uyumu sağlanarak, özgün biçimlerine uygun olarak yenilenmesi bu kapsamda tanımlanmıştır.

Basit onarım uygulaması, koruma kurulu kararı doğrultusunda; belediyelerce ve / veya varsa koruma kurulu müdürlüğünce yoksa ilgili müze müdürlüğünce denetlenerek yapılanmasına, uygulama bitince ona ilişkin rapor ve fotografik belgelerin koruma kuruluna iletilmesine, uygun görülmeyen basit onarım uygulamalarının yenilenmesine,

b)EsaslıOnarım, (Restorasyon)
Yapının rölöveye dayanan restitüsyon ve / veya restorasyon projeleri ile diğer ilgili belgelerin içerikleri ve ölçekleri koruma kurulunca belirlenen müdahalelerdir. [Sağlamlaştırma (Konsolidasyon), Temizleme (Liberasyon), Bütünleme (Reintegrasyon), Yenileme (Renovasyon), Yeniden Yapma (Rekonstrüksiyon), Taşıma (Moving)]. Projelerin bu ilke kararı ekinde verilen "Rölöve - Restitüsyon - Restorasyon - Proje Hazırlama Esasları" na göre hazırlanmasına, ilan edilmiş turizm alanları ve merkezlerinde yer alan tescilli yapıların, turizm amacıyla kullanılması halinde projelerin, Turizm Bakanlığından görüş alınarak koruma kurulunca karara bağlanmasına,

3) Yeniden Yapma (Rekonstrüksiyon)
Korunması gerekli taşınmaz kültür varlığı olarak tescil edilen ve tescil edilmesine ilişkin gerekli özellikleri taşımasına rağmen elde olmayan sebeplerle tescili yapılmamış ve / veya herhangi bir nedenle yitirilmiş olan yapının, gerek kültür varlığı niteliği,

gerekse kültürel çevreye olan tarihsel katkıları açısından, eldeki mevcut belgelerden (yapı kalıntısı, rölöve, fotoğraf, her türlü özgün yazılı - sözlü, görsel arşiv belgesi vb.) yararlanmak suretiyle kendi parsellerinde daha önce bulunduğu yapı oturum alanında, eski cephe özelliğinde, aynı kitle ve gabaride, özgün plan şeması, malzeme ve yapım tekniği kullanılarak, kapsamlı restitüsyon etüdüne dayalı rekonstrüksiyon uygulamasının koşulsuz sağlanmasına,

Ancak uygulama gerçekleşinceye kadar parsellerde her türlü inşai ve fiziki müdahalenin yasaklanmasına, (otopark, fuar, sergileme vb.) yeni bir işlev ile kullanma ve aynı parselde tescilli yapı yerinde veya diğer boş alanlarda başka bir yeni yapılaşmaya izin verilmeyeceğine,

Tüm bu uygulamalar için koruma kurulu kararının alınması gerektiğine,

II. ESASLI ONARIM İLKELERİ

a) Yapının günümüze ulaşmış sosyo-kültürel ve tarihi kimliğini oluşturan mekansal, biçimsel ve yapısal özellikleri ve çevre içindeki özgün konumu korunacaktır. Bu işlemlerde yapının mevcut fiziksel durumuna göre müdahalenin biçimi ve niteliklerinin koruma kurulunca saptanacağına,

b) Yapıların yıkılmadan korunmaları esastır. Yıkılma tehlikesi arzettiği (mail-i inhidam) malsahipleri ya da belediyelerce ileri sürülen yapıların yıkılma kararlarının ancak koruma kurulunca alınabileceğine, Yıkılacak şekilde tehlike yaratan (mail-i inhidam) korunması gerekli taşınmaz kültür varlıkları belediyeler veya valilikler tarafından boşaltılır. Gerekli fiziki ve güvenlik önlemlerinin ilgili valilik ve belediyesince alındıktan sonra, konunun koruma kuruluna iletilerek alınacak karara göre işlem yapılacağına,

c) Yapıların tarihsel ve sosyo - kültürel değer taşıyan eklerinin korunacağına,

d) Yeni işlev verilecek yapılarda yapılacak eklerin, niteliği ve korunması gerekli kültür varlığıyla bütünleşmesi, tasarımı yapan mimar tarafından gerektiğinde avan proje niteliğinde hazırlanarak, koruma kurulunun görüşüne sunulacağına,

e) Restorasyon projesine temel olacak restitüsyon çalışmasının sıva raspası, kısmi söküm, sondaj, belgeler üzerinde çalışma ve karşılaştırmalı araştırmalar sonucuna dayalı olarak hazırlanmasına, onarıma başlamadan önce bu çalışmanın yapılması olanaksız ise onarım projesinin onaylanmasından sonra ortaya çıkan yeni veriler ışığında, restorasyon projesi üzerinde tadilat yapılarak yeniden koruma kurulunun onayına sunulmasına,

f) 3386 sayılı Yasa ile değişik 2863 sayılı Yasanın 10. maddesinde belirtilen kamu kurum ve kuruluşlarının mülkiyeti veya idaresinde bulunan tescilli taşınmaz kültür varlıklarının, basit ve esaslı onarım uygulamalarının, koruma kurulu kararı doğrultusunda, kendi sorumluluklarında gerçekleştirilmesine, uygulama sonucuna ilişkin rapor, fotoğraf vb. belgelerin ilgili koruma kuruluna iletilmesine, kurulca uygun görülmeyen basit onarım ve esaslı onarım uygulamalarının yenilenmesine,

g) Kültür Bakanlığınca gerçekleştirilen korunması gerekli taşınmaz kültür varlıklarının onarımları ile kazı alanlarında yapılan onarımlarda uygulamaya başlamadan önce, hazırlanacak rölöve ve restorasyon projeleri için koruma kurulu kararı alınmasına,

III. UYGULAMANIN DENETLENMESİ

Koruma kurullarınca onaylanan her ölçek ve nitelikteki plan ve projelerin uygulamada uzmanlarınca denetlenmesi gerektiğine, bu anlamda, imar ve koruma mevzuatında, belediyelere ve valiliklere verilen denetim yükümlülüğünün yanı sıra, uygulamanın müellif mimar tarafından denetimi de yasal ve mesleki bir sorumluluk olduğuna,

Taşınmaz kültür varlıklarının korunması ve değerlendirilmesine ilişkin uygulamalarda esas alınacak projelerin, serbest mesleki hizmet yetki ve statüsüne sahip ve bu hizmeti yapma koşullarını sürdüren mimarlarca, asgari çizim standartlarına da uygun olarak düzenlenmiş olduğu, ilgili mimarlar odası birimince önceden denetlenerek, koruma kurulu müdürlüklerine sunulması gerektiğine,

Uygulamanın kurul kararlarına uygun olması için gerekli mesleki denetim sorumluluğu, aynı şekilde serbest mesleki hizmet yetki ve koşulları taşıdığı mimarlar odasınca belirlenen müellif mimar tarafından üstlenilmesine, sözkonusu mesleki denetim sorumluluğu, müellif mimarın isteği ile aynı koşulları taşıyan bir başka mimara devredilebileceğine, iskan izni için denetimden sorumlu mimarın, uygulamanın kurul kararlarına uygun olarak sonuçlandığına dair raporunun koruma kuruluna iletilmesi gerektiğine,

Uygulama bittikten sonra müellif mimarın isminin yazıldığı bir tabelanın, yapının uygun bir yerine asılması gerektiğine,

IV. YOK OLAN TESCİLLİ YAPILARA İLİŞKİN İŞLEMLER

Korunması gerekli taşınmaz kültür varlığı olarak tescil edilen yapıların herhangi bir şekilde (yıkılmaları, yanmaları, koruma kurulundan izin alınmadan yıktırılmaları vb.) yok olmalarına sebep olanlar hakkında ceza mahkemelerinde yasal soruşturma açılmasına,

Bu soruşturma sonucu, yargı organlarınca verilen kararlar, kişisel yükümlülüklerle ilgili olduğundan, taşınmaz kültür varlığının korunmasına yönelik işlemlerin devamlılığını etkilemeyeceğine, bu nedenle soruşturma nedeni olan eyleme konu taşınmaz kültür varlığıyla ilgili alınmış koruma kurulu kararlarının geçerli olduğuna, ayrıca ilgili Yasaların hükümlerine göre işlem yapılmasına,

Korunması gerekli kültür varlığı olarak tescil edilen ve tescil edilmesi gerekli olmasına rağmen, tescil aşamasından önce herhangi bir nedenle yok olan yapılar için; bu ilke kararındaki "I - Müdahale Biçimleri"nin 3. Maddesindeki Yeniden Yapma koşullarının geçerli olduğuna,

Bu ilke kararının yürürlüğe girmesi ile Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulunun 19.4.1996 gün ve 437 sayılı, 14.7.1998 gün ve 598 sayılı, 14.7.1998 gün ve 599 sayılı, 3.12.1998 gün ve 634 sayılı, 12.3.1999 gün ve 640 sayılı, 12.3.1999 gün ve 642 sayılı ilke kararlarının iptaline, karar verildi.

Başkan
Prof. Dr. O. Tekin AYBAŞ
Müsteşar

Üye
ÖKMEN (Özgün)
Başbakanlık Müsteşar Yardımcısı(Bulunamadı)

Üye
DÖRTLEMEZ (Abdullah)
Kül. Bak. Müsteşar Yrd.

Üye
AVCI (Nadir)
Kül. Ve Tab. Var. Kor. Gn. Md. V.

Üye
YARDIMCI (Nurettin)
Vakıflar Gn. Md. (bulunmadı)

Üye
AKAR (Hilmi)
Turizm Bak. Yat. Gn. Md.

Üye
DUYGULUER (Feridun)
Tek. Arş. ve Uyg. Gn. Md. V. (bulunmadı)

Üye
BAHADIR (Ali)
Orman Genel Md. Yrd.

Üye
ÜNAL (Mete)

Üye
UYDAŞ (Nurcan)

Üye
TUNCER (Orhan Cezmi) (bulunmadı)

Üye
ERUZUN (Cengiz)

Üye
BİLGİ (Önder)

Üye
GÖK (Tamer)

RÖLÖVE-RESTİTÜSYON-RESTORASYON PROJESİ HAZIRLAMA ESASLARI

I. GENEL HUSUSLAR

Rölöve - Restitüsyon - Restorasyon projeleri, yapının mevcut durumunun belgelenmesinin yanısıra, sorunlarının saptanması, potansiyel ve yeni kullanım olanaklarının araştırılması, onarıma yönelik temel yaklaşım ve müdahale biçimlerinin belirlenmesi ile yeni kullanımın gerektirdiği müdahalelerin anlatımını sağlamalıdır.

Bu amaçla hazırlanacak belgeler çizimsel, yazılı ve fotoğrafik olarak yeterli ölçek ve ayrıntıları içerecektir.

II. PROJE HİZMETLERİ

II.1. Mevcut durumun belgelenmesi;

Mutlak Hazırlanması Gereken Belgeler

III. 1. 1. Rölöve Çizimleri:

a) 1 / 500 - 1 / 200 vaziyet planı (Parselde yer alan yapı, müştemilatlar, kuyu, ağaç, bahçe duvarı, döşeme malzemesi vb. her türlü öge ve komşu parsellerde yer alan yapılar işlenecektir.)

Rölövesi çizilen yapının cephe verdiği sokak veya caddeye sağında ve solunda yeralan en az iki yapıyı içeren 1 / 200 ölçekli silueti,

b) Kat Planları, 1 / 50
c) Döşeme Planları, 1 / 50
d) Tavan Planları, 1 / 50
e) Çatı Planı, 1 / 50
f) Görünen tüm cepheler, 1 / 50
g) Birbirine dik olarak geçirilecek en az iki kesit 1 / 50 (Koruma Kurulunun gerekli görmesi halinde 2'den fazla kesit alınabilir.)

Fotoğraf albümü

Koruma Kurullarının Gerekli Görmesi Durumunda Hazırlanması Gereken Belgeler

II. 1. 1. Rölöve Çizimleri
a) Yapısal sistem ile malzemeyi tanıtmayı amaçlayan yeteri kadar sistem detayı,

- Cephe, 1 / 20
- Plan, 1 / 20
- Kesit, 1 / 20

b) Pencere, kapı, tavan eteği, ocak, dolap, niş, saçak, taşıyıcı sistem, süsleme elemanları vb. yapı ögelerinden tipik olanlarına ilişkin detaylar, (Yapının gerektirdiği kadar)

- Ölçekler 1 / 10, 1 / 5 ve 1 / 1 dir.

II.1. 2. Yapım Tekniği ve Malzeme Kullanımı
- Yatay ve düşey taşıyıcı elemanlar, dolgu elemanları,
- Yatay ve düşey kaplama elemanları, örtü malzemeleri ve tekniği, süsleme elemanlarının durumu.

II. 1. 3. Fiziksel Durumun Değerlendirilmesi
- Yapısal bozulma ve deformasyonlar,
- Melzemeye yönelik bozulma ve deformasyonlar (Örneğin, taşıyıcı sistem, dolgu malzemeleri, kaplama ve örtü malzemelerinin temel sorunları)

(Bu sorunlar yazılı olarak verilecek, gereken hallerde rölöve çizimleri üzerinde belirlenecektir.)

II. 1. 4. Yapının Analizi
- Yapıya çeşitli dönemlerde yapılan müdahalelerin ayrıştırılması,
- Yapıda bugün olmayan mekan ve / veya elemanlara ilişkin bilgi ve izler.

II. 2. Restitüsyon Projesi
Yapının analizi (Bölüm II. 1. 4), benzer yapılarla karşılaştırılması ve bulunabiliyorsa çeşitli belgelerden gelen bilgiler ışığında, özgün yada belli bir dönemine ilişkin bilgileri içerecektir.

Bu amaçla hazırlanacak projeler için, II. 1. 1. Bölümündeki belgeler esas alınacaktır.

II. 3. Restorasyon ve Yeni Kullanım Projesi
Yapının onarımı ve yeni kullanımı için getirilen müdahalelere ilişkin ana yaklaşım ve bu ana yaklaşım çerçevesinde yapılacak müdahalelerin anlatımını içerecektir.

Bu anlatımda şu hususlar yer alacaktır:

- Yapının özgün şema, eleman, strüktür ve malzemesine ilişkin müdahaleler,
- Yeni kullanımın gerektirdiği mekansal ve eleman ölçeğindeki müdahaleler,
- Uygulamaya yönelik öneriler,
- Yapının yeni kullanımı için gerekli ısıtma, aydınlatma, temiz ve pis su sistemlerine ilişkin ana ilkeler.

Restorasyon projelerinin hazırlanmasında, II. 1.1. bölümündeki belgeler esas alınacak, yeni müdahalelerin anlatımı için yeteri kadar detay verilecektir. Ayrıca, projeyi açıklayıcı bir rapor hazırlanacak , bu raporda, restorasyon ve yeni kullanım için benimsenen temel yaklaşımlar verilecektir.

Başkan
Prof. Dr. O. Tekin AYBAŞ
Müsteşar

Üye
ÖKMEN (Özgün)
Başbakanlık Müsteşar Yardımcısı(Bulunamadı)

Üye
DÖRTLEMEZ (Abdullah)
Kül. Bak. Müsteşar Yrd.

Üye
AVCI (Nadir)
Kül. Ve Tab. Var. Kor. Gn. Md. V.

Üye
YARDIMCI (Nurettin)
Vakıflar Gn. Md. (bulunmadı)

Üye
AKAR (Hilmi)
Turizm Bak. Yat. Gn. Md.

Üye
DUYGULUER (Feridun)
Tek. Arş. ve Uyg. Gn. Md. V. (bulunmadı)

Üye
BAHADIR (Ali)
Orman Genel Md. Yrd.

Üye
ÜNAL (Mete)

Üye
UYDAŞ (Nurcan)

Üye
TUNCER (Orhan Cezmi) (bulunmadı)

Üye
ERUZUN (Cengiz)

Üye
BİLGİ (Önder)

Üye
GÖK (Tamer)

5.1.1999 gün ve 660 sayılı ilke kararının "Uygulamanın Denetlenmesi" bölümünün Düzenlenmesi

KÜLTÜR ve TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU İLKE KARARLARI
T.C. KÜLTÜR BAKANLIĞI KÜLTÜR VE TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU

Toplantı No ve Tarihi: 63 / 22.3.2001
Karar No ve Tarihi: 680 / 22.3.2001
Toplantı Yeri: ANKARA

İLKE KARARI

5.1.1999 GÜN VE 600 SAYILI İLKE KARARININ "UYGULAMANIN DENETLENMESİ" BÖLÜMÜNÜN DÜZENLENMESİ

Danıştay İdari Dava Daireleri Genel Kurulunun 11.02.2000 gün, 1998 / 344 Esas, 2000 /12 sayılı kararının değerlendirilmesi sonucunda sözkonusu Danıştay kararı gereğince 5.1.1999 gün ve 660 sayılı ilke kararının "Uygulamanın Denetlenmesi" bölümü aşağıdaki şekilde yeniden düzenlenmiştir.

Koruma Kurullarınca onaylanan her ölçek ve nitelikteki plan ve projelerin uygulamada uzmanlarınca denetlenmesi gerektiğine, bu anlamda, imar ve koruma mevzuatında, belediyelere ve valiliklere verilen denetim yükümlülüğünün yanı sıra, uygulamanın müellif mimar tarafından denetiminin de yasal ve mesleki bir sorumluluk olduğuna,

Uygulamanın kurul kararlarına uygun olması için gerekli mesleki denetim sorumluluğu, aynı şekilde serbest mesleki hizmet yetki ve koşulları taşıdığı mimarlar odasınca belirlenen müellif mimar tarafından üstlenilmesine, sözkonusu mesleki denetim sorumluluğunun, müellif mimarın isteği ile aynı koşulları taşıyan bir başka mimara devredilebileceğine, iskan izni için denetimden sorumlu mimarın, uygulamanın kurul kararına uygun olarak sonuçlandığına dair raporun koruma kuruluna iletilmesi gerektiğine,

Uygulama bittikten sonra müellif mimarın isminin yazıldığı bir tabelanın, yapının uygun bir yerine asılması gerektiğine, karar verildi.

BAŞKAN
Fikret N. ÜÇCAN
Müsteşar

Üye
ÖKMEN (Özgün)
Başbakanlık Müsteşar Yardımcısı

Üye
DÖRTLEMEZ (Abdullah)
Kül. Bak. Müsteşar Yrd.

Üye
AVCI (Nadir)
Kül. Ve Tab.Var.Kor.Gn.Md.

Üye
TANYOLAÇ (Ahmet)
Vakıflar Gn.Md.Yrd.

Üye
AKAR (Haluk)
Turizm Bak. Yat. Gn. Md.

Üye
DUYGULUER (Feridun)
Tek. Arş. ve Uyg. Gn. Md.

Üye
BAHADIR (Ali)
Orman Genel Md.Yrd.

Üye
GÖK (Tamer)

Üye
ÖTÜKEN (Yıldız)

Üye
ERENMAN (F. Özer)

Üye
BİLGİ (Önder)

Üye
UÇKAN (Erkan)

Üye
DİLER (Adnan)

VITA

Born in Burdur, in 1970, Hülya Yüceer was graduated from Middle East Technical University, Department of Architecture, in 1993. She received her master's degree from Middle East Technical University, Department of Architecture, Master of Science in Restoration, in 1997. She started her doctoral studies in 1998, in İzmir Institute of Technology, Department of Architecture.

She worked in Zonguldak Karaelmas University, Safranbolu High School for Restoration between 1994-1996 as an instructor, in Koleksiyon Furniture Company in İzmir between 1996-1997 as a sales manager, in Ravini Antique Marble Company in İzmir between 1997-1999 as a regional manager, in Greater Municipality of İzmir between 2000-2003, as conservation specialist, in Municipality of Altındağ, in Ankara between 2003-2005, as conservation specialist and currently she is working in the Institution for the Protection of Special Areas since March 2005.