

**Annexes and Extensions in Historical Buildings:
An Ideological Perspective**

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ABSTRACT

The art of designing additions carries with it a host of unique challenges. Especially, in the case of annexes and extensions in historical buildings, ideology can be an important factor in shaping the design of the addition. Ideology's close relation with the concept of identity also makes it a factor in shaping additions in historic buildings. However, studies about the subject generally address themselves to the examination of the functional necessities, and aesthetic concerns. Additions in historic buildings are mostly evaluated within the scope of conservation, and with their harmony to the historical context. This study attempts to analyse the design of additions in historical buildings from a different perspective, leaving aside the principles conservation and discussions of contextualism. The aim of the thesis is to analyse the reflections of ideological and social changes in the physical environment, and to examine the additions in historic buildings from that point of view.

Within the scope of this thesis additions in historical buildings are investigated with special emphasis given to the concept of ideology. The interaction between ideology and architecture is explained through an examination of international and local samples. Also, the concept of conservation and historic building is discussed in relation to ideology. Basic reasons for building new architecture in historic settings are examined. Finally, classifications of addition buildings according to their location design approaches, and combined expressions are made.

ÖZ

Ek binaların tasarımı beraberinde kendine has birtakım zorluklar getirmektedir. Özellikle, tarihi binalara yapılan eklerde, ideoloji ek binanın tasarımının biçimlenmesinde önemli bir etken olabilmektedir. İdeolojinin kimlik kavramıyla olan yakın ilişkisi de onu tarihi binalara yapılan eklerin tasarımında etken kılmaktadır. Bununla birlikte, bu konudaki çalışmalar genellikle işlevsel gereklilikler ve estetik kaygılar üzerine yoğunlaşmaktadır. Tarihi binalara yapılan ekler, çoğunlukla koruma kapsamında ve tarihi çevreyle uyumu çerçevesinde değerlendirilmektedirler. Bu çalışma, tarihi binalara yapılan eklerin tasarımını, koruma ilkeleri ve bağlamsalcılık tartışmalarından uzak, farklı bir bakış açısıyla analiz etmeye çalışmaktadır. Bu tezin amacı, ideolojik ve sosyal değişimlerin fiziksel çevredeki yansımalarını analiz etmek ve bu bağlamda tarihi yapılara yapılan ekleri incelemektir.

Tez kapsamında, tarihi binalara yapılan ekler, ideoloji kavramı ön planda tutularak irdelenmektedir. İdeoloji ve mimarlık arasındaki ilişki yerel ve uluslararası örnekler incelenerek anlatılmaktadır. Koruma ve tarihi bina kavramları da ideolojiye bağlı olarak tartışılmaktadır. Tarihi çevrelerde yeni mimari eserler üretmenin temel sebepleri araştırılmaktadır. Sonuç olarak, ek binaların sınıflandırılması konumlandırılmaları, tasarım yaklaşımları ve ortak ifadelerine göre yapılmaktadır.

LIST OF FIGURES

| | |
|---|----|
| Figure 3.1. Zeppelin Field in Munich..... | 29 |
| Figure 3.2. Great Domed Hall for the German Empire..... | 31 |
| Figure 3.3. Reich Chancellery..... | 31 |
| Figure 3.4. The thingplatze..... | 32 |
| Figure 3.5. Schinkel's Altes Museum..... | 32 |
| Figure 3.6. Lingotto plant in Turin..... | 35 |
| Figure 3.7. EUR ,Esposizione Universale de Roma..... | 35 |
| Figure 3.8. EUR , Esposizione Universale de Roma..... | 36 |
| Figure 3.9. University of Rome, Il Rettorato..... | 36 |
| Figure 3.10. Via Conciliazione cut through Rome destroying several historic buildings..... | 37 |
| Figure 3.11. Palace of Labour by Alexander Leonid and Victor Vesnin..... | 39 |
| Figure 3.12. Monument to Third International by Vladimir Tatlin..... | 39 |
| Figure 3.13. Lenin Tribune by El Lissitsky..... | 40 |
| Figure 3.14. Project for the Pravda Building by Vesnin Brothers..... | 40 |
| Figure 3.15. The winning project of the competition held for the Palace of the Soviets by B.Iofan..... | 41 |
| Figure 3.16. One of the skyscrapers of Stalin. Leningradskaya Hotel, by Polyakov, Boretsky, Roçegov..... | 41 |
| Figure 3.17. 'Long Live Stalin, the Architect of Communism'..... | 42 |
| Figure 3.18. The old and new silhouettes of Moscow..... | 42 |
| Figure 3.19. Headquarters for the People's Republican Party, Ankara..... | 45 |
| Figure 3.20. Ministry of Health, Ankara, by Theodor Post..... | 45 |
| Figure 3.21. General Staff Building, Ankara, by Holzmeister..... | 45 |
| Figure 3.22. 'Third Empire' and 'Marxist non-Aryan' by Osbert Lancaster... | 46 |
| Figure 3.23. Bibliotheque National Paris ,by Dominique Perrault..... | 47 |
| Figure 3.24. La Grande Arche de la Défense Paris, by Von Spreckelsen... | 48 |
| Figure 3.25. Reichstag in Berlin, addition designed by Norman Foster..... | 48 |

| | |
|---|----|
| Figure 3.26. Guar-I Emir Mosque..... | 53 |
| Figure 3.27. Via del Mare in Rome which was created in 1930s..... | 53 |
| Figure 3.28. Hagia Sophia (AyaSofya), Istanbul, exterior view..... | 54 |
| Figure 3.29. Hagia Sophia, Istanbul; interior view..... | 54 |
| Figure 4.1. Saint Peter’s, Rome..... | 60 |
| Figure 4.2. Evolution of the tomb of St. Peter’s..... | 61 |
| Figure 4.3. St.Peters, The cumulative effect of all the additions..... | 61 |
| Figure 4.4. Topkapı Palace, entrance façade, 15-19 th centuries..... | 62 |
| Figure 4.5. Topkapı Palace, towers..... | 63 |
| Figure 4.6. Guggenheim Museum, Plan..... | 66 |
| Figure 4.7. Frank Lloyd Wright’s Guggenheim Museum, before the addition..... | 67 |
| Figure 4.8. Gwathmey Siegel’s First Proposal..... | 67 |
| Figure 4.9. The geometry of the box takes over..... | 68 |
| Figure 4.10. Guggenheim museum after Gwathmey Siegel’s addition..... | 68 |
| Figure 4.11. Bard College Library –Site Plan..... | 69 |
| Figure 4.12. Bard College Library – Floor Plans..... | 70 |
| Figure 4.13. Bard College Library..... | 70 |
| Figure 4.14. Bard College Library..... | 71 |
| Figure 4.15. Bard College Library..... | 71 |
| Figure 4.16. Mt.Vernon Church, remains of the building after the fire..... | 73 |
| Figure 4.17. Mt. Vernon Church, project completed..... | 74 |
| Figure 4.18. Falkestrasse 6, Vieanna..... | 75 |
| Figure 4.19. Falkestrasse 6- Section..... | 76 |
| Figure 4.20. Falkestrasse 6- Interior..... | 76 |
| Figure 4.21. Hagia Sophia..... | 77 |
| Figure 4.22. Gar D’orsay, Paris. Central mall of the museum..... | 80 |
| Figure 4.23. Gar D’orsay, Paris. Exploded axonometric..... | 80 |
| Figure 4.24. Gar D’orsay, Paris. Central mall of the museum..... | 81 |
| Figure 4.25. Four Seasons Hotel, İstanbul..... | 82 |
| Figure 4.26. Four Seasons Hotel, İstanbul..... | 83 |

| | |
|--|-----|
| Figure 4.27. Proposal for a glass pyramid addition in the courtyard..... | 83 |
| Figure 4.28. Ground Floor relevé and proposal plan..... | 84 |
| Figure 4.29. Rahmi Koç Museum, İstanbul..... | 85 |
| Figure 4.30. Rahmi Koç Museum, interior..... | 85 |
| Figure 5.1. Neue StattsGalerie | 88 |
| Figure 5.2. Neue StattsGalerie , Site Plan..... | 89 |
| Figure 5.3. Neue StattsGalerie , Plan..... | 89 |
| Figure 5.4. Neue StattsGalerie , Groud Floor Plan..... | 89 |
| Figure 5.5. Neue StattsGalerie..... | 90 |
| Figure 5.6. Neue StattsGalerie – Interior..... | 90 |
| Figure 5.7. Kervansaray Thermal Hotel, plan..... | 91 |
| Figure 5.8. Kervansaray Thermal Hotel, section..... | 92 |
| Figure 5.9. Kervansaray Thermal Hotel, façade..... | 92 |
| Figure 5.10. Kervansaray Thermal Hotel..... | 92 |
| Figure 5.11. National Gallery Addition- Interior view..... | 94 |
| Figure 5.12. National Gallery- Plan of concourse level..... | 94 |
| Figure 5.13. National Gallery Addition – Aerial View..... | 95 |
| Figure 5.14. Trinity church –Plan showing progressive expansion..... | 96 |
| Figure 5.15. Trinity church, plan..... | 97 |
| Figure 5.16. Trinity church..... | 97 |
| Figure 5.17. Thomas Mann Building – before vertical extension..... | 98 |
| Figure 5.18. Thomas Mann Building – after one and a half story addition and renovation..... | 98 |
| Figure 5.19. Union Station Building..... | 100 |
| Figure 5.20. Union Station Building..... | 100 |
| Figure 5.21. Studio National des Arts Contemporaines- Sketch of the Project..... | 102 |
| Figure 5.22. Studio National des Arts Contemporaines..... | 102 |
| Figure 5.23. Studio National des Arts Contemporaines – Interior view..... | 103 |
| Figure 5.24. Studio National des Arts Contemporaines..... | 103 |
| Figure 5.25. Newberry Library in Chicago..... | 106 |

| | |
|--|-----|
| Figure 5.26. Willard Hotel Addition..... | 107 |
| Figure 5.27. Judicial Center ,First Floor Plan..... | 109 |
| Figure 5.28. Judicial Center, St. Paul..... | 109 |
| Figure 5.29. Judicial Center, St. Paul..... | 110 |
| Figure 5.30. Judicial Center, St. Paul..... | 110 |
| Figure 5.31. Public Library, Boston..... | 112 |
| Figure 5.32. Jewish Museum, Berlin – Aerial view..... | 113 |
| Figure 5.33. Jewish Museum, Berlin – Model..... | 114 |
| Figure 5.34. Jewish Museum, Berlin..... | 114 |
| Figure 5.35. Çırağan Palace, relevé and modifications after refunctioning.. | 116 |
| Figure 5.36. Çırağan Palace, Façade and Site Plan..... | 116 |
| Figure 5.37. Çırağan Palace..... | 117 |
| Figure 5.38. Çırağan Palace, with the addition..... | 117 |
| Figure 5.39. Afyon Government Hall, Site Plan | 118 |
| Figure 5.40. Afyon Government Hall, Façade..... | 119 |
| Figure 5.41. Afyon Government Hall, Section..... | 119 |
| Figure 5.42. Afyon Government Hall..... | 119 |
| Figure 5.43. The Konak Anadolu Hotel Management and Tourism Vocational School..... | 120 |
| Figure 5.44. The Konak Anadolu Hotel Management and Tourism Vocational School, plan..... | 121 |
| Figure 5.45. The east front of United States Capitol..... | 122 |
| Figure 5.46. Original State Capitol in Salem..... | 123 |
| Figure 5.47. Original State Capitol in Salem..... | 124 |
| Figure 5.48. Allen Memorial Art Museum, Plan..... | 126 |
| Figure 5.49. Allen Memorial Art Museum, Gilbert ‘s expression of high art. | 127 |
| Figure 5.50. Allen Memorial Art Museum, Venturi’s design for the extension..... | 127 |
| Figure 5.51. Allen Memorial Art Museum with the Ellen Johnson Gallery of Venturi and Rauch..... | 127 |
| Figure 5.52. Museum of Decorative Arts, Plan..... | 128 |

| | |
|--|-----|
| Figure 5.53. The bridge connecting Villa Metzler to the new addition..... | 129 |
| Figure 5.54. The façade of the Villa Metzler..... | 128 |
| Figure 5.55. Villa Metzler at the entry of the new museum..... | 128 |
| Figure 5.56. Villa Metzler and its place in the overall complex..... | 129 |
| Figure 5.57. National Gallery site plan..... | 131 |
| Figure 5.58. Sainsbury Wing, National Gallery..... | 131 |
| Figure 5.59. Sainsbury Wing, National Gallery..... | 132 |
| Figure 5.60. Sainsbury Wing, National Gallery..... | 132 |
| Figure 5.61. Maison de Verre, plan..... | 134 |
| Figure 5.62. Maison de Verre under other apartments..... | 134 |
| Figure 5.63. Maison de Verre, use of transparency..... | 134 |
| Figure 5.64. Hubertus House in Amsterdam, plan..... | 135 |
| Figure 5.65. Hubertus House - Passage leading to the living spaces of the addition..... | 136 |
| Figure 5.66. Hubertus House..... | 136 |
| Figure 5.67. Plan for the completion of Louvre with a huge amphitheatre in the centre..... | 139 |
| Figure 5.68. Cour Carrée of Louvre encircled with a colonnade and an amphitheatre..... | 139 |
| Figure 5.69. Louvre Pyramid , Palais du Louvre – plan..... | 141 |
| Figure 5.70. The Cour of the Louvre with Pei’s Pyramid..... | 141 |
| Figure 5.71. Longitudinal section from the courtyard..... | 142 |
| Figure 5.72. Cross-section from the courtyard..... | 142 |
| Figure 5.73. Plan, Palais du Louvre..... | 142 |
| Figure 5.74. Cour du Louvre before the pyramid, as an indeterminate space..... | 143 |
| Figure 5.75. M. Pei’s Pyramid in the Musée du Louvre..... | 144 |
| Figure 5.76. Reichstag, Berlin, plan..... | 145 |
| Figure 5.77. Keiser Wilhelm’s imperial Reichstag..... | 146 |
| Figure 5.78. Reichstag after the war..... | 147 |
| Figure 5.79. Proposal by Santiago Calatrava..... | 148 |

| | |
|--|-----|
| Figure 5.80. Proposal by Piu de Brujin..... | 148 |
| Figure 5.81. Norman Foster’s winning proposal..... | 148 |
| Figure 5.82. Reichstag plan and elevation..... | 149 |
| Figure 5.83. The technically sophisticated, transparent dome which covers the legislative chamber..... | 149 |
| Figure 5.84. Lyon Opera House by Jean Nouvel..... | 150 |
| Figure 5.85. Chanavard and Pollet’s original building before Nouvel’s addition..... | 151 |
| Figure 5.86. Lyon Opera House with Nouvel’s addition..... | 152 |
| Figure 5.87. Lingotto Conference Centre by Renzo Piano..... | 152 |
| Figure 5.88. Lingotto Building, which was an icon of Italian futurists..... | 153 |
| Figure 5.89. Section through the bubble shaped conference room..... | 154 |
| Figure 5.90. Lingotto Building..... | 154 |
| Figure 5.91. The conference room..... | 154 |
| Figure 5.91. Copenhagen National Museum..... | 155 |
| Figure 5.92. Copenhagen National Museum..... | 155 |

TABLE OF CONTENTS

| | |
|--|----|
| LIST OF FIGURES..... | vi |
| Chapter 1. INTRODUCTION..... | 1 |
| 1.1. Definition of the Problem..... | 1 |
| 1.2. Aim of the Study..... | 4 |
| 1.3. Method and Structure of the Study..... | 5 |
| Chapter 2. HISTORIC BUILDING AND THE CONCEPT OF CONSERVATION..... | 7 |
| 2.1. Characteristics and Importance of Historic Buildings..... | 8 |
| 2.2. Concept of Conservation..... | 9 |
| 2.3. Historical Development of the Concept of Conservation... | 11 |
| 2.4. The Need for Conservation..... | 14 |
| Chapter 3. ARCHITECTURE AND IDEOLOGY..... | 17 |
| 3.1. Ideology..... | 17 |
| 3.1.1. Definition of Ideology..... | 18 |
| 3.1.2. The Source of Ideology..... | 19 |
| 3.1.3. Ideology and Related Concepts..... | 21 |
| 3.2. Architecture as an Ideological Apparatus: Representation of National Identity..... | 24 |
| 3.3. Importance of Conservation in Formation of a National Identity..... | 49 |
| 3.4. Special Characteristics of Historic Buildings by Means of Ideology..... | 55 |
| 3.4.1. Historical Building and National Identity..... | 55 |
| 3.4.2. Historical Building and Local Identity..... | 56 |

| | |
|--|---------|
| Chapter 4. EXTENSIONS AND ANNEXES IN HISTORIC BUILDINGS... | 58 |
| 4.1. Extensions and Annexes..... | 58 |
| 4.2. Reasons for Building Extensions and Annexes..... | 64 |
| 4.2.1. Creation of Additional Space for the Historic Building..... | 65 |
| 4.2.2. Improvement of the Physical Conditions of the Historic Building..... | 72 |
| 4.2.3. Transformation of Identity of the Historic Building..... | 76 |
| 4.2.4. Re-functioning the Historic Building..... | 78 |
| Chapter 5. CLASSIFICATION OF EXTENSIONS AND ANNEXES..... | 86 |
| 5.1. Classification of Additions by Means of Location..... | 86 |
| 5.1.1. Horizontal Additions..... | 87 |
| 5.1.2. Vertical Additions..... | 97 |
| 5.1.3. Internal Expansion..... | 99 |
| 5.1.4. Addition as Enclosure..... | 100 |
| 5.2. Classification of Additions by Means of Design Approaches..... | 104 |
| 5.2.1. Appreciative Additions..... | 104 |
| 5.2.2. Contrast and Abstract Additions..... | 110 |
| 5.2.3. Imitative Additions..... | 121 |
| 5.3. Classification of Additions by Means of Combined Expressions..... | 124 |
| 5.3.1. Extension..... | 125 |
| 5.3.2. Derivation..... | 133 |
| 5.3.3. Transformation..... | 137 |
| Chapter 6. CONCLUSION..... | 157 |
| REFERENCES..... | 162 |

Chapter 1

INTRODUCTION

1.1. Definition of the Problem

Buildings have been created throughout ages to house human activities. Inevitably, in time, these buildings have required alteration, replacement or enlargement since they have become obsolete or inadequate to suit the needs of the modern society. Designing extensions and annexes to existing structures has been a frequent occurrence to adapt them for the contemporary conditions. Design of building additions poses special challenges for the owners of the existing building and the designers. Especially, in instances of existing buildings of historical merit and architectural significance, there are several other factors, which apply to the design of these additions. Besides the common interest in function and appearance of the final design, aesthetic preferences and community awareness nourished by social, cultural, and ideological powers play an important role in the design process.

Extensions and annexes to historical buildings have generally been questioned within the contextualist approach, and by means of conservation principles. Studies about the factors that shape their design have generally been restricted to functional necessities, and aesthetic concerns. However, especially in the case of interventions to historical buildings, the subject may have an ideological point of view, which is often neglected. Apparently, a building addition project is something complete within itself like any other architectural work, and it is an interrelated combination of functional, aesthetic and technical elements. Therefore, it is evident that an addition project is affected from the ideological framework, as much as it is shaped by functional necessities or conservation principles.

Any architectural work is the product of social and cultural conditions of the society it is created, and inevitably the expression of its underlying ideological assumptions. Ideology therefore is one of the factors that shape the design process. Architecture has the power to provide settings for certain activities; to remind people of what these activities are; to signify power, status or privacy; to express and support cosmological beliefs; to communicate information, to help in establishing individual or group identity and to encode value systems. Architectural space is deeply embedded within social relations; it is not only produced by social relations, but also produces them. It has significant effect on people and it influences the lives of the individuals or the society that use it. All ideological approaches have cultural; as well as social and economic concerns, and their primary intention is transformation in all fields for a better future according to the beliefs and ideals of the society. Architecture as a basic constituent of cultural activity is inevitably influenced by ideologies. Politicians often utilise architectural works as expressions of their ideologies, more than their functional organisation. Power structures use the possibilities of the built environment to express and maintain their social and political authority. Any ideology intends to establish a new cultural and social structure, could use the transformative characteristics of architecture in service of its political discourse.

Ideology's close relation with the concept of identity also, makes it a factor shaping additions in historic buildings. Ideologies are strongly related with the concept of identity, especially those of national and cultural, since their primary concern is creating, transforming or re-defining them. Architecture has the distinctiveness of expressing, and loosely defining those identities. Each ideology has its own understanding of history. It comprises different attitudes for the interpretation of the past, and the memories of its precedents. Ideologies sometimes oppose, sometimes support the past, but they are always in strong relation with it. The physical traces of the history as well, are subject to interpretation, re-identification, conservation or destruction according to

ideology's way of thinking for that particular historical, or cultural period they were created.

History and historical buildings have significant value for ideologies because they help to identify our past and give meaning, purpose and value to our existence. Historic buildings are resources of spiritual, cultural, social and economic value. They have been built up over centuries, moulded by the imprints of previous generations. They constitute a record, a source of information and a primary source of research that we have received from our predecessors. They are requisites of collective identities, since they provide the settings on which our lives are passed; and they are needed to provide the essential link that humans make between past and future. They are expressions of the age they had been created and their development throughout the history is a continuous whole. They maintain cultural and historical continuity and transmit the cultural and social values from our precedents to the future generations. Historical buildings therefore, have importance in terms of constituting the collective identity of a society or a nation.

In spite of the changes in the society, historic buildings may require modification and re-identification. They need to be associated with new cultural or social values. In such cases, additions are built to adapt the historic building for the changing demands of the time. These demands vary from functional modifications and technological improvements to aesthetic preferences and socio-cultural changes. Seemingly the driving forces behind the design of annexes and extensions are diverse. They are built for expansion, improvement of physical conditions, transformation of identity, and re-functioning; generally indeed, more than one of these constitutes the reason for an addition project.

The study addresses itself to the investigation of additions within the context of above-mentioned relationships between ideology, architecture and historical buildings. Special characteristics of architecture and historical

buildings have been examined, and design of additions has been questioned with an emphasis to ideology.

1.2. Aim of the Study

The physical environment does not have a static character, places and buildings change, and they can not be regarded as finished products of a single design process. Historic buildings change as well, and apart from functional modifications, or structural necessities; their traces in individual or national memory may be altered to make people forget, or glorify the reminiscences of the past. This results in a modification of the identity of the building, and a shift in its symbolic content.

Historical buildings need to adapt themselves to a changing cultural, social, economic and political context. They are, naturally, the products and witnesses of the different traditions and of the spiritual achievements of the past and thus they are essential elements in the personality of the peoples of the world. They are powerful sources of memory, which is closely tied to communal identity. Consequently, historic buildings' significance for ideology resides in their characteristics to establish local and national identities.

However, studies about the subject generally address themselves to the examination of the functional necessities, and aesthetic concerns. Additions to historic buildings are mostly evaluated within the scope of conservation, and with their harmony to the historical context. This thesis intends to analyse the design of additions in historical buildings from a different perspective, leaving aside the principles conservation and discussions of contextualism. This study does not attempt to constitute guidelines for the design of additions but rather it aims to analyse the reflections of ideological and social changes in the physical environment, and to examine the additions to historic buildings from that point of view. This study tries to open up a different perspective within the discussions

of addition projects and as well, attempts to constitute a background for further studies.

1.3. Method and Structure of the Study

Within the scope of this thesis additions to historical buildings are investigated with special emphasis given to the concept of ideology. Conceptual definitions about the ideology, conservation and historical building are given with an explanatory approach; historical developments and transformations of the concepts have been evaluated as well. The interaction between ideology and architecture is observed through an examination of samples. Also, the concept of conservation and historic building are discussed in relation to ideology. Finally, classifications of addition buildings are made.

In this sense, the study is structured in a way that it begins with the fundamental definitions of the related concepts, ideology and conservation; and then explains the relationship with ideology and architecture, with an emphasis of conservation and historic buildings; finalises with an examination of additions to historic buildings.

Although the concept of conservation is explained within the thesis, it does not address discussions related with the techniques or principles of restoration, but rather helps define the special characteristics of historic buildings, and, why certain alterations are being made onto them.

In chapter 2, basic definitions about the concept of conservation and historic buildings are made, considering the historical evolution of the conservation concept.

Chapter 3 concentrates on the concept of ideology, including the historical development of the concept, and the relationship between ideology and architecture. Inter-related terms with ideology which are believed to have

significance within the scope of this thesis are examined in this framework. An exemplary approach to significant political ideologies of the 20th century is made in order to have a better understanding of architecture as a political act. The special character of historic buildings within the ideological framework is examined, by also considering the issue of conservation.

In Chapter 4, extensions and annexes to historic buildings are evaluated. Basic reasons for building new architecture to historic buildings are examined. Examples are classified according to the reasons.

Chapter 5 tries to classify addition buildings according to; the design approaches, the combined identities and location. The study however, mainly addresses itself to the modifications of identity in historic buildings as a result of ideological change, and examines the transformations of historic structures into compelling icons of cultural or political institutions.

Chapter 2

HISTORICAL BUILDING AND THE CONCEPT OF CONSERVATION

Throughout the history of mankind, countless settlements have been created around the world. These settlements and ruins of the past civilisations have made up the historical environment. Historical environments today stand as a link between past and present and represent man's own continuity on the world. They put up expressions of the societies that have created them, and constitute points of reference for our identity. They are precious heritage from the past that is conserved to pass on to future generations.

The notion of conservation has its roots back to the history of civilisation. Evidences indicate that with the emergence of the first settlements, man showed concern for conservation of this order and monuments. In primitive societies monuments were accepted as symbols rather than remnants of the past. Politically oriented motives had been among the basic reasons of protection. Whether the reasons for conservation had been political or religious, the framework for the protective measures has always been designated by aesthetic and artistic trends of the time. (Erder 1986, p.15)

The concept started with the protection of a single building, or the monument, and then transformed itself to the conservation at the urban scale. For many years only the most important monuments had been protected without making any reference to their surroundings. However, it is recognised that entire groups of buildings even if they don't include any example of outstanding merit have to be preserved. Because they have the atmosphere which gives them the quality of works of art, welding different periods and styles into a harmonious whole.

2.1. Characteristics and Importance of Historic Buildings

“Historic” is a term which is used for anything affiliated to past human cultural activity. Therefore, historic building is defined as,

“A building famous for its association with a historic event or with the history of locality; or a building recognised by a competent authority as being historically significant or contributing to the historical significance of a historic district or heritage area especially those listed or (eligible to be listed) in a national or government register of historic places”. (Dictionary of Building Preservation 1996)

Definition of objects and structures related to the past heritage have been evolved after modernity, and the term 'cultural heritage of humanity' started to be used. The term has started to include sites and territories, as well as ancient monuments and past works of art. UNESCO, defines the limits of the term cultural heritage as:

"...the entire corpus of material signs-either artistic or symbolic-handed on by the past to each culture and, therefore, to the whole humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognisable features and is the storehouse of human experience..."
(Jokiletho 2002,p.1)

According to the definition declared at the Convention for the Protection of the Architectural Heritage of Europe, architectural heritage constitutes:

1.Monuments: all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures or fittings.

2.Groups of Buildings: homogenous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific social or technical interest which are sufficiently coherent to form topographically definable units.

3.Sites: combined works of man and nature, being areas, which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical,

archaeological, artistic, scientific, social or technical interest. (The Convention for the Protection of the Architectural Heritage of Europe 1985)

Historic buildings therefore are resources of spiritual, cultural, social and economic value, which have been built up over the centuries. They have been moulded by the interpretations of different generations, and they have inspired each generation. They establish a record, a source of information and a primary source of research that we have received from our predecessors. It is evident that their primary importance is their documentary character as a witness of history. They have the great value of being authentic, and they are the marks of reality.

Apart from their documentary importance, old buildings stand for a capital of two kinds: *economic* and *cultural*. They have economic significance, because they establish a massive property of resources and energy, which have been inherited from the ancestors. They can only be destroyed with the greatest deliberation and analysis of potential gains and losses in material terms. Their second significance is cultural, because they provide the settings on which our lives are passed; and they are needed to provide the essential link that humans make between past and future. (Davey 1997, p. 4) Culture is a refined understanding of the arts and other intellectual achievements; it is about lifestyles of a particular era. Therefore, culture is the 'best' or the most 'representative' of an age, it removes the definitions about the importance of a site away from current fashion to broader, long -term perspective. Culture, in its widest sense, is an important characteristic of our historic sites. (Strike 1994, p.18)

2.2. Concept of Conservation

Man always had the instinct to conserve the physical environment that he has created, he needed the familiar and established the routines if none existed and thus he constituted his continuity on earth. The architectural

heritage is the memory of a society, by which it becomes meaningful. The concept of conservation was an instinct for the primitive man, where as for the modern man it is a cultural phenomenon. The will to conserve the historic environment is directly related with the socio-cultural conditions. The protection of the historic environment, and historic monument is only possible by a consciousness of the past. The act of getting conscious of history means to have the ability to connect today's existence with the pasts within objective framework. Across the globe, historical environment is best conserved at developed countries, which have studied their history thoroughly, and have comprehended it socially. Even though provided with the legal framework, the lack of cultural motivation in society, results in illegal attempts against the conservation laws. From this point view, historical consciousness is a cultural enlightenment, which enables the society to recognise the historic data and to attend them. (Kuban 2000, p.61)

Establishment of a strong social identity also initiates historical consciousness for the conservation of historical settings or monuments. This identity can be as subjective and as specific as a nostalgia to protect the family goods where as, before the Enlightenment, it had religious resonance. But actually, it is with the 'nationalisation' of Europe, that this concept of identity got established with the historical consciousness. (Kuban 2000, p. 48)

On the other hand, conservation is basically a cultural desire also because the buildings constitute the aesthetic component of culture. Architectural products can go beyond their aesthetic value and they gain symbolic importance in time. Examples such as, Acropolis, Ayasofya, Süleymaniye, and Notre Dame demonstrate us that architectural pieces can be strong symbols of the townscape, the capitals, societies' historic identities and even more they can be transformed to symbols of a whole civilisation. However, certain factors contribute for the transformation of an aesthetic piece of architecture to an expressive symbol, such as: historical events that the building testified, building's aesthetic values, dimensional properties, and it is also

related with the material and moral efforts put in work for the construction of the building. The symbolic value is the component of any building, which is subject to conservation from regional scale to international. (Kuban 2000, p. 49)

2.3. Historical Development of the Concept of Conservation

It is necessary to mention the historical development of the concept, for a better understanding of its meaning, scope, and its objectives. The built environment have started to be conserved by the first civilisations on the world even though its scope was different than today. With the emergence of the first built forms, man got involved with the problem of conserving them. One of the reasons for man's will to conserve has been his instinct to leave his trace to the future generations. Therefore, with the beginnings of humanity, man started to build monuments. The buildings that are erected in the name of a ruler, pile of stones on a grave and etc. are the indicators of man's desire to continue his physical existence on earth. Thereafter, as man conceived the concept of past and present, monuments were valued as symbols, and they were believed to constitute a link between generations. Whether the motivation for restoration has been a tendency, a practical need, an impulse or a conscious logical thought there is enough evidence to suggest that man has protected these monuments since the history of civilisation. (Erder 1986,p.15)

Evidently, the conservation activity has changed throughout the history. The monuments have been conserved for religious, practical and aesthetic reasons, yet nevertheless, the activity was restricted to the protection of single monuments. However, as the concept developed, the monument was no longer considered as a single building, but it is treated as a part of an urban pattern, and therefore a complex of buildings, a settlement, a region or an historic texture have been accepted as values to be conserved. Another change has been in the theoretical basis of the concept. Although applications of conservation date to earlier years, it's not before the 19th century that the concept has a scientific base. Conservation started to be carried out by certain

principles, rather than the trends of the architectural movement of time, or personal vision of the restorer. *Commission des Monuments Historiques* established in 1837 in France can be regarded as the first institution dealt with the conservation and restoration of the historic monuments in the modern sense.

By the 20th century studies advanced in conservation of historic environments. Charter of Athens (1931), mentioned in the article of "aesthetic enhancement of ancient monuments" the importance of the neighbourhood of monuments. However it remained insufficient because it did not refer to the specifications and values of historic sites themselves, but considered them important, as they constitute backgrounds for the historic monuments. The important steps by means of environmental conservation have been taken after the 2nd world war. Many historical European cities were demolished by the war, and that caused the public to be more conscious about the historic centres and compelled them to find solutions for the problem of conservation. The 2nd International the Congress of Architects and Technicians of Historic Monuments, which met in Venice from May 25th to 31st 1964, discussed the bases of historical environment conservation. The first article of the Venice Charter defined the concept of an historic monument and transformed it to 'urban or rural setting in which is found the evidence of a particular civilization, significant development or an historic event' from a single architectural work change. Therefore with the Venice Charter concrete steps had been taken, and it was accepted by many countries for the arrangement of the legal framework of conservation. (Ahunbay 1999, p.119)

Throughout the development of the concept from single building conservation of settlements, additions and alterations have always constituted a major problem. Addition of new elements or new parts to historic buildings has been subject to discussions. One of the leading names in conservation arguments of the 19th century was Eugene Emmanuel Viollet-le-Duc. He argued that additions, which interfere with the stylistic unity of the historic building,

should be demolished, and the parts, which had been destroyed before, should be restored. Another important name of 19th century is Camilo Boito, who was totally against the construction of additions and renovations. According to Boito, if construction of additions was a necessity, they had to be built in a manner that they were easily identified, and differentiated from building's style. By the 20th century, Italian restorer Gustavo Giovanni came up with beliefs that were utterly against. Giovanni conceptually accepted that, each era could build new additions to an historic building with its own style. However, this could not be possible because of the artistic stability and harmony that a monument required. Giovanni proposed several guiding principles for restorations. According to those principles; additions had to be easily identified from the original building and the date of construction should be written on them. Moreover, additions had to be simple, plain parts, which complete the original mass, and ornamentation should be avoided. In 1931, restoration principles for Italy was proposed in *Carta del Restauro Italiana*, which declared that,

“...additions should be accurately and discernibly indicated with the use of material different from the original, or with the adoption of a simple cornice without decorative carvings, or with the application of monograms or inscriptions such that the restoration could never mislead scholars or represent a falsification of a historic monument” (Carta del Restauro 1931)

Likewise the Venice Charter (1964), declared that;

“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.”

Despite the ongoing debates about additions, there is also an increasing number who think that historic architecture can only remain alive, if new architecture is added to it.

2.4. The Need for Conservation

Restoration may be defined as; the sum of architectural and technical activities required for the protection of a building with artistic value, as a document of culture and history. In general sense, any building regardless of its age is a document of history as it has witnessed the happenings of a specific age, and place. And so, it is not possible to suggest that any artefact is more important than the other for the interpretation and evaluation of history. But this, on the other hand brings out the necessity to conserve the entire built environment, which ridiculous according to Kuban, and is not possible because of economic and practical reasons. And he argues that, the concept of historic value is limited according to the criteria of time, aesthetics, and the importance as a document of history. (Kuban 1969, p.342)

1. Time Factor: The concept of time is relative to countries. For example; in the Netherlands, buildings older than 50 years are subject to conservation. In France, Le Corbusier's Villa Savoye (1929-30) is listed as a monument, whereas in Turkey, buildings constructed before 1900 are to be conserved legislatively, but 20th century buildings need to be the artefacts of an important architect, representative of an architectural style, or part of an urban pattern in order to be conserved. (Ahunbay 1999, p.39)

The time factor constitutes a relative basis for the evaluation of historic value. If we use the term by means of old-new civilisations; an Egyptian temple needs to be called 'old', whereas, in comparison, a Baroque church is 'new'. If we use the term by means of, Ottoman period-Republican period; Ottoman is obviously old and Republican is new. If we are to make a distinction of the 2nd world war, all the buildings before 1945 are old. (Kuban 2000, p.52)

It is generally accepted that a social, technical or an aesthetical change, causes a building to gain historic identity. Although, it can be stated that, time is

an insufficient determinant of aesthetic and cultural values, and it cannot be the only medium to classify a building as having historic value.

2. Aesthetic Factor: According to the classification of Kuban, the second criterion that designates the historic value is aesthetics, which is a highly influential factor in deciding what to conserve. It can be said that, any work of architecture conserved, is a product with aesthetic value. Though, the difficulty of the concept resides in its subjectivity; a building aesthetically appreciated by a society can be unpleasant for the other, or the aesthetic preferences of a specific age can be just the opposite of its precedents.

3. Documentary Importance: The third criterion is the characteristic of a building or a site as a document of history. A building can be a document of history because of:

1. Its relation with an historic event, or a person
2. Its success in reflecting an historical process (Kuban 1969,p.342)

In the former, the building has documentary value because of an important event it has witnessed or an important person it has housed. For example, the building in which Sivas Congress was made is conserved in relation to that specific event, and the house in which Atatürk was born is conserved because of its relation that important person. On the other hand, any building or settlement seen as a definite indicator of a social, economic, technical or cultural change should be conserved in order to protect their special characteristics. For example, industrial buildings, which have been equipped with the technology that does not exist today, are protected world wide as the industrial heritage, and they are accepted as documentary examples of abandoned production methods and building types. (Ahunbay 1999, p.30)

Ross makes a similar classification with Kuban in defining the reasons of protection of the built environment. He argues that there are three reasons why we wish to conserve the best of our buildings: the archaeological, the

artistic and the social. According to Ross, the archaeological motive is the instinct to preserve something of historical interest. In the general sense, it is simply a desire to preserve the past as a curiosity, as it is rare and unusual. The archaeological factor provides the preservation of anything where it does not have a continuing use, and it believes strongly that the past can supply something for the past.

The artistic factor is as important as the archaeological, and it is based on the desire to preserve something of beauty, which has been built with the skill and care of the craftsman. The artistic factor shows concern for the conservation of the heritage because of its desire to keep the styles of the past, to which it can be related artistically.

However, it is the social factor, which has driven the cause of conservation forward so strongly in the past 20- 30 years. It is a feeling of unease at the pace of change and the nature of change. It is an attempt to hold on to the familiar and the reassuring. (Ross 1996, p. 1,2)

Chapter 3

ARCHITECTURE AND IDEOLOGY

"The history of mankind is the history of ideas. For its ideas, theories and doctrines that guide human action, determine the ultimate ends men aim at, and the choice of the means employed for the attainment of those ends. The sensational events which stir the emotions and catch the interest of superficial observers are merely the consummation of ideological changes."

LUDWIG VON MISES

(From; Gibbins and Youngman 1996,p.1)

3.1. Ideology

Architecture has been in interaction with ideology throughout the history as it has been able to participate in and help to articulate political and social positions. Just as ideologies may have strong impacts over the society, architecture may have on the built environment. Its power over the physical settings effects the forming of cultural identities, and the space it organises acts as a form of social control, and a determinant of social behaviour.

Ideology is a symbolic system of thought and it provides the society with simplified pictures of a more complicated reality. It uses symbols or maps to express its ideals. Architecture has always been an apparatus for ideology as an expression of its power or a representation of its actions. Architecture has been utilised by ideologies because of its symbolic and conceptual characteristics and its ability to shape and affect the social behaviour. Political power brings forward architectural symbolism and makes ideological use of space. In order to have a better understanding of the relation between ideology and architecture, it is necessary to examine briefly what ideologies are, and how they function.

3.1.1. Definition of Ideology

In the most common sense, the term of ideology designates a particular system of ideas, especially on social or political subjects; the science of ideas or their understanding; a system of philosophy which derives ideas exclusively from sensation; abstract speculation, esp. of a visionary or impractical nature. (Grolier Webster International Dictionary 1976, p.475)

Ideology is one of the most significant concepts of social sciences and humanities since it questions the bases and the validity of our most fundamental ideas. It is an essentially contested notion, and there is severe controversy about its definition. Having been dealt by many philosophers, in many books and articles, its definition is still confused and elusive. One of the reasons for this confusion may be that, all views about ideology are themselves ideological. Moreover, ideologies have a broad temporal and geographical reach, and as they move through both time and space they can be dramatically transformed.

Ideology, have been given birth by the social, political, and intellectual upheavals that accompanied the Industrial Revolution: the spread of democratic ideals, the mankind's will to dominate over nature, instead of passively accepting the life as it was the will to change it, the politics of mass movements. German philosopher, Jurgen Habermas, comments on this new world views as, 'emerge from the critique of dogmatism of traditional interpretations of the world and claim a scientific character', and he continues, 'they replace the traditional legitimations of power by appearing in the mantle of modern science and by their justification from the critique of ideology.' Prior to the Enlightenment, traditional beliefs were static systems, which relied on a restricted and, hierarchically structured coherent systems. Ideologies, on the contrary, came out to be the products of an increasingly pluralist society, and as well, they were in the service of rival groups. The interaction between the everyday life of individuals, and the sacredness of an other-worldly tradition was the subject

matter for the traditional religion, while ideology concentrated more on the public-projects of this worldly –transformation made possible with the help of science and reasoning. (McLellan 1996, p.2)

3.1.2. The Source of Ideology

The term ideology is of French origin, and although a product of French Revolution, it has the roots from the general philosophical questioning about meaning and the direction after the breakdown of the mediaeval worldview. Protestantism also encouraged this questioning, insisting on the individual, on the liberty of coincidence, and most important, transformative power of the world rather than the reassuring presence of the ritual. (McLellan 1996, p.3)

Thus, as a result ideology came into being by the changes in the social, political and intellectual arena by the Industrial Revolution. The spread of democratic ideals, politics of mass movements, the idea that, since we have made the world, we can also remake it; made ideology, a widely used concept.

Prior to the modern era, people were not allowed to question the world order; while on the contrary, they were expected to do what they were told. Ordinary people were expected to work for the sake of the state, but they were not allowed to participate in the political system. The politics had not been democratised yet, and ordinary people had been not mobilised for politics. On the other hand, knowledge was made known by a superior wisdom. Tradition was the medium to ensure knowledge, and people were expected to fit themselves in the current traditions, laws, and teachings. Gradually, however, the established worldview started to be challenged. Some, such as Galileo, were punished for doing so however, their persistence in questioning, in time led to discoveries that revolutionised human existence. Successful results to solve the problems in different fields of science, encouraged people to apply human reason to an ever widening range of problems. (Baradat 1991,p.2-3) Consequently; by the enlightenment, people started to believe in human reason;

which could change the society and the individual from the constraints of tradition and religion. Of course, this was the result of the new worldview; which had its foundations on science and reasoning, rather than religion and tradition.

Under the influence of the Industrial Revolution, it can be said that, the two factors most responsible for the world in which we now live are:

1. The belief that people can take active steps that will improve their lives and
2. The mechanisation of production.

Almost every modern social condition and political idea is supported by these two factors. The phenomenon of political ideologies is unique to our era because it is a response to a unique set of circumstances. (Baradat 1991, p.6)

Despite the controversies for the definition of the term and the elusiveness of the concept, the historical terms remain similar. It is commonly believed that the term was firstly used in French, in the early 19th century just after the French Revolution. It was, Antoine Destutt de Tracy (1754-1836) who used the term “idéologie” to mean the “science of ideas”. According to Destutt de Tracy, ideology was a study of the process of forming ideas, a “science of ideas”.

In his *Elements d'Ideology* , written between 1801-1815, he proposed a new science of ideas an idea-logy , which could constitute a ground for all sciences. He rejected the concept of innate ideas, and argued that all of our ideas are based on physical sensations. . (McLellan 1996, p.5) According to the *ideologues*, the study of ideology, and the rational investigation of the ideas would enlighten the society, and demonstrate that many ideas are the result of error or superstition. Science and reason, not faith in religion, would ensure the foundation of a ‘good society’. (Gibbins and Youngman 1996,p.2)

Karl Marx and Friedrich Engels, who interpreted the concept of ideology as entirely opposite to Destutt de Tracy, developed the first theory of ideology. They defined ideology as a distortion of ideas, and according to them the concepts in an ideology are incorrect and usually work to the benefit of the ruling class. (Baradat 1991,p.8) Marx argues, that the ruling class, controls the means of production, including the means of (re) production of ideas, including those of the politics, the media, and education. And ideology hides the domination of the ruling class by promoting a “false consciousness”. (Van Dijk 1998, p.2) Thereafter, with Gramsci the term ‘hegemony’ started to be used as to define the relations with ideology and society. Hegemony constructs its foundations by consent, rather than trying to dominate over the public and it tries to constitute a collective opinion. Karl Mannheim agreed with Marx that there is a connection between ideas and social class, but he argued that all social groups- not just the dominant class- produce ideas that are peculiar to their experience. Mannheim’s total conception alerts us to the possibility that a single ideological perspective may be so pervasive, so dominant that we become almost oblivious to its presence and fails to recognise the extent to which it shapes our understanding. (Baradat 1991,p.8) Mannheim changed the prevalent understanding of ideology as a notion directly associated with politics. According to Mannheim, concept of ideology is not solely assigned to politics, but also it is related to the 'understandings' which shape the social mechanisms. (Mardin 2000, p.73)

3.1.3. Ideology and Related Concepts

The concept of ideology, which is briefly explained by definition and historical development, is seen that it is discussed in relation with other concepts. Within the scope of this thesis, terms listed below are going to be examined:

- Ideology and Politics
- Ideology and Culture
- Ideology – Nationalism and State Building

- **Ideology and Politics**

As already been stated, ideology is foremost a political term; but it cannot be replaced with the term politics. Although ideologies do not need to be political in character, they have to be politicised to a certain degree to be accepted as ideologies. They provide the guides to political actions and they act as maps for the political field. Ideologies as well as the maps are the abstractions of the complicated facts, and they provide interpreted versions of the reality, which could otherwise overwhelm us with its complexities. Ideological maps can be different in character, but they provide the routes by which individuals and social groups orient themselves in the political world. Consequently, ideologies both provide a framework for understanding the political world and, they provide practical guides for political action. (Gibbins and Youngman 1996)

- **Ideology and Culture**

In its general sense, culture can be defined as a general faculty of sight, which enables the man to perceive the world around him. It is a particular way of life, whether of a people, a period or a group.

A generalized description can be made as; '*culture is about a group of people who have a set of values and beliefs which embody ideals and which are transmitted to members of the group through enculturation* '. These beliefs may lead to worldview; which is a characteristic way of looking at the world, in the case of design of shaping the world. (Rapoport 1984, p. 287)

Culture is necessarily an ideologically motivated phenomenon. Althusser defines culture as the ideology of the dominant class. Culture is gained by education .The dominant class educates the rest of the society the culture. Culture is therefore a learned, communal way of living, thinking, interpreting the world. Ideology therefore is a cultural system; it is about how an individual defines his identity, and how he defines his nation's identity. (Mardin, 2000)

Culture belongs to the symbolic field of thought and belief. It comprises of meaningful pieces, which are called symbols. A symbol is defined as:

“Something that stands for something else; esp. something concrete that represents or suggests another thing that cannot in itself be represented or visualised.” (Grolier Webster International Dictionary 1976, p.693)

Symbols visualise the ideas, events, and societies. They simplify intricate social relations, and constitute a medium for people to communicate easily. It can be said that symbols are social maps shared by groups of people, and people are born into already constituted sets of social maps.

- **Ideology - Nationalism and State Building**

The main intention of ideology has been to invent nations and nation states. In fact, nationalism is dominant over many ideological goals, and creation of nation states have been the most dominant political idea of the past several hundred years. It was developed by the age of Enlightenment, came out as a response to the growth of trade and communications accompanying the era. Nationalism, on the other hand is not the awakening of nations to self-consciousness; but rather, it invents nations where they do not exist. It can be said that nationalism is an invented doctrine in Europe at the beginning of 19th century. This cultural doctrine depends on the introduction of new concepts, language and symbols. Hence, it is an ideological movement for attaining and maintaining the autonomy, unity, and identity of a nation. (Smith, 1991)

Nationalism however creates more than simply describe a political ideology. It creates a mirror in which individuals see and define themselves. Nationalism gives the individual an identity and extends that identity into something greater than the self. It is an abstraction. Rather than giving loyalty to a person like a noble or like a king, people are asked to commit to an idea, to a tradition, to a history, to a notion a fraternity. Therefore, the emotional nature

of nationalism has been the most powerful of all political ideas. It affects the individual more deeply and needs less reinforcement than any other ideological system. (Smith, 1991)

3.2. Architecture as an Ideological Apparatus: Representation of National Identity

Ideology; as has been defined before is a particular system of ideas, especially on social or political subjects. It is also a system of philosophy that derives ideas exclusively from sensation. Ideology, therefore, in its general sense is an understanding of the world; it is a worldview. Ideologies shape the positioning of a person, a social group, or any culture within the social world, and thus they constitute a 'frame of reference' for everyday life. On the other hand, ideologies are the necessary relationships between consciousness and the structures of the material world, they are connected with the 'web of meaning', which is called culture, and therefore they are cultural systems. The ideological framework; such as, beliefs about good life, the nice house, individualism, gender, efficiency, race supports the place experience and the place making process at all levels. Therefore the built environment is by any means a primary instrument for the establishing, legitimising, and reproducing ideology at every scale from house to the city. (Dovey 1995,p.37)

Architecture, has originated from social necessity, and request. And like other arts, it is shaped by the socio-political, cultural differentiation, and any piece of architecture is a product of social and cultural conditions. Architecture may influence the lives of those who inhabit or use it, this is not to say that architecture can by itself change society but rather it has a small, but significant effect on people. Architecture on the other hand, crystallises the public realm, shared social values, and long- term cultural goals. Political ideologies indeed have ability to form the background of architectural movements. Anything built will necessarily come against political problems. Architecture may be involved in political, whether by compromise with existing society or in defiance or

deflection of it. However, the main difference of architecture from the other fields of art can be stated as its dependence on collective patronage, whether this is by the state, local government, or a committee of businessmen. Hence, the architect is not a free representative, but in many instances can act on behalf of the client. The politicians therefore have been among the clients of architecture, utilising it for the concrete expressions of their ideologies. (Jencks1980, p.30)

Accordingly, there exists a relation between architecture and power. Architecture has always been an effective medium by which power is expressed. As well, it also has the power to shape the individuals' life and the built environment. Micheal Foucoult concentrates on the relationship between power and space, and he explores the question; if architectural form may influence social behaviour. He discusses on the Bentham's panopticon, where in the plan of a prison the panopticon has a central tower surrounded by cells arranged radially. The guard who sits in the tower has an exceptional view to see each cell, but on the other hand he is prevented from the inmates in the cells form knowing whether the guard is looking at them. The inmates are under perpetual control of the guard. Foucoult tries to exemplify that the architecture may become an apparatus for 'creating and sustaining power relationship independent on the person who operates it. Architecture is a profession in which political, and economical data are being used; and in any architectural work, from urban scale to a single house, the effects of the ruling class can be observed. According to Foucoult, architectural form cannot resolve social problems, but politics can address them and architecture contributes in some way. Indeed, in the example of the panopticon, it is not the architectural form which controls the behaviour of the inmates, but rather it is the politics of use, which is supported by architecture. (Leach 1996, p.10)

According to the French philosopher, Louis Althusser (1918-1990), state transmits the ideology of the ruling class by Ideological State Apparatuses, which include; religion, education, media, culture, arts and architecture to make

people behave according to the rules of the state. . He argues that, there are two mechanisms to make people behave according to the rules of the state. Ideological State Apparatuses and Repressive State Apparatus. The Ideological State Apparatuses (ISAs) differ from the Repressive State Apparatus (RSA). ISAs, consist of, religion, the education system, the family, the politics, the media, the industries of culture, arts and architecture, where as the RSA comprises, the government, the administration, the army, the police, the courts, the prisons etc Ideological States Apparatuses include all forms of arts, and architecture as well. Architecture like other forms of art is accepted as an industry of culture, which affects the society's cultural identity by imposing the ideology of the dominant class. Ideological State Apparatuses are hidden forces of the state, which function by ideology rather than oppression. Architecture, in fact is one of the ideological apparatuses' of the state, and any architectural work unavoidably provides a medium by which ideology is established. This can especially be observed in periods when a single ideology prevails, and political power brings forward architectural symbolism. (Althusser 2000)

The most important characteristic of architecture is its publicity comparing with other arts. It has the power to influence the social domain more than any other form of art. Apparently, architecture's close connection with the economic and other structures of power, in some cases may enable it act as a critical force of change. The possessors of power therefore have been utilising architecture's transformative characteristics for centuries. Political power demonstrates itself in many different forms. Throughout history and across the globe, architecture and urban design have been manipulated in the service of politics. In addition to the power revealed by a charismatic leader, an unconquerable military presence, a securely established bureaucracy, or an imposing network of laws and statues, many political regimes make especially powerful symbolic use of the physical environment. (Vale 1992, p.3)

Architecture's significance for the ideological power lies in its two characteristics. The first is; its dependence on economical structures, and the

second is its role as a cultural object. Architecture's strong demand on the sources of finance and power extends differentiates it from other arts, and indeed enables it to develop a more direct connection with politics than the others. These economic and utilitarian parameters limit architecture's transformative power to a certain extent but on the hand they constitute areas for potential social action. Consequently, its production processes suggest possibilities of institutional change itself. Secondly, architecture's role as a cultural object, by other means its form, conveys political resonance. Buildings are rarely perceived at once for their aesthetic qualities and 'content' rather their impact occurs gradually through use and repeated contact. From this perspective, visual existence, spatial configurations, tactile qualities, and functional relations are as important as figurative dimensions in its reception. (McLeod 1998, p.682)

George Bataille defines architecture within the context of its effect on social realm. According to Bataille architecture is the expression of the true nature of the society, as physiognomy is the expression of the true nature of the individuals. He argues that this comparison is applicable to the physiognomy of the officials more than any other. Since, only society's *'ideal nature' - that of authoritative command and prohibition- expresses itself in architectural constructions.* (From; Leach 1996, p.9)

Likewise Henri Lefebvre explains the complex and contradictory nature of space as:

"Space is permeated with social relations; it is not only supported by social relations but it is also producing and produced by social relations." (From; Hayden 1996,41)

Architecture, as a result, is necessarily an ideological act, in the way that it puts forth influence on the users. Its ideological constraints therefore may not be apparently visible, however it is by the invisibility that ideology gains its power. The most successful ideological effects according to Bourdieu are, *'are those that have no words, and ask no more than complicitous silence'*. The built

environment hence reproduces the social order by a set of divisions and hierarchies stated in its form, and thus; architecture gains its profound affinity with power by its silent discourse. (Dovey 1995,p. 36)

Unavoidably there exists a constant connection between architecture and ideological power. While architects represent their authority on their buildings, the possessors of power make use of the architects to manifest their authority over the society. Therefore, as Le Corbusier states; '*Architecture goes beyond utilitarian needs*'. Architectural space is not an outcome of solely functional reasons; and apart from its functional necessities it has a language of its own. The relationship of ideology and architecture can not be reduced to a problematic of the totalitarian regimes in how to express themselves, because ideology and architecture have been intersecting for all the ages and societies, even though, the expressive characteristics of architecture can be best observed during the periods of strong ideological prevalence. (Toy 1995,p.7)

Throughout the history, there have been periods when a single ideology has become efficient in various fields, such as economy, culture, social life, arts and architecture. Hence, a brief examination could be done for those periods, in which ideologies made potent symbolic use of architecture. The period in between the two world wars (1914-1945) has witnessed the most dynamic times in architectural and political history. Political ideologies have tried to express themselves evidently by the built environment. Examples are chosen from that period where architecture had a crucial role to celebrate the power of the leading ideology, and its domination over the masses. Periods that are going to be examined are:

- German Facism
- Italian Fascism
- Constructivism and Stalinism
- Kemalist Ideology (Emir 1999)

▪ German Fascism

Nationalism is the theory of nation-state, and it has vast impact on the modern world. It has been a primary concern for the political ideologies. Ideologies attempt to create nation states; they define and redefine their national identities. Nazism endeavours to celebrate German national identity, and to restate it with a more powerful image. Its architecture reflects the power of the recently designed national identity.

Nazi architecture existed largely within the minds of two central personalities, Hitler who was as well a confined architect planner and his master architect Albert Speer. Hitler's personal taste in architecture was the monumental neo-classical, and by the 1930's he reached to position that he could demonstrate his personal tastes in architecture, and that was based on to symbolise particular things about his regime. The Nazi revolution in Germany needed architecture to grant a new image to history, and to offer contemporary society a strong starting point. According to Hitler's choice, the Neo - Classicist style had the efficiency giving expression to the existing forms of government, of legitimising them and of contributing to their consolidation. Therefore the, modern style became replaced by the neo-classical, monumental style, and in the 1930s, nationalism for the first time took solid form as nationalist art. Figure 3.1.shows the Zeppelin Field in Munich, which is one of the biggest architectural works of Nazi architecture.

The ideal model of the Nazi architecture was the Greek temple, the Renaissance palace, the Baroque castle, and the Classicist building of the Empire era. Hitler borrowed forms from antiquity to support his authority; indeed the Nazi regime required a past more than a future, and memory more than aspiration. While searching for a millennial future, it had to have a past, a tradition a sense of honour. As Jones declares, "the things known and respected by the masses, if only subconsciously, had to be referred to impress and to inspire respect. In fact, most societies have to invent and reinvent their

traditions and they adjust their myths of origins and their use of relics accordingly. Architecture plays a major role in this process because it has always been one of our main repositories of long-term memory, while it also frames and shapes our rituals.”(Jones 1996) Hitler’s architectural preference was evidently for the monumental neo-classic, which would 'awaken the national consciousness' and thus 'contribute more than ever to the political unification and strengthening of our people, in German society they will become an element in the feeling of proud togetherness'. It should therefore be 'heroic', that's monumental in scale. (Broadbent 1980) Speer’s Grand Domed Hall for the German Empire (Fig. 3.2) exemplifies the monumentality of the scale. Figure 3.3. shows the ‘heroic’ atmosphere of Speer’s Reich Chancellery , which was designed in a way that; people would feel smaller as they walked towards Hitler’s Office.



Figure 3.1. Zeppelin Field in Munich, by Albert Speer (Broadbent 1980, p.36)

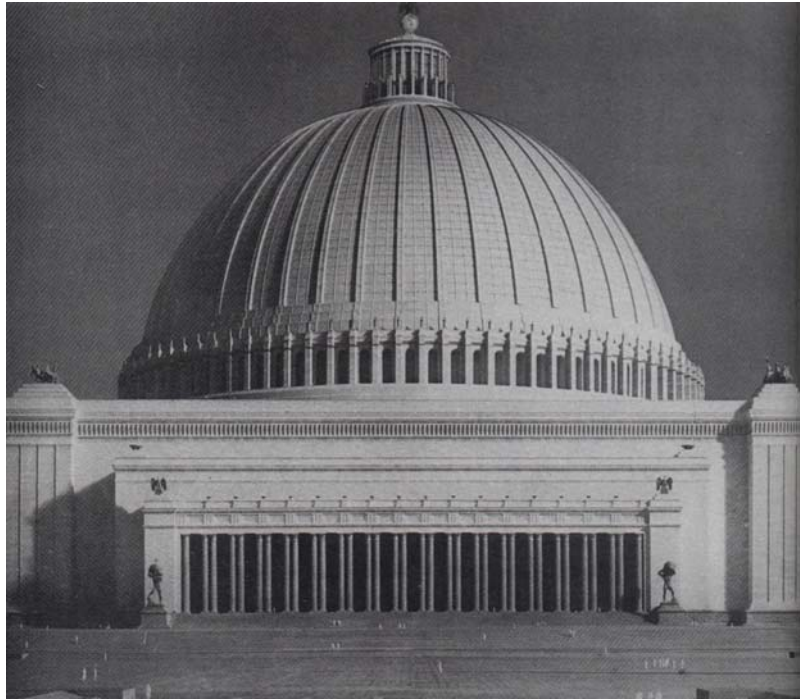


Figure 3.2. Great Domed Hall for the German Empire, by Albert Speer
(Broadbent 1980, p.38)

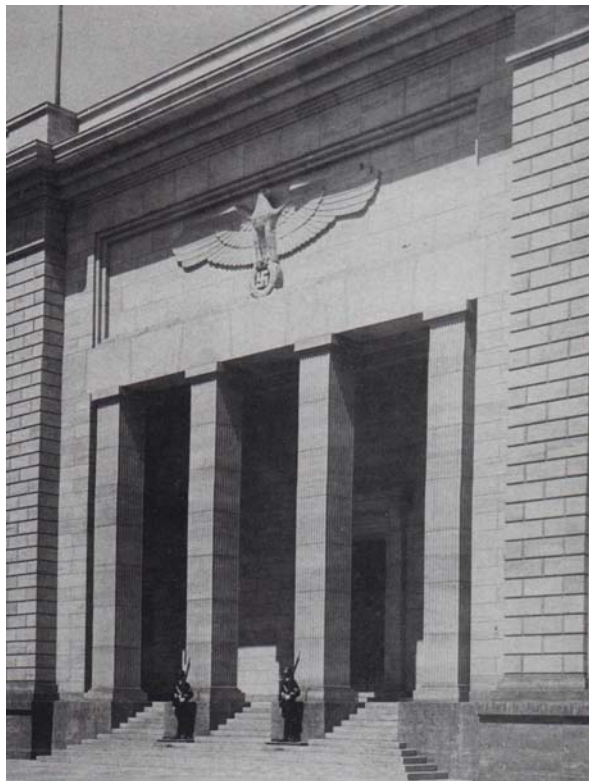


Figure 3.3. Reich Chancellery, by Albert Speer (Broadbent 1980, p.39)

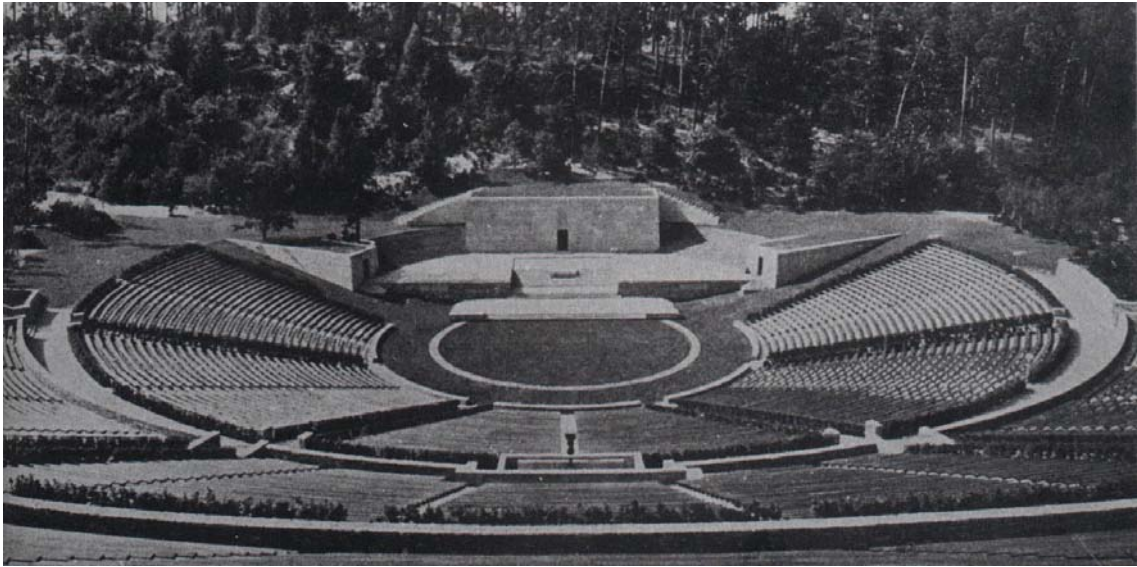


Figure 3.4. The thingplatz, was a large open air arena utilised for ceremonial occasions, uniquely employed by the Nazis. (Broadbent 1980, p.37)



Figure 3.5. Schinkel's Altes Museum, shown as a backdrop to a Nazi Party Rally (Broadbent 1980, p.36)

▪ Italian Fascism

Another prominent ideology of the 20th century had been the Italian Fascism, ruled by the autocracy of Mussolini. Italian fascists had found a group of artists, designers and architects ready and willing to work for them: the Futurists. Their master architect was Marinetti who had believed the glories of war, the excitement of the machine, and destruction of the museums for the futurist manifesto. Therefore, the Fascist leaders were particularly tolerant in what they would allow. The example of Fiat Factory at Lingotto (1926-29), confirms that the modern movement had indeed arrived in Italy.(Figure 4.6.) However, just as Hitler, Mussolini 's personal preference of architecture was the monumentality and grandeur, by which he believed, the Fascist characteristics of the regime would best find political expression. Within two years of the March on Rome (1922), Mussolini actually had presented his views on the physical form that city should take in the future:

"I should like to divide the problems of Rome, the Rome of this 20th century, in to two categories: the problems of necessity and the problems of grandeur. One cannot confront the latter unless the first have been resolved. The problems of necessity rise from the growth of Rome, and are encompassed in this binomial: housing and communications. The problems of grandeur are of another kind: we must liberate all of ancient Rome from the mediocre construction that disfigures it , but side by side with the Rome of antiquity and Christianity we must also create the monumental Rome of the 20th century. Rome cannot, must not be, be solely a modern city, in the by now banal sense of that word: it must be a city worth of its glory, and that glory must be revived tirelessly to pass it on as the legacy of the Fascist era to generations to come." (From; Broadbent 1980, p.28)

Within the Mussolini's personal predilection, the regime progressed to neo-classical, and found final expression at EUR, which was to have been held in 1942. (Fig. 3.7-3.9) The Esposizione Universale di Roma (EUR), a chief project of Mussolini was intended in order to 'obtain a concrete international adherence'. Therefore, the idea of an exhibition would attract a worldwide

audience to Rome specifically to admire and celebrate the achievements of Fascism. (Broadbent 1980)

While planning future projects like EUR, Mussolini like Hitler made use of antiquity as a stage set for his political discourse. He sponsored the excavation, restoration and reuse of ancient monuments and sites. Therefore, while celebrating the glories of the Roman Empire, he as well honoured the Fascist regime. Many of these antiquities, which were excavated and restored, hence served as actual theatres for fascist cultural celebration. The urban renewal projects during the 1920s and 1930s, with the help of avenues and piazzas, aimed at creating dramatic vistas, to exhibit newly uncovered and reconstructed monuments. Figure 3.10., shows the Via Conciliazione cut through Rome, which is one of the new avenues, creating dramatic vistas, but as well destroying several historic buildings. As Lasansky explains; the '*grandiose*' and '*monumental*' celebration of Roman has largely exceeded the extent to which the regime's recourse to history, in terms of architectural patronage, urban planning and civic spectacle, also included a well-organised recreation and celebration of the medieval/Renaissance past. While style of antiquity served to legitimate the regime's agendas of empire building, the medieval/Renaissance past proved important for the national agenda of constructing a shared identity of Italian. (Lasansky 1999)



Figure 3.6. Lingotto plant in Turin, by Matté Trucco . (Tafuri 1986, p.256)

Lingotto Plant in Turin (Fig.3.6.) was designed by Matté Trucco, and it was taken as the first sign of the industrial New Order being created by fascism. The track for testing automobiles on its roof and uninhibited bareness of its structure won international attention and approval. (Tafuri 1986,p.256)

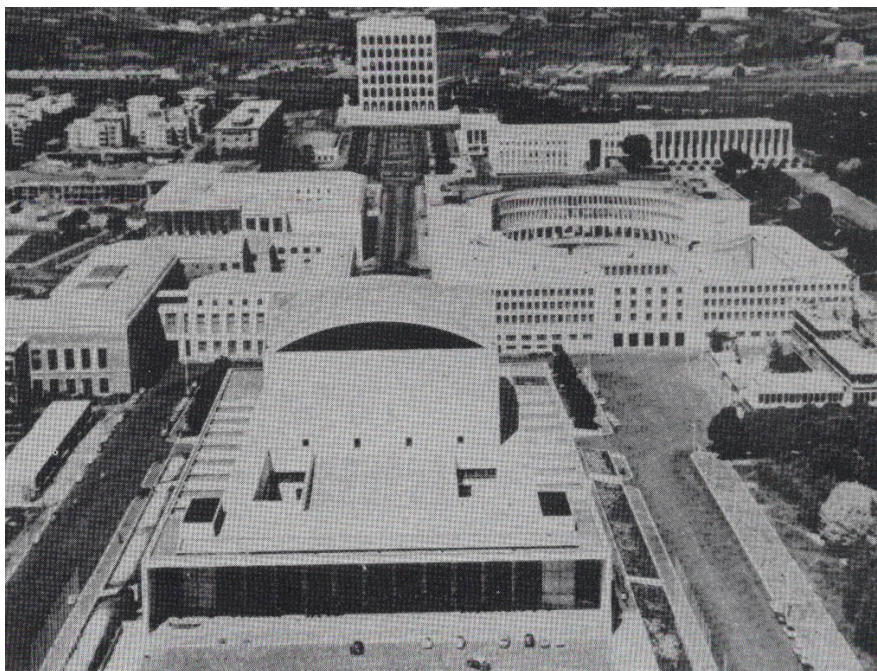


Figure 3.7. EUR ,Esposizione Universale de Roma (Broadbent 1980,p.3)

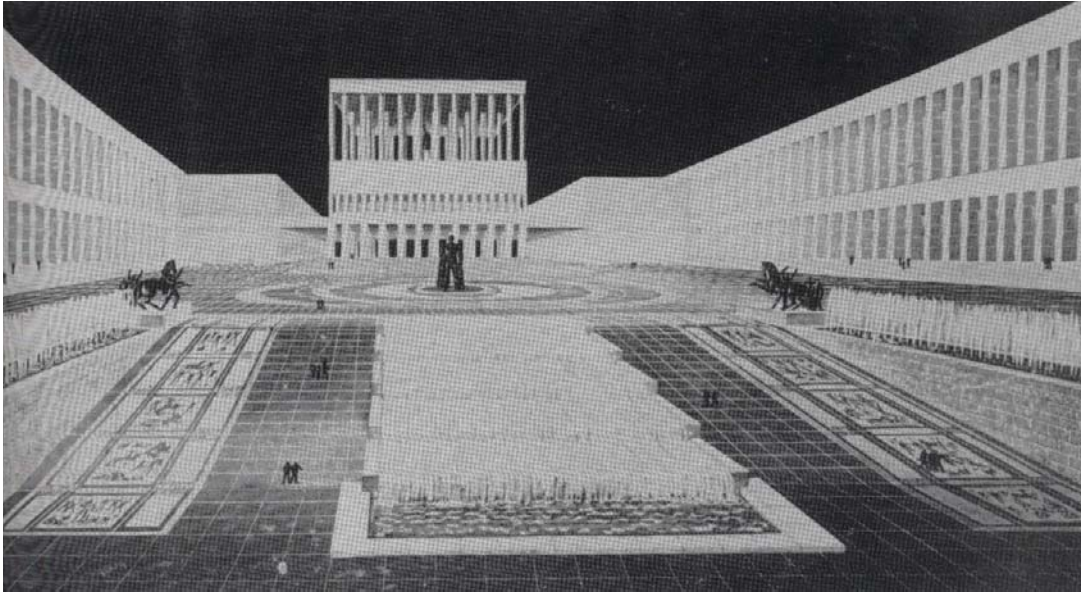


Figure 3.8. EUR , Esposizione Universale de Roma (Broadbent 1980, p. 33)



Figure 3.9. University of Rome, Il Rettorato (Tekeli 1998, p.78)

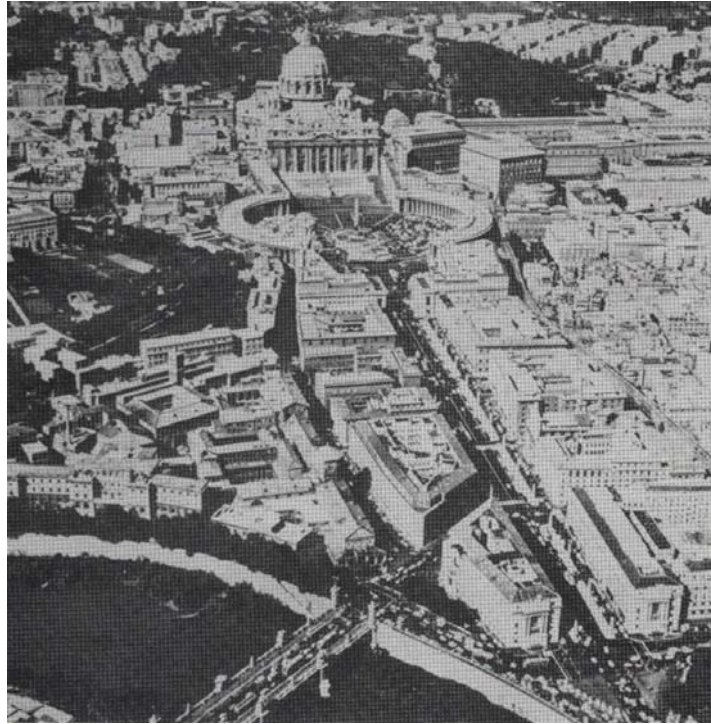


Figure 3.10. Via Conciliazione cut through Rome destroying several historic buildings
(Broadbent 1980, p.26)

▪ **Constructivism and Stalinism**

Another period that's important by means of ideology is the constructivism. The Marxist Revolution of 1917 found expression in Russia by the constructivist designers. The main concept of the constructivist design had been the industrialisation and production. Therefore the constructivists had searched for an architecture, which could respond the demands of the communist ideology; which is scientifically based, rigid in social content, and which manifests a classless society.

Figure 3.11. shows the Palace of Labour (1923) by Vesnin brothers. Street slogans, large scale graphics advertising a meeting at 9:30 for 8000 spectators, the incredible use of tension cables and radio antennae proposed an opposition to strongly disciplined concrete frame and steel girders. It was as

well designed by a great social imagination, and attempted to create 'new forms of social experience which would actively transform life.' (Jencks 1980, p.84) Figure 3.12. shows Monument to Third International (1919-20) by Vladimir Tatlin . It may be said that the structure is the first 'monument' of Constructivism. It is made up of a lattice structure reminiscent of the Eiffel Tower. Various sub-systems are put together: two interlocking helices and four Platonic solids. Jencks states that;

"The helices on the diagonal symbolised the Marxist dialectic which develops in spirals ...in leaps and bounds, catastrophes, revolutions" and "four gigantic primary forms which were meant to revolve on their axes, this tower became the symbol of Constructivism for both its adherents and detractors." (Jencks 1980, p.82)

However, as Jencks declares; this Communist- Constructivism was negated by Stalinist reaction from within and by conservative and liberal reformism from without. Lenin, although not specifically attacking Tatlin, denounced all the *avant-garde* movements having constructivism in mind as well:

"I cannot value the works of expressionism, futurism, cubism, and other isms as the highest of artistic genius. I don't understand them. They give me no pleasure." (From: Jencks 1980, p.83)

In fact, Stalinist architecture had lots of common characteristics with Hitler's architecture. Although, their political and ideological basis had been completely different, they had used similar architectural expressions. The Classicism of Greek gave pleasure to Stalin, and the constructivist architecture, or the International Style, was not appropriate for the expression of the Stalinist ideology.

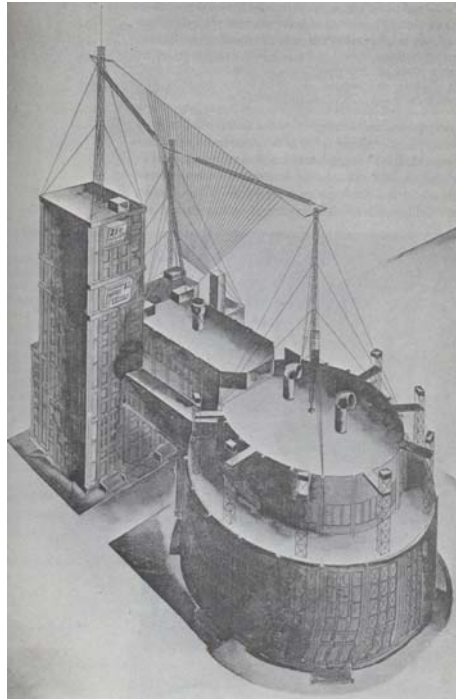


Figure 3.11. Palace of Labour (1923) by Alexander Leonid and Victor Vesnin
(Jencks 1980, p.85)



Figure 3.12. Monument to Third International (1919-20) by Vladimir Tatlin
(Jencks 1980, p.82)



Figure 3.13. Lenin Tribune by El Lissitsky (1920) (Jencks 1980, p. 114)



Figure 3.14. Project for the Pravda Building by Vesnin Brothers (1923) The building is clearly tied to social goals. It carries utilitarian elements such as, a loudspeaker, searchlight, and projection of the daily news. (Jencks 1980, p.374)

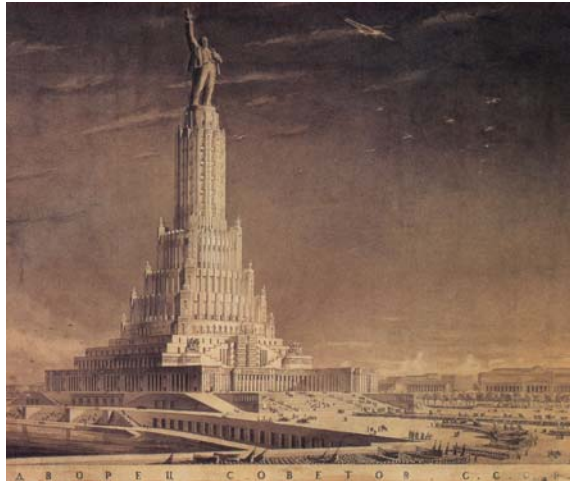


Figure 3.15. The winning project of the competition held for the Palace of the Soviets ,
by B.Iofan (1933) (Tanyeli 1999 ,p.73)



Figure 3.16. One of the skyscrapers of Stalin. Leningradskaya Hotel, by
Polyakov, Boretsky, Roçegov (1949-53) The monumentality of scale can be
observed (Tanyeli 1999, p.74)



Figure 3.17. ‘Long Live Stalin, the Architect of Communism’ (Tanyeli 1999, p.74)

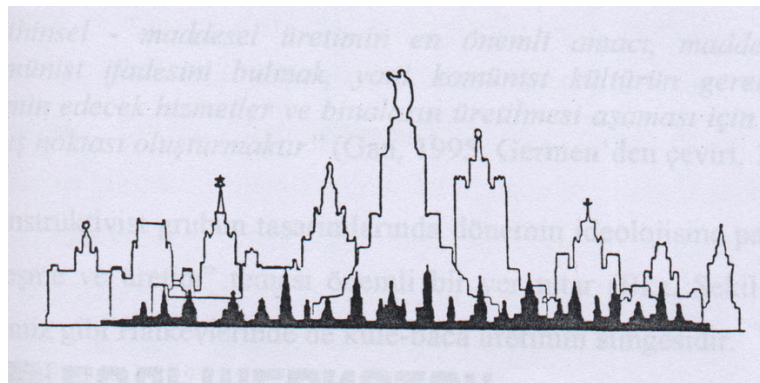


Figure 3.18. The old and new silhouettes of Moscow.

Change in the urban scale can be observed (Gurallar 1997,p27)

▪ **Kemalist Ideology**

After the proclamation of the Republic in October 1923, a series of reforms was carried out by a group of dedicated nationalists headed by M. Kemal Atatürk. The aim was to build a nation-state on the ruins of the Ottoman Empire, while breaking all the association with the past. Ottoman dynasty were banished from the country, and all the departments of Ottoman empire were abolished and replaced by modern and western –oriented (administrative, social, cultural reforms) areas.

The declaration of Ankara as the capital has been one of the most important events of the period and had lasting effects on the modern Turkish architecture. The old capital, Imperial Istanbul was too closely associated with the Ottoman past, and was replaced by Ankara. It had been the headquarters of the army during the War of Independence and was an insignificant Anatolian town of the time. During the early years of the Republic, Ankara was transformed with monumental government buildings symbolizing the victory and ambitions of the state. The development of Ankara as a modern city was identified with the success of the Republican regime , and presented the architectural profession with a major challenge .(Yavuz and Özkan 1984)

According to Tekeli , there are three factors that affect the development of contemporary architectural profession within its social context:

“First, the society creates demands for particular architectural skills and functions at different stages of economic and technological evolution. Second; architects act within movements shaped by the impact of local and international architectural ideas, and in so doing they articulate an architectural ideology. Third; as the profession develops and undergoes differentiation, the means of transmitting or replacing architectural ideologies are altered.” (Tekeli 1984, p.9)

The transformation of the architectural practice in Turkey is also affected by these factors, which include, changes in the national economy, the emergence of new economic functions, changes in class structure and the life-style. Those changes demanded for new social institutions and functions. The transformation in fact, had been beyond the economic and social organisation, and initiated to new ideological orientations. Republican Turkey confronted the problem of creating a national identity, which was required by the ideology of nationalism. (Tekeli 1984)

Figure 3.19. shows the building designed by Vedat Tek as the Headquarters of the People’s Republican Party .The building was afterwards

used as the National Assembly. It has been one of the prominent buildings of the First National Movement. 'First National Movement' sought for an interpretation of Ottoman-Islamic elements. However, it was conflicting with the goals of Republican leaders who wanted to get rid of both Ottoman and Islamic images. Besides, it was mostly identified with the Committee of Union and Progress who sought a synthesis of East and West, whereas the Republicans were definite Westernists. Turkish nationalism was reinterpreted in 1930s with tendency to an internationalist orientation. Technology, function, material and geometry based Modern Movement was in line with the positivism of the Republicans. (Tekeli 1984)

A version of modern functionalism became the outstanding characteristic of the period, and accepted as the most appropriate medium of expression. The First National Movement on the other hand, had been forsaken, and the orientation toward modern architecture was perceived as a prerequisite for modernization. Tendency for the Modern Movement can be observed from its reflections in the press:

"The Ministry of Health Building has indeed become the most modern building of Ankara. It resembles the latest and most modern buildings of Europe. That the building in Yenisehir has additional significance because in planning our Ankara, we had adopted the principle of constructing grand and monumental buildings in Yenisehir and along its backbone the Gazi Bulvari."

Hakimiyet-I Milliye - July 4, 1927
(From; Batur 1984)

Movement to modernism in architecture was supported by the highest levels of the administration and realized at all levels of government. It was clear that the aim of the Republic was to catch up with the material culture and technological advancement of the west. (Batur 1984)



Figure 3.19. Headquarters for the People's Republican Party , Ankara
(Yavuz and Özkan 1984, p. 53)



Figure 3.20. Ministry of Health , Ankara ,Theodor Post , 1926-27
(Batur 1984, p.76)



Figure 3.21. General Staff Building, Ankara, Holzmeister, 1929-30
(Batur 1984, p.79)

It can be observed from the periods examined above that; in most cases along the history of architecture different ideologies can make use of similar architectural forms. Seemingly, the meaning of the architectural language can change dramatically. The Classical dialect adopted by Adolf Hitler, and the Italian Fascists, had been used since the Greeks to indicate the power of democracy. Hence, different architectural styles can be suitable for different political ideologies.

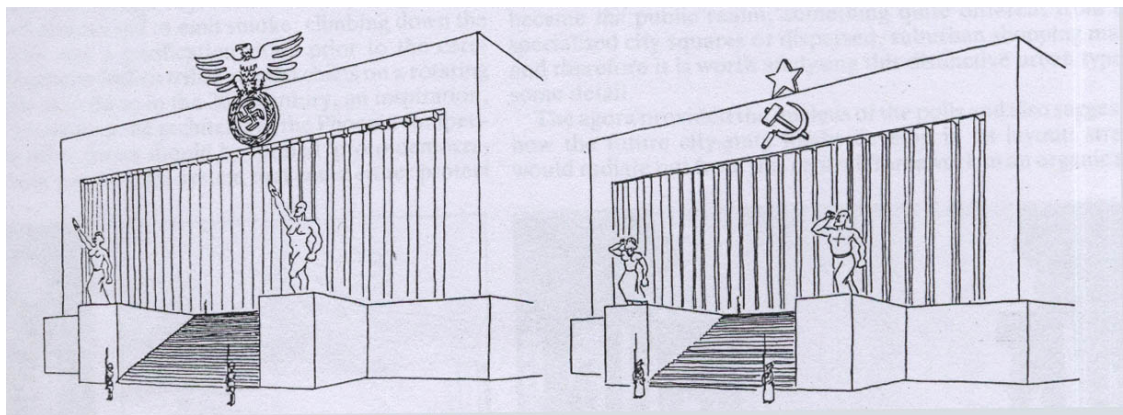


Figure 3.22. *'Third Empire' and 'Marxist non-Aryan'* by Osbert Lancaster
(*'A Cartoon History of Architecture'*) (Jencks, Valentine 1987)

The way that the political ideologies utilise the expressive characteristics of architecture can be observed at first sight especially along the periods of revolution. However, architecture is in constant relation with structures of power, which is not limited to the periods of revolution. Architecture transmits political ideals world wide, and establishes a ground for the governments to communicate with their electorate. Apart from the political ideals, architecture also helps to establish a cultural identity, and therefore reports the world, desired image of the government. (Toy 1995,p.7) Some contemporary examples such as; the Grands Projets of Mitterrand, or the alterations to Reichstag in Berlin can be instances for the demonstration of a political image to the world.

France had been a valorous case during Mitterand's presidency, after 1981, where building important projects in the centre of the historic areas is used as a political gesture. Hence active political participation in architecture had resulted in significant cases. Architecture has served as a physical and symbolic vehicle for the policy of cultural 'populism' and 'democracy' of the socialist government. Greater democracy and decentralisation, which were the two policies of the socialist government, therefore had strong influence in the birth of what's called the 'New French Architecture'. The Grands Projects of Mitterand thus, imply a progressive and forward thinking political image to the world. As being stated, 'at the base of all politics is the politics of culture', Mitterand placed cultural and sociocultural factors of development within his governmental programme, with the desire to socialise and democratise France, protect the French culture, and claim her place internationally. Consequently, the Grands Projets were conceived under this ideological climate; as political expressions of a national cultural policy. They were intended to be a series of modern monuments to symbolise France's central role in arts, politics, and world economy. (Winterbourne 1995, p.24-25)



Figure 3.23. Bibliotheque National Paris ,by Dominique Perrault (1995)

(<http://www.galinsky.com/buildings/bnf>)



Figure 3.24. La Grande Arche de la Défense Paris, by Von Spreckelsen
(<http://www.galinsky.com/buildings/grandearche>)

Another example can be given from Germany, where the government gives a more ambiguous message with the modification of Reichstag, where the design competition searches for the possibilities to adapt history with future. After the destruction of the Wall as a result of the reunion of West and East Germany, the federal parliament was decided to be moved into the old Reichstag building. Therefore an international competition was held by the government to transform the tormented place into symbol of the German democracy.

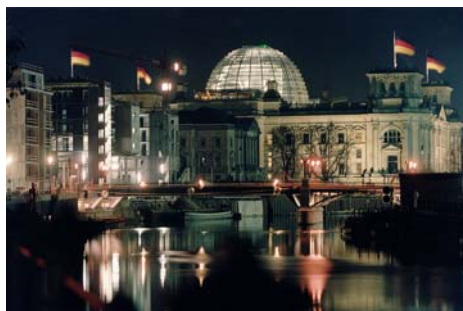


Figure 3.25. Reichstag in Berlin, addition designed by Norman Foster
(www.berlin1.btm.de/infopool/jsp.le_b_002_reichstag.jsp)

Cases can be observed all over the world, to show how architecture is used to form a cultural identity, and how it remains as a political issue. The countries of south -east Asia, after they became independent the buildings remaining from their colonial past were torn down, or left to decay, and instead new skyscrapers were put up in their places to display their new wealth. The governments are proud of the glittering city centres, and consider them as statements to demonstrate the world the degree they have reached.(The Economist 1995 , p.77)

3.3. Importance of the Conservation in Formation of a National Identity

“ Human beings make their own history, but not of their own free will, not under circumstances they themselves have chosen but under the given and inherited circumstances with which they directly confronted. The tradition of the dead generations weighs like a nightmare on the mind of the living. And just when they appear to be engaged in the revolutionary transformation of themselves and their material surroundings, in the creation of something which does not yet exist, precisely in such epochs of revolutionary crisis they timidly conjure up the spirits to help them; they borrow names, slogans and costumes so as to stage the new world-historical scene in this venerable disguise and borrowed language.”

Karl Marx, The 18th Brumaire of Louis Bonaparte
(From; Chusid 2001, p.203)

Ideology constitutes a framework for our understanding of the world, it also shapes how we interpret the concept of conservation, what to conserve and how to conserve. So that, in some cases conservation can be considered as an ideological act. The identification of historic objects and structures as cultural heritage puts into debate more than a traditional repair, because the notion of the cultural heritage carries values in relation to a specific culture. Therefore, ideologies' relation with conservation needs attention, while historic buildings remain as expressions of a culture, or an ideology that belongs to past, or even as a strong indicator of an ideology that does not exist. The

problem therefore is more intricate than it seems. Usually, the attempts to conserve the continuity of the historical environment are subject to ideological and political debate. Anything built carries ideological and cultural messages inscribed on them by their designers, historical buildings furthermore have documentary characteristics, they are indicators of changing desires, social characteristics cultures and identities of a nation.

Nationalist movements, indeed have been one of the most influential factors in the conservation of the cultural heritage, since each society is proud of its past, and wants to celebrate its glories.

Hayden points out that:

"Saving a past for any city or town is political act as well as historical and cultural process. Decisions about what to remember and protect involve the grounding of scholarship as well as the possibilities of public history, architectural preservation, environmental protection, and commemorative public art." (Hayden 1996, p.13)

Hence, the effects of the changing ideological conditions can be seen in various examples all over the world. The destruction of statues of Lenin, or the razing of the Berlin Wall can be counted as the inevitable by products of the victor's triumph over the symbols of the defeated. However, the burning of the central library in Sarajevo, or the destruction of the 1566 Mostar Bridge, in Bosnia-Herzegovina were the results of a cultural war. Chusid explains that 'the bridge's collapse was not only a catastrophe for a world heritage site, but a symbol of fading optimism following the end of the Soviet empire as new tribal forces came forward to fill the power vacuum', and further adds that 'the cultural war over the bridge was not anomalous, but rather central to understanding the process of identifying, interpreting, and preserving the physical traces of the history.' Consequently, historic sites are being utilised as political weapons, attacked as morally or culturally ruined and worshipped or destroyed because of various invented reasons. (Chusid 2001, p.203)

Jokilehto makes a similar interpretation for the effects of nationalism on conservation. According to him, *'the issue of 'national monuments' is often loaded with political values, and can be conceived as a question of national pride.'* Those political values usually provoke reconstruction and stylistic restoration of desired features of the monument and on the contrary cause elimination and destruction of others that are contrary to political goals. After the gained independence in 1992, in Uzbekistan, the authorities granted Timurid monuments and celebrated them with increased value and political significance. In the Soviet period the monuments had already been isolated by demolishing the surrounding urban fabric. (Fig.3.26) Restorations had been limited, reflecting the principles of the Venice charter, that the new parts were mostly in simplified forms without attempting to reproduce the original colour schemes. Therefore, after the independence, several of the fourteenth to seventeenth century mosques and shrines of Samarkand which had been in ruins since the nineteenth century was decided to be rebuilt. (Jokilehto 2002,p.308)

As has been before, after the 19th century nationalization ideologies employ past as a part of their political rhetoric. In fact, Italian Fascists can be a typical example that celebrated the medieval/ Renaissance past. Lasansky, explains that; the past provided the Fascists with a way to reinforce the rhetoric of 'native' italic traditions, and it was a necessary tool to unite the different regions under the identity of a shared communal heritage. A communal past also projected a strong unified nation image of Italy to the world. Though, this intention of constituting a national identity was strengthened with the redesign of the built environment. (Fig.3.27) According to Lasansky, the Fascist architectural celebration of the medieval/Renaissance past was particularly pronounced outside of Rome at a remove from the intense concentration of ancient monuments. The welfare of castles, communal architecture and fortified towns of Tuscany and Veneto had primary concern for the Ministry of Public Instruction (which monitored fine arts) Projects were given the necessary approval and monetary support by the central government. In particular, the medieval town hall was the focus of attention. It symbolized the medieval

government emulated by the regime, and also the setting for civic rituals. Precisely, as Lasansky states; the palazzo, with its balconies, ceremonial staircases, and bell towers facing onto the piazza provided the stage for political announcements and civic gatherings in the middle Ages. The Fascists resurrected the building type, and the form of public mass assembly associated with it. Palazzos were revived by restoration and reuse of pre-existing examples, or through newly constructed variations. Consequently, according to Lasansky, these buildings went through '*liberazione*' (isolation from the buildings which had encroached upon them over the centuries) and '*ripristino*' (general cleaning). They were heavily restored, without paying attention to historical accuracy. (Lasansky 1999)

The act of conserving the cultural heritage has been liable to debates, and the historical heritage has been a valuable subject area for the leading ideologies to demonstrate their wealth on. It is generally the destruction or the celebration of the historic sites by which the dominant ideology exhibits its power. In the example of Hagia Sophia (Ayasofya), after the conquest of Istanbul; the minarets were added to the building. (Fig. 3.28-3.29) The addition of the minarets cannot be counted as destruction in the physical sense, however it is the destruction of a strong symbol of the Christian identity. Even though, these minarets are not parts of the original structure and hence their relationship with the original church is questionable, it is not possible to change the building back to its original state with a restoration project. Hence, the symbolic status of these minarets is more significant than their aesthetic or historical status. They symbolise the conquest of Istanbul, and its transformation from Christian culture to Islamic culture. Apparently, a perfect conservation can only remain theoretical unless the mankind frees himself from the excessive national and cultural obsession. (Kuban 2000, p.107)

It is possible to conclude from the examples above that; the activity of conservation is mostly an historical perception. In many cases, the answers

to the questions; which to conserve and, how to conserve; are given according to the ideological positions of the authorities, or the society.

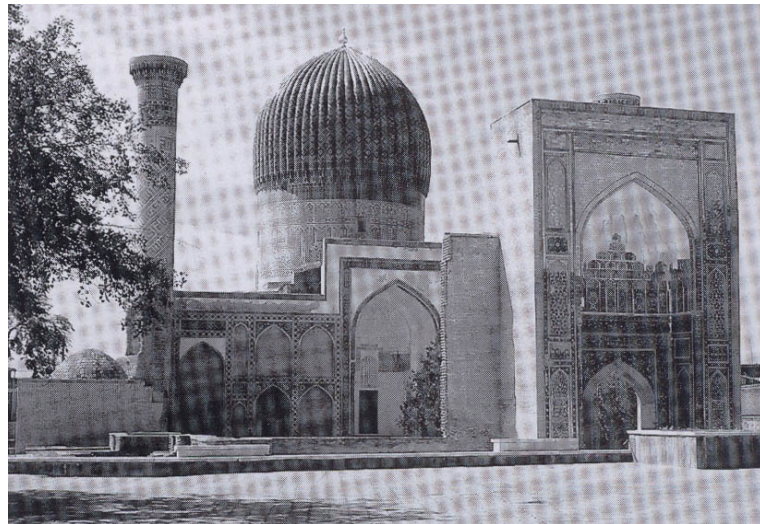


Figure 3.26. Guar-I Emir Mosque. It was restored on the occasion of Timur's Jubilee in 1996. Many of the historic monuments of Samarkand like this mosque have been isolated from the urban fabric. (Jokilehto 2002, p.308)



Figure 3.27. Via del Mare in Rome which was created in 1930s. Like Via Conciliazione it was made up by the destruction of mediaeval housing and restoring selected monuments. (Jokilehto 2002, p.220)



Figure 3.28. Hagia Sophia (AyaSofya), Istanbul, exterior view showing the minarets.
(<http://w4u.eexi.gr/~ippotis/sumagiasen.html>)



Figure 3.29. Hagia Sophia, Istanbul; interior view showing the modifications made according to the Islamic religion (<http://w4u.eexi.gr/~ippotis/sumagiasen.html>)

3.4. Special Characteristics of Historical Buildings by Means of Ideology

Within the scope of this thesis two main characteristics of the historic buildings are going to be dealt which are believed to be important because of their close relation with the concept of ideology. Because of their symbolic importance historic buildings help to establish of local identities, and furthermore, they support the enhancement of the national identities.

Mazumdar explains that, the symbolic role of architecture has several dimensions:

"One, social scientists see architecture as symbolically expressing a number of social and cultural phenomena. Domestic space, its location, and the use of rooms and artefacts are particularly rich in symbols expressing gender roles, identity, social position and social change. Two, architecture is symbolic to cultures that build and house them. In this mode, various features of a building are representative of something else, be it a cognitive schema, a cosmic view, worldview, life on earth or religious ideas. ...The built environment is thus, an expression of culturally shared mental structures and processes. Three, architecture can become a component or means of nonverbal communication conveying ideas and meanings among members of a culture." (Mazumdar S. and Mazumdar S.1997, p.1)

3.4.1. Historical Building and National Identity

The concept of nationalism as already explained before; is an invented doctrine and it has brought about the existence of nations. *'National identity is not a natural attribute that precedes statehood but a process that must be cultivated for a long time after a regime has gained political power.'*(Vale 1992, p.45) According to Vale, *'public statements of identity'* take many forms, and make use of many different symbols for support. Either in the appearance of a constitution, a military parade or a capitol complex, state utilises these symbols to help giving value and significance to its activities. The *'visible symbols of national identity'* as well takes many forms. Flags are the ones to come to mind first, with icons of the leaders responsible for creation of the state. Along with

many other forms, works of architecture and acts of urban design take for granted a peculiar place in this assemblage of national symbols. (Vale 1992)

Historic buildings can therefore, because of their particular characteristics can turn out to be the symbols of the national identity. Past is apparently an indispensable part of the sense of identity, and it is fondly tied to memories. The ability to recall and identify our own past, gives existence meaning, purpose and value. Hence, the sureness of "I was" is a necessary component of the sureness of "I am". The memory constitutes identity and the memory has its roots in the past. Dolores Hayden explains that,

" Place memory encapsulates the human ability to connect with both the built and natural environments that are entwined in the cultural landscape. It is the key to the power of historic places to help citizens define their public pasts: places trigger memories for insiders, who have shared a common past, and at the same time places often can represent shared pasts to outsiders who might be interested in knowing about them in the present." (Hayden 1996, p.46)

Lowenthal therefore indicates the significance of past in constituting the identity of the nations by mentioning that the historical consciousness enhances the communal and national identity, legitimating a people in their own eyes, and a group lacking sense of their own past, are like individuals who know nothing about their parents. (Lowenthal 1999, p.44)

3.4.2. Historical Building and Local Identity

"The social sciences and humanities conceive of identities as being historically constituted, imagined and reinvented, undergoing processes of hybridisation and transnationalisation which weaken their old territorial roots." (Canclini 1995,p.36)

Design is evidently a cultural activity, as much as, it is an economic, technical, political ... activity. Therefore, any designed object is a cultural object and it is a component of the culture in which it was created. Buildings constitute the aesthetic component of culture, and by time they go beyond their aesthetic

value and they gain symbolic importance. They can become the symbols of a particular place. Such as, the Eiffel Tower, as the symbol of Paris, or Süleymaniye of Istanbul. But the most important aspect is that, the historic buildings survive to our day as the symbols of the cultures in which they were created, and they stand as the representatives of their declaration of culturally shared mental structures and processes.

Historic sites, on the other hand contribute to our understanding of the environment and the city, thus they enact a city's identity. According to Lynch, The apparent clarity, or the legibility of the cityscape is only possible if it can be grasped as a related pattern of recognisable symbols. Legibility is a significant aspect of the good environment and it is the *'quality in a physical object which gives an it a high probability of evoking a strong image in any given observer. It is that shape, colour and arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment.'* (Lynch 1993, p.9) A distinct physical environment, while producing a clear environmental image, also forms the symbols and collective memories of group communication and thus plays a social role. Historic sites therefore are the shared symbols within a society. They are pieces of the collective memory, and they constitute the means of communication among societies. Lynch classifies the physical forms of the city image in to five: paths, edges, districts, nodes and landmarks. Historic sites mainly establish nodes and landmarks in the city. Piazza San Marco in Venice, which forms an obvious contrast to the general character of its surroundings, is a characteristic node. The Duomo of Florence is a significant landmark, without which it is not possible to imagine the city. Therefore historic buildings and sites determine the city image and its identity. (Lynch 1993, p.9)

Chapter 4

EXTENSIONS AND ANNEXES IN HISTORIC BUILDINGS

4.1. Extensions and Annexes

A society is an active organism, which is always in the process of development, and change. The forms it creates express and support this dynamic process. However, the constant change in all aspects of life makes indispensable that the forms it creates require alteration, replacement or enlargement because they became obsolete or inadequate to suit their functions. Integration of such buildings into the fabric of the living city, in terms of both functional and cultural aspects, constitutes a major problem. Therefore, to fulfil the requirements of the changing needs of the society, new architecture may be added to old architecture. The new architecture, while renovating the historic building for the functional necessities of the modern life, also creates a new combined identity expressing new meanings. Among, various acts of blending new and old architecture; within the scope of this thesis extensions and annexes to historic buildings are going to be examined, which can be defined as constructions that are physically linked and functionally connected to the original structure.

Evidently, mixing new architecture with the historic sites presents a particular problem; since it needs more than going through the conventional pragmatic steps. It is as well bound up by economic, political considerations and as well aesthetic concerns. The design criteria needed for a conservation project cut across many more disciplines. Randolph Langenbach of the university of California writes:

“With the construction of a new building the social, cultural, and even, sometimes the symbolic meaning exists on completion of the project; this is achieved through the act of the design. With a historic building there is no clean blank slate. Buildings which society has deemed to be historic have meaning, and the designer’s understanding of this meaning has everything to do with the success of the results of the interventions”. (From; Strike 1994, p.141)

Although, there has been an increasing concern for the weaving of new and old architecture in the recent years, the act of building new architecture in historical settings is not a new phenomenon. Various cases can be observed to prove that extension buildings, and new construction at historic sites were being made throughout the history. Accordingly; Jokilehto states that one of the general characteristics of old buildings and structures of historic areas is that they represent different stages and modifications rather than one single design phase. However, in the past, in contrast to modern times, the manner of building, materials, structural systems, and forms of ornaments were related to particular cultures, and only changed over period of time, thus giving certain harmony and continuity to a place (Jokilehto, 2002 p.2) There are plentiful examples of new architecture constructed at historic sites during the medieval period and Renaissance. Especially, cathedrals and large fortified houses constitute the primary examples, which represent stages of construction. (Strike, 1990, p.7-8) Saint Peter’s Church of Rome, (Figure 4.1- 4.3) represents the most ordinary form of architectural evolution by addition, which is ‘elevated to the highest level by a matchless succession of late Renaissance and Baroque masters’. (Byard 1989, p.18)

SAINT PETER'S CHURCH OF ROME

| | |
|---------------------------|--|
| ARCHITECT(S)..... | Bounarotti M., Maderno C., Bernini L. |
| LOCATION..... | Rome- Italy |
| DATE OF CONSTRUCTION..... | 1564-1612-1667 |
| -ORIGINAL BUILDING..... | -St. Peters Church |
| -ARCHITECT(S)..... | -Bramante D. |
| -DATE OF CONS..... | -1506 |

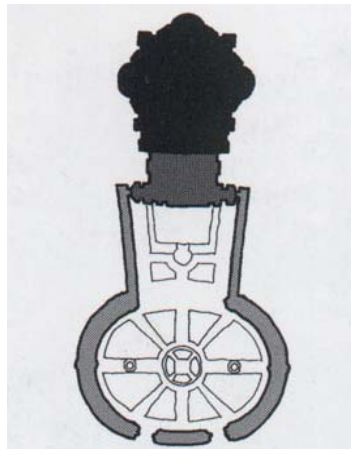


Figure 4.1. Saint Peter's, Rome. It represents the most ordinary form of revolution by addition .(Byard 1998 p.18)

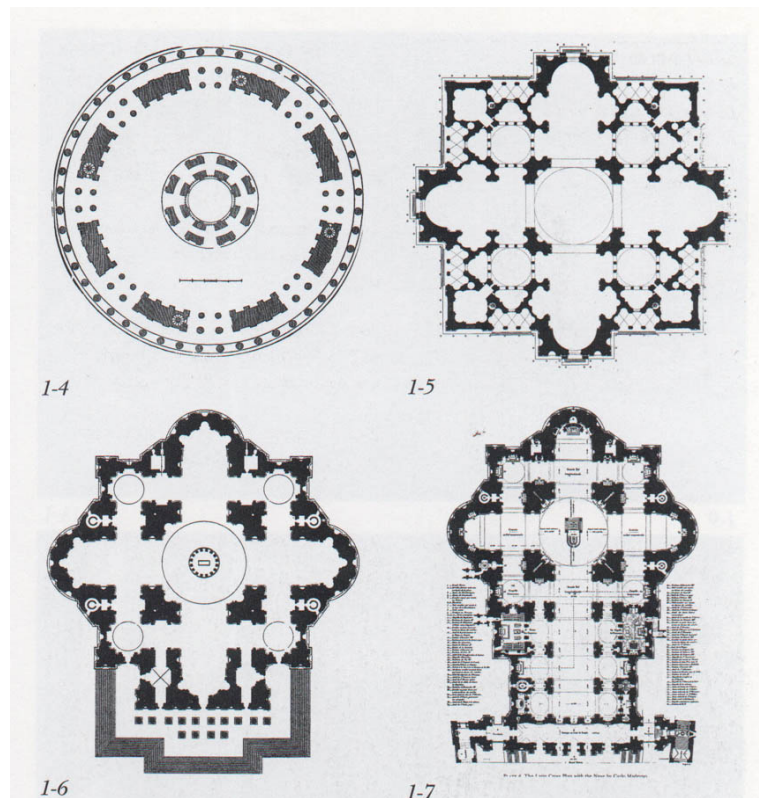


Figure 4.2. Evolution of the tomb (Bramante, Michelangelo and Maderno's additions) (Byard 1998 p.19)



Figure 4.3. St.Peters, The cumulative effect of all the additions (Byard 1998 p.21)

TOPKAPI PALACE

ARCHITECT(S)..... Various Architects
 LOCATION..... İstanbul -Turkey
 DATE OF CONSTRUCTION... 15th-19th century

-ORIGINAL BUILDING..... -Topkapı Palace
 -ARCHITECT(S)..... -Various Architects
 -DATE OF CONS..... -15th century

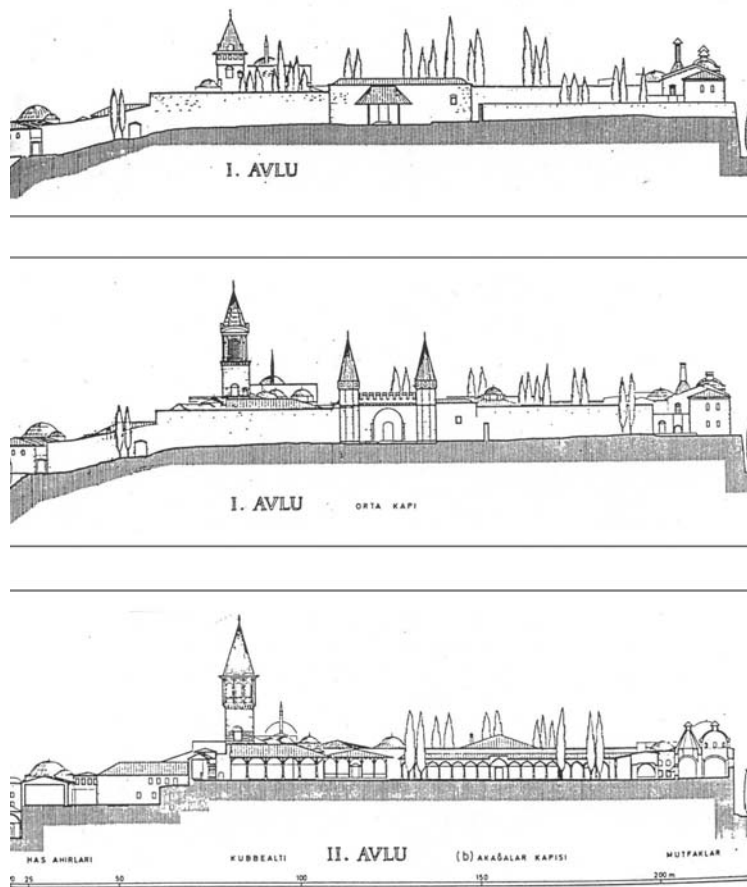


Figure 4.4. Topkapı Palace, entrance façade, 15-19th centuries (Kıran 1993, p.98)

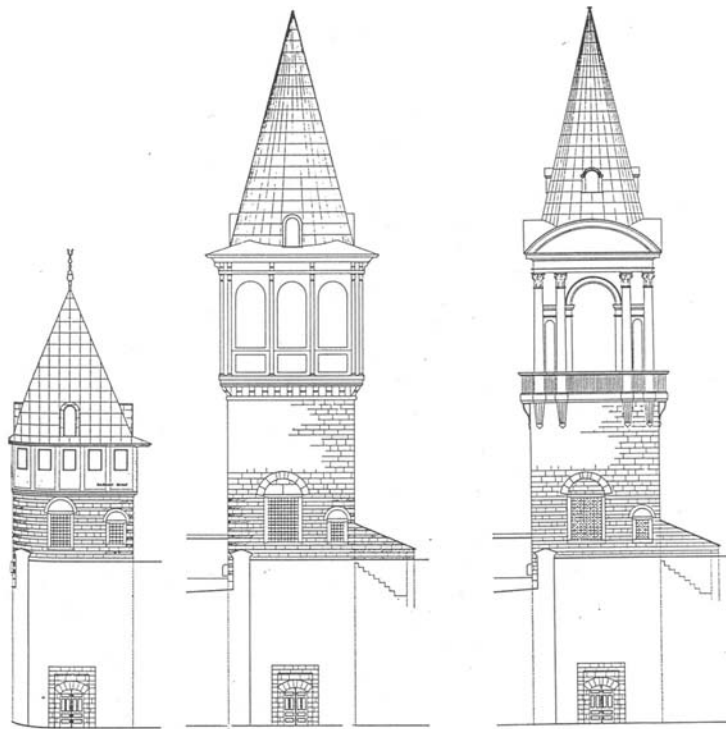


Figure 4.5. Topkapı Palace, towers (Kiran 1993, p.97)

Annexes and extensions to buildings therefore are the most frequent and significant experiences of mixing old and new architecture. The new architecture poses a challenge to the project designer in creating a new building that is physically linked and functionally connected to an existing building, which is protected by the public because of its historic, cultural or aesthetic values. (Smeallie and Smith 1990)

Evidently, when new architecture is added to old architecture to meet some need for change, it creates a new combined identity, which expresses new meanings, and in each case their success is a function of the value added, and value generated by the interaction of the two. The new building restates the meaning of the old one all the time; sometimes by replacing them, sometimes by reworking on them to add or subtract expressive material. Hence, new and old buildings work on each other from the start and continue to work on each other quietly over long periods of time. The interactions of architecture are particularly interesting in combined works, where old and new designs are

out together deliberately so that they will be understood together and judged for what they do to each other and in combination. The old and new have different roles. The old may be saved as background to the new or clearly be brought out as the object celebrated in the combined work of art. In these combinations, the participating works illuminate each other and, ideally, create new values in the combination well beyond the value of the parts. (Byard 1989, p.11- 17)

Rodrigo Perez de Arce, in his Urban Transformations and architecture of additions, writes:

“Additive transformation ensures a sense of continuity in the construction of a town, and a sense of place in both historical and spatial terms: in historical terms, because it is in this way that the city builds upon itself, and buildings become repositories of successive interventions; and in spatial terms because a true complexity and a meaningful variety arise from the gradual accumulation of elements which confirm and reinforce the space in an incremental process” (from; Trancik 1986, p.230)

4.2. Reasons for Building Extensions and Annexes

Additions are made for a variety of reasons, such as, the need for additional space, functional change and/or functional expansion, social, cultural and political demands, need to modify the identity of the building, economical necessities, the will to constitute the continuity of the historical building and to adapt it to the modern life ..etc. These reasons can mainly be grouped in four;

1. Creation of Additional Space for the Historic Building
2. Improvement of the Physical Conditions of the Historic Building
3. Transformation of the Identity of the Historic Building
4. Re-Functioning the Historic Building

4.2.1. Creation of Additional Space for the Historic Building

A common reason for building extensions is to create additional space for the historic building. The function housed by a building may develop or change throughout the time and, may necessitate different kinds of spaces or additional room. Dibner, states that the growth of function housed in a particular building is a major reason for expansion. There may be other functional necessities as well; such as a change in the manufacturing process of a factory would demand a different configuration of the building. (Dibner A. and Dibner D. 1985) For such instances, an extension may be constructed since building a separate facility away from the main building is neither economic nor desirable. Also additional space may be needed to allow the older building meet the demands of the 20th century, such as improved access for the handicapped or for fire safety, space for modern mechanical and electrical systems, and computer needs and requirements. Often an existing building cannot be successfully modified to meet these new requirements. For example ceilings may be too high or too low to allow modifications. In many instances, an existing building itself represents an important asset in terms of location, image or investment. New building creates functional space, which is needed to support the main structure, and the new space represented by the extension building, helps the function to transform itself according to changing conditions, and enables to integrate the historic building for the modern life. (Smeallie and Smith 1990, p.2)

GUGGENHEIM MUSEUM

| | |
|--------------------------|------------------------------|
| ARCHITECT(S)..... | Gwathmey Siegel Associates |
| LOCATION..... | New York - USA |
| DATE OF CONSTRUCTION... | 1992 |
| REASON FOR ADDITION..... | Creation of Additional Space |
| -ORIGINAL BUILDING..... | -Guggenheim Museum |
| -ARCHITECT(S)..... | -Frank Lloyd Wright |
| -DATE OF CONS..... | -1920 |

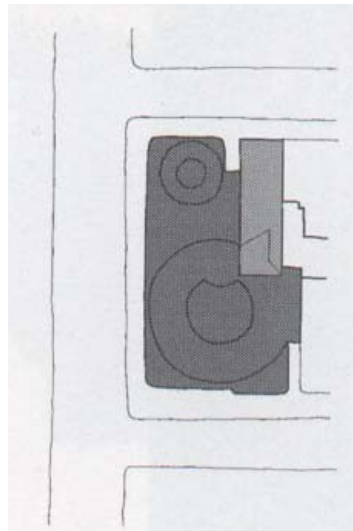


Figure 4.6. Guggenheim Museum, Plan

(Byard 1998, p.142)

Guggenheim Museum is situated on a tight site on Fifth Avenue of New York. Its uneasy accommodation with its titanic work of art resulted in various compromises over the years, particularly the filling in of Wright's little rotunda, a kind of starter motor for the great one with offices. In 1980's the museum administration decided to take on more broadly the deficiencies of the building, and it decided to restore the rotunda as public space and to take on the big one. (Byard 1998 p.142)



Figure 4.7. Frank Lloyd Wright's Guggenheim Museum, before the addition
(Byard 1998, p.142)

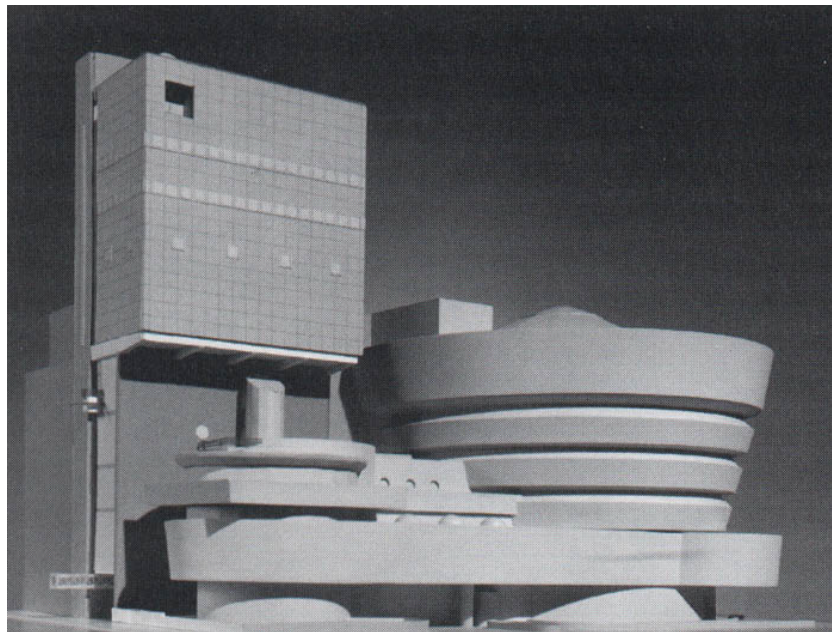


Figure 4.8. Gwathmey Siegel's first proposal. The addition reintroduces the box
(Byard 1998, p.144)

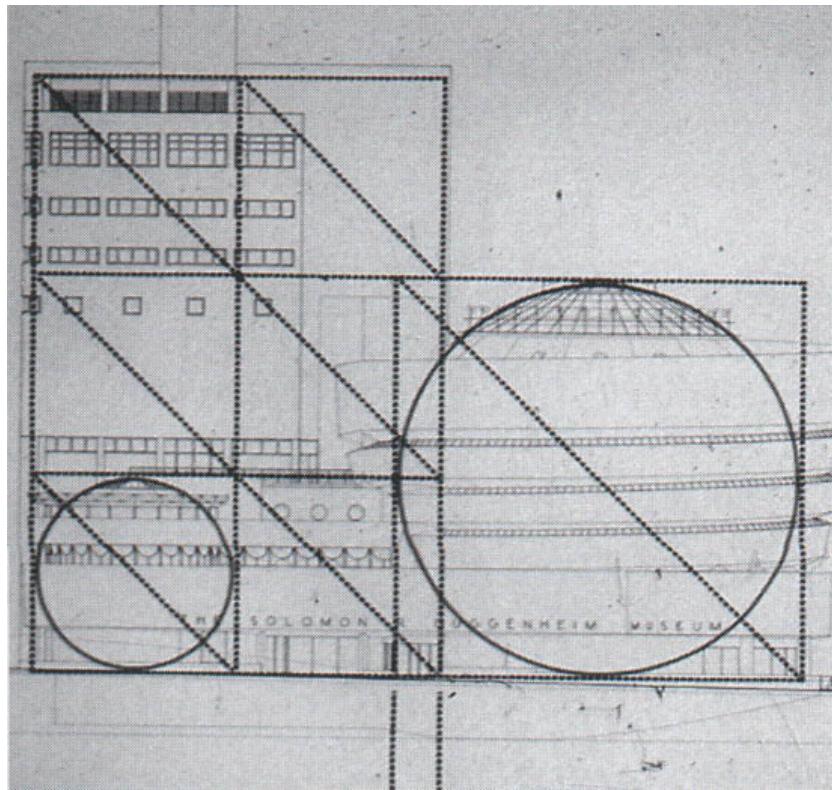


Figure 4.9. The geometry of the box takes over (Byard 1998, p.144)

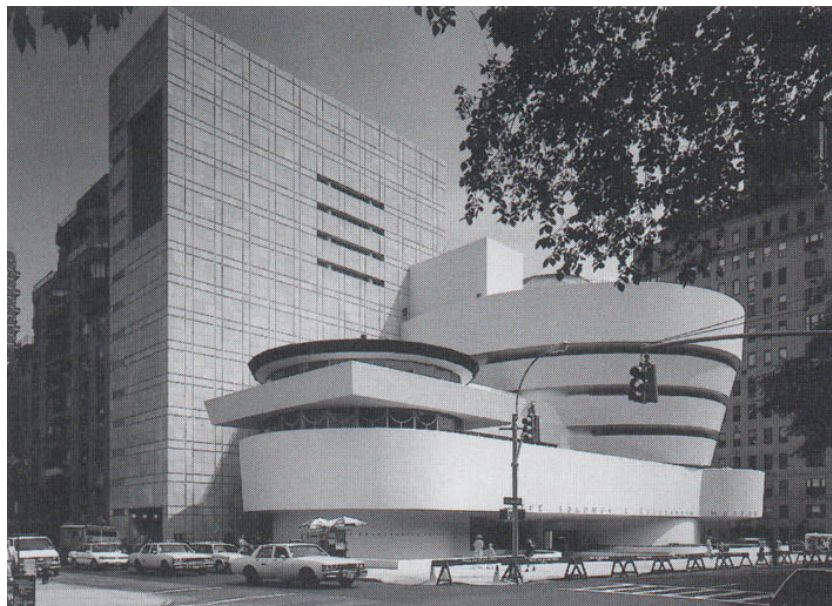


Figure 4.10. Guggenheim museum after Gwathmey Siegel's addition (Byard 1998, p.144)

BARD COLLEGE LIBRARY

| | |
|--------------------------|--------------------------------|
| ARCHITECT(S)..... | Venturi Scott Brown Associates |
| LOCATION..... | New York - USA |
| DATE OF CONSTRUCTION... | 1988 |
| REASON FOR ADDITION..... | Creation of Additional Space |
| -ORIGINAL BUILDING..... | -Temple dedicated to democracy |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -1893 |

The original building was completed in 1893 , symbolizing the Romantic cult of individual freedom. It was designed as a temple, isolated like an English folly , and dedicated to the pursuit of democratic ideals. The building was impossible to expand , because of the grand, splendid skylit room. In 1976 , a brutalist concrete addition was done by SMS architects. However, in 1988 Bard College decided to double the library's capacity and commissioned Venturi Scott Brown Associates.

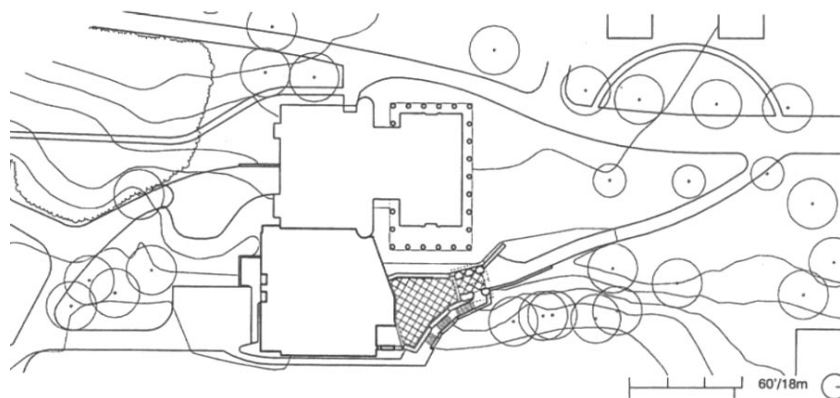


Figure 4.11. Bard College Library –Site Plan
(Bierman 1994, p.79)

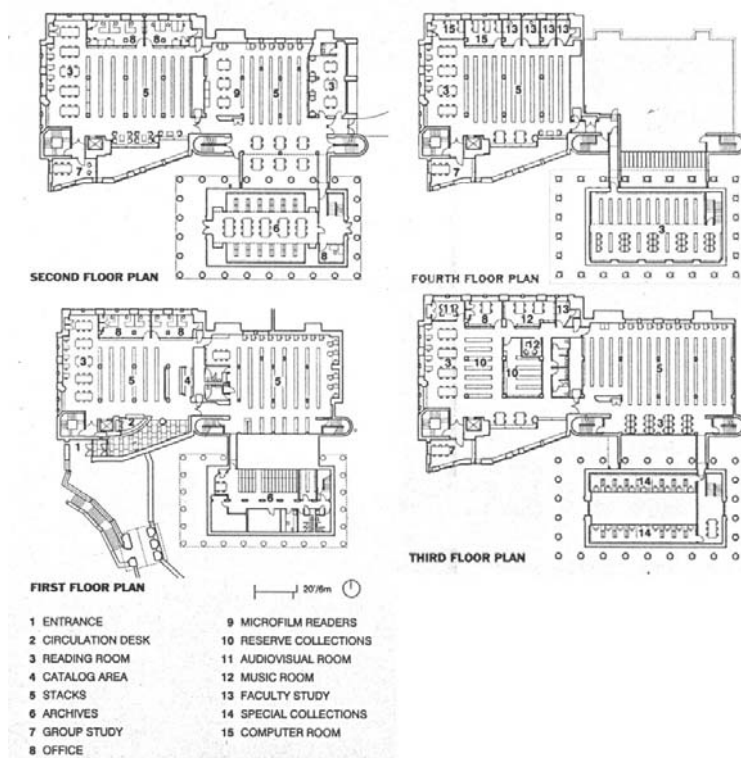


Figure 4.12. Bard College Library – Floor Plans
 (Bierman 1994, p.84)



Figure 4.13. Bard College Library (Bierman 1994, p.79)

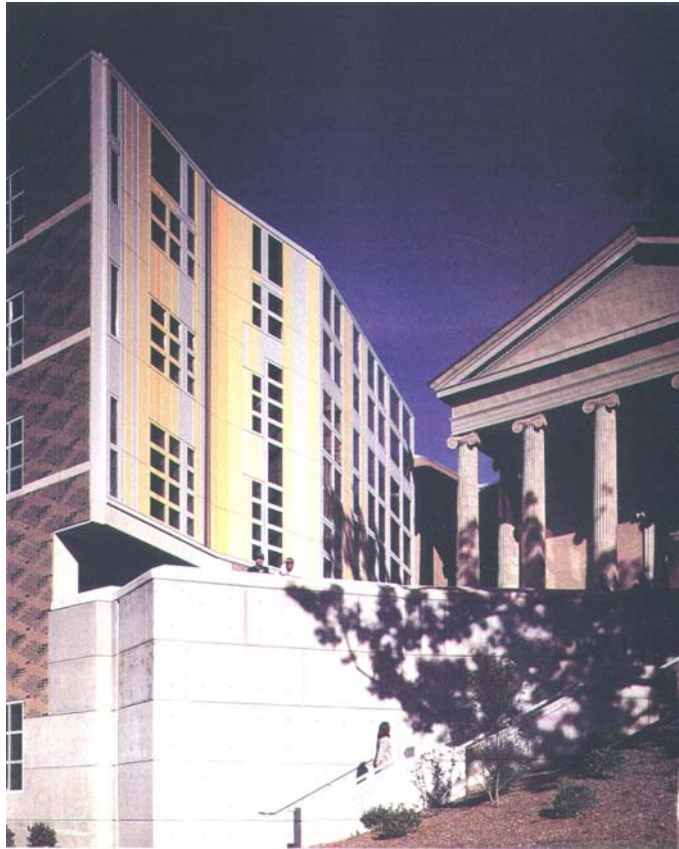


Figure 4.14. Bard College Library (Bierman 1994, p.83)



Figure 4.15. Bard College Library (Bierman 1994, p.82)

4.2.2. Improvement of the Physical Conditions of the Historic Building

Additions can be made because an architecturally significant building has had a major disaster, such as a destructive fire or an earthquake and it has become unusable in shape. As Jokilehto explains, the built heritage is continuously subject to various types of deterioration, such as; weathering, the ageing process, and consumption by use. The degree of the deterioration however depends on various reasons including the material, structure and maintenance of the building. In fact, apart from the natural forces such as earthquakes, armed conflicts, wars, revolutions, conquests ...etc. can be added to the list of risks for the deterioration of the historic environment. Although, such damage is often repaired, or the buildings are rebuilt, but it can sometimes result in the abandonment of entire cities and regions. Desertion could also be caused by the exhaustion of resources or due to political decisions. Even not abandoned these historic buildings or sites can return to areas which does not meet the needs of the modern society, may be seen as waste lands in the eyes of the public. (Jokilehto 2002, p.2)

Therefore, in such instances, instead of demolishing the old building, additions can be made especially because the ruin of the building may possess historic, aesthetic or cultural values. It is not usually possible to replace them, because neither the technology nor the people have created them exist in the modern world. Additions can be made to reconstruct the destructed parts of the historic building, to ameliorate its physical conditions, to consolidate its structure, and thus help to integrating it to the contemporary life. (Dibner A. and Dibner D.1985)

Mt. VERNON CHURCH

| | |
|--------------------------|------------------------------------|
| ARCHITECT(S)..... | Graham Gund Associates Inc. |
| LOCATION..... | Boston- USA |
| DATE OF CONSTRUCTION... | 1983 |
| REASON FOR ADDITION..... | Improvement of Physical Conditions |
| -ORIGINAL BUILDING..... | -Mt. Vernon Church |
| -ARCHITECT(S)..... | -Not Available |
| -DATE OF CONS..... | -1891 |

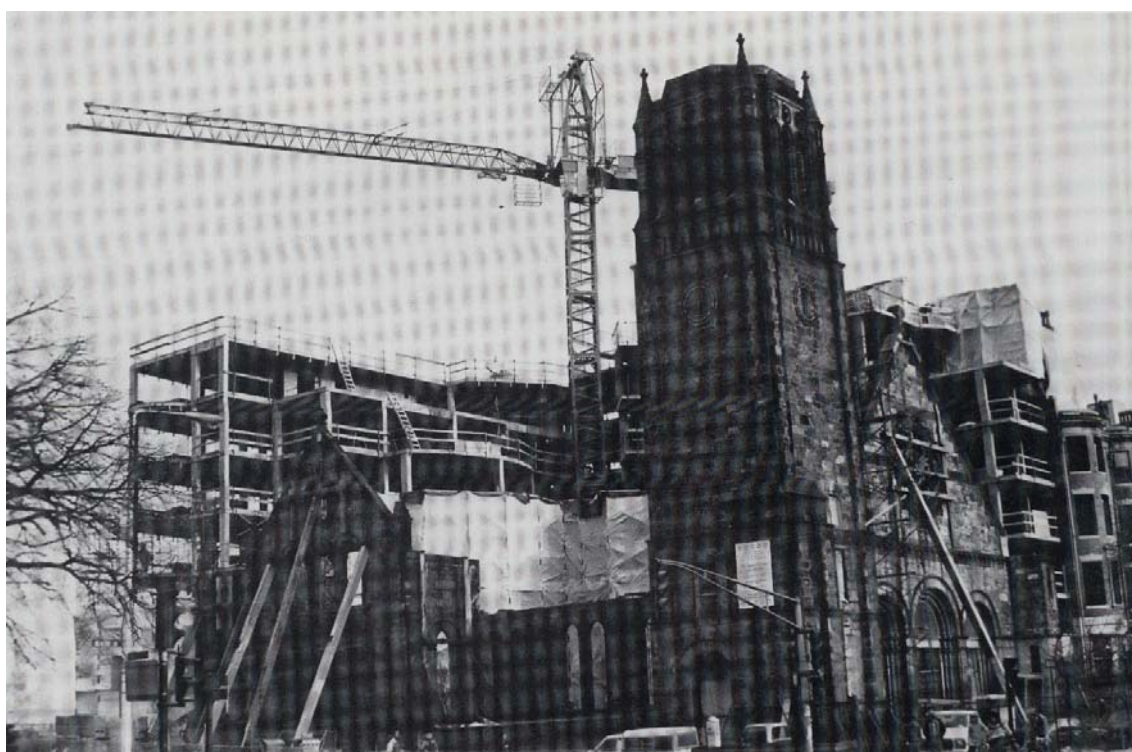


Figure 4.16. Mt.Vernon Church, remains of the building after the fire, the construction in progress to create a residential complex. (Dibner A. and Dibner D. 1985, p.162)

Figure 4.16. shows a neo –Romanesque church in Boston which was made in 1891 and almost totally destroyed by fire in 1978. The remains of the church was utilised to create a residential complex. The architect explains his approach as a symbolic marriage of the ruin with the new, which provokes a reflection imagination and a mystique about the past and the passage of time. (Dibner A. and Dibner D. 1985, p.164)



Figure 4.17. Mt. Vernon Church, project completed integrating the new apartments with remains of the church. (Dibner A. and Dibner D. 1985, p.164)

FALKESTRASSE 6

| | |
|--------------------------|------------------------------------|
| ARCHITECT(S)..... | Koop Himmelblau |
| LOCATION..... | Vienna- Austria |
| DATE OF CONSTRUCTION... | 1989 |
| REASON FOR ADDITION..... | Improvement of Physical Conditions |
| -ORIGINAL BUILDING..... | -Falkestrasse 6 |
| -ARCHITECT(S)..... | -Not available |
| -DATE OF CONS..... | -Late 9 th century |

The extension by Koop Himmelblau was designed in order to rebuild the roof which was totally destroyed by fire. The addition extends the building by conference rooms and offices and also acts as a baroque ceiling painting or a figural roof sculpture. (Byard 1998, p.48)



Figure 4.18. Falkestrasse 6, Vienna

(www.ptutt.de/architectour/coophimmelblau.01.html)

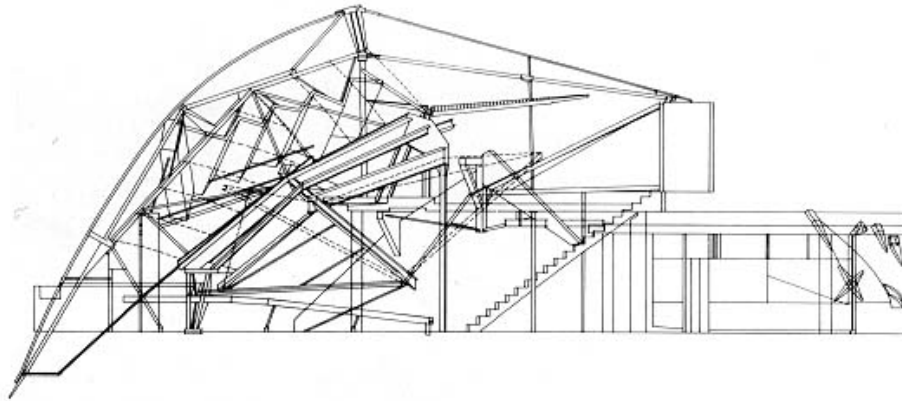


Figure 4.19. Falkestrasse 6- Section

(www.ptutt.de/architectour/coophimmelblau.01.html)



Figure 4.20. Falkestrasse 6- Interior

(www.ptutt.de/architectour/coophimmelblau.01.html)

4.2.3. Transformation of Identity of the Historic Building

Another reason for building additions can be, assigning the original building with a new identity. There may be various reasons for changing the meaning established onto a building. As already examined, ideological, cultural or religious changes in a society may also be reflect the physical environment to burden it with a new meaning and the task of representing societies' new

identity. Historic buildings hence may be significant symbols in collective memory, even strong indicators of a transformed belief system. Especially because of their special characteristics, historic buildings may be subject to change throughout time. Extensions and annexes can be built to modify the identity of an historic building, and to restate it with a new meaning. Various examples can be observed throughout the history that the identity of an historic building has been transformed by additions. The addition of the minarets to Ayasofya, (Fig.4.21) as observed before, constitutes a typical example for the transformation of an historic building.

| HAGIA SOPHIA | |
|----------------------------------|---------------------------------------|
| <i>ARCHITECT(S)</i> | Various Architects |
| <i>LOCATION</i> | İstanbul- Turkey |
| <i>DATE OF CONSTRUCTION</i> ... | 1453,Period of II. Beyazıd, II.Selim, |
| <i>REASON FOR ADDITION</i> | Transformation of identity |
| <i>-ORIGINAL BUILDING</i> | -Hagia Sophia |
| <i>-ARCHITECT(S)</i> | -Anthemios ,Isidoros |
| <i>-DATE OF CONS</i> | -532-537 |



Figure 4.21. Hagia Sophia (<http://www.patriarchate.org>)

Apart from ideological purposes, the business identity housed in the building may be another aspect to contribute the addition. The business housed in the original building may need to establish a better identity. Or else, the business could have been located in the same building for a long time and to move its place may have the possibility to cause a lost in its identity and- or customers. In both instances, it may be feasible to build an addition to the original building. (Dibner A. and Dibner D.1985)

4.2.4. Re-Functioning the Historic Building

Buildings throughout the history have been adapted to all sorts of new uses since the structure has tendency to live longer than function. However, the change in urban fabric was slow compared to the contemporary conditions if the cataclysm of natural forces or war wreaked wholesale destruction were left out, and it enabled to derive a sense of continuity and stability from its physical surroundings. Even when buildings were abandoned, pilfered for materials or condemned for political reasons, the process of attrition was slow and incomplete compared with modern methods of demolition. However, by the 2nd world war the speed of change accelerated in such an extent that redundancy, and demolition became the common characteristics urban areas. The industrial and commercial activities were moved from the city centre and placed in the suburban or rural zones. Consequently, buildings that have housed these activities, such as warehouses and malt houses, now stood on increasingly valuable land, so many were demolished to make way for more profitable development, such as shopping centres and offices. (Cantacuzino, 1989, p.8)
However recently, as Cantacuzino states;

“The emphasis in converting buildings to new uses has shifted most recently from the historic building and the problem of extending its life, to the challenge of using existing space in more ordinary, though often listed buildings which are solidly built and adaptable, and which are often of industrial and commercial origin. The emphasis has also

shifted from accurate and reverential restoration to a freer and more creative attitude to the changes that an old building may undergo; from the building as art object to the building as the product of the whole socio- economic system.”
 (Cantacuzino, 1989, p.8-9)

MUSEUM OF GARE D'ORSAY

| | |
|----------------------------------|---------------------|
| <i>ARCHITECT(S)</i> | A.C.T. Architecture |
| <i>LOCATION</i> | Paris- France |
| <i>DATE OF CONSTRUCTION</i> ... | 1986 |
| <i>REASON FOR ADDITION</i> | Re- functioning |
| <i>-ORIGINAL BUILDING</i> | -Gare D' orsay |
| <i>-ARCHITECT(S)</i> | - Victor Laloux |
| <i>-DATE OF CONS</i> | -1897 -1900 |

Additions can be made to respond the demands of the new function of the historic building. The Gare D'orsay in Paris constitutes a typical example of this kind where the railway station has been converted to a museum. The railway shed, which was a vaulted roof of single span, was not suitable for a museum, since the function demanded for smaller rooms as well .The design had the challenge to insert as many smaller places, while retaining integrity of the vault. The architect inserted a series of rooms and galleries below the vault, which were spread over two levels and opened to the central mall.
 (Cantacuzino 1989, p.22)

The exploded axonometric (Fig.4.23) shows from left to right, the entrance to the museum, the steps down to the central mall at the level of the former station platforms, the seven bays of central mall with one of the flanking walls and upper galleries, and the twin towers at the end. It also shows how the

flanking walls and upper galleries are interrupted at the fourth bay to form a cross-axis that did not exist in the original station. (Cantacuzino 1989,p.24)



Figure 4.22. Gar D'orsay, Paris. Central mall of the museum (Cantacuzino 1989,p.22)

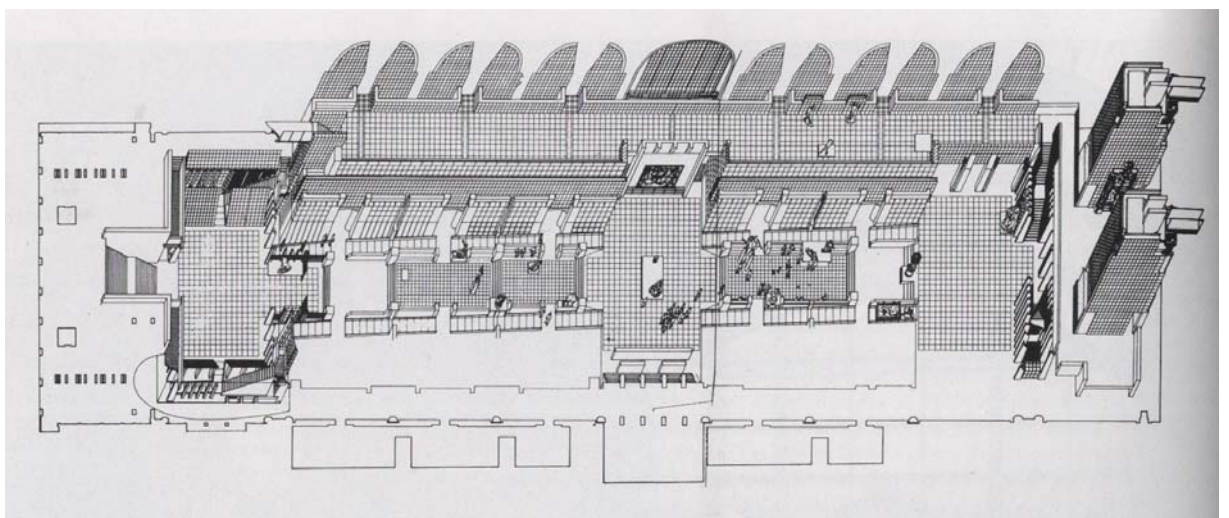


Figure 4.23. Gar D'orsay, Paris. Exploded axonometric (Cantacuzino 1989,p.24)



Figure 4.24. Central mall of the museum – It is flanked by fortress like walls which enclose smaller spaces and support galleries at first-floor level. (Cantacuzino 1989,p.23)

HOTEL FOUR SEASONS

| | |
|----------------------------------|--------------------------------|
| <i>ARCHITECT(S)</i> | Yalçın Özükren |
| <i>LOCATION</i> | İstanbul- Turkey |
| <i>DATE OF CONSTRUCTION</i> ... | 1992 |
| <i>REASON FOR ADDITION</i> | Re-functioning |
| <i>-ORIGINAL BUILDING</i> | -Prison and detention building |
| <i>-ARCHITECT(S)</i> | -Kemalettin Bey |
| <i>-DATE OF CONS</i> | -1916- 1918 |

The prison and detention building is thought to have been drawn by Kemalettin Bey (1916- 1918) It is situated within the limits of the first Palace complex of the city of Byzantium. The surveys show that the prison served until 1982, and because of the changes in capacity and use had lost much of its original characteristics within the time. In 1992, the building was decided to be converted to a 'congress hotel'. The draft project proposed the re-use of the ex-cell block as modest rooms, and the ex- administrative blocks as reception and meeting rooms. The project also included the addition of a glass pyramid in the courtyard. After Four Seasons Hotel was chosen as manager necessary changes were made within the standards of the hotel including the additional basement floor under the courtyard and building. (Özüekren 1997)



Figure 4. 25. Four Seasons Hotel, İstanbul (Özüekren 1987, p. 93)



Figure 4.26. Four Seasons Hotel, İstanbul (Özüekren 1987, p.102)

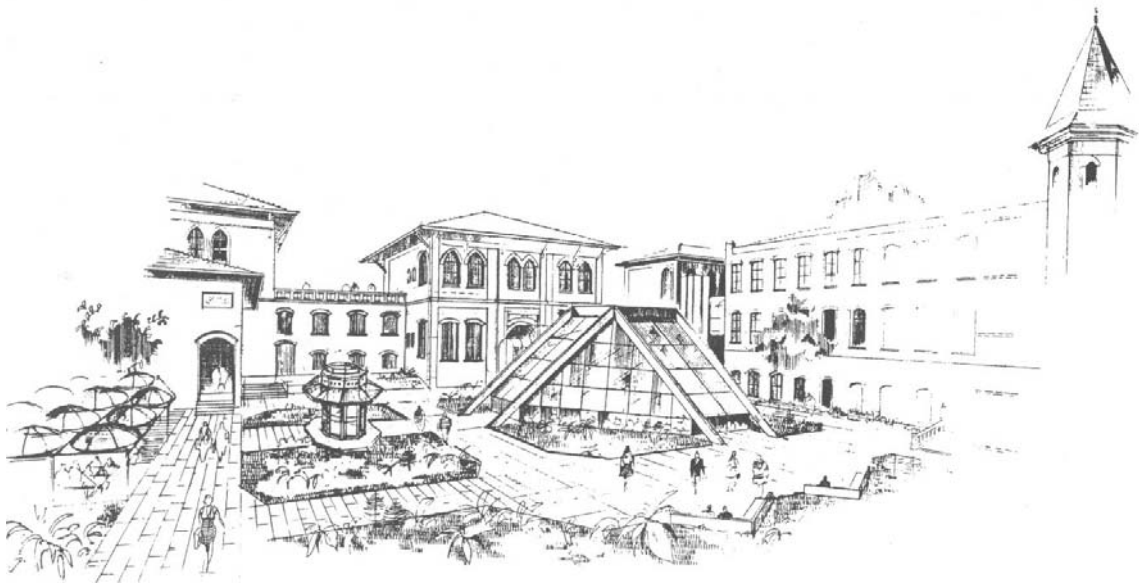


Figure 4.27. Proposal for a glass pyramid addition in the courtyard (Özüekren 1987, p.97)

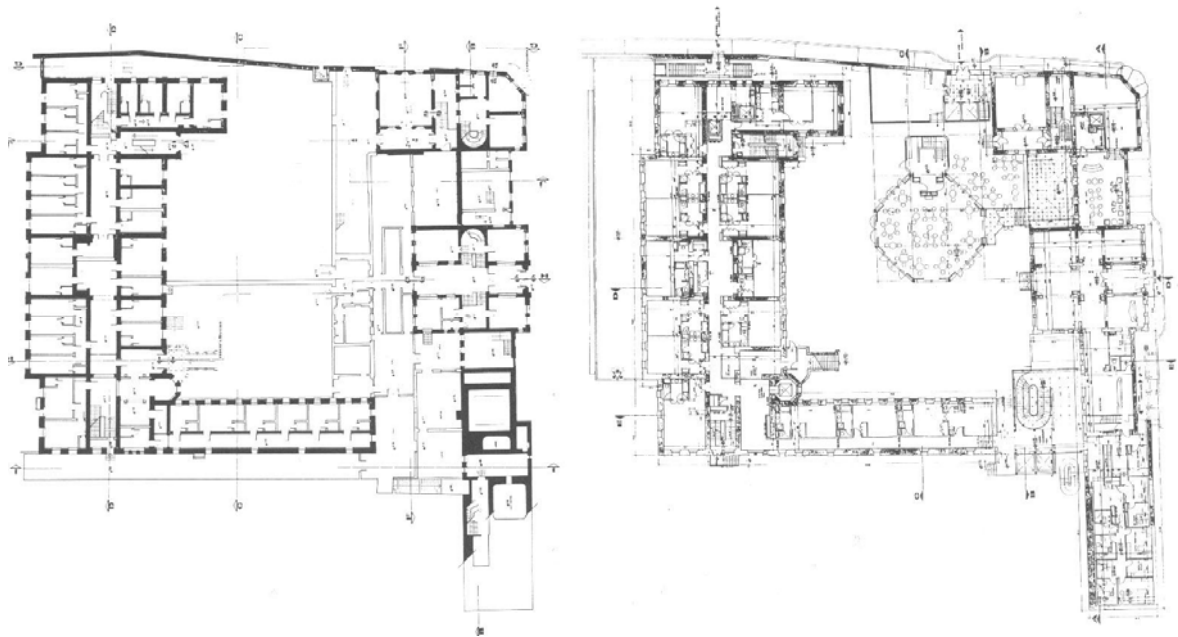


Figure 4.28. Ground Floor relevé and proposal plan (Özüekren 1987, p.99)

RAHMI KOÇ MUSEUM

| | |
|--------------------------|---------------------------------------|
| ARCHITECT(S)..... | Garanti Koza Group |
| LOCATION..... | İstanbul- Turkey |
| DATE OF CONSTRUCTION... | 1994 |
| REASON FOR ADDITION..... | Re-functioning |
| -ORIGINAL BUILDING..... | -Lengerhane |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -During the reign of Sultan Ahmet III |



Figure 4.29. Rahmi Koç Museum, İstanbul (www.rmk-museum.org.tr)

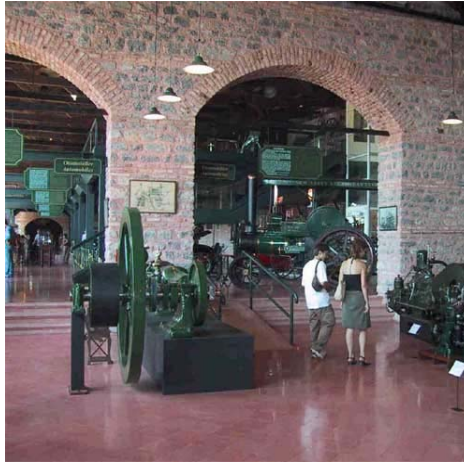


Figure 4.30. Rahmi Koç Museum, interior (www.rmk-museum.org.tr)

The original building has been constructed on the 12th century foundations of a Byzantine building during the reign of Sultan Ahmet III. Building has undergone several restorations during Ottoman and Republican periods. In 1984 its roof was mostly destroyed by fire and the building was abandoned. In 1994 it was purchased by the Rahmi Koç Museum and Culture Foundation. A restoration project was held by Garanti Koza Group and the original building was supplemented by an underground gallery reached by a glazed ramp.

Chapter 5

CLASSIFICATION OF EXTENSIONS AND ANNEXES

Design of an addition building is shaped by countless factors. Such as; the function to be housed, the impact of the existing building, the shape and size of the site, structure, mechanical and electrical systems, aesthetic considerations, contextual aspects, ideological concerns...etc. Each addition, by the reason of the differing nature of the existing building and the requirements, is unique. However, additions can be grouped under some headings. In order to have a better understanding of the process of additions, it is possible to classify additions into a number of categories. Apparently, many of additions can be classified in several of the categories, for example an appreciative addition can be a horizontal addition. Within the scope of this thesis, additions are grouped under three headings:

- Classification of Additions by Means of Location
- Classification of Additions by Means of Design Approaches
- Classification of Additions by Means of the Combined Expressions

5.1. Classification of Additions by Means of Location

A classification can be done according to the position of the addition in relation with the original building. Design criteria affect and get affected from the location of the new building. It is evident that, an addition, which is situated under the ground, is different than the other, which encloses the original building. The former aims to offer the needed expansion without competing with the original building and avoids from alterations to overwhelm it, whereas the latter intentionally proposes a new image to the existing structure.

According to Dibner and Dibner, additions can be grouped in four according to their locations in relation with the original building:

1. Horizontal Additions
2. Vertical Additions
3. Internal Expansion
4. Addition as Enclosure (Dibner A. and Dibner D. 1985)

5.1.1. Horizontal Additions

Horizontal additions constitute a major part along the extensions constructed. The main necessity for this kind is the sufficiency of the site to accommodate the new part. Where the site size and configuration allow, the addition usually stands by the side of the building to which an enlargement is to be constructed. Horizontal extensions can as well, may add area on more than one side, which results in a more opportune effect of not only adding area to the building but also creating an entirely new image.

Dibner& Dibner points some types of horizontal additions as:

- Linked Additions
- Modular Expansion
- Natural Growth (Dibner A. and Dibner D. 1985)

NEUE STATTS GALERIE

| | |
|-------------------------|---------------------|
| ARCHITECT(S)..... | James Stirling |
| LOCATION..... | Stuttgart- Germany |
| DATE OF CONSTRUCTION... | 1977- 1984 |
| ADDITION TYPE..... | Horizontal Addition |
| -ORIGINAL BUILDING..... | -Stattgalerie |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -1842 |

James Stirling's Neue StattsGalerie is an example of horizontal additions. The addition occupies a site next to the original neoclassical gallery. The new building is set as a system of terraces, roofs and ramps facilitating circulation. The old and new is connected by a bridge, which allows the public to experience the old and the new without physical or psychological disruptions. Stirling's building sets off with the symmetrical wings of the original building by utilizing the U shaped plan for its galleries. Tones of sandstone and travertine contrast with the green steel framing system and details such as exposed steel beams and industrial floor contrast recall differences between past and present. (Amery et al. 1999)



Figure 5.1. Neue StattsGalerie (Çimen 1989,p.68)

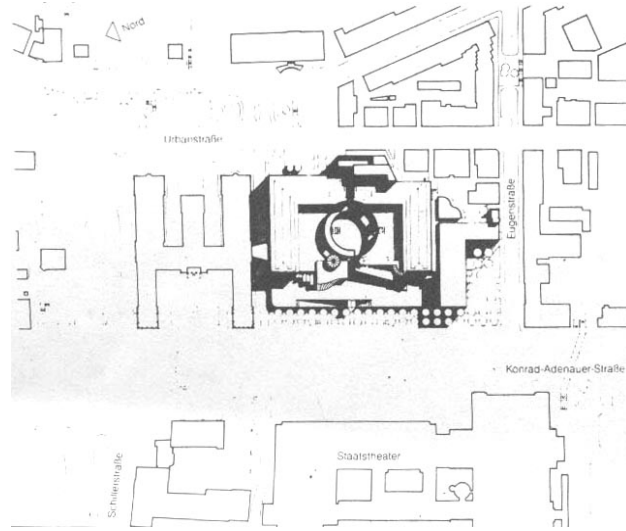


Figure 5.2. Neue StattsGalerie , Site Plan (Çimen 1989,p.66)

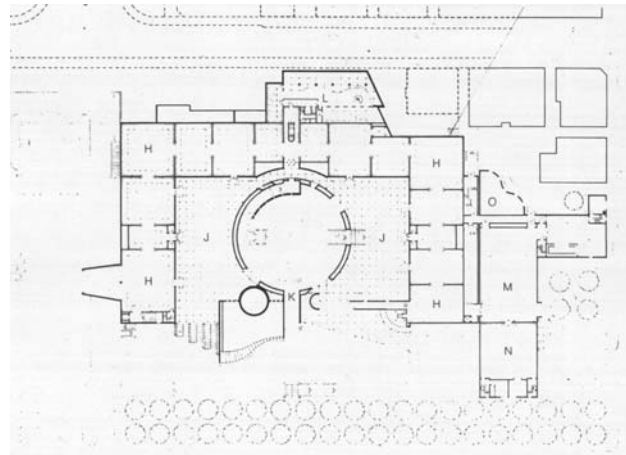


Figure 5.3. Neue StattsGalerie , Plan (Çimen 1989,p.68)

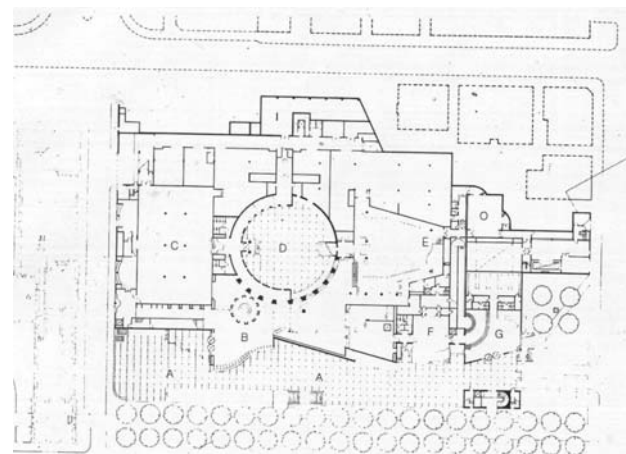


Figure 5.4. Neue StattsGalerie , Groud Floor Plan (Çimen 1989,p.68)



Figure 5.5. Neue StattsGalerie (www.pritzkerprize.com/stirlin/stirlingpg.htm)

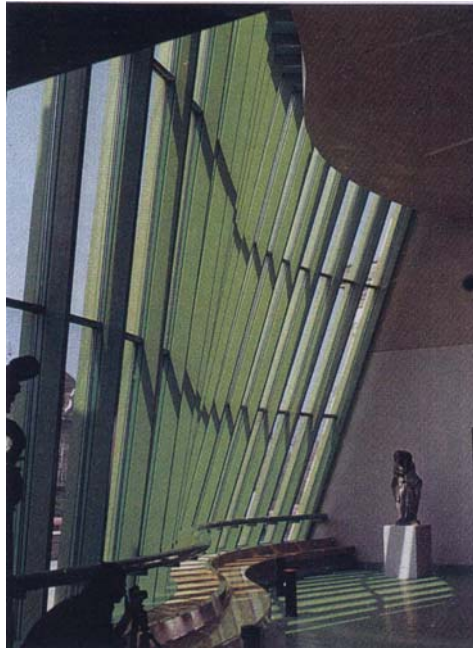


Figure 5.6. Neue StattsGalerie –
Interior (Çimen 1989,p.67)

KERVANSARAY- THERMAL HOTEL

| | |
|-------------------------|---|
| ARCHITECT(S)..... | Ş. Arolat, N. Arolat, E. Arolat |
| LOCATION..... | Bursa- Turkey |
| DATE OF CONSTRUCTION... | 1984- 1988 |
| ADDITION TYPE..... | Horizontal Addition |
| -ORIGINAL BUILDING..... | - Old Springs building |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -14 th –16 th century |

The Kervansaray Hotel in Bursa is situated at the edge of a valuable historic building which, dates back to 14th century. The new building is considered as an annex to the historical building which is known as the old springs. The hotel building forms a courtyard between the old springs, and an underground passage provides the functional integrity

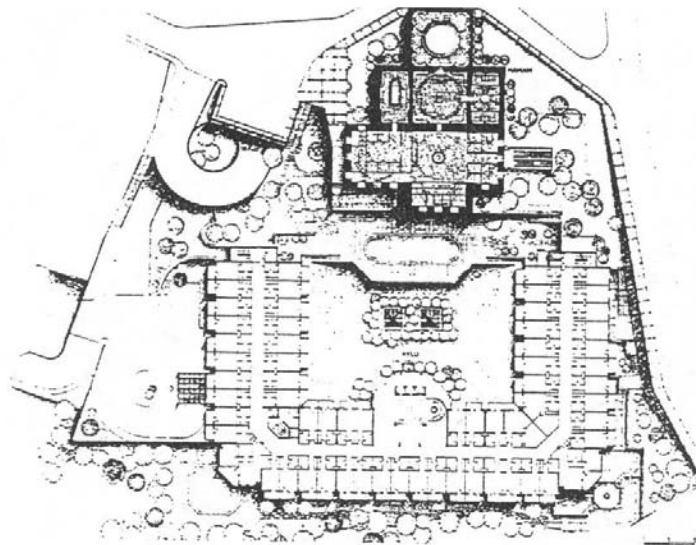


Figure 5.7. Kervansaray Thermal Hotel ,plan (Arolat et al. 1989, p.38)

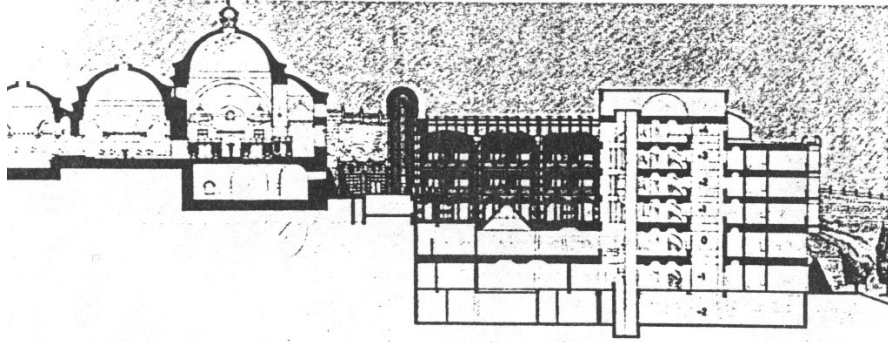


Figure 5.8. Kervansaray Thermal Hotel ,section (Arolat et al. 1989, p.41)



Figure 5.9. Kervansaray Thermal Hotel ,façade (Arolat et al. 1989, p.40)

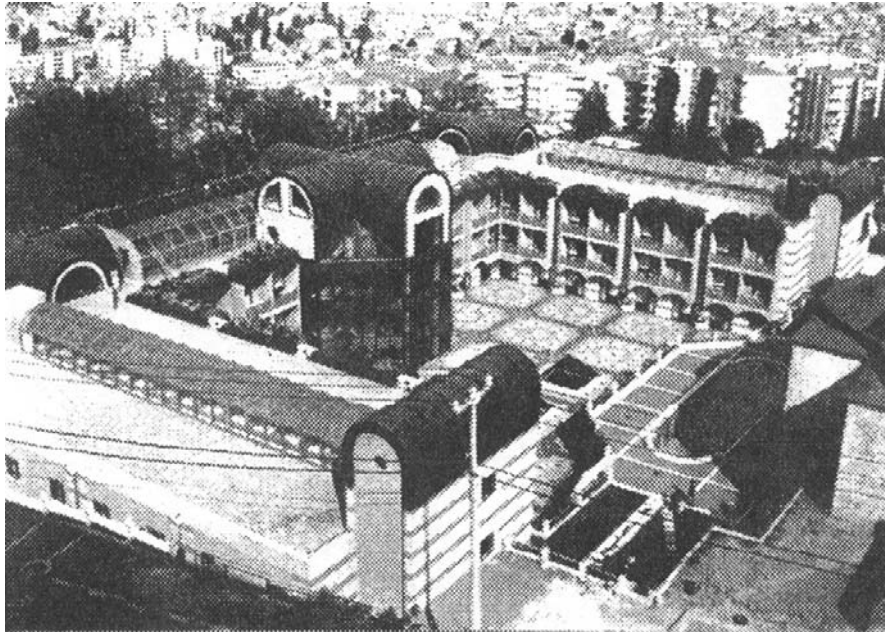


Figure 5.10. Kervansaray Thermal Hotel (Arolat et al. 1989, p. 39)

- **Linked additions:** The new part is attached to the existing building by means of a narrower connection or link. The new part and the existing is physically interconnected, while allowing the designer to have different functions and visual expressions.

| MUSEUM AND VISUAL ARTS STUDY CENTER | |
|--|--------------------------|
| <i>ARCHITECT(S)</i> | I.M. Pei & Partners |
| <i>LOCATION</i> | Washington D.C. - USA |
| <i>DATE OF CONSTRUCTION</i> ... | 1978 |
| <i>ADDITION TYPE</i> | Linked Addition |
| <i>-ORIGINAL BUILDING</i> | -National Gallery of Art |
| <i>-ARCHITECT(S)</i> | -John Russell Pope |
| <i>-DATE OF CONS</i> | -1941 |

A remarkable example of linked additions is the East Building addition to National Gallery in Washington D.C. The link is hidden underground , and the new structure is totally separated by means of a plaza. The space under the plaza is lighted by the skylight and contains support functions such as storage, mechanical spaces, offices and loading facilities. It is also used to enable the pedestrian connection between the two buildings. Pei uses the same marble with large link planes similar to the original building , and while creating an expression of its own, attains a compatibility with the National Gallery building.



Figure 5.11. National Gallery Addition- Interior view
(www.pritzkerprize.com/pei/peipg.htm)

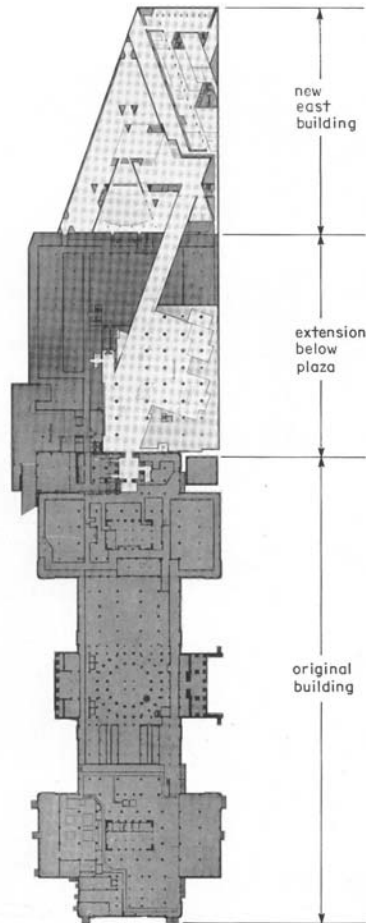


Figure 5.12. National Gallery- Plan of concourse level
(Dibner A. and Dibner D. 1985, p.188)



Figure 5.13. National Gallery Addition – Aerial View
(Dibner A. and Dibner D. 1985, p.187)

- **Modular Expansion:** The use of repeatable, self-contained modules constitutes the modular expansion. The entire development has to be preceded by a master plan so that the expansion phases follow an orderly sequence.
- **Natural Growth:** The continuous need for space requires a step-by-step expansion through the years to meet the spatial requirements of the time. This especially happens in educational and institutional structures.

TRINITY CHURCH (Educational and Social Facilities)

| | |
|-------------------------|---|
| ARCHITECT(S)..... | Gedder Brecher Qualls Cunningham |
| LOCATION..... | Princeton – USA |
| DATE OF CONSTRUCTION... | 1977 |
| ADDITION TYPE..... | Natural Growth |
| -ORIGINAL BUILDING..... | -Trinity church and outreach facilities |
| -ARCHITECT(S)..... | - R.M. Upjohn and others later |
| -DATE OF CONS..... | -1868 |

Trinity Church in Princeton, in New Jersey is an example of Natural expansion. The church had been constructed in 1868 in the Greek revival style, and have been expanding since then. Responding to the needs and the availability of funds at the time the ancillary buildings have been added piecemeally to develop a neighbouring complex. (Dibner A. and Dibner D. 1985)

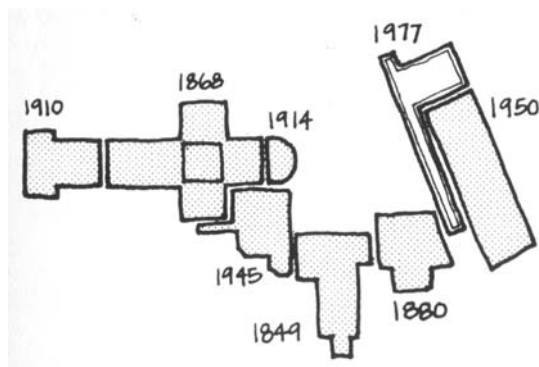


Figure 5.14. Trinity church –Plan showing progressive expansion
(Dibner A. and Dibner D. 1985, p.23)

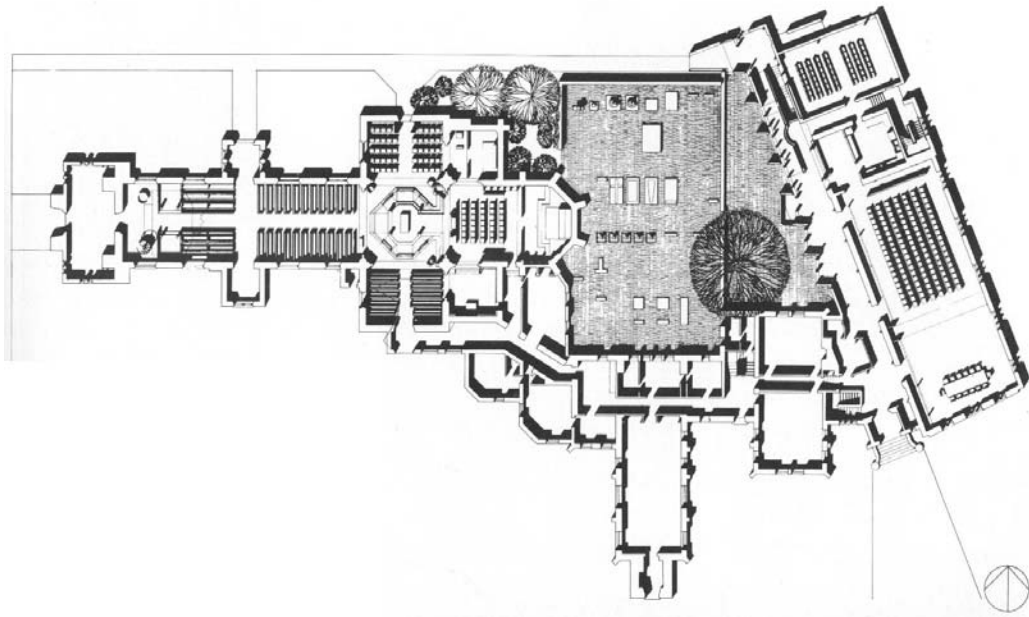


Figure 5.15. Trinity church, plan (Dibner A. and Dibner D. 1985, p.23)

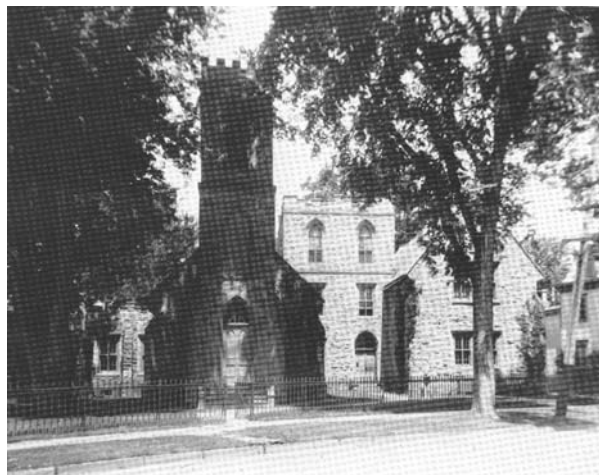


Figure 5.16. Trinity church (Dibner A. and Dibner D. 1985, p.22)

5.1.2. Vertical Additions

Vertical additions increase the height of the existing building through the addition of new floors. Additions of this kind can be constructed where the existing building have the strength to carry the additional loads, or where it can be strengthened. Vertical additions can be helpful method where the site is not appropriate for horizontal expansion (Dibner A. and Dibner D. 1985)

THOMAS MANN BUILDING

| | |
|-------------------------|----------------------------------|
| ARCHITECT(S)..... | Zimmer Gunsul Frasca Partnership |
| LOCATION..... | Oregon- USA |
| DATE OF CONSTRUCTION... | 1981 |
| ADDITION TYPE..... | Vertical Addition |
| -ORIGINAL BUILDING..... | -Thomas Mann Building |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -1884-1890 |



Figure 5.17. Thomas Mann Building – before vertical extension
(Dibner A. and Dibner D. 1985, p.26)



Figure 5.18. Thomas Mann Building – after one and a half story addition and renovation (Dibner A. and Dibner D. 1985, p.27)

5.1.3. Internal Expansion

Inserting an additional structure in the existing volume of the building creates internal expansions. For example, an internal addition can be constructed where there is a higher than usual floor-to-ceiling height. (Dibner A. and Dibner D. 1985)

| UNION STATION BUILDING | |
|---------------------------------|---------------------------------|
| <i>ARCHITECT(S)</i> | Hellmuth, Obata& Kassabaum Inc. |
| <i>LOCATION</i> | St Louis- USA |
| <i>DATE OF CONSTRUCTION</i> ... | early 1980s |
| <i>ADDITION TYPE</i> | Internal Expansion |
| <i>-ORIGINAL BUILDING</i> | -Union Station |
| <i>-ARCHITECT(S)</i> | -Theodore C. Link |
| <i>-DATE OF CONS</i> | -1891 |

The Union Station Building was opened in 1894 and served until 1978. When it was converted into a shopping center and a hotel in the early 1980s, it was said to be the largest rehabilitation project of a historic building in America. The 229m long and five stories high station (head house) front which originally contained a hotel, restaurants, shops, offices has been divided to neighbourhoods because of its exceptional size. While a new hotel is added in one of the neighbourhoods, another is added a two level shopping area. Former main waiting room, now called as the Main Hall, functions as the lobby of the hotel, but it is open to public as the formal entrance of the whole complex. (Cantacuzino 1989)



Figure 5.19. Union Station Building – The magnificently towered and turreted head house (Cantacuzino 1989,p.28)

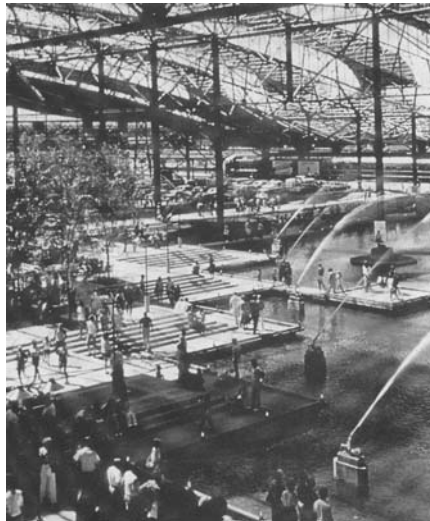


Figure 5.20. Union Station Building –The lake with the market place in one of the neighbourhoods (Cantacuzino 1989,p.28)

5.1.4. Addition as Enclosure

The addition can entirely enclose the existing building, so that the identity of the original building is totally lost within the new part. These kinds of expansions add new space while reusing the existing building, and create an entirely new image to the building. (Dibner A. and Dibner D. 1985)

STUDIO NATIONAL DES ARTS CONTEMPORAINS

| | |
|---------------------------------|-----------------------|
| <i>ARCHITECT(S)</i> | Bernard Tschumi |
| <i>LOCATION</i> | Tourcoing- France |
| <i>DATE OF CONSTRUCTION</i> ... | 1997 |
| <i>ADDITION TYPE</i> | Addition as Enclosure |
| <i>-ORIGINAL BUILDING</i> | - Le Fresnoy |
| <i>-ARCHITECT(S)</i> | - Arenas Le Fresnoy |
| <i>-DATE OF CONS</i> | -1905 |

The project comprises of a school, a film studio, a médiathèque, spectacle and exhibition halls, two cinemas, laboratories for research and production (sound, electronic image, film and video), administrative offices, housing and a bar / restaurant which is to be inserted into Le Fresnoy in France. Bernard Tschumi's design for the Studio National des Arts Contemporains, (The French National Art School known as Le Fresnoy) is a very large shelter which encloses the old buildings. The shelter act as a tool to reveal the significance of the historic buildings and to set them in the context of different times in which the old buildings could be reused. The roof of Tschumi firmly surrounds the three old entertainment arenas and puts them back in service. The roof as well provides spaces for a variety of multimedia explorations. (Byard 1989)

Tschumi& Partners see the project as a succession of boxes inside a box. First one is an ultra technological rectangular solid box whose north side is closed. Other sides are open to provide views of the old buildings. The roof structure is a huge rectangle pierced with large openings, which comprises all of the technical ductwork for heating, ventilation and air-conditioning in its structure. The boxes of the existing buildings are under the large electronic roof, sheltered form weather conditions. Tschumi& Partners call the space between

the new steel roof and the old tile roofs as the “in-between”. Large horizontal windows, covered with transparent sheets of polycarbonate in the form of clouds, create an underside of the roof flooded with light and cut through by a transversal corresponding to the project's north-south axis. A large landscaped terrace in front of the bar / restaurant profits from direct access, through the grand stair, to the garden. The technological roof floats above the old roofs with its clouds, and constitutes a new plane of reference. (*artifi-ciel in French*) the new roof while responding the climatic , energy and information needs , also generates the new type of space created by Tschumi , the space of the “in-between”. (Tschumi& Partners, <http://www.tschumi.com/old/fresnoy.htm>)

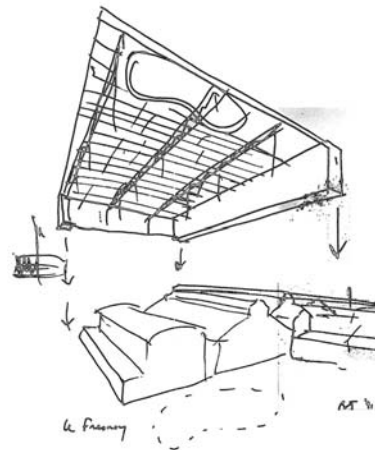


Figure 5.21. Studio National des Arts Contemporaines- Sketch of the Project
(Tschumi 2000,p.110)



Figure 5.22. Studio National des Arts Contemporaines – Interior view
(Tschumi 2000,p.110)



Figure 5.23. Studio National des Arts Contemporaines (Tschumi 2000,p.110)



Figure 5.24. Studio National des Arts Contemporaines
(Tschumi 2000,p.114)

5.2. Classification of Additions by Means of Design Approaches

As already stated, weaving old and new is a subject which is not easy to handle. It is not possible to suggest one right way to integrate a new building into an historic setting. There are things, which cannot be taught, however a feel for contextualism is a necessity, but it does not mean to say that, over the years number of valid solutions have not presented themselves. The examination of approaches for building in historic settings shows that each under certain conditions can be appropriate or wrong. Thorpe classifies these approaches in three: the synthesis, the contrast, and the copy. (Thorpe 1998, p. 112-113)

Extensions and annexes in historic buildings therefore, constitute the major part of new constructions in historic settings. Smeallie and Smith similarly, address three design approaches for addition buildings:

1. Appreciative Additions
2. Contrast and Abstract Additions
3. Imitative additions (Smeallie and Smith 1990)

5.2.1. Appreciative Additions

The additions of this kind are appreciative of the original structure in design approach, scale, materials and other characteristics, and in fact which constitute a synthesis between the new and the old. They intentionally stay in the background to avoid from alterations to overwhelm the original building and they intend to propose the needed expansion without competing design goals. Appreciative additions attempt by design not to convert the main character of the original building in public's mind, and they make every effort not to detract from or interfere with the building's original design intent. Appreciative additions may be described as 'backdrop additions' or 'deferential additions', however this should not refer to second class architecture. In fact, appreciative additions may

suit well for the buildings, which have a distinguished structure having a commanding presence or a strong visual bearing. Especially historic buildings of local or national importance could be served best by appreciative additions, if their image on public's mind is not intended to be changed. Indeed; appreciative additions are preferred by many organisations that are housed in important historic or community buildings because of the importance the organisation attaches to the original building. For example, if an addition is contemplated for a distinguished state capitol or city hall, an appreciative addition can be an appropriate solution. (Smeallie and Smith 1990, p.3)

The most significant attitude for the design of an appreciative addition is that the new part should continue to present the primary image, remind the observer the original structure and not be detracted from the main building. Design solutions can respond in several ways. A frequent response is to locate the building behind the existing structure rather than alongside it, and to keep it in the background. Apart from the location, the relationship of the scale of the addition to the original building is an important design consideration. Appreciative additions generally do not depress the height and bulk of the original , and does not overwhelming it . However, there are situations in which extensive amounts of additional space are required, where respectful additions can be considerably larger than the original building. The choice building materials also have an important part in the design of an appreciative addition. Usually, façade materials that are similar or the same as that of the main structure are used. The exterior design also maintains the original design motif, like the same stone work patterns. In fact; the characteristics of the architectural style of the original building are fundamental in the design of an appreciative addition. The new building is normally responsive of the stylistic attributes such as window and door placement, rhythm and rooflines, and pinch. (Smeallie and Smith 1990, p.4-6)

NEWBERRY LIBRARY

| | |
|-------------------------|--------------------------|
| ARCHITECT(S)..... | Harry Weese & Associates |
| LOCATION..... | Chicago- USA |
| DATE OF CONSTRUCTION... | 1981 |
| ADDITION TYPE..... | Appreciative Addition |
| -ORIGINAL BUILDING..... | -Newberry Library |
| -ARCHITECT(S)..... | -Henry Ives Cobb |
| -DATE OF CONS..... | -1892 |

The extension of the Newberry Library in Chicago includes the book storage facilities. Security requirements, book preservation, and an efficient layout of book storage dictated for a more modern approach. The extension continues the rhythm and scale of the original buildings windows in its new windowless brick wall. The rhythm establishes continuity between the old and the new. The addition makes use of similar detailing and façade materials indicate that structures are related. (Smeallie and Smith 1990)



Figure 5.25. Newberry Library, Chicago. (Smeallie and Smith 1990, p.6)

WILLARD HOTEL AND OFFICE BUILDING

| | |
|-------------------------|-----------------------------|
| ARCHITECT(S)..... | Hardy, Holzman, and Pfeifer |
| LOCATION..... | Washington D.C.- USA |
| DATE OF CONSTRUCTION... | 1970's |
| ADDITION TYPE..... | Appreciative Addition |
| -ORIGINAL BUILDING..... | -Willard Hotel |
| -ARCHITECT(S)..... | -Henry Hardenbergh |
| -DATE OF CONS..... | -1901-1904 |

The design of the addition uses similar mansard roof motifs and fenestration, which are outstanding features of the original building. Although the detailing is identical, the form and shape of the office block differs from the original. (Smeallie and Smith 1990)



Figure 5.26. Willard Hotel Addition. Mansard roof motifs and fenestration are used to create an appreciative addition (Smeallie and Smith 1990, p.13)

JUDICAL CENTER, ST. PAUL

| | |
|---------------------------------|---------------------------|
| <i>ARCHITECT(S)</i> | Leonard Parker Associates |
| <i>LOCATION</i> | Minnesota- USA |
| <i>DATE OF CONSTRUCTION</i> ... | 1990 |
| <i>ADDITION TYPE</i> | Appreciative Addition |
| <i>-ORIGINAL BUILDING</i> | <i>-Judical Center</i> |
| <i>-ARCHITECT(S)</i> | <i>-Cass Gilbert</i> |
| <i>-DATE OF CONS</i> | <i>-1915</i> |

The addition to Cass Gilbert's building (1915) in Minnesota , is an example of appreciative addition. The new building respects the original eclectic, domed capitol. Architect perceives the original building as the center piece for the design of the addition. Leonard Parker Associates situate a new crescent five-story block within the north- eastern wing of the judicial center. The addition and the original building embrace a large public plaza forming a landscaped link to the capitol. Parker also situates a rounded mass from the east bay of the original structure which appears as an apse to the nave of the Gilbert's building. The additions (apse and the crescent) blend succesfully with the original building. Fig. 5.29. shows the sutheastern elevation where the curve of the apse has attached seamlessly to the existing building. The apse, in turn , has fitted into the south- east façade of the crescent wing, where a series of modern columns designate the law library at ground level. The use of similar window rhythm and the same material (rose-beige granite) create a continuity between the old and new. (Courting History 1991,p.81)

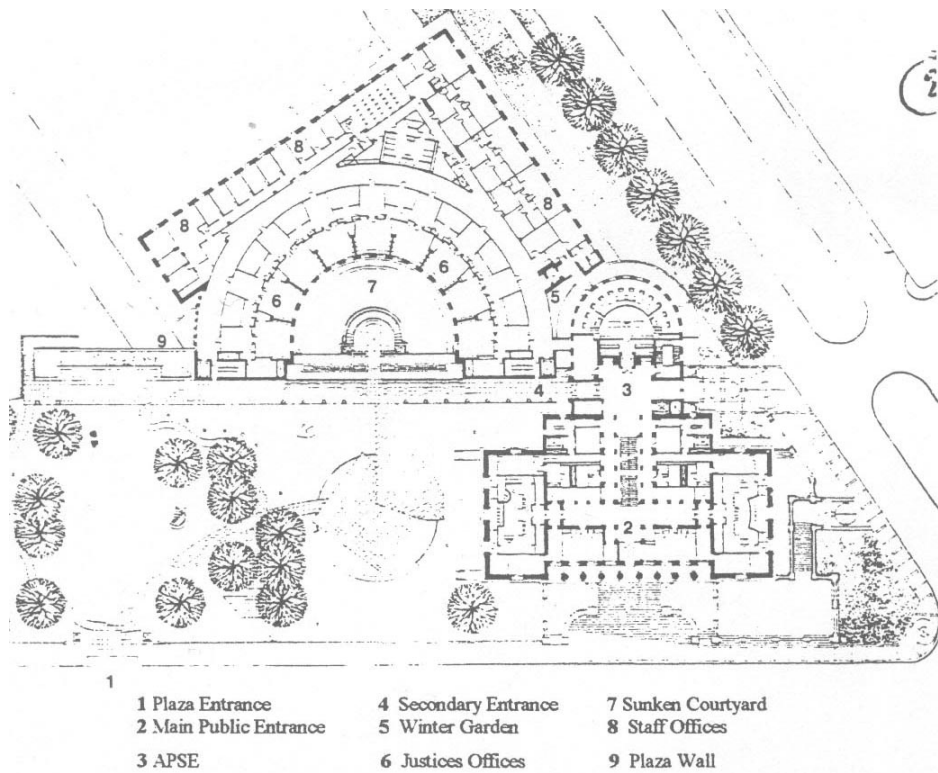


Figure 5.27. Judicial Center ,First Floor Plan, (Courting History 1991,p.82)

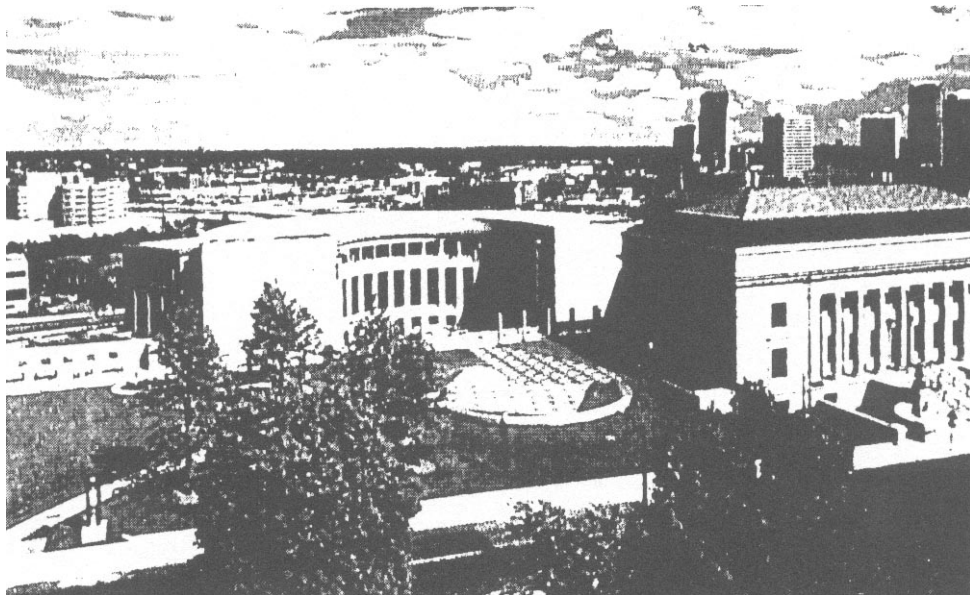


Figure 5.28. Judicial Center, St. Paul, (Courting History 1991,p.81)

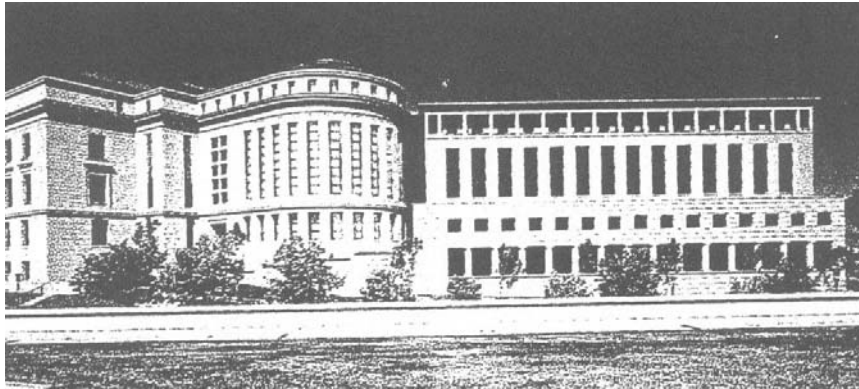


Figure 5.29. Judicial Center, St. Paul, (Courting History 1991,p.81)

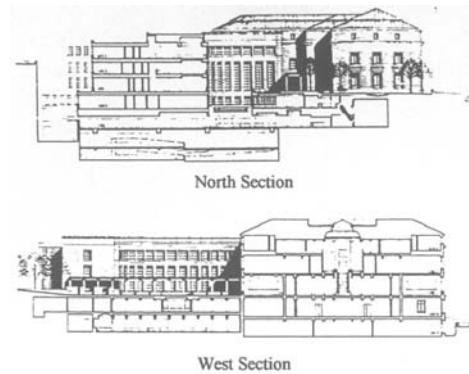


Figure 5.30. Judicial Center, St. Paul, (Courting History 1991,p.86)

5.2.2. Contrast And Abstract Additions

Different additions establish the contrast approaches to building in an historic setting. Dissimilar to appreciative additions, different additions stand for their own right rather than focusing attention on the original building, they take it as a counterpart. Main distinction between appreciative additions is of the architectural style. A different addition does not attempt to hide itself behind the original building, it does not have a background status; but on the contrary constitute the most visible part of the building, drawing the attention to itself and its contribution to the overall structure. (Smeallie and Smith 1990, p.15)

Although both contrasting and abstract additions make use of the prevailing style, materials, and color of the existing building as foils to develop a

new design, the difference between them resides in their use of design clues from the original building. While contrasting additions make use of opposing colors, forms and other design elements, abstract additions use design elements that are apart, but representative of the original. A contrasting addition makes use of a distinct architectural style from the original, and intentionally highlights the difference. Whereas, an abstract addition alludes to and makes use of existing design elements without any attempt to recreate them. It summarizes the qualities of the original design in a manner that is connected only loosely to the original design intent. Therefore, contrasting additions are easily identified in stylistic terms among the combined structure since they present opposing architectural styles, such as; a post modern addition to a Beux-Arts style building. The material preferences and the color schemes as well; yield to a difference with the original building. Contrasting materials, such as glass facades on a brick building or different colors of the same material are frequently used to draw attention to the contrast of the old and new. However, it is harder to put the design approaches for the abstract additions. An abstract addition may use the proportions of the original building and vary other design elements. Or an addition's height and massing may vary significantly and distinctly from the original, relying on other elements to tie the addition back to the original structure. Exaggerating or enlarging certain design elements of the original in the addition can create an addition that makes use of original design elements, but is also an abstraction. Another design technique is to elongate a particular design element using materials that are similar to, but clearly different from, the original materials, such as bricks that are substantially different in size from common bricks. (Smeallie and Smith 1990, p.15-16)

The use of contrast or abstraction in a building addition is intended to draw attention to the new addition, and to make a statement about the building's development, history, image and uses. These additions are not intended to be respectful or deferential to the existing building, but are often intended to provide new meanings or associations about the building. (Smeallie and Smith 1990,p.17)

BOSTON PUBLIC LIBRARY

| | |
|-------------------------|--------------------------------|
| ARCHITECT(S)..... | Johnson/ Burgee Architects |
| LOCATION..... | Boston- USA |
| DATE OF CONSTRUCTION... | 1973 |
| ADDITION TYPE..... | Contrast and Abstract Addition |
| -ORIGINAL BUILDING..... | -Boston Public Library |
| -ARCHITECT(S)..... | -McKim, Mead and White |
| -DATE OF CONS..... | -1895 |

Addition building exemplifies a change in the rhythm from that of the original, which means the acceptance of new techniques, different craft capabilities, and different programmatic requirements. The new building while maintaining the height and mass of the original, contrasts with the material use. (Smeallie and Smith 1990)



Figure 5.31. Public Library, Boston (Smeallie and Smith 1990, p.16)

JEWISH WING, BERLIN MUSEUM

| | |
|-------------------------|--------------------------------|
| ARCHITECT(S)..... | Daniel Libeskind |
| LOCATION..... | Berlin- Germany |
| DATE OF CONSTRUCTION... | 1997 |
| ADDITION TYPE..... | Contrast and Abstract Addition |
| -ORIGINAL BUILDING..... | -Berlin Museum |
| -ARCHITECT(S)..... | -Philipp Gerlach |
| -DATE OF CONS..... | -1735 |

The extension of the Berlin Museum houses the Jewish collection while dramatizing all the possibilities of sculptural architecture. The arcane gestation of spaces and forms intend to invoke the troubled history of the Jewish people.

Libeskind's scheme for the Jewish Wing of Berlin Museum utilizes the conventional U shaped plan of the original building but straightened, stretched and tortured. Its façade represents the flattest of abstractions stabbed and cut to allow in light. Its thin metal skin sharply contrasts with the façade of the old museum. It overwhelms the 1735 building with its unexpected outgrowth from the ordinariness of the old museum and causes an effective use of the vastness of the difference between them.



Figure 5.32. Jewish Museum, Berlin – Aerial view (www.jmberlin.de)



Figure 5.33. Jewish Museum ,Berlin-Model (www.jmberlin.de)



Figure 5.34. Jewish Museum ,Berlin (www.jmberlin.de)

ÇIRAĞAN PALACE, HOTEL KEMPINSKI

| | |
|---------------------------|--------------------------------|
| ARCHITECT(S)..... | |
| LOCATION..... | Istanbul –Turkey |
| DATE OF CONSTRUCTION..... | 20 th century |
| ADDITION TYPE..... | Contrast and Abstract Addition |
| -ORIGINAL BUILDING..... | -Çırağan Palace |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -18 th century |

Çırağan Palace stands in the area of Kazancıoğlu Garden as known in the 17th century. The history of the palace originally dates back to 16th century , to the waterfront house of Kılıç Ali Paşa. The palace was to be built, torn down and rebuilt many times over the next centuries. It served as the parliament building between 1909- 1946. In 1946, Parliament gave the palace, its outbuildings and grounds, to Istanbul Municipality where it was used as a dumping ground for sand and other construction materials. A restoration project and an addition were held by the Kempinski Hotel Group. The project comprises the re-functioning of the palace to a luxury hotel, with an addition of a hotel block. Even though the addition utilizes same building materials, and certain fragments with the palace, it overwhelms the original building with its mass and proportions.

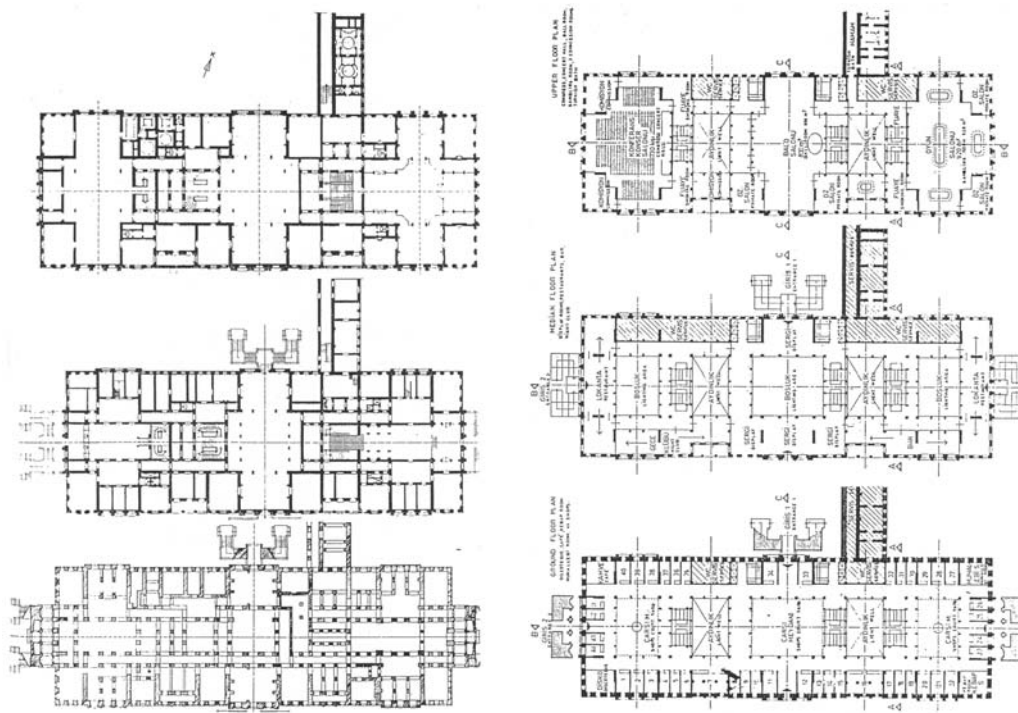


Figure 5.35. Çırağan Palace , relevé and modifications after refunctioning

(Kıran 1993, p.117-118)

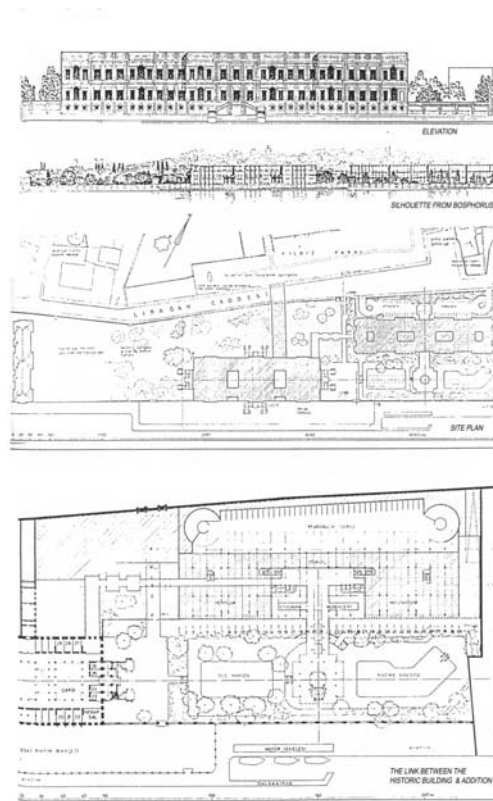


Figure 5.36. Çırağan Palace , Façade and Site Plan (Kıran 1993, p.117-118)



Figure 5.37. Çırağan Palace , View from the sea of the burnt shell of Çırağan Palace and the main waterfront gate, 1976

(<http://www.focusmm.com/ciraganpalace/history.htm>)



Figure 5.38. Çırağan Palace, with the addition

(<http://www.focusmm.com/ciraganpalace/history.htm>)

GOVERNMENT HALL, AFYON

| | |
|---------------------------|--------------------------------|
| ARCHITECT(S)..... | İlgi Aşkun, Alpay Aşkun |
| LOCATION..... | Afyon- Turkey |
| DATE OF CONSTRUCTION..... | 1993 |
| ADDITION TYPE..... | Contrast and Abstract Addition |
| -ORIGINAL BUILDING..... | -Unavailable |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -Unavailable |

The original building is located in the center of Afyon ,and it is defined as 'an important building has to be conserved' by the Higjer Board of Real Estate, Old Works and Monuments. The addition tries to emphasise the symbolic and architectural values of the old building and tries to formate a background in harmony with the natural specifications of the town. However, old building is overwhelmed by the massy organisation of the new buildings . (Karabağ 1997)

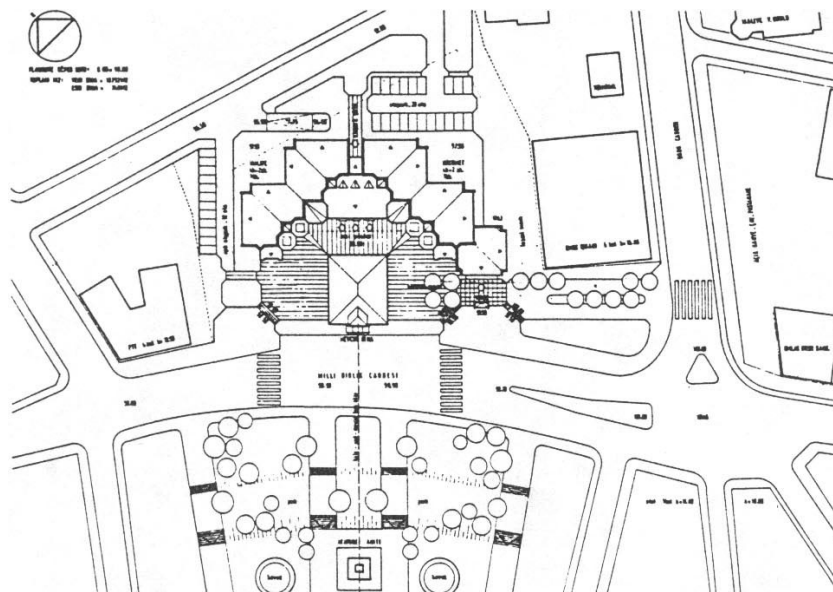


Figure 5.39. Afyon Government Hall, Site Plan (Karabağ 1997, p.169)

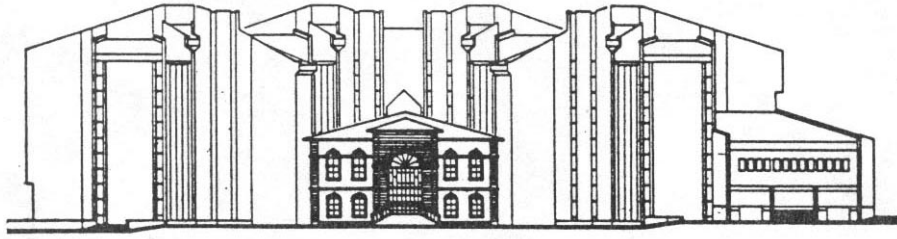


Figure 5.40. Afyon Government Hall, Façade (Karabağ 1997, p.169)

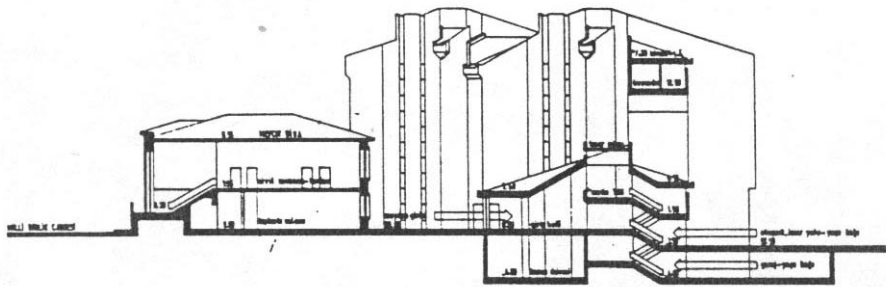


Figure 5.41. Afyon Government Hall, Section (Karabağ 1997, p.169)

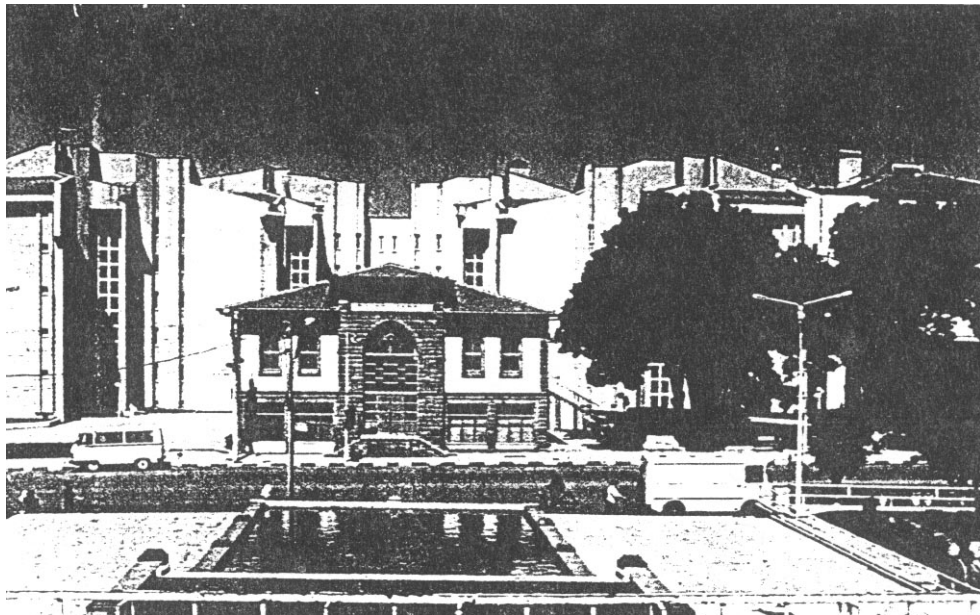


Figure 5.42. Afyon Government Hall (Karabağ 1997, p.168)

THE HOTEL MANAGEMENT & TOURISM VOCATIONAL SCHOOL

| | |
|-------------------------|--------------------------------|
| ARCHITECT(S)..... | Ergun Demirbek |
| LOCATION..... | İzmir- Turkey |
| DATE OF CONSTRUCTION... | 1996 |
| ADDITION TYPE..... | Contrast and Abstract Addition |
| -ORIGINAL BUILDING..... | - Konak Vocational School |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -Unavailable |

The building stands on the lot which was formerly utilised as The Italian Hospital and Italian School and The Konak Vocational School and School for Blind and Deaf afterwards. The school has undergone restoration in 70s . The addition building utilizes modern materials such as metal and glass contrasting to the stone covered façades of the existing buildings. (Karabağ 1997)

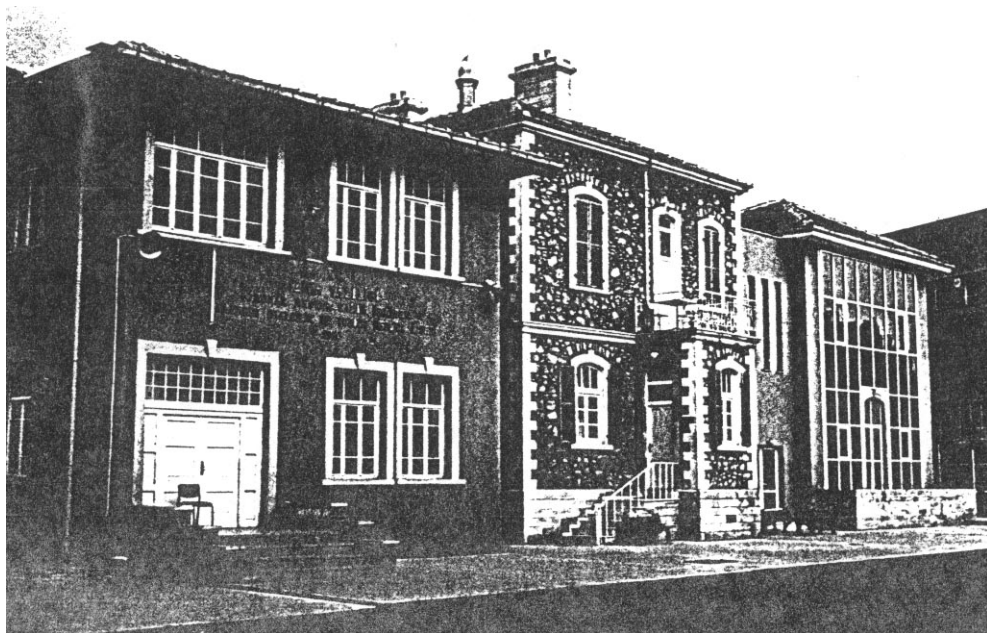


Figure 5.43. The Konak Anadolu Hotel Management and Tourism Vocational School
(Karabağ 1997, p.184)

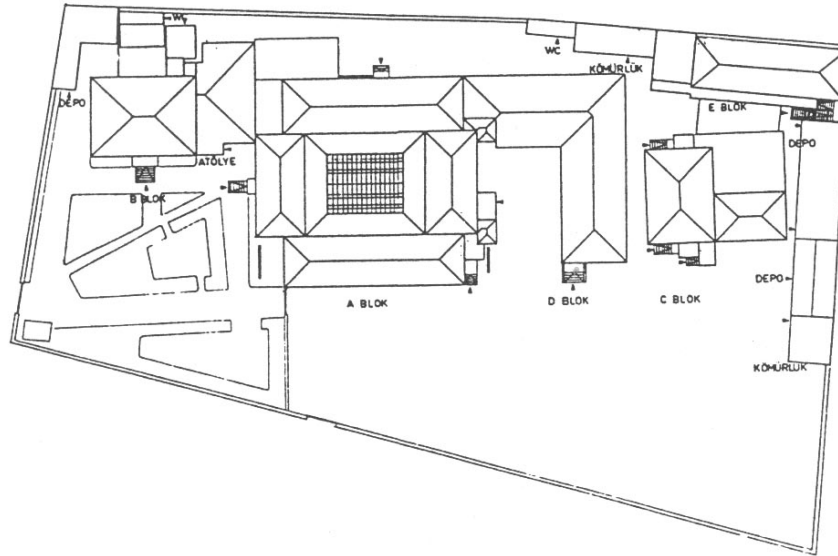


Figure 5.44. The Konak Anadolu Hotel Management and Tourism Vocational School, plan (Karabağ 1997, p.184)

5.2.3. Imitative Additions

An imitative addition copies the architectural style, windows, height, bulk, colour and material of the original building. The intention of an imitative addition may be reproducing the architecture of the original, and integrating the new to such an extent that the whole could be considered as one entity. Imitative additions can be observed in historically important buildings, especially where the symbolic importance of the building is as important as the building itself. As a result, imitative additions may be preferred where any addition should not disturb the symbolic qualities of a building, and maintain its current image. For example, a banker may believe that the bank conveys to the public stability and permanence consistent with the goals of the bank. A new addition would be designed to portray itself through architecture in the same manner as the original. Another important example can be the United States Capitol (Fig. 5.45) where a number of additions have been made since the beginning of the 19th century, each of the additions has been careful to respect the architecture, design, and heritage of this symbol of American democracy. (Smeallie and Smith 1990, p.25-27)

UNITED STATES CAPITOL

| | |
|---------------------------------|--|
| <i>ARCHITECT(S)</i> | Various architects |
| <i>LOCATION</i> | Washington D.C. |
| <i>DATE OF CONSTRUCTION</i> ... | 1950s |
| <i>ADDITION TYPE</i> | Imitative Addition |
| <i>-ORIGINAL BUILDING</i> | -United States Capitol |
| <i>-DATE OF CONS</i> | -Additions are being made since the beginning of 19 th century |



Figure 5.45. The east front of United States Capitol (Smeallie, Smith 1990, p.27)

STATE CAPITOL BUILDING, SALEM, OREGON

| | |
|-------------------------|------------------------------------|
| ARCHITECT(S)..... | Zimmer Gunsul Frasca P.ship |
| LOCATION..... | Oregon- USA |
| DATE OF CONSTRUCTION... | 1977 |
| ADDITION TYPE..... | Imitative Addition |
| -ORIGINAL BUILDING..... | -State Capitol Building |
| -ARCHITECT(S)..... | -Trowbridge and Livingston, Keally |
| -DATE OF CONS..... | -1939 |



Figure 5.46. State Capitol Building, Salem. The additions (two symmetrical wings) echo the design of the original building as close a possible.

(Dibner A. and Dibner D. 1985, p.139)



Figure 5.47. State Capitol Building, Salem, Oregon. Office wing match the original architecture. (Dibner A. and Dibner D. 1985, p.139)

5.3. Classification of Additions by Means of the Combined Expressions

According to Byard;

“Anything built inevitably says something about what it is doing about those involved in it, and about their view of the world. Architectural expression persist in particular places and give those places their identities- local identities that in turn help individuals and societies organise their personal identities.” Identity correspondingly is defined as; “ the meaning offered by the building to any interested observer taking in the various impacts of its form and ornamentation and integrating them into an understanding of the proposal the building as a whole makes to the observer’s intelligence”. (Byard 1989, p.12)

Expressive identity is inscribed onto the building by its designer, however it is important to understand that the buildings serve in the real world, and they attain or become involved in new and different proposals of meaning all the time. Since the meaning inscribed onto them changes constantly, it is evident that their identities change accordingly. The protection of these expressive identities requires a capacity to appreciate the interaction of the successive proposals buildings inevitably make about themselves and about each other over time and to make principled judgments about the way they

should change in light of the public's enduring need to have access to particular protected meanings. (Byard 1989, p.14)

Byard groups the combined works in three; by the way in which their expressions go together:

1. The new extends the meanings of the old
2. The new derives new meanings from the old
3. The new intentionally transforms the meaning of the old'

In any combined work, both the original building and the addition should have a role in the hierarchy of the combined work that appropriately contributes to the new combined meaning. The examples put forward that when the architects have understood the meaning of the original building, and utilized the old and new in such a way so that they illuminate each other and create new values in the combination of the two, the results can be successful. (Byard 1989, p. 32)

5.3.1. Extension (The New Extends Meaning of the Old)

Byard utilizes the term 'extension' in cases where the new part extends the meaning of the old. Accordingly; extensions are,' additions which set out to do new parts of an old business with relative independence, each following its own expressive agenda'. Additions of this kind rely on the old, extend the understanding of the old, and give it a more important statement in the combination of two. The original building's and the extension's expressions may seem far apart in some cases, however in successful instances, emerge with deepened set of insights about the purposes of the old and new serve. (Byard 1989, p. 32)

ALLEN MEMORIAL ART MUSEUM

| | |
|-------------------------|----------------------------|
| ARCHITECT(S)..... | Venturi and Rauch |
| LOCATION..... | Ohio- USA |
| DATE OF CONSTRUCTION... | 1976 |
| ADDITION TYPE..... | Extension |
| -ORIGINAL BUILDING..... | -Allen Memorial Art Museum |
| -ARCHITECT(S)..... | -Cass Gilbert |
| -DATE OF CONS..... | -1917 |

Figures 5.48-5.51 show the extension to Allen Memorial Art Museum by Venturi and Rauch in 1976. The original building was made in 1917, by Cass Gilbert and was had an impression of Brunelleschi, a renaissance palazzo. Venturi and Rauch appreciated the original building as a beautiful old building and at the hierarchy of the combined work *it is shown off in all its own instructive artifice as a complete, built canon of beauty*. According to Venturi & Rauch, the conflict between the old building and the addition is an opportunity to test their interest in ornament. What they call as the expressive elements that are 'read' to appeal to the mind. (Byard 1989)

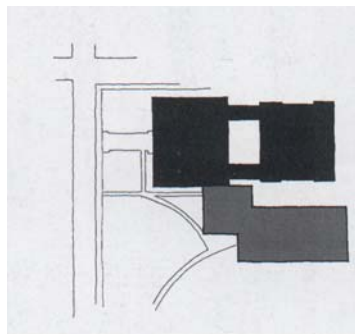


Figure 5.48. Allen Memorial Art Museum, Plan (Byard 1989, p. 40)

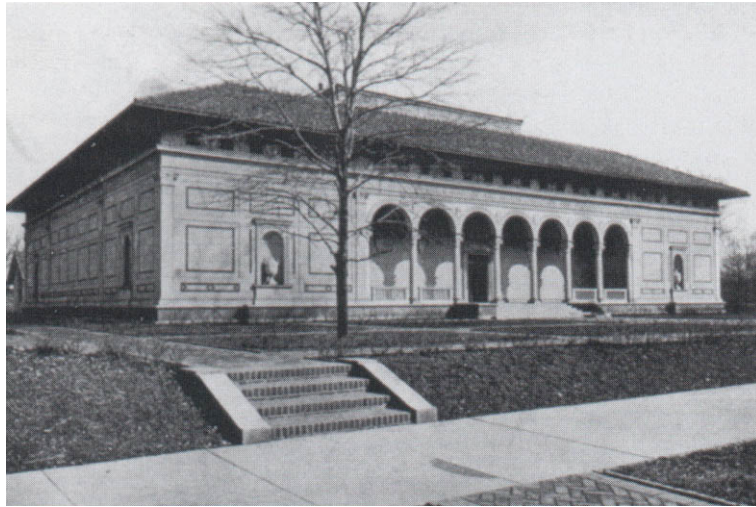


Figure 5.49. Allen Memorial Art Museum, Gilbert ‘s expression of high art
(Byard 1989, p. 40)

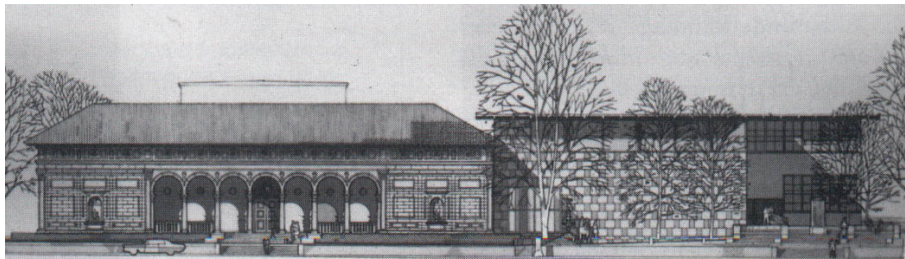


Figure 5.50. Allen Memorial Art Museum, Venturi’s design for the extension
(Byard 1989, p. 40)



Figure 5.51. Allen Memorial Art Museum with the Ellen Johnson Gallery of Venturi and Rauch. (Byard 1989, p. 43)

MUSEUM OF DECORATIVE ARTS

| | |
|-------------------------|--------------------|
| ARCHITECT(S)..... | Richard Meier |
| LOCATION..... | Frankfurt -Germany |
| DATE OF CONSTRUCTION... | 1985 |
| ADDITION TYPE..... | Extension |
| -ORIGINAL BUILDING..... | -Villa Metzler |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -1803 |

Villa Metzler constructed in 1803 had been extended by Richard Meier, to house the Museum of Decorative Arts. Meier utilizes the original building as a source of expression for his new building. He replicates the dimensions and scale of the Villa and organizes the whole complex accordingly. The square façade and the window pattern of the original building turn out the source of the grid to organize the extension. Meier's building creates an elegance of its own and establishes it with a unique identity. (Academy Ed. 1990, p.44) According to Byard, despite the strong form of the Villa, the additions are even stronger. They are so big, animated and they have their own geometric organization. Villa Metzler, in the combined expression seems more tolerated than honored. (Byard 1989)

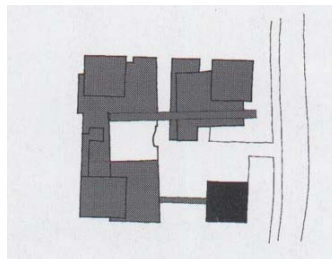


Figure 5.52. Museum of Decorative Arts, Plan (Byard 1989, p.43)

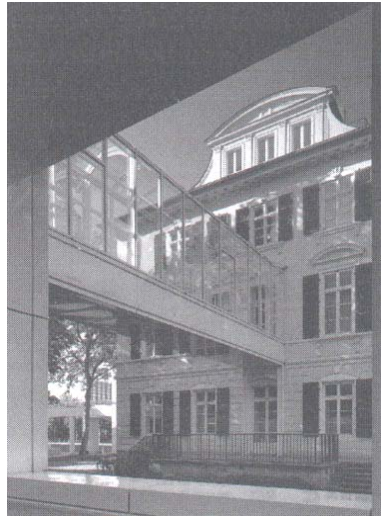


Figure 5.53. Museum of Decorative Arts, the bridge connecting Villa Metzler to the new buildings (Byard 1989, p.45)



Figure 5.54. Villa Metzler, façade proportions. Meier utilizes it as a source of expression. (Byard 1989, p.43)



Figure 5.55. Villa Metzler at the entry of the new museum (Byard 1989, p.43)

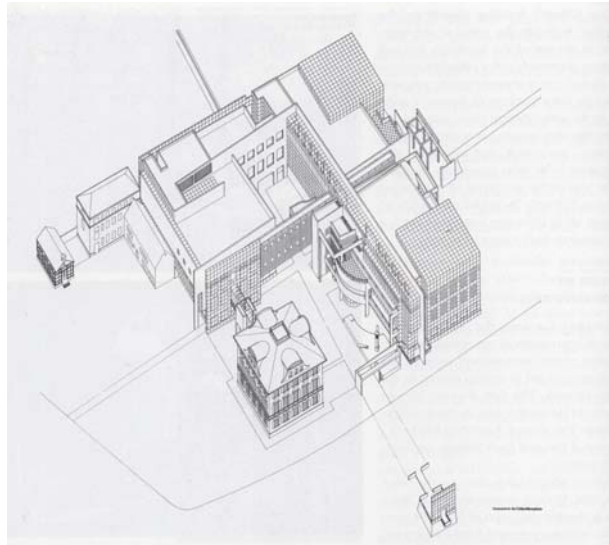


Figure 5.56. Villa Metzler and its place in the overall complex (Byard 1989, p.44)

SAINSBURY WING, NATIONAL GALLERY

| | |
|---------------------------------|------------------------------------|
| <i>ARCHITECT(S)</i> | Venturi Scott Brown and Associates |
| <i>LOCATION</i> | London- England |
| <i>DATE OF CONSTRUCTION</i> .. | 1991 |
| <i>ADDITION TYPE</i> | Extension |
| <i>-ORIGINAL BUILDING</i> | -National Gallery |
| <i>-ARCHITECT(S)</i> | -William Wilkins |
| <i>-DATE OF CONS</i> | -1838 |

The original building which dates back to 1838 ,is situated on Trafalgar Square in London. Therefore, the addition of Venturi not only affects an important building , but also an important heroic place, Trafalgar Square, defined by Wilkins' building.

Original building stretches across the entire upper side of the square with the baroque royal chapel of Saint Martin's. The new wing is attached at the end of Wilkin's long façade after a slot at the corner. Addition's principal façade

extends the apparent plane of the original building's façade as an irregularly bent surface. The main façade of the original building gradually fades as it extends and ends as a blank stone façade. According to Venturi , the addition to National Gallery , like the addition to the Allen Memorial Museum is a decorated shed. It does not depend on the observer's immediate, visceral response, but rather it relies on involving the observers to read what it says. (Byard 1989)

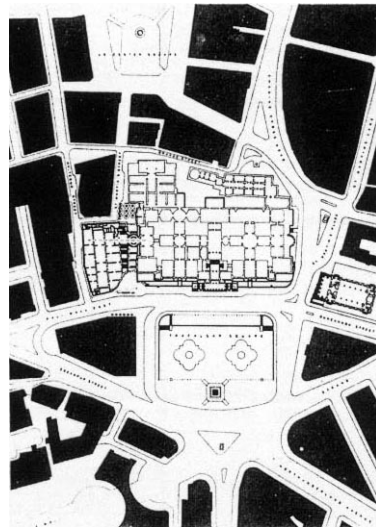


Figure 5.57. National Gallery , site plan (Moore 1991,p.36)



Figure 5.58. Sainsbury Wing, National Gallery (Moore 1991,p.31)



Figure 5.59. Sainsbury Wing, National Gallery (Moore 1991,p.31)



Figure 5.60. Sainsbury Wing, National Gallery (Moore 1991,p.31)

5.3.2.Derivation (The New Drives New Meanings From the Old)

According to the classification of Byard, derivations are additions, ‘which set off with a different kind of independence to explore not just the same problem as the original but some of the implications its expression’. Derivations develop the expressive possibilities of the old, and thus create their own expressions. By doing so, they maintain a close and respectful relationship with the original. By acknowledging the original as the source of its expressive ideas, the new virtually guarantees the original its place at the head of the combined expressive hierarchy. (Byard 1989, p. 50)

| MAISON DE VERRE | |
|---------------------------------|---------------------------|
| <i>ARCHITECT(S)</i> | Pierre Chareau |
| <i>LOCATION</i> | Paris- France |
| <i>DATE OF CONSTRUCTION</i> ... | 1932 |
| <i>ADDITION TYPE</i> | Derivation |
| <i>-ORIGINAL BUILDING</i> | -31, rue Saint- Guillaume |
| <i>-ARCHITECT(S)</i> | -Unavailable |
| <i>-DATE OF CONS</i> | -18 th century |

The original building dates to 18th century, the addition was constructed in 1932 by Pierre Chareau. The addition of Chareau is an early exploration of functional and expressive possibilities of steel and glass. While the old building courtyard seems to be a background, it has significant role in the expansion of the addition. The addition; establishes a radical alternative to the painted bearing masonry with curtained windows set deep in blank walls, with exploring and dramatizing them in steel and glass. (Byard 1989)

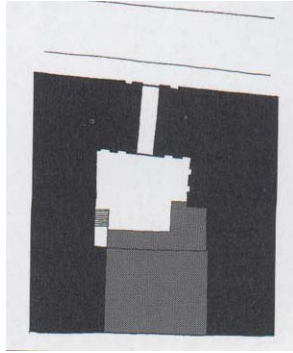


Figure 5.61. Maison de Verre , plan (Byard 1989, p.51)

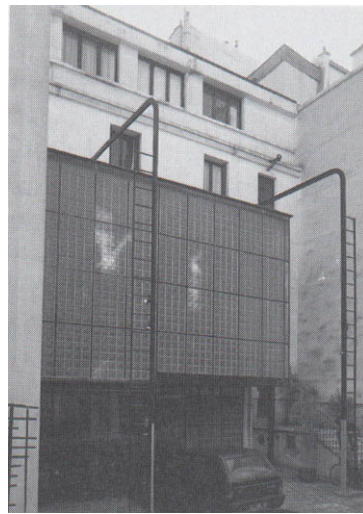


Figure 5.62. Maison de Verre under other apartments (Byard 1989, p.51)

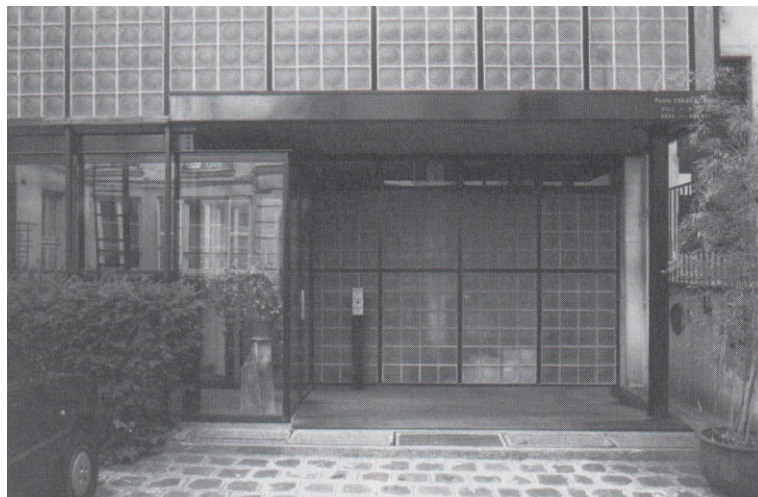


Figure 5.63. Maison de Verre , use of transparency (Byard 1989, p.52)

HUBERTUS HOUSE

| | |
|-------------------------|----------------------------|
| ARCHITECT(S)..... | Aldo van Eyck |
| LOCATION..... | Amsterdam- The Netherlands |
| DATE OF CONSTRUCTION... | 1979 |
| ADDITION TYPE..... | Derivation |
| -ORIGINAL BUILDING..... | -Hubertus House |
| -ARCHITECT(S)..... | -Unavailable |
| -DATE OF CONS..... | -19 th Century |

Hubertus House (Fig. 5.64-5.66) is a 19th century building, which is a home for single mothers in Amsterdam. The addition is designed by Aldo van Eyck in 1979. The façade of the new part is proportioned like a townhouse, and a recessed stair tower, which sorts out the different floor-to-floor heights and organizes the combined elevation, makes the connection between the old and the new part. According to Byard, the addition of van Eyck, manages the relationship of the old and new within the institution and brings it out as a whole in its time and the context. The addition reflects the eagerness to talk more openly about the problems such as the poor, single mother and their children and etc. at the time it was built. (Byard 1989, p.53)

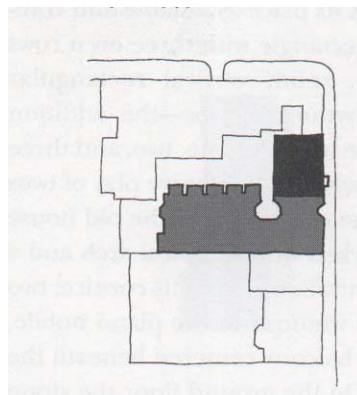


Figure 5.64. Hubertus House in Amsterdam, plan (Byard 1989, p.53)

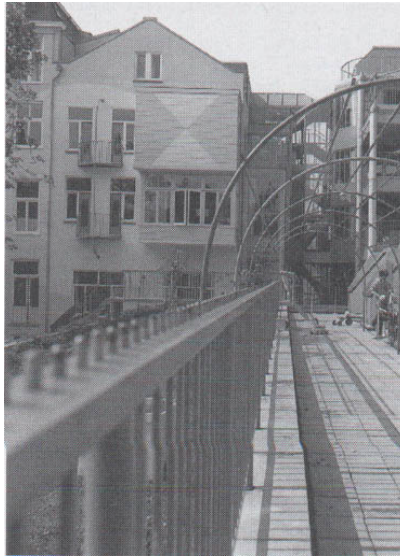


Figure 5.65. Hubertus House- Passage leading to the living spaces of the addition
(Byard 1989,p.53)



Figure 5.66. Hubertus House (Byard 1989, p.54)

5.3.3. Transformation (The New Intentionally Transforms the Meaning of the Old)

Transformation is defined as a change in structure, appearance or character. Architecture on the other hand, is the '*art of intelligent and humane transformation*'. It has the greatest potential not just to effect profound physical change but also actually transform people's lives. Every act of architecture in fact is a transformation. Where as the received ideas, social and commercial dogma, are challenged and changed; the creative mechanisms of vision and imagination, are in need of recharging. More literal concerns of transformation represent the continuing issue of finding new uses for historic structures or building types, and/or adapting them for newer visions, which are responses to the grater forces of change. These new buildings whatever their architectural merits are reflect a society in the painful process of transition. Buildings and people change like any other thing in the world; and within this process it is important to comprehend architecture in terms of an accumulation of forms and memories. As Christopher Alexander once noted, '*There is no perfect static language, which once defined will stay defined forever. No language is ever finished.*' The driving momentum of society and culture is evidently 'change' in all aspects. Architecture also continues to evolve, whatever the new realities in practice and in process, it is a constant act of change and re-creation. Architecture's artistic practice makes it necessary to investigate the existing world in order to alter, overturn, confront, and change for the greater good. Therefore, the causes and effects of change need to be understood, and harnessed for the benefit of society. (Davey 1993, p.4-5)

This thesis examines the issue of transformations within the concept of addition buildings. As Byard explains, sometimes an addition intends with the '*expressed intention of operating upon the meaning of the old*', not necessarily to alter it but to restate it with a new order of force, what he calls as a transformation. (Byard 1989, p.64)

LOUVRE PYRAMID ,PALAIS DU LOUVRE

| | |
|-------------------------|---|
| ARCHITECT(S)..... | I.M. Pei and Partners |
| LOCATION..... | Paris- France |
| DATE OF CONSTRUCTION... | 1993 |
| ADDITION TYPE..... | Transformation |
| -ORIGINAL BUILDING..... | -Palais du Louvre |
| -ARCHITECT(S)..... | -Several Architects |
| -DATE OF CONS..... | -12 th to 19 th Centuries |

“ Pei’s glass pyramid, the biggest new object in the Louvre, completes the transformation of the Palais du Louvre into a proper seat of French power.” (Byard 1989, p.67)

Culture in France especially in the form of architecture, is inseparable from national pride. Monuments were raised throughout the history to embody the power of the state, after the Second World War it was continued with unflagging confidence. Georges Pompiou had built the national arts centre in the Beauborg district of Paris, and afterwards Valéry Giscard d’Estaing redeveloped the markets of Les Halles and transformed Gar D’orsay into an art museum. And President Mitterand transformed the Louvre. According to him, a work architecture should symbolise a political triumph, as he declared ‘At the base of all politics, is the politics of culture’. (Wiseman 1991, p.9)

Mitterand was not the first to plan additions to Palais du Louvre. Figure 5. 67. shows the plan for completion of the Louvre with a huge amphitheatre at the centre. (by De Wailly) De Wailly made several plans for the Louvre three after the French Revolution. His plans included completion of a north wing, a huge amphitheatre between the wings, a colonnade encircling the inside of the Cour Carré, expanded facilities of the government and large squares to the west and east of the complex. The designs had significant features of the

Revolutionary period, which produced architectural works of propaganda. (Leith 1991, p. 266)

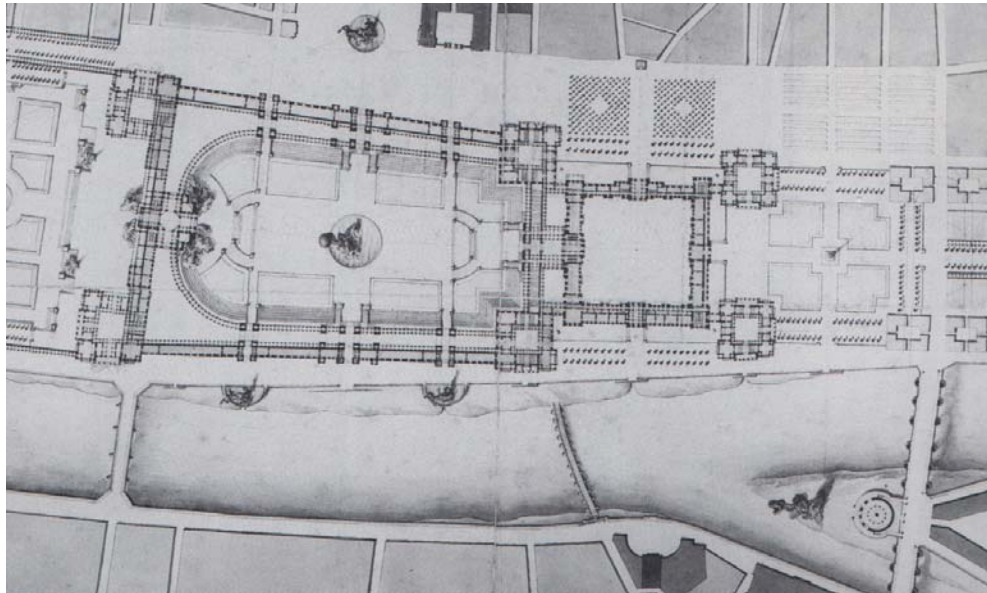


Figure 5.67. Plan for the completion of Louvre with a huge amphitheatre in the centre.
(Leith 1991, p. 266)



Figure 5.68. Cour Carrée of Louvre encircled with a colonnade and an amphitheatre.
(Leith 1991, p. 267)

Louvre had originally constructed as a Royal Palace, and were utilised for the same function for the most of its life. When Mitterrand decided that the Louvre, the central monument of French culture, should be modernised, expanded and better integrated to the city; it was already suffering because of the inadequacies of fitting into its new function. Its confusing layout and vast galleries with a minimum of modern aids and amenities, lacking non-gallery spaces made the building suffered. Its effective entry have been shifted from the east façade to the open-ended cour, which caused confusion for most of the visitors. The cour had filled with cars and busses. On the other hand, as Wiseman declares; after the completion of the Pompidou's Beaubourg Cultural Centre, new building attained a worldwide attraction, whereas the people who continued to come to Louvre was upsetting for such a national treasure. Though after Mitterrand got selected in 1981; it was Jack Lang the minister of Culture who was mostly paying attention to the Louvre's institutional decay and the resulting cultural loss of face. He had declared; *'I thought how awful was the presence of all the cars and buses, how stupid that the Minister of Finance occupies part of the Louvre. So, I wrote a letter to the president asking why not a Grand Louvre, without the Finance Ministry there. It could be a beautiful symbol. Culture will win against finance.'* (Wiseman 1991, p.10)

President was impressed with the idea, and decided that the Ministry of Finance that occupied the Richelieu wing of the museum should be moved, and the museum should be enlarged from its existing L-shape to a U shaped one. The conversion of the Richelieu wing meant that the whole building should be reorganised. The problem was not easy to handle, since more than architecture was involved. The building had been a semi-sacred place, and it embodied so much of the history and spirit of the French nation. The history of the building began in 1190 as a fortified castle by Philippe Auguste, it was then transformed into royal residence by Charles V (1365). François I, later raised the fortress, and erected new buildings on the site. Henry IV, Louis XIV, Napoleon I, and Napoleon III, added to these buildings. In 1793, it was decided by the revolutionary Convention that one of the wings should be used as a gallery to

exhibit the royal art collections. Thus, meaning that the Louvre meant to France much more than an ordinary building. (Wiseman 1991, p.10)

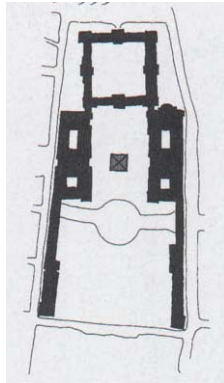


Figure 5.69. Louvre Pyramid, Palais du Louvre- plan
(Byard 1989, p.67)

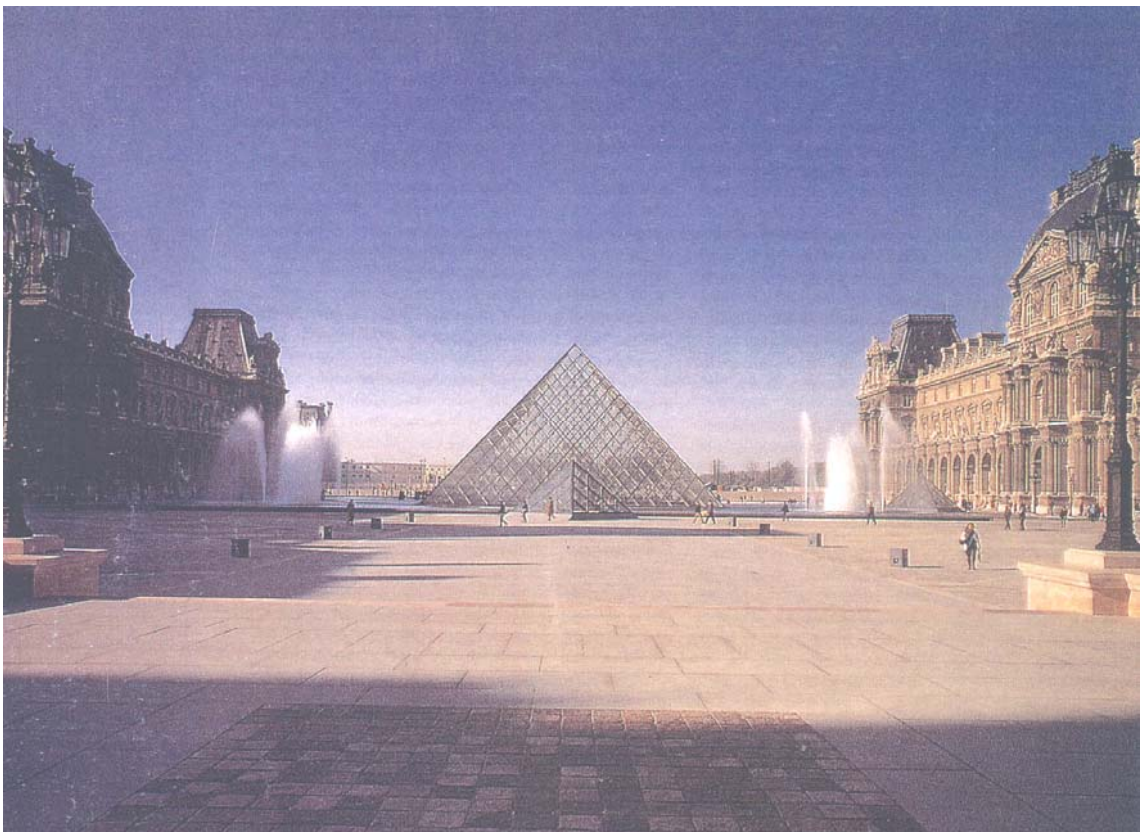


Figure 5.70. Cour' of Louvre with Pei's Pyramid. (Wiseman 1991, p.14)

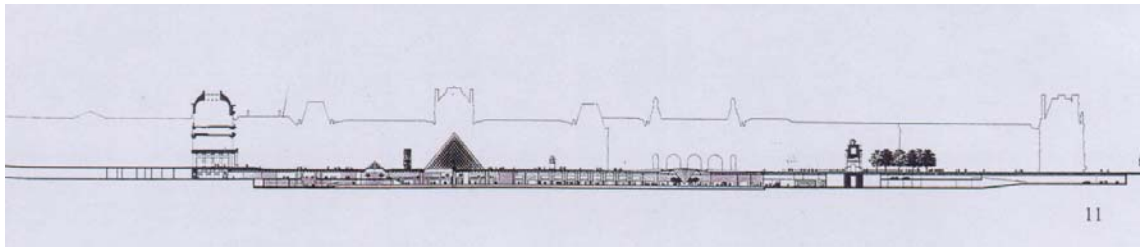


Figure 5.71. Longitudinal section from the courtyard (Wiseman 1991, p.11)

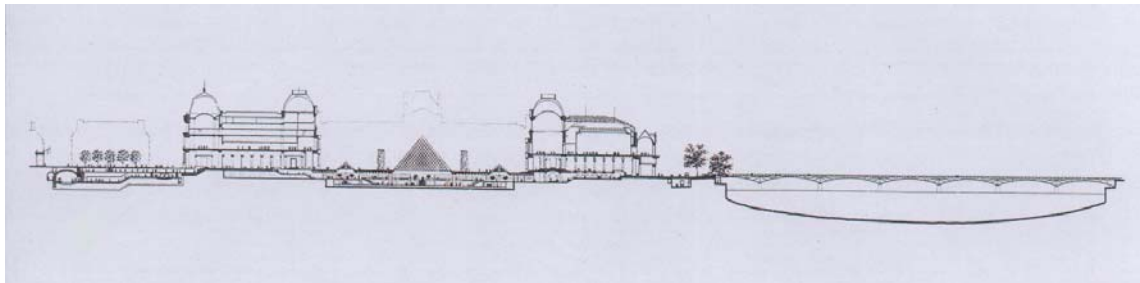


Figure 5.72. Cross section from the courtyard (Wiseman 1991, p.14)

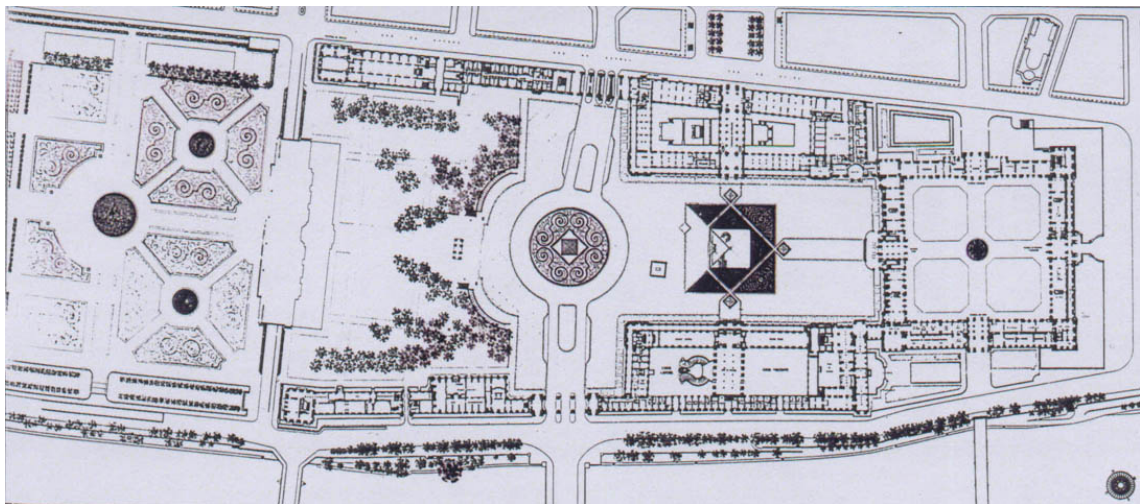


Figure 5.73. Plan , Palais du Louvre (Wiseman 1991 ,p.19)



Figure 5.74. Cour du Louvre before the pyramid, as an indeterminate space
(Byard 1989, p.68)

The glass pyramid of Pei is placed in the middle of the cour, serving as the main entrance to the museum and provides access to the wings. It also functions as the skylight for the amenities constructed under the courtyard. The constructions under the courtyard provide the museum with the technical support and public amenities; such as shops, information, auditorium etc. The underground cultural and commercial complex is a supplementary to but independent from the museum. The complex and the grand escalator court merges old and new and provide the equipping for Louvre for its role as modern museum (Amery et al. 1999)

Apart from the technical and functional; Byard explains that;

“The glass pyramid in itself completes the Louvre’s sustained evolution from massive fortress to glittering international attraction.... The pyramid’s definite form and wealth of associations ends any ambiguity about the Louvre. It also makes almost too explicit a claim about power and immortality. With the pyramid in place, the Louvre is not just a former palace or a disused seat of government with pictures in it; it is the culmination and resolution of the great axis of the Republic in the palace provided by the France for the art collection that continues to guarantee it a place on the world.” (Byard 1989, p.70)



Figure 5.75. M. Pei's Pyramid in the Musée du Louvre (Byard 1989, p.67)

THE REICHSTAG

| | |
|-------------------------|----------------------------|
| ARCHITECT(S)..... | Norman Foster and Partners |
| LOCATION..... | Berlin -Germany |
| DATE OF CONSTRUCTION... | 1998 |
| ADDITION TYPE..... | Transformation |
| -ORIGINAL BUILDING..... | -Reichstag |
| -ARCHITECT(S)..... | -Paul Wallot |
| -DATE OF CONS..... | -1894 |

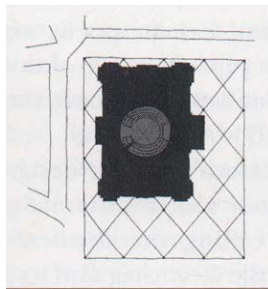


Figure 5.76. Reichstag ,Berlin, plan (Byard 1989, p.73)

“The Reichstag building has undergone a dramatic transformation that reflects the democratic spirit of its political institutions. The project was undertaken by architect Norman Foster who won the international competition for the redesign of the structure. Foster's award-winning design placed a transparent hemisphere inside the dome of the building, which enabled citizens to see their elected representatives at work. The design was conceived by Foster as both a symbolic and practical manifestation of the people as the true rulers of Germany” (Davey 1999 p.34)

In 1991, German authorities announced that the German capital should return to Berlin. This decision carried with the need to renovate the Reichstag; which had been associated with the memories and horrors of the war, a ruin connected meaning as any surviving of the world wars; and reinstate it as the seat of the German Bundestag (the federal parliament) An architectural

competition was held to focus on its use as a home for the German legislature, the embodiment of the German commitment to democracy.

The building was originally designed by Paul Wallot in 1894, as a symbol of a sort of liberty. It's said that Kaiser Wilhelm II hated it because it represented democracy and he is reputed to have gone there only twice. The inscription on the great pediment 'Dem Deutschen Volke' (To the German People) was, in a way, a criticism of imperial power. The interior of the building was destroyed by fire in 1933, and that allowed the Nazis to close the whole place down - and with it democracy. In 1945, the Russians regarded the capture of the building, as the climactic moment of the whole titanic struggle, and the image of the heroic soldier planting the Red Flag on top of Wallot's shattered dome became one of the most potent icons of victory. (Davey 1999) Wallot had placed a 76 metre high dome above the main assembly hall, which symbolically crowned democracy. However, the dome could not survive the turmoil of Hitler's thousand year Reich. Due to the symbolic importance of the dome, the 1992 competition focused on its reconstruction. (De Jong and Mattie 1994, p.381



Figure 5.77. Keiser Wilhelm's imperial Reichstag (Byard 1989, p.73)

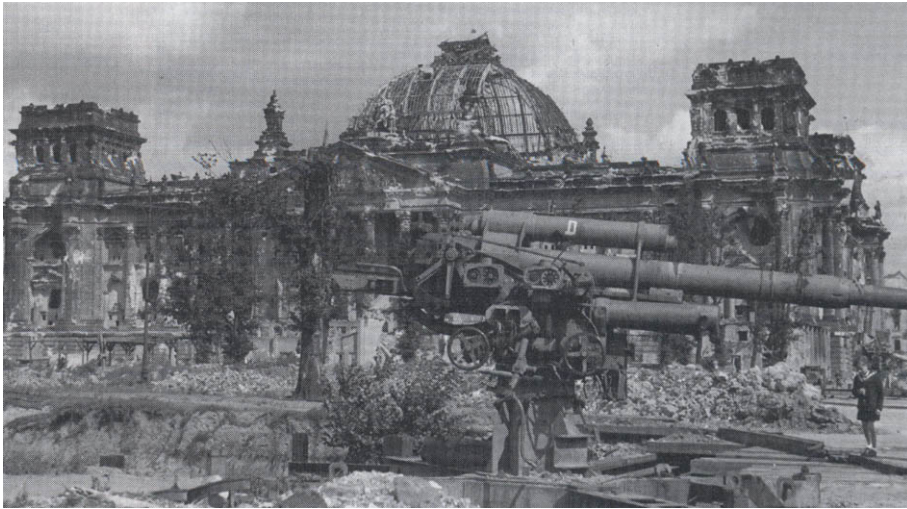


Figure 5.78. Reichstag after the war (Byard 1989, p.73)

The former ruin had been given different places by each of the three finalists in the hierarchy of the resulting combined work. Pi De Bruijn located an egg-shaped addition outside the building to serve as the assembly hall and filled up the building with offices. The scheme offered a fresh start for the legislature and downgraded the Reichstag to office space. Calatrava, instead put the assembly hall back in the centre of the ruin, and provided it with a central dome, seemingly a new, clean and poetic structure, which is the built representative of the newest Germany. (Byard 1989, p.74)

Foster's proposal was entirely different .He considered the ruin as an object in an archaeological site .He provided the building with a huge transparent canopy, fifty meters high. He emphasised the historical value of the building and tried to incorporate all the facilities in the existing structure. He left the exterior of the building as a whole; however, to incorporate all the facilities in the old Reichstag meant the demolition of most of the interior walls. (De Jong and Mattie 1994, p.383)

However, Foster's first scheme was not realised, and he was obliged to reduce his gigantic canopy to a technically sophisticated, transparent new dome. The new dome covered the legislative chamber emerging from the old building, and it allowed the citizens to bring high above the politicians, which is

a symbolic manifestation of the people over their representatives. As Byard explains; compared with the first proposal, the dome '*invokes the same realities and possibilities but in amore familiar and modest form*' , and the Reichstag is '*less symbolic artefact and more potentially useful masonry*'. (Byard 1989, p.75)

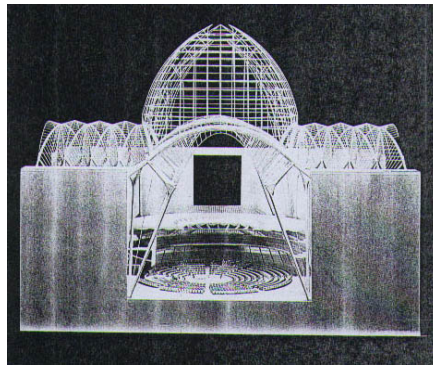


Figure 5.79. Proposal by Santiago Calatrava. (De Jong and Mattie 1994)

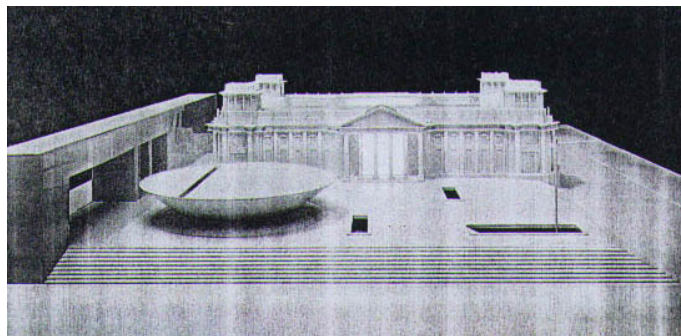


Figure 5.80. Proposal by Piu de Bruijn . (De Jong and Mattie 1994, p.392)



Figure 5.81. Norman Foster's winning proposal
(www.paris-latitudes.com/memoryissue/timeline/timeline_pages/Reichstag.html)

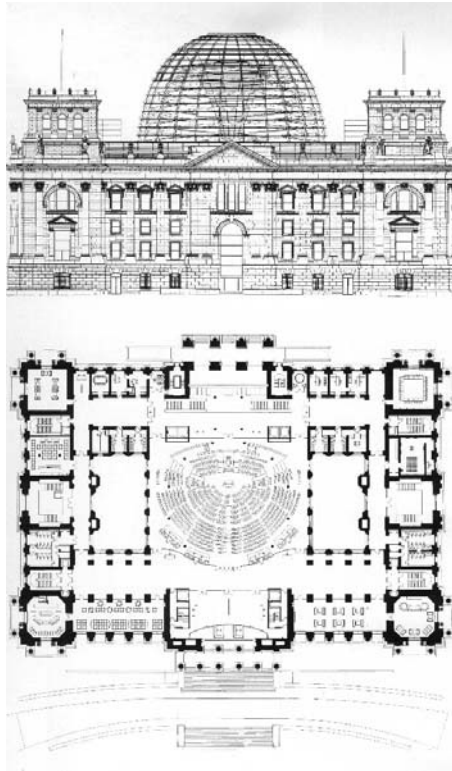


Figure 5.82. Reichstag plan and elevation (Azizoğlu and Erden 2000, p.89)



Figure 5.83. The technically sophisticated, transparent dome that covers the legislative chamber. (Azizoğlu and Erden 2000, p.87)

LYON OPERA HOUSE

| | |
|-------------------------|-----------------------|
| ARCHITECT(S)..... | Jean Nouvel |
| LOCATION..... | Lyon- France |
| DATE OF CONSTRUCTION... | 1993 |
| ADDITION TYPE..... | Transformation |
| -ORIGINAL BUILDING..... | -Lyon Opera House |
| -ARCHITECT(S)..... | -Chenavard and Pollet |
| -DATE OF CONS..... | -1831 |

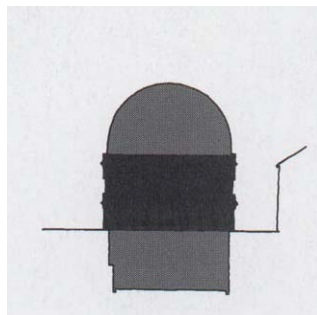


Figure 5.84. Lyon Opera House by Jean Nouvel (Byard 1989,p.70)

Jean Nouvel's design for the expansion of the Lyon Opera House (1830 by Chenavard and Pollet) emphasise the theatre as a landmark in both the physical and cultural life of Lyons. The original theatre was designed by Soufflot in 1754, and it was the first in France to be planned as a totally detached building. It incorporated additional spacious public rooms and established the theatre, as a building type thus had been a precedent for other theatre projects in Bordeaux and Paris.

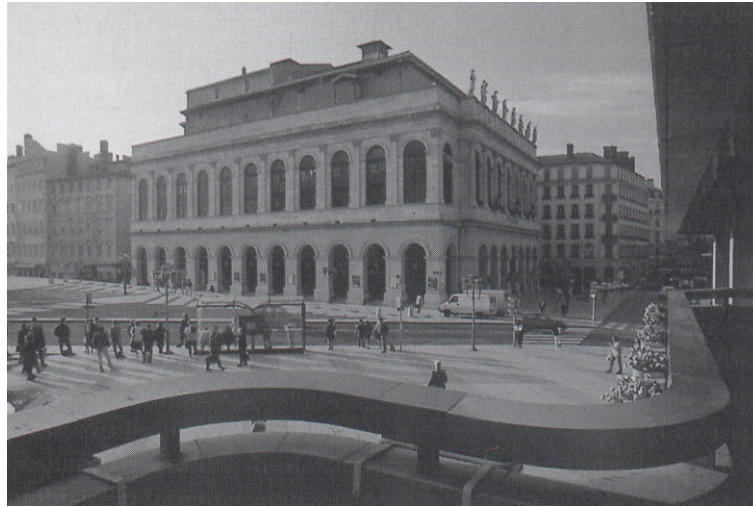


Figure 5.85. Chanavard and Pollet's original building before Nouvel's addition.

(Byard 1989,p.70)

Byard explains that, at the time the addition by Nouvel was made, the opera house had lost its urban importance. Because the needs of the Opera and the scale of the city had changed. (Byard 1989) Nouvel retained the façades of the original building, inserted the choir, rehearsal rooms, and an auditorium under the building; and installed the ballet rehearsal rooms, administrative services under a glazed vault, and thus he tripled the volume of the original. (Boissiere 1996)

An important challenge of the design was to make public come in the theatre. A roof top restaurant with its own public entrance has been planned in the vault and some alterations have been made on the street level. The existing wall have been replaced by a glazed screen which is set back to form a colonnade around the three sides of the building, to extend the public domain and introduce views from inside. According to Carter, the boundaries between public and private, inside and out, old and new, city and theatre have been changed by these alterations to transform the Opera House and create an urban monument in the city. (Carter 1993,p.46)



Figure 5.86. Lyon Opera House with Nouvel's addition. (Byard 1989,p.70)

LINGOTTO CONFERENCE CENTER

| | |
|-------------------------|-----------------|
| ARCHITECT(S)..... | Renzo Piano |
| LOCATION..... | Turin- Italy |
| DATE OF CONSTRUCTION... | 1994 |
| ADDITION TYPE..... | Transformation |
| -ORIGINAL BUILDING..... | -Lingotto Plant |
| -ARCHITECT(S)..... | -Matte Trucco |
| -DATE OF CONS..... | -1920 |



Figure 5.87. Lingotto Conference Centre by Renzo Piano (Byard 1989,p.179)

The Lingotto Building by Matté Trucco was conceived as a wonder of industrial Europe when completed in 1920, and considered as an icon of industrial modernism. The building was adopted as a symbol by Italian Futurists, slender and urbane with a genius racetrack at its roof. The building had a significant role for the society. However, it became a victim of the modern times. Fiat moved its factories to more modern factories, and the technical changes made the Lingotto building unsuitable for its former function. (Greer 1998 p.172)



Figure 5.88. Lingotto Building, which was an icon of Italian futurists.

(Byard 1989,p.179)

After the building got obsolete a competition was held to reuse the building as an exposition and convention centre, shopping mall, music library concert hall, hotel. The building, which was an icon of industrial modernism, had transformed in to a nonindustrial mixed-use complex. Piano's design proposed an underground conference centre in the courtyard. Elevators from the conference centre ascended to the bubble like ceremonial conference room landed like an alien and insectile helicopter on a bracket over the testing track. (Byard 1989,p.181)

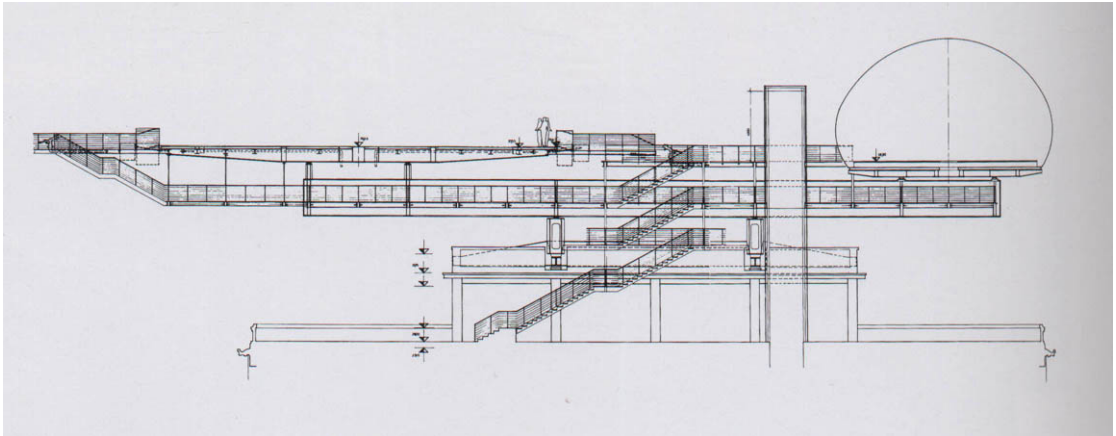


Figure 5.89. Section through the bubble shaped conference room. (Greer 1998 p.172)



Figure 5.90. Lingotto Building (Greer 1998 p.172)

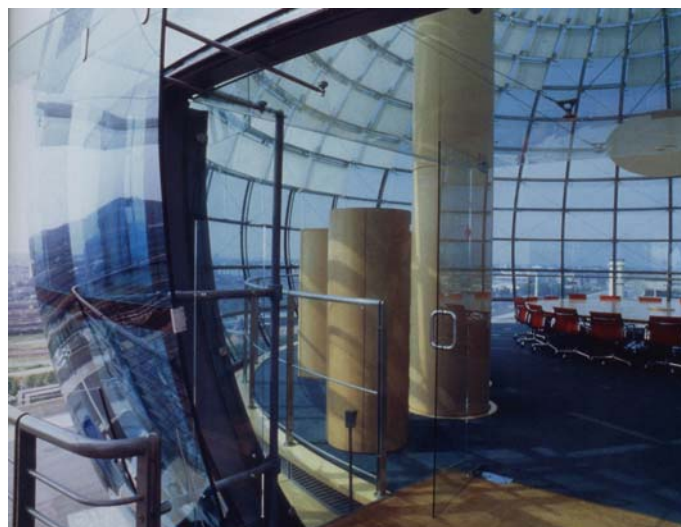


Figure 5.91. The conference room (Greer 1998 p.172)

ART GALLERY ADDITION-COPENHAGEN NATIONAL MUSEUM

| | |
|-------------------------|-----------------------------|
| ARCHITECT(S)..... | Mollers Tengestue |
| LOCATION..... | Copenhagen- Denmark |
| DATE OF CONSTRUCTION... | 1996 |
| ADDITION TYPE..... | Transformation |
| -ORIGINAL BUILDING..... | -Copenhagen National Museum |
| -ARCHITECT(S)..... | -Dahlerup |
| -DATE OF CONS..... | -1896 |



Figure 5.92. Copenhagen National Museum. Dahlerup's rear elevation, which was enclosed by the intervention. (Davey 1993, p.60)

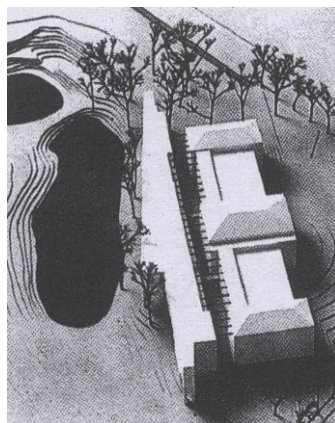


Figure 5.93. Copenhagen National Museum. Model showing the new approach (Davey 1993, p 59)

Figure 5.93 shows the addition to Copenhagen's national museum (Statens Museum for Kunst) The original building is a dour brick and stone structure built in 1896 by Dahlerup. The addition proposes an uneven wedge of new accommodation against the park, and aligns along the original building. The old and new is connected with a long high glazed space, which is called 'panopticon'. It is as well utilised as a place for exhibitions and events. Bridges connect the old to the new galleries which are related to each other in a three dimensional lattice of great spatial complexity. Apart from new galleries, a new multi purpose hall, and a flexible exhibition gallery was added within the old building. In fact, the addition transforms a high bourgeois treasure house into a gallery appropriate for a plural democracy. Where the old museum is a monument to the 'status of art in a nineteenth century haut-bourgeois society', the new part puts its comment on its condition in a plural democracy. (Davey 1993, p .59-62)

Chapter 6

CONCLUSION

The design of additions to historical buildings has been investigated within the context of above-mentioned relationships between ideology, architecture and historical buildings. Special characteristics of architecture and historical buildings have been examined, and design of additions has been questioned with an emphasis to ideology. The thesis focuses on the modifications of identity in historic buildings as a result of ideological change, and examines the transformations of historic structures into compelling icons of cultural or political institutions.

Within the scope of this thesis, annexes and extensions in historical buildings have been investigated with special emphasis given to the concept of ideology. Conceptual definitions about the ideology, conservation and historical building have been given with an explanatory approach; historical developments and transformations of the concepts have been evaluated as well. The interaction between ideology and architecture has been examined through an examination of samples. Also, the concepts of conservation and historic building have been discussed in relation to ideology. Finally, classifications of addition buildings have been made.

In this sense, the study has been structured in a way that it begins with the fundamental definitions of the related concepts, ideology and conservation; and then explains the relationship with ideology and architecture, with an emphasis of conservation and historic buildings; finalises with an examination of additions in historic buildings.

Although the concept of conservation has been explained within the thesis, it has not tried to address the discussions related with the techniques or principles of restoration, but rather used to define the special characteristics of historic buildings, and why certain alterations are being made onto them.

Basic definitions about the concept of conservation and historic buildings have been made, considering the historical evolution of the conservation concept. And then, the study has concentrated on the concept of ideology, including the historical development of the concept. Inter-related terms with ideology, which are believed to have significance within the scope of this thesis, have been examined in this frame. By focusing on the relationship between ideology and architecture, an exemplary approach to significant political ideologies of the 20th century have been made in order to have a better understanding of architecture as a political act. The special character of historic buildings within the ideological framework has been examined, by also considering the issue of conservation.

Addition buildings in historic settings have been examined in terms of the purposes of construction. Basic **reasons** for building new architecture in historic settings have been grouped under four headings:

- **Creation of additional space**; The function housed by a building may develop or change throughout the time and may necessitate different kinds of spaces or additional rooms.
- **Improvement of physical conditions**; Additions can be made to reconstruct the destructed parts of the historic building, to ameliorate its physical conditions, to consolidate its structure, and thus help to integrating it to the contemporary life.
- **Transformation of the identity**; Extensions and annexes can be built to modify the identity of an historic building, and to restate it with a new meaning.

- **Re-functioning**; Buildings can be adapted to all sorts of new uses since the structure has tendency to live longer than function, and additions can be made to respond the demands of the new function of the historic building.

The annexes and extensions in historic buildings have been evaluated in a systematic manner. Classifications according to the design approaches, the combined expressions and location have been made. The first type of classification has been made according to location of the addition in relation to the former building:

- **Horizontal Additions**; Where the site size and configuration allow, the addition usually stands by the side of the building to which an enlargement is to be constructed. Horizontal additions include; Linked Additions, Modular Expansion, and Natural Growth.
- **Vertical Additions**; Vertical additions increase the height of the existing building through the addition of new floors.
- **Internal Expansion**; Internal expansions are created by inserting an additional structure in the existing volume of the building.
- **Addition as Enclosure**; The addition can entirely enclose the existing building, so that the identity of the original building is totally lost within the new part. This kind of expansions adds new space while reusing the existing building, and creates an entirely new image to the building.

Secondly, additions to historic buildings have been classified according to the design approaches:

- **Appreciative additions**; Additions of this kind, which constitute a synthesis between the new and the old, are appreciative of the original structure in design approach, scale, material and other characteristics.

- ***Contrast and abstract additions***; are not intended to be respectful or deferential to the existing building, but to provide new meanings or associations about it. The use of contrast or abstraction is intended to draw attention to the addition, and to make a statement about the building's development, history, image and uses.
- ***Imitative additions***; copy the architectural style and characteristics of the original building, such as material and dimensions. They are generally observed in historic buildings of symbolic importance, where addition should not disturb its symbolic qualities and should maintain its current image.

Third classification has been done according to the combined expressions:

- ***Extension***; Additions of this kind rely on the old, extends the understanding of the old, and gives it a more important statement in the combination of two.
- ***Derivation***; This kind of additions includes the ones which set off with a different kind of independence to explore not just the same problem as the original but some of the implications of its expression.
- ***Transformation***; The new intentionally transforms the meaning of the old, especially when the new sets out with the expressed intention of operating upon the meaning of the old, not necessarily to alter it but to restate it with a new order of force.

Classifications have been done in order to attain a systematic revision and to have a better understanding of the process of additions, and it is observed that, many of additions can be classified in several of the categories, for example an appreciative addition could also be a horizontal addition. Interrelations between classifications have also been investigated within the discussions of identity. Such as:

Additions, which attempt to change the identity of the historic building, are generally 'Abstract and Contrast Additions' and can be called as 'Transformations'. They can have different locations but in each case they are apparently visible.

Additions, which do not attempt to change the identity of the historic building, are generally 'Appreciative Additions' or 'Imitative Additions' and they can be called as 'Extensions' and 'Derivations'. They can have different locations.

According to the discussions held within the thesis; of the interrelations of ideology, architecture and historical buildings; it is observed that ideological changes can be a factor in shaping the design process of an addition to historical buildings. However, ideology does not necessarily be the one and only motive behind the construction of an addition. But rather, in most cases it is moulded with other motives and preferences to shape the design process.

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