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**COMPARATIVE STUDY ON THE RELATION
BETWEEN INTERIOR DESIGN AND CONTEXT IN
CONTEMPORARY INTERVENTIONAL DESIGN TO
HISTORICAL BUILDINGS**

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ABSTRACT

COMPARATIVE STUDY ON THE RELATION BETWEEN INTERIOR DESIGN AND CONTEXT IN CONTEMPORARY INTERVENTIONAL DESIGN TO HISTORICAL BUILDINGS

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Redesigning historical buildings for functional transformation and adding contemporary interventions according to the needs of the new function has been on the agenda of architectural practice for a long time. According to the conservation theory, which has continued to develop from the 19th century to the present, the interventions applied to historical buildings are expected to highlight the historical context by preserving it, and to reflect its own character and period by being inspired by the context. It is desired that the authentic features of the existing building shape the new intervention design, and the new design inserts new values and increases the existing values of the historical building. However, the complexity of relations such as harmony and contrast based on historical and contextual data makes the redesign of historical buildings a very problematic process, and architects need to use an architectural strategy that guides their design in order to establish a two-way interaction and connection between the old and the new.

One of these strategies, which is determined according to the relationship established between the tangible and intangible authentic qualities of the host structure and the elements that contain the requirements of the new function, is the insertion strategy. It is one of the most remarkable approaches in contemporary interventions. In this approach, the host structure remains majorly unchanged, and the quality of the space differs with the addition of new element(s) inspired by it. The new addition can be addressed in a wide range between adjusting to the original design and completely differentiating, and both approaches are accepted provided that they do not harm the historical context. For this reason, the aim of this thesis is to investigate how authentic qualities and contextual data should be used in the design process in the insertion

strategy. In this context, first of all, the conservation theory discussions related to the conservation and interventions to historical buildings, the expansions in international charters and documents containing principles were reviewed in chronological order, the views of remarkable theorists and contemporary intervention studies from Carlo Scarpa to the present day were examined. Then, the selected intervention design projects were examined and the diversity in intervention approaches was presented and evaluated in terms of conservation theory, and the success of the selected projects was analyzed within the framework of the parameters related to conservation and design.

keywords: contemporary intervention, adaptive reuse, conservation theory, insertion strategy, interior design.



ÖZ

TARİHİ YAPIDA ÇAĞDAŞ MÜDAHALE TASARIMINDA İÇ MEKAN TASARIMI VE BAĞLAM İLİŞKİSİ ÜZERİNE KARŞILAŞTIRMALI ÇALIŞMA

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Tarihi yapıların işlevsel dönüşüme yönelik yeniden tasarlanması, uzun bir süredir mimarlık pratiğinin gündeminde olan bir konudur. 19. yüzyıldan günümüz kadar gelişmeye devam eden koruma kuramına göre, tarihi yapılara uygulanan müdahalelerin, tarihi bağlamı koruyarak öne çıkarması ve bağlamdan ilham alarak kendi karakterini ve dönemini yansıtması beklenmektedir. Mevcut yapının özgün niteliklerinin yeni müdahale tasarımını şekillendirmesi, yeni tasarımın da tarihi yapının var olan değerlerini arttırmasının yanı sıra yeni değerler kazandırması istenmektedir. Fakat tarihsel ve bağlamsal verilere dayanılarak kurulan uyum ve karşıtlık gibi ilişkilerin karmaşıklığı, tarihi yapıların yeniden tasarlanma sürecini oldukça problemlili bir süreç haline getirmekte, mimarların eski-yeni arasında iki yönlü bir etkileşim ve bağ kurmak için tasarımını yönlendiren mimari bir strateji kullanması gerekmektedir.

Mevcut yapının somut ve somut olmayan özgün nitelikleri ile yeni işlevin gereksinimlerini barındıran unsurlar arasında kurulan ilişkiye göre belirlenen bu stratejilerden birisi içine yerleştirme (insertion) stratejisidir. Çağdaş müdahalelerde en dikkat çeken yaklaşımlardan birisi olan bu yaklaşımda, ev sahibi yapı büyük ölçüde değişmeden kalmakta, ondan esinlenen yeni öge(ler)in eklenmesiyle mekanın niteliği farklılaşmaktadır. Yeni ek, özgün tasarıma uyum sağlama ve tamamen farklılaşma arasında geniş bir yelpazede ele alınabilmekte, tarihsel bağlama zarar vermemesi koşulu ile her iki yaklaşım da kabul görmektedir. Bu sebeple tezin amacı, içine yerleştirme stratejisinde özgün niteliklerin ve bağlamsal verilerin tasarım sürecinde nasıl kullanılması gerektiğini araştırmaktır. Bu kapsamda önce tarihi yapılara yapılan

müdahalelere ilişkin koruma kuramı tartışmaları, ilkeler içeren uluslararası metinlerdeki açılımlar kronolojik bir sırayla gözden geçirilmekte, dikkat çeken kuramcıların görüşleri ve Carlo Scarpa'dan günümüze çağdaş müdahale çalışmaları incelenmektedir. Ardından seçilen müdahale tasarımı örnekleri incelenerek müdahale yaklaşımlarındaki çeşitlilik sunulmakta ve koruma kuramı açısından değerlendirilmekte, seçilen örneklerin başarısı, koruma ve tasarıma ilişkin parametreler çerçevesinde analiz edilmektedir.

Anahtar Kelimeler: çağdaş müdahale, yeniden işlevlendirme, koruma kuramı, içine yerleştirme stratejisi, iç mekan tasarımı.



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Gamze Eneş
İzmir, 2022



TEXT OF OATH

I declare and honestly confirm that my study, titled “COMPARATIVE STUDY ON THE RELATION BETWEEN INTERIOR DESIGN AND CONTEXT IN CONTEMPORARY INTERVENTIONAL DESIGN TO HISTORICAL BUILDING” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Gamze Eneş

23.12.2022



TABLE OF CONTENTS

ABSTRACT	vi
ÖZ	ix
ACKNOWLEDGEMENTS	xiii
TEXT OF OATH	xvi
TABLE OF CONTENTS	xviii
LIST OF FIGURES	xxi
LIST OF TABLES	xxv
SYMBOLS AND ABBREVIATIONS	xxvii
CHAPTER 1 INTRODUCTION	1
1.1. Problem Definition and Aim of the Thesis	2
1.2. Scope and Limitation of the Thesis	3
1.3. Methodology	4
CHAPTER 2 DEVELOPMENT OF CONSERVATION THEORY AND TODAY'S CONTEMPORARY CONSERVATION APPROACHES	6
2.1 Keeping History Alive: Conservation as a Field from Viollet Le Duc to International Charters	6
2.2. Revealing Hidden Values: From Scarpa to the Present	16
2.3. Contemporary Intervention Strategies in Interior Design Context	24
CHAPTER 3 INSERTION AS AN CONTEMPORARY INTERVENTION STRATEGY	31
3.1. Insertion as a Contemporary Intervention Approach	31
3.2. Evaluation of Contemporary Intervention Projects as a Conservation Approach.....	38
3.2.1. Phantom Restaurant	39
3.2.2. La Bourse De Commerce	46
3.2.3. Samna Restaurant.....	53
3.2.4. Library, Museum And Community Center ‘De Petrus’	59
3.2.5. Expensify Office	64

3.2.6. Burgos Old Railway Station.....	71
3.2.7. Gabella Gate.....	76
3.2.8. Bodmin Jail Hotel.....	83
3.2.9. Daoíz Y Velarde Cultural Center	89
CHAPTER 4 CONCLUSIONS AND FUTURE RESEARCH	97
REFERENCES.....	101



LIST OF FIGURES

Figure 2.1. Castelvechio Museum.....	17
Figure 2.2. Castelvechio Museum Interior.....	18
Figure 2.3. Hendmark Museum, Sverre Fehn.....	20
Figure 2.4. The Interior of Musee d'Orsay, byGae Aulenti	21
Figure 2.5. Bakery of Caserma Santa Marta, Massiomo Carmassi.	22
Figure 2.6. Madrid Electricity Factory, 1899.....	23
Figure 2.7. The Exterior of the Caixaforum.....	23
Figure 2.8. The Marienkirche Church, Germany.....	27
Figure 3.1. The Documentation Center Nazi Party Rally Grounds	33
Figure 3.2. Manchester Royal Exchange Theatre	34
Figure 3.3. Insertion Diagram of Phantom Restaurant.	39
Figure 3.4. Opera Garnier House.	39
Figure 3.5. Opera Garnier House, Mezzanine Floor Placed Between Columns.....	40
Figure 3.6. Opera Garnier House, Mezzanine Floor and Wavy Glass Structure	41
Figure 3.7. Opera Garnier House, Mezzanine Floor.....	43
Figure 3.8. Opera Garnier House Plan, Representation of Applied Insertion on the Plan.....	44
Figure 3.9. Insertion Diagram of La Bourse de Commerce.....	46
Figure 3.10. La Bourse de Commerce	46
Figure 3.11. La Bourse de Commerce, Inserted Concrete Structure 1.	47
Figure 3.12. La Bourse de Commerce, Inserted Concrete Structure 2	48
Figure 3.13. La Bourse de Commerce, Black Box Theatre	49
Figure 3.14. La Bourse de Commerce, Left- Wall Openings, Right- Vertical Transition Areas	49
Figure 3.15. La Bourse de Commerce, Representation of Applied Insertion.....	50
Figure 3.16. Insertion Diagram of Samna Restaurant. 53	
Figure 3.17. Samna Restaurant	53

Figure 3.18. Samna Restaurant, Mezzanine Floor and Bridge in the Bar Area.....	54
Figure 3.19. Samna Restaurant, Bar and Seating Areas	55
Figure 3.20. Samna Restaurant, Suspended Bridge.....	56
Figure 3.21. Samna Restaurant, Dining Halls.....	56
Figure 3.22. Samna Restaurant, Representation of Applied Insertion.....	57
Figure 3.23. Insertion Diagram of De Petrus.....	59
Figure 3.24. Library, Museum and Community Center ‘De Petrus’	59
Figure 3.25. Interior of Library, Museum and Community Center ‘De Petrus’	60
Figure 3.26. Interior of Library, Museum and Community Center ‘De Petrus’ Mezzanine and Ground Floor.	61
Figure 3.27. Library, Museum and Community Center ‘De Petrus’, Ground Floor	61
Figure 3.28. Library, Museum and Community Center ‘De Petrus’, Representation of Applied Insertion	62
Figure 3.29. Insertion Diagram of Expensify Office	64
Figure 3.30. First National Bank Building.....	64
Figure 3.31. Expensify Office, Inserted Structure	65
Figure 3.32. Interior of Expensify Office.	66
Figure 3.33. Expensify Office, Inserted Structure.	67
Figure 3.34. Expensify Office, Bank Vault Modules	68
Figure 3.35. Expensify Office, Working and Seating Area.....	68
Figure 3.36. Expensify Office, Representation of Applied Insertion	69
Figure 3.37. Insertion Diagram of Old Railway Station.....	71
Figure 3.38. Burgos Old Railway Station.....	71
Figure 3.39. Interior of Burgos Old Railway Station.....	72
Figure 3.40. Interior of Burgos Old Railway Station, Inserted Structures	73
Figure 3.41. Burgos Old Railway Station, Mezzanine Floors	74
Figure 3.42. Burgos Old Railway Station, Roof, and Wall Supporting Structures	74
Figure 3.43. Burgos Old Railway Station, Representation of Applied Insertion	75

Figure 3.44. Insertion Diagram of Gabella Gate.....	77
Figure 3.45. Gabella Gate.	77
Figure 3.46. Gabella Gate, Inserted Structures.	78
Figure 3.47. Gabella Gate, Inserted Structure, Bridge.....	79
Figure 3.48. Gabella Gate, Walking Path from the Basement Floor	80
Figure 3.49. Gabella Gate, Left- Original Building, Right- with Insertion	80
Figure 3.50. Gabella Gate, Left- Ground Floor Plan, Right- Fourth Floor Plan.....	81
Figure 3.51. Gabella Gate, Left- AA Section, Right- CC Section.....	81
Figure 3.52. Insertion Diagram of Bodmin Jail Hotel	83
Figure 3.53. Bodmin Jail Hotel.....	83
Figure 3.54. Bodmin Jail, New Roof and Additions.....	84
Figure 3.55. Bodmin Jail, Main Corridor, 1900s	85
Figure 3.56. Bodmin Jail, Main Corridor, 2021.....	85
Figure 3.57. Bodmin Jail, Hotel Room	86
Figure 3.58. Bodmin Jail, Restaurant Café Area.	86
Figure 3.59. Bodmin Jail Hotel, Representation of Applied Insertion.....	87
Figure 3.60. Insertion Diagram of Cultural Center	89
Figure 3.61. Daoíz Y Velarde Cultural Center	89
Figure 3.62. Daoíz Y Velarde Cultural Center, Inserted Structure Ground Floor	90
Figure 3.63. Daoíz Y Velarde Cultural Center, Inserted Structure.....	91
Figure 3.64. Daoíz Y Velarde Cultural Center, Level Differences from the Outside.....	92
Figure 3.65. Daoíz Y Velarde Cultural Center, Sustainable Roof System	94
Figure 3.66. Daoíz Y Velarde Cultural Center, Basement and Ground Floor	94

LIST OF TABLES

Table 2.1. Historical order of theorists in conservation field, and published documents, international charters and declarations by international organizations	12
Table 2.2. Selected International Documents' principles review in the context of contemporary addition.....	16
Table 2.3. Theorists' contemporary intervention approaches to historical buildings.....	29
Table 3.1. Selected Case Projects.....	38
Table 3.2. Phantom Restaurant Interior Intervention Evaluation	45
Table 3.3. Bourse de Commerce Interior Intervention Evaluation	52
Table 3.4. Samna Restaurant Interior Intervention Evaluation	58
Table 3.5. De Petrus Community Center Interior Intervention Evaluation.....	63
Table 3.6. Expensify Office Interior Intervention Evaluation.....	70
Table 3.7. Burgos Old Railway Station Interior Intervention Evaluation.....	76
Table 3.8. Gabella Gate Interior Intervention Evaluation	82
Table 3.9. Bodmin Jail Hotel Interior Intervention Evaluation.....	88
Table 3.10. Daoiz Y Velarde Cultural Center Interior Intervention Evaluation	95
Table 3.11. According to Determined Principles, Analysis of Case Projects.	96

SYMBOLS AND ABBREVIATIONS

ABBREVIATIONS:

ICOMOS	International Council on Monuments and Sites
UNESCO	United Nations Educational, Scientific and Cultural Organization
NPS	US National Parks Service
UIA	Union of International Associations





CHAPTER 1

INTRODUCTION

Buildings have their own stories that pass through the time and leave traces behind it. Especially historical buildings, they act as a memory box for their surroundings. Conservation of historical buildings is a way of keeping these stories alive and pass to the next generations. Since the 19th century, conservation theories developed according to the changing and developing technologies. In the beginning, only the monumental structures were protected for religious and symbolic reasons. Today, not just the historical structures, but also all the subsurface, surface, and underwater evidence that bear traces of the humankind's journey are conserved with both tangible and intangible values. Buildings and cities, which contain their tangible and intangible values of the past, bring conservation of these historical context to the agenda, and make development and change inevitable in the life that continues over time. These changes and developments are reflected as new interventions in historical buildings.

Contemporary intervention is one of the conservation methods that preserve the historical building by respecting the historical character and values of the original building. Although the interiors are not likely to pay attention in while planning the conservation processes, the interior of historical buildings have potential to reveal and provide continuity of the story that the structure has been carried (Plevoets & Van Cleempoel, 2014, p.18). It is essential to understand both interior and exterior surrounding of a structure to conserve original building as a whole. The physical protection of historical buildings is not enough for the continuation of its historical existence in today's cities, while the conservation of historical structures is facilitated by contemporary interventions, their values are revealed and reflected in daily life. Although there are principled decisions aimed at preserving the tangible and intangible values of the historical context, these principles, whose priority was to preserve the historical building as it is, were insufficient for the preservation and strategies in the interior design context. Many parameters are taken into account in the preservation of

the historical structure and the determination of the necessary strategies. Although all conservation principles and priorities are certain, each building is evaluated within itself, and the strategies and intervention designs to be followed in the preservation of the historical buildings are based on the interpretation of the data obtained by the architects and designers. Conservation principles generally focus on the preservation of the historical building on the architectural scale, and there are no specific guidelines or methods for the new interventions designed as a result of the new function gained in the interior spaces.

Successful contemporary additions in historical buildings are a way of preserving and strengthening the historical context, provided that they do not harm their tangible and intangible qualities. It is observed that successful contemporary interventions not only changing the physical appearance of the historical structure, but also transforming the urban environment and social structure in which it is located, while giving new life to historical buildings.

1.1. Problem Definition and Aim of the Thesis

The preservation of the physical values of the historical building has not been enough to conserve the character and identity of the structure. Considering the symbolic and historic value of a structure, physical preservation has no power to reveal hidden meanings of the original building. There are various approaches in contemporary interventions applied to historical buildings. The main purpose of these approaches is to ensure that the historical building survives in the best physical condition it can be, by preserving and reinforcing its tangible and intangible values. However, it has been seen in the researched studies that the aesthetic values of historical buildings have an important effect on reuse by gaining a new function. In general, interventions applied to the interior spaces of historical buildings are shaped according to the aesthetic value and quality of the building. The degree of intervention that an industrial building undergoes is not the same as that of a historic church. In some historical buildings, the original character of the building is ignored, and the intervention makes it difficult to perceive the value of the building, due to both their structural conditions and aesthetic appearances. Moreover, there are not any international documents and regulations for interior intervention approaches to determine these parameters. This means that the historical buildings are protected as much as possible on the outer shell, but the design

applied in the interior makes it difficult to perceive the identity of the historical building.

Therefore, this thesis sought to find answers to these questions;

- How and to what extent do the typological features of historical buildings affect the degree of contemporary intervention applied?
- How effective is determining the degree of compatibility of contemporary interventions applied in the preservation of historical buildings with conservation theories in preserving the values of the building?
- According to which parameters is the relationship/dialogue between the contemporary intervention and the historical structure achieved?

Studies about contemporary intervention mostly focus on the external intervention to historical buildings. For the preservation of the historical structure's interior character, it is necessary to research and analyze the values and parameters in order to understand the design process of interventions. This study aims to research the relationship between the original structure and interior intervention and also, analyze the interior intervention approaches to historical building in terms of defined conservation principles and theorists' approaches.

1.2. Scope and Limitation of the Thesis

This study consists of four chapters, introduction, literature review, case studies, and conclusion. In Chapter 1, it is explained which problems and questions the study will be discussed, and the purpose, outlines, limits, and method of the thesis are mentioned.

In Chapter 2, a literature study constituting the basic study of these problems and questions was conducted. Starting from the discussion of conservation theory as a discipline, the designs and methods applied with today's developments were analyzed, and contemporary intervention and addition concepts were reviewed in international documents and regulations published by UNESCO and ICOMOS in the field of conservation as a result of international meetings and discussions were examined in chronological order. The contemporary intervention approaches studied by theorists were analyzed in detail, and the relationship of these intervention approaches with historical buildings was examined through the projects of architects and designers. At the end of the Chapter 2, where contemporary intervention approaches are examined,

the insertion method, which is the main subject of this thesis, is chosen and discussed in detail in the third chapter.

In Chapter 3, the research and studies on the "insertion" approach were analyzed in detail. All these discussions and literature in the 2nd and 3rd chapters were accepted as the reference of this study, and as a result of the research, four principles were evaluated for insertion approach applied in the interiors of historical buildings. Among the current adaptive reuse and contemporary intervention examples published on popular web portals and included in their databases such as Archdaily, Archello, Archlover, Divisare, Designboom, and Dezeen, were selected. Each of the projects has been researched as 'adaptive reuse' instead of using 'contemporary intervention' or 'addition' keywords. Different geographical locations, intervention (insertion) method and original function of historical buildings were effective in the selection of current projects published on popular web portals and in their databases.

Lastly, in Chapter 4, after the detailed analysis of the selected projects, the design of the insertions, their relationship with the historical building, and the values they brought to the building were compared and discussed. Although there are certain guidelines within the scope of conservation, the issue of which parameters are effective in the design process for interior spaces, which is left to the interpretation of the designer or conservationist according to the function of the building, has been discussed.

1.3 Methodology

With the help of developing and changing technology, many strategies have been developed to preserve historical buildings. Contemporary intervention approach is one of the approach that help the historical structure to survive and reveal the tangible and intangible values of the buildings. The preservation of the physical values of historical buildings has not been enough for the continuation of their identity and historical context. Charters and international documents containing general guidance are insufficient adapting specific cases in interiors.

In this thesis, the comparative study was carried out with a comprehensive research and analysis obtained from historical documents and books. In the literature review, the opinions, and discussions of the theorists in the field of conservation theory and the official documents published in the meetings held as a result of these discussions

were examined chronologically. International documents and statutes were reviewed with the keywords "contemporary intervention" and "addition". As a result of this review, seven international documents and charters on the building scale were selected. After examining the documents, practitioners using contemporary intervention approaches as a method were researched, and the relationship of the new intervention with the historical structure was investigated through projects.

The main sources of this thesis are Rereadings from Brooker & Stone (2007), Old Buildings New Forms from Bollack (2013), auxiliary sources are Form & Structure by Brooker & Stone (2012), The Architecture of Addition by Paul Spencer Byard (1998). Contemporary intervention methods have been examined through these sources. Also, the insertion approach, which is the main subject of this thesis, is discussed in detail through the studies of Brooker & Stone and Bollack. Not only the physical conditions of the new interventions in the interior but also the abstract connections they established with the historical structure were discussed. In addition to focusing on the interior, Brooker & Stone has analyzed intervention methods, and Bollack holistically studied interventions in the interior and exterior areas. Therefore, these two books are significant resources in determining the basic parameters for the case projects. As a result, after the detailed literature study, four principles were created for comparative analysis. These four items not only contain the general criteria of the conservation field, but also analyze the points that should be considered in interior design and aim to strengthen the historical structure's values and the bond established between the historical and new parts.

Project selections were made for comparative analysis. These projects were selected from historical buildings designed with the insertion approach in the last 15 years. In addition, the original functions of all buildings were selected specifically, and the design of the insertion were investigated in the context of interior design. Historical buildings with different functions and scales such as residence, church, bank, prison, factory, gate, etc. are in different geographical locations. The designed insertions also vary in scale and form according to the adapted function and physical condition of the historical structures.

CHAPTER 2

DEVELOPMENT OF CONSERVATION THEORY AND TODAY'S CONTEMPORARY CONSERVATION APPROACHES

In this chapter, the development of the conservation theories throughout the years were explored. From the beginning of the restoration approaches to new addition to the historical buildings, then developed conservation approaches were examined. In the line of obtained and analyzed information, the international documents and charters were investigated. After this part, landmark contemporary approaches were analyzed and discussed. Lastly, in the third part, contemporary intervention approaches in the interior design context were examined through the books of Byard (1998), Brooker & Stone (2012), and Bollack (2013).

2.1 Keeping History Alive: Conservation as a Field from Viollet Le Duc to International Charters

The field of conservation has been in the history for a very long time, however its transformation into a scientific field began in the 19th century. In the field of preservation, the first foundations of which were laid in France, Italy and England, various discussions took place. With the effect of developments and changing thought system, random practices were made in historical buildings with the concern of "reaching stylistic integrity". In response to this approach, an opposing view has emerged that the structure should be preserved without any changes.

Despite the concept of preserving historical buildings started with protecting the building as it is, the period and structural conditions of the historical buildings and areas have been effective in the formation of new approaches. Preserving the historical building in the best possible way has always been the primary approach, but the historical structure should be preserved by considering the values and structural condition of the building (Jokilehto 1999).

In conservation projects, the functional value of the structure has generally become a necessary tool for its survival, and it has been ensured that it is maintained continuously over the years. This principle continues to exist today, but historical buildings that have lost their original function are also preserved. Conservationist Piero Gazzola also pointed out that if monumental structures can no longer serve a purpose, the concept of conservation ceases to be a practical necessity and becomes a cultural task that is passed on to future generations. Now, it is no longer just preserving the building as it is, keeping it alive and ensuring formal integrity, but also as a physical document that explains the period, architectural style and construction techniques, social and cultural life of historical buildings which will be transferred to future generations (Jokilehto 1999). Additions applied to historical buildings - contemporary interventions - are one of these approaches.

Although the contemporary intervention approach took place later in the literature as a concept, Viollet le Duc took the first steps of this approach with the changes and additions in the restoration projects he applied to historical buildings. Viollet le Duc advocated the importance of putting the architectural history research and conservation approach on a theoretical basis in the preservation of historical monuments and structures. Viollet le Duc, who was severely criticized at that time because of his approach to restoration. He defined restoration as “Restoring a building is not to preserve, repair, or remake it, but to make it a fully finished building, as it never existed, at a given time.” and argued that the building belonged to and should be restored according to the style of its period. The implementing architects of the restoration work applied to the building should consider putting themselves in the original architect's place and those new additions could be made by imagining what they could add to the building. The approach applied with the principle of "unity of style" caused great damage to the medieval buildings, and repairs and additions were made in accordance with the first period of the building by demolishing the existing one (Ahunbay, 2011). This method tried to make the building look like a single period, but the historical identity of the building was changed by ignoring the transformations and repairs it had undergone throughout history. Viollet le Duc's approach was followed by the commissions to restore churches and cathedrals across Europe. They followed the principle of “creating an ideal composition that scraped away changes” (Woodcock, 2020). This approach gives the authority to explicitly change the existing structure in

the conservation approaches applied in the future (Plevoets & Van Cleempoel, 2013). Viollet le Duc's approach is a kind of contemporary intervention technique, aiming to ensure the continuity of the original building by using the technology of his time. However, the important point here is that the building should not lose its original character and identity. With Viollet le Duc's approach, the historical layers of the building were ignored, and the character of the building lost its essence. The aim in contemporary interventions is to maintain the originality and character of the building and preserve its tangible and intangible values. Consequently, his approach created great controversies in the field of conservation. It is argued that since such practices change the character and physical condition of the historical structure, it should be the last approach to preserve the authenticity of the historical building.

Contrary to Viollet le Duc's approach, Ruskin argued that the historical building should be preserved in its best physical condition so that no changes would be necessary. Ruskin rejected the approach of removing additions to achieve stylistic unity and the changes made to comply with the original design. In the *Seven Lamps of Architecture*, Ruskin criticized restoration harshly and stated that the true definition of restoration is not understood neither by the protectors of public monuments nor by the public. This approach is kind of a destruction, no remains could be collected, it also means that the demolished structure was improperly represented and loses its authenticity (Ruskin, 1849). Restoring anything in a work of architecture to its former beauty and greatness is just as impossible as raising the dead. Moreover, Ruskin openly condemned the approach of Viollet-le-Duc as “the most total destruction which a building can suffer” (Woodcock, 2020).

In 1877, the Society for the Protection of Ancient Buildings (SPAB) was formed by Ruskin's pupil William Morris and Philip Webb that historical buildings were seen as a formation created by the artist in the historical context. According to them, the history of transformation and development that the building has undergone over the years becomes a part of the beauty of the building. For this reason, traces of time should not be altered or removed, moreover, they should be preserved as much as possible (Plevoets & Van Cleempoel, 2013). Morris later made a compensation about intervention; if the new addition or structure should be done in a historical building, then it should be done in contemporary style and approach. Also, he emphasized that

all interventions must be designed reversible, so that it could be removed without any trace (Scott, 2008).

In the conservation of historical buildings, having information about the history of the original structure is the most important phase. The more information one has, the more scientifically grounded the preservation applied would be. Between 1880 and 1890, two new approaches emerged under the name of Historical Restoration and Contemporary Restoration theories as opposed to two previous conservation views. The historical restoration theory was put into practice by Luca Beltrami in Italy, and it was suggested that the buildings should be restored based on historical data and documents. In this way, it was aimed to prevent nonpersistent information and practices, and to develop a preservation approach supported by evidence and based on real data. However, the reliability of the documents and their adequacy for protection practices were discussed, and it was argued that the interventions should not go too far. Aiming to create a common ground between these three conservation approaches, Camillo Boito introduced the concept of "Contemporary Restoration". Boito stated the principles that were considered pioneers of contemporary restoration rules in 1883. According to his rules monuments must be treated with respect as they document the entire history of humanity. Intervention on architectural monuments may be necessary, but consolidation is better than repair, and repair is better than restoration. If it is necessary to make additions due to structural failures, they should be of materials and features that are not similar to the structure, and also should be based on concrete data, respect the visual integrity and form of the building. The interventions added in the following periods after the original design of the building should be considered as a part of the historical structure and should be protected if there is no damage to the original character and values of the building. Finally, all actions and additions should be carefully documented (Ahunbay, 2011).

Boito and Birignani (2009) also stated that both sides were right and argued that each structure should be examined under their own conditions and a strategy should be created according to these conditions. We see the concepts of the old-new part in the 8-item methods proposed by Boito for architects and designers. They included:

1. Differentiating between the style of the new and the old;
2. Differentiating between construction materials;

3. suppressing of profiles or decorations;
4. exhibiting removed old pieces which could be installed next to the monument;
5. inscribing the date of restoration (or other conventional sign) in each restored piece;
6. using a descriptive epigraph carved on the monument;
7. describing and photographing the different phases of the work and placing the documentation within the building or nearby
8. underlining notoriety (Boito & Birignani, 2009).

It is especially emphasized that the new part was materially and technically distinguishable from the existing structure. However, this new concept was not an intervention applied to the historical site or structure, but an approach applied as changes made in the damaged parts in accordance with the original structure. The concept of the new addition, which was the first time in the official conservation documents, appeared in Article 13 of the Venice Charter. "Additions can 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 relationship with its surroundings." Restoration itself is a kind of alteration that preserve the historical building. Regarding the contemporary additions applied to historical buildings and context, Ahunbay (2011) stated that adaptive reuse is necessary for historical buildings to take place in modern life. Based on Article 13 of the Venice Charter, in order for this approach to be successful, additions can be designed that adapt to the original structure and its surrounding, and not to affect both tangible and intangible values.

All the requirements that studied has an essential role in the understanding of the existing structure, its spatial and tangible contexts. Any work of conservation and alteration begins with the spatial restorative components and expands its journey into a more general practice.

These theories carried out in the field of conservation have led to the need preserving historical buildings and areas in the light of these principles discussed. As a result of these discussions, international charters and documents have been prepared to guide the architects, designers, and conservation specialists.

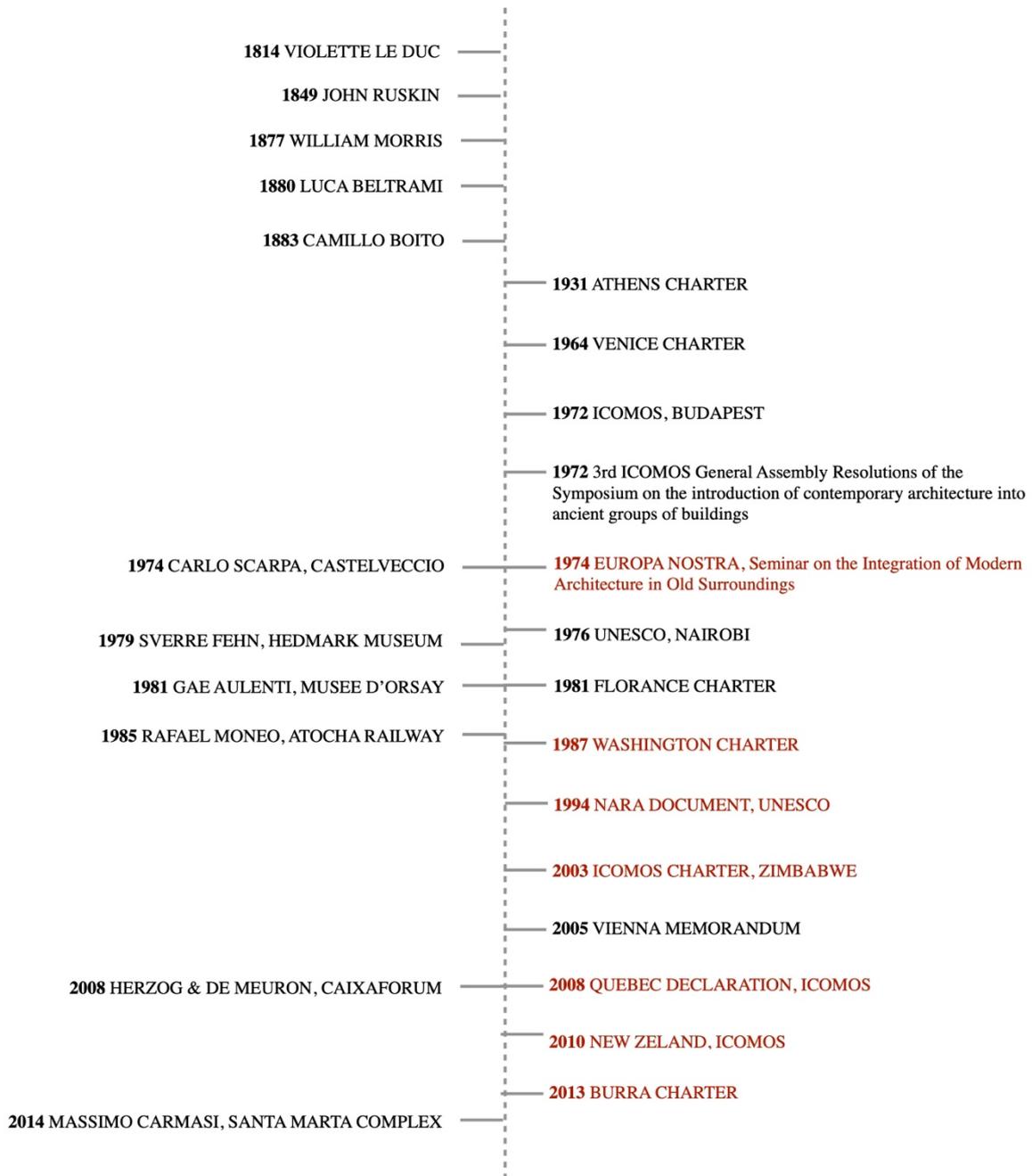
As a result of the conferences, which was first held in Athens, decisions were taken in the field of conservation at the international level. In the Athens Charter, which was

debated only on historical monuments, has been the basis for future discussions. Since the 19th century, not just the monuments but also all underground, surface and underwater assets that bear traces of the civilization adventure of mankind are protected due to their tangible and intangible values. The field of conservation is the maintenance or adaptive reuse; preservation of associations and meanings; it involves interventions such as maintenance, conservation, restoration, refunctioning, adaptation, and interpretation, but often consist of a combination of more than one of them. Contemporary interventions in historical buildings are one of the ways to extend the life of historical buildings that have been disused and abandoned due to damage (Burra Charter 2013, Article 14). Intervention approaches, which differ according to the needs of the historical structure and the changing needs of the users, can be in the form of additions in the interior and exterior. Sometimes, due to structural, functional reasons, historical buildings are suspended, and a new space can be added underneath.

Conservation is a necessary process for maintaining historical context. A contemporary addition approach to preserve the original structure may be inevitable (Dişli, 2018, p.1). The world's leading international institutions and organizations such as UNESCO (United Nations Educational, Scientific and Cultural Organization), ICOMOS (International Council on Monuments and Sites), NPS (US National Parks Service), which have been active in this field for a long time, produced principled decisions focusing on different aspects of conservation in order to preserve and maintain the historical texture under the name of various agreements, conventions, statutes, recommendations (Table 2.1.). Some of these charters and documents stand out with their content related to new interventions and additions to historical buildings. In this part of the study, the concept of contemporary intervention will be examined through the specific charters and international documents (Table 2.2.).

Additions to historical context first appeared as a term in the Venice Charter (1964). Although the new additions are part of conservation approaches, they are seen as the latest method of preserving historical buildings. If the historical structure can survive with traditional conservation approaches, new additions have been avoided considering that it will adversely affect the historical context.

Table 2.1. Historical order of theorist in conservation field, and published documents, international charters, and declarations by international organizations.



In the declaration published in 1974, as a result of the Seminar on the Integration of Modern Architecture in Old Surroundings organized in cooperation with ICOMOS, UIA and Europa Nostra, it was emphasized that since historical buildings are also accepted as living and developing environments, conservation approaches should adapt to today's technological developments. Since these developments and changes are also a part of history, it was stated that the changes in this process should be taken into consideration. Successful examples have shown that it is possible to design new additions without damaging historical structure and the identity of the context. Despite this, the design and implementation process of the new structures added differs according to the values of the historical structure, there is no detailed guidance on managing the decision-making process, the Europa Nostra Declaration stated that modern techniques and approaches help to make conscious decisions about the management of the conservation process. In addition, it was particularly emphasized that the intervention should respect the scale, form, historical context, and social values of the historical structure under consideration and the surrounding structures (ICOMOS & UIA 1974, p.84-85).

Moreover, the Washington Charter, adopted at the ICOMOS General Assembly held in Washington DC in 1987, displayed an attitude that supports contemporary architecture in the historical context, as it can be a tool to enrich the social and economic values of cities as well as to preserve the historical context of buildings. In this context, it is argued that new additions to historical buildings should not be discouraged due to their good impact on cities and societies (ICOMOS 1987, 2- Article 10).

At the Nara conference held in 1994, the conservation approaches were discussed from a different perspective. Authenticity, which was also mentioned in the Venice Charter, is the main qualifying factor regarding the values of the historical heritages. Authenticity values of historical buildings and areas can be associated with the values of resources depending on the nature and context of the cultural heritage and its change and development over time. These resources can include tangible or intangible dimensions of the structure and help historical buildings to be understood in more detail and preserve their originality (UNESCO, Nara Document on Authenticity, 1994). The design of the new intervention should also take an approach that emphasizes this originality by evaluating form and design, materials, use and function, traditions and

techniques, location and setting, spirit and emotion, and other internal and external factors.

In the resolutions approved at the 14th General Assembly of ICOMOS held in Zimbabwe (ICOMOS Charter, Principles for The Analysis, Conservation a Structural Restoration of Architectural Heritage, 2003), it was emphasized that the intervention should be the result of an integrated approach in which the necessary importance is given to the architecture, structure, function and layout of the historical context.

In each designed contemporary intervention, the use of traditional and contemporary techniques differs according to the historical structure, therefore, considering the safety and durability requirements, it was recommended to apply the approach that causes the least damage to the historical structure and its values and is most compatible with the heritage values (ICOMOS, Zimbabwe 2003- Article 3.7). As stated in the Europa Nostra documents, the Zimbabwe Charter also touches on the approach to the original and historical layers of the structure. It was mentioned that the new additions should be implemented not only for the original structure, but also to respect the traces of the transformations it had undergone. It was also pointed out that in the future, the original character of the structure and its development over time should be recognizable. As in every intervention applied to historical buildings, it is stated in this charter that the new additions and precautions taken should be reversible. When new information is obtained in this way, the additional part can be removed or replaced with a more appropriate design. It has been specifically stated that interventions should not limit interventions and changes to be added later where they are not fully reversible (ICOMOS, Zimbabwe 2003- Article 3.9).

In addition to the decisions taken according to the physical characteristics of the historical building, the meeting of 16th General Assembly of ICOMOS in Quebec in 2008 focused on the intangible values of the historical buildings and the spirit of the place. It is stated that the intangible values of the historical building, together with their tangible values, give a richer and more holistic meaning. Since the spirit of the place is a constantly reconstructed process that responds not only to the building but also to the historical and social change and continuity needs of the region in which it is located, it has witnessed different cultures and societies over time according to memory practices (ICOMOS, Quebec Declaration, 2008). While the historical building is transforming, the spirit of the place can also undergo a transformation, and

if this transformation is operated together with the physical elements, the original character of the historic building can continue to exist in the changing part.

In the New Zealand Charter (ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value, 2010) which was put forward as a result of the meeting held by the National Committee of New Zealand, intervention approaches were discussed through the concept of minimum intervention. A detailed regulation with research and application principles has been proposed for approaches to preserving historical and cultural heritage structures in New Zealand. Although it is not possible to fully protect the tangible and intangible values of the historical structure, it is emphasized that interventions should be kept at a minimum level in order to ensure the continuity of old and new functions together with these values. It is specifically stated that the measure of the intervention applied should be aimed at preserving, that it should be guided by the cultural values and character of the existing structure, and that an approach should be worked on in which the structure could have a more effective value than its current state (ICOMOS 2010 - Articles 6-17). In the Burra Charter (The Australia ICOMOS Charter for Places of Cultural Significance), published by Australian ICOMOS in 2013, the concept of minimum intervention was especially emphasized, and it was stated that new additions should be carefully evaluated due to their negative impact on cultural value. The Burra Charter is the most current international document containing the fundamental principles of contemporary interventions in historical context. It was emphasized that it was mainly based on the impact of the contemporary intervention on the historical and cultural values of the existing building. The Burra Charter, as in previous international documents and regulations, states that new additions to historical buildings should respect the historical and cultural values of the building and that this method should be avoided in any situation that preserves these values (ICOMOS 2013, 7- Article 22).

Table 2.2. Selected International Documents’ principles review in the context of contemporary addition.

DOCUMENT NAME	INSTUTION	YEAR	EXPLANATION OF ARTICLES	ARTICLE NUMBER
Europa Nostra	ICOMOS	1974	Altering functionality or introducing new uses must not destroy the physical structure of an area of historical or architectural value without disrupting the lives of the existing communities that live there.	
			Modern architecture that use modern techniques and strategies, must respect the structural, aesthetic, historical and social features of its old surroundings and be sensitive to the authentic character of the context.	
			The careful design of the new and the care of the old must go together as part of a comprehensive scheme for the rehabilitation of an area. The design of the new and care of the historical building must be work together as a part of comprehensive scheme for the redesign.	
Washington Charter	ICOMOS	1987	Regained functions and activities should be in harmony with the character of the historical building and context. If it is necessary to add new structures and adapt historical buildings, a strategy should be followed that respects the existing layout, especially in harmony with its form and scale.	Article 8
			In addition, it is stated that contemporary additions applied to historical areas in harmony with existing structures should not be prevented and that such features can be effective in enriching the value of the region.	Article 10
Nara Document	UNESCO	1994	Depending on the nature of the cultural heritage, and its cultural context, authenticity judgments may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.	Article 13
Zimbabwe Charter	ICOMOS	2003	The new additions and adapted measures should be reversible. Intervention should not limit interventions and changes to be adapted later where they are not fully reversible.	Article 3.9
			The new additions should be implemented not only for the original structure, but also to respect the traces of the transformations it had undergone.	Article 3.12
			The intervention should be the result of an integrated approach in which the necessary importance is given to the architecture, structure, function and layout of the historical context.	Article 3.13
Quebec Declaration	ICOMOS	2008	Since the spirit of place is a continuously reconstructed process, which responds to the needs for change and continuity of communities, we uphold that it can vary in time and from one culture to another according to their practices of memory, and that a place can have several spirits and be shared by different groups.	Article 3
New Zealand Charter	ICOMOS	2010	Interventions should be kept at a minimum level in order to ensure the continuity of old and new functions together with the tangible and intangible values.	Article 6
			The extent of the intervention applied should be guided by the cultural values and character of the existing building with the aim of preservation, and an approach should be worked out in which the building can have a more effective value than its current state. A situation that will reduce or destroy any tangible or intangible value should not be preferred.	Article 17
			Alterations and additions can be acceptable where a compatible use of the place is necessary. Any change and addition should be minimum and reversible. There should be not little or any on the historical context. Also, any addition should be compatible with the existing form, structure, scale and material. Alterations and additions should not dominate the historical part, complement the original structure and its tangible and intangible values.	Article 21
Burra Charter	ICOMOS	2013	Change can be necessary for retaining historical and cultural values but it is undesirable where these changes reduce the significant values. These changes should be understood and reinterpreted with new additions, by understanding all the tangible and intangible values of the building.	Article 15
			New additions should respect the historical and cultural values of the building and that this method should be avoided in any situation that preserves these values.	Article 22

2.2. Revealing Hidden Values: From Scarpa to the Present

Architecture is a kind of evidence for the interaction between the new and old. New structure has ability to re-express the meaning and identity of historical buildings by replacing them, adding new parts to them or removing them.

The relationship of old and new buildings with each other and with their environment, re-judging the building according to the new bond formed by their attitudes towards each other, creating a new bond by understanding together, and different combination approaches applied to historical buildings produce interesting results. The historical building can become the background of the newly added building, or the focal point of the building can become the object with the new additions. As a result of these different approaches, the old and the new structure reveal and increase the value of each other and create new values from the parts to the whole. Scarpa's Castelvecchio work is a vivid example of the coexistence of such different approaches. The new addition approach besides from the changing damaged parts of the original structure was first seen in Carlo Scarpa's Castelvecchio Museum restoration project. His intervention to Castelvecchio (Figure 2.1, 2.2), which was a medieval church, achieved a balanced relationship between the old and new parts. He highlighted the historical value of the place by emphasizing the layer of the time. Also, his new interpretations connected the entire complex with each other and fill the gaps without damaging the patina and the trace of the time (Brooker and Stone, 2014). This project can be an example for the transformation process of a historical structure into a new use, and the new and old parts set new layer to the context and became dependent each other.

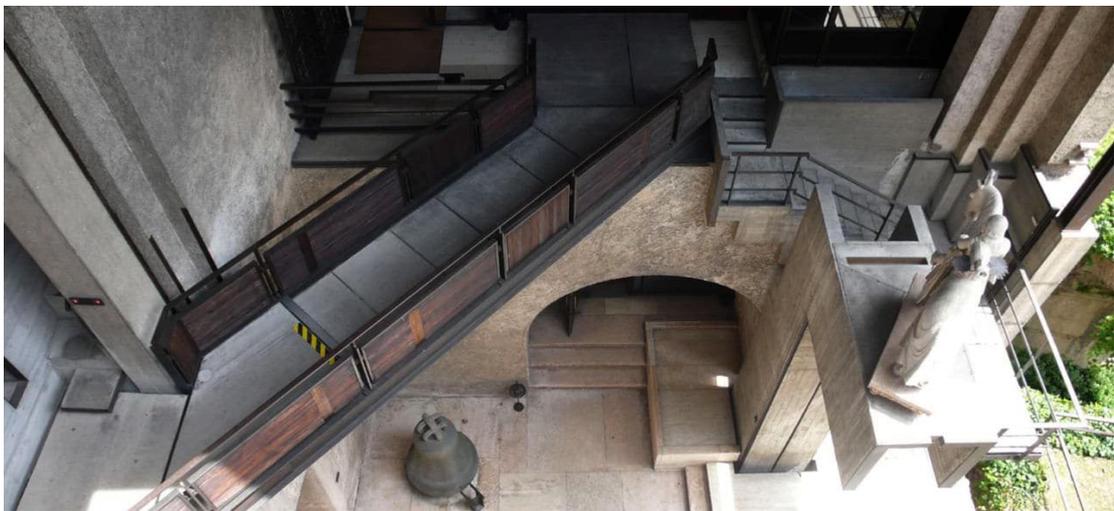


Figure 2.1. Castelvecchio Museum, restored by Carlo Scarpa during the years between 1958 and 1974. Retrieved from: <https://www.archiobjects.org/museo-castelvecchio-verona-italy-carlo-scarpa/> October 2022.



Figure 2.2. Castelvecchio Museum, inserted staircase, restored by Carlo Scarpa during the years between 1958 and 1974. Retrieved from: <https://www.archiobjects.org/museo-castelvecchio-verona-italy-carlo-scarpa/> October 2022.

The tension between the evolving and changing characteristics of a building over time and its desire to remain faithful and coherent is what characterizes the architectural context of the existing building. A good design approach not only takes advantage of the building's physical features, but also improves the structure architecturally and strives to provide sustainability far beyond its survival time. While this sustainability preserves the physical value of the building, it also continues to preserve its intangible value and identity.

In the 1960s and early 1970s, Carlo Scarpa was a historical pioneer in architecture, with his rigorous and detailed designs strongly informed by the tradition of arts and crafts. Carlo Scarpa is an Italian architect and designer. Scarpa, who was highly influenced by Venetian culture, had an extraordinary understanding of raw materials. He was one of the significant glass masters before turning to the field of architecture, and he handled architecture from the detail to the whole with a craftsman's delicacy. His designs were sensitive to the changes of time and shaped by the careful selection and combination of materials. His approach to representing historical elements and characterizing tangible and intangible values inspired other architects and designers.

Karljosef Schattner, Guido Canali and Massimo Carmasi adhere strictly to the Modernist tradition, advocating the principle of innovating while preserving the historical context, without breaking and compromising the past. They consciously define the boundary between the old and the new parts in form and principle. The old is seen as part of an obscure but respectable past; the new building, on the other hand, differentiates itself from the historical building by using its own physical location and contemporary design approaches. This architectural approach also exhibits a stance that declares the position and contribution of human beings in the historical process of the building.

The design approach and style of each architect in this group of architects, including Carlo Scarpa, is highly individual. Scarpa developed a poetic design approach. Other architects frame the view of a part of the historical building with a contemporary design "a window to the past" approach. According to Scarpa, new additions are integrated into the historical structure as a conscious continuation of the existing structure (Cramer, J. & Breitling, S., 2007).

Therefore, Norwegian architect Sverre Fehn is one of the significant architects designing contemporary interventions to historical buildings and sites that provides a new window to perceive the historical character of the buildings. Another important work of the architect, who became famous with the Norwegian Pavilion he designed for the Venice Biennale in 1958, is the Hedmark Museum. This building was previously a place that contained ruins from different historical periods and was transformed into a museum with Fehn's design in 1974. The first remains of the structure belong to a former bishop's mansion, which was destroyed during the war in 1567. In the 1700s, new buildings were constructed on these ruins, and these ruins were revealed during the excavations in 1947 (The Architectural Review, 2021; Hedmark Museum in Hamar, Norway by Sverre Fehn, n.d.). One of the new structures designed to protect the historical ruins like a shell, and the others are in the form of circulation areas that help to experience the museum. The circulation areas continue not only in the interior but also outside the building, providing a unity between the interior and exterior (Figure 2.3). Fehn's contemporary approach give visitors to a new window to look at the history of the site. It has established a balanced and mutually supportive connection between existing historical parts and contemporary structures that reveals the historical value of the site.



Figure 2.3. Hendmark Museum, contemporary intervention which continues outside of the museum by Sverre Fehn, Hamar/ Norway (1974). Retrieved from <https://www.atlasofplaces.com/architecture/hedmark-museum/> January, 2023.

Museum d'Orsay is one of the first projects that converted from the old station building into a museum (Figure 2.4). The station project was completed in 1900 and designed by Victor Laloux in Paris, France. Although the exterior of the building has a Beaux Art façade, the interior contains industrial materials such as metal construction, electrical cables, and elevators. This building, whose use has decreased over time, was transferred to the French ACT Architecture Group as an adaptive reuse project in the 1980s. The interior was also designed by Italian architect Gae Aulenti who known as her design of Musée d'Orsay and the Contemporary Art Gallery at the Centre Pompidou in Paris (Brittanica; Musée d'Orsay, n.d.). The new interventions added in the interior are placed to host works of art. Since it is an industrial structure, it has benefited from high ceilings and large volumes, and the areas whose scales were kept within a specific limit have displayed an attitude that highlights the industrial features of the building. The top of the added structures is also used as an exhibition space and offers a view that dominates the entire museum. Light design is also essential to create an efficient exhibition space. The importance of natural and artificial lighting comes to the fore in Aulenti's design. She used both lights according to the layouts of the

artifacts. The contemporary additions are in a holistic balance with the historical building with their color, form, and scales.

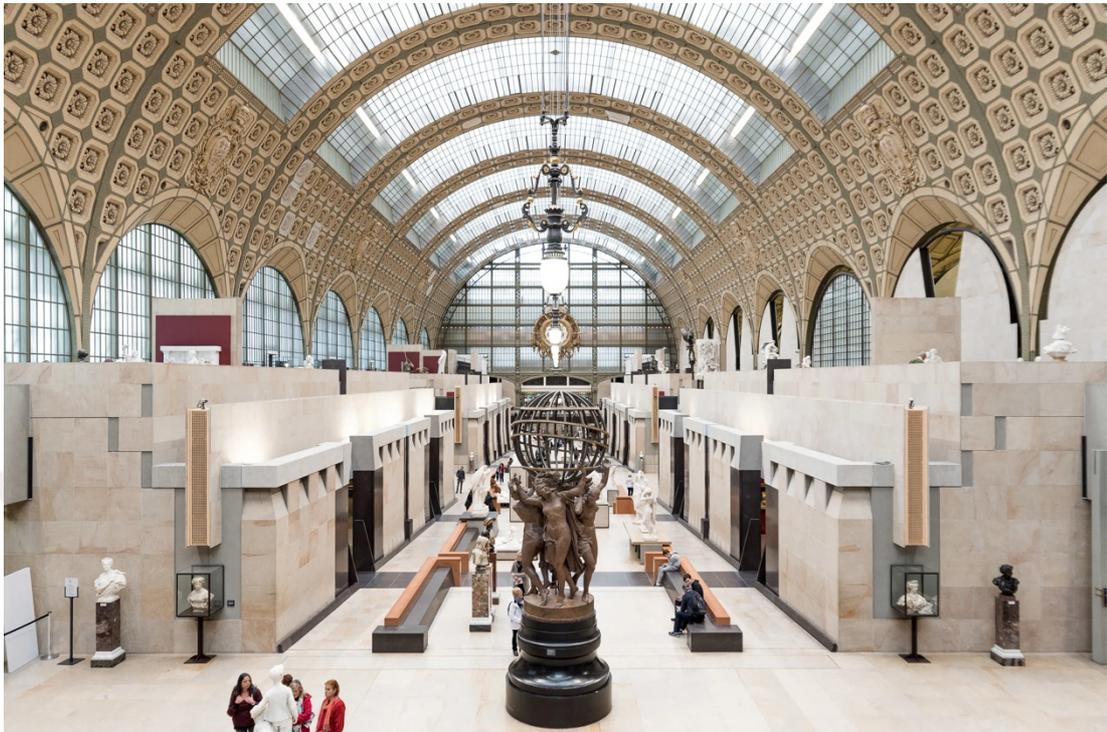


Figure 2.4. The Interior of Musée d’Orsay, refunctioned as museum in 1981 by ACT Architecture Group and Gae Aulenti, Paris, France. Retrieved from <https://divisare.com/projects/383538-gae-aulenti-architetti-associati-mariano-de-angelis-musee-d-orsay>. January 2023.

Italian architect Massimo Carmassi, who advocates that the buildings should be preserved not only in terms of document value but also their aesthetic quality, is of the opinion that necessary additions can be made to ensure the continuity of the values and qualities of the historical building. The restoration project of The Bakery of Caserma Santa Marta, which was built in the 19th century, was given to Massimo Carmassi (Figure 2.5). He was awarded the Gold Medal for Italian Architecture with this adaptive reuse project in 2015. The building consists of a round brick vault and wooden roof with a stone-bearing wall system. With Carmassi’s approach to the Santa Marta university facility in Verona, the building has gained a new function with a multitude of space distribution strategies with minimal changes in the spatial and material structure. The building, which used to be a military-industrial structure, has been converted into an educational use for the University of Verona (Archello, 2015; Santa Marta, n.d.). The existing interior space has become a whole with the transition areas

added in the horizontal and vertical directions, and the new structures added have achieved a balanced integrity with the existing structure.

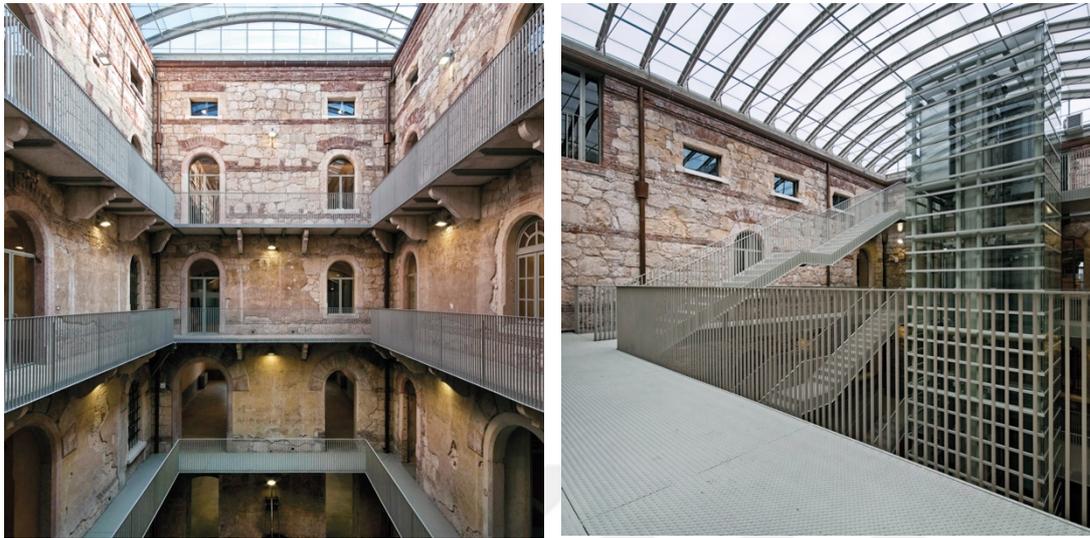


Figure 2.5. The Bakery of Caserma Santa Marta restored by Massimo Carmassi in 2014, Verona. Retrieved from: <https://architettiverona.it/progetti/a-lezione-di-architettura/>. November 2022.

Historical buildings are unique cultural assets that record our history, protect and hide their existence and values over time. They are not just a single historical object but a foundation for an ongoing process (Bollack, F.A., 2013). The original structure is stubborn and has authority on the design process, but these restrictions make the character and the values of the building more visible. Herzog & de Meuron's Madrid Caixaforum could be an example for contemporary intervention that take the original building's identity and values which was an industrial factory and become the central point (Figure 2.6, 2.7). As an industrial structure, this building did not have any cultural impact on the city before. With the new intervention, the building become a significant place of the city. The heavy mass has been detached from the ground and only the brick shell of the original structure has been preserved. It also includes an auditorium below ground level with galleries, administrative offices, and a restaurant on the upper floors.



Figure 2.6. Madrid Electricity Factory, 1899. Retrieved from: <https://medium.com/@mitchelwalker219/caixa-forum-madrid-ffc33d4fc72b>, September 2022.



Figure 2.7. The exterior of the Caixaforum refunctioned in 2008. Retrieved from: <https://divisare.com/projects/370386-herzog-de-meuron-simon-garcia-arqfoto-caixa-forum-madrid>. September 2022.

2.3. Contemporary Intervention Strategies in Interior Design Context

In addition to the discourses in the documents examined in detail above, theorists have also worked on contemporary interventions, and practitioners have taken actions to preserve the character and values of the historical structure with an approach similar to or completely opposite to the original structure. Preserving old buildings is important because they are the history they witnessed, the artifacts that have become the building blocks of the period and region they have lived in. Because they provide order and stability that people can rely on, they are instinctively valued by society. Charles Bloszies who is an architect and structural engineer pointed out that historical buildings today are a living library in the field of architectural art, a center where experiences are transferred. For this reason, people tend to impulsively ensure that this history and experience is saved and passed on to future generations. The urge to preserve these structures may also be based on a personal bond or from the concern of not being able to protect the values of the newly functioned historical structure. For this reason, conservation approaches, which vary according to the character and values of the historical structure, can be in many forms and scale. The degree of intervention depends on the designer's approach to the original context of the historical building and conservation theories (Bloszies, 2012, p.19-24). In general, most architects and conservationist agree that architectural structures with important references that have become landmarks in history should be preserved without any intervention. This attitude towards the historical structure offers two approaches; to protect the building by returning it to its original state or to prevent problems that may lead to the destruction of the historical structure without any intervention. In addition to these approaches, historical buildings that do not have a significant place in history are generally rehabilitated instead of being restored in accordance with their originality. This may include adding new elements to the existing structure in addition to replacing the original use of the historic building. For instance, guidelines and approaches to the preservation of important historic structures are described in the Secretary of the Interior's Rehabilitation Standards (2015) of the United States. However, historical but not very important structures are not subject to strict conservation rules. Changing the original function for new usage is a common conversion approach. Re-functioning processes depend on the aesthetic value of the historical building and its structural values (Bloszies, 2012). According to Riegl, one of the important values refunctioning

of historical buildings is antiquity value. The antiquity value is the traces of the time that has passed since the building was built. Since these traces are also a part of the historical structure, these traces should be preserved in the same way in the conservation of the structures. Considering the transformation processes undergone by different types of historical buildings, it is seen that the re-functioning processes depend on the aesthetic and antiquity values of the historical structure. These values are the elements that shape the design of adaptive reuse project.

Although conservation theory is discussed on a large scale, there are no official principle or guide on the preservation and reuse of interiors in historical buildings in international charters and documents. Because of this lack of documentation, interior intervention approaches will be examined through the books, articles, and principal decisions of theorist in this study. Although the concepts of "intervention" and "interior" are not directly specified, Paul Spencer Byard, in his book "The Architecture of Additions: Design and Regulation" (1998) examined the interventions applied to historical buildings in three groups as the possible expression of modernism, and his study can be evaluated within the contemporary intervention approaches applied in interior areas. These approaches, grouped under the headings of "addition", "derivation" and "transformation", maintain their existence with their own identities by taking the historical structure as a reference and preserve the values of the historical context. The simplest interventions could be extensions or wing-like elements with a structure and form similar to historical building. In such approaches, although each new building seems to follow its own concept and perceived as unrelated, new additions are designed to integrate the function and identity of the historical building with the independence of the new part. The additions enrich the meaning and character of the building, based on its past and identity, and together provides a more important and balanced integrity (Byard, 1998, p.32). In the "derivation" approach, the identity of the new structure emerges as a result of a detailed processing of the character of the historical structure and establishes a respectful and close relationship with the existing building. In the "transformation" approach, the new addition does not aim to replace the historic parts, but to express itself through the meaning and values of the existing structure. The intervention aims to represent the character of the historical structure with a new order of strength and balance. These interventions were generally seen as

a means of urban improvement and these new architectural structures in the projects became seriously dependent on historical buildings (Byard, 1998, p.50-64).

Since the new designs applied in the interior are shaped according to the needs of the building and the user, and the lack of orientation towards the preservation of the interior in the conservation area, the interior spaces of historical buildings have allowed designers to be freer. Although it has a positive effect on the continuity of the use of the building, this situation has partially prevented the preservation of the historical building as a whole (Latham, 2016). Based on the interventions applied to historical churches in this regard, Robert (1989) stated a specific example that the freedom of interior design processes provided by the structural features of the churches greatly affects the integrity and authenticity of a historical church. An interior intervention may cause the original building to lose its character and value because at some point, some of the significant features of the historical building become useless for the new function. Architects and designers working in the conservation field are aware of how destructive intervention in such structures can be, including adaptive reuse. Therefore, it is necessary to design and adapt interventions that have minimal impact on the character and values of the historical building. Cramer & Breitling (2007), on the contrary, mentioned that the approach applied in an area that has lost its values and function in the interior can maintain the vitality of the historical building. An example of this approach can be the intervention design of a part of The Marienkirche church in Germany, to be functionalized as a library. With this intervention, it is seen that there is no loss in the historical context and values of the original structure. This intervention, applied in the dysfunctional interior of the church, has expanded the usage area of the historical building with a new function added and gained additional usage and values that can maintain its vitality in the future (Cramer & Breitling, 2007). The building, which was given a new function designed by Klaus Bock, went through a renovation process between 1991 and 1996. With the new function added, the church has been used as a library and venue. After a post-bombing fire during the war in 1945, the roof, Gothic vaults, and pillars collapsed, leaving only the tower standing. Between 1991 and 1996 its roof was restored, and the Gothic columns and vaults were not preserved (Figure 2.8).



Figure 2.8. The Marienkirche Church in Müncheberg, Germany, insertion designed by Klaus Bock (1994). Retrieved from: https://www.brandenburg-tourism.com/poi/seenland-oder-spree/churches/stadtpfarrkirche-st-marien-muencheberg-church/?no_cache=1. June 2022.

Brooker and Stone's book *Structure and Form* (2007) is one of the first to mention interventions applied to interior areas in historical buildings as a concept in the literature. Brooker & Stone divided the interior design approaches of historical buildings into three groups under the title of responsive spaces: intervened, inserted and installed. In interventions, a new design is produced that emphasized the character of the historical parts by using the qualities of the existing structure. The other approaches inserted interiors which creates a solid connection between the contemporary and historical parts are designed to comply with the original structure. The design language of the new addition could be inconsistent with the existing structure but somehow maintain a balance with its rigid nature (Brooker & Stone, 2007, p.102-103). The scale of the interventions can be as large as the historical building itself or very small, but in order to establish a connection between the two areas, it must be in harmony with the original building. Lastly, in the installation, the interior additions designed for historical buildings allow the existing structure and the new elements of the design to exist independently of each other. The old and new buildings are opposite to each other but display a strong and solid image (Brooker & Stone, 2007, p.102-103). However, as in other approaches, it is important to understand the design

and history of the building and to provide integrity between its layers (Martín-Hernández, 2007, p.65).

Bollack (2013) who is a conservationist architect who conducts research on architecture and conservation also defined intervention approaches in her book “Old Buildings New Form” (2013) through a holistic and balanced connection established with the existing structure. These interventions are grouped in five categories as Insertion, Parasites, Wraps, Juxtaposition and Weaving as a result of the physical communication established with the original structure (Table 2.3). In the insertion approach, the addition becomes an area with its own unique identity, enriched by the experience of its connection with the historical structure. While the historical part is the carrier of memories and emotions, the intervention has assumed the function of assigning a new use, sensitivity and meaning to the existing structure (Bollack, 2013, p.24). The parasite approach is the architectural interventions in which the two structures are integrated, as the new addition adheres to or above the existing structure and is dependent on the historical structure. These additions cannot function without the support of the existing structure. In this approach, interventions can be easily distinguished with the introduction of massing, placement and manipulation of the scale with different architectural styles (Bollack 2013, p.66). Wraps approach is an intervention that surrounds the existing structure in order to provide protection to the sensitive historical buildings. In this intervention, the new space between the two buildings emerges as a result of the tension created by aesthetic and spiritual values between the old and the new (Bollack, 2013, p.114). In the juxtaposition approach, the addition stands next to the existing building and does not establish an obvious dialogue with the historical building. The historical building can be read literally, and the boundaries between the two buildings are never blurred. The new addition is integrated into the functional model of the holistic composition and is usually accessed from the existing build. Although they are physically in close interaction, there is also a quiet distance between them that contributes to this unity (Bollack, 2013, p.142). Lastly, the weaving approach is an intervention in which there is a complex structuring. The designed new structure is a formation that floats in and out of the existing structure. It is impossible to perceive these additions, which serve to highlight or hide certain areas, as a separate object because they provide an indivisible integrity with the existing structure (Bollack, 2013, p.179).

Table 2.3. Theorist contemporary intervention approaches to historical buildings.

Paul Spencer Byard (1998)	Brooker & Stone (2012)	Bollack (2013)
Addition	Insertion	Insertion
Derivation		
	Intervention	
	Installation	
Transformation		
		Parasites
		Wraps
		Juxtaposition
		Weaving

Since the contextual features of each historical building and the purpose of the new design are different, contemporary intervention approaches should be examined within the scope of theoretical discussions and principled decisions. As long as the balance between the historical and the additional parts preserved without detracting from the purpose of the conservation approaches, modern, traditional and a hybrid form that contains the features of both can be accepted (NPS 2017, p.26). The approaches, which were defined by the previous theorists through the abstract connections established with the existing structure, vary according to the differences in form, scale, style, and material. According to the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings, United States (2017), White classified new addition designs into three groups as standard, contrasting and identical design approaches. In the standard approach, the new addition should be in “harmonious” association with the historical building, but it should be different and distinguishable from the historical parts. The contrasting approach stands in “extreme contrast” with the historical structure and easily distinguishable by scale, form, style, material, and design. And finally, the identical approach has been defined as new additions that integrate seamlessly with the historical building with their material, form, and scale (White, 2018, p.10-11).

Historical buildings are visual elements of the record of our history and unique cultural objects whose values and identities hide in their existence in the time. These buildings are not a single object but a foundation for continues acts (Bollack, 2013). Although,

there are strictions about conserving the historical context, every structure has own nature that architects should analyze carefully and respond their requirements. The form of conservation approaches depends on the identity, values and current condition of the historical structure. Bollack (2013) also stated that original structure can be rigid and stubborn and has authority on the process of transformation but these limitations and stories behind the historical structure make the values more visible and understandable. Contemporary intervention approach is a strategy that would highlight the identity and repressed meaning of historic place. These new intervention approaches have been interpreted differently by different theorists. Since there are no official documents on interior conservation and reuse in international documents and charters, interior intervention approaches will be examined through theorists' books and articles in this section.

In these approaches, the existing building can be considered as a guide that conducts the design steps that create the new building. Not only the structural features of the historical building, but also features such as rhythm, movement, balance and intangible values as stories and memories should be considered. With the expression “form follows form”, the form of the existing building in sensitive interiors also affects the form and scale of the new building. At this point, the architect and designer can remove some elements from the existing structure before adding new elements to reveal or increase the value and character of the historical building. In these approaches, reduction works should be done with great care. Although there is no guiding and limiting directive on the concept of conservation in the interior, the aim here is to preserve and enrich the existing values of the historical building as a whole.

CHAPTER 3

INSERTION AS AN CONTEMPORARY INTERVENTION STRATEGY

In this section, the "insertion" approach, which has been examined through the works of the theorists mentioned before, is discussed over the selected projects through the principles created from international charters and documents. Conservation theory develops with discourse and action, and each project creates an opportunity for discussion and contributes to the development of the theoretical framework of the subject.

3.1. Insertion as a Contemporary Intervention Approach

Brooker& Stone (2007) defined intervention as a procedure that reactivates the potential and the meaning of a place. It is only possible with understanding the original structure and its responds to new additions. The original building should regard as a story to be told and discovered. Intervention is the process of uncovering the story and giving a specific respond to the change. These new interventions can be small additions, alterations or substruction which will reveal the hidden or new value of the existing structure. Although the new intervention has variety of ways to respond to original structure, they are rarely designed according to their function. The design of the new interventions influenced by the form of historical structures. The original building itself determines what is the purpose of the structure and what it can be. The position, scale, volume of the new structure should be able to reveal and emphasize the original structures' value, identity, and character.

Insertion is a conservation approach that establishes an intense relationship between the existing structure and the new intervention, yet each strongly and independently represents its own character. Additions, as the word meaning suggests, are new elements added inside, between or next to the original structure. In general, the new structure added can be seen as a single, large and strong intervention that is independent but in harmony with the historical structure, in addition to this, it establishes interesting dialogs with the existing structure. Establishing as clear a

distinction as possible between the historical and recent intervention keeps the intervention's approach to conservation at the best level. This clarity, in a way that can be distinguished from the existing structure, contains certain qualities from the original structure, although the new structures with different styles, languages, materials and characters have different values from each other. This is inevitable because the physical features of the new building, such as its form and scale, directly affect the architectural additions that will be applied inside or next to the historical building. Factors such as scale, form, dimensions, structural systems of the existing building are an important tool in placement design (Brooker & Stone, 2007). Brooker and Stone (2007) stated that the insertion approach can be interpreted differently depending on the condition and qualifications of the existing structure. Sometimes the addition can be considered as a kind of interpretation of the historical building and its past. The form of the existing structure must be capable of accommodating the addition of a new and independent element. Although it has not undergone much physical change, it is important that the historical structure preserves its original integrity. In addition to the historic building being strong and independent, the newly added insertion must also be strong and independent enough to fit easily into or around the existing structure. In this case, a state of opposition or a harmonious balance must occur between the two structures. In order for a successful dialogue to be achieved, the two parts must speak equally loudly, albeit in different languages and styles. The tension and uncertainties that this new dialogue will cause can also revive and strengthen the character of the historical building. While the additions reveal its own value, it also acts as a mediator in conveying the value of the historical building to future generations.

In their book, *Form and Structure*, Brooker & Stone (2007) examine the insertion approach in interiors through three different interpretations. It is stated that the contemporary intervention, which was added first, may have been designed to represent a symbolic and powerful message. There are very rigid connections between these structures. The new elements are designed to fit into the structural features of the building, referring to the history and character of the existing building. The Documentation Center Nazi Party Rally Grounds is a repurposed building with a symbolic message (Figure 3.1). The building, which was previously the site of the unfinished Congress Hall of former Nazi party rallies, was later transformed into a museum. The structure, which sharply pierces the existing structure, functions as a

circulation and has become a symbol of regret and reminding of the pain experienced in the past.



Figure 3.1. Dokumentationszentrum Reichsparteitagsgelände, Nuremberg, Germany, inserted structure designed by Günther Domenig, 2001. Retrieved from: <https://museums.nuernberg.de/documentation-center/> November 2022.

In another approach, new structures do not have to be in a single, independent, and strong compact structure, they can be designed in a free layout. In these designs, the added building does not compromise with the existing building but strikes a balance and harmony with the firm nature of the historical building. This can be through the use of materials or the form and scale of the added structure. In the Manchester Royal Exchange Theatre, which was originally a cotton exchange building and was transformed into the Royal Exchange Theatre in 1976, the new addition that includes the theatre designed as a spaceship concept that completely opposite classic character of the original structure (Figure 3.2). The use of different material, form and scale make both original structure and insertion independent from each other. Inserted structure has strong character while giving reference to the original function of the building. In this way, they have created a structure that complements each other in a contrasting but balanced integrity and has new and more values than before.

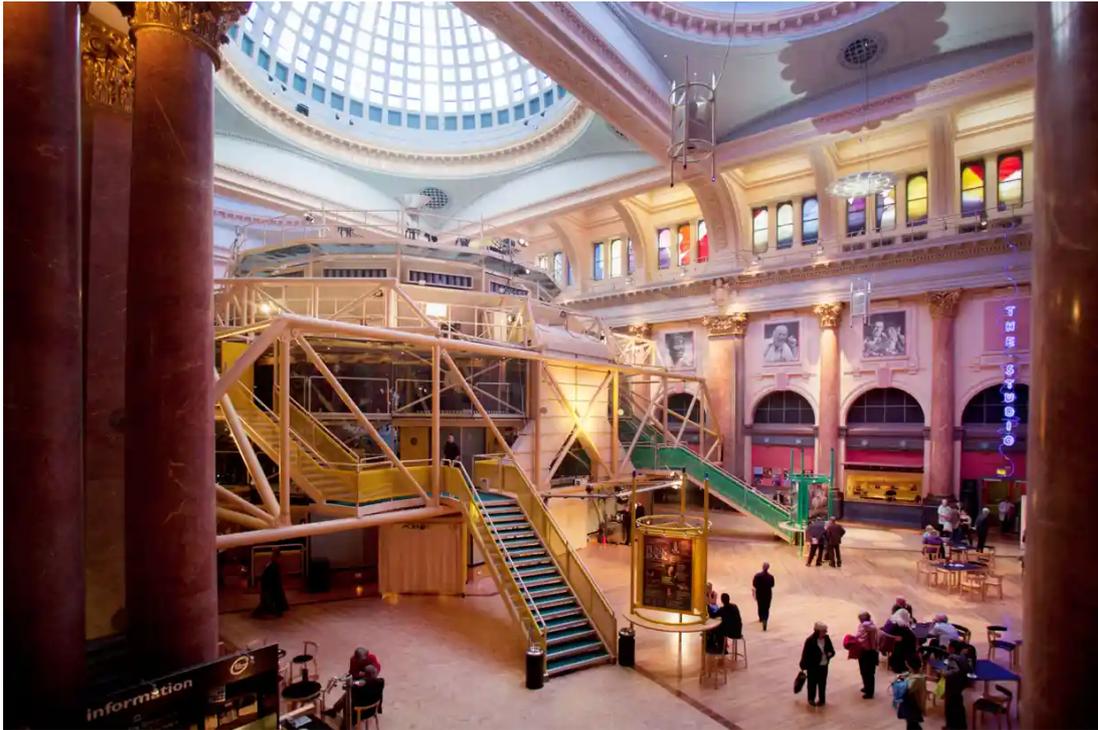


Figure 3.2. Manchester Royal Exchange Theatre in Manchester, United Kingdom, 1921, inserted structure designed by Levitt Bernstein, 1976. Retrieved from: <https://www.theguardian.com/stage/2019/jul/08/manchester-royal-exchange-theatre-joint-artistic-directors-roy-alexander-weise-bryony-shanahan> November 2022.

And finally, new additions may be designed to separate one function from another. One of the methods determined in order to ensure the continuity of historical buildings is to give a new function (Brooker & Stone, 2007). In this approach, the dynamic and active relationship established between the strong structure of the historical building and the new intervention did not only serve to separate the functions, but also helped the historical building to reveal its value by adding a new layer to its history.

Bollack (2013) also interprets the insertion approach as a lining attached to an old jacket. The resulting object depends on both parts. They become parts that somehow support each other. In general, the added structure has its own identity, creates its own world, and its value increases with the experience of the dialogue with the old. The new structure not only gives the old structure a new function, but also creates a new sensibility and a new relevance. The architect or designer ensures that the hidden values and characters of the historical building are preserved and strengthened in the long term through the new structure.

Although the new intervention is independent of the original structure, the qualifications have referenced from the historical structure to the extent necessary. This is an inevitable process since the additional structure has a direct relationship with the existing physical features of the original building. The new building has been designed and built to match the physical location of the historic building with its architecture (Brooker, 2016).

According to Brooker's (2016) description of the insertion approach, insertion is a design and conservation approach used when an auxiliary structure is needed that a historic building needs for a new use. Since historical buildings generally do not contain systems to meet today's needs, a strategy is required that will provide new space for new functions and technical requirements. In this case, the contemporary addition is built in such a way that it decays into, between, on top of, around, under, and next to the existing structure. Structures that are added to interiors are internal or external interventions that are built to adapt the existing structure. Although the original structure has a great impact on the form and size of the new intervention, the new structure should be deliberately designed to contrast with the historic building and its context.

According to this approach, a new resonance has formed between the new interior and the historical structure created by decently placing and fitting the new structure into the existing building. These may include elements, such as new circulation areas, service areas, stairs, and transition areas. In addition, the current value and character of the building will be revived through the communication between the new usage areas, which have become the main interior space of the historical building. These interventions applied to historical buildings, whose value is tried to be increased by gaining a new function, will revitalize the building with the dynamic connections established by the new elements placed inside, around, under, on, or next to a different building in terms of style and history (Brooker, 2016). In addition to Brooker's approach, Bollack (2013) defines the insertion approach as there is always a new building inserted into the interior of the historical building. However, the emotional connections established in this approach enabled us to benefit from the two structures to the same extent, with the effect of the dependence of the historical and contemporary structures on each other.

Representing the character and past of the historical building in contemporary forms is one of the most basic ways to easily connect with the existing building. Although the roots of the historical building are often referenced in this approach, what appears new in such interventions and additions value and strength to the building comes from the design concept of the new addition, its unique basic form, the style of conveying the value added by the passing time, and the new and interesting relationship established with the historical building.

In addition to the intervention approaches applied in the interior discussed above, although "Insertion" is not specified as a concept, the Derivation and Transformation approaches classified by Byard (1998) under the headings of "Addition", "Derivation" and "Transformation" can also be considered as insertion interventions applied in the interior in the context of the tangible and intangible connections established between historical structure and contemporary intervention and the values gained.

As can be seen, in the process of conceptual development extending from the 19th century to the present, conservation studies have become a scientific field carried out according to certain principles with the contribution of theoretical decisions and experiences produced by international organizations. Today, in addition to the maintenance and restorations carried out to protect the physical condition and originality of the buildings, contemporary interventions that will enable them to interact with the society by making historical buildings and environments a part of daily life are also required. The reuse of these structures ensures that they are understood, protected, developed, and the values they have are kept alive. Interventions made accordingly.

1. It should not imitate historical structures, but should reflect the material, technology, and design understanding of its own period by interpreting the scientific data obtained by analyzing the context.
2. It should be creative and different, contributing to the enrichment of space (social, functional, aesthetic), while maintaining the integrity and originality of the tissue and maintaining the existing values (tangible and intangible).
3. It must be reversible; it must be able to be removed, when necessary, without damaging the structure/tissue.

4. It should be compatible and respectful to the form, proportion, mass, scale, rhythm, character, texture, material, and development layers of historical structures over time.



3.2. Evaluation of Contemporary Intervention Projects as a Conservation Approach

In this part of the study, nine contemporary interventions applied to the interior of historical buildings have been selected (Table 3.1). These projects, each with a different typology, have been completed in the last 15 years. These structures were researched from architectural platforms such as Archdaily, Archello, Archilovers, Dezeen, Divisare. After the general description of the project and analysis of the interior design, the principles developed from international charters and documents in Chapter 2 were discussed over the case projects in this chapter (Table 3.1).

Table 3.1. Selected Case Projects.

	LOCATION	PREVIOUS FUNCTION	CONS. YEAR	PREVIOUS ARCHITECT	NEW FUNCTION	INT. YEAR	ARCHITECT	FUNCTION AS	APPLIED INSERTION
PHANTOM RESTAURANT	Paris, France	Opera	1875	Charles Garnier	Restaurant	2011	Odile Decq	New Usage Area	
LA BOURSE DE COMMERCE	Paris, France	Exchange Building	16 th century	Legrand & Molinos (1782)	Museum, Exhibition Space	2020	Tadao Ando	New Usage Area	
SAMNA RESTAURANT	Kyiv, Ukraine	Ypsilantis House	1797	Unknown	Restaurant	2020	YOD Group	Circulation Area	
LIBRARY, MUSEUM AND COMMUNITY CENTER 'DE PETRUS'	Vught, Holland	Church	1884	Carl Weber	Library, Museum, Cultural Center	2018	Molenaar&Bol &Van Dillen	New Usage Area	
EXPENSIFY OFFICE	Portland, Oregon, USA	Bank	1916	Unknown	Office	2017	ZGF Architecture	New Usage Area	
BURGOS OLD RAILWAY STATION	Burgos, Spain	Railway Station	1902	Unknown	Development Center for Children	2016	Contell-Martí nez Architecture	Circulation Area	
GABELLA GATE	Ripa Teatina, Italy	Gate Tower	15 th century	Unknown	Visitor Center	2022	Rocco Valentini Architecture	Circulation Area	
BODMIN JAIL HOTEL	Bodmin, United Kingdom	Jail	1779	Unknown	Hotel	2021	Twelve Architect	Circulation Area	
DAOÍZ Y VELARDE CULTURAL CENTER	Venturada, Spain	Military Industrial Building	End of 19 th century	Unknown	Cultural Center	2013	Rafael de La-Hoz	New Usage Area	

3.2.1. PHANTOM RESTAURANT, PARIS, FRANCE

OLD: Opera House, 1875.

Designed by Charles Garnier

Structural systems; masonry wall, iron vaults, and roofs.

NEW: Restaurant, 2011.

Designed by Odile Decq

Structural systems; plaster coated steel structure, glass-steel cover.

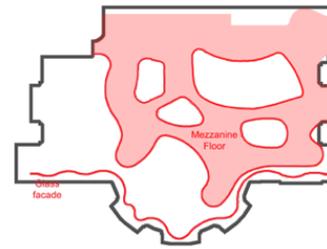


Figure 3.3. Insertion Diagram of Phantom Restaurant. Retrieved from Author's drawing.



Figure 3.4. Opera Garnier House. Retrieved from: https://www.archdaily.com/476883/the-opera-garnier-restaurant-studio-odile-decq?ad_medium=gallery November 2021.

Project Description:

The Opéra Garnier was built in 1875 during Baron Haussmann's massive overhaul with an area of 121,000 square meters in Paris. It is a neo-Baroque style building. In 2011, the Phantom Restaurant was designed by the French architect Odile Decq in the domed porch area in the southern part of the building (Figure 3.3, 3.4). A mezzanine floor consisting of bent and wavy surfaces has been placed in the space, which is closed with a wavy laminated glass placed inside the carrier columns of the porch, to meet the space requirement for 90 people to sit. Across the entrance (east façade) the dining hall is located, just behind it is the lounge area, and to the left is the bar (Archdaily, 2014).



Figure 3.5. Phantom Restaurant, mezzanine floor placed between columns.
Retrieved from: https://www.archdaily.com/476883/the-opera-garnier-restaurant-studio-odile-decq?ad_medium=gallery
November 2021.

Interior Design:

The inside of the white body of the mezzanine (low walls, banquettes, tables, chairs, and carpets) is completely covered with bright red to create a sharp contrast, and the interior of this curving body is transformed into an intimate and private space (Figure

3.5). The red carpet used here goes down the steps of the staircase to the ground floor, spreads out under the tables, and connects the two dining areas. A black thin concrete coating decorated with small stones was used on the ground floor. Tables and buffets follow the curved lines of the mezzanine floor so that they can be aligned on one curved surface for banquets. Circular chairs with supporting backs and armrests ensure a comfortable sitting. The musical system of the restaurant is thought out in such a way that it suits an opera house. A porous and acoustically absorbent plaster was used to balance the hard surfaces, and the low walls and concave lower parts of the mezzanine were covered with this plaster. The positions of the speakers allow restaurant staff to adjust the volume levels to avoid excessive noise anywhere. Upholstered furniture designed by Decq also reduces the amount of sound (Archdaily, 2014).



Figure 3.6. Opera Garnier House, mezzanine floor and wavy glass structure.
Retrieved from: <https://www.odiledecq.com/projets/phantom-opera-garnier-restaurant/> November 2021.

Technical Specification:

The wavy glass façade, placed inside the carrier columns of the porch, is secured by a steel strip bent along the curved curve of the ceiling and a second steel band embedded in the floor. This steel strip is fixed to the upper cornices of the columns at a height of 6 meters from the ground with stainless steel tie rods. Due to its profile, it is practically

self-supporting. The mezzanine floor, which is made with an on-site molded steel skeleton and covered with white plaster, is carried by 15 different columns covered with plaster in different forms. These columns curl up and extend upwards towards the molded gypsum body that forms the edges of the handrail (Archdaily, 2014).

Inspiration/ Intangible Reference:

As the name of the restaurant suggests, the white mysterious form of the mezzanine floor was inspired by the ghost in 'Phantom of The Opera', which had been on display here for a long time. The mezzanine floor, which has recesses to keep the center of the dome visible, floats like a ghost in the air.

Challenge:

Architects were not allowed to touch any of the walls, the pillars, or the ceiling to conserve the historical character of the building for providing reversibility. Providing enough floor space to seat 90 people is another requirement for this limited space.

Evaluation of Interventional Design:

A stronger connection has been established between the historical structure and the contemporary design inspired by the original structure, creating a more valuable association, and both have maintained their own character decently and independently. The wavy laminated glass offers an impressive appearance due to its invisible structure and defines the new function without interfering with the existing structure (Figure 3.6). The insertions were designed for the new function of the building. They became the main element and area of the usage. The contemporary addition differs in its form and color, harmonizes with the scale of the historical building with high ceilings. The recesses in the structural composition of the mezzanine make the ornament hanging from the keystone of the domed ceiling visible from the ground floor. It provides the opportunity to perceive the dome more closely and from different angles, without losing the visual connection between the different levels, and establishes a connection with the tangible and intangible values of the building (Figure 3.7).

The contemporary intervention, despite the strict restrictions of the historical structure, went beyond the classical approaches to intervention, transformed the symmetrical

central domed area into an area with a dynamic and contemporary character, changed perceptions, and made the structure more attractive and impressive.



Figure 3.7. Opera Garnier House, Mezzanine Floor Dining Area. Retrieved from: <https://www.odiledecq.com/projets/phantom-opera-garnier-restaurant/> November 2021.

Contemporary Intervention:

1. It reflects the understanding of materials, technology, and design of its era. Laminated glass and the curved form of the mezzanine create a harmonious combination with each other. On the one hand, it contrasts sharply with the linearity of the structure and reveals its contemporary identity, and on the other hand, it complements the classical details of the arched and domed structure without changing the character of the historical structure. The use of the red color also allows the intervention to revive the historical structure by separating it from the uniform colors. The characteristic features of the historical building are emphasized by using detailed lighting on the column tops and arches of the original building. Despite the scale of the insertion, the historical structure is easily perceived and stands out in the interior (Figure 3.8).

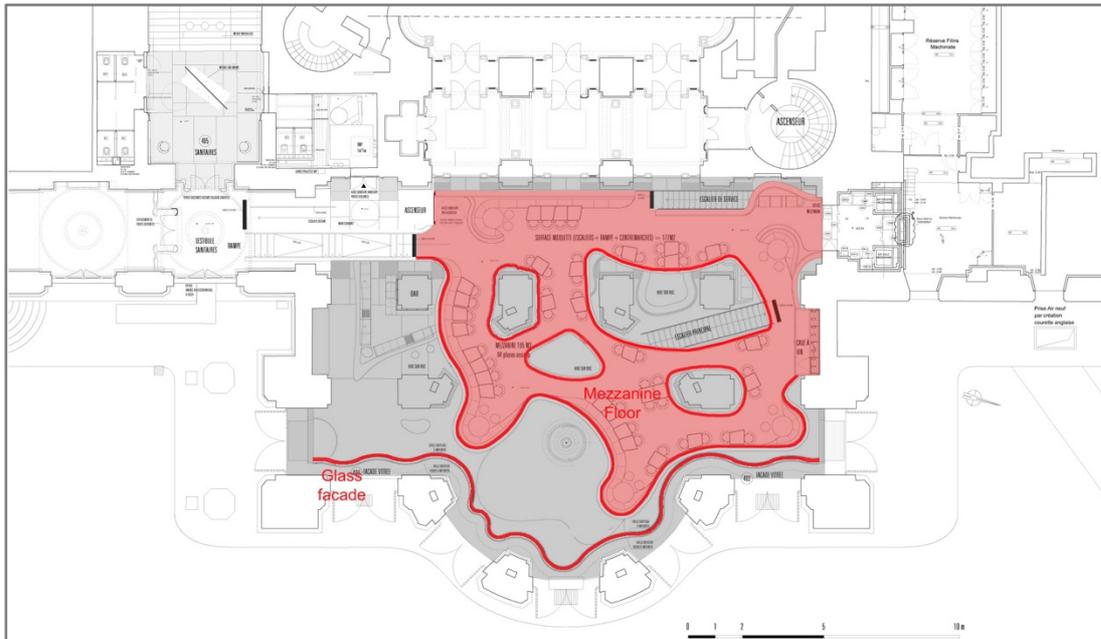


Figure 3.8. Opera Garnier House plan, representation of applied insertion on the plan. (Illustration by author). Retrieved from: <https://www.odiledecq.com/projets/phantom-opera-garnier-restaurant/> November 2021.

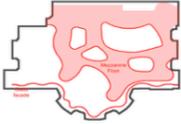
2. While preserving the integrity and existing values of the original building, reveals a creative and different contemporary design language and ensures the revival of the historical building. With the inserted structure, it is aimed to convey the old function of the building with a creative design. The original function of the building was an opera house. The design of insertion inspired by the Phantom of the Opera stage exhibited here. With this kind of approach besides the tangible values of the original structure, the intangible values of the building were also preserved and emphasized. Also, insertions ensured the social and functional enrichment of the structure by increasing the number of users of the building and the time period in which it was used. In addition, the newly added elements harmonized with the context and aesthetically enriched the structure with features such as form, color, composition. The value of the existing structure has increased with the addition of new functional elements.

3. Insertion consists of wavy laminated glass surrounding the interior and a mezzanine floor positioned in the middle of the domed space. The structure of the historic building consists of masonry walls with the iron vaults, roof, and floor. The insertion has a self-standing structure with a white plaster coating on a steel structure. Since the structure of the historical building is made of heavy material, the insertion is covered with white plaster to give a light, floating impression. The contact level of insertions was made it

as low as possible, the mezzanine floor touches the structure only on the ground, the glass facade has also minimum contact with the ground and attached to the ceiling with small iron ropes. No process was applied to force the original structure.

4. Inserted structure shows an attitude that respects the original structure and highlights its contemporary character without imitating it. It harmonizes with its scale and distinguishes itself by attracting attention with its form and color. Referring to the old function of the building, the new insertions were designed to create the perception of being suspended in the air in an irregular form like a ghost. The new structure to the historical building, which has a certain order and design language, is designed in a disorganized layout in the interior. Although it is independent, its references to certain features (form, color, scale, etc.) from the existing building keep the tangible and intangible values of the historical building alive. However, for the new intervention and development, the inserted mezzanine floor and glass structure have own identity that limit the future additions and approaches (Table 3.2).

Table 3.2. Phantom Restaurant Interior Intervention Evaluation

PHANTOM RESTAURANT	1	2	3		4			
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✗	✓	✓	✓	✗

3.2.2. LA BOURSE DE COMMERCE, PARIS, FRANCE

OLD: Exchange Building, 16th century.

Designed by Legrand& Molinos
Structural systems; masonry wall,
iron floors, vaults, and roofs.

NEW: Museum, Exhibition Space, 2020.

Designed by Tadao Ando
Structural systems; cast-in-situ
concrete

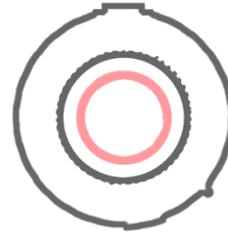


Figure 3.9. Insertion Diagram of La Bourse de Commerce. Retrieved from Author's drawing.



Figure 3.10. La Bourse de Commerce. Retrieved from: <https://www.nemarchitectes.com/bourse-de-commerce-pinault-collection-1> November 2021.

Project Description:

The Paris Stock Exchange building, which witnessed 400 years of architecture, went through the renovation process in 2017 with the design of Tadao Ando for the Pinault Collection (Figure 3.9, 3.10). The structure was built in the sixteenth century for the residence of Catherine de Medici and was the first free-standing colonnaded building in Paris. The first dome, built by Legrand and Molinos in 1782 using a wooden frame,

made it possible to cover the structure, which did not have in the original. After a fire in 1802, it was replaced by an iron dome designed by François-Joseph Bélanger but was again damaged by a fire in 1854. This original Louis XVI building was extensively renovated in 1886 by architect Jean Henri Blondin. The magnificent architecture of the structure, including the steel and glass dome, which is classified as a historical monument, has been redesigned by Tadao Ando in collaboration with the Paris-based firm NeM Architects (Archdaily, 2021).



Figure 3.11. La Bourse de Commerce inserted concrete structure. Retrieved from: <https://www.archdaily.com/962655/images-of-tadao-andos-bourse-de-commerce-highlight-the-newly-transformed-art-space> November 2021.

Interior Design:

The structure includes 7 galleries, an auditorium with 284 seating areas, a black box theatre for video installations and experimental performances, and restaurant on the top floor (Figure 3.11). Formerly a grain exchange, the historic building draws attention with its concentric circular architecture revolving around a large empty rotunda and its nineteenth-century glass and copper dome (Archdaily, 2021).

Visitors are greeted by the reception area on the ground floor at the first entrance. The double-height gallery space, a bookshop, and the lobby area are located around the central cylindrical intervention. The small gallery hall is located between the historic walls of the building on the first floor, and the galleries on the second floor can access from both sides. Finally, on the last floor, there are cafe and restaurant areas that offer panoramic views of the city and interior of the building (Figure 3.12, 3.13).



Figure 3.12. La Bourse de Commerce, Inserted concrete structure. Retrieved from: <https://www.archdaily.com/962655/images-of-tadao-andos-bourse-de-commerce-highlight-the-newly-transformed-art-space> November 2021.

Technical Specification:

The contemporary intervention is a concrete cylinder with a diameter of thirty meters and a height of nine meters located in the center of the building, and it starts at the basement level and continues with a height of two floors. A new corridor was created between the outer surface of the concrete cylinder and the interior of the existing building. It turned into a transition area to all other galleries and usage areas with new stairs and openings. The four identical openings at the cylindrical structure provide access from the center to other gallery areas and allow natural light to spread throughout the space. It aims to create a calmer and more abstract exhibition space with cast-in-situ concrete, which is Tadao Ando's unique approach (Figure 3.14).



Figure 3.13. La Bourse de Commerce, Black Box Theatre. Retrieved from: <https://www.archdaily.com/962655/images-of-tadao-andos-bourse-de-commerce-highlight-the-newly-transformed-art-space> November 2021.



Figure 3.14. La Bourse de Commerce, Left- Wall Openings, Right- Vertical Transition Areas. Retrieved from: <https://www.archdaily.com/962655/images-of-tadao-andos-bourse-de-commerce-highlight-the-newly-transformed-art-space> November 2021.

Evaluation of Interventional Design:

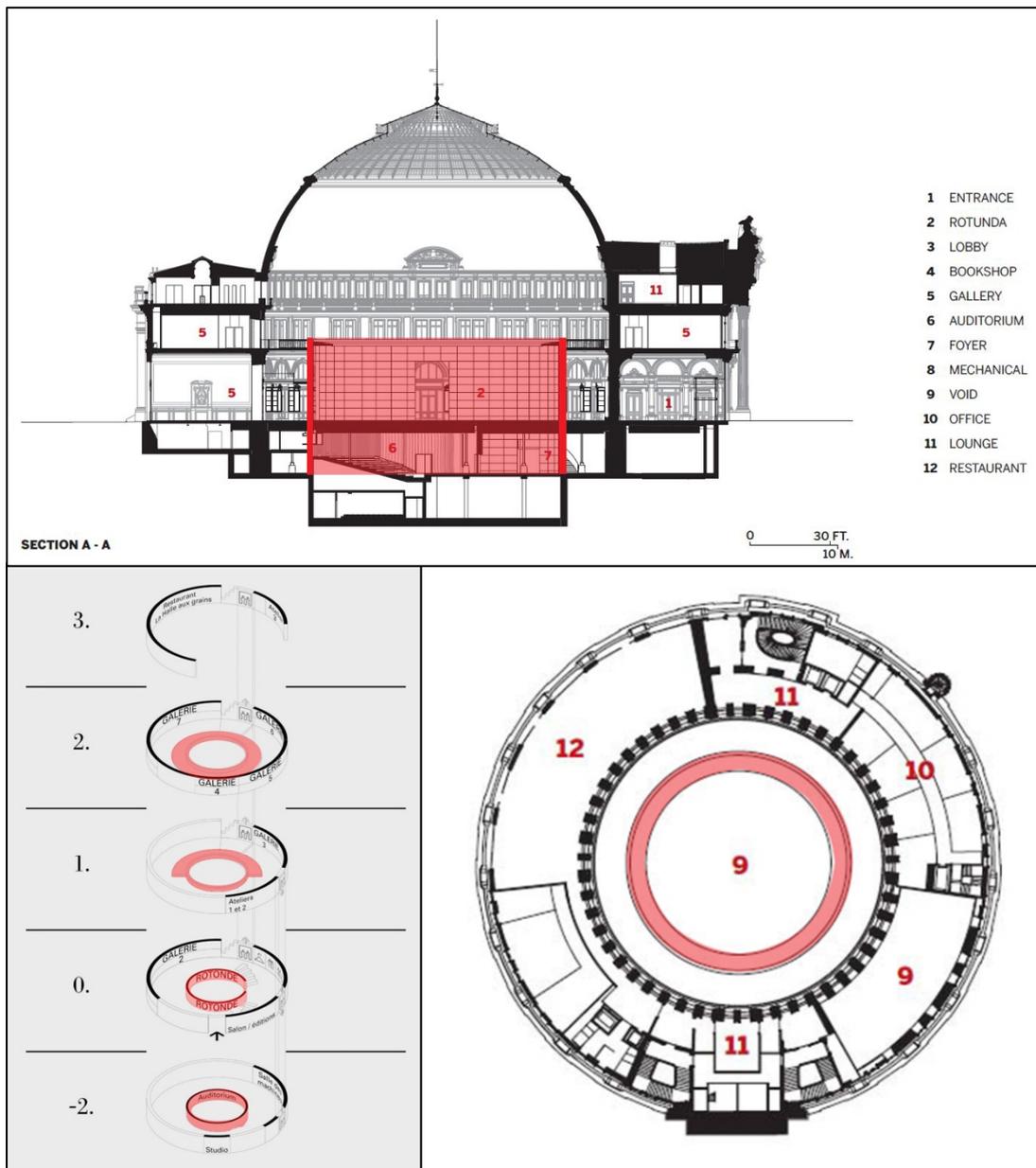


Figure 3.15. La Bourse de Commerce, Representation of applied insertion on the section, axonometric drawing and ground floor plan. (Illustration by author). Retrieved from: <https://www.architectural-review.com/buildings/museum/daylight-robbery-bourse-de-commerce-in-paris-france-by-tadao-ando-architect-associates> November 2021.

1. The intervention was applied with contemporary forms and techniques that contrasted with the classical and decoration-intensive interior. It continues to exist with its character without putting pressure on the historical structure and complies with the principle of distinguishability. Using concrete, which is Tadao Ando's signature design material, the insertion created a harmonious integrity in the interior without

conflicting with the historical structure with a single color. With the single-piece insertion, it was aimed to create a new space in the interior, and openings were made in the insertion to keep the link between the historical structure and the new area. These openings ensured the continuity of the visual connection and aimed to use the skylight in the center of the building as much as possible for the interior. The modern techniques and technologies can be seen in the insertion (Figure 3.15).

2. The cylindrical form is under the high-ceilinged glass dome, in a parallel approach to the form and scale of the historical building, but both are strong and independent, in balanced integrity with each other. Additional parts were not designed depending on the historical structure, but with its references to original design, historical and contemporary parts have formed balanced integrity without crushing each other. Moreover, the historical building was used as an exchange building. It has been transformed into an exhibition area with the adaptive reuse project. In addition to changing the user profile of the building with the insertion, the user profile has been expanded not only for culture and art lovers but also with new cafes and restaurants added.

3. The main structure, supported by an iron skeleton system, has a large glass dome in the center, and the insertion is a cylinder made with cast-in-situ concrete. Although the insertion was designed in the empty interior courtyard, it touches the original building on a minimal surface. Due to its enormous scale of insertion, it can be difficult to remove and can damage other areas in the interior during dismantling. It has been seen that the use of concrete as a material may not fully meet the principle of reversibility. Since the historical building also has a high ceiling and large open areas, the insertion in the interior can stand on its own without exceeding the limits of the existing structure.

4. Despite the solid structure of concrete, the areas separated by the cylinder form were associated with each other through the opening on the façade. In this way, it was tried to establish a visual connection with the historical building. Stairs and bridges that provide the transitions from the exterior of the insertion to the upper and lower floors have also provided a visual connection between different levels and allowing the space to be perceived from different angles. The cylindrical concrete structure was kept in a plain and raw color and contrasted with the ornamentation of the historical building. Also, the usage of the light has an effect that reveals the historical character of the

building. In the inserted part, artificial lights are used for emphasizing circulation. The light colors were chosen according to the contemporary and historical part. Historical and contemporary parts have been made more distinguishable by lighting design. Although the design is on a large scale, it does not constitute an obstacle for new interventions in the future with its simple form, simple color, and material selection. Since the inserted structure will become a layer of the historical building, it will adapt to future developments and technologies (Table 3.3).

Table 3.3. Bourse de Commerce Interior Intervention Evaluation

BOURSE DE COMMERCE	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✗	✓	✓	✓	✓

3.2.3. SAMNA RESTAURANT, KYIV, UKRAINE

OLD: Ypsilantis House, 1797.

The original architect is unknown

Structural systems; masonry wall

NEW: Restaurant, 2020.

Designed by YOD Group

Structural systems; copper structural systems, for circulation

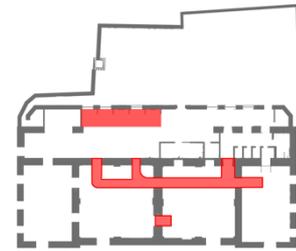


Figure 3.16. Insertion Diagram of Samna Restaurant. Retrieved from Author' s drawing.



Figure 3.17. Samna Restaurant. Retrieved from: <https://www.archdaily.com/955759/samna-restaurant-yod-group> January 2022.

Project Description:

The historical building was built in the historical part of Kyiv in 1797. In 2020, the building, which was re-functioned as a restaurant by YOD Group, covers the ground and first floors of the mansion known as Ypsilantis House (Figure 3.16, 3.17). A Turkish statesman who fled to Kyiv due to the failure of the rebellion he participated in in the early nineteenth century lived in this building. The original ground floor is now a basement as the building has slowly sunk into the ground since its construction. Masonry stone walls and arch domes revealed the authentic and aesthetic value of the building. The stone walls were preserved in some parts of the building and covered with white plaster in others to hide all engineering systems of the place (Archdaily, 2021).



Figure 3.18. Samna Restaurant, Mezzanine floor and bridge in bar area. Retrieved from: <https://www.archdaily.com/955759/samna-restaurant-yod-group> January 2022.



Figure 3.19. Samna Restaurant, Bar and seating areas. Retrieved from: <https://www.archdaily.com/955759/samna-restaurant-yod-group> January 2022.

Interior Design:

The restaurant, which has a seating area of 120 people and five halls, welcomes the visitors with a welcome bar located at the entrance and provides access to 3 main dining halls (Figure 3.18). In the interior design of the restaurant, besides the use of copper material, solid oak, leather, and steel are also used to create an authentic, interesting, and warm environment (Figure 3.19, 3.20). One of the dining halls was designed inspired by wine and winemaking. The measures of the glass cabinets were adjusted according to the growth level of the vineyards (Figure 3.21). The vineyards growing out of the soil were symbolized through the materials used (Archdaily, 2021)

Technical Specification:

The suspension bridge and balcony, which are also used as a socializing area for the guests, are made of copper material and have a light and easily removable structure. The interior design respects the character of the original building and reveals its historical identity with contemporary lines. The intervention consists of a linear copper

mezzanine floor that connects the dinner halls and benches in laconic forms suspended from the walls with steel ropes.



Figure 3.20. Samna Restaurant, Suspended bridge. Retrieved from: <https://www.archdaily.com/955759/samna-restaurant-yod-group> January 2022.



Figure 3.21. Samna Restaurant, Dining Halls. Retrieved from: <https://www.archdaily.com/955759/samna-restaurant-yod-group> January 2022.

Evaluation of Interventional Design:

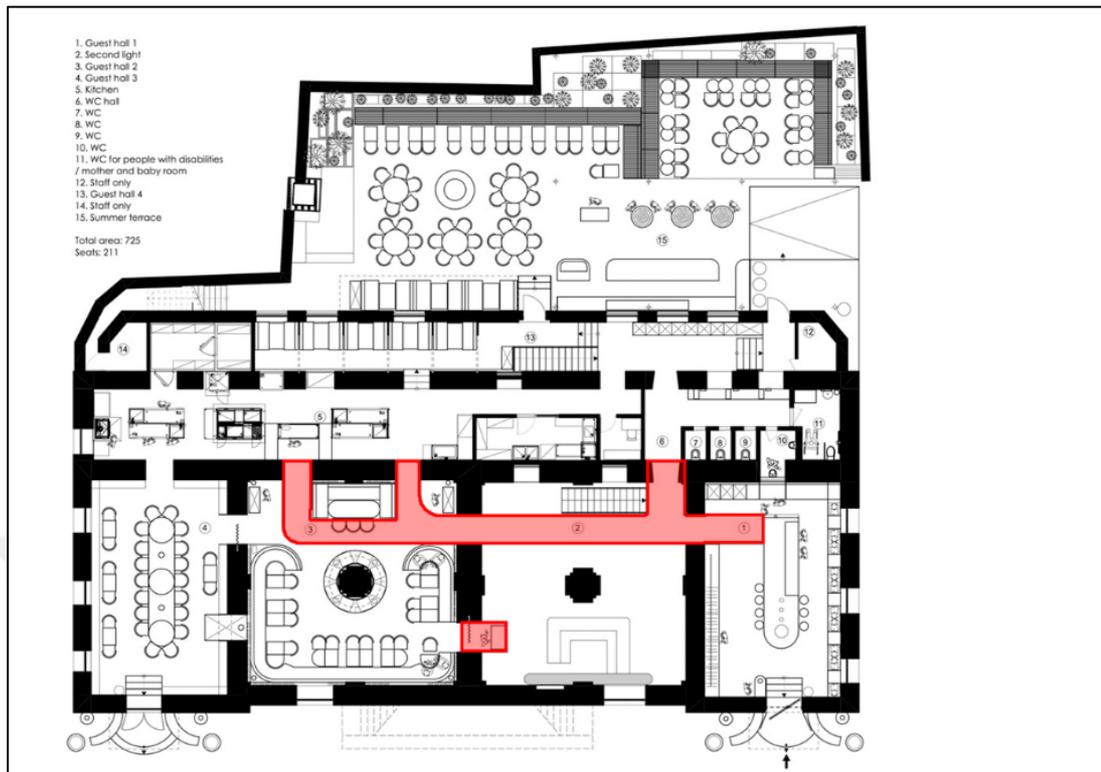


Figure 3.22. Samna Restaurant, Representation of applied insertion on the ground floor plan. (Illustration by author). Retrieved from: <https://www.archdaily.com/955759/samna-restaurant-yod-group> January 2022.

1. The form of the transition areas and wall openings was designed to reference the arched and domed structure of the existing building. The character of the historical building is also emphasized by the lighting usage. The lighting designs are made to reveal the vaults and arches, emphasizing the character of the historical building. In addition to the lighting, the authentic copper material used is in harmony with the character of the historical building. Contrary to the arched form of the building and some of the interventions, the linear form of the mezzanine emphasized the contemporary identity of the intervention and complies with the principle of distinguishability (Figure 3.22).

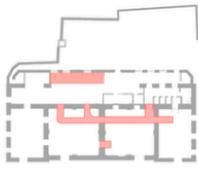
2. The insertion is in balanced integrity with its scale inside the high ceiling historical building. They exist independently without suppressing each other's character. Due to its location, the suspension bridge provides the opportunity to see the magnificence of the high-dome structure from different angles. The previous function of the building was private residence, and the use of the building was very limited. However, the

building, which is a restaurant in its new use, appeals to more users and gains a new social value while preserving the existing values.

3. The historical building is a vaulted structure with a masonry stone wall system. The insertions were added without any changes to the original structure. These additions are attached to the building walls with thin steel ropes. This structure complies with the principle of reversibility by making minimum contact in the area where it is located and allows the contemporary part to be easily removed when necessary. Despite the heavy structure of the building, the design made with copper material further emphasizes the historical structure.

4. In the design, in which copper and brown tones were used predominantly, the pale stone walls of the historical building and the new additions are in a balance that complements each other. As a result, the insertions are in a similar harmony with the historical structure according to the use of form, scale, and color, but the historical building and the contemporary intervention are easily distinguishable from each other. Although the inserted mezzanine occupies an important area in the middle hall with high ceilings, the materials used, and the form of the insertion can enable necessary developments to be made in the future (Table 3.4).

Table 3.4. Samna Restaurant Interior Intervention Evaluation

SAMNA RESTAURANT	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✓	✓	✓	✓	✓

3.2.4. LIBRARY, MUSEUM AND COMMUNITY CENTER ‘DE PETRUS’, VUGHT, HOLLAND

OLD: Church, 1884.

Designed by Carl Weber.

Structural systems; columnar structure

NEW: Library, Museum, Cultural Center, 2018

Designed by Molenaar&Bol&Van Dillen

Structural systems; steel structure

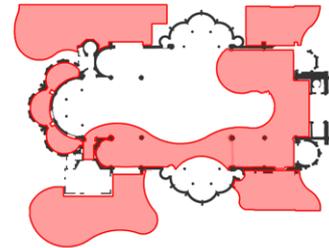


Figure 3.23. Insertion Diagram of De Petrus. Retrieved from Author’ s drawing.



Figure 3.24. Library, Museum and Community Center ‘De Petrus’. Retrieved from: https://www.archdaily.com/892558/library-museum-and-community-center-de-petrus-molenaar-and-bol-and-vandillen-architects?ad_medium=gallery January 2022.

Project Description:

The historical building, which started its journey as the Church of Saint Peter, was designed by German architect Carl Weber in 1884. In its original structure, the church has an octagonal stone dome and round cross arms in the form of clover leaves. It was designed in the round Neo Romanesque style. In 2018, it has been transformed into a lively library and cultural centre by Dutch firm Molenaar & Bol & van Dillen Architects (Figure 3.23, 3.24). In this extensive renovation to preserve the historical structure, all new functions blended into a wide-open space. In addition to the library and museum, exhibition and meeting halls are in this building. There is also a restaurant and bar in the garden pavilion on the south side of the church. The most striking element is the intervention of the mezzanine floor (Figure 3.25), which is intended to protect its spatial quality by placing it in the corridors of the church (Archdaily, 2018).

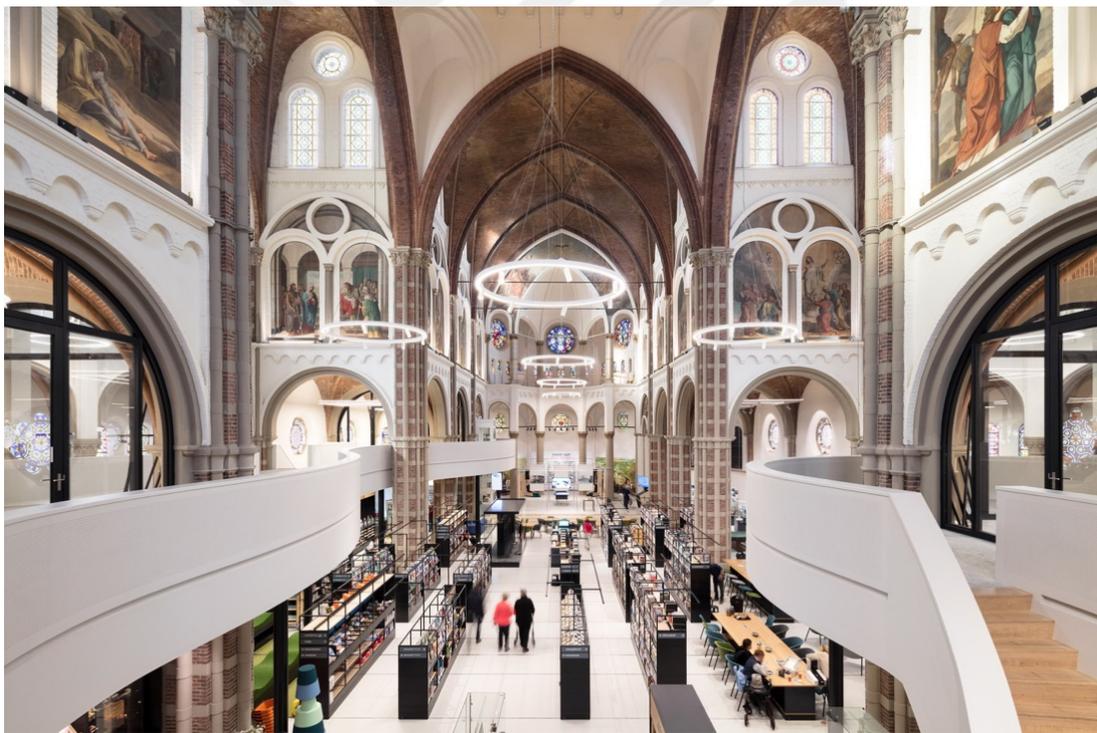


Figure 3.25. Interior of Library, Museum and Community Center 'De Petrus'. Retrieved from: https://www.archdaily.com/892558/library-museum-and-community-center-de-petrus-molenaar-and-bol-and-vandillen-architects?ad_medium=gallery January 2022.



Figure 3.26. Interior of Library, Museum and Community Center ‘De Petrus’, Mezzanine Floor and Ground Floor. Retrieved from: https://www.archdaily.com/892558/library-museum-and-community-center-de-petrus-molenaar-and-bol-and-vandillen-architects?ad_medium=gallery January 2022.



Figure 3.27. Interior of Library, Museum and Community Center ‘De Petrus’, Ground Floor. Retrieved from: https://www.archdaily.com/892558/library-museum-and-community-center-de-petrus-molenaar-and-bol-and-vandillen-architects?ad_medium=gallery January 2022.

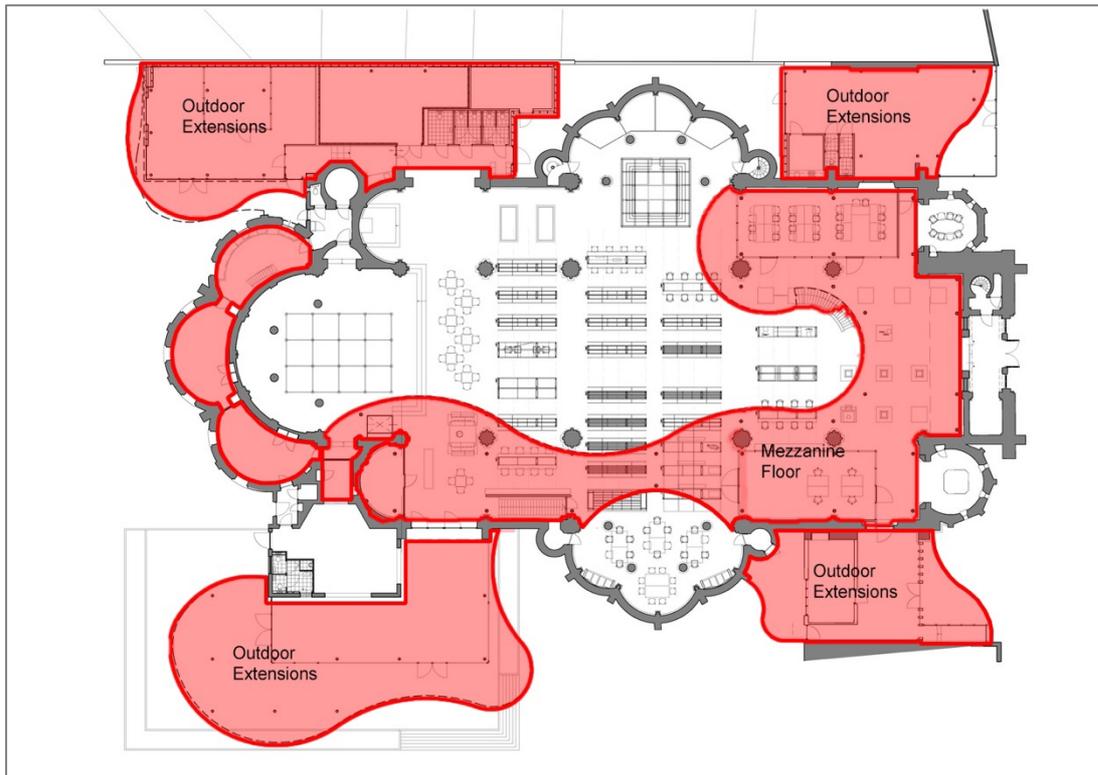


Figure 3.28. Library, Museum and Community Center ‘De Petrus’, Representation of applied insertion on the plan. (Illustration by author). Retrieved from: https://www.archdaily.com/892558/library-museum-and-community-center-de-petrus-molenaar-and-bol-and-vandillen-architects?ad_medium=gallery January 2022.

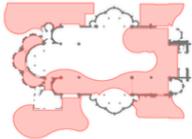
1. With its plain white color and contemporary curved form, the mezzanine floor can be easily distinguished from the classical lines of the existing building. The character of the historic building can be observed from the outside, as the curved mezzanine system continues not only indoors but also outside the building. Contemporary intervention differs from the classical structure of the historical church with its curved form and minimalist color choice. It is in harmony with the scale of the existing building. Although the new function of the building is different, the original function of the building can be perceived with the use of form, light, and materials (Figure 3.28).
2. The added building aimed to reveal the historical building creatively with its different form and contemporary design approach. The building was originally used as a church. With the new insertions, the function of the building has changed as a library and cultural center. In addition to its historical and aesthetic values, the building preserves its old function value and reaches more people with the increase in usage diversity. The inserted structure revealed the characteristic features of the building as a form. However, the lighting used in the interior caused the building to lose its

spiritual value. It can be perceived that the building is an old church with its physical structure, but the spiritual bond arising from the old function could not be preserved.

3. The original structure has a columnar structure. The added intervention consists of a mezzanine level resting on steel columns. The mezzanine floor only touches the building on the ground and side walls and circles around the columns without touching them. The extension occupies a large area of the structure. It can be removed if desired, but it is not possible to easily dismantle it without damaging the original structure.

4. This approach, which respects the historical identity of the building, creates not only harmony between the old and the new, but also a harmony between the functions. In contrast to the colorful worlds of the books, the black and white colors used in the main elements emphasize the contemporary nature of the insertion. It brings vitality and movement to the building, which has a dominant character with the classic stone material and color used in the existing building walls. The original window frames and stained-glass windows of the building have been preserved to make maximum use of natural light. With the circular form and scale of the lighting elements suspended from the high ceiling, a harmony emphasizing the spiritual character and splendor of the historical building has been achieved. Although successful in preserving and enhancing the value of the historic building, the unique form, and scale of the insertion limit future designs and developments (Table 3.5).

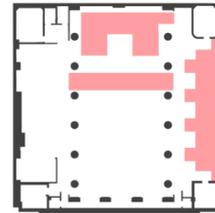
Table 3.5. De Petrus Community Center Interior Intervention Evaluation

DE PETRUS COMMUNITY CENTER	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	×	✓	✓	×	×

3.2.5. EXPENSIFY OFFICE, PORTLAND, USA

OLD: Bank, 1916.

The original architect is unknown
Structural systems; a block carried
on columns.



NEW: Office, 2017.

Designed by ZGF Architecture
Structural systems; steel structure

Figure 3.29. Insertion Diagram of Expensify Office. Retrieved from Author's drawing.

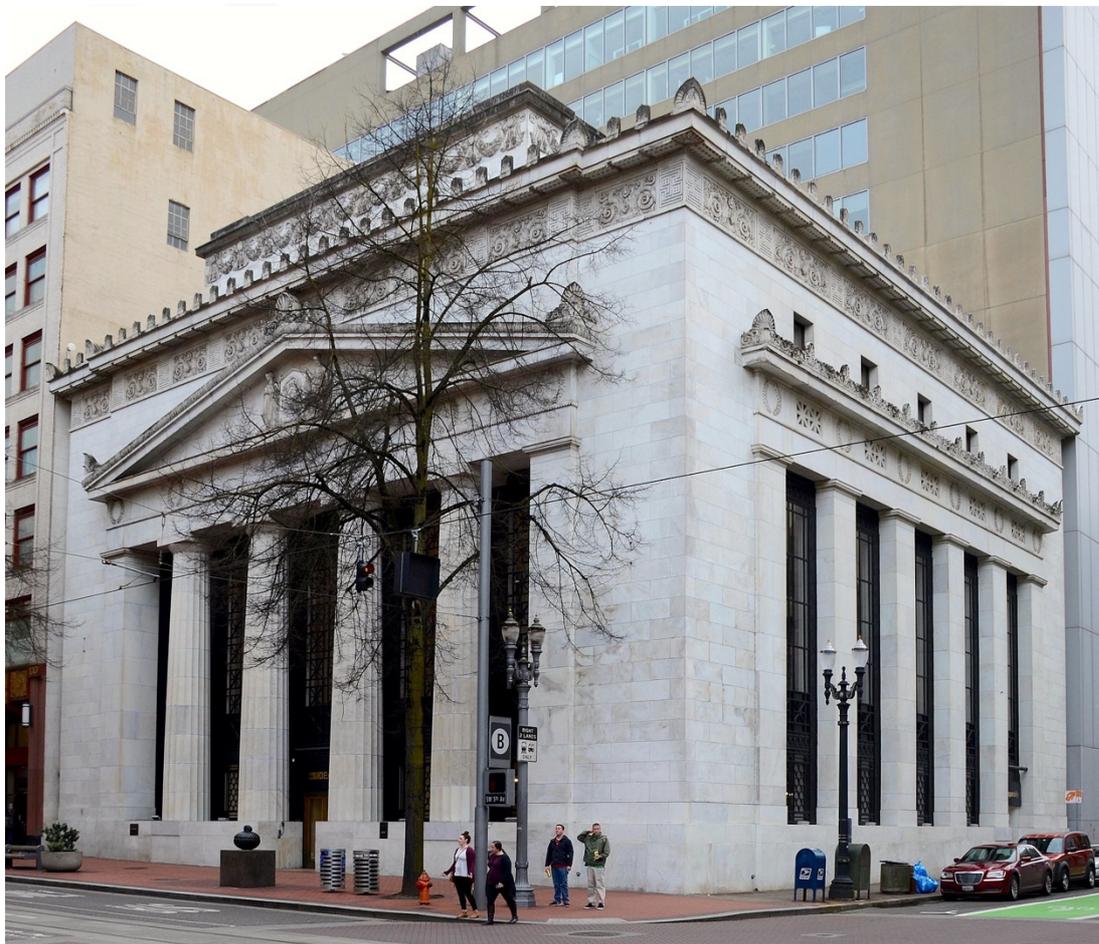


Figure 3.30. First National Bank Building. Retrieved from:
[https://es.wikipedia.org/wiki/First_National_Bank_Building_%28Portland%29#/media/Archivo:First_National_Bank_Building_-_Portland,_Oregon_\(2018\).jpg](https://es.wikipedia.org/wiki/First_National_Bank_Building_%28Portland%29#/media/Archivo:First_National_Bank_Building_-_Portland,_Oregon_(2018).jpg)
October 2022.

Project Description:

The National Landmark First National Bank building (Figure 3.29, 3.30), which was designed by Coolidge and Shattuck in 1916, went through a refunctioning process by ZGF Architects in 2017. The building, which stands out with its classical columns and stoa exterior, is one of Portland's most important registered buildings. The historical building was rented for office use, and since they were not the original owners of the building, the interventions were applied considering that they had the right to use it within a limited time. For this reason, a method that integrates historical features with contemporary interventions has been followed (Archdaily, 2018).

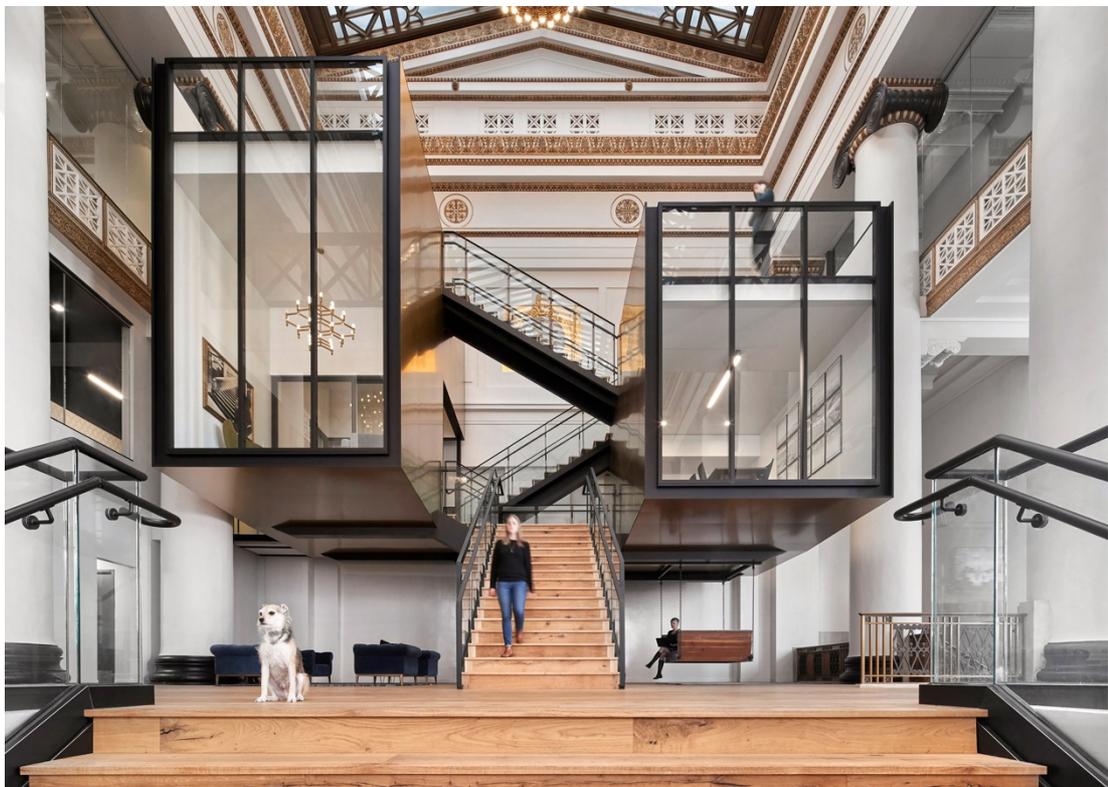


Figure 3.31. Expensify Office, Inserted Structure. Retrieved from: https://www.archdaily.com/903136/expensify-portland-office-zgf-architects?ad_medium=gallery October 2022.

Interior Design:

In the center of the building, there is a large, light-receiving atrium with classical columns, Art-Deco details, and large glass bank vaults. A series of stairs added to the structure that connect different levels. In these different levels, there are floating glazed boxes with conference rooms and working areas (Figure 3.31). While there are open working areas on the boxes, swing and seating areas designed under them, which are

connected to one of the boxes with four bars. The scale and forms of these glass boxes refer to the historical character and function of the structure. There are several areas in the atrium spread over two floors and a mezzanine. In addition to the seating area and kitchen, an open work area with a 12-meter-long wooden table forms the main floor (Figure 3.32). The mezzanine level features a meeting room and a hall with mirror-covered walls, accessed through a series of secret doors. The third floor gives a more flattened feel compared to the other two. Collective and individual work areas designed from oak wood with forms reminiscent of Scandinavian building style and techniques are also located on this floor.

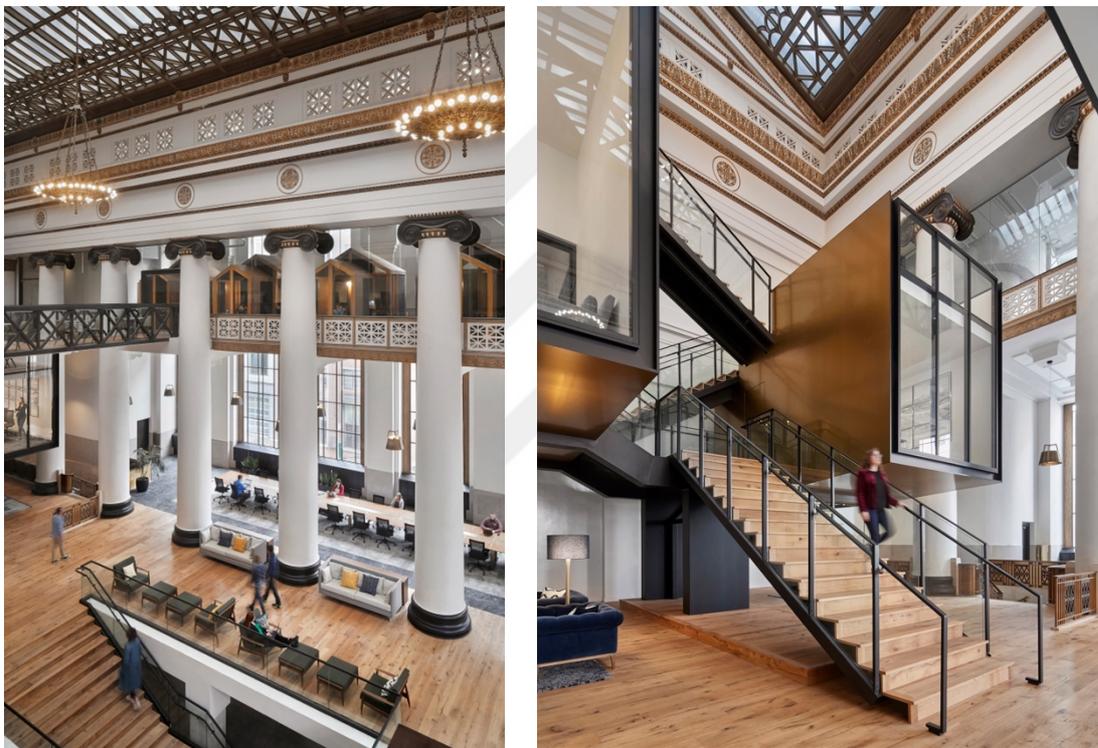


Figure 3.32. Interior of Expensify Office. Retrieved from: https://www.archdaily.com/903136/expensify-portland-office-zgf-architects?ad_medium=gallery October 2022.

Technical Specifications:

The insertion with the glass boxes is located in the interior with a steel structure touching the original structure only on the columns and the floor. The added mezzanine floor is placed on the beams connected to the side walls from these columns (Figure 3.33).

Inspiration / Intangible Reference:

The building was originally used as a bank. The added interventions are reflected in their forms by taking reference from this function of the structure. Glass box structures resembling bank safes and added work modules are designed based on this concept (Figure 3.34). Although it will be used as an office, this feature, reflected in the form, helped to preserve, and transfer the characteristic feature of the historical structure.



Figure 3.33. Expensify Office, Inserted Structure. Retrieved from:
<https://www.zgf.com/work/531-expensify-portland-office>
October 2022.

Challenge: Since this structure was rented to the user for a certain period, the new areas had to be built considering the original structure. Trying to make efficient use of the empty spaces of the building with high ceiling is also one of the challenges (Figure 3.35)



Figure 3.34. Expensify Office, Bank Vault Modules. Retrieved from: <https://www.zgf.com/work/531-expensify-portland-office> October 2022.



Figure 3.35. Expensify Office, left working area, right sitting area under the glass boxes. Retrieved from: https://www.archdaily.com/903136/expensify-portland-office-zgf-architects?ad_medium=gallery October 2022.

Evaluation of Interventional Design:

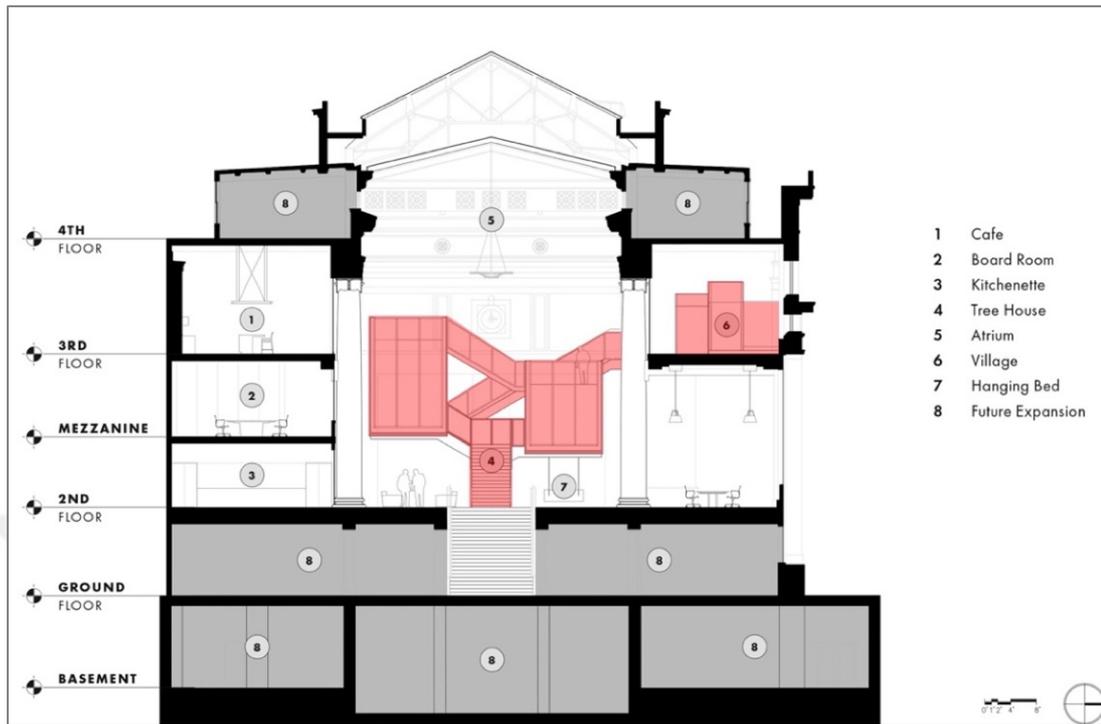


Figure 3.36. Expensify Office, Representation of applied insertion on the section.

(Illustration by author). Retrieved from:

https://www.archdaily.com/903136/expensify-portland-office-zgf-architects?ad_medium=gallery October 2022.

The interventions consist of a glass box-shaped structure and vertical circulation elements inspired by the bank vault in order to emphasize the original function of the historical building (Figure 3.36). With the insertions, the design with the art-deco lines without hindering the character of the historical building has been preserved. Also, the insertions were not only used for circulation but also hosted new areas according to the needs of the new function.

1. It complies with the principle of distinguishability by defining its own contemporary identity with its minimal form and materials used. While the new insertions express themselves clearly, they preserve and enrich existing values without suppressing the historical structure. Although the new function is different from the original, the continuity of the historical structure has been ensured with the references given in the interior.

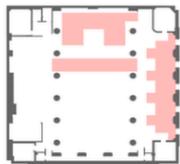
2. With the glass box areas added to the atrium, both visual and physical connections have been established at different levels, increasing the functionality of the space. With

the new areas created, the area of use has expanded, the columns and size of the structure have become perceptible. It is aimed to emphasize the intangible values of the existing structure where collective and individual working areas have been created with boxes similar to bank vaults. Not only the interiors of the boxes, but also the new areas formed above and below them were used as working and resting areas, and the physical connection with the existing structure was preserved.

3. Since the building is rented to be used as an office, it is designed considering the temporariness of the intervention applied. The historical building has a columnar carrier system. Glass boxes and staircase systems which have steel structure systems are supported by the walls, columns and floor of the existing building and have contact with the structure at as few areas as possible. In this way, it is intended to be removed from the original structure with minimal damage.

4. The user profile of the building, whose previous function was the bank, has changed. The atrium, which is a continuous-use area, has been made more functional by adding boxes for the requirements of the new function due to its high ceiling structure. The insertion differs from the historical building with its contemporary form, color, and material and it is in a respectful integrity with its scale. And it is designed with reference to the original function of the building, and it is aimed to transfer the old function to future generations with a contemporary design. The interior is designed to preserve the character and values of the historic building according to the requirements of the new function. The modular structures of the additions also allow for new arrangements and intervention when needed (Table 3.6).

Table 3.6. Expensify Office Interior Intervention Evaluation

EXPENSIFY OFFICE	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✗	✗	✓	✓	✓

3.2.6. BURGOS OLD RAILWAY STATION, BURGOS, SPAIN

OLD: Railway Station, 1902.

The original architect is unknown

Structural systems; masonry load
bearing walls

NEW: Development Center for children

Designed by Contell-Martínez

Arquitectos

Structural systems; black stainless steel
structure, for circulation and supporting
system for roof and walls

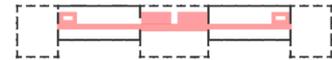


Figure 3.37. Insertion Diagram of Old Railway Station. Retrieved from Author's drawing.



Figure 3.38. Burgos Old Railway Station. Retrieved from:
<https://divisare.com/projects/348033-contell-martinez-arquitectos-mariela-apolloonio-rehabilitation-of-the-old-railway-station-of-burgos>
October 2022.

Project Description:

The railway network and passenger station structure, built in 1902 by the Northern Railway Company, is an important historical structure for the city of Burgos due to its urban planning and development. The station, which has functioned for more than 100 years, stopped train services in 2008 when the railways were directed to the north side of the city. Between 2015 and 2016, the Old Train Station was re-functionalized as a recreational and development area for children and young people. The intervention continues not only in the interiors, but also on the pedestrian area on the station square and on the boulevard where the old railways are located (Figure 3.37, 3.38). A pergola similar to the shape of the new boulevard was built to preserve and integrate the building's connection with its surroundings. The pergola creates a transition area between the green area and the structure, protecting the railways and passenger platform with steel and glass materials. In addition, the pergola provides structural support for the café and defines the boundaries between the wooded area to the west and the structure (Divisare, n.d.).



Figure 3.39. Interior of Burgos Old Railway Station. Retrieved from: <https://www.archilovers.com/projects/207549/rehabilitation-of-the-old-railway-station-of-burgos.html> October 2022.

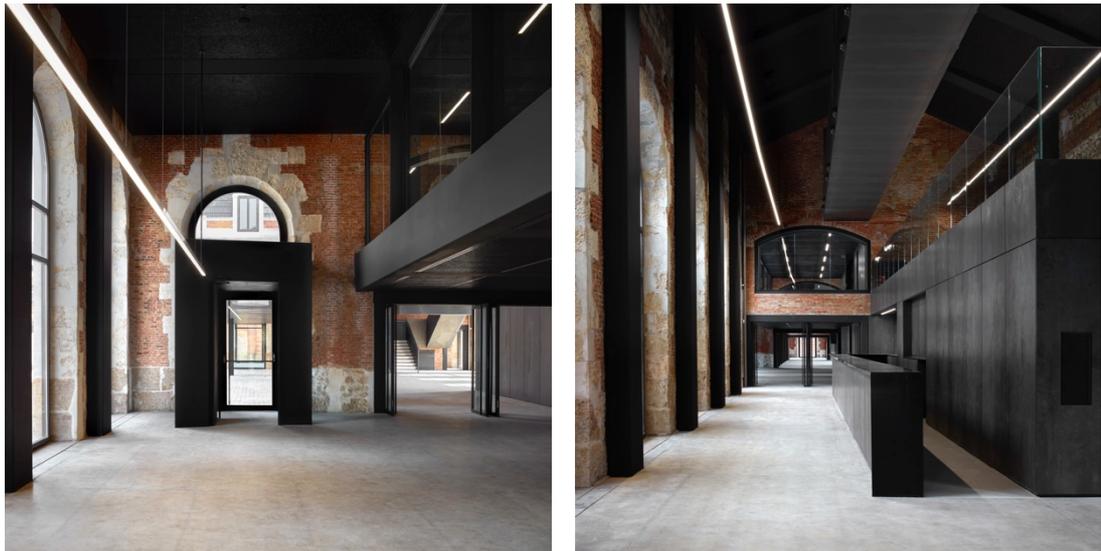


Figure 3.40. Interior of Burgos Old Railway Station, Inserted Structures. Retrieved from: <https://www.archilovers.com/projects/207549/rehabilitation-of-the-old-railway-station-of-burgos.html> October 2022.

Interior Design:

The structure is positioned on a linear axis, divided into different areas according to the requirements of the new function (Figure 3.39, 3.40). There is an area for children on the east part, a café and restaurant area in the west, an executive area on the old mezzanine floor, and an area for young people on the first floor. In addition, the walking paths with black steel structure connecting the three towers end in the area where the stairs are located (Figures 3.41). In the central body, the main vertical connections and service areas were built, allowing the individual use of different building areas without the need to place connecting or continuous use areas such as toilets and transition spaces. The existing space is protected thanks to two canopy that also serve as windbreakers at the entrance to the passenger courtyard. In this way, the original form of the structure was reinterpreted, and the access point was defined. The mezzanine intervention, which was applied in the middle of the twentieth century, was removed, stating that it cut the original space of the ground floor.

Technical Specifications:

New structural steel elements were added according to the rhythm of the existing walls to support the new mezzanine and roof (Figure 3.42). The new roofs added to the towers were supported by load-bearing walls. New roofs added to the towers were supplemented by load-bearing walls. Also, the walkways, which are supported partly

by hanging on the bearing walls of the tower and partly on the structural elements of the roof, are designed. In addition, the original character of the structure is revealed. All existing interior cladding was removed, revealing brickwork and stonework.

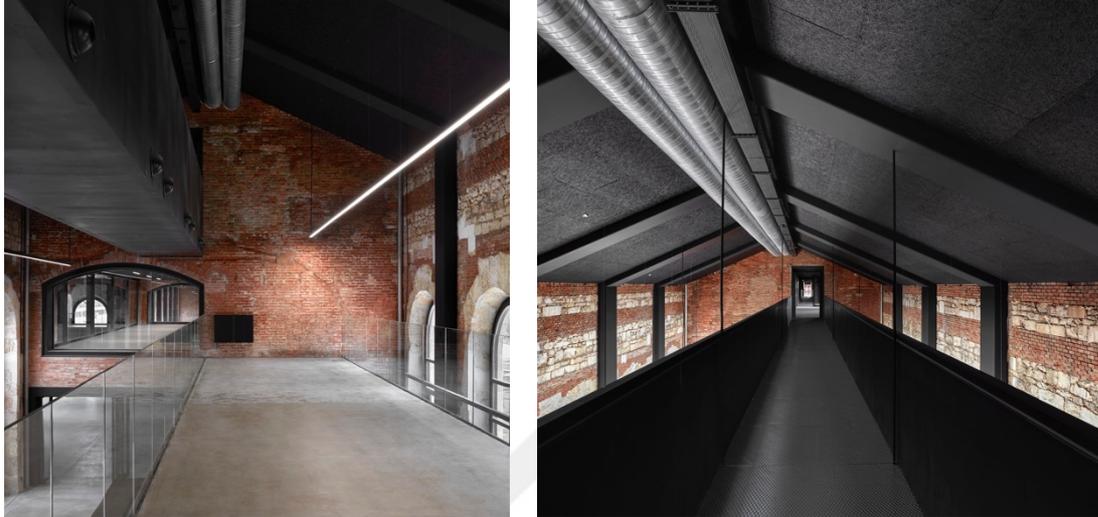


Figure 3.41. Burgos Old Railway Station, Mezzanine Floors. Retrieved from: <https://www.archilovers.com/projects/207549/rehabilitation-of-the-old-railway-station-of-burgos.html> October 2022.

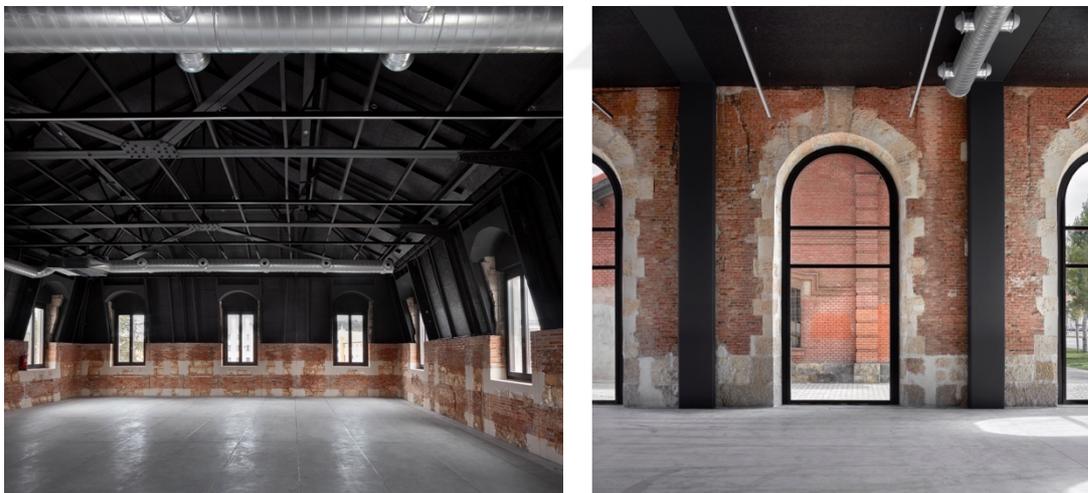


Figure 3.42. Burgos Old Railway Station, Roof and Wall Supporting Structures. Retrieved from: <https://www.archilovers.com/projects/207549/rehabilitation-of-the-old-railway-station-of-burgos.html> October 2022.

Evaluation of Interventional Design:



Figure 3.43. Burgos Old Railway Station, Representation of applied insertion on the plan and section. (Illustration by author). Retrieved from: <https://divisare.com/projects/348033-contell-martinez-arquitectos-mariela-apollonio-rehabilitation-of-the-old-railway-station-of-burgos> October 2022.

1. The intervention applied to the old railway station consists of new mezzanine floors connecting the towers and extensions that continue towards the outside of the structure (Figure 3.43). The black metal elements added on the linear axis reflect the technology and material of the period, emphasize their contemporary features, and easily distinguish them from the stone walls of the historical structure. The physical and visual connection between the towers was established with new insertion and it was aimed to enrich and integrate the area of use. The insertion continues not only interiors but also outside the structure, acting as a roof over the passenger area and railways, preserving these areas, and emphasizing the original identity of the structure.
2. The simple form of the new structure, with its metal material and color, reflects the characteristics of the contemporary period and has a respectful, balanced relationship with the historical structure. At the same time, the railways architecturally characterize the previous function of the existing structure, preserving the historical function and values of the structure.
3. A new structural system was added to strengthen masonry stone walls, and other insertions – mezzanines, walkways – were carried over this system. It complies with the principle of reversibility with the additions touching the historical structure only in these parts and can be removed with the least damage to the structure when necessary.

4. The abandoned structure has become a center for children and young people with its new function and has been able to continue its existence. In addition, a minimalist approach was followed that did not constitute an obstacle for the structures to be added in the future and could allow the development of the structure. With the removal of the mezzanine added in the twentieth century, it was aimed to benefit from the high-ceilinged structure of the existing building, but the transformation of the historical structure over time was not taken into consideration. With the element added while passing through the threshold at the entrance, it was also wanted to emphasize the presence of the mezzanine floor in part. The intervention has displayed a respectful approach to the historical structure with its scale, form, material, and technique, but it has not been able to adapt to the historical layers of the structure (Table 3.7).

Table 3.7. Burgos Old Railway Station Interior Intervention Evaluation

BURGOS OLD RAILWAY STATION	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✓	✓	×	✓	✓

3.2.7. GABELLA GATE, RIPA/ ITALY

OLD: Gate Tower, 15th century.

The original architect is unknown

Structural systems; masonry walls

NEW: Visitor center, 2022.

Designed by Rocco Valentini

Architecture

Steel structural systems that support
the existing walls and circulating area



Figure 3.44. Insertion Diagram of Gabella Gate. Retrieved from Author's drawing.



Figure 3.45. Gabella Gate. Retrieved from: https://www.archdaily.com/984422/gabella-gate-rocco-valentini-architecture?ad_medium=gallery October 2022.

Project Description:

The historical building is in the Ripa Teatina Region and has an important place in the urban texture and memory. The contemporary intervention process of the original structure has been completed in 2022. The structure, which was damaged during the Second World War, has survived as the memory of the history it carried without gates for a long time. The intervention added by the design of Rocco Valentini Architecture has connected the towers and revitalized the building. The intervention consists of a steel structure surrounded by vertical ropes, bearing the traces of medieval architecture (Figure 3.44, 3.45). Additionally, there is a suspended walkway that connects the various structures. It is aimed to create a multifunctional space by connecting the historical building with the urban texture and old city structures (Archdaily, 2022).

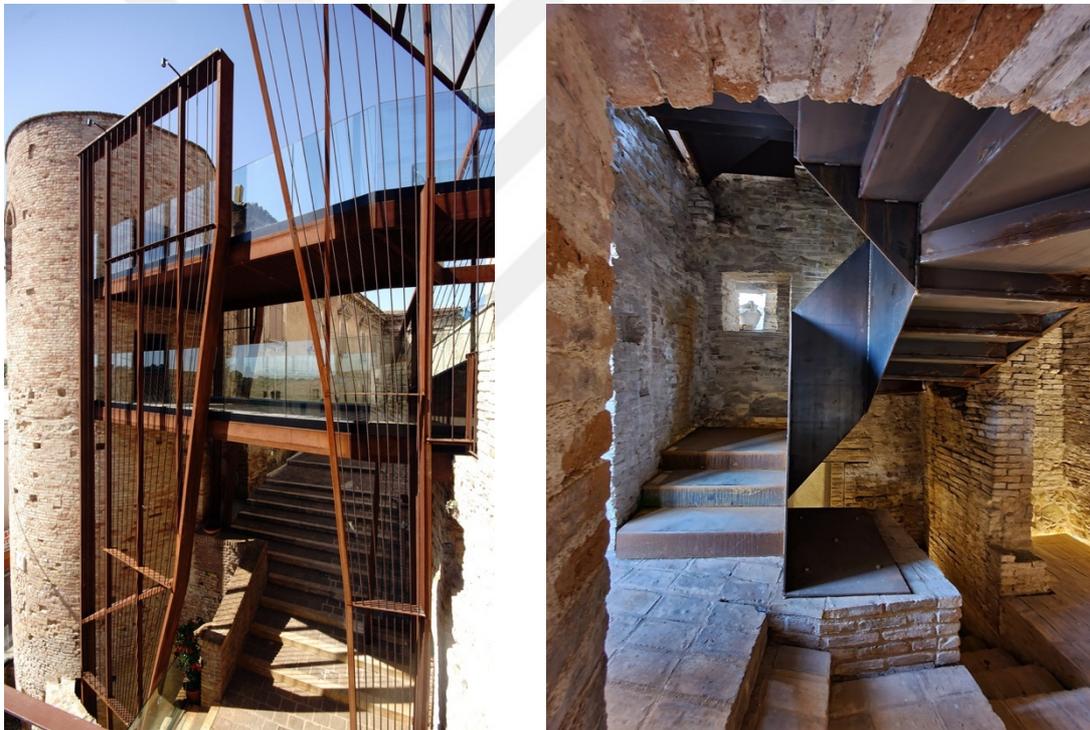


Figure 3.46. Gabella Gate, Inserted Structures. Retrieved from: https://www.archdaily.com/984422/gabella-gate-rocco-valentini-architecture?ad_medium=gallery October 2022.

Interior Design:

The staircase in the entrance area of the original building has disappeared over the time. After the detailed research, architects found the traces of the stairs in the old plans. The stairs were rebuilt according to the plans with similar material that can be distinguishable from the historical part. The inserted bridge, which was also intended

to be used as an outdoor stage and socialization area, when necessary, is a tool that provides a connection with the old city (Figure 3.46, 3.47). Access to the rooms of the Aragon tower, the garrisons and the street of the Old City is provided with the new stairs and walkways added to the building by entering through the tunnel on the basement floor. The walking paths and vertical transition areas that continue in the interior are made of glass and Corten steel material (Figure 3.48).



Figure 3.47. Gabella Gate, Inserted Structure, Bridge. Retrieved from: https://www.archdaily.com/984422/gabella-gate-rocco-valentini-architecture?ad_medium=gallery October 2022.

Technical Specifications:

The intervention, which appears to be a structural element on its own, supports not only itself but also the historical structure structurally. The gaps in the tower and the lack of circulation were eliminated with these new interventions, and a new function was given to the lost use of the towers (Figure 3.49).



Figure 3.48. Gabella Gate, Walkpath from the Basement Floor. Retrieved from: https://www.archdaily.com/984422/gabella-gate-rocco-valentini-architecture?ad_medium=gallery October 2022.



Figure 3.49. Gabella Gate, Left- Original Building, Right- with Insertion. Retrieved from: <https://www.stirworld.com/see-features-gabella-gate-a-modern-anecdote-of-history-by-rocco-valentini-architecture-in-italy> October 2022.

Evaluation of Interventional Design:

With the minimum intervention applied, a new function has been added to the structure. With its pier-like structure, it functions not only as an addition but also as an element that supports the walls of the historical building (Figure 3.50, 3.51).

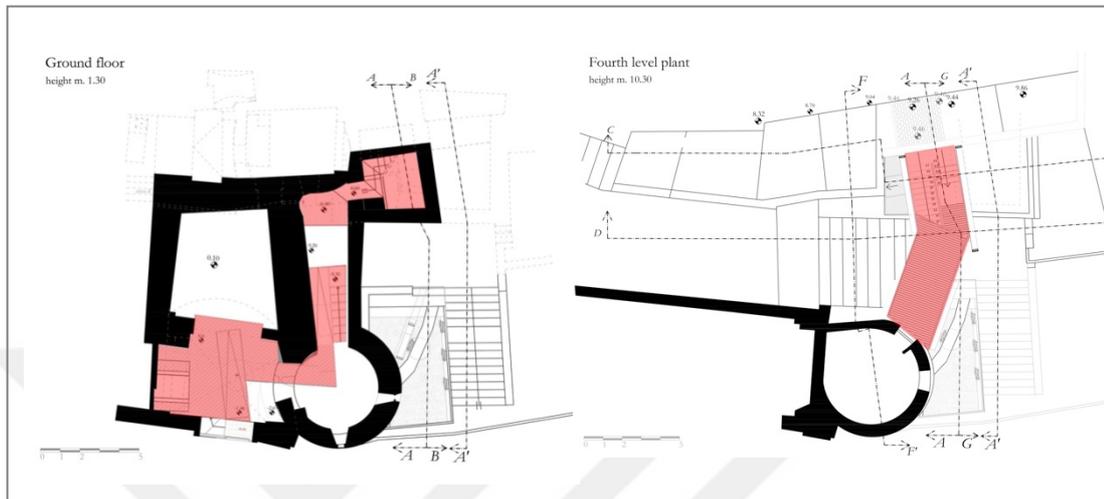


Figure 3.50. Gabella Gate, Left- Ground Floor Plan, Right- Fourth Floor Plan (Illustration by author). Retrieved from: <https://www.stirworld.com/see-features-gabella-gate-a-modern-anecdote-of-history-by-rocco-valentini-architecture-in-italy> October 2022.

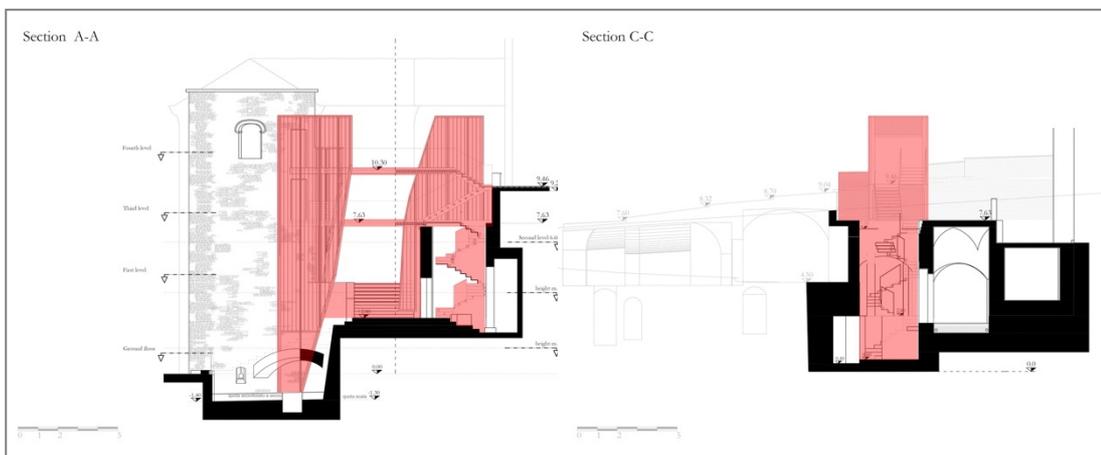


Figure 3.51. Gabella Gate, Left- AA Section, Right- CC Section (Illustration by author). Retrieved from: <https://www.stirworld.com/see-features-gabella-gate-a-modern-anecdote-of-history-by-rocco-valentini-architecture-in-italy> October 2022.

1. Physically, it can be easily distinguished from the historical building, the difference can be read through the contemporary materials and techniques used. This addition is started from the outside of the building and continued in the interior and created a circulation area that continued between the interior and the exterior. The wooden

material used in the bridge was also designed with reference to the bridges belonging to the Medieval period. Reflecting the contemporary period with its material choice and technique, the additions exhibit an attitude that highlights the historical structure.

2. The building, which has been converted into a visitor center, is designed to be large enough to turn into an open-air stage when necessary. This allows the building to be in continuous use. Although the inserted structure seems to be independent of the historical building, they are in a balanced integrity with each other. While the addition reflects its own character without suppressing the character of the historical building, it preserves the values of the building and increases its social and functional values. The staircase, which appears to be composed of a single piece of steel, also helps the insertion to display a holistic and continuous appearance.

3. The structure is designed with a self-supporting system. In case of need, it can be easily removed because of its lightweight structure. The building, which is desired to have minimal contact with the historical building, has also been added as a system that supports the structure of the historical building. Its removal does not harm the texture of the historic building too much but may require support in its structural system.

4. The additions, which show a respectful approach to the historical building with their form and scale, reveal the differences of the period with their minimal material and color choices. The minimum insertion design allows for future interventions. The building with contemporary form and color takes its place in history as a layer that new buildings can adapt to (Table 3.8).

Table 3.8. Gabella Gate Interior Intervention Evaluation

GABELLA GATE	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✓	×	✓	✓	✓

3.2.8. BODMIN JAIL HOTEL, BODMIN/ UNITED KINGDOM

OLD: Jail, 1779.

The original architect is unknown

Structural systems; masonry wall system

NEW: Hotel, 2021.

Designed by Twelve Architects

Structural systems; steel load bearing columns

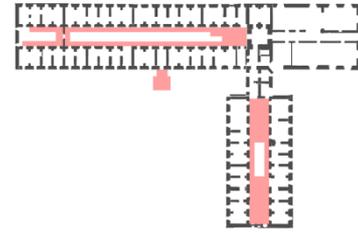


Figure 3.52. Insertion Diagram of Bodmin Jail Hotel. Retrieved from Author's drawing.



Figure 3.53. Bodmin Jail Hotel. Retrieved from: https://www.archdaily.com/983435/bodmin-jail-hotel-and-visitor-attraction-twelve-architects?ad_medium=gallery October 2022.

Project Description:

Bodmin Prison in England was built in 1779. This structure, which continued to function until 1927, was in ruins until the re-functioning process and had no roof for more than 70 years (Figure 3.52, 3.53). The historical building underwent a detailed restoration process before the re-functioning process. The building's original large

masonry stones made of limestone were used to reconstruct the destroyed places. Structural interventions to strengthen the structure have been kept as light as possible. The balconies, which were also present in the original of the building, were re-added from light steel and wood material. The destroyed roof of the building was redesigned, the atrium was covered with light steel and glass material, and the old prison wings were covered with a wooden roof (Figure 3.54).



Figure 3.54. Bodmin Jail, New Roof and Additions. Retrieved from: https://www.archdaily.com/983435/bodmin-jail-hotel-and-visitor-attraction-twelve-architects?ad_medium=gallery October 2022.

Interior Design:

The 4-storey structure has been converted into a hotel with 70 boutique rooms, each telling its own story. Each room was created by combining three prison wards, it was intended to preserve the original character of the existing structure (Archdaily, 2022). With the help of the skylight in the atrium, the interior of the structure can benefit from natural light. Architects who wanted to increase the values and qualities of the building aimed to create a unique space that appealed to all the senses. Visitors are greeted in the lobby, which is particularly narrow, to enhance the effect of the structure. The walking paths in the original of the building are restored and direct visitors to their rooms (Figure 3.55, 3.56). Luxurious and comfortable hotel rooms are designed to

maintain a suggestion of the original cell layout (Figure 3.57). The administration building has been converted into a restaurant on the site of what used to be the prison's chapel. It also houses a café, a cocktail bar, and a gym (Figure 3.58).



Figure 3.55. Bodmin Jail, Main Corridor, 1900s. Retrieved from: <https://www.e-architect.com/england/bodmin-jail-hotel-cornwall> October 2022.

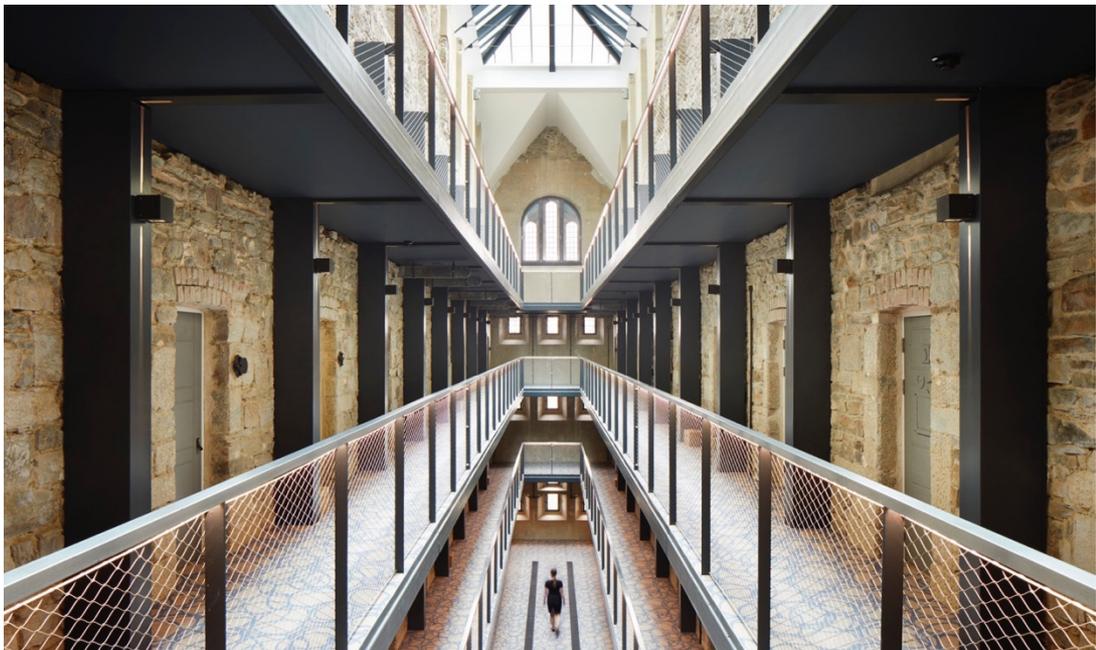


Figure 3.56. Bodmin Jail, Main Corridor, 2021. Retrieved from: <https://www.e-architect.com/england/bodmin-jail-hotel-cornwall> October 2022.



Figure 3.57. Bodmin Jail, Hotel Room. Retrieved from: https://www.archdaily.com/983435/bodmin-jail-hotel-and-visitor-attraction-twelve-architects?ad_medium=gallery October 2022.



Figure 3.58. Bodmin Jail, Restaurant Café Area. Retrieved from: <https://www.e-architect.com/england/bodmin-jail-hotel-cornwall> October 2022.

Evaluation of Interventional Design:

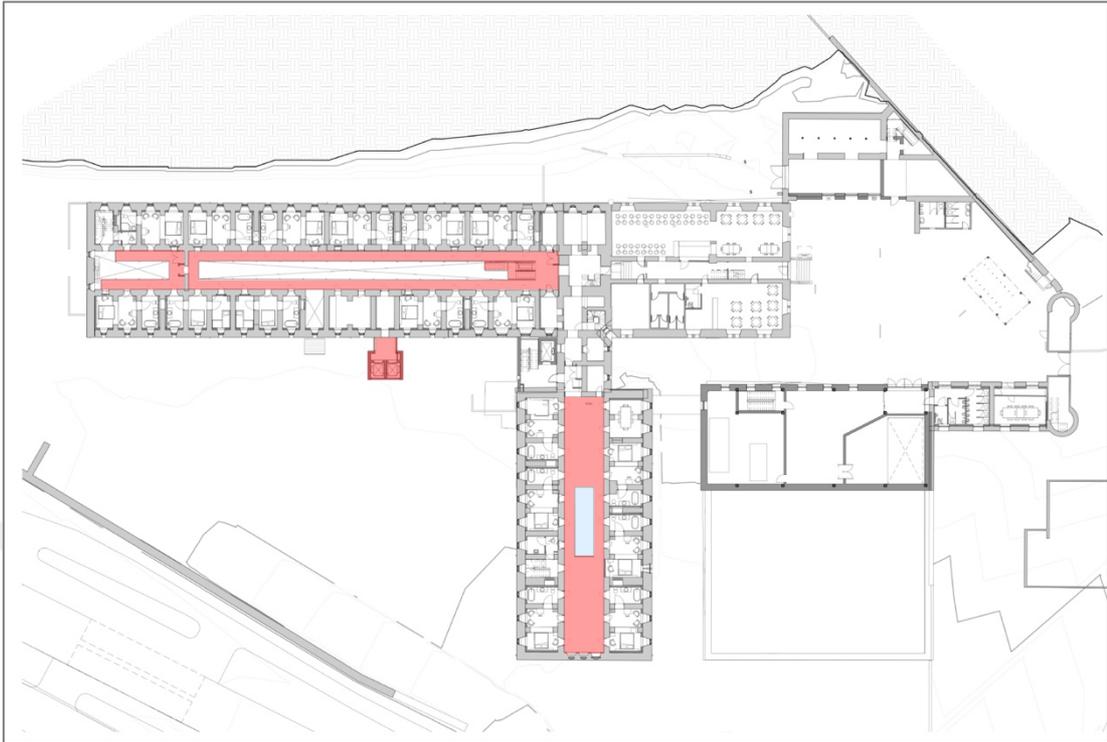


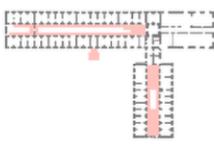
Figure 3.59. Bodwin Jail Hotel, Ground Floor Plan (Illustration by author). Retrieved from: <https://www.architectsjournal.co.uk/news/twelve-architects-wins-go-ahead-for-hotel-and-tourist-hotspot-at-bodmin-jail> October 2022.

1. The intervention was rebuilt with today's materials and technology by referencing the walking paths in the original of the building (Figure 3.59). The insertion, which has its own character with its material and structure, also emphasizes the character of the historical building. The insertion follows an approach that reveals the identity of the historical parts, establishes a connection with the existing structure, both tangible and intangible. The additions can be easily distinguished from the historical structure with its form, scale, and color.
2. Interventions differ with the technical and material details used in the designs made regarding the old function of the original building, and this difference increases the values of the historical building with the new function. The user profile of the old jail has completely changed and expanded. The areas, which are designed to allow visitors to fully experience the old function of the building, are intended to protect not only its tangible values but also intangible ones.

3. The interventions have a light steel, self-supporting structure. The insertions that touch the structure on a minimum surface can be easily removed when necessary. However, the creation of new rooms by combining the areas that were used as cells before puts strains on the structure of the building. These new areas are arranged according to the requirements of the new use, and they change the structure of the original building. Insertions are reversible, but changes made to the structure are difficult to revert.

4. The structures inserted with reference to the historical structure itself exhibit a respectful attitude to the existing structure with its form, scale and character and are in a balanced integrity. The insertions, whose character is also referred to as the historical structure, are a tool used to highlight and increase the value of the historical structure. Although new interventions need to be added over time, these structures can be a reference instead of preventing new interventions due to their compatibility with the historical texture (Table 3.9).

Table 3.9. Bodmin Jail Hotel Interior Intervention Evaluation

BODMIN JAIL HOTEL	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✓	✗	✗	✓	✓

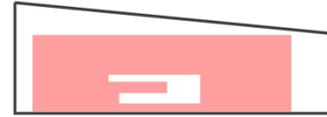
3.2.9. DAOÍZ Y VELARDE CULTURAL CENTER, VENTURA/ SPAIN

OLD: Military Industrial Building,

at the end of 19th century

The original architect is unknown

Structural systems; masonry wall
system



NEW: Cultural Center, 2013

Designed by Rafael de La-Hoz

Structural systems; steel structure

Figure 3.60. Insertion Diagram of Cultural Center. Retrieved from Author's drawing.



Figure 3.61. Daoíz Y Velarde Cultural Center. Retrieved from: <https://archello.com/project/daoiz-y-velarde-cultural-centre> November 2022.

Project Description:

Located in the former Daoiz and Valeri barracks, the history of the building dates back to the end of the 19th century (Figure 3.60, 3.61). The military complex was built next to the Atocha Station railways. The historic building has served different functions over the years—a gym run by Oscar Tusquets, the Retiro City Council in 2004, and eventually a theater and cultural centre. Today, the building, which is located on the land belonging to the Madrid City Council, has entered the process of re-functioning for public social use. Within the scope of the renovation, the interior of the historical building was completely emptied, and new areas were added for the cultural center (Archdaily, 2019).

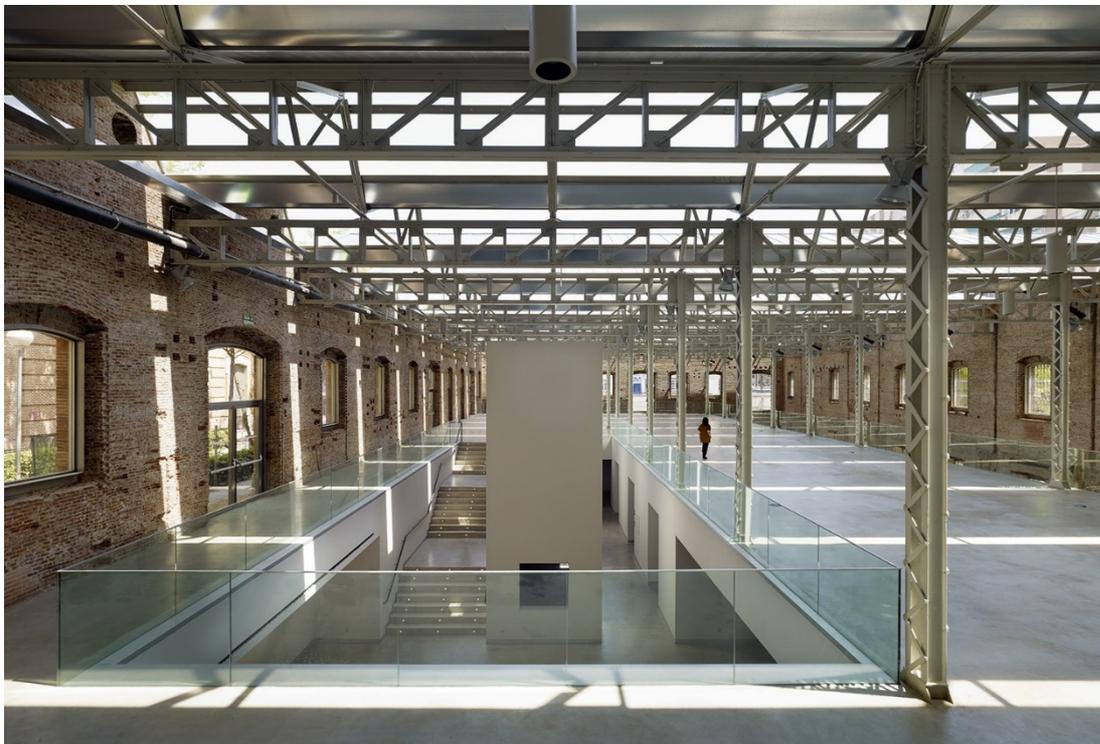


Figure 3.62. Daoiz Y Velarde Cultural Center, Inserted Structure Ground Floor.
Retrieved from: <https://archello.com/project/daoiz-y-velarde-cultural-centre>
November 2022.

Interior Design:

A new concrete structure has been added and it is separated from the walls of the main structure by leaving a certain space (Figure 3.62). This new building contains other lanes separated in different branches. In addition, a volume hangs from the roof like a lantern and will function as a stage box for the small theater area. The structures, which are divided into two different areas with separate entry points and circulation areas,

have a strong visual and spatial connection. These areas are designed in such a way that they can transform and adapt to different areas when necessary. The interior building contains the two main halls of the cultural center and all other areas necessary to support other activities. Accessed from the ground floor, this extension continues 2 floors below the ground floor (Figure 3.63). If you enter the building, which is located on a sloping land, from the Alberche Street, you can access it from the lower floor, and if you enter from the pedestrian street, you can access it directly from the upper floor (Figure 3.64). The added area, as if the square outside the building continues inside, contains areas such as meeting and exhibition halls. With the applied intervention, the spatial composition of the cultural center was designed to be free and flexible spaces, and it was aimed to provide a comfortable experience to the users.



Figure 3.63. Daoíz Y Velarde Cultural Center, Inserted Structure. Retrieved from: <https://archello.com/project/daoiz-y-velarde-cultural-centre>, November 2022.



Figure 3.64. Daoíz Y Velarde Cultural Center, Level differences from the outside.
Retrieved from: <https://archello.com/project/daoiz-y-velarde-cultural-centre>
November 2022.

Technical Specifications:

Additions have been made to the historical industrial building so that it can benefit from energy efficiency and renewable energy systems. A high-tech roof has been developed to take advantage of natural light and ventilation (Figure 3.65).

Evaluation of Interventional Design:

1. Only the existing brick walls and saw-tooth metal structure have been preserved in the historical industrial building. The building, which was re-functioned as a cultural center, was emptied for new usage areas. The new structure, added as a separate building, contains the necessary areas and references the character of the building with its form and scale (Figure 3.66). The new insertion highlights the brick walls of the building with its minimal form and color.



Figure 3.65. Daoíz Y Velarde Cultural Center, Sustainable Roof System. Retrieved from: <https://archello.com/project/daoiz-y-velarde-cultural-centre> November 2022.

2. Since the building was originally an industrial structure, it has a very large area, so it is aimed to use this large area efficiently and functionally without destroying the existing building itself. Access to the building is one of the most important factors, since the new function of the building is the cultural center. This was tried to be solved with the added intervention. The existing structure, which is connected to the outer areas from different elevations, is the -2nd floor of the added intervention. Two different entrance areas were created by the elevation from the floor to the ground floor. This is one of the elements that will enrich the use of the building.

3. The interventions added to the existing structure only touch the existing walls of the building on the roof, while the other independent addition only touches the structure on the ground. These structures, which have a system that can be removed, when necessary. Since only the walls of the existing building are kept, it is possible to remove the added structure without damaging the interior when it is desired to be removed.

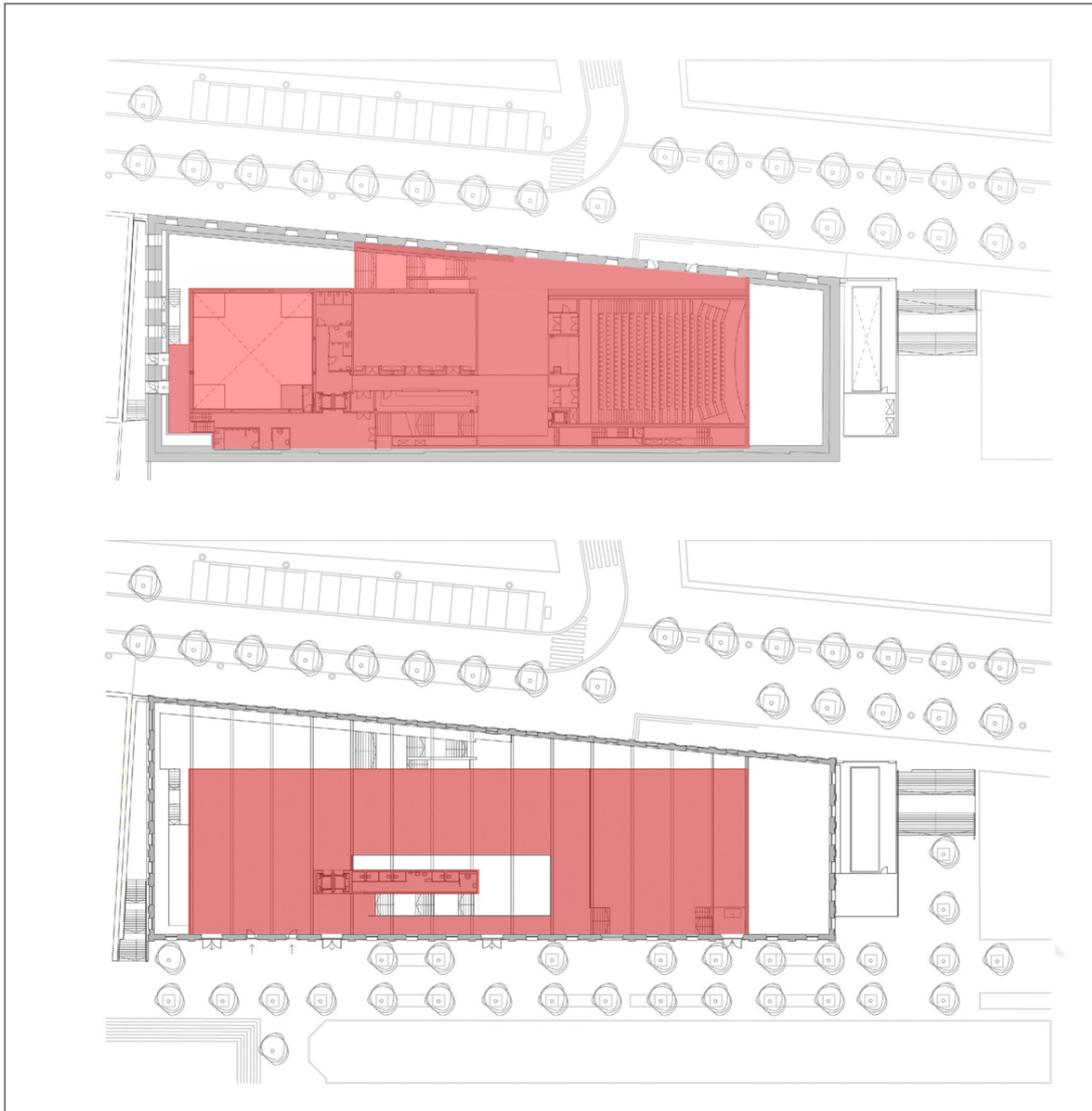


Figure 3.66. Daoíz Y Velarde Cultural Center, Above- Basement Floor, Below- Ground Floor Plan (Illustration by author). Retrieved from: <https://archello.com/project/daoiz-y-velarde-cultural-centre> October 2022.

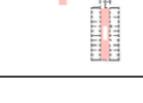
4. In this refunctioning approach, it was aimed to preserve the geometric form, brick walls and structure of the existing building, but the historical structure was preserved only in the shell. The insertion in the interior exhibits a style that respects the historical structure with its form, scale, and material. The area composition of the building, which is also an industrial structure, was studied more freely than other historical buildings. In addition, we can say that it is an open method for future interventions. Its minimal form and structure allow for new additions and interventions (Table 3.10).

Table 3.10. Daoiz Y Velarde Cultural Center Interior Intervention Evaluation

DAOÍZ Y VELARDE CULTURAL CENTER	1	2		3		4		
	not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development
	✓	✓	✓	✓	✗	✗	✓	✓



Table 3.11. According to determined principles, analysis of case projects.

CASE PROJECTS	INSERTION	1			2		3		4	
		not imitate historical building and reflects own period (insertion)	creative/ different form the historical building	originality, integrity	easy to remove	minimum contact	respectful to its tangible values (in interior context)	respectful to its intangible values	future development	
PHANTOM RESTAURANT		✓	✓	✓	✗	✓	✓	✓	✗	
BOURSE DE COMMERCE		✓	✓	✓	✗	✓	✓	✓	✓	
SAMNA RESTAURANT		✓	✓	✓	✓	✓	✓	✓	✓	
DE PETRUS COMMUNITY CENTER		✓	✓	✓	✗	✓	✓	✗	✗	
EXPENSIFY OFFICE		✓	✓	✓	✗	✗	✓	✓	✓	
BURCOS OLD RAILWAY STATION		✓	✓	✓	✓	✓	✗	✓	✓	
GABELLA GATE		✓	✓	✓	✓	✗	✓	✓	✓	
BODMIN JAIL HOTEL		✓	✓	✓	✓	✗	✗	✓	✓	
DAQZY VELARDE CULTURAL CENTER		✓	✓	✓	✓	✗	✗	✓	✓	

CHAPTER 4

CONCLUSIONS AND FUTURE RESEARCH

Conservation of Architectural Heritage is a universal issue that is carefully studied and especially emphasized today. Contemporary interventions are one of the significant approaches to preserving and maintaining the values and identity of the historical building. However, it is not always possible to keep the relationship between the old and the new in balance. This balanced relationship has also been seen in the reuse of historical buildings, and the preservation of the original interior quality and authenticity. The interior design of historical buildings serves as a bridge between the new and the old structure, both concretely and abstractly. The lack of specific principles for conservation approaches in interior design makes it difficult to establish this link.

Developments in building techniques and design approaches have encouraged architects and designers and enabled interventions that were not possible before. However, designing a contemporary intervention to a historical structure is a difficult and complex process. Every historical building requires specific research, analysis, and designs, especially since there are no design approaches determined in the interventions to the interior. A successful intervention can be achieved by researching the tangible and intangible values of the historical building and determining its unique conditions. The collected data should be used to create a creative approach that adds new values to the existing structure while preserving the old values.

The contextual features of each historical structure and tangible and intangible values contain different data from each other making it impossible to deal with the historical structure with the same approach. Therefore, at the phase of deciding on the design approaches, besides the general limitations of preservation, the design of the approaches remains somewhat to the interpretation of the designer and conservationist due to these differentiations. Although these interpretations have successful results, they may not always increase the historical value of the buildings. Therefore, in the design phase, the interpretation part should be based on certain parameters to preserve

the values of the historical building as much as possible in the context of the interior. A dynamic connection can be established between the strong character of the existing structure and the simple form of the contemporary intervention, or there can be an uncompromising approach that is contrary to the existing structure. However, in the new intervention approaches, authenticity and creativity in design should not suppress historical structures by exceeding the scale of the original parts. The suppressive design, scale, form, and materials of the intervention negatively affect the value of the historical building. For this reason, every change in the interior should consist of creative approaches that do not imitate the historical structure in accordance with the determined principles.

Interventions designed in the interior aim to establish a connection with both contemporary and historical buildings. When the selected projects were examined, it was seen that the old functions and new functions of the historical buildings both had a significant impact on the design and function of the new insertions. The two historical buildings, which were a residential building, and an opera house, are now used as restaurants in their new functions. Since the interior layout of the buildings is also different, the insertions were designed according to the requirements of the new functions. The insertion is used as the main dining hall in the Phantom Restaurant, but in the Samna Restaurant, it is designed as a transition and circulation area. These new uses have also affected the forms and scales of new structures. While a more modest design approach was chosen in the Samna Restaurant because of its function, a larger scale and different form were designed as the main dining hall of Phantom Restaurant with the effect of the historical structure.

In addition, it was concluded that the original structures of the historical buildings also influenced the design and function of the new addition. In historical buildings with large openings and high ceilings, the form and scale are designed according to the interior volume of the building. The circular structure, which has been added to the center of the Bourse de Commerce building, occupies a very large area, although it touches the historical structure only on the ground. However, the fact that the structure is made of concrete material cast in situ will cause this structure to force the existing structure when removing it. In the case of De Petrus Community Center, the mezzanine, which circulates in the interior of the church and spreads over a wide area, touches the structure only on the ground without any connection with the columns of the structure.

However, thanks to the steel column system, the damage to the structure will be minimal when removing the insertion. As opposed to De Petrus case, the insertions in the Expensify Office building do not have a minimum connection with the structure, they are supported by the beam and column system of the original building. Although they have a steel structure system, they are unlikely to be easily removed without damaging the original tissue.

According to the results of the study, while some additions are structurally related to the historical building, some buildings are supporting each other structurally. In addition to these two features, there are also additions designed to support the durability of the historical building. At Old Burgos Train Station, the additions support the walls of the existing structure, while the existing walls are supporting the new roof that has been added. In addition, because of the physical condition of the historical structure, the insertion designed to strengthen and support the physical structure in addition to the new functional requirement was also examined. The bridge and circulation areas added to the Gabella Gate structure also physically support the whole building. For this reason, although the connection with the building is tried to be kept at a minimum level, the connection level is higher than the other case projects because it supports the structure of the historical building. In the design of the insertion in the projects examined, the original structure and function of the historical building were respected, and no interventions were made that forced the building. However, in the Bodmin Jail Hotel, areas suitable for the new function were created by the combination of three prison cells. As a result, the character of the historical building has changed.

Moreover, the aesthetics and identities of historical buildings greatly affect the relationship of contemporary intervention with the historical building. While only the shell of the existing building is preserved in the Daoiz Y Velarde Cultural Center which was an industrial building, the interior interventions applied to churches and residential buildings with high aesthetic value, such as De Petrus Library and Samna Restaurant, are designed to highlight the historical structure and further increase the value of the historical context. It is understood from the examined projects that the antiquity value of the building is an important parameter in terms of the degree of preservation. It is tried to ensure the continuity of the structure with minimum additions by preserving the antiquity of the building, its structural condition, and the applied intervention, in general, structurally.

The modest insertion applied in the Gabella Passage expanded the usage area of the building, while also allowing the building, whose history dates back to the 15th century, to survive. The physical condition and function of Bodmin Prison before the functional transformation exhibited a style that determined the limits of the new intervention. In this respect, the research process before the transformation of the buildings is one of the important stages that guide the design of the intervention. According to the results obtained from the examined and evaluated projects, it can be seen that the typology of historical buildings is one of the basic parameters that determines the future of the building. In addition to its historical value, it has been observed that while approaches that emphasize the character of the building and its old function are applied in buildings that are in the process of protection due to their aesthetic values, it has been observed that only the outer shell is preserved in order to benefit from the large area that is the return of its function in industrial buildings. As a result of the analyzes and comparisons, it has been seen that the structural features, the antiquity and aesthetic values of the historical building, and the old and new functions, are effective in the design of the new insertions and interior layout. In addition, these parameters determine the preservation limits of historical buildings.

This study aims to be a resource to prevent approaches that ignore the historical context due to the lack of conservation principles and documents regarding the interior design processes of historical buildings. It is thought that this study will contribute to the development of awareness about contemporary interventions in the interiors of historical buildings and will be a resource for researchers and architects who will work in these fields in the future to use and interpret contextual data as an input to the new design.

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