

**University of Pécs**

FACULTY OF ENGINEERING AND INFORMATION TECHNOLOGY

PTE MIK Institute of Architecture

# Analyzing The Historical Urban Tissue

“New buildings in historical environments”

Hub For Architects

architect

YAKUP AKTAS

supervisor

Zoltán Erzsébet Szeréna dr.

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But most of all I would like to dedicate this thesis to my family, for always giving me the chance and every kind of support to achieve my dreams...

# Introduction

## 1.1 Problem Statement

In this dissertation, I am going to study the impact of the design of a building that preserves the remaining of the historical monuments, and also defines a new function into the historical tissue. The design area is situated in the heart of Hungary/Pecs. The historical downtown of Pecs, has a rich historical background, monuments, and ruins from Roman times. The settlement characterizes the Roman period to the present day. I have indicated in the thesis that how hard it is to protect the historical environment in fast-changing world conditions every day. Nowadays, wherever we go to the city, every city has common characteristics and local types and we are seeing that it is disappearing.

In my diploma design, I started for this purpose, I have chosen the subject of "design in the historical environment" that my teachers have been emphasizing in architectural projects, especially since my architectural undergraduate education years. I hereby thanks to dr. Kertész András Tibor, for the design method lectures. His approaches and examples for the urban context type of buildings were very impressive design point of view.

In the first chapter, my researches and thoughts about the general history about the designing a new building in the historical city textures. What would be the best approaches when we are investigating the historical city patterns. How this places that reflect the social, cultural, economic structure and philosophy. Also I have indicated in first part how to protect, respect for the continuity of historical and cultural values, which exists in historical environments.

In the second chapter, main factors and principles were explained through researches. Also the new building design in the historical tissue, how it is harmonised of historical texture and environment, the proportion and rhythm, material, color and texture. This thesis aims to read the ideas behind the new constructions in historical places through the regulations and rules, which are predicted by the protection science, standards, and methods, which are effective in design, and the attitude of architecture.

In the project studies, I tried to show by which key points that we need to consider it and I have also researched what results in this give in real life with examples. While designing a new building in historical texture, it is not possible to use a set of lists. However, taking advantage of the built examples, classifying the types of approach points, and built of a method, inspirations from the examples will make the design easier.

In the third chapter I explained that the rear garden use in urban texture. That is also my design concept which we will read it in next pages. I have indicated to my thesis that the Urban tissue of the built area, rear, and front garden harmony was the main guiding principle during the design of the planned building. The new building history should be original designs that integrate with the texture, create a visual harmony and reflect the character of the distinguished period. In these circles, although the new building or additional building design decisions include subjectivity, its general framework is realized with various approaches determined in international regulations. These approaches are: It can be addressed in four groups as imitation, similarity, contrast and concealment.

A following method of the study, specified and the content of the study is summarized. A definitions of cultural heritage and historical environment concepts are made and the relation between them is examined. The concept of conservation has been defined and different approaches in the historical process have been examined. The process of transition from a single structure level to a holistic scale in protection has been tried to be reflected in the scope of international studies over the world. Also, the new structure in the historic environment is explained. The thesis aimed to mention the significance of the subject and take attention----- the design of the building was determined by taking care of urban context, publicity, and historicity, these are the main guides that I consider a design process. The creation of a modern building that answers the right needs, respects the context and adapts to the existing situation, and reveals the futuristic and sustainable environmental solutions. In the past, residents who spend time and socialize in the backyard of the detached house have been unable to use the inner gardens with the changes in city life. Ground floors have turned into cafes today, interior gardens have been used as cafes as well, and it is partially publicized by creating a contradiction for existence. The positive side of this situation is that the empty and precious interior gardens become reusable in another form. In this context, the project concept emerged from the idea of a back / interior garden.

Some studies in the historical environment; non-dominant and overwhelming environment in new designs highlighting the features of the historical environment maintaining ecological culture continuity researching the semantic dimension of the environment benefiting from environmental values, with typological analysis of the environment. Determination of settlement texture, material and shape properties harmony, similarity, contemporary design, emphasis on the age aesthetic criteria that provide continuity while integrating architectural perception gauge, color, material, texture, ratio dimensions, rhythm, repetition, symmetry, harmony with historical texture and environment. The environment in which we learn to live in an environment shaped by those who lived before us. There is a vital dynamic in the objective elements that make up this environment. it both affects and monitors the environmental lifestyle.

In the fourth section, we see that the examples selected are analyzed with a rubric in the context of the main factors affecting the design one by one, after they are listed in the general rubric according to the methods.

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# New building design in Historical environment

INVESTIGATION OF THE HISTORICAL ENVIRONMENT BEFORE A NEW BUILDING

## Chapter one

### 1.1 Analyzing the Historical city

The historical city that surrounds us is a living phenomenon, it changes and develops over a time. When it comes to the term of time, we can say that the environment also has a memory, and we can talk about historical memory. We can say that the city has reached the present from the past, developed and changed, and has processed all of this into its memory, and the entire historical environment of the city.

Historical city patterns are the places that reflect the social, cultural, economic structure, life philosophy, aesthetic concerns, and technological possibilities of the civilizations lived in. Parallel with the changes in societies in time, which requires the new settlements, causes not only the disappearance of the old civilizations' lifestyles in modern life but also changes in historical places. As a result of the necessities of the current needs of modern life, changes in historical places are inevitable. Proper approaches and awareness of protection enable to correct change and transformation. At this point, the new structural designs take an important place in historical sites, which constitute the identity of the city. (1)

In this study, my aim to draw attention to one of the best topics that how historical places should transfer the next generations with their special structural design. Within this context, I will underline the importance of the new designs in these historical places.



Fig.01 The Cathedral of Pecs



Fig.02 Cella Septichora



Fig.03 Yakovalli Hassan Mosque



Fig.04 Bath of Pasha Memi



Fig.05 Mosque of Pasha Gazi Kasim



Fig.06 The Early Christian Necropolis



Fig.07 Franciscan Church



Fig.08 Barbican Tower



Fig.09 Ferencesek street view

Pecs

## “Main Factors & Principles”

New building design in the historical environment

### 1.2 Historical Continuity

Continuity of historical and cultural values, what exists in historical environments

The term of protecting and constructing new buildings in the historical area is gaining more importance day by day. Conversation and preservation of

historical environments is an important issue that should be examined in detail.

To keep historical environments livable, it is necessary to protect them

structurally, materially that keep it alive, to maintain and repair them and leading them to better tomorrows. (2)

The historical continuity of the urban context has an important place in the city of the surrounding. Urban behavior for the old and new users, it is important to remember that the place does not exist for a certain moment and that it acts as a bridge between the old and the new, to live and sustain this continuity.

The manner of what we apply next to the existing, the problems that the new designs will affect later, and the continuity of this situation should be considered as the main factors. Urban space is perceived as a whole, even if it does not come out of one hand at a time. (3)

Famous Architect Frank Lloyd Wright says: "If everything in the whole has a single connection, speaks the same language, it will have a single meaning that explains everything. If part of your building speaks in French and the other speaks in English, the desired result is not the expected beauty." (4)

### 1.3 Analyzing The Historical Urban Tissue

The historical environment is the most important element that reflects the city's identity and carries the original values of the city from the past. It is important to protect these areas, the traces of the development, changes, and experiences in the city, those characterized certain things will help us transfer them to future generations. On the other hand, the fast-change and transformation in the cities today, the participation of these areas in urban life is a necessity for the sustainability of the areas. (5)

The design process in the historical environment should focus on the problem of how the new 'infill' buildings can be built on the existing urban texture and it is surrounding. Designing and constructing a new mass in a culturally valued environment is important responsibilities and it brings with it many problems. Today, the construction of new structures in historical surroundings is needed in line with the increasing requirements of the age. On the other hand, preserving the historical landscape and transferring it to the future is important in terms of maintaining our cultural values. For this reason, society must have a consciousness of protection for the preservation of historical texture. (5)

The fact that the historical surroundings change day by day, it is important that this change is managed properly way. While general globalization influencing countries in the world, historical environments have also been influenced by it. For this purpose, historical city centers have changed such as physical, social, cultural, etc, due to factors like tourism benefits and rent anxiety. As a result, new structures in historical surroundings need to be designed considering the effects of different dimensions. (6)

It is natural for the historical environment, which is one of the components of the built environment, to be changed in accordance with the requirements of the era while being transferred to the present day.

However, this change is in the extent of destruction in societies that have not yet reached conservation awareness and adequate education, not comprehend the values of the historical environment. Factors that cause the deterioration of the historical environment have a fast, skewed urbanization and migration problem. The region's inability to meet the changing needs of the society caused the human potential living there to leave their homes. An old way of life and social, examples of which do not apply today and are gradually decreasing. Structures designed according to the relations are not adapted to the current legislation and therefore their physical and economic life is reduced because they are used above their potential.

I have indicated in the following sentences, that the natural for the built environment to change, the important thing is that we direct it correctly. The fact that new buildings that reflect the characteristics of the age take their place in the historical and urban scene is a very important value we will transfer to the future. The subject of a new building in historical texture is an issue on the table in our country as well as all over the world. With this study, it was aimed to emphasize the importance of the subject and to have attention to this direction and to approach it more precisely.

### **Main factors and principles**

#### **“ new building design in the historical tissue ”**

When constructing new structures in historic surroundings, both the preservation of historic touches and the adaptation of the new structure to the historical context must be needed to be well analyzed. The new building issues in the historical environment is controversial in the world. In this respect, it will be emphasized the importance of the issue, and suggestions will be made on how to approach it.

Some characteristics that the new building in the historical environment should bear When the elements are handled in various ways, it is possible to reach better results with a render that do not compromise their own identity and respect the past. Therefore, in the new building design, the main forms of approach that should be paid attention to reflect today's conditions and understanding by respecting the past. (7)

The new building history should be original designs that integrate with the texture, create visual harmony, and reflect the character of the distinctive period. In these circles, although new buildings or additional building design decisions involve subjectivity, its general framework is realized with various approaches determined in international regulations. The following sentences approach way of delivering in four groups: impression, similarity, contrast, and concealment. (7)

#### **Impression Approach**

Architectural elements, proportions, forms, materials etc. widely used in the historical environment. It can be defined as used as it is and the method of reproduction of a similar structure. The imitation approach, which does not allow the distinction between old and new buildings, has been completely abandoned by the 1964 Venice Regulation. (8) However, this approach continues to be applied. (10)

#### **Similarity Approach**

The design input of the new building is created by interpreting the original features of the historical texture in a contemporary language. (2010) Similarity can be achieved by creating a visual and semantic relationship by repeating or referring to the rhythm of the distinguishing features of the facades such as occupancy-void ratios and mass character in historical texture. Similarity can be achieved by the similarity of at least one of the forms and materials. (10)

#### **Contrasting Approach**

Facade layout, mass properties, material composition in the historical environment. A conscious contrast is created to existing architectural features such as form and material history are used to create contrast in the environment. With this approach in which contemporary materials, construction techniques and architectural understanding are used, the historical texture is evident. (10)

#### **Hiding Approach**

The approach of hiding the historical building in the annex design is to save the annex in the historical building by making use of the form of the existing building. In this approach, the visibility is reduced by camouflaging new additional materials or placing them under the ground. (10)

## 2.1 Harmony of historical texture and environment

The historical texture should continue to exist actively in urban life to ensure the survival and continuity of historical structures and environments that have an important place for urban identity and urban residents. However, their changing living conditions, their historical structure, or the environment remains insufficient.

Elimination of deficiencies, the addition to the new structure is often inevitable. In this case, it is an important question that should be answered to eliminate the deficiencies by preserving the values in the existing texture in the historical environment. The different characteristics of historical term have diversified the answer to this question. Besides the features of the existing texture, it increases the uniqueness in the design understanding of the architect and render. Especially with the contrast approach of famous architects.

The new structure-attachment understanding that it has put in is capable of forming a reference for future designs. I would recommend to check "Murcia city hall, 1998" by "Raphael Moneo". Especially Moneo, which has gained an international reputation with its unique style, adds its general approach to the building design with its historical interpretation and fiction, which is far from formal imitation, reflecting the characteristics of its age. In general, the sense of being in harmony with the expected historical structure in the modern annexes and being far from an exaggeration, although the annex is felt predominantly in the designs of Moneo, it integrates aesthetically with the historical structure in the whole. Form, material, color, size, etc. The two structures are easily separated from each other as perceptions. The resulting original structure adds new values to the existing texture. It draws on historical fiction related to the function of the city center, which Moneo designed as a city center structure. It is seen that the historical texture is generally used as a background. The new annex history turns the environment into attraction and increases its awareness at national and international levels.(11)



Fig.10 Murcia city hall/Raphael Moneo

## 2.2 Material, Color, Texture

Material, color, texture...etc harmony is the keywords to understand the city and urban context when we design a building in a historical area. Choosing the right material and matching the right properties is the best challenge with history. The texture and color of the material to be used is one of the most important points that allow the structures to communicate with their environment. The project of a designed building can be interpreted in different ways with different materials. Just as every material has a texture, the weave that is formed by placing that material next to each other creates another texture effect. The more diverse in this weave is, the more different its textures are.



Fig.10 Murcia city hall/Raphael Moneo

I have researched about how "Raphael Moneo" showing the world with city hall building that the materials echo the site perfectly. The building is located in Murcia, one of the medieval cities of Spain, and in the Cardinal Belluga square, one of the most important squares of this city. The buildings in the historical surroundings where the building is located are mainly in the foreground. The color harmony of the facade with other buildings in plain, rational, and historical texture clearly shows the respectful approach of the architect. With selected simple facade design and compatible material. The building, which treats its surroundings with the best of he can and respectively, he demonstrated his contemporary character by using void ratios and a different color. Although the building did not provide continuity with the environment, it did not disturb the integrity of the environment.(12)



Fig.10 Murcia city hall/Raphael Moneo

### 2.3 The proportion and rhythm

The fact that the new building on a different height generally reveals the problems. Adaption to height difference is a major issue that even highly skilled architects sometimes fail to manage it. Different heights generally soften the building contrasts a bit. Mass is an important factor affecting the environmental integrity. The new building design is expected to be in harmony with historical environmental values in terms of height and width. Preferring the structure similar to the environment in the new building design in historical environments will help protect the integrity of the historical context.

The dimensional relationships of building elements, eaves, similar joints, windows, and doors with the facade of the building can be defined as the proportions of the building. It is important to take advantage of the facade ratios when building a new building in historical texture. By using the same facade ratios in the traditional texture, the ratios of the new building can be examined or different ratios can be used. In the first option, the new structure will be compatible with the historical texture with its proportions, it will not be noticed immediately, it will show that it is a contemporary structure with other features. In the second option, the new building with different facade ratios will be immediately noticeable in the first place. It should be taken into consideration that the selected facade ratios will not disturb the historical texture, it will be useful to use modules that will give a neutral effect if necessary.

(14)



Fig.12 KINDERGARTEN - META ARCHITECTUURBUREAU BVBA BELGIUM - BORGERHOUT

The entire volume is single-storey, apart from on the Stenenbrug, where the neighbourhood's required cornice height has been respected. META effects maximal visibility from the street. The facade has a rational and regular structure which follows the building's functional components and renders them visible. META has opted for a material palette made up of pale colours: white glazed brick and polished grey speckled precast concrete. The facade on Xaveriusstraat has been constructed from site-cast concrete. The project, urban by its position in the city, must resolve the paradox of being visible both by the strength and the quality of its presence, but discreet in its volumes and materials (13)



## Case study about chosen functionality

FUGA.: Budapest Center of Architecture

Architecture is an integral part of the culture. By showing contemporary artists works from various fields we hope to strengthen the connection between architecture and related arts. We aim to make the audience for the arts and culture feel at home at the Budapest Center of Architecture.(14)

### ABOUT FUGA

The FUGA Budapest Center of Architecture, founded by the Budapest Architecture Chamber, was opened on the 1st of October, 2009. It is an outstanding downtown venue for the representation of architecture, and since its opening, it has become a widely acknowledged and acclaimed cultural institution with a large core audience and 30-40 programs every month. FUGA's main message is that architecture is an essential part of the culture. This basic tenet is the reason why FUGA, in addition to its priority field of architecture, provides space to showcase a multitude of other fields: fine arts, design, photography, classical music, jazz, theatre, science, books, movies. All topics involve lectures, debates, and workshop discussions, where regular and occasional visitors have a chance to get acquainted with each other. By presenting contemporary artists from various fields, we intend to strengthen the relationship between architecture and other art forms. Our goal is to make cultural consumers feel at home at the Budapest Center of Architecture.(14) Fuga organizing new exhibitions in every 3 weeks.

FUGA's bookshop, named after Mihály Vargha architecture critic, offers a wide selection of books and journals on architecture and art.(6)



Fig.18 . Fuga- Budapest



Fig.18 Fuga- Budapest

## KÉK Budapest

The Hungarian Contemporary Architecture Centre - KÉK, one of the most important missions of KÉK, the Center for Contemporary Architecture, is to make the most important issues of contemporary architecture, urban planning and more clean architecture to inject everyone. That is why they organize lectures, exhibitions, festivals, film events and conversations, as well as thematic city walks: they take those interested to the most exciting places in Budapest.

Behind their programs is serious professional knowledge, which is delivering to people in an enjoyable way. Urban regeneration, Art Nouveau, Bauhaus and contemporary architecture, as well as occasionally quite special tours of places closed to the general public, also appear among their programs.<sup>(15)</sup>

KÉK is an independent professional organisation founded in 2006 with the aim of opening new perspectives in architectural and urban thinking in Hungary. The objective of the institution is to initiate dialogue about architecture, the city and its culture both within the profession and beyond, and to operate an independent and open centre that promotes architectural education, awareness and innovation among multidisciplinary professionals and the general public.<sup>(15)</sup>

The community of KÉK was for long looking for a suitable meeting space to stay in touch with colleagues and those who are interested in the profession, all in the unconventional mindset of the organization. In addition to its professional programs, the multifunctional space is a permanent venue for discussions, conferences, workshops on topics related to architecture, urban development and contemporary design, open to local community initiatives as well.

The members of the community workspace are mainly young architects, designers, freelancers and freshly established companies. In partnership with the Budapest University of Technology and Economics, the venue also functions as a student workshop and exhibition space.<sup>(15)</sup>



Fig 19. The Center for Contemporary Architecture gets particularly social during the event. KÉK.

## ARCHITECTURAL CULTURE AND COMMUNITY

One of KÉK's most important missions is to make issues of contemporary architecture, planning and design accessible and comprehensible to the broader public, and to promote a community-based approach in urban policies. Through our festivals, cultural events, lecture series, tour guides and urban walks, we invite thousands of citizens to experience the city in new, more involved ways.<sup>(15)</sup>



Fig.20 KÉK- Budapest

### TRANSPARENCY IN ARCHITECTURAL AFFAIRS

As declared in our founding manifesto, KÉK is strongly committed to bring more transparency into decision-making related to architecture and planning. Our public debates, publications, campaigns and competition formats are all conceived to help professionals and the broader public in taking positions, articulating opinions and participating at debates about the city.<sup>(15)</sup>

### NEW METHODS IN URBAN REGENERATION

KÉK has been engaged in examining the latest methods, formats and possibilities of urban regeneration for almost a decade. Our research programs, advisory services and development projects enable us to involve a growing network of stakeholders in rethinking our urban neighborhoods. Our activities, ranging from the systematic reuse of vacant or underused parcels and properties through suburban community development to commercial regeneration, provide new solutions for new urban problems. <sup>(15)</sup>



Fig.20 KÉK- Budapest



Fig 21 .KÉK- Budapest

## Activity-Based Workspaces

### Coworking Space vs. Startup Incubator

The goal was to create additional space for both formal and informal meetings as well as expand areas for socialization, private conversations and "chillout zones. The open, flexible and friendly space affords good conditions for dynamic and creative work and cooperation.

By dividing each floor into 2-4 individual zones with a communication hub in the center. To help make navigating the space easier, each zone has a specific color and graphic theme.

An activity-based workplace is a flexible office environment where people are provided with a choice of settings that support a variety of tasks throughout the day. This type of office says to employees that their company recognizes that providing people with the freedom to choose when, where, and how they work is necessary for their success.



Fig.22. spoom office



Fig.23 Barcelona-Based Startup

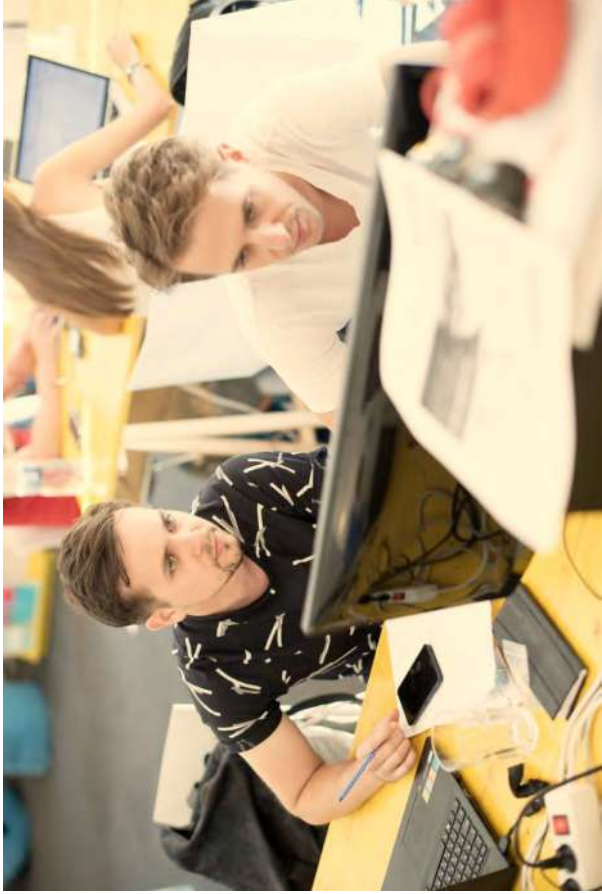


Fig20. Kek-Budapest



Fig22. spoom office



Fig23. spoom office



Fig23. spoom office

# Contemporaray buildings samples in urban context

CLASSIFICATION ACCORDING TO NEW CONSTRUCTION METHODS USED  
IN SELECTED SAMPLES

EXAMPLES DESIGNED WITH A COMPATIBLE METHOD  
EXAMPLES DESIGNED WITH SIMULATION METHOD

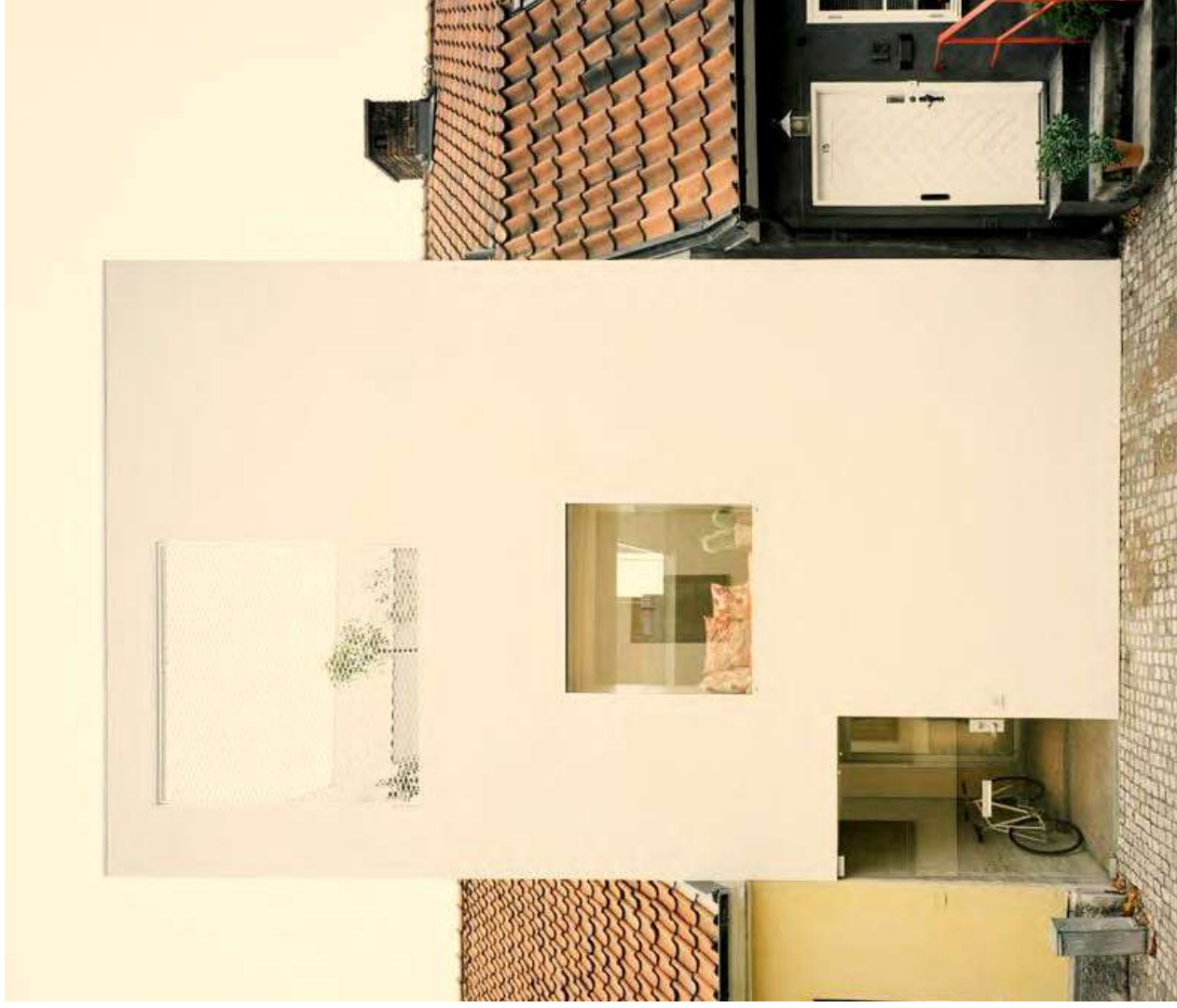


Fig.01 Townhouse / Edling Oscarson



Fig.24 House #20 / Rue Space Spain-Cintreque



Fig.01 House in Lisbon / ARX Portugal

# RUE SPACE CASA #20

## LOCATION

SPAIN - CINTRUÉNIGO

## DESIGNER

RUE SPACE

## PROJECT YEAR

2014

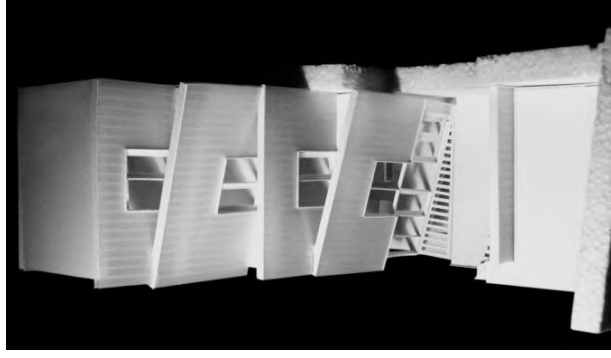


Fig.24 House #20 / Rue Space Spain-Cintrénique

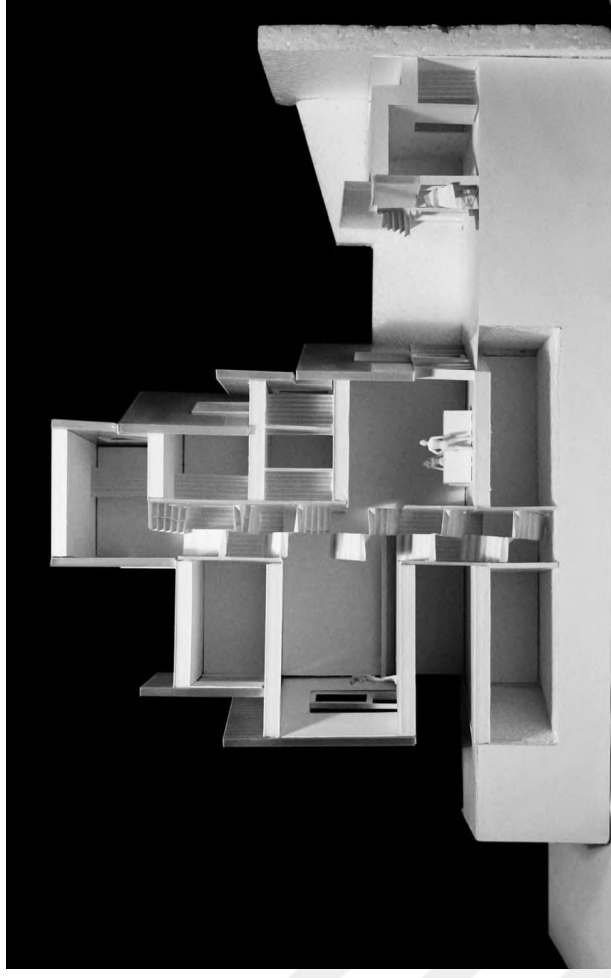


Fig.24 House #20 / Rue Space Spain-Cintrénique

The translucent character of these facade planes increases . In terms of structure, height and environmental location, it has taken a harmony with the surrounding buildings.

The lot is located between party walls with dimensions 6 meters wide by 25 meters long. The new construction keeps the sequence house-yard-barn, as usual in the old town. The new building also keeps the alignments and volumetry set by planning regulations. Access is produced through an entrance porch that also can be used as a garage.(17)

The stepping facade in the yard allows the entrance of sunlight during most of the day, generating different terraces alongside each room. The oblique alignment of these terraces helps to solve the irregular shape of the plot. (17)



Fig.24 House #20 / Rue Space Spain-Cintrénique



Fig.24 House #20 / Rue Space Spain-Cintreque



Fig.24 House #20 / Rue Space Spain-Cintreque



Fig.24 House #20 / Rue Space Spain-Cintreque

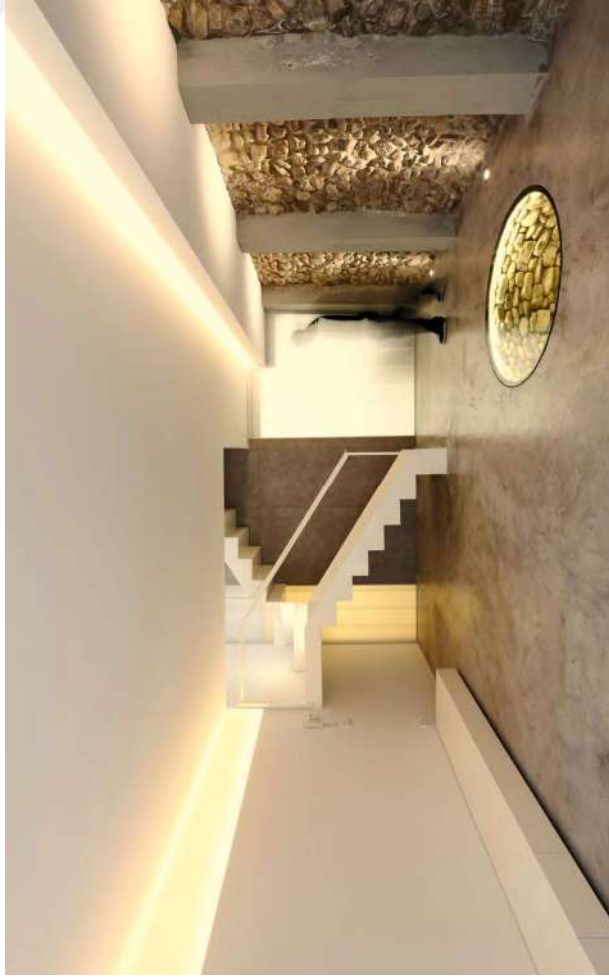


Fig.24 House #20 / Rue Space Spain-Cintreque



Fig.24 House #20 / Rue Space Spain-Cintreque

# ELDING OSCARSON

## TOWNHOUSE

### LOCATION

SWEDEN -

LANDSKRONA

### DESIGNER

ELDING OSCARSON

### PROJECT YEAR

2009

The narrow site is sandwiched between old buildings in Landskrona, Sweden. Though nicely situated by the beach in a growing region, this city has become notorious for its social problems, originally set off by the wharf industry crisis in the 80's. Our lot has been empty since mid 1900's. It is barely 5 meters wide with a tiny area of 75 square meters, facing a street but also a colorful hidden world inside the city block. We wanted keep a strong presence of this small-scale, motley, naturally worn place in the completed project – a feeling of almost being outdoor. (18)

Immediately adjacent buildings are low, but the street is lined with buildings of various height, size, facade material, age, and approach. After careful study of the site dimensions through physical models, we reached the conclusion that the site was so small that a rectilinear approach would enrich the street with a novel feature, a syncopation of its rhythm, while staying sensitive to the environment. We wanted to create a sharp contrast; to express inherent clarity, but more importantly to highlight the beauty of the surroundings. (18)



Fig.25 Townhouse / Elding Oscarson



Fig.25 Townhouse / Elding Oscarson



Fig.25 Townhouse / Elding Oscarson

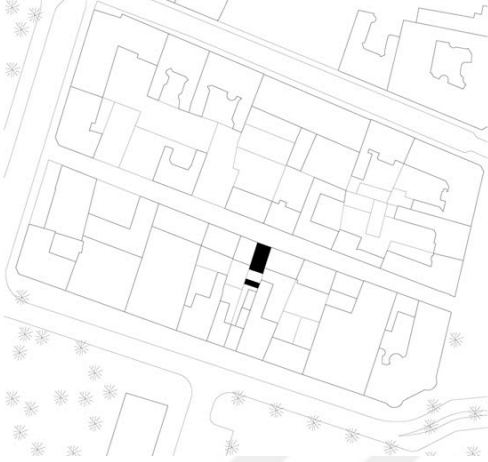


Fig.25 Townhouse / Elding Oscarson

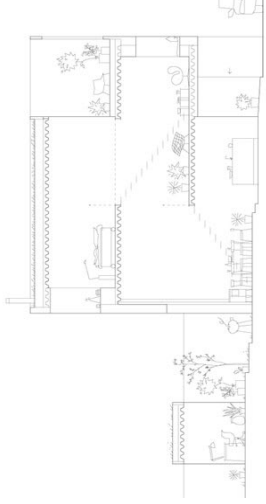


Fig.25 Townhouse / Elding Oscarson

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Fig.25 Townhouse / Elding Oscarson



Fig.25 Townhouse / Elding Oscarson



Fig.25 Townhouse / Elding Oscarson



Fig.25 Townhouse / Elding Oscarson

# HOUSE IN LISBON

ARX Portugal

## LOCATION

PORTUGAL - LISBOA

## DESIGNER

ARX PORTUGAL ARQUITECTOS

## PROJECT YEAR

2013



Fig.26 House in Lisbon / ARX Portugal

The elevation follows on the Lisbon tradition, stressed further by the windows' rhythmic structure, opened in a span system created by horizontal stripes and vertical bars characteristic of the city architecture. (19)

The concept for this house emerges from a reflection on the identity of Lisbon architecture, a recurring type of 6-meter-wide and 15-meter-long deep house, ending in a small garden in the back. It is a 5-story building with two radically different elevations: one "public" in white lioz limestone (the most used in Lisbon) and the one in the back, in glass, connected by an interior world in exposed concrete, punctuated by birch wood elements. (19)

In this structure designed with the simulation method, an environmental effect was created in terms of environmental and mass effects. The roof is a flat roof with it is respect to the neighbor. Line of storey cut was not used on the front, but it was intended to give the effect of wiping the floors by staggering. A different color was chosen in the building, which provided environmental integrity, and white lioz limestone (the most used in Lisbon was applied to the facade, plaster is used by building in next door. (19)



Fig.26 House in Lisbon / ARX Portugal



Fig.26 House in Lisbon / ARX Portugal



Fig.26 House in Lisbon / ARX Portugal



Fig.26 House in Lisbon / ARX Portugal



Fig.26 House in Lisbon / ARX Portugal



Fig.26 House in Lisbon / ARX Portugal

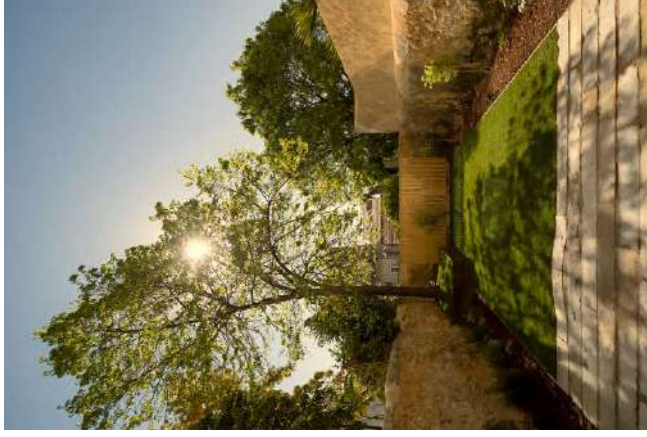


Fig.26 House in Lisbon / ARX Portugal

# FLOATING BUILDING

HOUSE OVER A COURTYARD

## LOCATION

SPAIN - MADRID

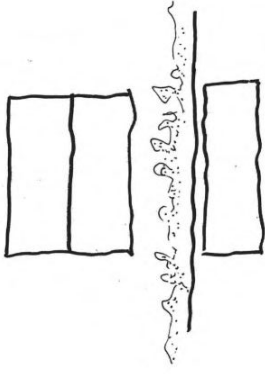
## DESIGNER

AYLLÓN.PARADELA.DE

ANDRÉS

## PROJECT YEAR

2019



The lot is located between party walls with dimensions 6 meters wide by 25 meters long. The new construction keeps the sequence house-yard-barn, as usual in the old town. (20)

The new building also keeps the alignments and volumetry set by planning regulations. Access is produced through an entrance porch that also can be used as a garage. The stepping facade in the yard allows the entrance of sunlight during most of the day, generating different terraces alongside each room. The translucent character of these facade planes increases. The different height of upper levels around the stairs has for aim to minimize the horizontal circulation, so that the stairs assume the function of a vertical corridor, with no need of landings or hallways. The rooms are disposed according to a privacy gradient, with the day area located downwards and the day area located upwards. (20)



Fig.27 Floating Building - House over courtyard

Spain - Madrid



Fig.27 Floating Building - House over courtyard

Spain - Madrid

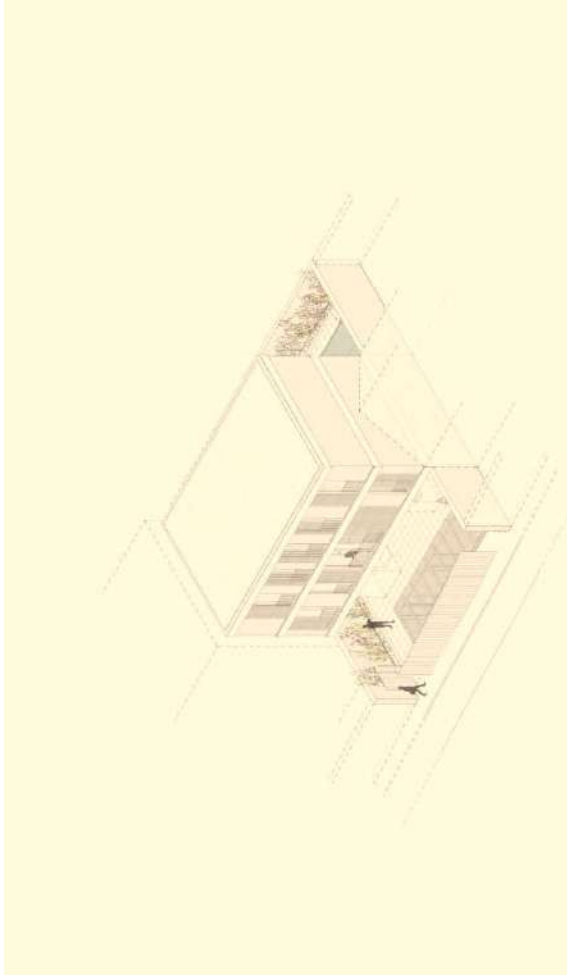


Fig.27 Floating Building - House over courtyard

Spain - Madrid



Fig.27 Floating Building - House over courtyard

Spain - Madrid

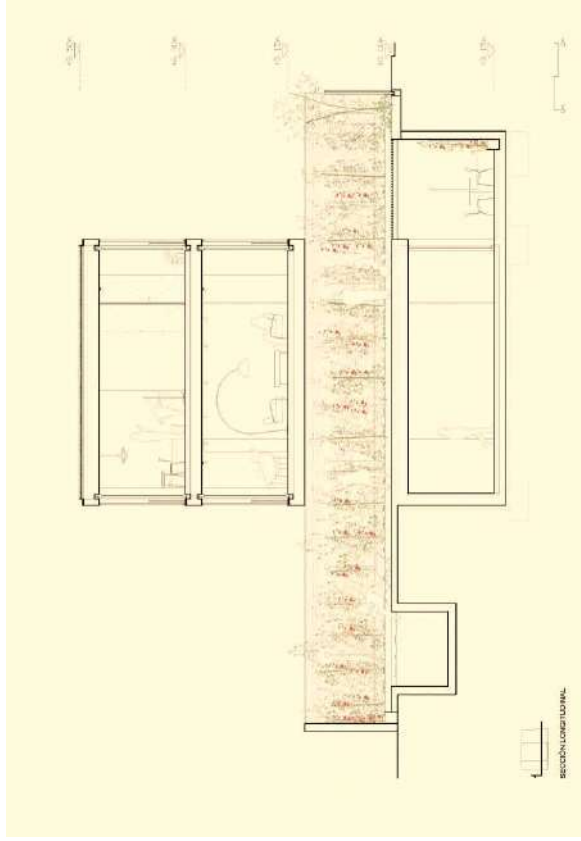


Fig.27 Floating Building - House over courtyard

Spain - Madrid



Fig.27 Floating Building - House over courtyard

Spain - Madrid

# HIS HOUSE AND HER HOUSE

## LOCATION

CHINA - SHENZHEN

## DESIGNER

WUTOPIA LAB

## PROJECT YEAR

2017



Fig.28 His House and Her House / Wutopia Lab

Color is involved in the urban-village, pink represents women, and blue represents men.  
(21)

In the structure designed with the contrast method, the fragmentation effect of the masses seen in the surrounding tissue has been interpreted in a contemporary way. In the new structure, which refers to deaf effective masses with small window openings in traditional texture, deaf effective masses are designed. The material has been chosen in harmony with the surrounding texture, but has demonstrated the modernity of the structure with its application form and color. The environmentally friendly structure has taken its place in the urban whole and has made its mark on the present day.

The urban-village is a slum with Chinese characteristics. Architects hope to break the invisible limit between the city and the village through the activation of the site.

The urban-village shows a life attitude of using local material and using originally. It's rough but full of vitality.(21)

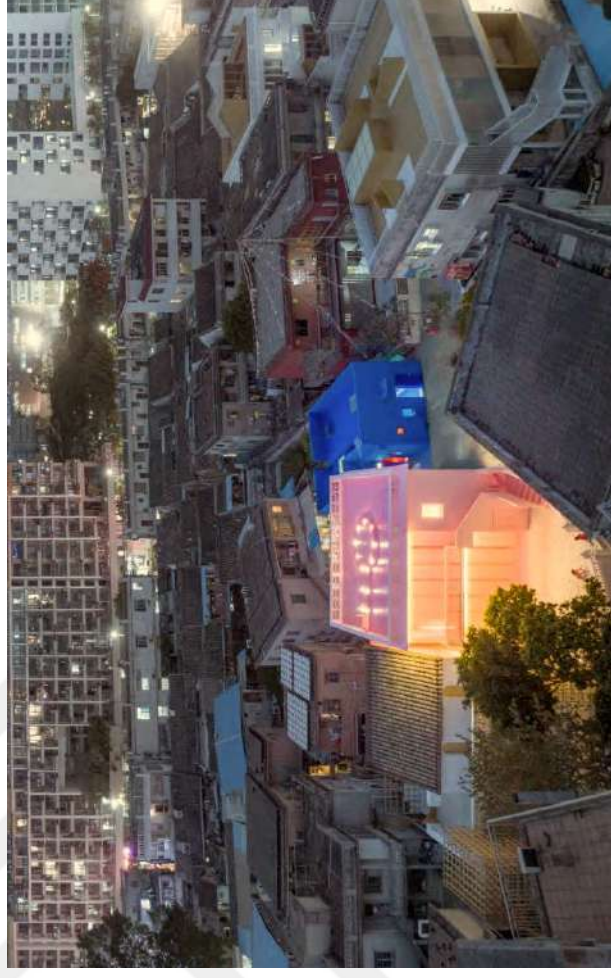


Fig.28 His House and Her House / Wutopia Lab



Fig.28 His House and Her House / Wutopia Lab



Fig.28 His House and Her House / Wutopia Lab

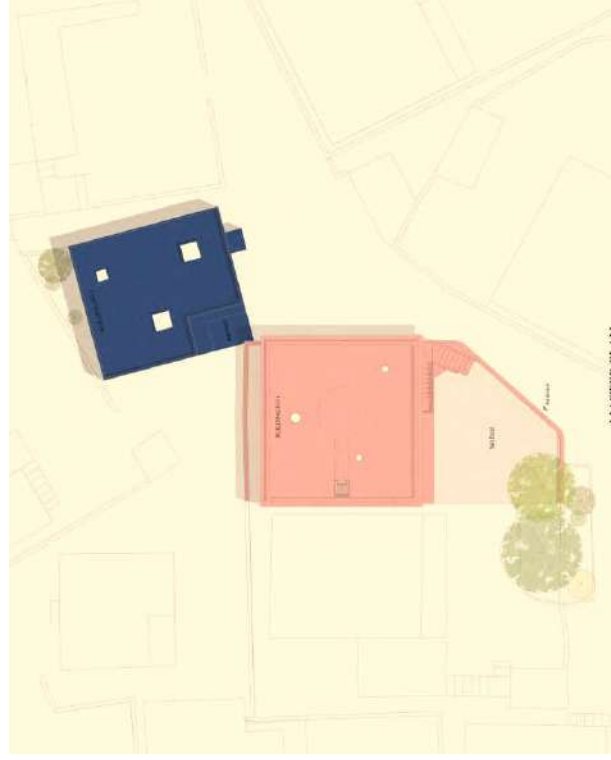


Fig.28 His House and Her House / Wutopia Lab

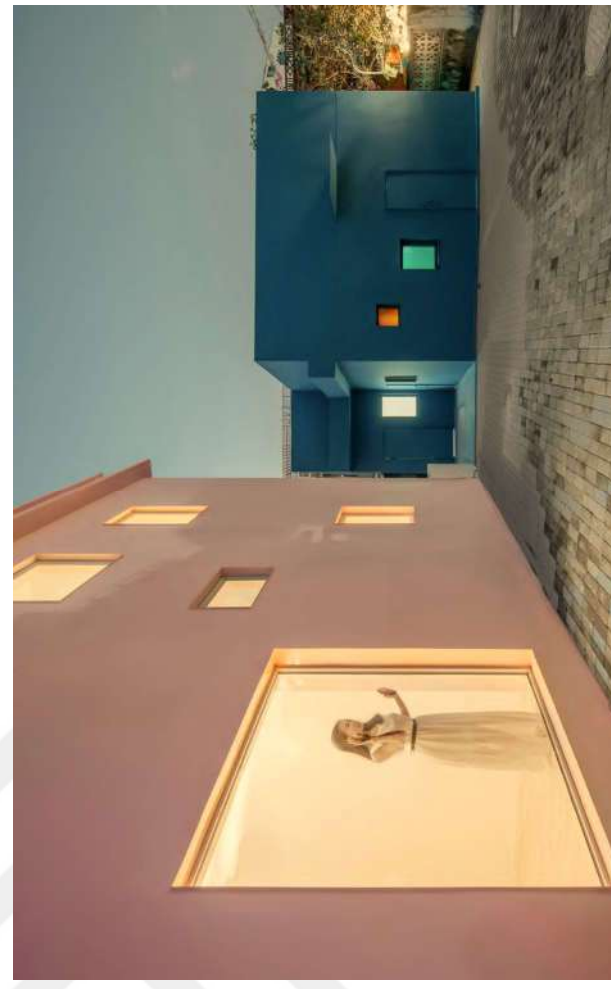


Fig.28 His House and Her House / Wutopia Lab



## HUB FOR ARCHITECTS



Fig.29 HUB for architects

## DIPLOMA PROJECT

# HUB FOR ARCHITECTS

**Pécs**  
ferencsek street



I have always dreamed maybe one day architects can design for architect.  
Now I have opportunity to design something for architects what they need in under one roof. Mainly the idea is having start-up office work spaces with full functionality (lounges,phonebooth,think-tank,meeting room) as together with this all units I have designed Hub for architects building in Pécs.

The function chosen in Pécs. To keep it working properly, I limited the search to sites close to the historic city center, because these areas are the center of gravity of the city, while having high pedestrian and bicycle traffic, vehicle traffic is limited or subject to a permit. The project is located within a conservation area defined by historical urban context.

The building plot for 46 Ferencsek street, sits within a dense urban block of historical protected both commercial and domestic in scale of various widths and heights resulting in a 'chipped tooth' silhouette fronting aligned the street.

## Spatial organization-Setting up a place

The area, which is designed as a flexible space, allows various activities to be carried out. The structure is shaped by a linear service zone (Core) stack-compression, which designed on the two adjacent structures in the east and west, takes the shape of the existing walls-land contour and extends in the north-south line.

With the core leaning against the wall and compressed: In the long mass in the north direction, there is a possibility of space where all public functions, office groups, common areas can be located. This gap is considered as a pure usage area free from wet areas, circulation stairs, elevators and shafts from technical rooms.

Transportation between the 'linear service core' and the block where the function (office) groups will be constructed is mainly provided with bridges and corridors. With this breaking relationship, the structure is divided into 2 within itself. This cleavage establishes a core of hard, rough, heavy, dark, leaning structures on the back, on the one hand, and a block of office-public functions that are light, thin, transparent, bright and independent, on the other.

This contrast situation, the state of the gap, the state of compression, defines a respectful fiction in which the construction continues as an adjacent order within the city.

## Neighborhood urban texture

This region also describes a kind of narrowed urban texture in which a dense 'Adjoining Order' structuring network is maintained, along with its gaps, squares and parks. Along with Szechenyi square, the direct social area along the street (ferencsek street), the pedestrianized linear line, and the areas that connect this organization, the streets and streets form a strong urban pattern with the continuous building lines of adjacent order building.



Fig.29 HUB for architects (own illustration)

ferencsek street view

### S.S. sustainable streets

Pulling back the building on the 1st and 2nd floor, along the szechenyi square it continues and forms its own open public vacuum. This area is no longer just a place that passes by, but it turns into a place that is rinsed, anticipated, met, time passed. This public space also defines the entrances of the building with its inviting attitude. The purpose of the design is an understanding that keeps the use of urban public spaces at maximum and encourages the use of these spaces to use

This street will also become an open foyer of artistic activities inside. Public open, semi-open spaces created on the ground floor (art gallery, exhibition and book cafe) will be at the level of relationship we can describe with the term "foyer-street" and "flat-foot", there will be no restrictions for the movement of the disabled. The ground floor façade will be designed with an openable facade element, activities inside will spread to this urban range and life will begin on the street.



Fig.29 HUB for architects (own illustration)

ferencsek street view

### Multiple uses and narrow space enlargement strategies

The compression and expansion strategies prevailing in the design made it imperative to investigate the possibilities of using the spaces in parallel with the architectural program. These strategies can be perceived as transferring the functions to be used in certain periods to another function when necessary, recommending multiple uses for the same area, analyzing a space at the intersection by 2 separate functions, and evaluating it as a circulation area only when necessary. Along with this strategy, an area of 300m2 in the design has been evaluated by multiple use, transformability, function change methods.

### Inner Street

It is both a direction where you can pass without strict security measures, participate in exhibitions and events, as well as a circulation area where you can reach the café, multi-purpose hall, education classes, public multi-purpose hall, start-offices. In this framework, the inner street works as a multi-layer compressed conjunction that establishes alternative relations with the city floor, bringing the core and different levels closer together.



ferencesek street view

Fig.29 HUB for architects (own illustration)



Fig.29 HUB for architects (own illustration) ferencesek street view

# ARCHITECTURAL CONCEPT

## IDEA: REAR / INSIDE GARDEN (TISSUE ADAPTATION)

When designing the building, the aim was to find an iconic, remarkable. The aim was to create a public building that is of us most important in terms of traffic and city views, in addition to the architecture suitable for the scale of the modern building mass and the use of materials. By dividing the function into two parts by weight, the investment program can be realized and also organizes its environment strongly at the hinge point of its meetings. As an architectural urban texture, it is observed that the old low-rise wooden bay type building partially preserved or was replaced by mostly adjacent order 5-6-story buildings. As a natural consequence of this, Pecs can be described as a place with building blocks with mostly hidden back / inner gardens. In the past, residents who spend time and socialize in the backyard of the detached house have been unable to use the inner gardens with the changes in city life. Ground floors have turned into cafes today, interior gardens have been used as cafes, and have been partially publicized. The positive side of this situation is that the idle and precious interior gardens are reused in another form. In this urban context, the project concept emerged from the idea of a back / interior garden. The question of how an internal garden is possible when people use / experience the building, where they can communicate - share, be in contact and bond is the main problem of the design.

I'm sure this isn't the first time you've read statements like this. And I bet it won't be the last. After all, I will mention about the main concept program of my design project, which is activity-based office rooms. I have always observed the people in offices bored at looking at the screen all day long and sat on their chair.

Activity-based working also offers surprising and overlooked benefits, including increasing physical activity and reduced costs. When you consider the fact that many companies today allow employees to work remotely at least part of the time, you may only be using a portion of your available workspaces on any given day.

Having a mix of individual work stations and collaborative spaces gives employees more flexibility while making better use of your space. It also makes the workplace more inviting, which will encourage employees to spend time there—even if they have the option to work from home.

## SURROUNDING - DESIGN AREA

### CURRENT SITUATION ON PECS

The design area is surrounded by a modern store building and old historical houses in the center of the city, with Széchenyi Square Park, the main square of Pecs in the west.

The surrounding building stock is very valuable, and most of the Baroque, Knit, Classical, and Romantic style buildings enjoy monumental or local protection, mainly with residential and commercial functions.



Fig.30 Ferencsek street view



Fig.30 Ferencsek street view



1. City wall remains | 2. Roman Catholic Church | 3. Former Franciscan monastery | 4. mimi pasa bath ruins | 5. nemzeti bank | 6. county government | 7. residential and office building | 8. dwelling house and shop | 9. house



## Rear garden use in urban texture

Results obtained by areal analysis from research area

Ferencesek street sample area;

The residential area of Pecs Street contains two different building order discrete order and adjacent order. General land use on the street (commerce + housing) and the dwellings at the back.

On the other hand, the city gate situation at the beginning of ferencesek street, with the demolition of the existing residential block in the area, a new urban green axis that connects the public life and the széchenyi square, thereby proposing more efficient pedestrian traffic and increasing the proportion of urban public spaces, recreation parks, and pedestrian areas.

Back gardens in the built environment, physical properties, use forms, the reasons for their use or not, and the backyards to ensure that it is used as a tool to increase the quality of urban life within the scope of this thesis prepared to help the work to be done an example of Pecs district in different building orders and socio-economic structures areas selected, arising by applying areal analysis the results are evaluated.

According to the findings obtained from spatial analysis, the functions of the buildings in all areas, differences in floor heights and building order affect the use of the backyard. In adjacent settlements, backyard gardens are not used by those who live in buildings, it functions only by creating space between buildings. One of the reasons for not using back gardens in adjacent settlements low accessibility. Therefore, usage rates are very low. The functions of the back gardens are generally warehouses. The backyard should have it is own "garden" function to increase the quality of urban life. Even if it is used for warehouse purposes, the back gardens should have covered space, therefore, it increases the construction area per m2, and it causes the disappearing of the back garden.

As a result of these data, the back gardens in adjacent buildings, used just by creating a space between buildings.



Fig.31 Pecs city map research area own illustration

# Characterization of site

The planning area should be interpreted in conjunction with the urban fabric not only to perform the functional tasks of the building but also to organize the spatial relationships of the city center.

It needs to communicate with space... The most distinctive element of the region is the buildings built over time. Showing the respect for the neighborhood buildings, I tried for environmentally friendly solutions during the design of building structures. The main technology used is a building that allows for fast construction and also meets environmentally friendly thermal insulation needs.

In the middle of the area between Ferencsek Street and city ruins, a mass rises in the inner courtyard, creating a special atmosphere. The harmony of the facade, as well as the function to be given, gains importance as the building is perceived without any disturbance from the street and the square.

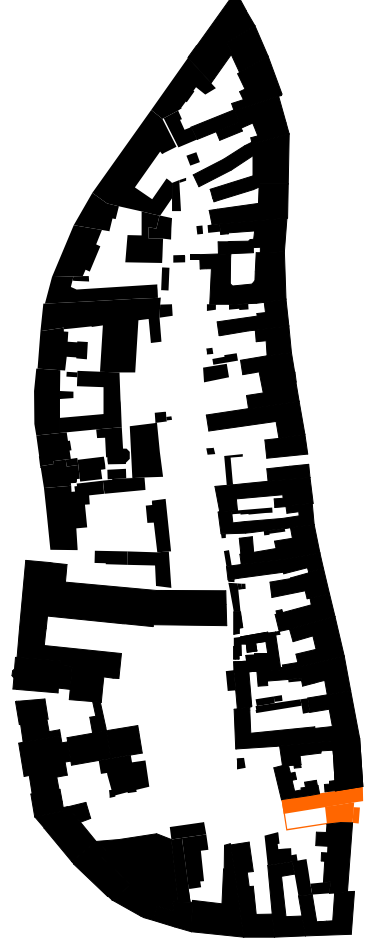


Fig.32 Adjacent order building

1:4000



Fig.33 Adjacent order building

1:4000

### Pecs city adjacent order of the building area

The residential area of Pecs Street contains two different building order discrete order and adjacent order. General land use on the street (commerce + housing) and the dwellings at the back.

### Pecs street adjacent order building island land use analysis

In the analysis of land use, 31 buildings were identified. 58% of them all of them are used as trade. 19% of them all are residential It is used. 23% of them are generally lower floors but some of them are commercial and dwelling buildings.



Fig.34 Figure ground plan

1:4000

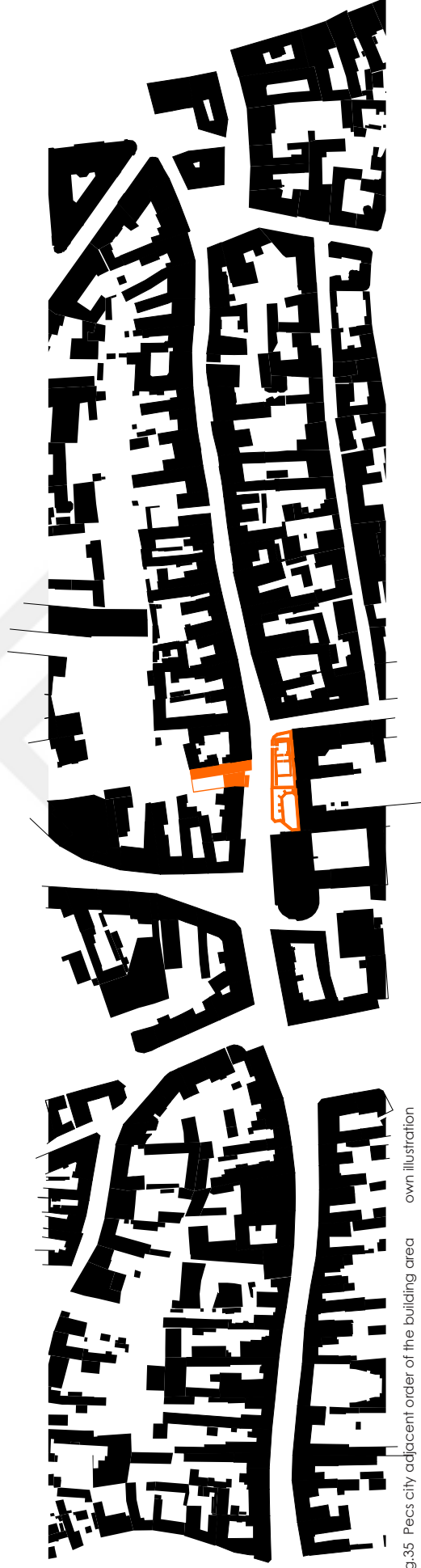
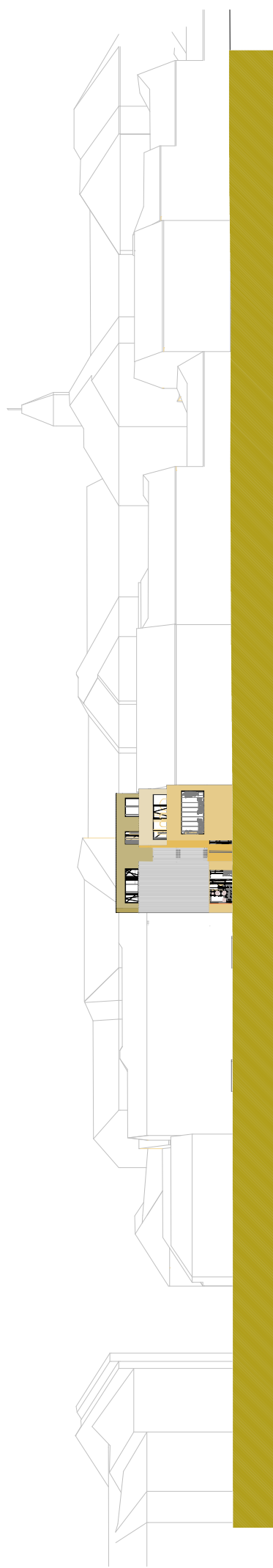


Fig.35 Pecs city adjacent order of the building area own illustration



## Installation, mass-volume formation

I would like to mention about my building in this part of the thesis, I want to start with the installation and mass formation in this part, first of all, volume study must be carefully done in this historic urban site, therefore I made the my researches and analyses nicely.

Project mainly stands for a protecting the urban-history city context and consider the characterization of the main principles. The new building keeps the alignments and volumetry set by planning regulations.

The main idea during the design of the new building was to sit on the closed line of the street to find the connection with the surrounding buildings.

The mass of the building started on two side firewalls as block. I gave them a height of the surrounding two or three-story-high houses, but the wide and flat columns thus obtained showed a lot of contrast with the old bourgeois buildings in the area. For this reason, I tried to reach an almost equal height with the neighboring building in the east mass. Although the neighboring building in the west is lower than the building in the east, I designed the same height in two masses. But in order not to spoil the city texture structure and respect the surrounding buildings, I have created beauty in texture by pulling back the mass in the west at the neighboring building level in the west. It took the weight of the building and allowed a soft look from the outside.

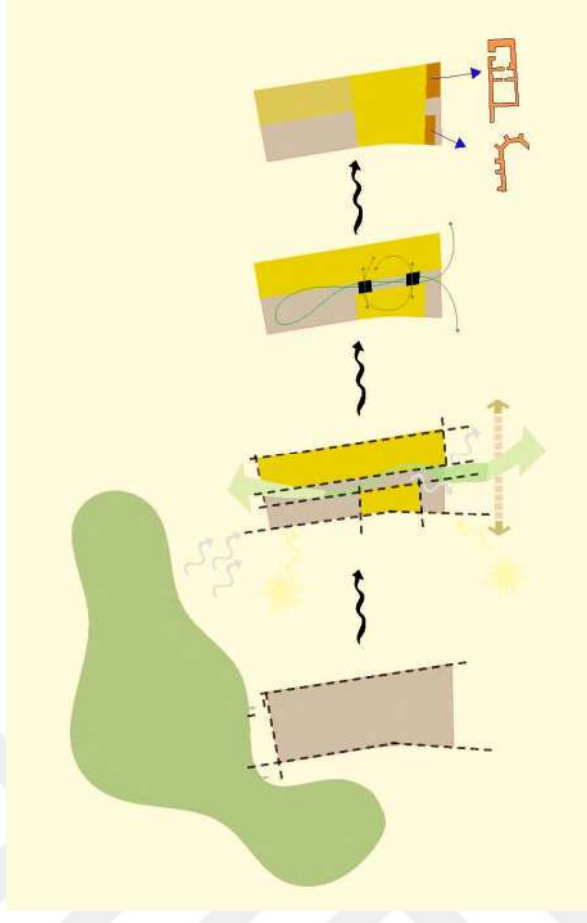


Fig.38 concept analyse



Fig.40 shape analyse

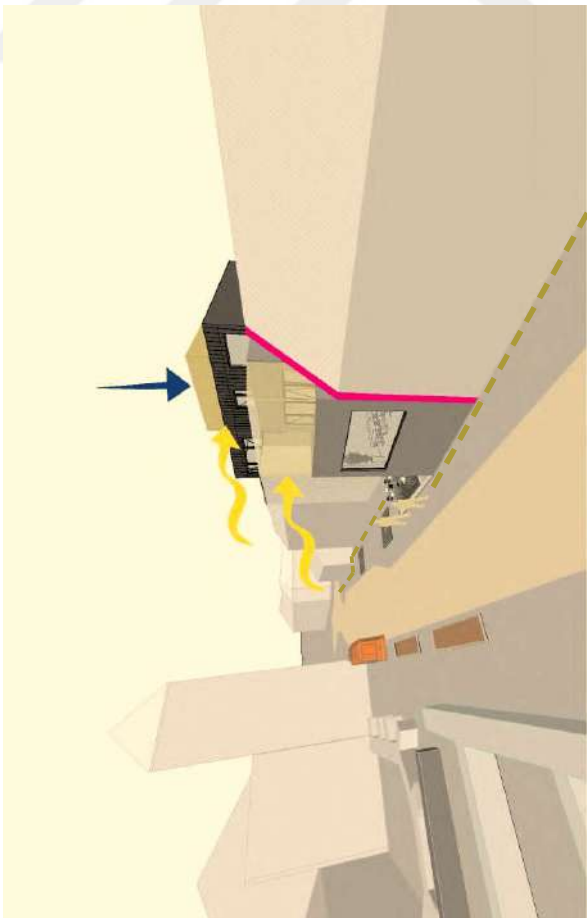


Fig.39 shape analyse

# FUNCTIONING

The first starting point of the project was to examine needs of users. In the first place sustainability of the building and functionality seen as a essential matter. Building as first serve as a shared office type office units. Also the Hub will serve for all the society of architects with all needs.

## Multiple uses and narrow space enlargement strategies (!)

The compression and expansion strategies prevailing in the design have attracted the exploration of alternative possibilities for use in parallel with the program. These strategies can be perceived as transferring the functions to be used in certain periods to another function when necessary, recommending multiple uses for the same area, analyzing a space at the intersection by 2 separate functions, and evaluating it as a circulation area only when necessary. Along with this strategy, an area of 55m2 in the design has been evaluated by multiple use, transformability, and function change methods.

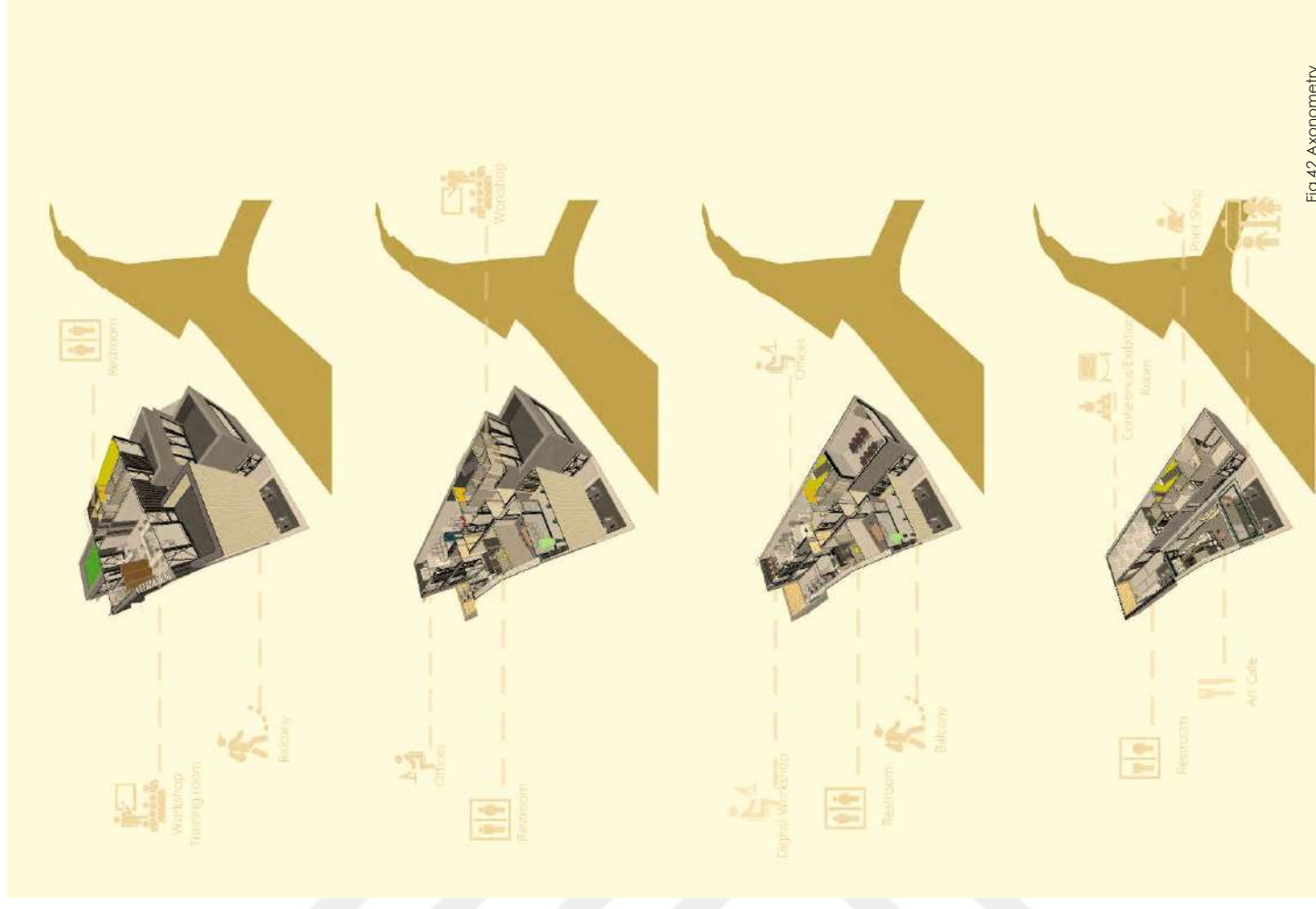




Fig.41 workshop



Fig.44 Rooftop training room

## Shared Offices

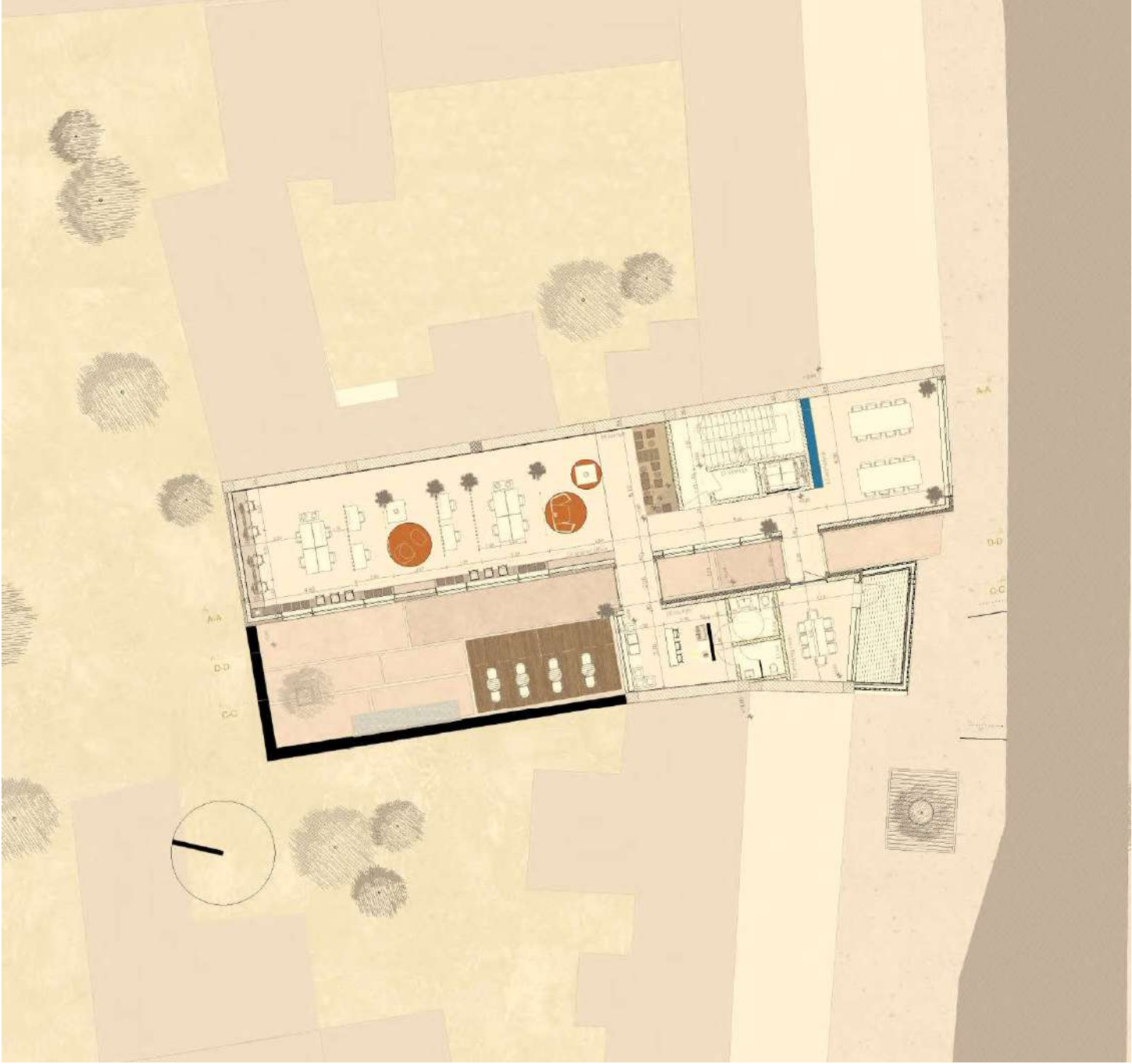
Within the central hub is a large, multifunctional meeting room, an area for quiet work, two kitchens and multiple informal seating areas. It also has a coworking area with high tables with whiteboard surfaces for brainstorming and panoramic views of Ferencesek street. The rest of the office features small meeting rooms, breakout areas and single rooms for individual work.

## Workshop, Exhibition

The bright, multipurpose space is ideal for exhibitions, professional workshops, conferences, gatherings, film screenings, presentations, press conferences, meetups, and training. It is suited for a professional audience, locals and students alike given its central location.

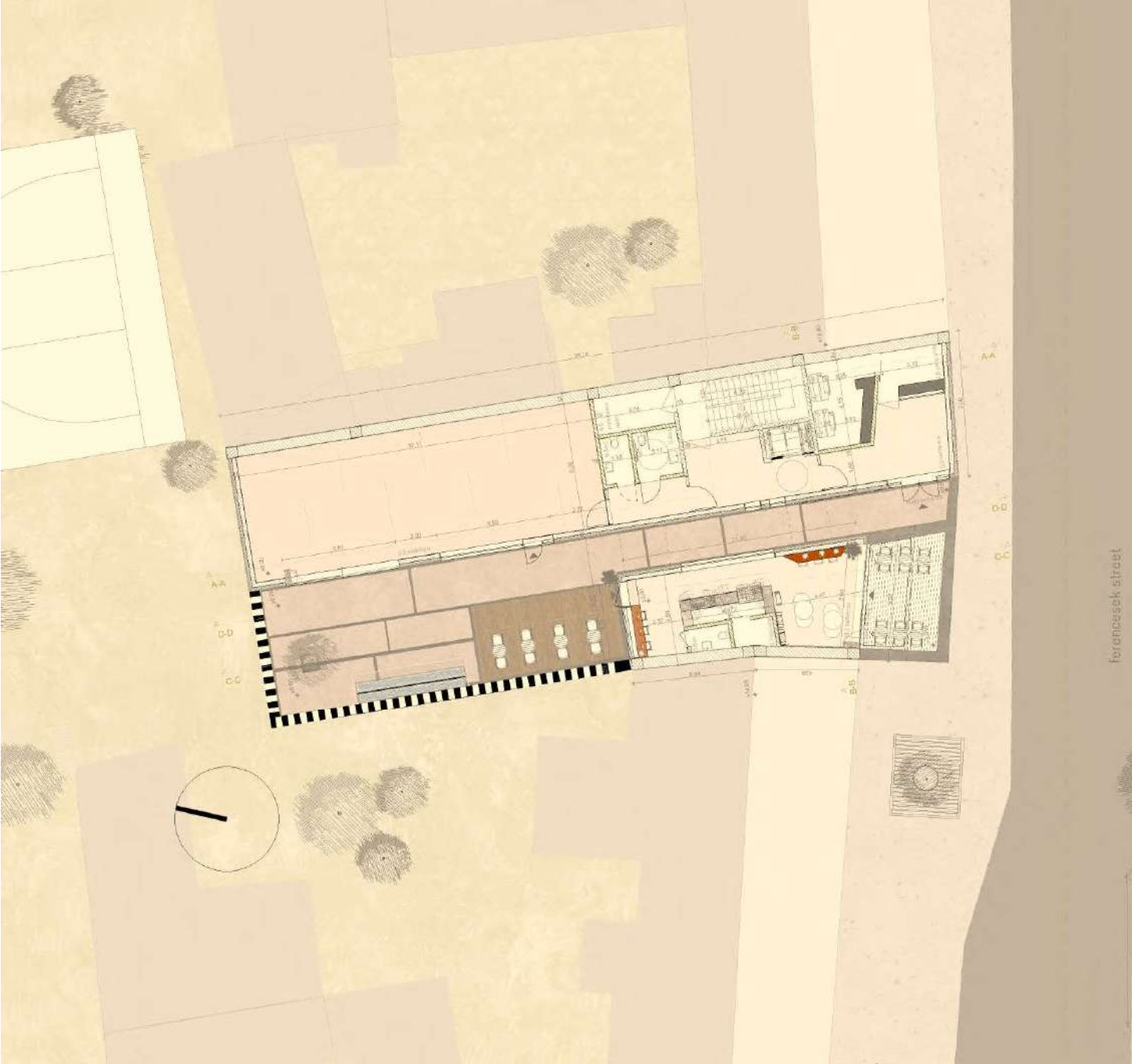


Fig.43 Shared offices



## Ground Floor M 1:200

|                     |                    |
|---------------------|--------------------|
| 01.cafeteria        | 42m <sup>2</sup>   |
| 02.exhibition       | 105m <sup>2</sup>  |
| 03.wc               | 3,10m <sup>2</sup> |
| 04.wc               | 5m <sup>2</sup>    |
| 05.maintenance room | 7m <sup>2</sup>    |
| 06.wc               | 3m <sup>2</sup>    |
| 07.storage          | 4m <sup>2</sup>    |
| 08.copy shop        | 20m <sup>2</sup>   |
| 09.entrance         | 35m <sup>2</sup>   |
| 10.cafe garden      | 25m <sup>2</sup>   |



1ST FLOOR M 1:200

- |                   |       |
|-------------------|-------|
| 11.storage        | 3m2   |
| 12.workshop       | 40m2  |
| 13.shared offices | 100m2 |
| 14.lounge         | 35m2  |
| 15.meeting room   | 18m2  |
| 16.lounge         | 20m2  |
| 17.wc             | 4m2   |
| 18.wc             | 4m2   |
| 19.balcony        | 11m2  |



| 2ND FLOOR M 1:200 |       |
|-------------------|-------|
| 20.balcony        | 11m2  |
| 21.meeting room   | 15m2  |
| 22.wc             | 5m2   |
| 23.wc             | 3m2   |
| 24.lounge         | 20m2  |
| 25.terrace        | 25m2  |
| 26.think-tank     | 25m2  |
| 27.storage        | 3m2   |
| 28.shared office  | 100m2 |

## 3rd FLOOR M 1:200

|                                         |      |
|-----------------------------------------|------|
| 29.training room/<br>roof club/exibiton | 75m2 |
| 30.terrace                              | 14m2 |
| 31.terrace                              | 15m2 |
| 32.storage                              | 4m2  |
| 33.wc                                   | 4m2  |
| 34.wc                                   | 4m2  |
| 35.storage                              | 6m2  |





Fig.45 Office view



Fig.46 Meeting Room



Fig.45 Office view



Fig.45 Office view



Fig.47 Phonebooth -Office view



Fig.45 Relaxing area



Fig.48 CAFE - Lounge



Fig.45 Office view



## EQUITONE-Fibre Cement Facade

Fibre cement is a cement composite material that consists of cement, cellulose, and mineral materials, reinforced by a visible matrix. In a way of adding texture in the historical site is could be difficult sometimes, firstly i wanted to use brick as a local or plaster surface as neighbors, but i wanted to give a building contemporary look and same time respect the buildings next door Fig.49

**(EQUITONE [natura] Color Cream White [N154])**

On the roof part, i have separated the stories from the bottom by applying dark color equitone shown by Fig.50

**(EQUITONE [natura]-Color Obsidian [N074])**



Fig.49



Fig.50



## Micro-Beton Flooring System

(23) MicroBeton is a thin continuous smooth cement with color (4 to 6 cm). It is ideal for environments where one is looking for a MicroCement finish, but with a more hardness, such as shops and exteriors. It is applicable on all types of hard surfaces. Just like MicroCement, it can be applied on floors, walls, stairs, furniture and other, both indoors and outdoors. It does not require gaskets, so continuous surfaces can be achieved.



## U CHANNEL GLASS SYSTEM Pilkington Profilit™

(25) In the east wing of the building I applied Pilkington Profilit™ - Standard vertical glazing, to give a feeling that the simplicity reflects it is own characteristics. The Pilkington Profilit glazing system is based on a range of unique cast glass channels, which have high structural strength and are contained within a custom-designed aluminum perimeter frame. A unique feature of the Pilkington Profile system is the wide range of glazing designs that can be achieved without the need to incorporate vertical or horizontal aluminum members.

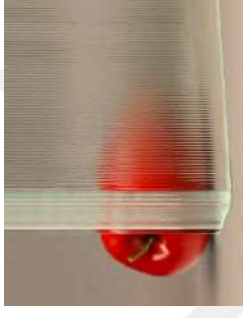


Fig.52

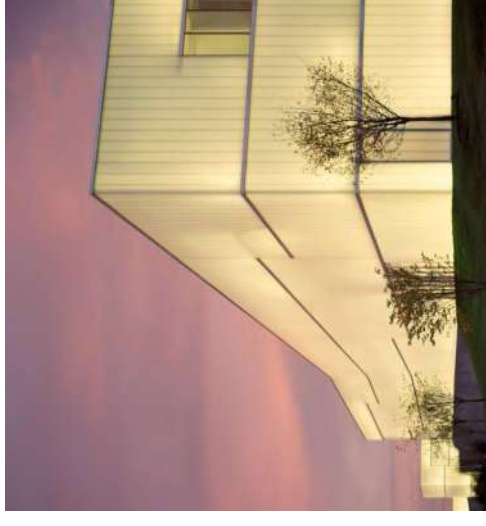


Fig.52

## Schöck Isokorb® XT. Thermal Insulation

I used in my design Schöck Isokorb® XT products in the balcony where it has potential huge thermal bridge gap. I used Schöck Isokorb® XT to provide more sustainable and more reliable energy system to my building. Preventing the thermal bridge on the cantilevered balcony has reduced its thermal bridge gap. The Schöck Isokorb® XT is a load bearing thermal insulation element with a 120 mm insulation thickness. These products can be used to design cantilever and supported steel balconies, as well as parapets and balustrades to passive house standards. Even free cantilevered balconies can be built without thermal bridges.

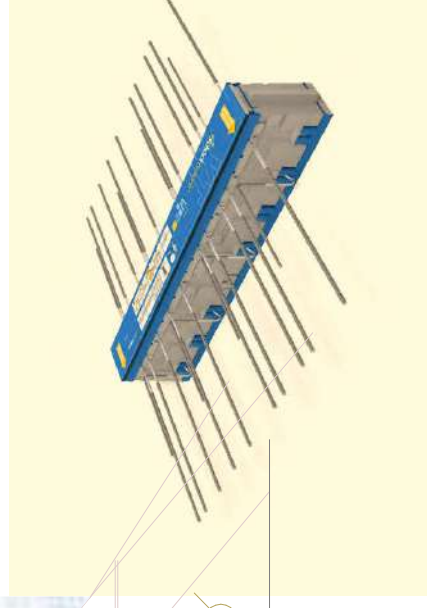
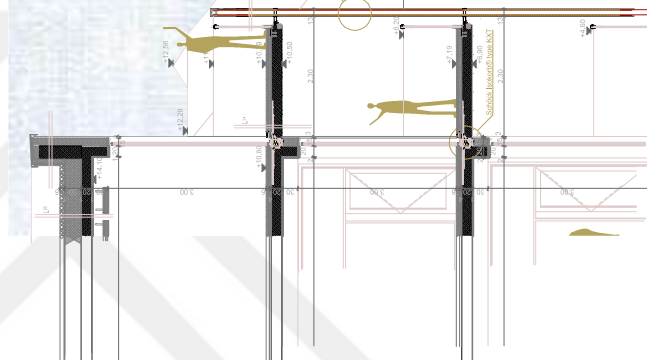


Fig.53 Schöck Isokorb® XT type K

# Hydroventiv-Green Roof

(24) Hydroventiv represents the next generation of rooftop based stormwater low impact development (LID) solutions. Our solution creates a reliable and predictable stormwater detention-based management system to fulfill on-site stormwater management requirements.

\*Hydroventiv

\*Water is not standing directly on the membrane

\*Water is slowly released within 24h

\*Controlled runoff with site-specific water release rates

\*Reliable 2 gallons per sq. ft. water retention

\*Invisible and autonomous irrigation system



## GEO-SLAB INSULATED FROST PROTECTED SHALLOW FOUNDATION FORMS BY

LEGALETT

(22) Engineered, prefabricated, Frost protected shallow foundation forms are a tried & tested way to build foundations that are quicker, easier, money-saving and that reduces the embodied carbon footprint of new construction.

\*GEO-Slab insulated Frost Protected Shallow Foundation forms float on a double layer of high-density rigid polystyrene foam for optimum insulation.

\*They sit on a well-drained layer of crushed stone to insulate from soil humidity, to mitigate frost heave and remove the possibility of mold formation.

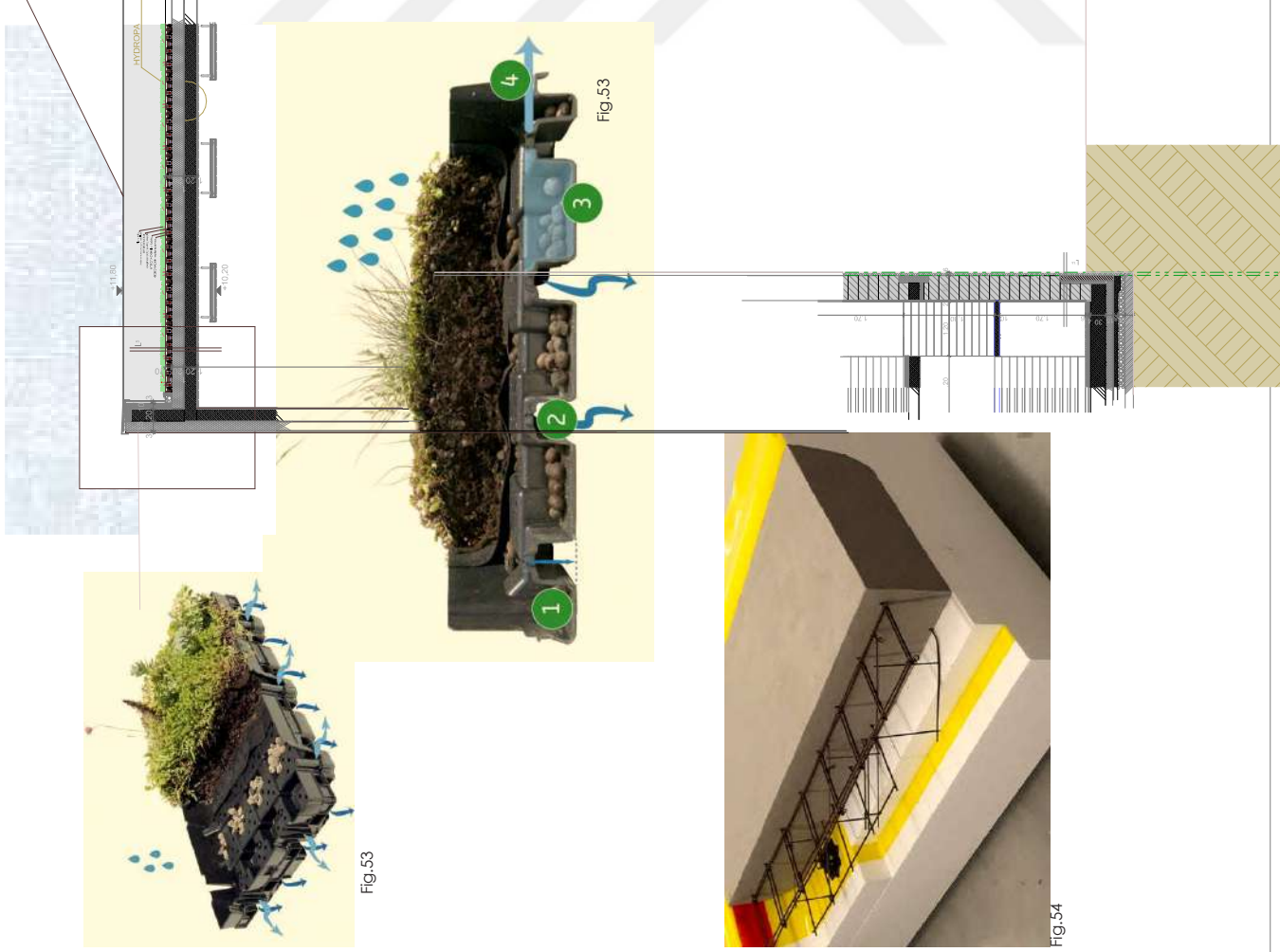
\*The Slab-on-Grade design is engineered for optimal frost protection.



## Ecological characteristics

-Contributes to energy efficiency

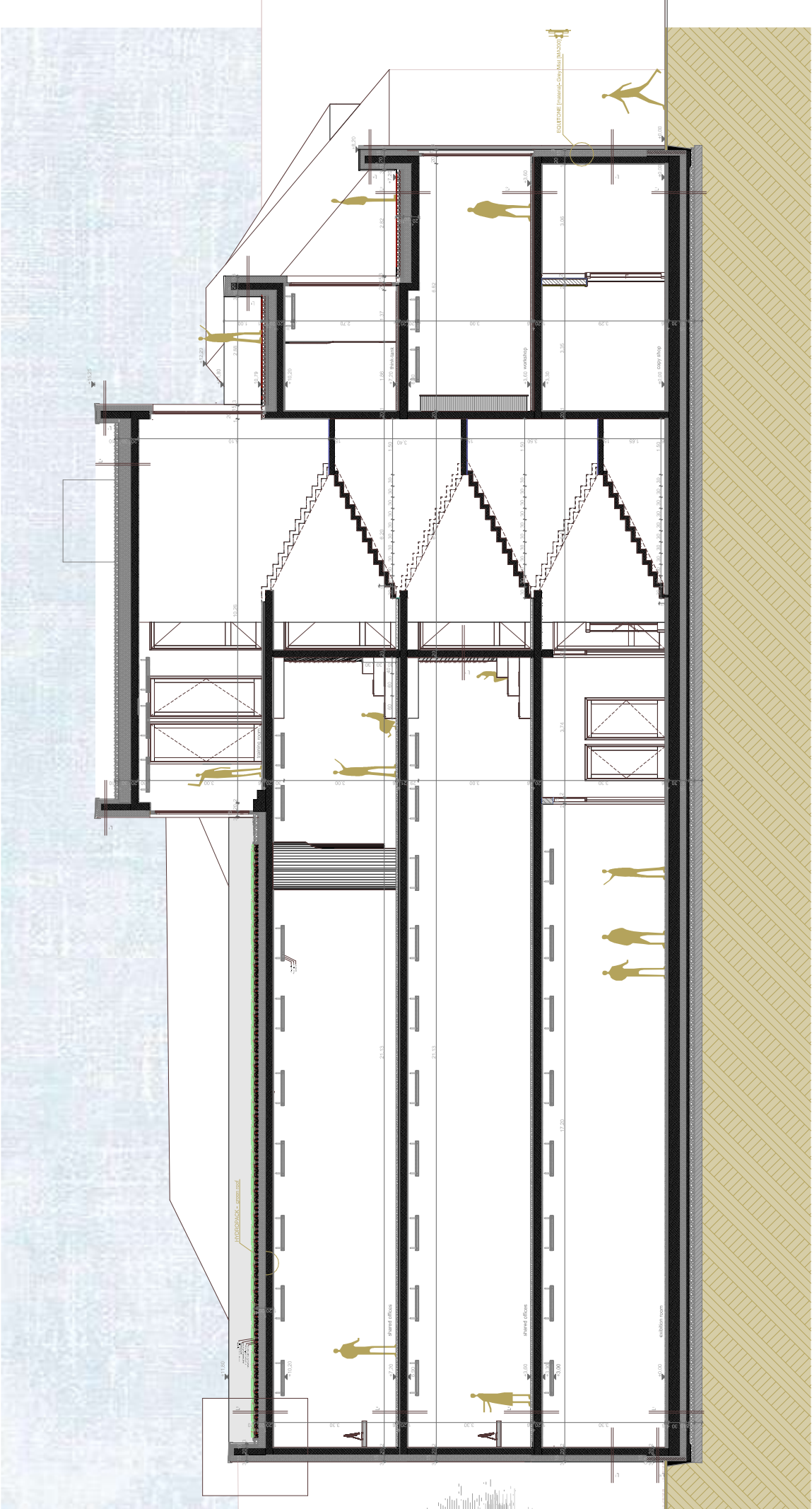
-Limited impact on the natural environment



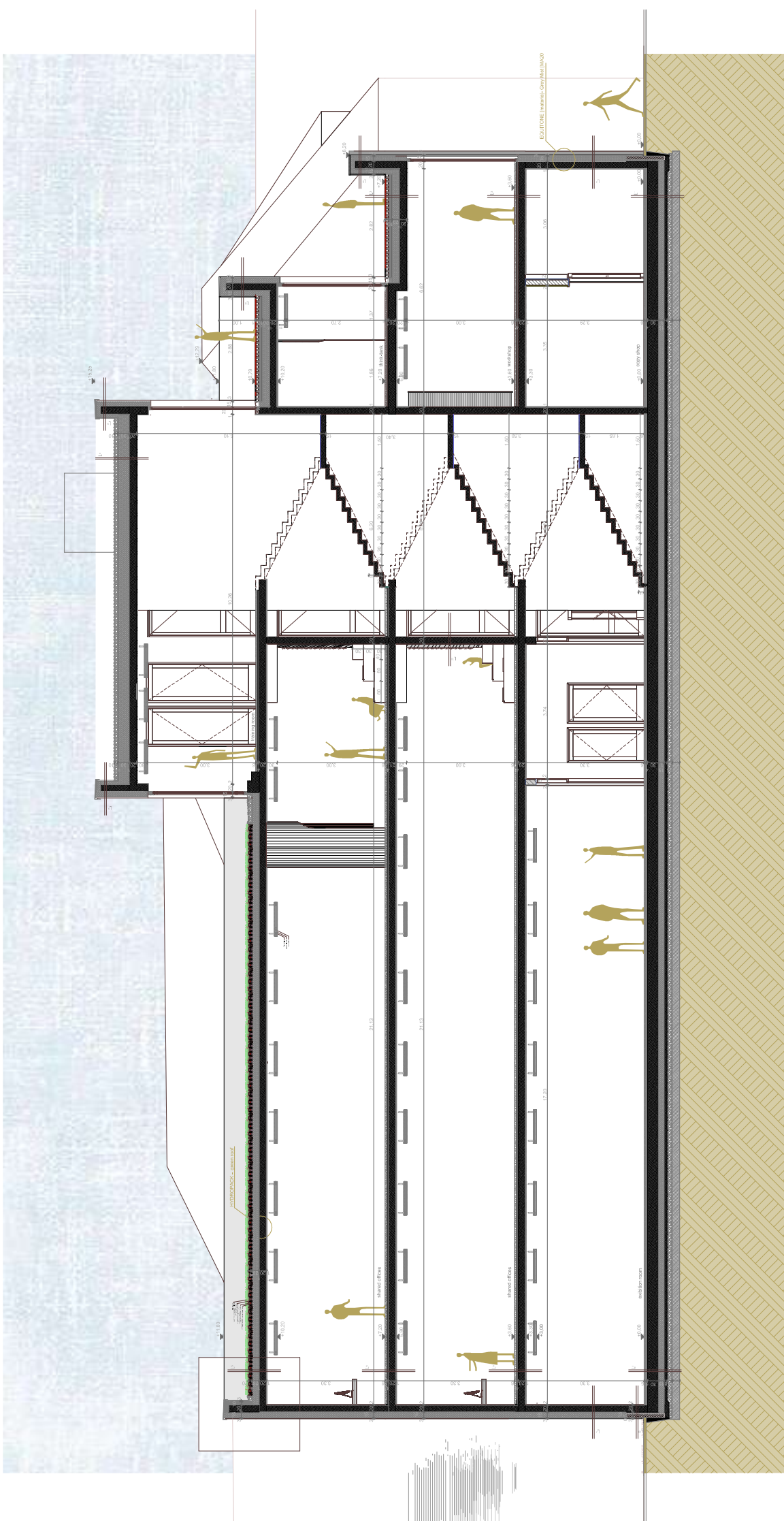
# SECTIONS



Section A-A



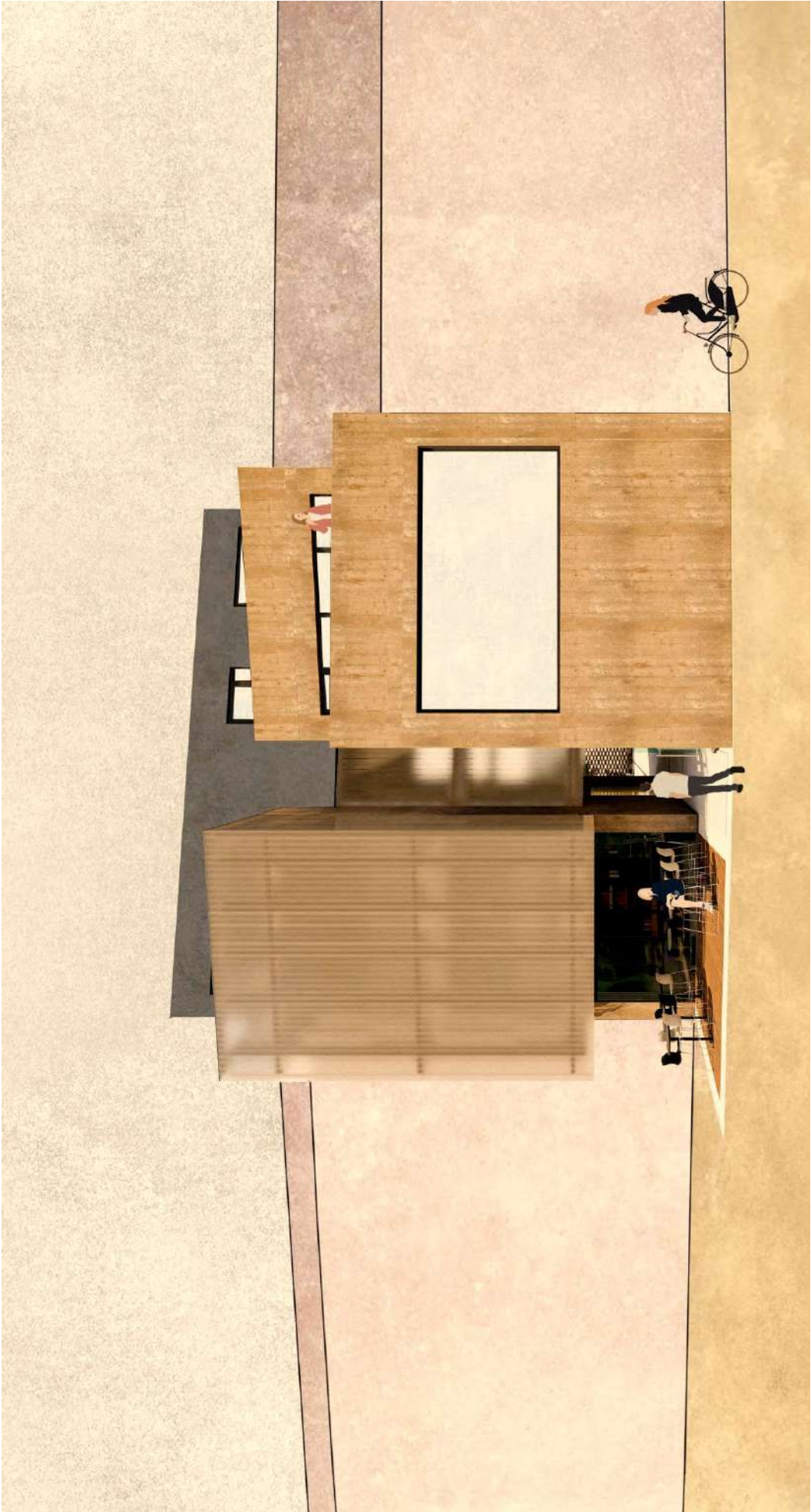
Section B-B

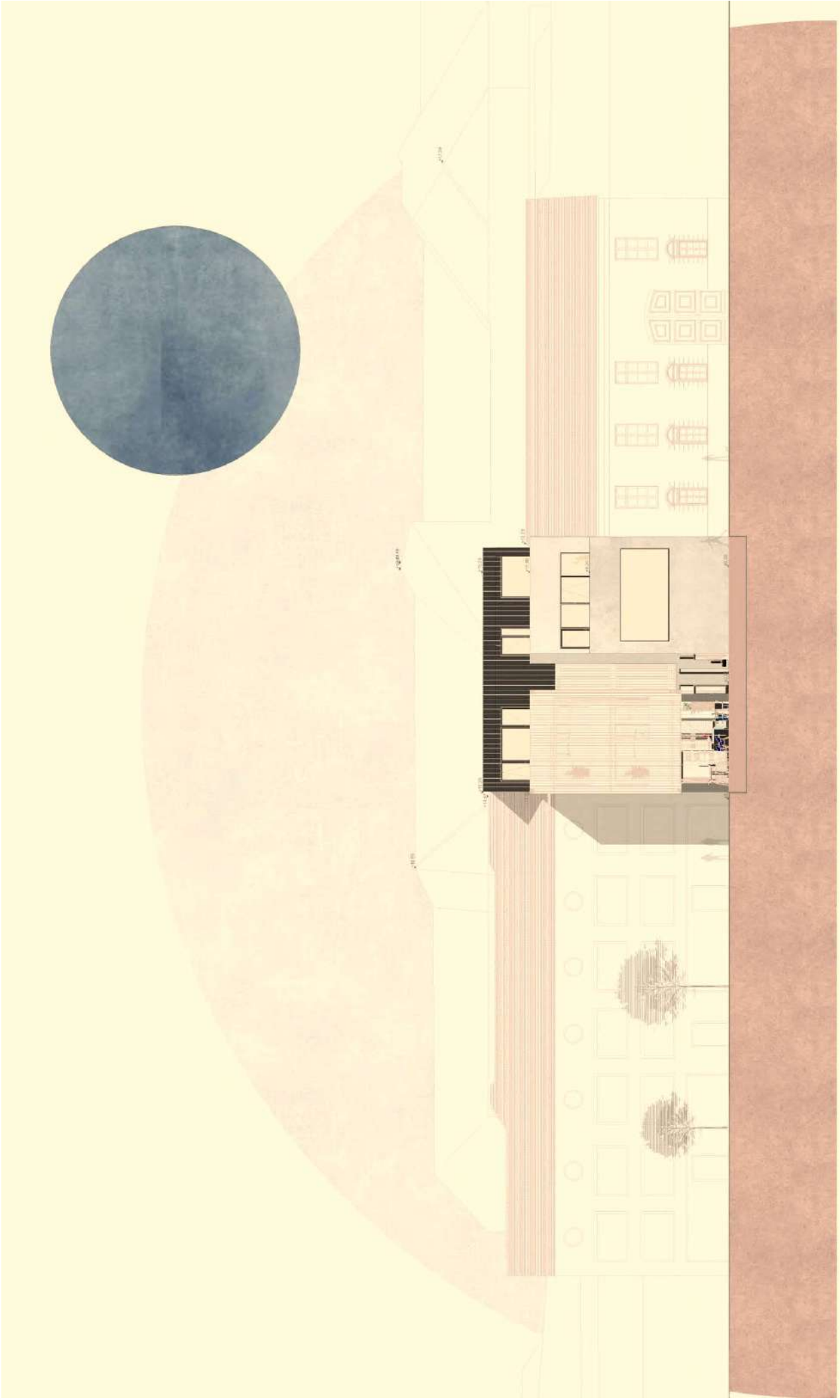




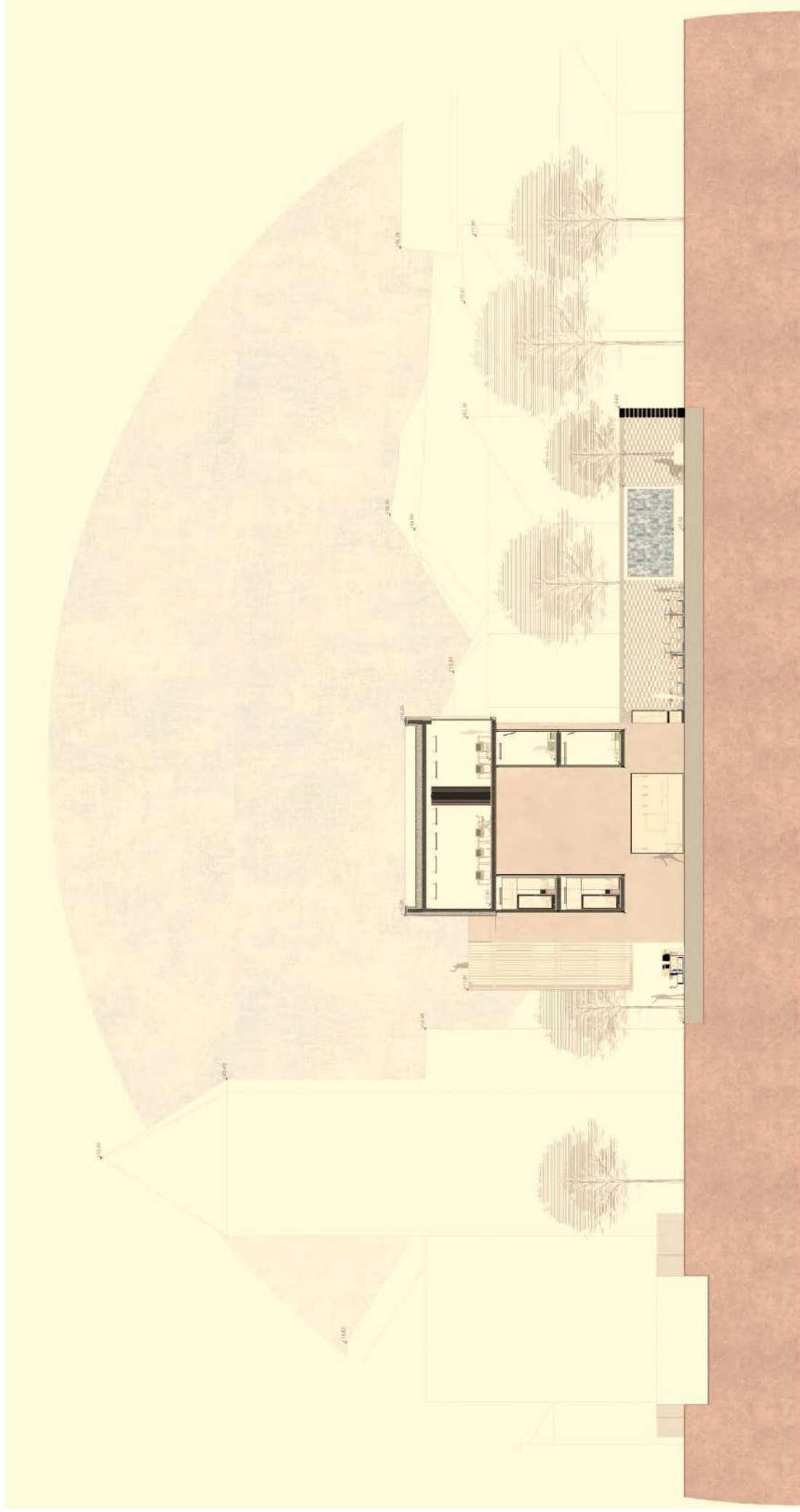
Section D-D

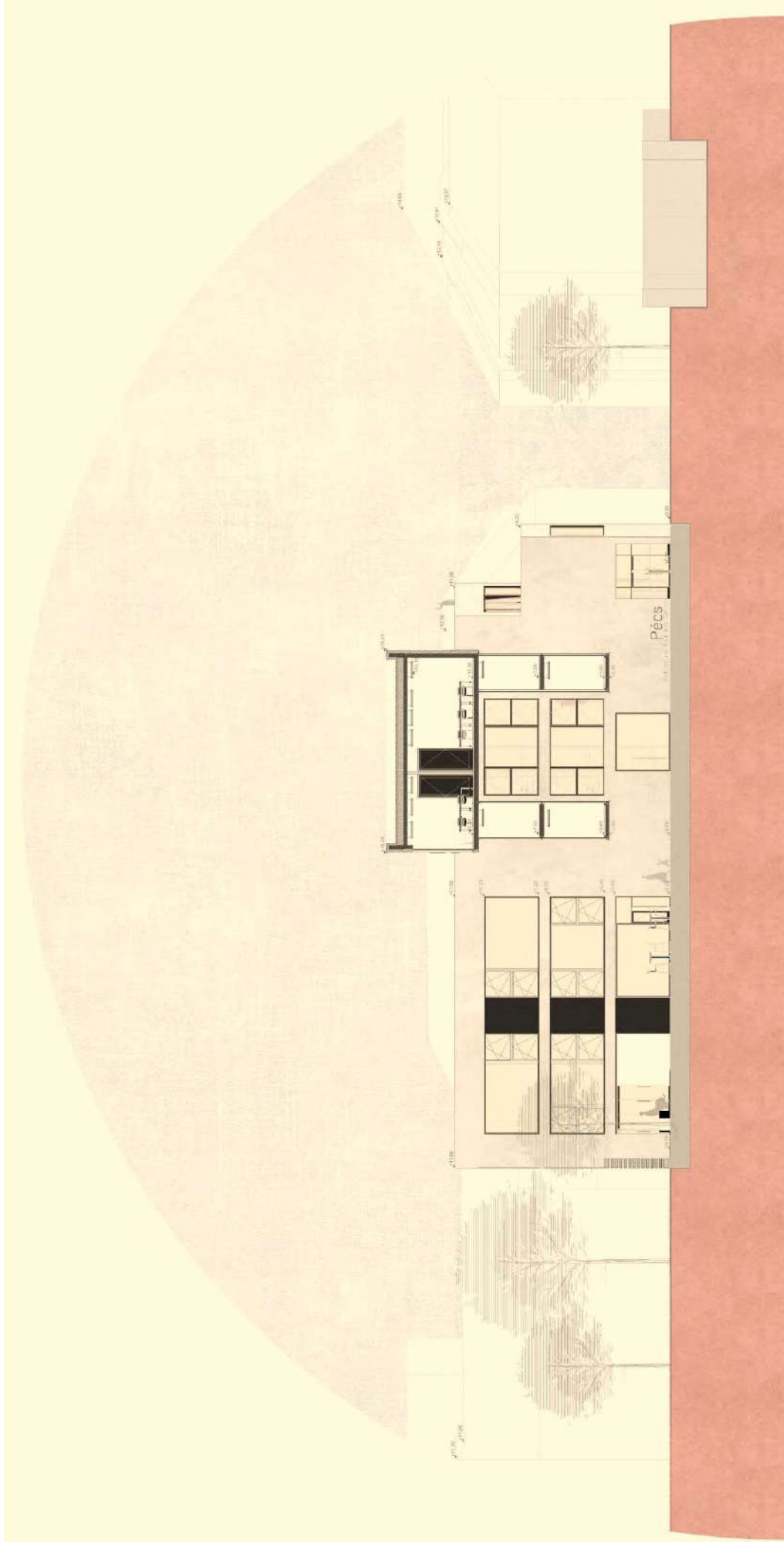




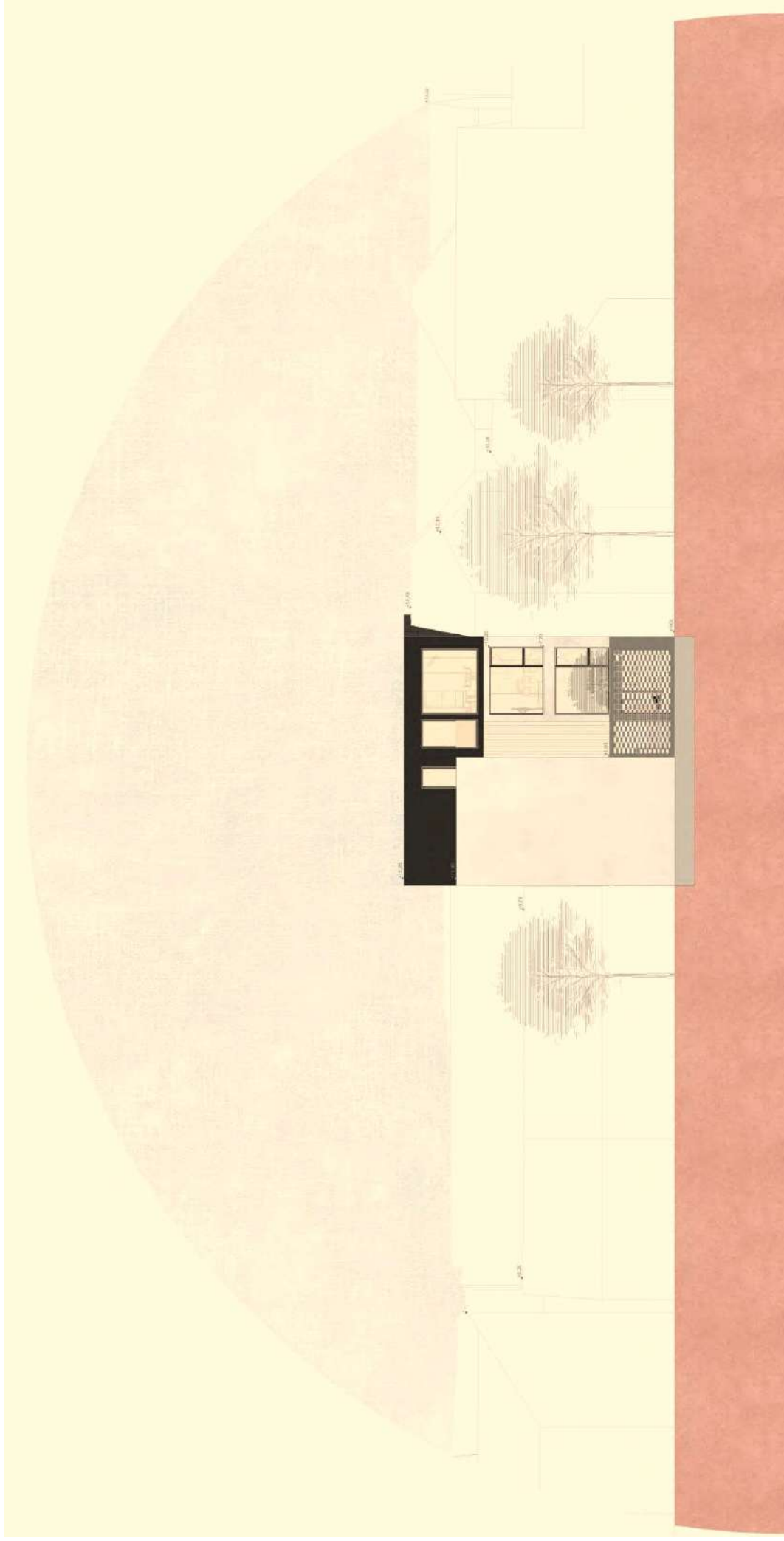


South Elevation





West Elevation



North Elevation

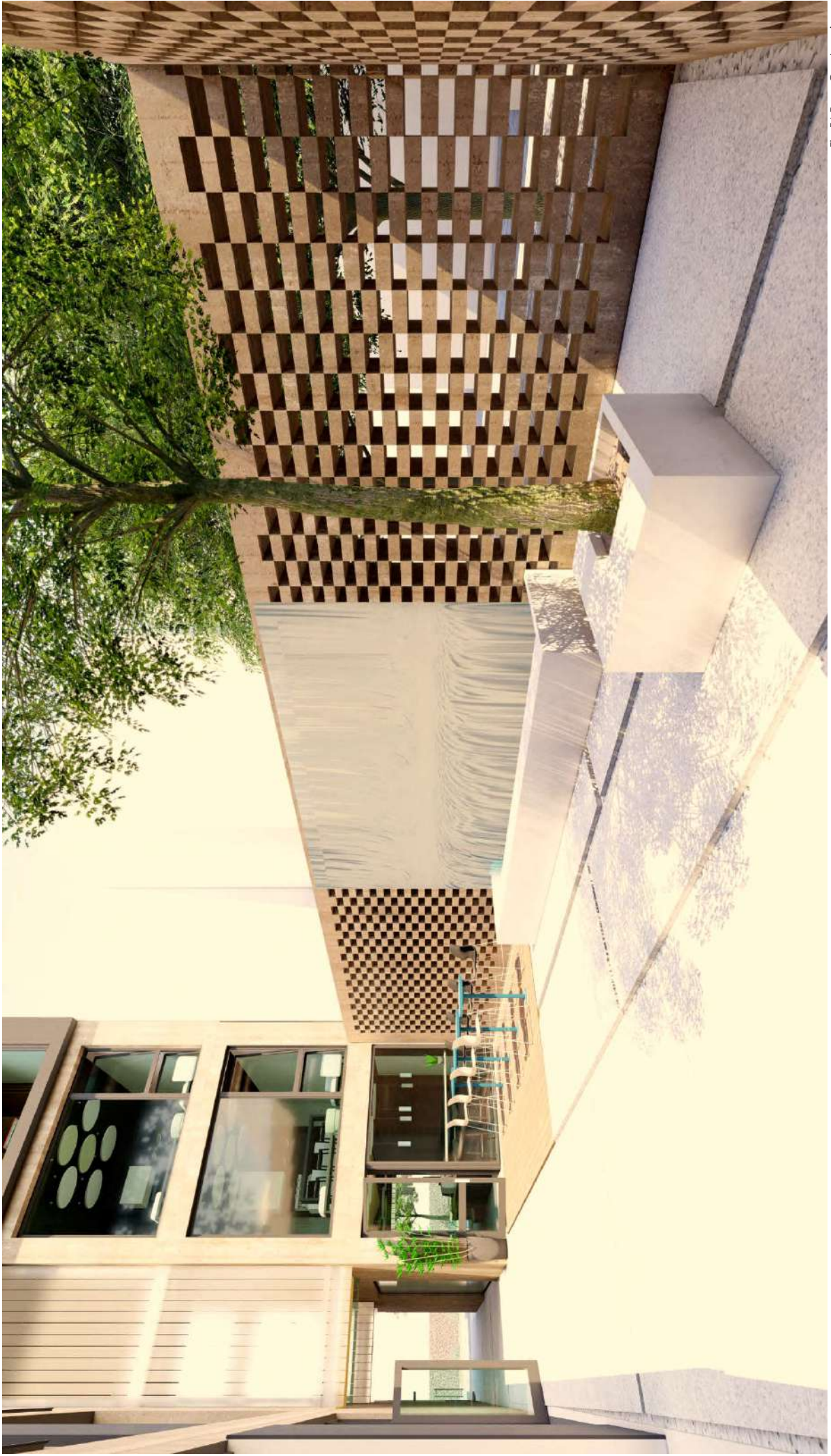


Fig.56 Rear Garden view



Fig.57 Western side view

## Conclusions

The historical environment is a part of our past and the most important element that creates our urban identity. It is very important to protect our cultural and architectural heritage and to transfer them to future generations with the participation of values regarding today's culture.

Looking at all these projects in general, it is understood that inspiration from such contemporary examples in countries that know how to preserve in the past. However, as the designer of this whole project, I believe

The Features such as historical, aesthetic, technical, continuity, and originality value of historical environments are very important, these values should not be lost and should be preserved.

It is not easy to limit and determine the approach that will be exhibited in historical texture. However, it would not be wrong to say that the attitude displayed in the world has changed day by day. It is talked about making contemporary structures that are harmonious but personality, the right proportions, the right color, the choice of the right material. As technology develops, the options offered by materials and architecture increase. While the approach that built a glass pyramid into the garden of the Louvre Museum in the late 1980s was considered to be contrary, today the existence of such approaches is accepted. The important thing is that the approach displayed and the method chosen to provide the principles reminded above. Thank you..

# LIST OF PICTURES

|                                                  |                                                                                                                                                                                                                   |                                              |                                                                                                                                                         |
|--------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| Fig.01 The Cathedral of Pecs                     | <a href="http://www.hungarywonderer.com/wp-content/uploads/2013/12/The-Cathedral-of-Pecs-">http://www.hungarywonderer.com/wp-content/uploads/2013/12/The-Cathedral-of-Pecs-</a>                                   |                                              |                                                                                                                                                         |
| Fig.02 Cella Septichora                          | <a href="http://www.kitervezte.hu/epuletek/kultura/cella-septichora-latogato-kozpont-pecs">http://www.kitervezte.hu/epuletek/kultura/cella-septichora-latogato-kozpont-pecs</a>                                   |                                              |                                                                                                                                                         |
| Fig.03 Yakovalji Hassan Mosque                   | <a href="http://www.hungarywonderer.com/top-3-religious-buildings-in-pecs/">http://www.hungarywonderer.com/top-3-religious-buildings-in-pecs/</a>                                                                 | Fig.28 His House and Her House / Wutopia Lab | <a href="https://www.archdaily.com/890513/his-house-and-her-house-wutopia-lab">https://www.archdaily.com/890513/his-house-and-her-house-wutopia-lab</a> |
| Fig.04 Bath of Pasha Memi                        | <a href="http://wikimapia.org/8625773/Turkish-bath-of-pasha-Memi-ruins#/photo/5800340">http://wikimapia.org/8625773/Turkish-bath-of-pasha Memi-ruins#/photo/5800340</a>                                           | Fig.29 HUB for architects (own illustration) | ferencesek street view                                                                                                                                  |
| Fig.05 Mosque of Pasha Gazi Kasim                | <a href="https://www.pecs.website/mosque-pasha-gazi-kasim/?lang=en">https://www.pecs.website/mosque-pasha-gazi-kasim/?lang=en</a>                                                                                 | Fig.30 Ferencesek street view                | Taken by author                                                                                                                                         |
| Fig.06 The Early Christian Necropolis            | <a href="https://upload.wikimedia.org/wikipedia/commons/3/33/Hungary_Pecs_2005_June_085.jpg">https://upload.wikimedia.org/wikipedia/commons/3/33/Hungary_Pecs_2005_June_085.jpg</a>                               | Fig.30 Ferencesek street view                | Taken by author                                                                                                                                         |
| Fig.07 Franciscan Church                         | <a href="https://www.gpsmycity.com/attractions/the-franciscan-church-35113.html">https://www.gpsmycity.com/attractions/the-franciscan-church-35113.html</a>                                                       |                                              |                                                                                                                                                         |
| Fig.08 Barbican Tower                            | <a href="https://www.pikrepo.com/fcbjsj/barbican-tower-pecs">https://www.pikrepo.com/fcbjsj/barbican-tower-pecs</a>                                                                                               |                                              |                                                                                                                                                         |
| Fig.09 Ferencesek street view                    | taken by author                                                                                                                                                                                                   |                                              |                                                                                                                                                         |
| Fig.10 City town hall/Raphael M.                 | <a href="https://divisare.com/projects/318244-rafael-moneo-chen-hao-murcia-town-hall-1991-98">https://divisare.com/projects/318244-rafael-moneo-chen-hao-murcia-town-hall-1991-98</a>                             |                                              |                                                                                                                                                         |
| Fig.11                                           | own illustration                                                                                                                                                                                                  |                                              |                                                                                                                                                         |
| Fig.12 Kindergarten-Mela Architectur Bureau BVBA | <a href="https://divisare.com/projects/425687-meta-architecture-bureau-bvba-tilp-dujardin-new-kindergarten">https://divisare.com/projects/425687 meta architecture bureau-bvba-tilp-dujardin-new-kindergarten</a> |                                              |                                                                                                                                                         |
| Fig.13-17                                        | own illustration                                                                                                                                                                                                  |                                              |                                                                                                                                                         |
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| Fig. 22 spoom office                             | <a href="https://spoom.ch/en/">https://spoom.ch/en/</a>                                                                                                                                                           |                                              |                                                                                                                                                         |
| Fig. 22 spoom office                             | <a href="https://spoom.ch/en/">https://spoom.ch/en/</a>                                                                                                                                                           |                                              |                                                                                                                                                         |
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| Fig.24 House #20 / Rue Space                     | <a href="https://www.archdaily.com/601484/house-">https://www.archdaily.com/601484/house-</a>                                                                                                                     |                                              |                                                                                                                                                         |
| Fig.25 Townhouse / Elding Oscarson               | <a href="https://www.archdaily.com/46808/townhouse-elding-oscarson">https://www.archdaily.com/46808/townhouse-elding-oscarson</a>                                                                                 |                                              |                                                                                                                                                         |
| Fig.26 House in Lisbon / ARX Portugal            | <a href="https://www.archdaily.com/449975/house-in-lisbon-arx-portugal-architectos">https://www.archdaily.com/449975/house-in-lisbon-arx-portugal-architectos</a>                                                 |                                              |                                                                                                                                                         |
| Fig.27 Floating Building - House over courtyard  | <a href="https://archello.com/project/floating-building-house-over-courtyard">https://archello.com/project/floating-building-house-over-courtyard</a>                                                             |                                              |                                                                                                                                                         |

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