



ANALYSIS OF CONTEMPORARY ARCHITECTURAL DESIGNS ATTACHED TO HISTORICAL BUILDINGS

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Abstract

The purpose of this study is to analyse the relationship between new designs and historical buildings. It is aimed to obtain design data to new designs related to cultural heritage buildings. Within the scope of the study, two data area were used as analyse method. First, international and national legal framework, charters, regulations that guides the relationship of the new designs and the old preserved ones. As a second analyses method, Gestald priciples and the visual perception elements were used. In this context, 30 design examples built in the last 10 years are examined. In the findings of the study, it is seen that the legal framework and visual perception criteria should be taken into consideration in the design of the new annex.

1. INTRODUCTION

Purpose: To examine the designs of the new annex, extention or neighbour to the historical ones (roof completion, facade completion, new connection space between historical buildings, inner circulation element/space addition, extention designs to the historical buildings and new building designs in historical settlements).

Scope: Analysis of the 31 samples selected from both domestic and world (there are 6 ones in this article).

Method: Analysis of the selected samples in terms of international declarations and regulations, basic design, visual perception criterions.

2. THE NEW ANNEX CONCEPT RELATED TO THE PRESERVED HISTORICAL BUILDINGS

The ones before and after a time section taken from a time period during the formation of the city and city part are described as 'old' and latter 'new'. The new one following the every time period must have the old one (Kurrent, 2001).

The differentiation of socio cultural life and needs causes the old structures to be abandoned and destroyed with the effect of physical, sociological and thecnological developments changing over time. Preventing this situation can be achieved by adapting "old buildings or settlements" described old to these days (Zeren, 2010: 11). It's necessary to include the integration of the historical not satisfying these days needs and the shaping of the contemporary style. This configuration is 4 types in the relationship between

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previous and new. These are renewal of the old, the re-functioning of the old one, the new addition to the old and the new building in the historical settlements. In this study, the subjects of the new extension to the old building and the new annex in the old settlement discussed since the main subject of this study is a new extension. Examined samples are in this 2 groups.

New annex to the historical building: Annex is an element that will create new editing in line with new needs to the old structure completed its editing. In this context, the reasons of occurrence of the new annex are these:

- To provide the need of the new place because of the secondary function while renewing the old.
- Integration of the parts of the old damaged in time with the contemporary approach in terms of aesthetic, functional and structurally (Zeren, 2010: 14).

It's seen that new annex added to the historical building in different forms much as done with two reasons. In this sense, the new annex added to the old building is divided into 5 titles according to the needs place and organization of the second functions dressed on the historical structure. These are:

- Roof completion
- Facade completion
- New connection place between historical buildings
- Inner circulation element/space addition
- Extension designs to the historical buildings

New building designs in historical settlements: Addition of the places and structures added to the structure in single building scale to the old city settlement as a new building can be defined as new structure. In this case, annex concept is transferred from single building scale to the settlement scale (Zeren, 2010: 15).

2.1. Charter and declarations

The notice, principles and the charters that deal with the contemporary restoration from past to present are examined. These are the articles giving information about the design of the contemporary annex added to historical building/settlement from the examined charters, declaration and principles:

- Athens Charter – Articles 6, 7 and 8
- Venice Charter – Articles 6, 9 and 13
- Amsterdam Charter – Articles f and k
- Nairobi Declaration – Articles 4, 5 and 28
- Washington Charter – Articles 2, 8 and 10
- ICOMOS Traditional Architectural Heritage Regulation – Conservation Principles Articles 2, Implementation Principles Articles 2, 4 and 5
- Valetta Principles– Part 2 Article b and Part 4 Article c

In the light of the legal framework examined, the basic concepts regarding how the new annex design added to the historical building/settlement should be determined (Table 1). The examined samples were evaluated on these articles.

Table 1. Design criteria of the new in relation to the historical building/settlement in international regulations

Athens Charter	Venice Charter	Amsterdam Charter	Nairobi Declaration	Washington Charter	ICOMOS Traditional Architectural Heritage Regulation	Valletta Principles
-Respectful to the environment -Compatible as quality, color, mass, style in terms of the context -Simple - Continues the existing lines of the old, without decoration (Similar style) -Without decoration -Different material	-Compatible as mass and color - Contemporary style - Respecting the interesting parts of the former's traditional position, composition, balance, environment	-Respectful to the social composition of the former - Contemporary style	-Respectful to the aesthetic features and the originality of the old -Convenient function - Does not spoil the silhouette and appearance of the old -Compatible with the spatial organization and layout of the former -Compatible with the settlement character, color, material, form, facade and roof type, mass and location of the parcel in the former	- Respectful to old texture - Respects the relationship between building and green space - Compatible with the scale, size, style, construction technique, material, color, decoration and appearance of the old - Convenient function - Respecting the existing spatial formation - Suitable for scale and parcel dimensions - Contemporary style	- Respects cultural value and traditional character - Contemporary style - Respects the current position, environment, physical and cultural relations -Performance in appearance, texture, form with the old - Compatible material - Respects the integrity, character of the past	- Consistent with the spatial organization of the past - Respectful to the form of the old - Contemporary style - Avoiding extreme contrast - Does not destroy the old texture and space - Respectful to scale

It is seen that the legal inputs examined approaches the historical building/settlement sometimes in detailed and sometimes in the way of general expressions. Although this limits the architects in the design of the new annex, sets free the designers in many ways.

2.2. Design Method

Association of the new and historical in terms of the methods in design differs in the design of the new structure that will build in historic fabric. It seen that 4 different approaches are adopted while the new design style is being examined in historic sites.

- Imitation
- Emulation
- Respectful
- Contrast (Zeren, 2010: 65)

2.3. Basic Design Criteria and Current Criteria

Although the design of the historical settlement or the new one related to the old is based on various theoretical foundations, how the structure should be in there still keeps up to date and discusses (Velioğlu, 1992). The contextual, environmental and architectural properties where the design will be made are generally emphasized in the studies carried out by many researchers and experts on this subject. Many

architects have given their works by inspiring this context. That the context of each structure is unique has made this approach versatile.

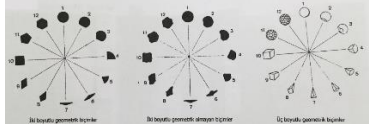


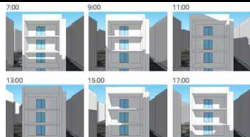

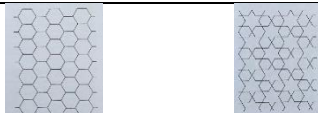
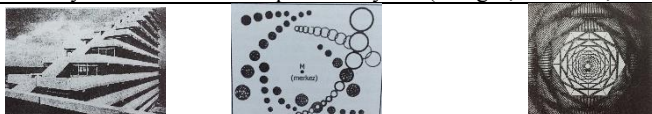
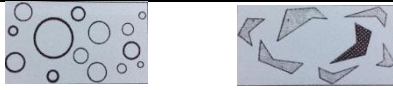

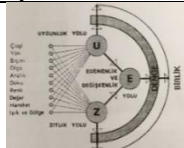
In the line sources examined it was observed that the basic design principles were handled in different ways (Table 2).

Table 2. Design criteria of the new suffix added to the historical building/settlement in current references

Design criteria of studies investigating the new annex related to the historical building/settlement					
<p>According to Brolin (Velioglu, 1992):</p> <ul style="list-style-type: none"> - Street relation - Facade composition - Mass - Approximate height - Facade proportions and direction - Form and silhouette - Window and door layout-ratio / sizes - Material - Color - Texture 	<p>According to Semes (2007: 22):</p> <ul style="list-style-type: none"> - Height - Continuity of wall surface - Facade composition - Material and detail - Rhythm / Pedestrian relationship 	<p>According to Duralı (2007):</p> <ul style="list-style-type: none"> - Environment (location, integrity) - Mass (height, width and depth) - Facade (ratio, material, color, continuity) 	<p>According to Torres (2009):</p> <ul style="list-style-type: none"> - Mass (form, alignment, position, ratio / scale) - Material (color, texture) - Facade movements (wall, surface elements, linear elements, added forms, removed forms, size, shape, quantity, order, clarity, rhythm, ratio) 	<p>According to Zeren (2010: 32):</p> <ul style="list-style-type: none"> - Impact of the environment - Effect of scale - Contrast effect - Effect of form - Rhythm effect - Material effect 	<p>According to Parsons (2010: 7):</p> <ul style="list-style-type: none"> - Urban building - Urban vessel - Density and mixture - Scale - Materials and details - View - Important places and appearances - Historical development
<p>According to Düzgün (2010):</p> <p><u>Basic design criteria:</u></p> <ul style="list-style-type: none"> - Size / ratio - Light / color - Texture / format - Rhythm / repetition - Movement - Sovereignty - Balance - Hierarchy - Unity <p><u>Contemporary architectural concepts:</u></p> <ul style="list-style-type: none"> - Transparency - Internal-external permeability - Massive - Layering - Flexibility - Fluidity - Abstraction of material - Metaphor - Materiality - Complexity - Iconic / Symbolic 	<p>According to Yüceer and İpekoğlu (2012):</p> <ul style="list-style-type: none"> - Environment - Location - Mass - Facade 	<p>According to Akbıyık (2013):</p> <ul style="list-style-type: none"> - Location - Scale - Texture - Material - Color - Structure - Format - Function - Sustainability 	<p>According to Kılıç (2015):</p> <ul style="list-style-type: none"> - Environment (urban integration, focal potential, pedestrian permeability, context) - Mass (clearance, ratio / scale, form, sustainability/ ecological solutions) - Facade (color, texture, material, continuity) 	<p>According to Kut (2017):</p> <p><u>Environmental factors:</u></p> <ul style="list-style-type: none"> - Land suitability - Location in parcel - Typology - Parcel size - Methods of withdrawal / forward - Relationship with the immediate environment - Relationship with green tissue - Road relation - Pedestrian connection <p><u>Mass factors:</u></p> <ul style="list-style-type: none"> - Ratio / scale - Format - Horizontal and vertical projections <p>Front factors:</p> <ul style="list-style-type: none"> - Occupancy-space ratios - Facade movements - Horizontal and vertical lines - Texture - Color 	<p>According to Sağlam and Tavşan (2019):</p> <p><u>Formal criteria:</u></p> <ul style="list-style-type: none"> - Scale - Height - Rate - Material - Location / location of suffix - Color - Silhouette - Visual density - Building line - Rhythm - Orientation - Detail

For this reason, while examining the new annex, the basic concepts in visual perception form, dimension/rate, texture, light – shadow, colour, rhythm, hierarchy, sovereignty, balance, unity are considered to address all of the concepts. The criteria of these concepts are given in Table 3. In addition, there are up to date principles that should be considered apart from basic criteria in the relationship between new and historical. These are the concepts that the new annex brought to the old structure due to the characteristics of the modern era and the principles that should be adopted in the whole of the new and historical relationship. These are transparency, flexibility, iconicity, urban integration, sustainability.

Tablo 3. Basic design criteria

Basic Design Criteria	
Form	 <p>Form circle (Güngör, 2005: 53)</p>
Dimensions/ Rate	 <p>Rate (Ching, 2002: 278) Golden Ratio and Modulor (Aydınlı, 1992: 37,38)</p>
Texture	 <p>Regular texture Irregular texture (Güngör, 2005:67)</p>
Light/ Shadow	 <p>Light effect and perception according to the clocks in the building (Krasic, Pejic and Mitkovic, 2013)</p>
Color	 <p>Color circle</p>
Rhythm	 <p>Full rhythm Sequential rhythm (Güngör, 2005: 98, 108)</p>
Hierarchy	 <p>Axial hierarchy Environmental hierarchy Central hierarchy (Güngör, 2005: 138-141)</p>
Sovereignty	 <p>Measure sovereignty Value sovereignty (Güngör, 2005:142)</p>
Balance	 <p>Symmetrical balance Asymmetrical balance (Güngör, 2005:145)</p>
Unity	 <p>Unity scheme (Güngör, 2005: 152)</p>

3. SAMPLE ANALYSIS

Table 4. Analysis of roof completion

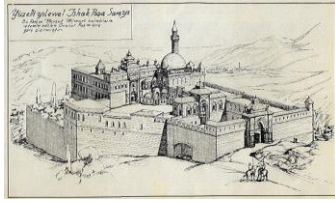
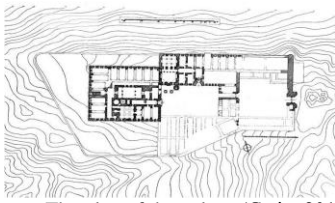

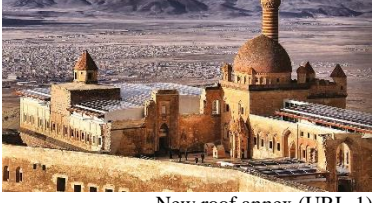


BUILDING NAME: ISHAK PASHA PALACE		
		
Old Palace (Çetin, 2012)	The plan of the palace (Çetin, 2012)	Current state (URL-2)
		
New roof annex (URL-1)	Courtyard of the palace (URL-2)	Attachment view from interior (URL-1)
OLD: The building, which was started in 1685 and completed in 1784, is the last major monument of the Tulip Era of the Ottoman Empire.		
NEW: The new glass roof system, Year: 2011, Supervisor: Erzurum and Van Directorate of Surveying and Monuments, Location: Turkey		
CHARTERS - DECLARATIONS	ATHENS CHARTER	Not in accordance with Article 6. Complies with Articles 7 and 8.
	VENICE CHARTER	Not in accordance with Articles 6 and 13. Complies with Article 9.
	AMSTERDAM CHARTER	Not in accordance with Articles (f) and (k).
	NAIROBI DECLARATION	Not in accordance with Articles 4, 5 and 28.
	WASHINGTON CHARTER	Not in accordance with Articles 2, 8 and 10.
	ICOMOS TRADITIONAL AHR	Not in accordance with Articles 2, 4 and 5.
	VALETTA PRINCIPLES	Not in accordance with Article (b). Complies with Article (c).
BASIC DESIGN CRITERIA	FORM	The annex covering the entire structure in a uniform form does not conform to the historical building.
	DIMENSION/ RATE	The horizontal and vertical disproportion of the new joint is incompatible with the old building.
	TEXTURE	In the new annex, the structure and texture of the transparent material are incompatible with the old building.
	LIGHT/ SHADOW	The transparency of the new annex does not alter the light / shadow relationship of the former.
	COLOR	Color of the new annex is compatible with the historical building in color.
	RHYTHM	The new annex has its own structural rhythm. It does not relate to the old building.
	HIERARCHY	The new annex has its own axial hierarchy independent of the historical building.
	SOVERIGNTY	The mismatch of the new annex interrupts the domination of the old building.
	BALANCE	There is symmetrical balance in the sections of the new annex that cover space.
	UNITY	The new annex could not integrate with the historical building
CURRENT CRITERIA	TRANSPARENCY	New annex has created organized transparency with transparent material and structure.
	FLEXIBILITY	The new annex, as a monolithic closure, provided flexibility for these spaces.
	ICONICITY	The new annex adversely affects this feature of the old structure, which is an icon.
	URBAN INTEGRATION	The annex tends to exist in itself. It does not relate to historical building.
	SUSTAINABILITY	It covered additional spaces and provided functional, economic sustainability.
DESIGN METHOD	IMITATION	-
	EMULATION	The fact that the annex covers the spaces in one piece is to emulate the roof type of the historical building.
	RESPECTFUL	In the annex, a respectful approach was tried to be used by using transparent material.
	CONTRAST	-
In general, the new roof attachment; it is seen that no design approach is adopted in the design of the cro and it is made for functional purposes only by emulating the historical roof type. Transparency, which is tried to be respectful to the historical building, is not compatible with the former due to its quantitative properties such as number and thickness of the new structure.		

Table 5. Analysis of facade completion

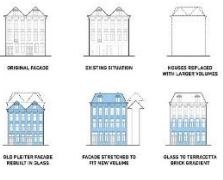





BUILDING NAME: CHANEL AMSTERDAM BRANCH / CRYSTAL HOUSES		
 <p>Design diagram (URL-3)</p>	 <p>View drawing (URL-3)</p>	 <p>Front view (URL-3)</p>
 <p>View 2 (URL-3)</p>	 <p>Store entrance (URL-3)</p>	 <p>Glass brick facade (URL-3)</p>
OLD: Traditional house. Location: Netherlands		
NEW: Facade arrangement of Chanel Amsterdam store. Year: 2016 Architect: MVRDV		
CHARTERS - DECLARATIONS	ATHENS CHARTER	Complies with Articles 6, 7, 8.
	VENICE CHARTER	Complies with Articles 6, 9 and 13.
	AMSTERDAM CHARTER	Complies with Articles (f) and (k).
	NAIROBI DECLARATION	Complies with Articles 4, 5 and 28.
	WASHINGTON CHARTER	Complies with Articles 2, 8, 10.
	ICOMOS TRADITIONAL AHR	Complies with Articles 2, 4 and 5.
	VALETTA PRINCIPLES	Complies with Articles (b) and (c).
BASIC DESIGN CRITERIA	FORM	The use of glass bricks in the new facade annex is compatible with the historical building.
	DIMENSION/ RATE	It is compatible with the old building and settlement as a measure / ratio.
	TEXTURE	The contemporary interpretation of the old building material is seen as texture.
	LIGHT/ SHADOW	The transparency of the new facade annex enabled the effective use of natural light in the interior.
	COLOR	The transparent color of the new annex highlights the color of the old building material.
	RHYTHM	The rhythm of the historical building is maintained in the new annex. The rhythm of the color is also available.
	HIERARCHY	Old and new material is integrated with color and texture preservation.
	SOVERIGNTY	The historical building dominates the new due to color dominance.
	BALANCE	There is symmetrical balance throughout the building.
UNITY	Old and new are in unity.	
CURRENT CRITERIA	TRANSPARENCY	The material has conceptual transparency, representing corporate transparency.
	FLEXIBILITY	The transparency of the new material combined with the interior and exterior space provided flexibility.
	ICONICITY	The new addition provided an entire corporate iconicity.
	URBAN INTEGRATION	The new annex is in harmony with the old texture thanks to the contemporary interpretation of the old material
	SUSTAINABILITY	It has provided institutional, functional, socio-cultural and economic sustainability.
DESIGN METHOD	IMITATION	In the annex of the new facade, the imitation and form of the building material were imitated with the old.
	EMULATION	-
	RESPECTFUL	The new supplement has a harmonious approach to the historical building.
	CONTRAST	-
The new annex has achieved the harmony of the historical building with the modern interpretation of the old material.		

Table 6. Analysis of new connection place analysis between historical buildings

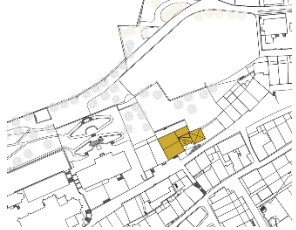





BUILDING NAME: JANUS / RAPPERSWIL-JONA MUNICIPALITY MUSEUM		
		
Site plan (URL-4)	View from the northwest (URL-5)	New annex (URL-4)
		
Southwest View (URL-4)	View from southeast (URL-4)	Interior (URL-4)
OLD: Complex of service building connecting 13th century house and tower building. Location: Switzerland		
NEW: New annex that connects old buildings Year: 2011 Architect: mlzd		
CHARTERS - DECLARATIONS	ATHENS CHARTER	Complies with Articles 6, 7, 8.
	VENICE CHARTER	Complies with Articles 6, 9 and 13.
	AMSTERDAM CHARTER	Complies with Article (f) and (k).
	NAIROBI DECLARATION	Complies with Articles 4, 5 and 28.
	WASHINGTON CHARTER	Complies with Articles 2, 8, 10.
	ICOMOS TRADITIONAL AHR	Complies with Articles 2, 4 and 5.
	VALETTA PRINCIPLES	Complies with Article (b) and (c).
BASIC DESIGN CRITERIA	FORM	The new annex form, designed in a contemporary style, relates to the old building.
	DIMENSION/ RATE	The new annex is measured according to the historical buildings it is connected to and its surroundings.
	TEXTURE	The perforated material texture of the annex serves as a transition between the historical buildings.
	LIGHT/ SHADOW	The light / shadow effect facilitated the perception of the form of the structure.
	COLOR	The bronze color of the annex is complemented by the color of the old structures.
	RHYTHM	The textural rhythm of the annex provided a transition between the stone texture of the tower and the other structure.
	HIERARCHY	The new annex serves as a texture and color preservation between the two historical buildings.
	SOVERIGNTY	The tower structure shows mass sovereignty.
	BALANCE	Asymmetric balance is available.
	UNITY	The new connection space is in association with two old buildings.
CURRENT CRITERIA	TRANSPARENCY	There is a connection with the old stone texture with the organized transparency on the annex front.
	FLEXIBILITY	The new transition annex connects the two historical buildings to create flexible spaces between them.
	ICONICITY	The new annex is iconic with the structures it joins.
	URBAN INTEGRATION	The new annex is sensitively integrated into the old buildings and the city to which it is connected.
	SUSTAINABILITY	The cultural identity of the annex; it provides functional continuity with skylight on the roof.
DESIGN METHOD	IMITATION	-
	EMULATION	-
	RESPECTFUL	In the design, a sensitive approach was adopted against the old buildings and the environment.
	CONTRAST	-
In the design of new connection space designed with contemporary form and material; in a sensitive manner to the original parts of the historical buildings, and in respect of color and proportion to the historical buildings.		

Table 7. Analysis of inner circulation element/space addition




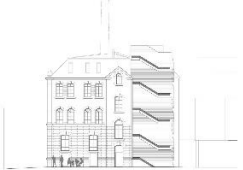


BUILDING NAME: TONOPHENPHABRICIC MUSEUM		
		
The old structure (URL-6)	New Stair Tower (URL-6)	Front view (URL-6)
		
Appearance drawing (URL-6)	Old-new relationship (URL-6)	Interior (URL-6)
OLD: Historical building converted from the old clay kiln factory to the city museum. Location: Germany		
NEW: Added staircase to the museum. Year: 2017 Architect: Heneghan Peng Architects		
CHARTERS - DECLARATIONS	ATHENS CHARTER	Not in accordance with Article 6. Complies with Articles 7 and 8.
	VENICE CHARTER	Not in accordance with Article 6. Complies with Articles 9 and 13.
	AMSTERDAM CHARTER	Complies with Article (f) and (k).
	NAIROBI DECLARATION	Complies with Articles 4, 5 and 28.
	WASHINGTON CHARTER	Not in accordance with Articles 2 and 10. Complies with Articles 8.
	ICOMOS TRADITIONAL AHR	Complies with Articles 2, 4 and 5.
	VALETTA PRINCIPLES	Not in accordance with Article (c). Complies with Article (b).
BASIC DESIGN CRITERIA	FORM	The form of the new staircase tower fits the historical building.
	DIMENSION/ RATE	The fact that the new annex was higher than the old building pushed the old building to the second plan.
	TEXTURE	The contemporary annex texture of the new annex is compatible with the historical building.
	LIGHT/ SHADOW	The structure was better perceived by the effect of light in the cavities on the annex front.
	COLOR	The structure of the new annex is compatible with the historical building.
	RHYTHM	There is a proportional rhythm of mass movements in the form of the new annex.
	HIERARCHY	There is not hierarchy between the new stair tower annex and the old building.
	SOVERIGNTY	Due to the height of the new annex, he established sovereignty over the old building.
	BALANCE	In the new annex there is a symmetrical balance created with occupancy spaces.
	UNITY	Apart from the height of the new annex, the old and new structure formed a union.
CURRENT CRITERIA	TRANSPARENCY	The transparencies of new annex provide information on the function of the structure.
	FLEXIBILITY	The annex has allowed circulation to make the old building flexible.
	ICONICITY	The new staircase annex has become an icon with its easy-to-perceive style.
	URBAN INTEGRATION	The new additional icon feature quickly adapted to the city and increased interest in the old.
	SUSTAINABILITY	The new annex provided the functional and socio-cultural continuity of the historical building.
DESIGN METHOD	IMITATION	-
	EMULATION	-
	RESPECTFUL	The new annex generally tried to establish a harmonious relationship with the historical building.
	CONTRAST	-
The new staircase tower is compatible with the historical building in terms of general design principles. The fact that it exceeds the old building in terms of height only allowed it to be iconized by overcoming the old building.		

Table 8. Analysis of extension designs to the historical buildings




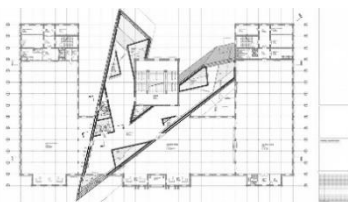



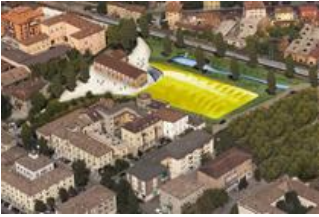




BUILDING NAME: MILITARY HISTORY MUSEUM		
		
Museum and surroundings(URL-7)	Front view of the museum (URL-7)	Night View (URL-7)
		
Plan (URL-7)	New Building Landscape Platform (URL-8)	Old-new relationship (URL-8)
OLD: 19th century neo-classical style old building, has been a museum since the past, Location: Germany		
NEW: New annex building that cuts the old building, added with the renovation of the museum, Year: 2011, Architect: Studio Libeskind		
CHARTERS - DECLARATIONS	ATHENS CHARTER	Not in accordance with Article 6. Complies with Articles 7 and 8.
	VENICE CHARTER	Not in accordance with Articles 6 and 13. Complies with Article 9.
	AMSTERDAM CHARTER	Not in accordance with Article (f).Complies with Article (k).
	NAIROBI DECLARATION	Not in accordance with Articles 4, 5 and 28.
	WASHINGTON CHARTER	Not in accordance with Articles 2, 8 and 10.
	ICOMOS TRADITIONAL AHR	Not in accordance with Articles 2 and 5. Complies with Article 4.
	VALETTA PRINCIPLES	Not in accordance with Articles (b) and (c).
BASIC DESIGN CRITERIA	FORM	The new annex building is not compatible with the old building.
	DIMENSION/ RATE	The new annex building was constructed at a rate that conflicts with the historical building.
	TEXTURE	The texture of the new annex building is consistent with the texture of the old building.
	LIGHT/ SHADOW	In the new annex, the light/shade relationship is provided by the occupancy space of the building material.
	COLOR	The contemporary color of the new annex is in harmony with the old building.
	RHYTHM	In the new structure there is a textural rhythm of the material against the proportional rhythm of the old building.
	HIERARCHY	There is not hierarchical approach in the new annex.
	SOVERIGNTY	The new annex building dominates the old structure.
	BALANCE	The new addition liberated itself and broke the symmetrical balance of the historical building.
UNITY	Unity could not be established between the old building and the new addition.	
CURRENT CRITERIA	TRANSPARENCY	The historical building represents authoritarianism in design, while the new represents the conceptual transparency of the military.
	FLEXIBILITY	The new annex adds flexibility to the historical building with its interior design.
	ICONICITY	The new annex building form and its contrast with the old building made it an icon.
	URBAN INTEGRATION	The fact that the new annex was an icon increased the communication of the old building with the city.
	SUSTAINABILITY	The new annex building provided the socio-cultural continuity of the historical building.
DESIGN METHOD	IMITATION	-
	EMULATION	-
	RESPECTFUL	-
	CONTRAST	In the design of the new annex, an antithetical design approach was adopted.
The contrast in the design of the new annex has resulted in the crossing of the form, symmetry and interior of the historical building. Although this attitude provides the iconization of the structure, it is seen that it does not comply with the rules.		

Table 9. Analysis of the new building designs in historical settlements

BUILDING NAME: ENZO FERRARI MUSEUM		
		
Old and new museum building (URL-10)	Old and new texture pattern (URL-11)	Side View (URL-10)
		
Relationship between old&new (URL-11)	Night View (URL-10)	View from the new annex (URL-11)
<p>OLD: The house, workshop and surrounding fabric made by Enzo Ferrari's father in the 1930s. Location: Italy</p> <p>NEW: Museum building where Ferrari's race cars are on display. Year: 2012 Architect: Jan Kaplicky + Shiro Studio</p>		
CHARTERS - DECLARATIONS	ATHENS CHARTER	Not in accordance with Article 6.
	VENICE CHARTER	Not in accordance with Article 6.
	AMSTERDAM CHARTER	Not in accordance with Article (f).Complies with Article (k).
	NAIROBI DECLARATION	Not in accordance with Articles 4, 5 and 28.
	WASHINGTON CHARTER	Not in accordance with Articles 2, 8 and 10.
	ICOMOS TRADITIONAL AHR	Not in accordance with Articles 2 and 4.
	VALETTA PRINCIPLES	Not in accordance with Articles (b) and (c).
BASIC DESIGN CRITERIA	FORM	The form of the new annex building conflicts with the old residential structure and its surroundings.
	DIMENSION/ RATE	Although new annex building tries to approach the old structure as height, its mass is ahead.
	TEXTURE	Contemporary aluminum roof and glass facade of the new annex are compatible with the old building.
	LIGHT/ SHADOW	It was tried to communicate with the old structure through the effect of light on the curved facade of the annex
	COLOR	The institutional color of the new annex conflicts with the old housing structure and context.
	RHYTHM	There is a proportional rhythm in the old and new buildings.
	HIERARCHY	There is not hierarchy between the old settlement and the annex.
	SOVERIGNTY	The new annex building dominated the old settlement with its color and form.
	BALANCE	There is not balance between the old residential structure, the old texture and the new annex building.
UNITY	There is not unity between the old residential structure, the old settlement and the new annex building.	
CURRENT CRITERIA	TRANSPARENCY	The annex building became transparent on the facade of the old building and communicated with the former.
	FLEXIBILITY	The new annex, which is flexible in the interior, did not add flexibility to the old building.
	ICONICITY	The new annex has become an icon with its color and form.
	URBAN INTEGRATION	The fact that the new annex building was an icon increased the communication of the historical settlement with the city.
	SUSTAINABILITY	The new annex building, a sustainable structure, has provided cultural continuity in the historical settlement.
DESIGN METHOD	IMITATION	-
	EMULATION	-
	RESPECTFUL	-
	CONTRAST	The opposing approach was adopted in the design of the new annex building.
<p>The corporate identity has come to the forefront in the design of the new annex building. It was attempted to establish contact only with the old housing structure without establishing a relationship with the historical settlement. This has been tried to be provided by a transparent facade in curved form. However, the whole structure, form and institutional yellow color of the building contrasts with the old housing structure and its surroundings. This approach does not conform to the legal framework.</p>		

4. CONCLUSION

When looking at the general scope of the regulations and statements it has been defended that the new annex added to the historical building or settlement should be correspond to the old. However, although it has been said that the new annex is correspond to the old in the declarations and regulations, it is seen that this approach has been designed in different types in the samples examined. Even the architects who guided their designs with their worldwide designs and theoretical perspectives have different approaches to the old building/settlement.

When the design approach of the new related to the old is examined it is seen that the concept of imitation has lost its quality among the concepts of imitation, respectful, emulation and contrast and especially the concepts of respectful and contrast come to the fore. In this context, it's seen that the basic design principles of the old buildings are effective even these principles should be emphasized more when the design principles are examined. Thus, the extra input of the design is the historical building/settlement as the main design context.

It's seen that each design criterion is in the harmony of the historical building/settlement with the new annex considering the design criterion in the context of the samples. Even a design criterion, whenever show understanding dominant over the old building/settlement, it damage its relation with the composition and context of the old building/settlement. In this context it's seen that adopting a design approach harmonizing with the old in ratio, texture, and colour; not changing the light/shadow of the historical building; not damaging the dominance of the historical building contributes to sustainability of the historical. Moreover, it's seen that transparency and flexibility which are the contemporary inputs of the new annex help integration of the old with its context both on the view and plan basis. It's seen that the concept of iconicity is generally adopted in the contrast approach to the historical building/settlement and the historical one is subordinated with this approach. However adopting of this approach is important for both the sustainability of the old and the harmony of the new annex with the historical building/settlement.

As a result, it's seen that the new annex to exist and reflect the time it is in although it focus on the historical building/settlement. In that case, the new of the present which will be old for the next generations can reflect the style of its own time. This shows how important the design of the new annex is as much as preservation of the historical building/settlement.

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