

Volume I

RESPONSIBILITIES AND OPPORTUNITIES IN ARCHITECTURAL CONSERVATION

Theory, Education, & Practice

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Responsibilities & Opportunities in Architectural Conservation: Theory, Education, and Practice

Volume I

Editors
Salim Elwazani
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The Fifth International Conference of the
Center for the Study of Architecture in the Arab Region
(CSAAR 2008B)



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Architectural Intervention as a Container of Archaeological Heritage in a Stratified Urban Context: A Museum Building Wrapping Tarsus Makam Mosque and Tomb of St. Daniel from Within

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Abstract

Built heritage and architectural intervention are not necessarily opposite poles of the built environment. Rather, they are complementary dimensions, or components of the environment. Particularly, in specific cases, where urban stratification is dense, new building becomes a manifestation of the ongoing process of evolution. Here, messages of the accumulated heritage find their expression in the specific architectural design form in which contemporary architecture and archaeological heritage are intertwined through conservation. Architecture becomes container of the heritage that is unearthed through excavations under enduring buildings. Thus, design process is basically one of adaptive re-use through architectural addition to historic building. In fact, local cultural accomplishments, through layering of different eras, are referenced by the proposed architectural space, consisting of a protective shell, a landscape that filters urban context into the archaeological remains, and an interior space, giving a feeling of in-between (inside and outside, above and below the ground, past and present time) in historical district of Tarsus in Turkey. This paper tackles the issue on two complementary fronts; firstly, within the framework of the interactions between theory and practice; secondly, within the framework of the responsibilities of the parties involved in the reconciliation process.

Keywords: *heritage, stratification, architectural intervention, urban archaeology, architecture, conservation, tomb of St. Daniel, museum, Tarsus*

1 Introduction

Having considered the fact that what we perceive and conserve today as heritage had obviously been the state of the art architectural product of its own era, the conflict between heritage conservation and architectural design are not always and necessarily bipolar aspects of the physical environment. Instead, they are consummative aspects of the built environment. Notably, in special sites of historic significance, such as Tarsus, where density of urban stratification is at a high level, new building is a statement of the natural process of evolution that is associated with the very central focus of the discipline of conservation.

In that context, the architecture performs as an instrument of containment for the society who experiences this spatial definition given to the cultural accumulation. The space serves people to feel a sense of containment in a physical envelope, which not only contains different people, nor past and present, but also all sorts of contrasting aspects of life, exactly like the city accommodates, accumulates and synthesises diverse components and artefacts from all walks of life. In other words, therefore, architectural design turns into a container of the heritage that is revealed through excavations below existing buildings. In that sense, architectural design is positioned as the very object of the intersection between theory and practice, whereby opportunities of both the heritage site and architectural composition as well as artistic creativity are balanced with the responsibilities of the parties involved in the process of the conservation of cultural heritage.

In this context, the study elucidates a recently unearthed underground building complex which consists of cavities in addition to the remains of the foundations of a 16th century Ottoman bath, as well as the tomb of St. Daniel next to a Roman bridge vault that are below 19th century Makam Mosque in Tarsus. It delineates the process in which local authorities, and conservation council, demanded a genuine design solution developed both to restore, conserve and to display these findings as they have special religious significance, particularly for Christian, Jewish and Muslim visitors of the tomb of St. Daniel. It further analyses the project proposed for an intended unique spatial experience whereby divine content and historical substance are intertwined into a ceremonial and mysterious hybrid of multi-cultural physical context unveiling the historical layering through human movement.

The paper begins with historical research and analysis of space and continues with design proposal to fuse all the religious, historical, geographical, architectural, spatial and material content into the single tectonic entity. The design proposal re-interprets the underlying grammar of the process of urban stratification through the geometry of the new addition. Principles of transparency and permeability have been the two major motives in the formation of these two architectonic components. Intended aesthetics of hybrid design, reconciling; old and new, tradition and innovation, conventional typology and technology, as well as spaces below and above layers of ground are searched within the intersection area of the disciplines of contemporary architectural

design and heritage conservation. At this point, it would be appropriate to convey a brief summary of the process of historical evolution of the area. Therefore, next section will focus on the history of urban stratification not only around the nearby area, but also on the building site itself in particular.

2 History and Stratification below the Mosque Building

Tarsus is a town located in the southern part of Turkey, and has been a major settlement centre during the civilisations of Rome, Cilicia, Seljuk & Ottoman empires (Akgunduz, 1993; Bilgili, 2001; Ciplak, 1968). Thus, it has witnessed a comprehensive urban stratification throughout ages, which elevated the current altitude (in other words, ground level) of the city approximately 7-8 m above its original level at Roman times (Erzen, 1943; Oz, 1998). The archaeological excavations conducted in and around the 19th century Makam-i Daniel mosque revealed a complex spatial structure (Fig.1) of an underground spatial configuration dating to periods such as 1st, 7th, 13th, 16th, and 19th centuries A.D. Local authorities, and conservation council, demanded a genuine design solution developed both to restore, conserve and to display these findings as they have special religious significance, particularly for Jewish and Muslim as well as Christian communities as well as visitors of the tomb of St. Daniel. Such a design should not only critically interpret and abstract the ongoing process of urban layering, but also contribute to such formation via its spatial and geometrical organisation. One of the major problems was to organise this space as a multi-religious cultural centre, while an associated problem was to unite sub-ground levels with ground floor facilities. Another problem was to construct a protective cover without obstructing the existing mosque building that is of a significant local heritage. Finally problems regarding the construction within historic tissue and within underground context, places the significance of the project onto an architectural version of intricate implant surgery. The issue can be tackled on two different yet complementary fronts; Firstly, within the framework of the interactions between theory and practice whereby design and conservation criteria are formulated in such a way that initial design problems as well as conservation & restoration inputs are independently elaborated and eventually synthesised. Secondly, within the framework of the responsibilities of the parties, that is to say designer, conservator, owner, developer, conservation council etc. whereby those who are involved in the process actually perform the reconciliation of theory and practice of both fields; namely, architectural design and conservation.

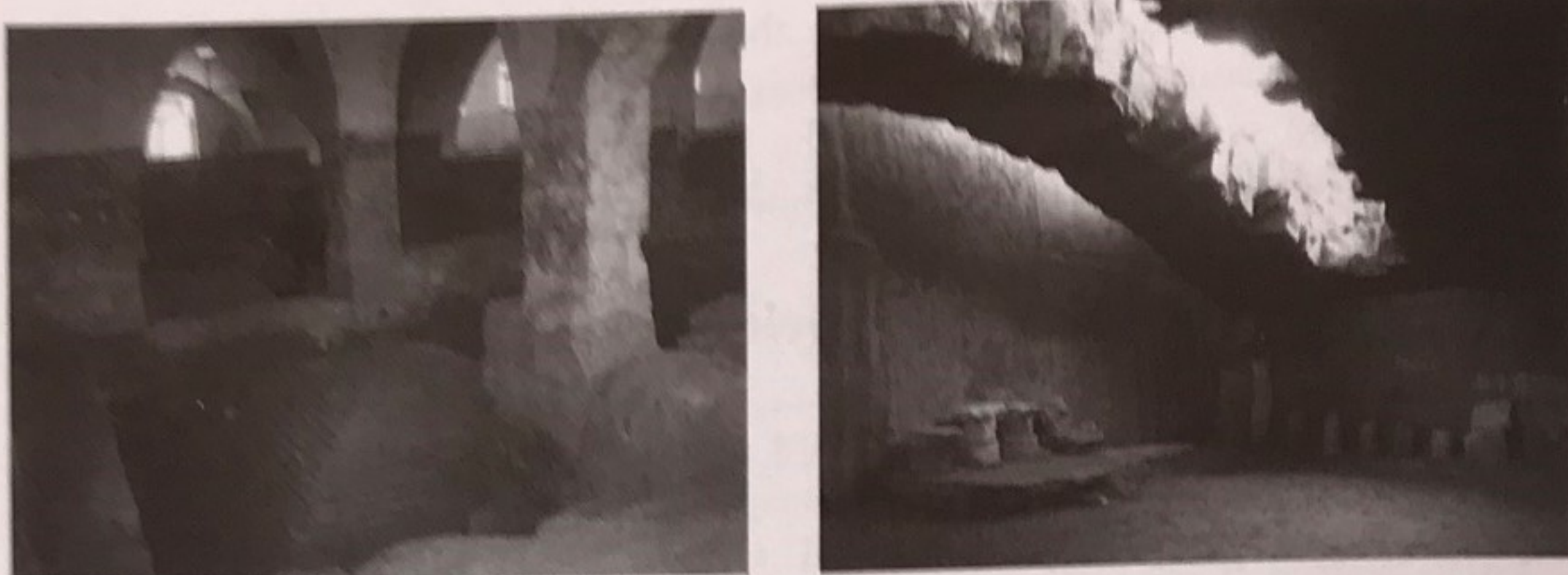


Figure 1: Archaeological remains below Makam mosque in Tarsus

3 Architectural Intervention to Makam Mosque and Interactions between Theory and Practice of Conservation

On the basis of archaeological analyses of the existing state of the heritage, a complex design proposal is developed whereby principles of conservation theory are implemented on the rational inputs of the architectural practice. This design proposal tackled given set of major problems; first, through various methods of archaeological analyses (Clarke, 1968; Hodder, 1986; Hyett, 1996; Larkham, 1996), and secondly, through a comprehensive survey of existing building and archaeological voids. The study further included a thorough review of precedents of such visionary projects. Therefore, the project consisted of both restoration work (Boito, 2003; Amorim *et.al*, 2007; Pickard, 1996; Ruskin, 1849), and an architectural addition (Schleifer, 2006; Worskett, 1984; Thiebaut, 2007; Warren *et.al*, 1998) which is also required to accommodate contemporary facilities for a museum of urban archaeology. Thus, it is not only the matter of design on the archaeological site, but also design of museum building itself.

The project addresses the issue of containment within this underground archaeological space as an intervention (Bedard, 1994; Borden & Dunster, 1995; Byard, 1998), design concept of which manifests itself in form of a museum of archaeology wrapping around a sacred core conserved in its authentic location (Cantacuzino, 1989; Cramer & Breitling, 2007; Eisenman, 2007; Groat, 1988). Regarding the issue of containment in time and space, the spatial shell intends to unite all layers of historical stratification. The shell, with its simple and neutral form, proportions and material qualities, respects the principles and ethics of conservation via dissolving itself to reveal the authenticity and consistency of the original monument. The contemporary addition with its glass periphery puts the genuine 19th century building into the central and focal position within this almost invisible container. The archaeological remains from different layers of time are preserved as they are and displayed as visitors move along the floating circulation structure. Hence, a unique spatial experience is intended whereby

divine content and historical substance are intertwined into a ceremonial and mysterious hybrid of multi-cultural physical context.

Architectural design not only attempts to achieve a new and exciting sub-ground-level urban void, but also to equip a pedestrian node as an integral part of urban living environment (Jessen & Schneider, 2003; Latham, 2000; Mastropietro, 1996; Powell, 1999; Schittich, 2003). The architectural design theme is composed of a simple, neutral steel shell and wide glass screens as a protective structure (Fig.2) over the intricate labyrinth of interconnected sub-ground spaces. It also regulates the spatial experience around a spinal component, that is to say, an uninterrupted three dimensional circulation path (Fig.2) via steel and glass decks and bridges laid out so as to unveil the historical layering through human movement. The design proposal re-interprets the underlying grammar (Çetin, 1999) of the process of urban stratification through the geometry of the new addition. It develops a composition based on the geometrical superimposition in accordance with dominant urban axes and orientation of existing spatial configuration (Fig.3). This addition is basically a protective shell (Fig.3), uniting spaces both below and above the ground, including interior and exterior spaces that accommodate archaeological remains from different eras. Shell is double layer structure, accommodating a void allocated for technical services (electrical & mechanical facilities) in between the two peripheries. It is a steel construction clad with composite pre-oxidised copper panel sheets in the exterior, and with compact laminated panel from the interior. On the other hand, circulation path is constructed in form of steel ramps and bridges, surface material of which ranges from wood, to laminated glass and, in some places, to metal mesh depending on the quality of the space underneath the platform that passes through. The path follows a route starting from the north of the original mosque that not only surrounding it from three sides, but also dynamically locates the visitor to the different levels in this three dimensional labyrinth-like spatial configuration. Principles of transparency and permeability (Strike, 1994; Hoesli, 1968) have been the two major motives in the formation of these two architectonic components (Fig.4) as the means of honouring the heritage via judicious intervention of contemporary elements. Thus, semi-open interior spaces created around the focal historical mosque and within the glass exterior periphery reflect the hybrid character via superimposition of ancient past and contemporary present on top of each other. A series of mysterious spaces lit with dramatic beams of day lighting and artificial lighting, are connected to each other for a visitor on motion to feel as passing from one layer of time to another throughout his/her tour in the museum, while the worship and preying continues in the very core of the building complex in a quite isolated and sacred manner (Fig. 5).

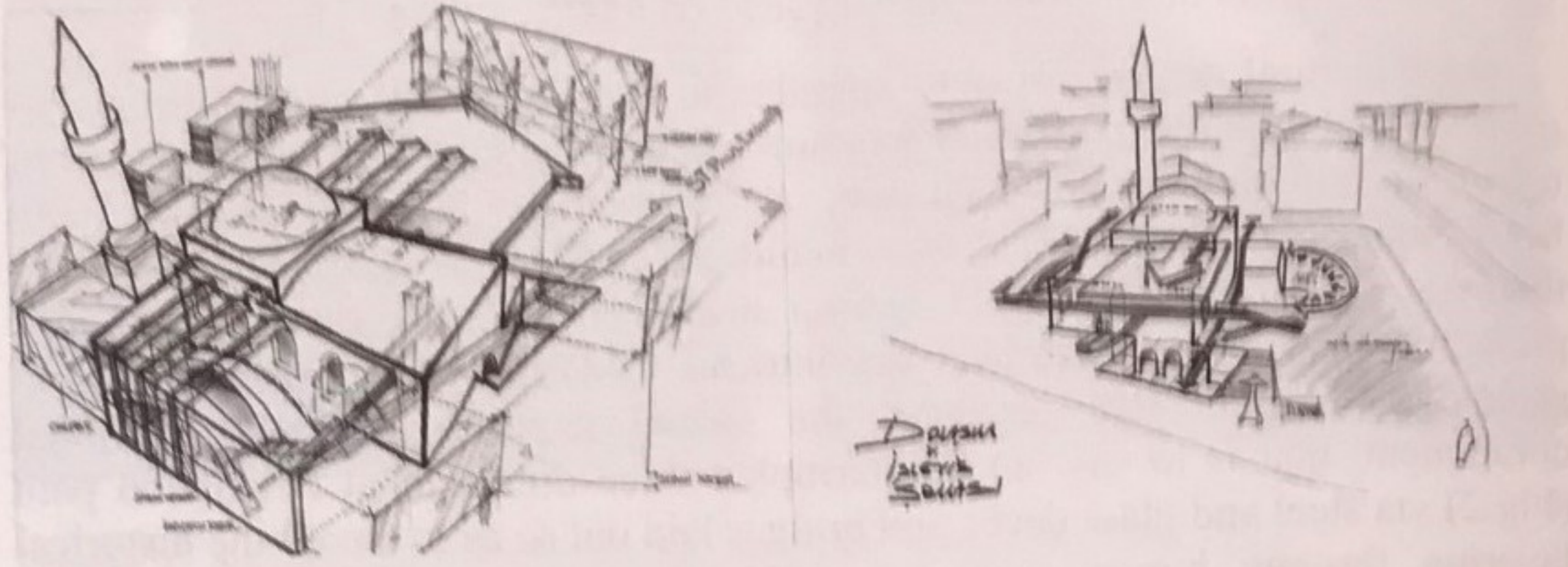


Figure 2: Diagram showing the principles of the container shell over the remains (left) and the scheme of circulation for the proposed archaeological museum (right)

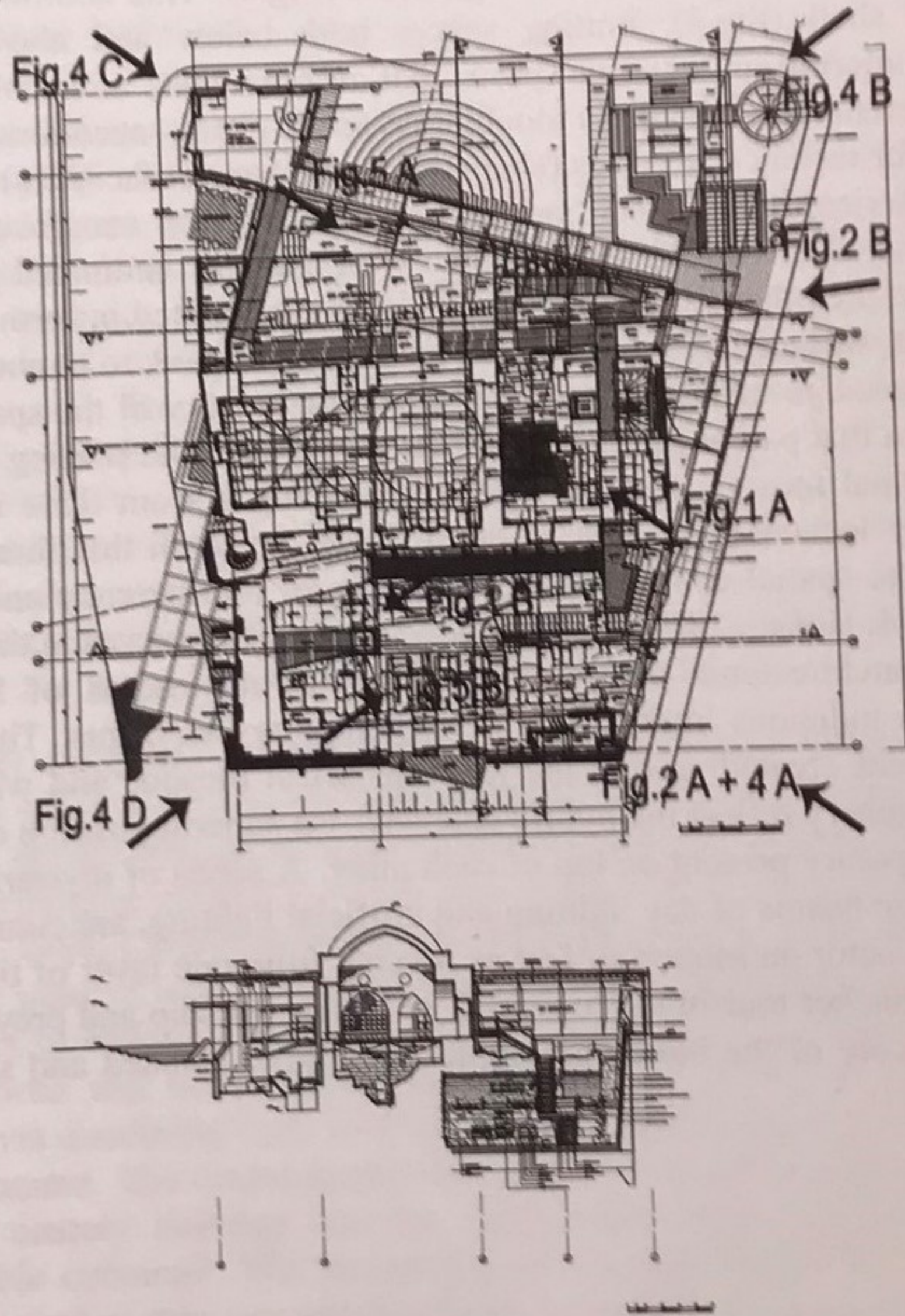


Figure 3: Plan & section of the proposed museum building

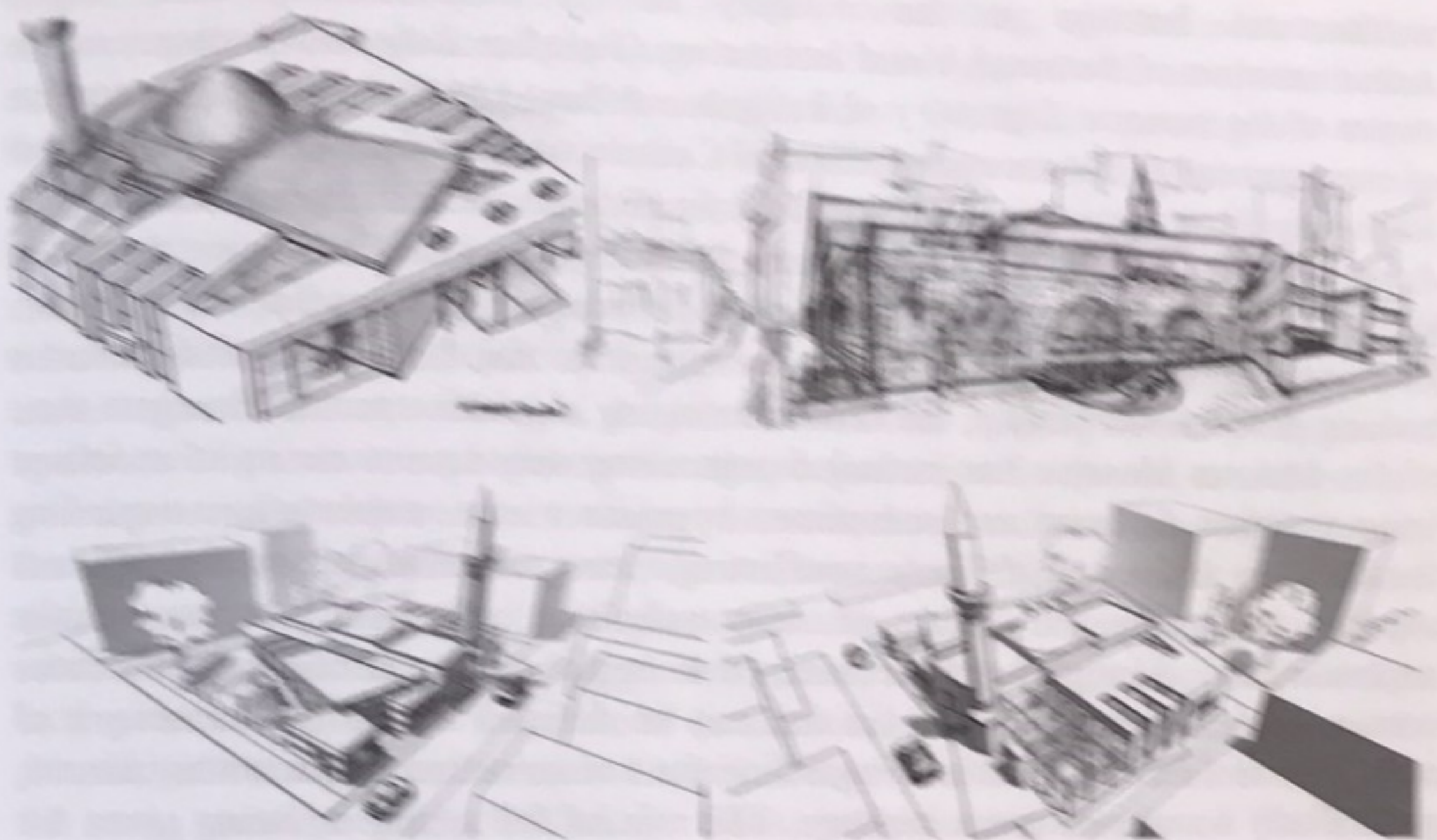


Figure 4: Sketches, perspectives: masses and facades of proposed museum



Figure 5: Interior views of the museum surrounding the mosque

Following the relationship between theory and practice of conservation and design, next section will elucidate the mechanisms regarding the responsibilities of the parties involved in the conservation process.

4 Architectural Intervention to Makam Mosque and Interactions among Parties of Conservation Process

The major parties involved in the process are the following: Local authority representing the government (*Valilik*) and Municipality (*Belediye*) as the authorised executive to develop and coordinate the project and construction, Local chapter of the National Conservation Council (*K.T.V. Kurumu Kurulu*) as the authorised institution for making, implementing and controlling the application, and thus realisation of the decisions regarding the preservation, conservation and restoration or intervention to the archaeological and

architectural heritage in the vicinity of its responsibility area, Local Administration of National Vakıf Institution (*Vakıflar Bölge Müdürlüğü*) as the owner of the mosque, Directory of Religious Affairs (*Muhtuluk*) as the institution of management of the mosque, Office of Culture and Tourism (*Kultur ve Turizm Müdürlüğü*) as the institution that coordinated the archaeological excavation, Administration of City Museum (*Muze Müdürlüğü*) as the institution that is in charge of the conservation of findings and manager of the proposed museum. Furthermore, a few NGOs are also involved in the discussion and decision making process. Obviously, the task of bringing a solution to the emergent state of the Makam Mosque has included organising subsequent series of meetings bring together different and sometimes opposite views, expectations regarding the building and remains. These conflicting views concentrated on the different aspects, regarding the areas of responsibilities of these various public organisations. Along these debates, the negotiations necessitated various compromises towards a consensus that can be defined within the framework of academic and scientific criteria regarding the conservation of the multi-cultural, particularly a multi-religious heritage. The role of the architect, being given the major responsibility as the conductor as the orchestration of this complicated task of designing and conserving, ranges from convincing the different specialists in totally different areas of expertise to finding never ending alternatives of design solutions to make seemingly irreconcilable criteria operate in accordance with each other. Eventually, all legislative, administrative, pragmatic, financial, technological, sociological and psychological considerations are managed to be resolved into a coherent whole through design.

5 Concluding Remarks

Makam Mosque and remains excavated around and underneath the building put forward unique and intricate task of synthesising the existing data for the emergent problem of intervention to a multi-layered historical building that will possibly establish one of the first precedents in the field of architectural intervention into dense historic contexts in Turkey. Along this path, here in Tarsus, the opportunities created by the grammar of architectural design and composition principles are made to serve to the responsibilities that have long been developed towards the cultural heritage. This intricate task is surely achieved through critical interpretation of the underlying grammar of ongoing urban stratification throughout centuries. The public demand that is organised and institutionalised by the above discussed parties of the society for the utilisation of a masterpiece of cultural heritage consisting of architectural spaces and underground archaeological remains is addressed by means of the above discussed design project. In this framework, underground historical remains are integrated with current urban life (Doyduk, & Akkor, 2007) through the design proposal. Moreover, fragments of the urban history of the town of Tarsus are deciphered through the movement of visitors among the historical layers of the urban stratification within the three dimensional underground space which is intertwined with the architectural spaces above the ground around this mosque

(Fig.4). Intended aesthetics of hybrid design, reconciling; old and new, tradition and innovation, conventional typology and technology, as well as spaces below & above layers of ground (Amorim, & Loureiro, 2005) are investigated within the intersection area of the disciplines of contemporary architectural-engineering design and heritage conservation. Thus, an existing complicated spatial asset that is located in a multi-cultural geography is further improved within a multi-disciplinary synthesis. Consequently, historical continuity of the ongoing local urban stratification is sustained through an architectural design that expresses its multi-layered content through its all dimensions ranging from planimetric spatial configuration and geometric shape grammar to facade treatment and articulation of architectonic massing. In sum, local cultural accomplishments, through layering of different eras, are referenced by the proposed architectural space, consisting of a steel and glass protective shell, a landscape that filters urban context into the archaeological remains, and an interior space, which in fact, gives a feeling of in-between (inside and outside, above and below the ground, past and present time) in historical district of Tarsus, which is located in the very southern part of Turkey. Thus, architectural design of the Tarsus archaeological museum within Makam mosque can be read as a statement for the intention of the reconciliation between theory and practice, whereby opportunities of both the heritage site and architectural composition as well as artistic creativity are balanced with the responsibilities of all parties actively taking place in the process of the conservation of cultural heritage in Tarsus.

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Responsibilities and Opportunities in the Reconstruction Process of İrgandı Bridge in Bursa, Turkey

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Abstract

İrgandı Bridge, which is located on Golden Horn in Bursa, Turkey, was constructed in 1443, as a complex with shops above and stable, inn and storage spaces below, all in stone. The bridge experienced many transformations in its history. It was partly demolished during a flood in the 18th century, and it was considerably affected by the major earthquake in 1809, after which the demolished upper structure was replaced by wooden shops which were constructed in several. About seventy years later, İrgandı bridge was demolished and demolished during the departure of Greek military forces from Bursa in 1922, after the Turkish Independence War. The government of Bursa had the main view of the bridge reconstructed in concrete in 1947, however, the original shops on the bridge were not built. Furthermore, the height of the bridge was decreased and its level was raised in the application process of concrete which started in 1947, the first in Bursa. Attempts to restore this unique bridge started in 1993, leading into the preparation of measured drawings, restoration, restoring and reconstruction projects. The reconstruction of the bridge was finally completed in 2004, and it has been used gradually as a car park for several years. Unfortunately, the old shops and structures are demolished and projects are not implemented. The majority of the project architects in Istanbul the final stages of the reconstruction of the bridge has reduced certain differences in the end product. Furthermore, the lack of a comprehensive team design prepared for the area which İrgandı bridge is located prevents the bridge from becoming a point of attraction in the city. The main aim of this paper is to analyze the history of İrgandı Bridge, to evaluate the reconstruction process and to develop proposals for integrating the bridge into urban life more effectively.

Keywords: Reconstruction, Restoration, İrgandı Bridge, Bursa