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The Influence of New Annex's Development on Historic Urban Spaces; an Example of Louver Museum Square

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Abstract

With the emergence of modernism, the main objective of promotion and protection of the historical urban areas according to the existing historic context, new context had presented a disaster through the modern years. The notion of development and protection has prepared the necessity to make a connection between the historical usages of space and provide a new annex usage. This study will focus on the new usages of historical spaces for the purpose of designing the new annex constructions. The main objective of the present study is to explore what occurs in historic space when annex extension is outdistancing historical boundaries? For this aim, the study will measure the Louver Museum square as the case study. The methodology of the present research is situated on a qualitative method regarding the literature review and available maps and photography analysis.

Keywords: Historic Urban Spaces; Historic Square; Annex Extension; Louver Square.

1. Introduction

The historical urban area bears the focus point (center) and the common cognitive dependency of the individuals to a specific place as a necessary sociocultural factor. The challenging situation of urban development nowadays tends to threaten the symmetrical layers of historical urban areas by protection plans of advancement. The present research addresses the competency as attaching a new context (annex) to an already existing one.

The pressure coming from automatic development provides a kind of unreliability via the divergence in the form of dislocation of the defenseless people and convergence at another side via the development of the living standards of the space.

From the cultural aspect, it should be said that a foreigner acquires a piece of knowledge from the natives of a place. It is clear to say that honoring the old context via additions becomes an ecological road to maintain the action and reaction and connection in historical perspective. The responsiveness of development to its site at various scale levels stays advantageous only if its ultimate usage or stylistic procedure are not abstractive to the mentioned perspective (Thomas, 2002). The historical urban areas should not fade with promotion developments. The consequence of urban development both from the architecture aspect and also urban planning should match with the available physical characteristic of the place. The context-duality specification of historical urban areas can be reinforced by composite annexes that are inserted skillfully and other development processes.

The present study is organized to look for the same balance to provide chronological conjunction of our historical urban areas.

2. Literature Review

2.1. The Influence of New Development on Historical Areas

Historical urban areas have a specific location in the historical and cultural inheritance of every country. Since they are logical entities, they are distinctly recognized by their long-established characteristic and architectural benefit. They show the achievement of a considerable cross-section of the culture of the world, and while some show the endeavor of native cultures, others show the influence of colonial acting. All creatively mix their various effects to provide distinctive forms and patterns of usage. (Doratli et.al, 2004). These specifications and their effectiveness as a capital stock make historical urban areas worth protection. The qualities of such unique spaces were often not considered up to the 1960s, and some buildings, constructions, and other artworks were subject to "protection". It is only from the 1960s that the historical urban areas have been re-investigated regarding their positive attributes, and revival of such areas as usage parts of their cities became common. Nowadays, the logical foundation of the phenomenon of reviving historical urban areas is extensively defined, as its universal publication. (Doratli et.al, 2004).

As provided by Tiesdell et al., historical urban areas are part of an economical dynamic process; they are hardly independent functioning areas and most have a symbiotic connection with the remaining of the city. Then, they should be attended within the setting of the city generally and their protection has to be attended, not as a direct and

limiting issue for the protection process, but as an issue for revival and improvement (Tiesdell et al., 1996: p 22). The development process of the annex mostly becomes considerable when the notions of the protection and revival of historical urban spaces will appear in the historical district of the cities.

2.1.1. Protection

The notion of protection has attracted many expressions from various specialties; this part will generally attend some which connects forcefully to the objectives of the present study. According to Lichfield (1988), protection is a measure to meet real or potential obsolescence. As historic spaces play as a social instrument and their culture loss as shown after the World Wars was detrimental to occupants. Alive evidence of these cases provided in the book named 'Revitalizing Historic Urban Spaces'. Protection refers to the acute designing and management of rare resources (Fethi, 1993:161). It is a comprehensive and diverse program of setting and tracing urban changes at a tolerable level for the protection of historical attachments in a protective way. The sensitivity and 'skill' of and control and management process could lead to some changes in the historical areas and are considered as protection processes (Warren, et al. 1998). Finally, the goals of protection are centered on maintaining the value of entities in the past, setting new elements to fit with the current patterns and ways of life. Benefiting from the available technologies and maintaining the building's functioning. Then, it could be said that protection is considered as a long-term commitment to space; not only a structure or a traditional building as claimed by early protectors in history same as John Ruskin and the same. It has economical, educational, political, and social collaborations and issues. It is required to mention that the patterns of protection are attached to keeping the importance of the space, to improve the accuracy and validity of the defined urban context (Rodwell, 2007:1). Orbasli (2008:17) stated that the fashioned-led protection method would be superfluous if it does not provide for the stability of the protected space. The definition states that stabilized protection projects should cater to a connection between the networks in the past, present, and contemporary settings of the urban layout. Interventions in historical urban areas can be through conservation, revitalization, restoration, re-construction, urban renewal, reuse, and so on.

2.1.2. Revitalization

The revitalizing process refers to the association of the historical inheritance, legacy, and sense of location with the call for contemporary political, social, and economic conditions. Therefore, revitalization can be specified in its most ordinary form, as a "process through which the decline and decomposition of a historical urban space could be addressed ended, or converted (Doratli, 2000: p 32). This process is a complicated concern that has to be obtained from many various viewpoints, as it should contain economic and social aspects rather than merely physical protection and improvement actions in a long-term view. This process requests the connection of the protection space objectives and the attention of physical quality, social livability, economic liveliness, and the broader concern for sustainability, all of which require the fast, effective, and focused transformation of the new knowledge into environmentally, socially and economically reasonable solutions.

Tiesdell et al., (1996: p 20) state regarding the revitalizing historical urban areas "...it contains both the restoration of the physical context and the active economic function—or usage—of structures and areas". Regarding their intrinsic attributes as well as physical, socio-economic local circumstances, various comprehensive methods, in other words, various strategies— to restructure the economic basis, regeneration, functional variegation— should be involved in the revitalization process of historical urban areas (Doratli, 2000).

In historical urban areas, the need to integrate different requirements of protection and revitalization, of equilibrium of economic development besides considering the environmental quality is a specifically challenging task.

2.1.3. Contextual Design

One of the most famous modernist architects named 'Le Corbusier' distressed strongly for the evolution of the styles which bears where we are without any respect to the past (Le Corbusier, 1927). His statement discussed several contexts that connect contemporary architecture in historical settings pervades a cruel disconnection. Brodin (1980:13) rejects the incoordination of adding new buildings to the current context as an intentional abandonment of the ethics that control architectural action by architects. Other criticisms stated about the legacy also address an exemplar transformation in the position of cultural legacy from the distinctiveness of artistic factors to meaningful area-based interventions as confirmed by (Lynch, 1960). Cramer & Breitling (2007), stated "Choay" for remembering how history was styles happened side by side in a harmonious method before the 1900-2000 quick developments. Although, the discussion about the integrated protection confirms that a change in historical urban areas established by the requirements and necessities of the locals is strength on the relationship than only the architecture of the new development processes. The superior factors that are important in the design of new structures in a historic context as investigated by 'Susan Macdonald' in Getty Conservation Institute (GCI) are character and quality. These crucial factors specify the identity of the place. The interpretations outlined, display an aligning symbiotic connection

between protection and contextual design.

As Tugnutt & Robinson (1989) state, 'contexture addresses the infrastructure of integration of the 'old and the new ones with the purpose of satisfying the organic combination of a particular place. The urban development processes of the late 19th century up to now set the trends that change the sustainable existence of the two different contexts and reinforce them into tensional objecting forces.

That complies with the concept that protection provides the equilibrium for the preservation of the 'character, quality, and significance of the historical spaces whilst incorporating the changes gradually to the future.

- **Contextual Uniformity**

In this approach, the current styles are emulated and lead in imitation. This method is not psychologically, and design-wise matching because the method destroys the life of the area when studying its transportation of the time.

- **Contextual Continuity**

The available historical principle is not imitated but considers the historic context and at the same time providing contemporary concepts as the indication to differentiate the past and present period of times.

- **Contextual Juxtaposition**

The type of contrast encounter in this method is more declared than contextual continuity.

Despite the contrast, it is necessary that the new development processes should not exceed the historical core through exceeding the utmost limitations addressed.

2.2. Historical Urban Areas

The determinations of International Charters (European Charter, 1975; UNESCO, 1976), involve historical urban areas to products of heritage and designated spaces change to non-substantial, whenever we attend the dynamism characteristic of historical urban environments. Scholars from 1800 to 1900 have conceptualized the historical urban areas as the keeper of the precious layers of cultural history (Cleveland, 1888).

Around the 20th century, the notion expanded to enclosing the heritage of the past time to the present time (Karimi & Motamed, 2003). The display of the city's grain (Whitehand, 2005) and the comprehensive entirety for the action of the changes (Swensen, 2012:381). A countdown of the statements classified presents the resources for envisaging the historical urban area as a combination of two complete terms: diversity and integration. The two items specify the unity of every historical urban context.

Therefore, historical urban areas involve specific limitations, characteristics, and usage. UNESCO (2005) specified three main groups of historical landscape regarding the operational instructions: Man-made landscape, organically evolved landscape, and associative cultural landscape.

Meantime, a new comprehension has been emerged in historical urban areas as the duality of its structure: historical context and the new context.

2.2.1. Historical Urban Square

The square is considered as a public and open area that is mostly known as nodes of a city. Placed among the city context near commercial and institutional structures, it can act as an area where the urban society spends their leisure time activities, such as mingling, eating, sitting, walking, and watching people pass. The square as a public area can serve as a public area for the societies to interact, involve in leisurely objectives, rather than as an area to enoble different activities (Child, 2004; Lynch, 1981; Marcus & Francis, 1998). Therefore, the square of a city is also considered as the commonly used and as a gathering place for the public. The squares that are more iconic than the others in the city are more common, because of their historic importance.

The square in a city usually functions as a place to celebrate the hallmarks and concerts same as the New Year and some special days, but also to organize public incidents same as marathons and shows. While formal incidents of these types become the main attractions for the local people and also for the tourists, the square is less active on the other days.

This is also could be addressed by the fact that the square of every city is placed not in the center part of active trading and social regions, rather placed in distance from it.

3. Case study

3.1. Louver Museum square

The Louvre Museum is the largest museum in the world and is a historical traditional building located in Paris, France. A central indicator of the city that placed on the Right Bank of the Seine in the 1st arrondissement. This building is known as one of the most historical and tourist regions in France country. (Fig 1)

The museum is placed inside the Louvre Palace, initially constructed as a castle at the end of the 12th century under Philip II governance. The remaining parts of the castle are clearly visible on the basement floor of the museum. This building was developed many times to set up the present form of Louvre Palace. In 1682, Louis XIV selected the Palace of Versailles for his occupants and left the Louvre building mainly as a place to exhibit the royal collections, including,

from 1692, a collection of ancient Greek and Roman sculptures.

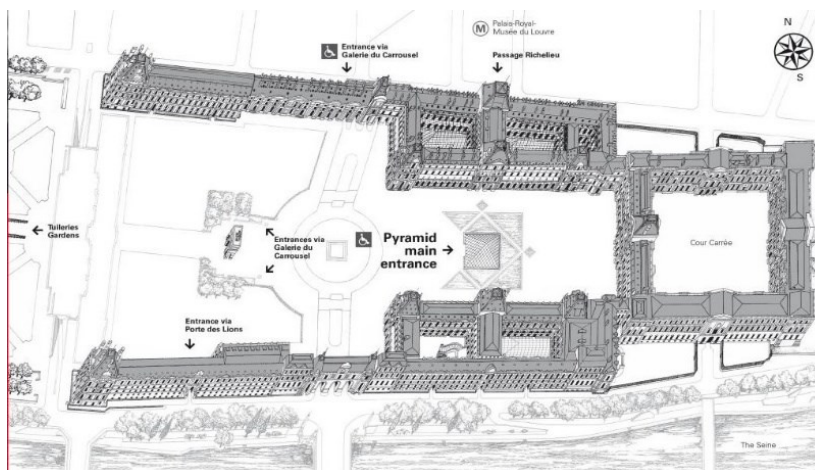


Figure 1. Louvre Museum and square. Source: Cuny, 2014 © Agence Search

LWCM In 1692 stated that this structure was captured by the academy des Inscriptions et Belles Lettres and the Academy Royale de Peinture et de Sculpture, which in 1699 organized the first series of salons. This academy stayed at the Louvre for a duration of 100 years (LWCM, 1692). During the French Revolution, the National Assembly ordered that the Louvre building must be used as a museum to show the nation's precious masterworks. The museum opened on 10 August 1793 by an exhibition including 537 painting works and most of the works being royal and detained as the property of the church. Because of some construction issues regarding the building, the museum was closed from 1796 until 1801. The artistic collection was developed during the Napoleon era and the museum's name changed to the Musée Napoléon, but after Napoleon's resignation, many works were grasped by his forces and were returned to the original owners. The artistic collection was then developed during the period of Louis XVIII and Charles X, and in the era of the Second French Empire, the museum achieved about 20,000 masterpieces. The assets have grown gradually through dedication and legacy since the Third Republic. The art collection is grouped among eight main curatorial divisions: Egyptian Antiquities; Near Eastern Antiquities; Greek, Etruscan, and Roman Antiquities; Islamic Art; Sculpture; Decorative Arts; Paintings; Prints and Drawings. (Fig 2)

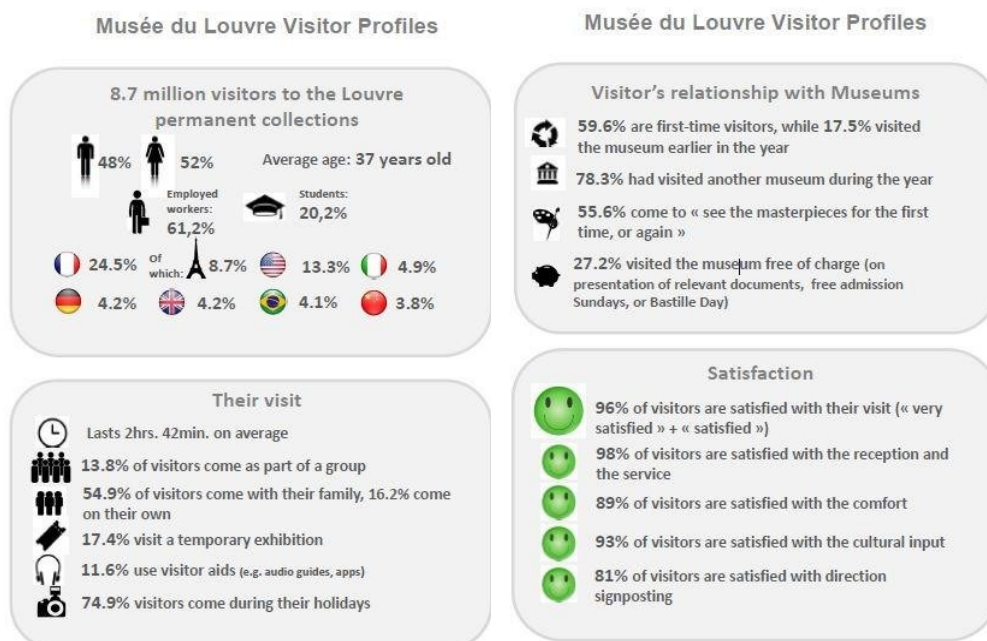


Figure 2. Louvre Museum visitor's profile. Source: Baromètre des publics du Louvre" [Louvre Publics Barometer] / 2013 Annual Results / ResearchCenter – Research and Collections Department – Studies and Research Division.

3.2. The "Pyramid"

The Louvre Pyramid is a large pyramid made of glass and metal by the design of Chinese-American architect

I.M. Pei, (Fig 3) is restricted by three smaller pyramids, in the main yard of the Louvre in Paris. The great pyramid acts as the main entrance to the Louvre Museum. It changed to a landmark for Paris after completion in 1989 (Marlise, 1993). His work, identified by the “form follows function” procedure, is considered as a part of the International style motion and goes on in the historical convention of Walter Gropius. His utilization of abstract form and assurance on cold construction materials same as stone, glass, concrete, and steel are accompanied by a high tendency to theatricality and technological competes.

The main structure was built quietly with glass parts heights 21.6 meters (71 ft). Its square foundation has 34 meters sides and a basic surface space of 1,000 square meters. It contains 603 rhombus-formed and 70 triangular glass parts.



Figure 3. Ieoh Ming Pei in front of the Louvre Pyramid, 1989. Source: Cuny, 2014 © Mark Riboud

The pyramid and the basement corridor under it were formed due to some problems with the original entry of the Louvre's building that could no longer support the great number of visitors on an everyday basis. Visitors enter from the pyramid and come down to the capacious lobby of the building and then come down again to the main part of the buildings.

As one of the famous historic designers, Mark Pimlott states, "I.M. Pei's plan diffuse people in effect from the central yard to myriad parts within its existing network. The structural skeleton extracts, at huge dimensions, a traditional open roofed entry of a Pompeiian villa; the procedure of the mentioned opening with its heritage of engineering cables and the castings, extract the roofed opening of some corporate office constructions, the occupied motion of the people from all sides addresses to the international airports and the mass rail terminals." (Pimlott, 2007)

The building process of a great lobby beneath the Cour Napoléon “finally gives the Louvre its heart and lung”. Besides Michel Macary, another architect named Ieoh Ming Pei planned a “living organism that can not only receive visitors but also provide the Museum's supplies through new arteries catering to the public and for operational requirements.” A hall with 400 seats, provisional rooms for exhibitions, some to present the history of the Louvre, libraries and also restaurants were also constructed for visitors for this reason. (Fig 4)

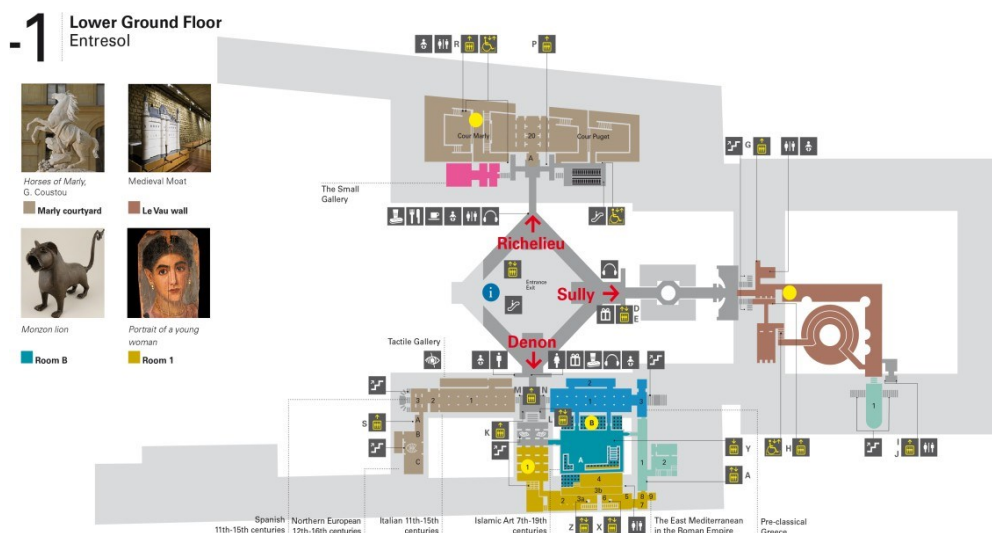


Figure 4. Ground floor plan of the Louvre Pyramid. Source: Taken from Geneviève Bresc, *Le Louvre, une histoire de Palais*. Éditions du Louvre/Somogy). (Cuny, 2014)

3.3. The “Pyramid” Project (2014-2016)

At the end of June 2014, the Museum of Louvre launched its most major construction project in the next few years. This project opened in 1989, I.M. Pei’s Pyramid was basically designed to receive 4.5 million visitors in a year. After twenty-five years, the museum attendance rate in a year has nearly attained 10 million marks. An inadequate carrying capacity leads to significant discomfort situation same as long waiting lines and harmful noise pollution and makes it hard for the visitors to find their directions.

As a project to promote of Louvre’s collections, the Pyramid Project is the first phase of a project on large scale in order to put the visitors at the center of the museum again and its last collections. (Cuny, 2014)

The entries and reception parts beneath the Pyramid will be identified as operating logistical usages such as ticket sales, changing rooms, and toilets to the Pyramid’s farthest environment in order to strengthen the experience for the visitors. (Fig 4) Regarding this project that was designed by the museum employees and architecture firm Search, the symbolic Hall Napoléon will return to its original usage as an area for visit planning, retaking its greatness and dignity without losing its architecture's entirety. (Fig 5).

The “Pyramid” Project offers to develop the spatial setting and the controlling of visitor crowds inside and outside of the Pyramid. The construction work will be developed over two years; the museum will be open to the public for the duration of the working operation.

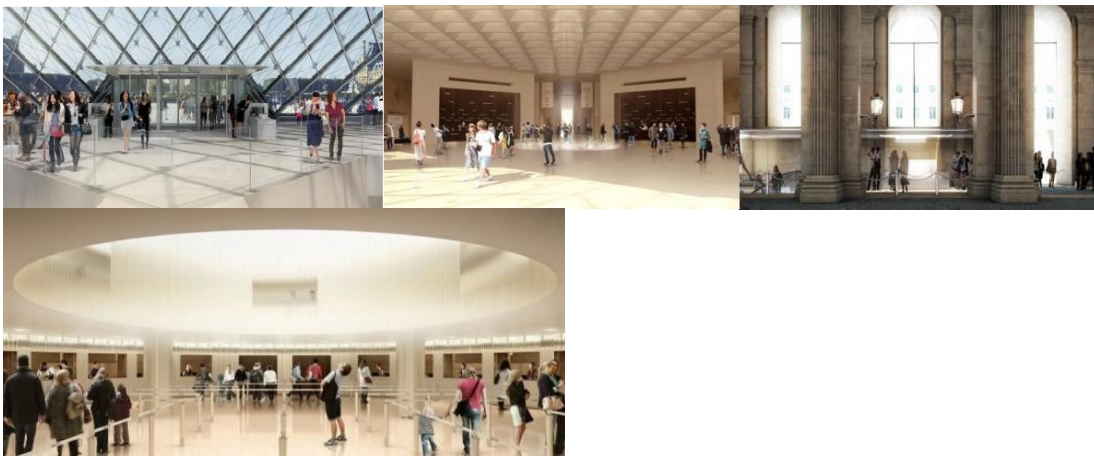


Figure 5. Doubled access control at the Belvedere (rendering), Passage Richelieu (rendering), Information desks set in the two trihedrons (rendering), Ticket office in the sheltered space of the existing bookstore, Hall Napoléon without its information desk (rendering), Source: Cuny, 2014 © Agence Search

Access control at the Pyramid entry side will be duplicated in order to add the visitor crowds and decline waiting for lines in the outer part. Access control at the Richelieu and Carrousel entries will also be reorganized in order to strengthen the visitor crowds.

Information center for the public that currently allowed less than usual and somewhat covered circular information desk – will be ready at two information desks set into large, easily definable soundproof columns. The setting of sound-absorbing parts will decrease noise and heat pollution from the corridor mainly to improve working conditions for the staff in the corridor. (Cuny, 2014)

Signboards will also be designed again to make information more obvious and easier to access. A video display in the center of the corridor will permit the visitors to find their directions in the Louvre. Banners at the entry sides of all the three main wings will clearly define areas to visit and masterpieces from the lasting collection.

All the issues have been performed so that to provide more comfort and easement for the visitors and also to promote the working circumstances for the staffs of the museum.

4. Conclusion

The design project in the historical urban areas is not a simple task, because every historical space bears a unique characteristic that is not equivalent to the other areas. So, why the study confirms that comprehension of such factors/connections by the funders or the designers who apply the insertion of such new annexes still considered disputable.

It is important to mention that history same as the culture, is not considered static. Therefore, the notion of how a historical area might be employed should address the needs, requirements, and culture of contemporary society. One famous anthropologist, Cohen (1993), points to the note that culture is considered as a process and that it is a consequence of social processes.

According to the analysis of Bernstein (2016), Ieoh Ming Pei in 1989 as architecture designer of the pyramid

determined to add a new context by attention to different factors like;

- The modernist style of the building being contradictory to the classic French Renaissance style and the historical background of the Louvre;
- The pyramid is considered as an inappropriate symbol for death from ancient Egypt;
- The project is considered as an improper, affected, megalomaniacal unreason applied by then-President Francois Mitterrand;
- Chinese-American architect I.M. Pei, being ineffectively French, to be assigned with the practice of upgrading the most popular Parisian landmark.

Those attacking the aesthetics principles stated that it was sacrilegious to interfere with the dignified architecture of the Louvre in the old French Renaissance era, and considered the pyramid as an anachronous interference of an Egyptian death symbolism in the center of Paris (Goldberger, 2016). While some argue that the rough modernism of the building is out of place, but others consider the proximity of different architectural styles as a successful and effective integration of the old and the new styles (Stamberg, 2016).

At last, the pressure applied in the time of adding some new buildings as the annex, to a historical context could control by the acknowledgment of an integrated method for the design and implementation concepts.

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Conflict of Interests

The Authors declare no conflict of interest.

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