

# **An Evaluation of the Contemporary Addition Concept in the Context of International Regulations: Example of Adana Archeological Museum**

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## **Abstract**

Historic buildings are important elements of urban and social life in their environment. They stand as testaments to historical civilizations. As social phenomena in effect changes over time, historic buildings get physically wear and lose their function. Unused historical structures are subject to destruction due to structural degradation. However, historic buildings must be protected and sustained due to their unique cultural value. Preservation of historic buildings can be made possible by reuse and reintegration into society. Contemporary additions are made to buildings in order to provide continuity of use by re-functionalizing in accordance with modern needs and requirements. The subject of contemporary additions to historic buildings has been addressed by regulations to this day and currently the qualities of new additions constitutes an important discussion topic around the world.

In the scope of this study, the concept of contemporary addition required for re-functionalization as an approach to preserving historic structures, will be defined by international regulations, and the example of The Adana Archeology Museum, the compliance of contemporary addition implementations with international regulations and declarations will be evaluated. Finally, whether these applications meet the requirements of the concept of contemporary addition will be discussed.

**Keywords:** Contemporary Addition, Historic Building, Historic Environment, Approaches in Contemporary Addition Desig

## 1. Introduction

Historic buildings take their places at a point between the past and the future and serve, therefore, as representatives of the cultural values being carried from the past to the present. Since they reflect the values of the society, they are elements that need to be protected.

It is a fact that the evolving social structure of societies causes change in the functions of structures bearing historical value. Due to environmental factors and socio-cultural transformations, historical structures which cannot preserve their original functions anymore and are left unused, vanish. However, historic buildings must be protected for their cultural, social, aesthetic and architectural values. Preservation of historic buildings can be made possible by their reuse and reintegration into society. Re-functionalization of historic buildings is a modern approach in conservation. Restoration of out of use or prone to demolition historical structures by preserving the spatial and structural features which meet user requirements, and accommodating refurbished utilization for society, enables its revival (Ugursal, 2011).

According to modern needs and requirements, contemporary additions are made to buildings by re-functionalizing in order to extend their use. The contemporary additions added to historic buildings can be seen as parts either destroyed due to the damage they have suffered over time, or parts to respond the needs of the new function, complemented with modern technical materials.

Contemporary addition implementations to historic buildings are a topic of discussion within the framework of “conservation theory”. In the light of the framework of this theory, the contemporary additions to the Adana National Textile Factory<sup>1</sup> which is being re-functionalized with the aim to make it the biggest museum complex of the Middle East, has been investigated (URL4). The Adana National Textile Factory is a complex which has been a subject of novels and which has its place in the social memory. Due to the values it bears, the positive and negative effects of the modern additions on the existing structure have to be evaluated.

Within the scope of the study, first, the concept of contemporary addition, which constitutes the basis of the study, has been identified by a literature review and according to international regulations and declarations. An attempt to construct a theoretical infrastructure has been made. Then, the Adana Museum of Archeology was chosen as a sample study area. After field studies were conducted, it was

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evaluated and criticized by the theoretical infrastructure constructed according to the international regulations and declarations.

The data obtained as a result of the evaluations has been presented in a table of conformity analysis.

## **2. International Preservation Concept and Regulations**

Historic buildings and environments are cultural values stationed between the past and the future. They constitute a common value for all societies. The continuity and the transfer of the historic environment and structures to the future is an international problem that all countries have to address within the framework of universal rules (Kencer, 2018).

Regulations and declarations which aim to determine the general principles of conservation theory have been prepared. This section, is an attempt to express the international constitution that underlines this understanding and the concept of contemporary addition drawn by the declarations.

According to the international regulations and declarations in the Appendix:

- As mentioned in the Venice Charter and other regulations, the additions to historic buildings should be built in a different way from the original and reflect the characteristics of the period.
- They have to be removable and renewable without damaging the structure. Interventions and changes should be documented and recorded. A transition back to the oldest known period of the structure should be possible.
- If the use of new materials and techniques are involved, new applications should be tested and considered so as not to cause any damage to the structure.
- A historical analysis of the monument should be done prior to and following any maintenance or additive work.
- The reintegration of damaged parts of historic buildings must be in complete harmony with the structure overall.
- When making contemporary additions to the historical structure, the location, balance, connection and composition of the building in the historic environment should be taken into consideration and annexes should be allowed in cases where the historical structure would remain undamaged.
- The contemporary additions should be in harmony with the historic environment and the original spatial formation of the city.
- The new structure or the contemporary annex should respect the scale of the site and establish a clear relationship with the environment.

- A descriptive analysis for the characteristics of the historic fabric should be provided and particular attention should be paid to the existing parcel dimensions and boundaries, which may jeopardize the harmony of the historic fabric. The current perspective, appearance, and visual aisles should be respected (Valetta).
- All interventions in the historic environment should take into account the intangible and tangible values of the historic environment.
- Applications should be documented for each and every stage and should be kept open for examination and use.

As mentioned in the regulations and declarations held internationally, historic buildings should be preserved in their existing and original forms. Any application that would endanger the present structure of the historical structure should be avoided where an addition to the building needs to be implemented. The applications should be documented, and if necessary, the return to the oldest known stance should be made possible. The contemporary addition must be in harmony with the structure but also must reflect the characteristics of the day with different materials from the original. The massive, stylistic and functional relations between the historical structure and the contemporary attachments should be taken into consideration.

### **3. Adana Museum of Archeology**

#### **3.1. General Characteristics of Adana Archeology Museum**

The historical textile factory, which has been re-functionalized as an archaeological museum in Adana, is located in Doseme quarter<sup>2</sup> in the Seyhan district of Adana. The building, which was the 3rd textile facility built in Adana, and the 7th in Turkey, was founded in 1907. The weaving section was added in 1911. In time, extensions were made, with the increasing production capacity. The factory is an original structure which exposes the characteristics of its time. It is built of brick. It features traditional masonry techniques and technical installations. The factory consists of single or two-storey units and streets placed around courtyards. Weaving workshops take up the widest area. Since the building blocks were constructed at different intervals, there is no regular facade system (URL1). The building also features a cafeteria and a nursery for social facilities (Saban et al., 2006).

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Renowned writer Orhan Kemal has for years worked as a clerk in this factory, which inspired him to one of his novels, “Murtaza”. The novel's protagonist Murtaza, together with his mother and brother immigrates to Turkey in the population exchange of 1927 and struggles for survival through serving as a night watchman to the factory (Kemal, 2016).

Due to the intangible and tangible cultural values it bears, the plant is registered as a cultural asset in the industrial heritage category.



Figure 1. The Adana National Textile Factory (Özgür Kartum Archive)



Figure 2. The Adana National Textile Factory (URL 2).

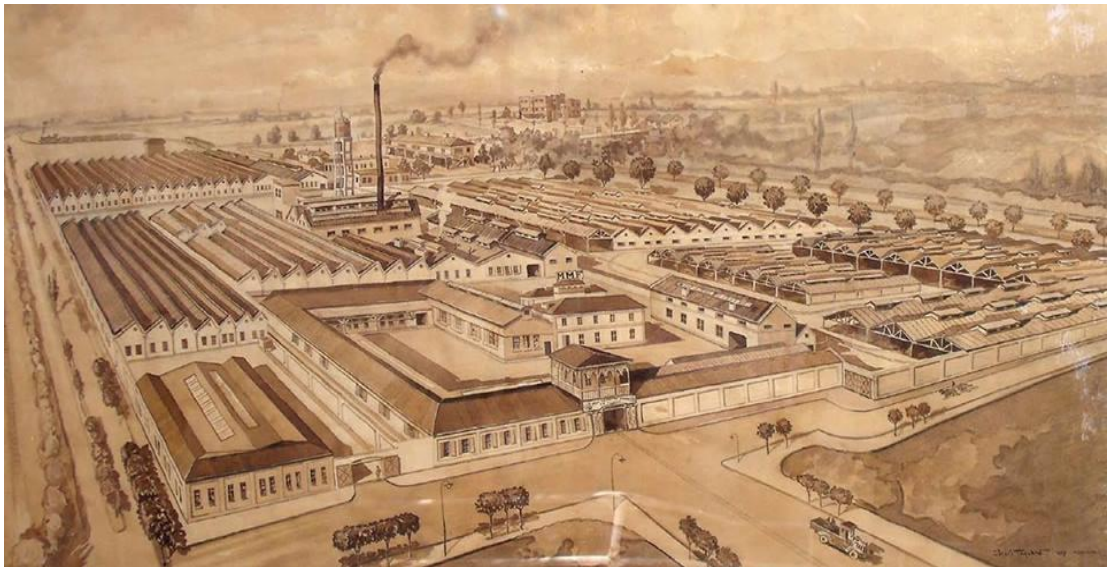


Figure 3. The Adana National Textile Factory (Özgür Kartum Archive)

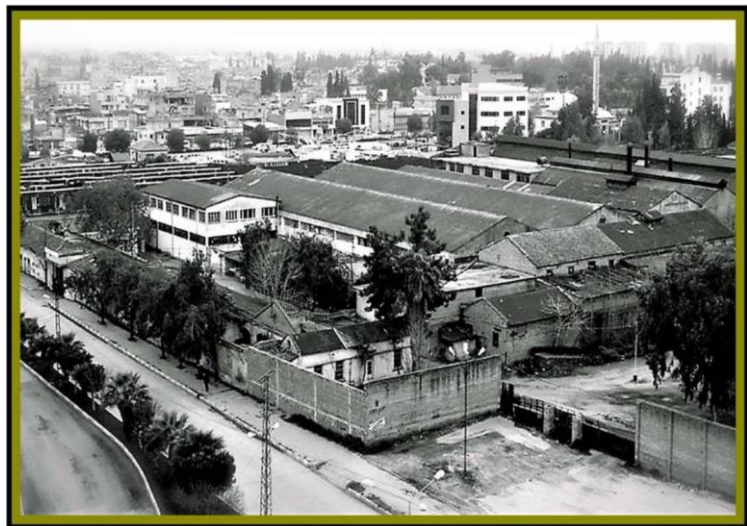


Figure 4. & Figure 5. The Adana National Textile Factory (Özgür Kartum Archive)



Figure 6. The Adana National Textile Factory (URL 3).

The historical structure which has fulfilled its service time has been determined to be transformed into a museum complex within the scope of the investment programs of 2013 (Figure 7).



Figure 7. The Adana National Textile Factory (URL 4).

### 3.2 Evaluation of Contemporary Additions to the Adana Museum of Archeology

The Adana National Textile Plant is being re-functionalized to make the largest museum complex of the Middle East (URL 5). The redemption project consists of 2 stages: the 1st stage has been completed, and the 2nd stage is in the initial phase. The locations of the contemporary additions are given in Figure 8.



Figure 8. The Adana National Textile Factory, Locations of Contemporary Additions

First of all, the evaluation of contemporary addition no.1 reveals that the pillars made of concrete with a contemporary approach, holding the covering which define the entrance eaves of the structure's eastern facade should be considered a contemporary addition; however, this addition is neither removable nor renewable, and, it has not been handled taking the approaches to contemporary addition into consideration (Figure 9).



Figure 9. The Adana National Textile Factory, Entrance Eaves (Gelis, 2018)

There are training units and archaeologist's workshops in the annex no 2, which is located on the southern facade of the historical structure. The additional application was made using different materials as mentioned in the Venice Charter; but since form and scale were not taken into consideration, it pushes the historical structure to the background. The color and the character of the material used are not compatible with the whole. Although an attempt to neutralize the structure by reflection, which is an approach to design, was made, the material used takes precedence over the historical structure (Figure 10).



Figure 10. The Adana National Textile Factory, Training Unit (Geliş, 2018)



Additional building number 3 on the eastern facade of the National Textile has playgrounds for children. The contemporary addition was made in a different way from the original making use of different materials. The design takes account of the scale. For this aspect, it is harmonized with the whole; but it does not possess the qualities of removability and renewability. Any design approach is considered in the annex (Figure 11).



Figure 11. The Adana National Textile Factory, Children's Playground (Gelis, 2018)

The 4<sup>th</sup> additional building located on the eastern facade of the historic building at the 2<sup>nd</sup> stage of the re-functionalization project, comprises engine room. The additional building made using steel was designed removable and renewable without damaging the historical structure. The new addition is in harmony with the historic building. With its contemporary addition form and scale, it has a respect for the historical structure and has been designed with mimicry of the existing form (Figure 12).



Figure 12. The Adana National Textile Factory, Engine Room (Gelis, 2018)

There is an entrance foyer and a cafeteria in the annex number 5, which is located on the eastern facade of the historic building and referred to as glazed gallery. For the building's design, the parcel boundaries and the floor heights of existing buildings were taken into account. It translates a respectful approach to the historical structure. The additions were designed in accordance with the composition of historic buildings, but despite the usage of reflection as a design element, the attempt to neutralize the structure has not been successful (Figure 13).



Figure 13. The Adana National Textile Plant, Entrance Foyer, Cafeteria (Gelís, 2018)

#### **4. Conclusion**

The aim of the international regulations and declarations is to protect historic buildings in their present and original forms and to preserve them for the future. By re-functionalization, which is a contemporary approach to conservation, structures can be preserved by integrating them into the society. In order to adapt historic buildings to new functions or to complete the damaged parts of the historical structures, contemporary additions may have to be built; however, the same contemporary additions endanger the authenticity of the historical structure unless carefully planned and brought into being, and thus lead to irreversible consequences or historical misconceptions. In order to avoid such circumstances, compliance with regulations and declarations should be the main target and during the construction of the contemporary addition, design components should be included in the process.

The Adana Museum of Archeology instance studied within the scope of this declaration, shows that although the regulations were followed to some extent, some contradicting features were harbored as well. According to the table formed by determining the criteria stated below, the contemporary

additions made, measure 60% in accordance with the international regulations and declarations, and 40%, not. It has been determined that the elements mentioned in the article on the replacement and renewal of materials and architectural components of the ICOMOS Charter on Built Vernacular Heritage are ignored. Harmony of the building materials was not considered, and there is a lack of consistency between the contemporary additions and the character of the structure. Although regulations were partially taken into account, it is concluded that the design components were not included in the process (Table 1).

**Table 1.** Conformation analysis of contemporary addition applications in the Adana Archaeology Museum to the international regulations and declarations

ADANA MUSEUM OF ARCHEOLOGY	Carta del Restituito 1932	VENICE CHARTER (1964)			WASHINGTON CHARTER - 1987	ICOMOS CHARTER ON BUILT VERNACULAR HERITAGE 1999	DUBLIN PRINCIPLES (2011)	VALETTA PRINCIPLES 2011		ICOMOS TURKEY 2013	DESIGN APPROACHES
	Article 8	Article 9	Article 12	Article 13	HISTORIC MATERIALS	PLANS & MATERIALS SUBSTITUTIONS	8.11	CONTRAST & HARMONY	CONTRAST & HARMONY		
	✓	✓	X	✓	X	X	X	✓	X	X	NO HARMONY NO CONTRAST
	✓	✓	X	X	X	X	✓	X	X	✓	HARMONY - NEUTRALISED
	✓	✓	✓	✓	✓	X	✓	✓	✓	✓	HARMONY - INTERPRETED
	✓	✓	✓	✓	✓	X	X	✓	✓	X	NO HARMONY NO CONTRAST
	✓	✓	✓	✓	✓	X	X	✓	X	X	HARMONY - NEUTRALISED

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## **APPENDIX**

### **INTERNATIONAL CHARTERS & DECLARATIONS**

#### **THE ATHENS CHARTER FOR THE RESTORATION OF HISTORIC MONUMENTS -1931**

ARTICLE 8: “The additions should be precise and clear, and should be limited to using material different from the original. They should be designed within the framework and without embellishment, and should be identified with a label or inscription. A restoration should never be done in a way that misleads who examine it, nor to change a historical document.”

#### **THE VENICE CHARTER (1964)**

Article 9 . “The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.”

Article 12 . “Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.”

Article 13. “Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.”

#### **WASHINGTON CHARTER 1-1987:**

METHODS AND INSTRUMENTS- 10. “When it is necessary to construct new buildings or adapt existing ones, the existing spatial layout should be respected, especially in terms of scale and lot size. The introduction of contemporary elements in harmony with the surroundings should not be discouraged since such features can contribute to the enrichment of an area.”

#### **CHARTER ON THE BUILT VERNACULAR HERITAGE -1999:**

REPLACEMENT OF MATERIALS AND PARTS: “Alterations which legitimately respond to the demands of contemporary use should be effected by the introduction of materials which maintain a consistency of expression, appearance, texture and form throughout the structure and a consistency of building.”

#### **THE DUBLIN PRINCIPLES-2011:**

III-11: “Wherever possible, physical interventions should be reversible, and respect the age value and significant traces or marks. Changes should be documented. Reverting to a previous known state may be acceptable under exceptional circumstances for educational purposes, and must be based on thorough research and documentation. Dismantling and relocating are only acceptable in extraordinary cases when the destruction of the site is required by objectively proved overwhelming economic or social needs.”

#### **THE VALLETTA PRINCIPLES-2011:**

3 - INTERVENTION CRITERIA / A - VALUES: “All interventions in historic towns and urban areas must respect and refer to their tangible and intangible cultural values.”

#### **4 - PROPOSALS AND STRATEGIES / C - CONTEMPORARY ARCHITECTURE**

1. “When it is necessary to construct new buildings or to adapt existing ones, contemporary architecture must be coherent with the existing spatial layout in historic towns as in the rest of the urban environment. Contemporary architecture should find its expression while respecting the scale of the site, and have a clear rapport with existing architecture and the development patterns of its context.”

3. “Perspectives, views, focal points and visual corridors are integral parts of the perception of historic spaces. They must be respected in the event of new interventions. Before any intervention, the existing context should be carefully analysed and documented. View cones, both to and from new constructions, should be identified, studied and maintained.”

**ICOMOS TURKEY ARCHITECTURAL HERITAGE CONSERVATION CHARTER-2013:**

**IV.2 PRINCIPLES OF ARCHITECTURAL HERITAGE INTERVENTION**

- “4. Interventions should not mislead to subsequent research and studies, and should be carried out with removable and/or renewable without any damage to the original structure as much as possible.