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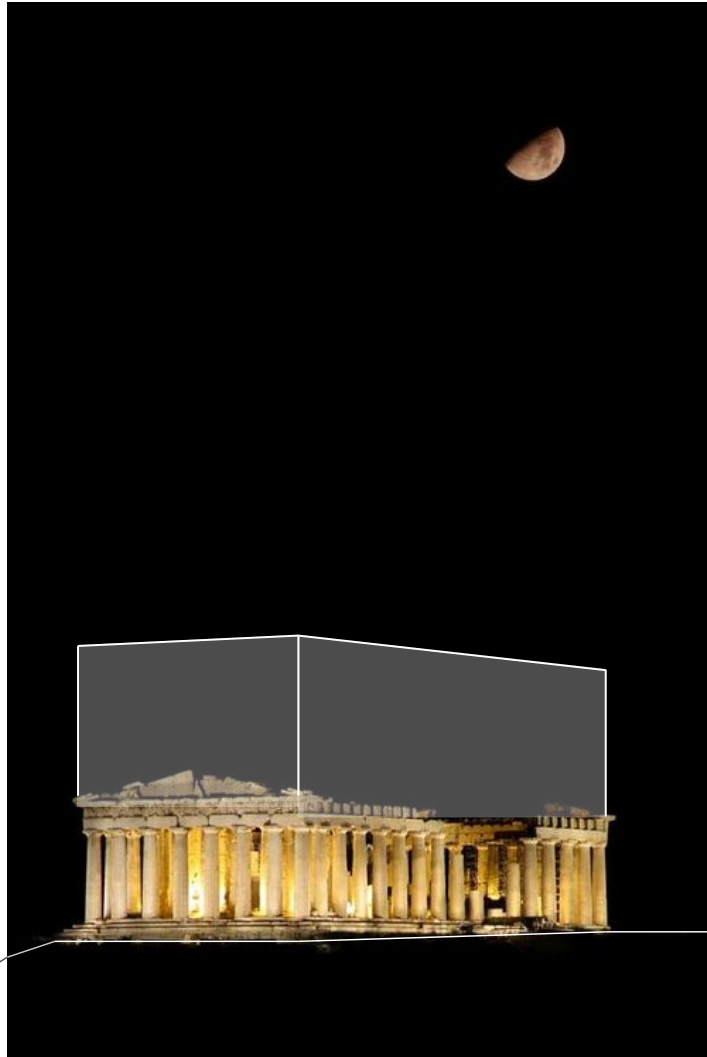


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RUIN-NAISSANCE

‘RUIN - NAISSANCE ‘

FATMA GONCA TUNC

SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE
FALL 2016 THESIS PREPARATION

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Ruin-naissance is the term I use to describe not only the resurrection of an archeological site, but also the rebirth of an idea about how we think about ruins and how new construction can enhance the experience of these kinds of sites.

CONTEXT

The ancient city of Aizanoi/Aezani is situated on both sides of the River Penkalas (now known as Kocacayir) in the area that today is called Çavdarhisar, Kütahya Province in Turkey. Located in western Anatolia, Aizanoi was once an important political and economic center in Roman times. The city contains multiple historical layers, dating back to first settlements from the Bronze Age (2500 to 800 BC). Following the Hellenic period, the city was later bequeathed to Rome in 133 BC and, finally, converted to a Christian bishopric at an early stage of Rome's acceptance of Christianity in 312 AD. After the 7th century, Aizanoi fell into decline. Later, in Seljuk period, the temple hill was converted into a citadel (Turkish: hisar) by Çavdar Tatars, after which the recent settlement of Çavdarhisar is named. The ruins of Aizanoi were discovered by European travelers in 1824. Survey work in the 1830s and 1840s was followed by systematic excavation conducted by the German Archaeological Institute from 1926, resumed in 1970. Today, there are series of ongoing excavations conducted by a group of Turkish archeologists. In 2012 the site was submitted for inscription on the UNESCO World Heritage list and it recently became a more prominent ancient site for both Turkish and the international tourists.

An important issue that conspires against the ability to understand the historic context is the presence of a contemporary town that sits atop the site. The town of Çavdarhisar obscures

as much as eighty percent of the original city. The Temple of Zeus is the only building of Aizanoi inside a protected archeological site. All of the other exposed remnants are in unprotected fields or scattered among private houses. Since the entire site of Aizanoi, with the exception of the Temple, is not designated as an archeological preservation site, there has been and continues to be an uneasy relationship between the private property owners and archeological site administration.

THESIS CONTENTION

The principle contention of this thesis is that a better understanding of the fragmented evidence presented by an archeological site can be seen through the lens of a contemporary architectural intervention that responds sensitively to an ancient site. In doing this, the intervention needs to address issues of identity, narrative and historiography. The new architecture should not ignore or in any way obscure the existence of ruins. Rather, the new architecture should treat the ruins as part of the design, where their integration is essential not only as objects or space, but also as a teaching device of history.

One way this can be achieved is by introducing a defined circulation route and series of interpretive buildings that will create a new dialogue with the existing historic context and enhance the reading of the site. The constant exchange between the old and new is further emphasized by the controlled pathway that circulates through the site. This controlled circulation pathway will not only be a walking experience but it should also be designed to contain a narrative of the historical site. Therefore the pathway becomes an element that will manifest context's historic past where space, event and movement all converge into a larger experience that effectively creates an open-air museum.

When new architecture is introduced into a historic context, a critical dialogue is presented. The reading of the ruin itself is the

first state and the new building by itself is the second state. When the ruin and new building begin to interact with each other the third state is created. This new state creates an elevated experience of both the ruin and the contemporary architecture. In this way, both ruin and the new structure complement each other and the reading of the historic context is enhanced. The former space left to the imagination, while observing the remains of earlier civilization, can now be filled by this new approach to historical sites. This kind of architecture can reproduce the sense and experience of the formerly existed architecture, without the need of a more speculative restoration of an ideal image of the past.

When introducing a new intervention on such a historically rich site, it is important to address not only the ancient elements but also the more contemporary fabric of the site. There might be a need of a process which will include selective addition or removal of existing structures to allow the site to be more suitable for the anticipated outcome.

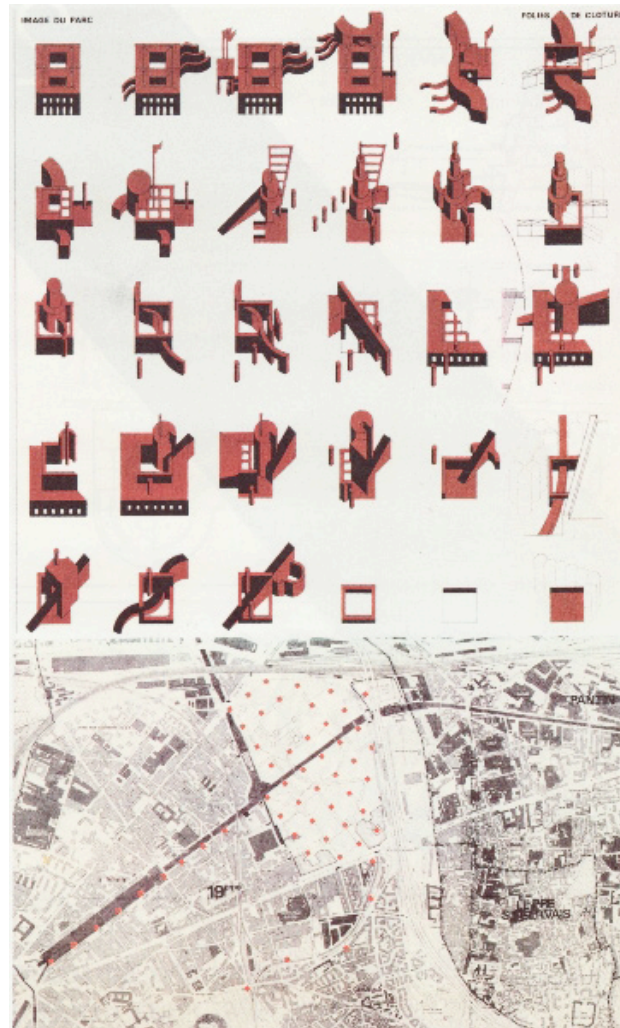
THESIS PROJECT DESCRIPTION

For centuries, the Temple of Zeus has drawn visitors to the ancient city of Aizanoi. Eager for a closer look at the monument, tourists march up the dusty roads of the ancient city to see one of the best preserved examples of Roman architecture. In classical times, the ancient town was complete including a series of small and large structures, votive statues and public spaces. These have long since disappeared and visitors to the site were left to their own imaginations to bring the missing pieces together. Ruin-naissance, proposes to superimpose a designed pathway and a series of interpretive structures that are capable of bringing a new character to Aizanoi by bringing back the relationship between the broken parts of the historic city. Creating a new pathway for visitors to walk on and providing rest stops and viewing platforms will link the various monuments of Aizanoi together. The ruins, the pathway with the new interventions and the landscape will all be synthesized into a single experience.

To allow the overlay of this pathway, a process of selective removing will take place that will be followed by introduction of new elements. Series of interventions, both small and large scale, will be introduced alongside the pathway. Each ruined monument will be matched with a new program (museum, auditorium, reception, shops, etc.) that relates to the character of the formerly existed building. These interpretive buildings will follow a

different typology of construction (building on top of the ruin, building next to the ruin, or building in relation with the ruin) depending on the state of the ruined structure.

These architectural interventions will be directed at teaching the historic story of the Aizanoi. The new buildings will become places to learn and interact. The overall, pathway will create a clear loop of circulation that will narrate the story and create a heightened experience for the visitors.



Parc de la Villette, Bernard Tschumi

GLOSSARY

City Elements

Agora: The literal meaning of the word is “gathering place” or “assembly”. The agora was the center of athletic, artistic, spiritual and political life of the city.

Amphitheater: An oval arena completely surrounded by gradually rising rows of seats.

Aqueduct: A pipeline specifically built to carry water.

Cardo: The main north-south road through a Roman city.

Castrum: A Roman military camp usually square or rectangular in shape.

Cloaca: A large underground sewer in the form of a tunnel.

Decumanus: The main east-west road through a Roman city.

Forum: The government and religion center of a Roman city consisting of an open meeting area surrounded by buildings and colonnades.

Gymnasium (from the Greek term *gymnós* meaning “naked”): A training center for athletes who participated in public games.

Insula: A Roman city block, usually square or rectangular in shape.

Macellum: (plural *macella*) An ancient Roman indoor market building that sold mostly provisions. The building normally sat alongside the forum and basilica, providing a place in which a market could be held.

Necropolis: (plural *necropolises*, *necropoles*, *necropoleis*, or *necropoli*) An extensive and elaborate burial place of an ancient city.

Odeon: A building that is built for music: singing exercises, musical shows, poetry competitions, and the like.

Palaestra: An exercise facility originally connected with the training of wrestlers. These complexes were generally rectilinear in plan, with a colonnade framing a central, open space.

Pomerium: The open strip of land along the inner face of the wall around a Roman city. It served as the sacred boundary within which the land was thought to be protected by the gods.

Stoa: (plural *Stoae*) A Greek architectural term that describes a covered walkway or colonnade that was usually designed for public use.

Templum; The Latin word from which we get the English “temple”. While there is much equivalence, the Latin *templum* referred not so much to a building type as to an area that was marked out for religious purposes, a sacred

place.
Thermae: Roman public baths.

Architectural Elements

Atrium: The largest interior space in a Roman house. It is completely covered by a roof except for the central section which is left open to the sky.

Caldarium/Tepidarium: The heated area of the thermae containing hot water pools.

Cavea: The steep semicircular seating area of the theater.

Colonnade: A row of columns supporting a horizontal beam or a roof.

Compluvium: The opening in the roof of the atrium.

Frigidarium: The area of the thermae containing cold water pools.

Impluvium: The pool in the floor of the atrium which collected the water that fell through the compluvium.

Oculus: A round opening or window.

Peristyle: The open courtyard or garden in a Roman house surrounded by a colonnade.

Valarium: A canvas roof drawn over a theater or amphitheater to protect the spectators from the sun.

RUINS AND HERITAGE

Heritage (noun): something that is handed down from the past, as a tradition

Heritage, defined as “features belonging to the culture of a particular society, such as traditions, languages, or buildings, which come from the past and are still important”, is what brings and keeps most nations together. These common objects represent the history of a specific group of people. As citizens of this common past, we tend to identify ourselves with these, internalizing them and understanding them as a source of pride and unity. Historic objects and sites become especially important representations of our cultural identities, and as a consequence we seek to protect them...

Ruins, originally the Latin word *ruere*, are the traces of built space. Architecture, once complete, has fallen. Due to a destruction and time, fallen into a state of partial or complete disrepair. Natural disaster, war and depopulation are the most common root causes, with many structures becoming progressively derelict over time due to long-term weathering and scavenging. Ruins are of great importance to archaeologist, historians, artists, anthropologist and architects, even if they were individual fortifications, places of worship, houses and utility buildings, or entire villages, towns and cities. Ruins, for many, identify and preserve outstanding values of humanity. They represent and connect the contemporary culture to its heritage and history.

RUINS AND DANGER OF DISAPPEARING

“ On the site we are dealing with a web of cultural values, with technical, social, and political problems and opportunities, as well as resource needs, and with the multiple cultural and economic connections between the heritage site and the local and broader community.”

- Sharon Sullivan

For most countries, the travel and tourism industry is a major contributor to the economy, including accommodation, transportation, entertainment and attractions. Therefore, historic and heritage sites become more attractive, since they are known to be attractions both for national and international tourists all around the world. Not only their archeological and historic importance but also the economic benefits, make them more desirable to preserve. However, when the social and political conditions in the country, are not able to satisfy the demand of touristic activity, the touristic sites encounter to become unused and under utilized spaces. When there is a decline in the demand and interest, historic sites face management problems, even in some cases they will be abandoned. The deserted ruins will be facing the threats of vandalism, climate change and natural erosions, encroaching development and the ‘monster’ of commercialism. The ‘priceless’ ancient ruins will be left alone to further decay. As Sharon Sullivan mentions in her article entitled *Managing Cultural Heritage Sites: Some Parameters for Success*, “In many parts of the world, the requirements for good management is becoming urgent, since pressures on heritage sites are increasingly caused by overuse, misuse, national or regional development aspirations, and the often desperate needs of local people.”

In the last couple years, Turkey has been facing a major problem with terrorism.

The issue of public safety threatens the visitors coming into the country, therefore, there is a major decrease in the amount of interest among historical sites. The political and social issues in the country majorly impacts the fate of the ruins. Thus, arises the question of what is going to happen to the ruins, if there is no demand and no tourists wandering around? The ruins will be abandoned to their own fates. Just like the instance of the Medieval City of Ani, once, the most technically and artistically advanced in the world, is now an abandoned ruin in Turkey. The former medieval Armenian Kingdom, which competed against metropolises such as Constantinople and Cairo, now is uninhabited, forgotten and lacks the respect and attention it deserves. It has been placed on ‘endangered sites’ lists by organizations like World Monuments Fund due to constant threats from earthquakes, neglect and nearby quarrying.

Some sites are totally neglected or seem mired in a bog of bureaucratic inertia. Others have become elements of the local economy to such an extent that their integrity has been sacrificed to tourism. Some sites totally exclude or indeed make enemies of the traditional owners and the local population. Therefore, there is a need for a new approach that will both preserve and bring a new character to these historic or heritage sites, which will annihilate the major problems concerning the managing problems of the ruins.



Abandoned city of Ani Medieval City, Turkey

RUINS AND CHANGING AESTHETICS

In the Middle Ages

In the Middle Ages, there was a belief and knowledge on the existence of previous civilizations. The Anglo-Saxon poem, most likely written by a monk describing the ruins of the Roman baths in Bath, signifies the place of ruins in the everyday life.

*Wondrous is this wall-stone—fates fractured,
smashed this city-space; the work of giants
wastes away.*

*Roofs have fallen, ruinous towers,
their arch-gates gouged out, frost in their
mortar;
shattered storm-shields sheared away, fallen,
under-eaten by age. Earth has the master-
builders,
decayed and gone, in its grip,
the hard grasp of the ground.*

....

*Thought made a mind-swift design:
bold of plan, in rings the thought-famous bound
the wall together wondrously with ridge-wires.
Bright were the city-buildings; many, the bath-
halls;
high, the pinnacle-hoard; busy, the street-bustle;*

....

*Stone-courts stood; streams gushed with steam
in wide welling. A wall enclosed all
in its bright embrace, where the baths were,
hot in its heart. That was hospitable.*

- Unknown artist

The expression “the work of giants”, gives the perspective towards the buildings of a now vanished civilization. The knowledge of an existence of a greater civilization once existed on the land, now being inhabited, marked the medieval world view. The belief that they were the inferior successors of greater people permeated the medieval thought, which influenced the absolute power of the authorities. Such as, Aristotle and Galen, their knowledge could not be questioned.

The common medieval idea was that the life was near to death and things were declining before the end. Bernard of Chartres later wrote that the scholars of his age were “dwarves standing on the shoulders of giants”, with the giants being the scholars of the Greeks and Romans.

Moreover, in terms of architecture, people in the Middle Ages were certainly impressed by Roman construction. The standing structures were repurposed, where as Colosseum was turned into a dwelling and Pantheon was being used as a church. The infrastructure, such as the roads and viaducts, were also valuable everyday objects for the people. On the other hand, Roman ruins were an obstacle for the daily life. They became the quarries for pre-shaped blocks of building materials. The stone was used to build vernacular structures as well as religious and public ones. And the marble was burnt to be used as agricultural lime.

In Renaissance

The ruins of Greco-Roman antiquity, influenced the thinking of the Renaissance men. In Renaissance Italy, the interest to know and mimic the excellence of the ancients became a passion of the humanists. Niccolò Machiavelli described his passion for the antiquities as a nightly journey to his library in the words: “At the door I take off my muddy everyday clothes. I dress myself as though I were about to appear before a royal court as a Florentine envoy. Then decently attired I enter the antique courts of the great men of antiquity. They receive me with friendship; from them I derive the nourishment which alone is mine and for which I was born. Without false shame I talk with them and ask them the causes of the actions; and their humanity is so great they answer me. For four long and happy hours I lose myself in them. I forget all my troubles; I am not afraid of poverty or death. I transform myself entirely in their likeness.”

Architecture of Italian Renaissance was based on theories and practices of Classical Roman examples. A pilgrimage to Rome to study the ancient buildings and ruins of Classical Rome, especially the Colosseum and Pantheon, was essential to an architect’s training. Classical orders and architectural elements, such as columns, pilasters, pediments, entablatures, arches, and domes were the necessary elements of Renaissance buildings.

The writings of Vitruvius influenced the Renaissance definition of beauty and aesthetics in architecture. Renaissance architecture characterized itself with harmonious form, mathematical proportion, and a unit of measurement based on the human scale. The buildings of Renaissance appealed both emotion and reason. The major figures of Renaissance architecture, Filippo Brunelleschi, Leon Battista Alberti, and Andrea Palladio, shared a reverence for Roman architecture and was inspired by these ancient structures. Not only the fully standing structures were in demand, but also ruins were in great interest. For instance, Alberti strived to react the glory of ancient civilizations through architecture. Especially, his facades for *the Tempio Malatestiano* (Rimini, 1450) and *the Church of Santa Maria Novella* (Florence, 1470) are based on Roman temple fronts, relying on classical ideals of symmetry, axiality, and clarity. For these men, architecture was not merely a means of constructing buildings; but it was a way to create meaning.

With the Renaissance, ruins came to be appreciated as a consciously revived and purified *architecture all’antica* among a cultural elite. “The ruin as an activating force in the artistic expression, poetic imagination, and discourse of historical consciousness in the fifteenth to sixteenth century, all of which formed the enterprise collectively known as the recovery of antiquity.”

The discoveries of Nero’s Domus Aurea and early excavations at Herculaneum and Pompeii triggered the classical appreciations of the Renaissance men. A new aesthetic formed for their innate beauty as objects of venerable decay. Even though there was an interest for the ruins, they still stayed as the backdrop for the main subjects. In Renaissance paintings, which are full with remnants of Greco-Roman statuary and architecture, ruins are ancillary to the main pictorial event, providing a fractured backdrop to a serene madonna, or a handy bit of broken column to support a wilting St. Sebastian. The humanists faced the question and the challenge of what to do with the remains of the old: were they to be destroyed, rebuilt or left to disappear?

In Neoclassicism



Giovanni Paolo Panini, *Ancient Rome*, 1757

The achievements of Renaissance, influenced the birth of a new interest in harmony, simplicity, and proportion. As the new science of archeology introduced spectacular remnants of a buried world of great beauty, the interest in antiquity gained momentum. The second half of the eighteenth century in Europe, so called Neoclassicism, the artistic style and the development of taste were based on the increasing influence of classical antiquity. Giovanni Paolo Panini's *Ancient Rome* (1757) is representative of the neoclassicism, a *tour-de-force* painting encompassing many of the monuments in and around Rome, including the Pantheon, the Colosseum, Trajan's Column, the Medici Vase, the Farnese Hercules, and the Laocoön. The neoclassicism, arose from observation and reproduction of antique works and came to dominate European painting, sculpture and architecture. The interest in the classical antiquity aimed to systematically retrieve the glories of lost civilizations. Works of newly discovered archeological ruins (Athens, Naples (Herculaneum and Pompeii), Paestum, Palmyra, Baalbek) were spread around Europe with detailed descriptions, picturesque landscape views, reproductions of frescoes, and measured drawings of temples, theaters, mausoleums, and sculptures. All these works broadened the public's historical perspective and stimulated a passion for all things savoring of the ancient past. It brought a new sense of historicism,

which led some artists and designers to fantasize the modern classical monuments of present as becoming ruins in future.

In Romanticism

“Romanticism is precisely situated neither in choice of subject nor in exact truth, but in a way of feeling.”

- Charles Baudelaire

As Baudelaire states Romanticism rejected the didacticism of Neoclassical history painting and exchanged its subject matter with emotions and behavioral extremes. The subject matter became imaginary and exotic. In Romantic art, nature was the protagonist with its uncontrollable power, unpredictability, and potential for cataclysmic extremes. The eighteenth century aesthetic of the Sublime was recalled by the Romantics. The sublimity of nature, the destruction of passing time and the melancholy of a lonely man were interesting ideas to the Romantic artists. The romantic art is mainly dominated by the sublime vistas of Caspar David Friedrich, whose lone figures look dolefully on the vacant arches of medieval abbeys. It was in painting that the vexing timescale of the ruin was most accurately broached – ruins, it seemed, spoke as much of the future as of the classical or more recent past.

Ruins brought the principle of Romanticism together and, during, the nineteenth century, the “ruin lust” reached its peak point with the rediscoveries and reinterpretations of the remains of the old. The Grand Tour triggered an increase in voyages and travel literature, which exposed cultural elite to ruins and their picturesque nature. At the same time, a growing awareness of historical documentation and scientific excavations of sites like Pompeii also affected the prevalence

of ruins and commanded the attention of the Romantic audience. This love affair with decaying buildings, became the symbol of transience, death, and decay. The sense of having lived on too late, of having survived the demolition of past dreams of the future, is what gives the ruin its specific frisson.

During the period of Romanticism, ruins became an obsession for many painters, artists, poets and designers. The lust for ruins, ruination and decay became a major topic and interest. It created its own aesthetic and became a part of the daily life of the Romantic men. Not only were the existing ruins were represented in paintings, but also architectural visions became a huge interest among Romantics. In 1832, Joseph Michael Gandy finished the work commissioned by Sir John Soane, a watercolor depiction of Soane’s Bank of England as a ruin. His depiction not only foreshadowed the future, but it can also be read as the construction process of the complex architectural structure. This depiction by Gandy became one of the masterpieces of Romanticized architectural visions. Hubert Robert also envisioned the Louvre in a state of collapse. Diderot explained the passion for ruins as “The ideas ruins evoke in me are grand. Everything comes to nothing, everything perishes, everything passes, only the world remains, only time endures.”

In the early 20th century

In the early 20th century

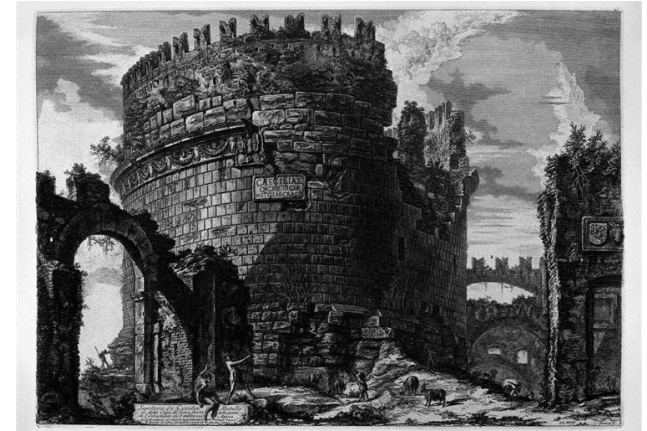
In the 20th century, the idea of *Ruinenwert* (Ruin value) was popularized by the German architect Albert Speer while planning for the 1936 Summer Olympics. He published the book '*Die Ruinenwerttheorie*' (The Theory of Ruin Value), in which he explained his theory in depth. Speer described the term as the concept that a grand design should decay beautifully over time and it should leave aesthetically pleasing ruins that would last far longer without any maintenance. The buildings were not only designed to become ruins eventually, but they were thought to be better designed and more imposing during their period of use. The idea of *Ruinenwert* was highly supported by Adolf Hitler, whose dream was to have a master plan as the symbol of the Third Reich's greatness, just as Ancient Greek and Roman ruins were symbols of their respective civilizations. In fact, when designing Germania, he was already taking into account how it would look as a ruin, as a monument of the past, resembling the greatness of the Roman empire.

RUINS , PIRANESI AND SOANE

Sir John Soane developed an interest on Giovanni Battista Piranesi's works and collected a great amount of his etchings and a number of his restored classical antiquities. Soane not only admired Piranesi's illustrations but he also shaped his own work highly influenced by Piranesi. "...developed a profound yet complex artistic and intellectual relationship with Piranesi's concepts and revolutionary theories which covered the rest of Soane's career and helped to create, ..., a radical and highly distinctive style of design." Soane exploited the relationship between space, light and dramatic juxtapositions to arrange an architecture that resembles the architectural fantasies of Piranesi. Soane's architecture intended to stimulate and inspire the creative imagination in a similar way to Piranesi's intentions.

However, the most Piranesian dimension of Soane's works is the way the works are represented. Joseph Gandy's arresting views painted for Soane added a further similarity to the arcane setting. To Piranesi archaeology became a interest in the 1750s. "His four volume-treatise, *Le Antichità Romane* (1756), contained an unprecedented wealth of visual and technical information about the architecture, engineering and decorative vocabulary of ancient Rome." In the treatise, particularly one work can draw a direct connection to Soane. The affect of 'The Tomb of Cecelia Metella' etching is an outstanding example how Soane imagined his work and got highly influenced by Piranesi.

The imaginary view of his recently constructed Rotunda in the Bank of England reduced to the melancholy grandeur of ancient ruins with antiquaries busily excavating the site.



Giovanni Battista Piranesi. *The Tomb of Cecilia Metella, Rome.* Etching (Vedute di Roma), c.1764-5.



John Soane. *Architectural Ruins: A Vision*, drawn by Joseph Michael Gandy, 1798. Pen and watercolor.

RUINS AND MEMENTO MORI

“Death is essential to our definition as mortals. Without Death, we would not be living creatures. That is the inescapable truth, and the truth will kill us. Every birth certificate is completed by a death certificate. No matter how dedicated to life, we have been cast in the die of mortality. While God remains dead silent, Death answers.”

- Robert Ginsberg

Death, an essential element to a living's life, defines the end as well as the beginning. “Our body and its mortality can be described as our ruins. Death defines our finite world. Death comes to define our place in the universe, history, and society.” A dead body can be a ruin as much as a destroyed wall. The death of a building doesn't mean the end of the building as much as the death of a human marks the end of the life time. The dead building, now can become a ruin. The existence of authentic ruins remind death. They convey a powerful moral message. A ruin is a *mementos mori*, an artistic or symbolic reminders of mortality. Ruins can be living examples of human fragility, as much as the flowers, the sand-clock, and the skull in a Dutch *vanitatum vanitas* still life paintings.

During the sixteenth and seventeenth centuries, Dutch baroque paintings play with the perception of the viewer. Everything on the canvas come together to mean something more than it is. The *vanitatum vanitas* becomes live and speaks the words of its artist. A skull beside food, a glass of wine, and flowers remind humans of their temporality and mortality. The painters of the Golden Age of Dutch art acted as secular preachers and social critics, reminding humanity for their vanity and wickedness. The ruins of the human body, the skull and bones, started to appear as the center pieces of paintings. *Vanitas Still Life* (1668) by Maria van Oosterwyck places the skull at the center of the

painting, representing the idea of death. The sand clock next to it supports the death with the passing of time. The butterfly perched on the pages of the book is beautiful and fragile at the same time. The beautiful flowers are already waning at the background. The painting as a whole not only collects exotic, fragile, rare objects, but it mimics the passing of life and reminds the reality of approaching death.

Ruins stand similar to vanitas paintings, both standing against time and death, but also maintain themselves with the fact of decay. They stand against the extinguishing over time, but still don't hide the reality they are not whole anymore as they once used to be. As the novelist Mehmet Murat Ildan states “Every ruin gives you a clear message: Even your most durable things will turn into ruins!” Ruins are the memento mori of the modern men.



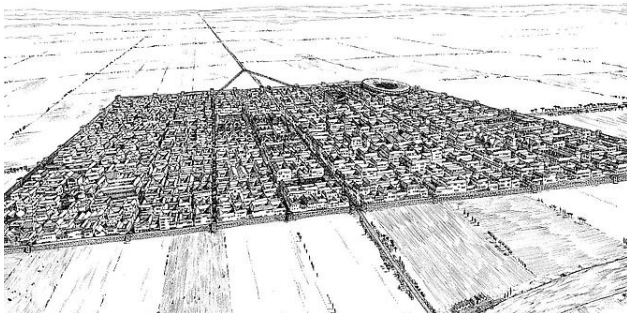
Maria van Oosterwyck, Vanitas Still Life, 1668.

ROMAN TOWN PLANNING

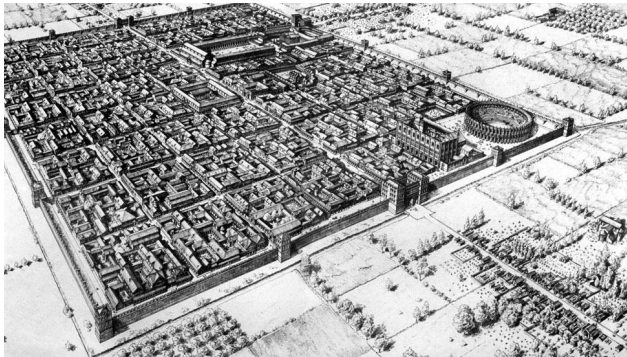


ROMAN TOWN PLANNING

GENERAL CHARACTERISTICS



Augusta Verbonia from City: A Story of Roman Planning and Construction by David Macaulay



Augusta Verbonia from City: A Story of Roman Planning and Construction by David Macaulay

The Roman culture was influenced by many other former cultures, including primitive cultures of the area Rome was founded in (mainly peasants and warriors), Etrurian civilization and Greek and Hellenistic culture. The Roman Art and architecture reflected these different influences. The influence of former civilizations can be seen through Roman Art and Architecture. The art was practical and utilitarian, interested in public works and engineering, monumental, technically advanced, depicted the Roman power and it was commemorative and propagandistic. The Roman architecture combined beauty and sumptuousness with utility and practical sense.

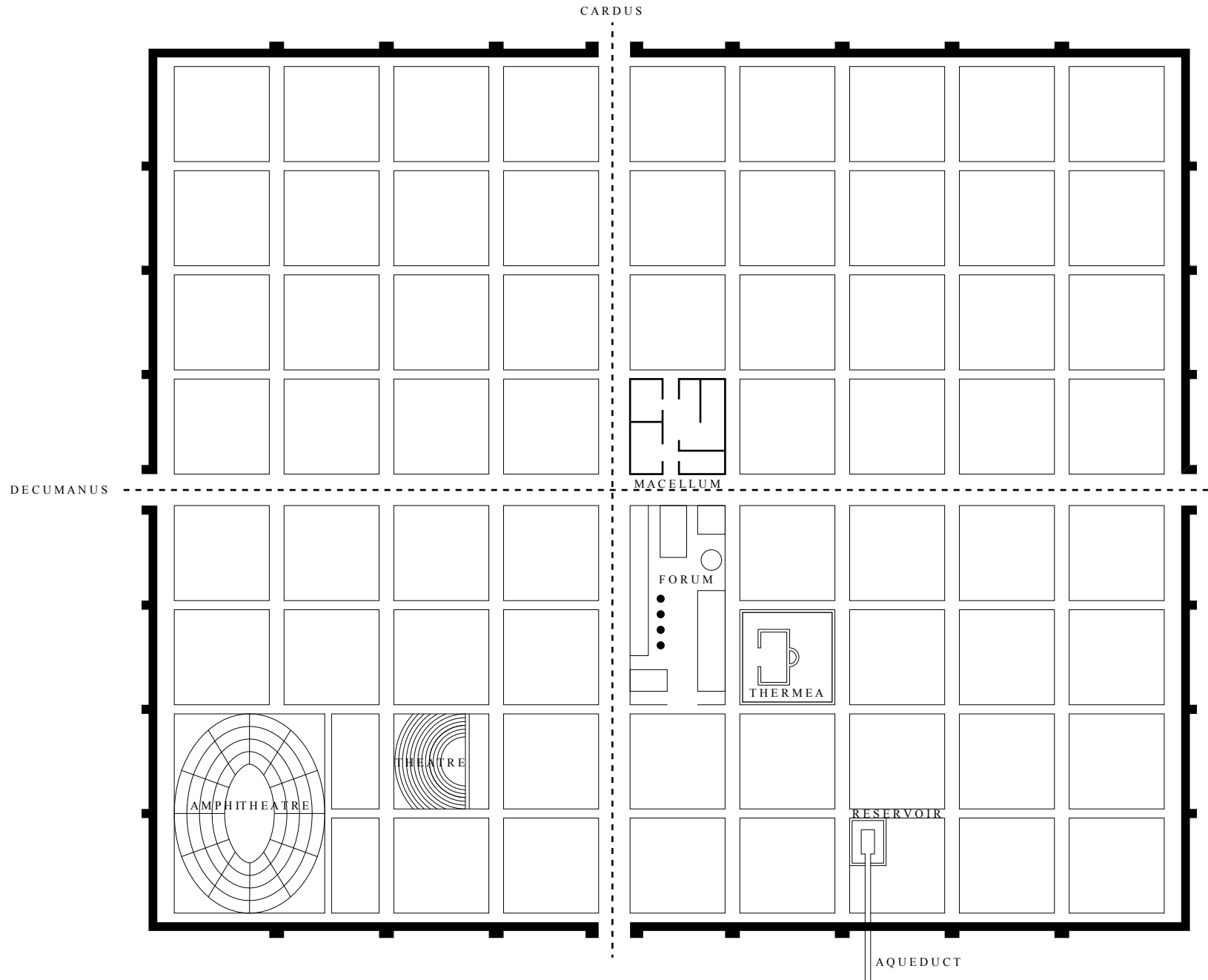
The Greek influence showed itself generally in the lintel structure details, where spaces were closed by straight lines. The vaulted structures, use of arches and barrel vaults, was a technique used by the Etrurian culture. When Roman architecture is examined, it is possible to see combination of both Greek and Etrurian elements in the buildings. Moreover, Romans extensively used domed structures. The material concrete allowed more flexible forms to be constructed and the buildings become more durable. Strong walls that are capable of supporting themselves, allowed for elimination of external supports.

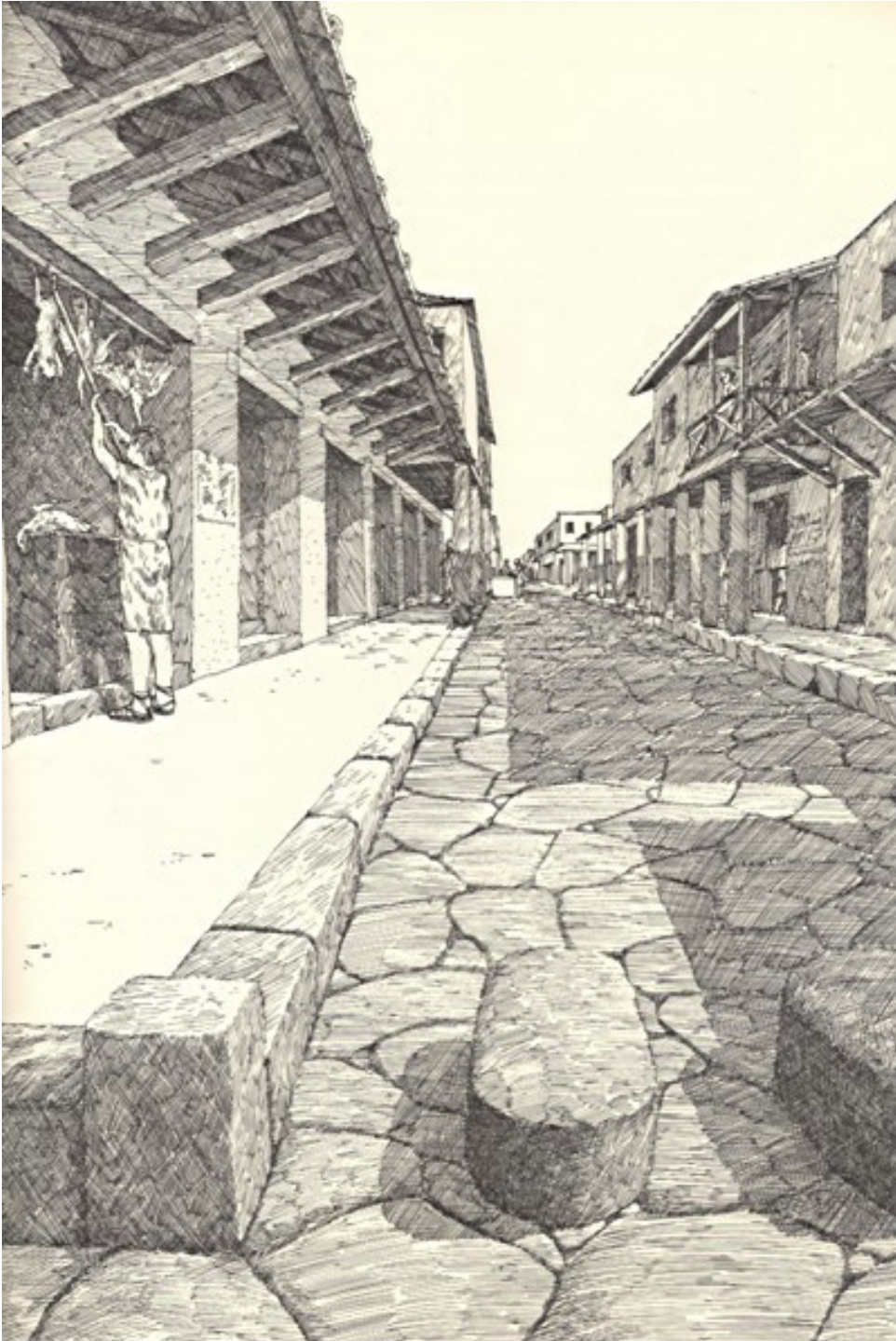
The Roman settlements had urban qualities. The cities were the centre of Roman life. They represented the power of Romans and their ability to control, affectively spread and

colonize. The plan of the city was based on the camp. It had two main axes: cardus (north-south) and decumanus (east-west). These two axes merged at the forum. The rest of the town was divided into squares which created a grid that allowed for domus (house) and insulae (the high-rise apartment dwellings) to be built. The most important part of the city was the forum, where political, economic, administrative, social and religious activity were centered. Main buildings were all located around the forum. The buildings were really well integrated in the urban space and public spaces were essential for gathering and everyday life.

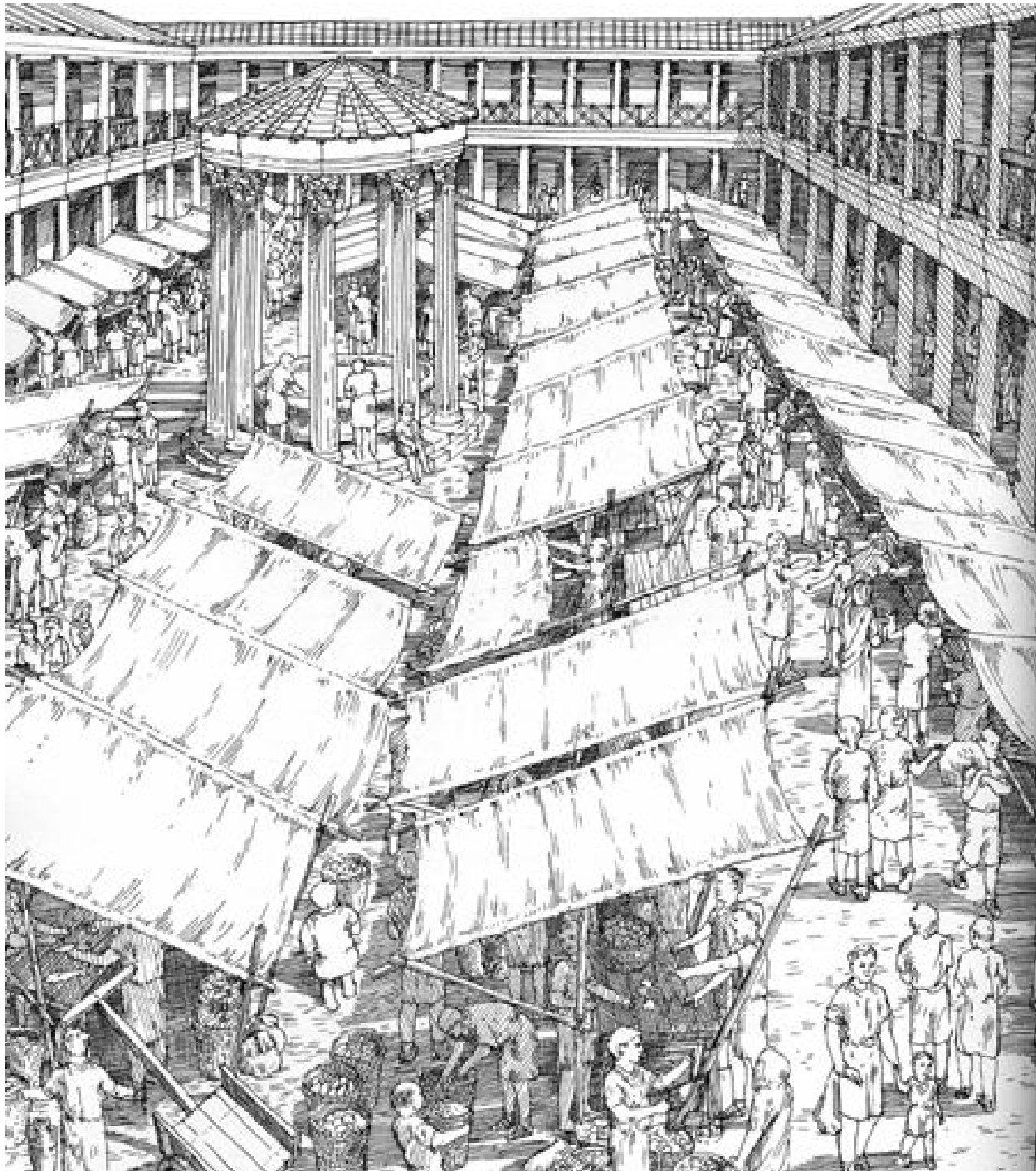
Romans equipped their cities with advanced infrastructures (water, sewer system, transport and defense). Different Roman towns were linked to each other through paved roads. These paved roads were needed to reach to any point of the empire. They facilitated both communication and political control.

Roman architecture had a rich typology that included; religious buildings (temple), civil buildings (public, spectacles, commemorative, domestic and funerary), and engineering works (bridges and aqueducts).





Roman Streetscape
Roman street with the raised sidewalks



Roman macellum
A combination of indoor and outdoor markets

ROMAN TOWN PLANNING

GRID CITY LAYOUT

The origins of the Roman grid town can not be traced back to an exact starting point. The Roman writer Varro (116 – 27 BC) noted in his book ‘De lingua Latina’ that the Roman towns were founded based on the idea of ‘Etruscan ritual’, which could point to an influence of this ancient tribe on the northern slopes of the Apennines. The Etruscan town of Marzabotto, located on the southwest of Bologna, Italy, was seen as the main influence of this design ritual. The colony dated back to the late sixth century BC and settled down based on a rudimentary orthogonal pattern. The rectangular town-plan had streets crossing at right angles with blocks of houses, which is really similar to Roman towns. Marzabotto was an Etruscan town with a grid pattern, which might have influenced later Roman city development.

However, Francis John Haverfield, a British historian and archaeologist, was not convinced that the Etruscan town plan was instrumental in the Roman art of town-planning. The evolution of the Roman city planning, with its customs of the *templum* and the division in four quarters, was only properly documented in 200 BC. The Roman army had developed a straightforward way of setting up camp when they were involved in their expansion wars. The four-fold principle was the guideline of the Roman approach to reality and its dealing with the practicalities of life. An encampment in a relative flat terrain was based on a distinct fourfold plan. The main streets were called

cardo and *decumanus* and the four quadrants (or *centuria*, consisting of 4 x 25 blocks) were divided in a grid.

The foundation of colonial cities started in the second half of the Roman Republic (300-30 BC), similar to the social and political circumstances as Greek culture. The basic principles of Roman city planning was to not expand the existing cities, but to create new ones as the population grew. One of the first example of this can be seen in Ostia, founded in the middle of the fourth century BC at the mouth of the Tiber. The *colonia* started as a military camp to control maritime and river traffic and had the standard features of two bisecting main streets.



A map of Marzabotto, an Etruscan town

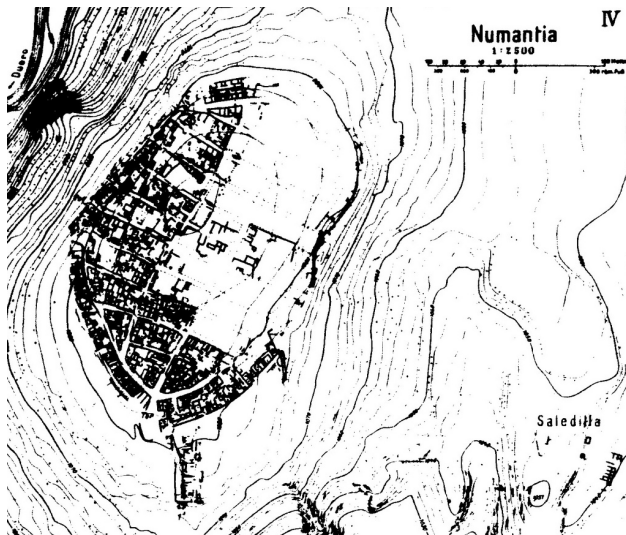
The settlement of Cosa, situated at a hill near the harbor north of Rome, was founded as a colonia in 273 BC in territory conquered from the Etruscan city of Vulci. The city walls were about two kilometers in length and had eighteen towers and four gates. Inside the walls was a regular grid, proving evidence to the fact that the Romans adopted this design in an early age. The citadel, or Arx, was the highest point in the southern part of the city. A Temple of Jupiter (Capitolium) and a temple dedicated to Mater Matuta were included in its walls. The Temple of Jupiter was originally built after 241 BC and rebuilt around 150 BC.

The harbor city of Cosa can be qualified as a true Republican town, with walls, a citadel, a forum and a grid plan. Its foundation (in 273 BC) was inspired by military and economic intentions (to block Etruscan access to the sea). It marked the beginning of a period of enormous geographical extension with prosperous new towns, connected with an ever improving infrastructure of roads and bridges.

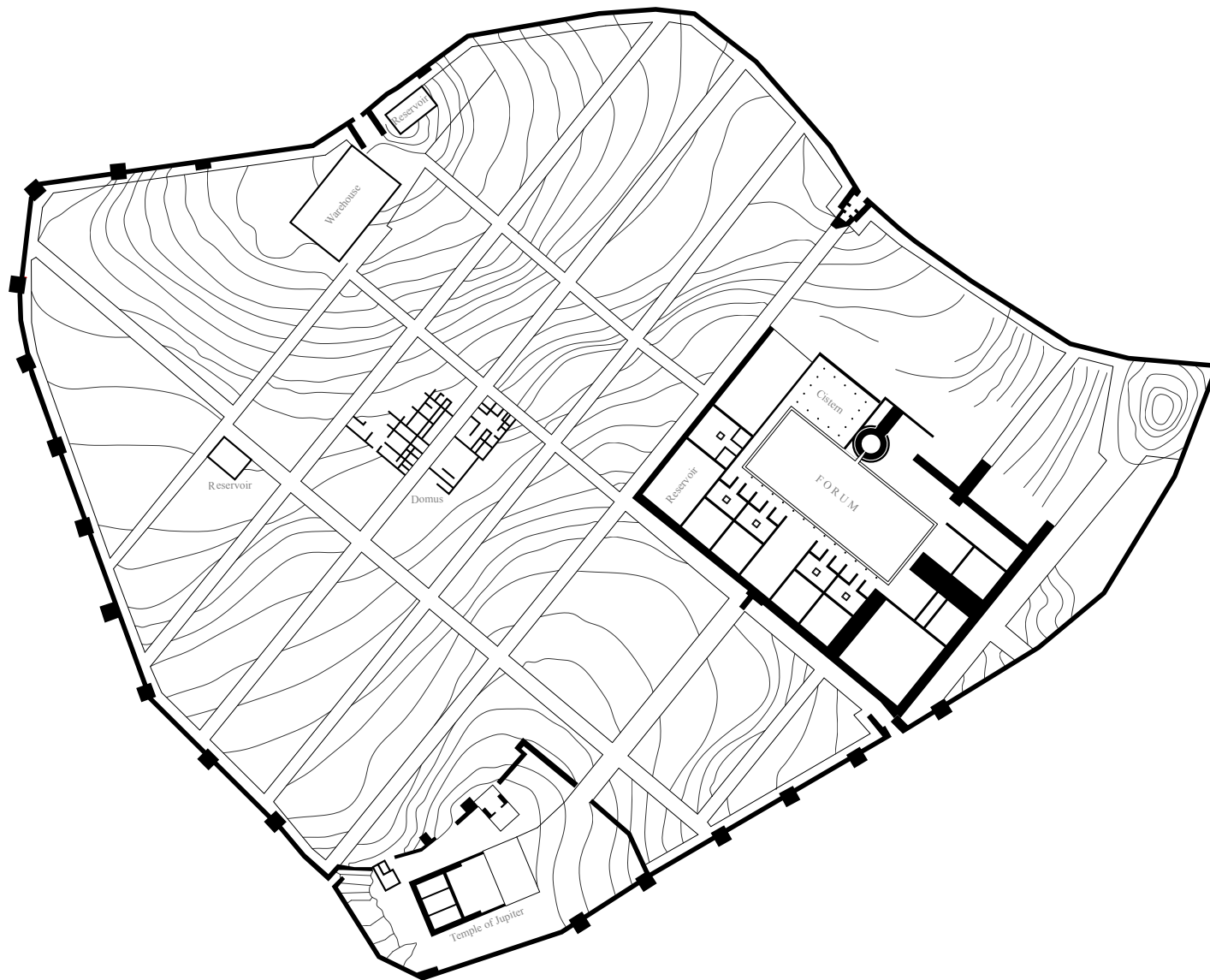
The conquest of Spain (Hispania) in the second century BC was another typical example, where the expansion of the Roman towns can be seen. The town of Numantia resisted the Romans for a long time and reached the cult status of the Masada fortress in Israel (conquered by the Romans in 74 AD). Scipio Aemilianus Africanus (185 – 129 BC) – after having defeated Carthage in 146 BC – attacked the former Iron Age hill fort and fortress town of

Numantia in the year 134 BC. The siege lasted eight months and ended with the suicide of most of the inhabitants in 133 BC. The town was destroyed and rebuilt as a Roman grid town.

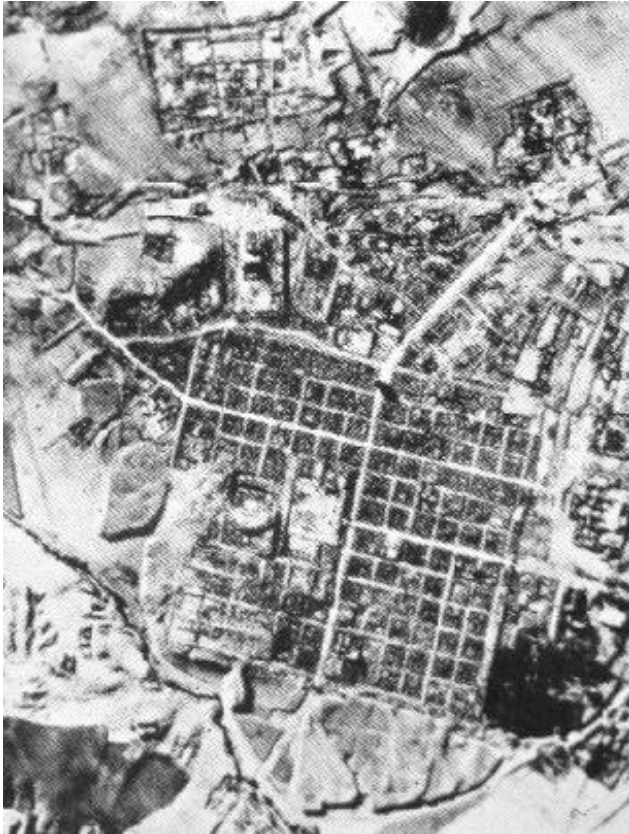
The wars of expansion led to garrison towns in occupied countries. Germany had Xanten – known as Colonia Ulpia Traiana – and Cologne, Colonia Claudia Ara Agrippinensium. Austria featured the town of Carnuntum. Ljubljana (Laibach, Emona) was situated in Slovenia. Orange, in France, was called Colonia Iulia Secunda-norum Arausio. It was founded in 45 BC by discharged soldiers of Caesar's Second Legion. Silchester in England and Lambaesis in Algeria proved the wide geographical distribution of this type of settlements. The veteran colonies in Italy itself – like Naples, Bologna, Parma and Piacenza, followed by Como, Pavia, Verona, Turin and Aosta – have the grid pattern still preserved.



The town of Numantia, near Soria, Spain



The city plan of Cosa, a harbor town north of Rome

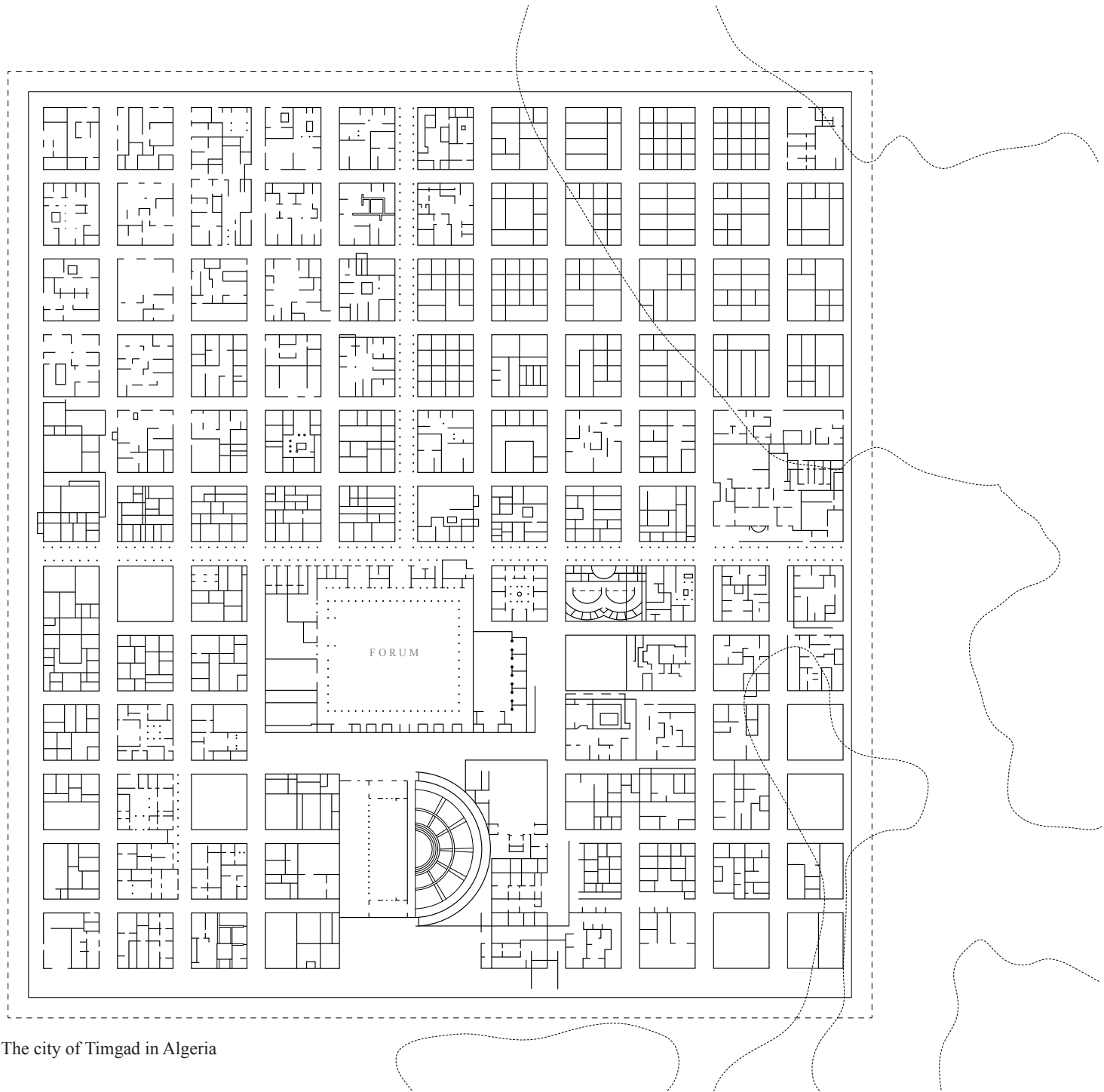


The aerial view of the Algerian town of Timgad

The Algerian town of Timgad was the best-known example of a Roman colonial town. Founded by the Emperor Trajan, it exhibited a perfect archetype of Roman grid layout. The walled, but unfortified city was laid out in the usual rigid Roman grid pattern. The decumanus maximus and the cardo were still visible and a – partially restored – Corinthian colonnade lined the latter. The cardo terminated at the forum. An open-air theater, four major baths, a library, and the Capitoline Temple were the other key buildings. At the west end of the decumanus raised the twelve meters high Arch of Trajan, which was partially restored in 1900. The orientation of the city did not follow the four directions of the wind rose, but the street which joined the east and west gates was laid out to point to the sunrise on the eighteenth of September, the birthday of Trajan.

The city of Timgad enjoyed a peaceful existence for several centuries and became a center of Christian learning before the Vandals sacked it in the fifth century. The Byzantine general Solomon occupied the city in 535 AD and a brief re-population took place, until the Berbers demolished the place in the seventh century. Timgad passed from history after the defeat of Gregorius, governor of Africa, by the Arabs in 647. The Scottish explorer James Bruce (1730 – 1794) visited Timgad in 1765 and made drawings of the monuments. He was followed in 1875 by Sir R. Lambert Playfair, the British consul general at Algiers and Professor

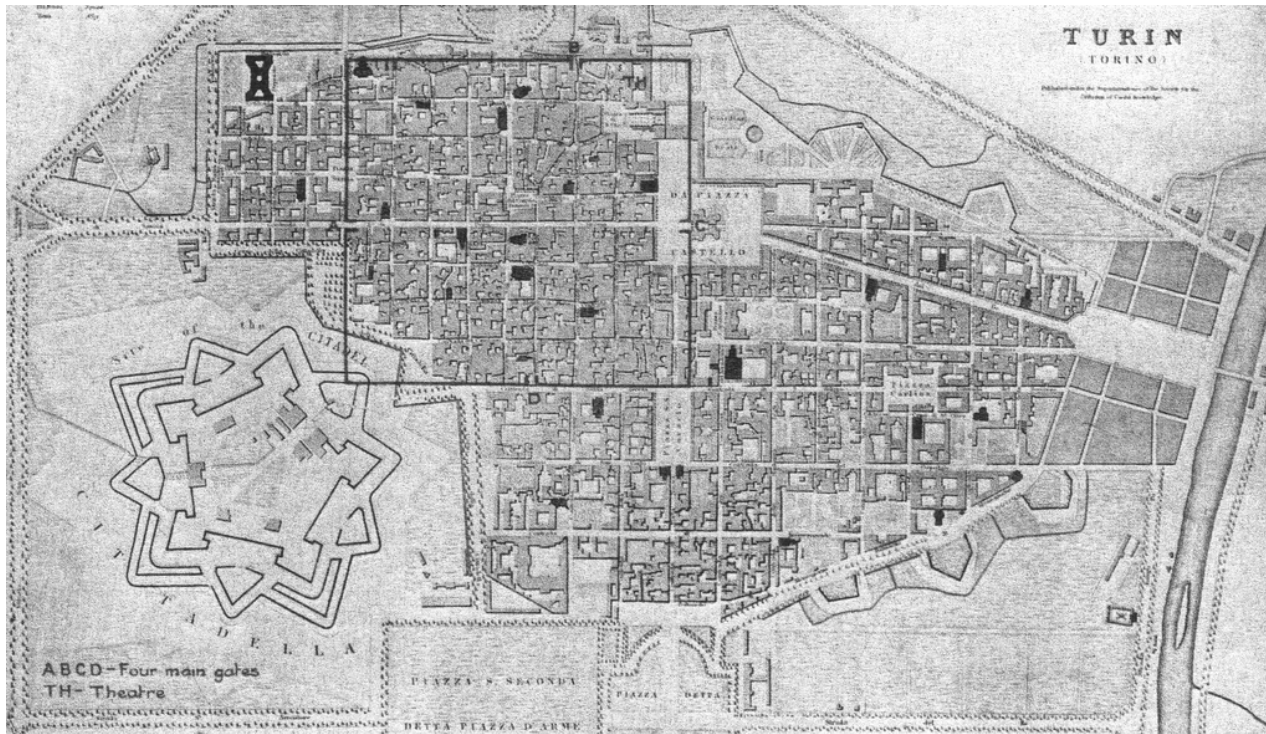
Masqueray, who published a report on the state of the ruins.



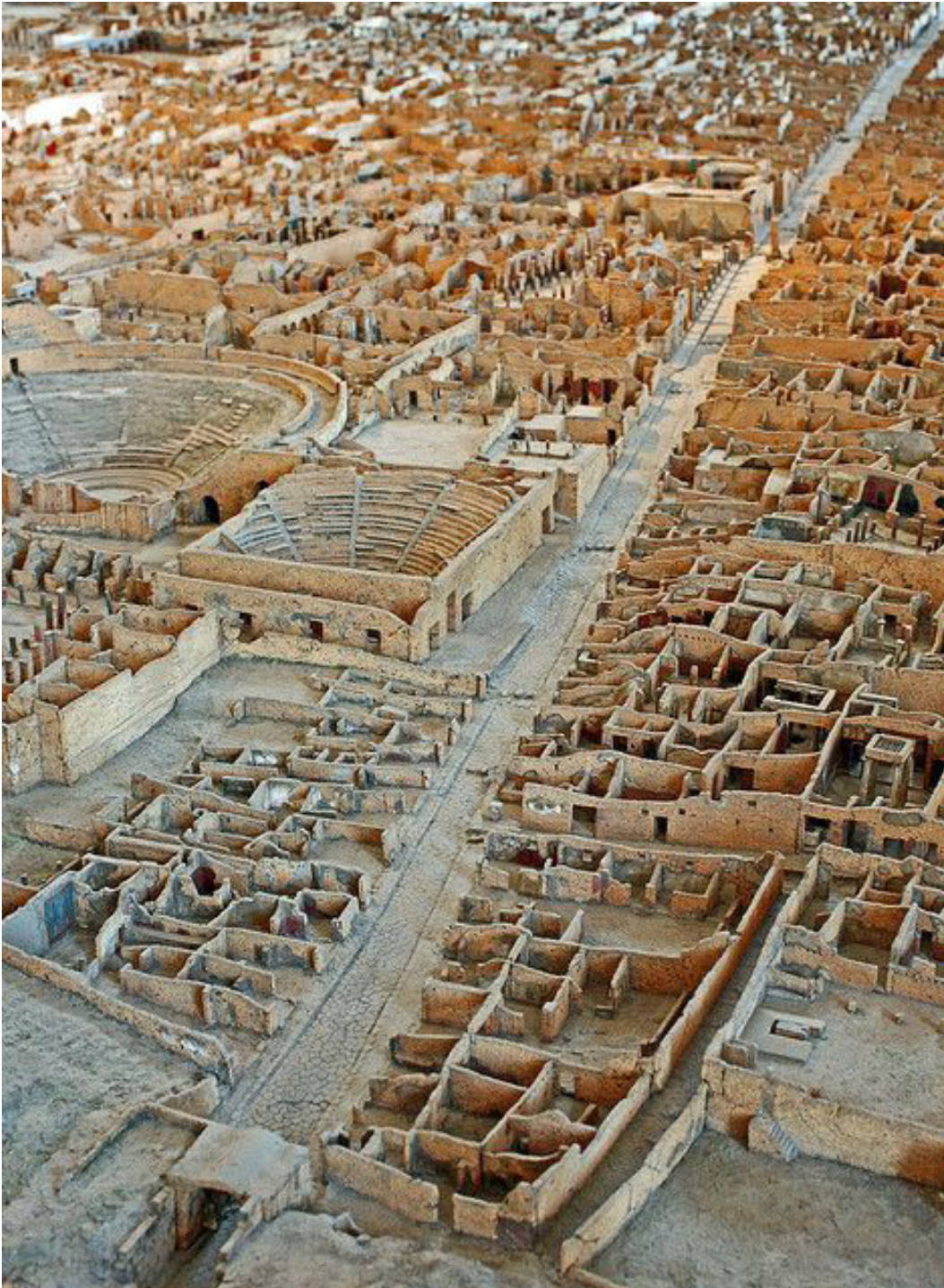
The city of Timgad in Algeria

The Via Appia from Rome to Campania (Naples) was paved as early as the late fourth century BC. Many of the new towns, in particular in the frontier zones, started their existence as army camps and continued their rectangular design. Julius Caesar's march into France (in 58 – 51 BC) marked the end of the Republican period, but also a new start of urban development. The Roman Empire started when Octavian adopted the title of Augustus in 27 BC, and the greatest extension of the Roman Empire was reached at the end of the first century AD.

The bulk of Roman grid cities, either inside Italy or outside in the newly acquired territories, is concentrated in the Third Quadrant of the Roman cultural history, i.e. in the period between 375 BC and 125 AD. Extensive city building continued – for instance, in the Hauran area of Syria in the second to fourth century AD. The city designs are more diverse in the Fourth Quadrant of the Roman cultural presence and some have no plan at all. Regional influences, like the Nabataean architecture in Jordan and Syria, might have prevented Roman dominance. A town like Shahba (Philippopolis), which was the birthplace of the Syrian Emperor Philip (ruled from 244 – 249 AD), was created to be a replica of Rome – with all the outward signs of a Roman city (temples, arches, baths, etc) – but the design was less concerned with an initial 'military' layout leading to a grid pattern.



The old Roman city layout in Turin (Italy) is still visible in this map of 1844. Turin, known as *Augusta Taurinorum*, began around 28 BC as a 'colonia' founded by Augustus. The walls enclose an area of approximately 745 x 695 meters and had four main gates. The north and south gates are not in straight opposition, but it is not clear if this was the original plan.

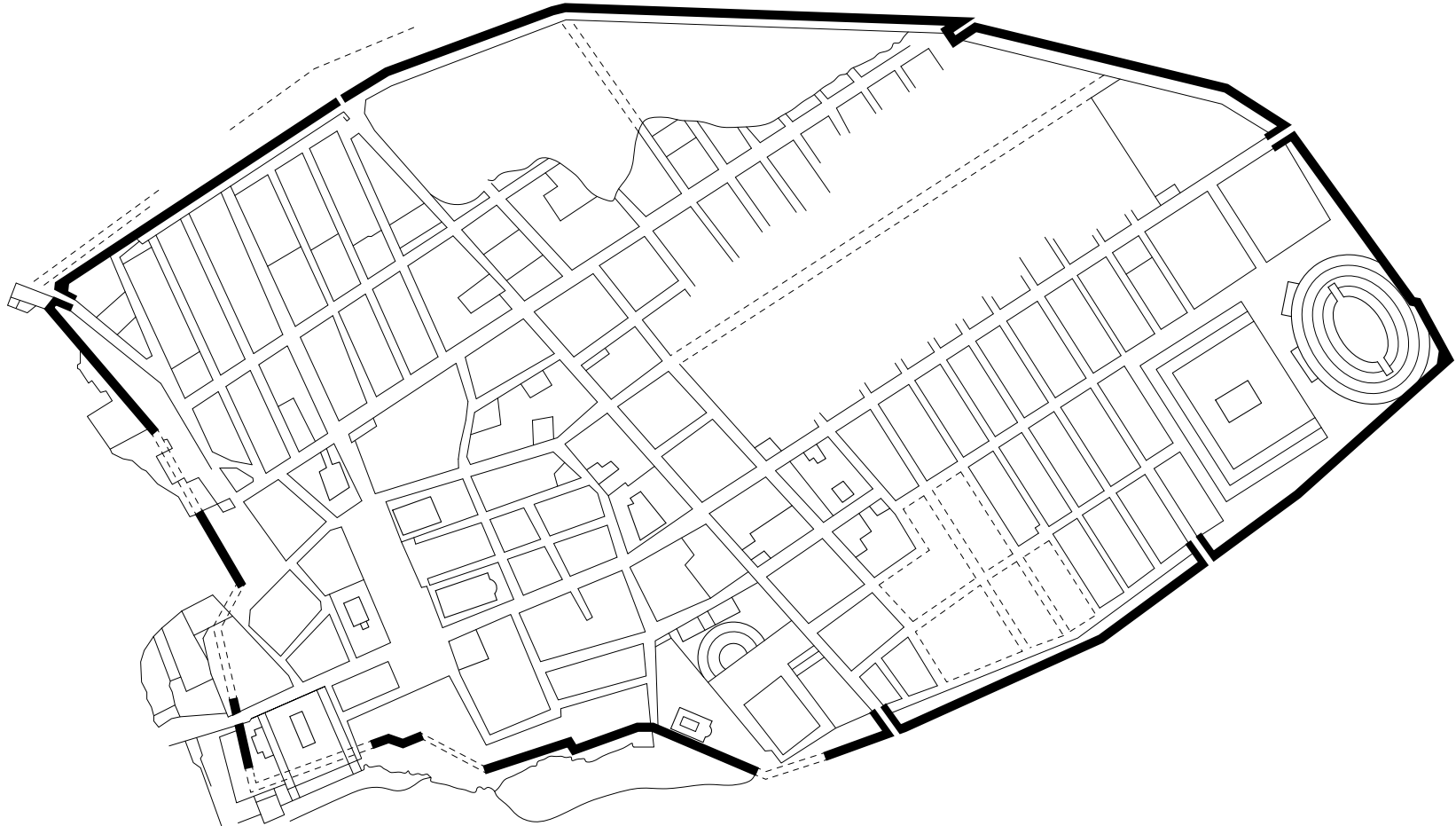


ROMAN TOWN PLANNING

POMPEII

Mount Vesuvius, a volcano near the Bay of Naples in Italy, is hundreds of thousands of years old and has erupted more than 50 times. Its most famous eruption took place in the year 79 A.D., when the volcano buried the ancient Roman city of Pompeii under a thick carpet of volcanic ash. The dust “poured across the land” like a flood, one witness wrote, and shrouded the city in “a darkness...like the black of closed and unlighted rooms.” Two thousand people died, and the city was abandoned for almost as many years. When a group of explorers rediscovered the site in 1748, they were surprised to find that—underneath a thick layer of dust and debris—Pompeii was mostly intact. The buildings, artifacts and skeletons left behind in the buried city have taught us a great deal about everyday life in the ancient world.

The importance of Pompeii is that how well it was preserved due to a tragic event, which gives a really good picture of what the Roman city and life was like. The plan of the city shows how the rigid grid of the city was interrupted by the diagonal streets and larger public buildings.



The ancient Roman city of Pompeii

ROMAN CITY

IN TURKEY

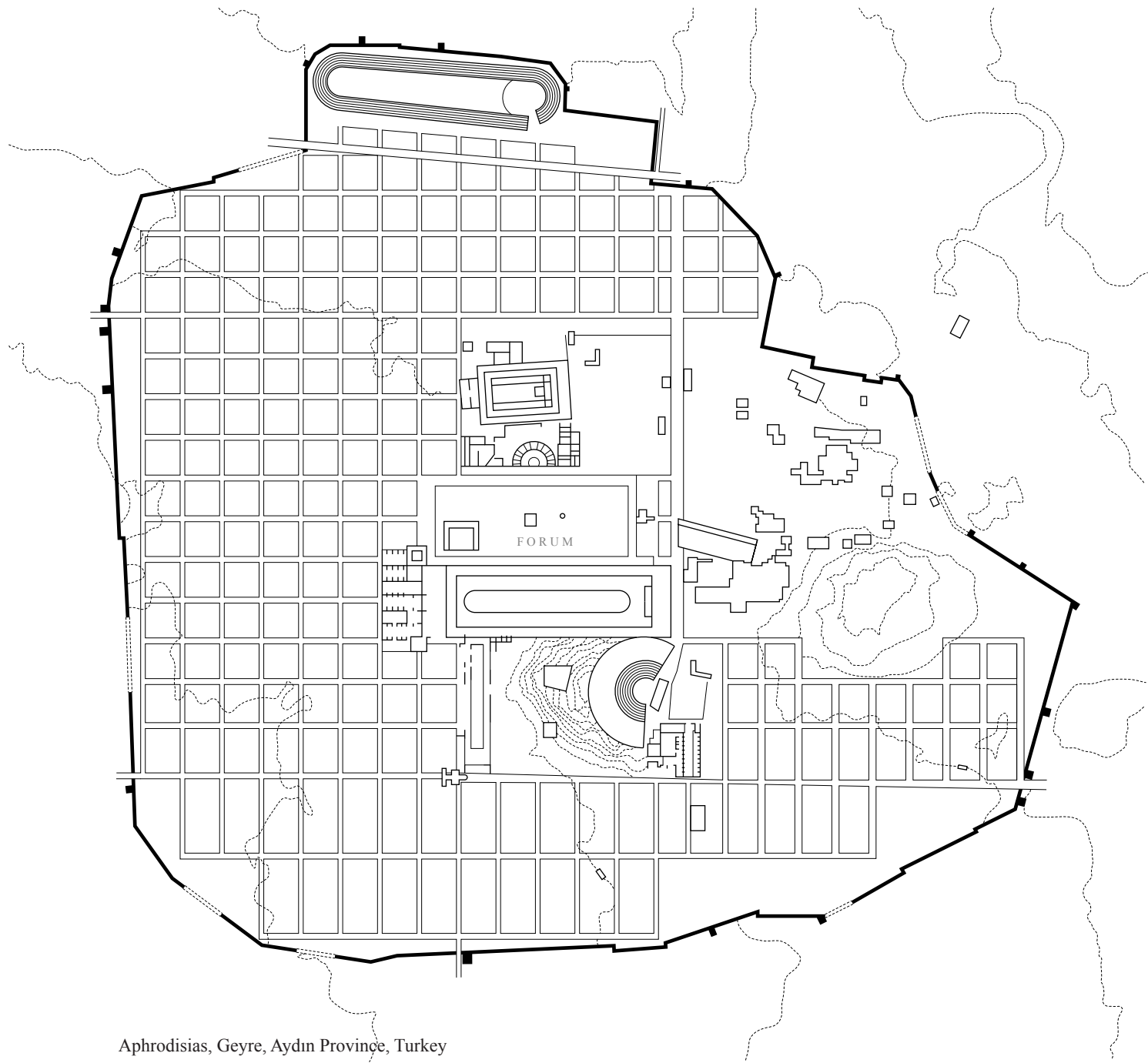


Ephesus, Selçuk, İzmir Province, Turkey

Ephesus which was established as a port, was used to be the most important commercial centre. It played a great role in the ancient times with its strategic location. Ephesus is located on a very fertile valley. Ephesus, once, the trade centre of the ancient world, a religious centre of the early Christianity and today, Ephesus is an important tourism centre in Turkey.

The west-facing coast of Turkey was heavily occupied by Greek and Roman empires through out the history. The rich land and ability to reach important trade routes made this land very desirable for different civilizations. Because of the mountainous fringe to the high plateau interior, most roads conveniently followed the coastal plain, and it was here that the majority of prosperous cities were to be found, taking advantage both of trade with the hinterland, and of sea-borne trade.

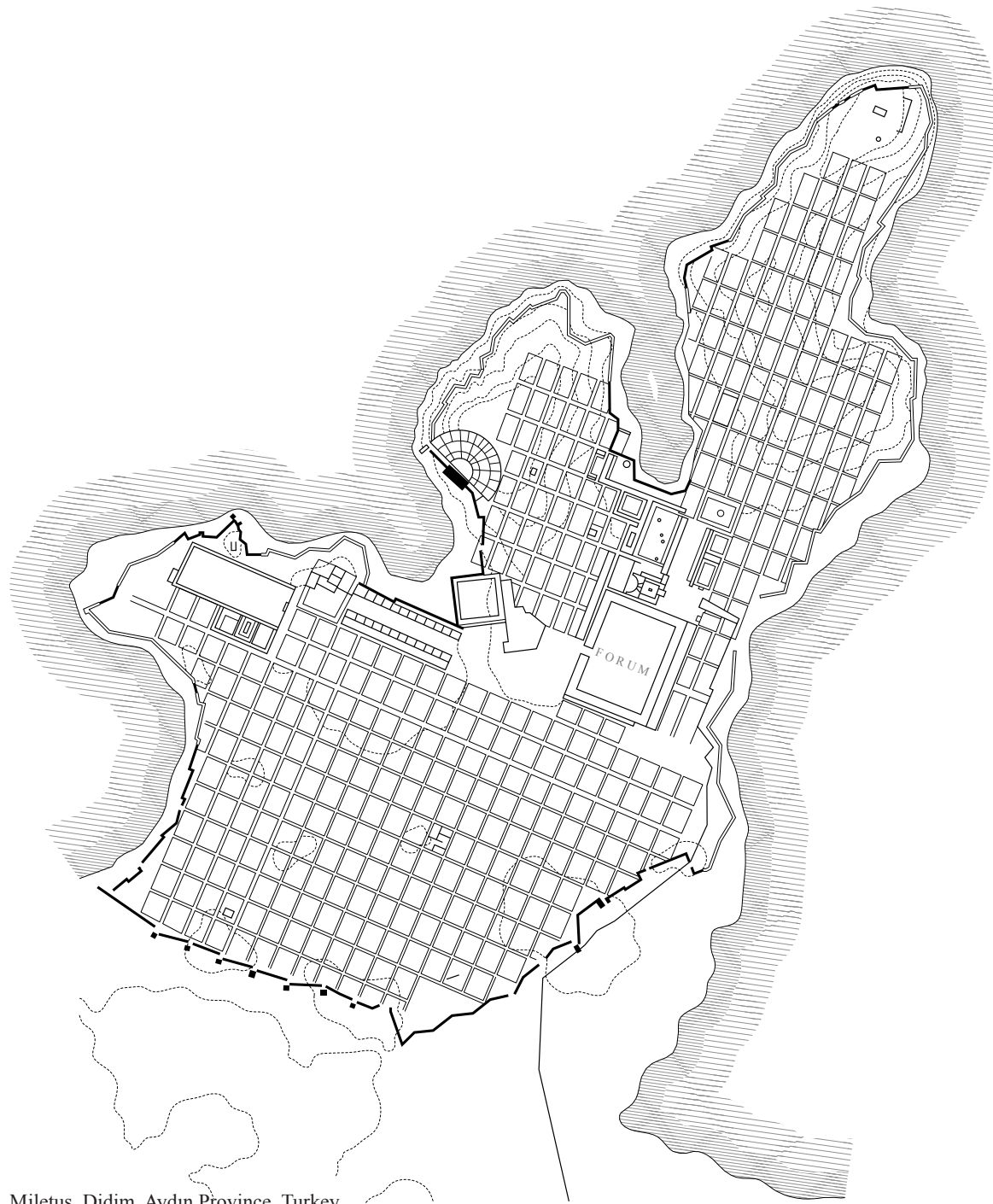
Romans used the same architecture and town planning principles in western Anatolia. The walled grid city system was followed by the cities and towns that were settled on this land. The grid was manipulated so that it can be more flexible for the declivitous landscape. The steep landscape was really suitable for building structures such as theaters and odeon. Mostly, temples and sacred structures were located on the high points. The rest of the city was situated mainly on the flatter parts of the land.



Aphrodisias, Geyre, Aydın Province, Turkey



Priene, Güllübağçe Turun, Aydın Province, Turkey



Miletus, Didim, Aydın Province, Turkey

TYPOLOGIES + PRECEDENTS

“Many ways of living with the ruins are possible. We may leave it alone to follow its life, while we pursue ours. We may carefully preserve the ruin, treat it as a public monument, and endow it with symbolic significance. We may also build on the ruin, build with the ruin, or rebuild the ruin. The ingenuities of architecture ... are many-storied.”

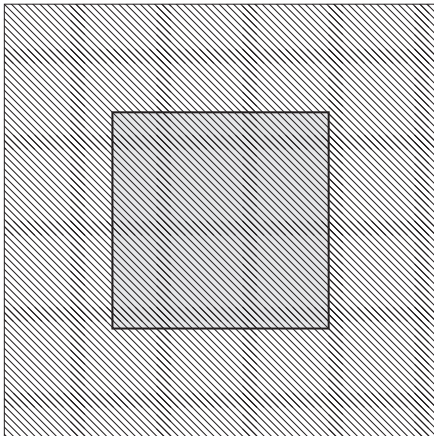
- Robert Ginsberg

A. RUIN WITH A PROTECTIVE HAT

This scheme covers the ruin in a protective barrier, aiming to preserve it from natural and human-made destructive causes. The aim of this scheme is not to change the character of the site but to conserve it. This model has minimum impact on the reading of the ruin with its neutral impact on the historic context. “The protective hat” that is built on or around the ruin has a neutral character that allows it to blend with the original context and not compete with it. The new architecture adopts a plane and simple language that generally shows itself in the style of abstraction or minimalism, that is far from imitating the style of the old. Therefore, form of the new building is minimized to more pure forms such as the cube and the sphere. In this case materials and tectonics of the new architecture is chosen in great detail, so that, it can stand against the old architecture with a greatly calculated balance.

The essential concepts in this scheme are the lighting, tectonic details and the criteria for ideal controlled environment for the ruined monuments. The original lighting, now being blocked by the addition of the new architecture, needs to be handled by the architect to create the right atmospheres and experiences in the newly created interior spaces. Moreover, the physical

relationship between the old and the new needs to be solved in the form of construction details, so that the “the protective hat” can exist without interrupting or damaging the historic monuments. And finally, the principle intention of protecting needs to be addressed that can be in forms of controlled circulation, weather and water protection, political, cultural and social preservation.



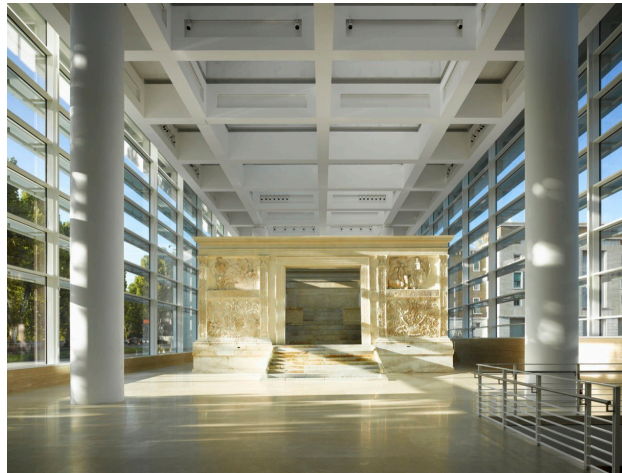
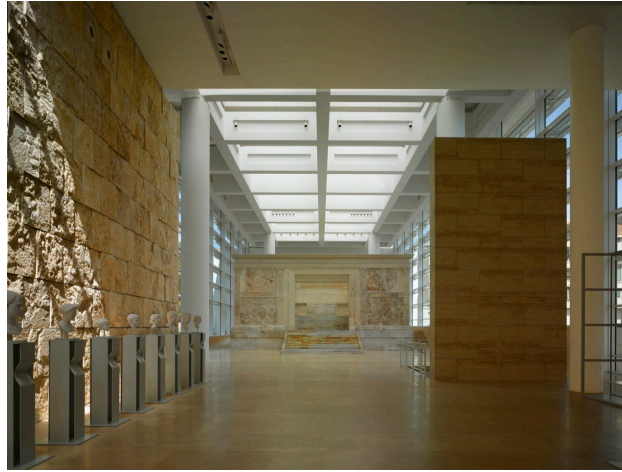
Ruin is covered with a protective umbrella for preservation from weather issues.



Hubert Robert, *Imaginary View of the Grande Galerie in the Louvre in Ruins*, 1796 + Jean Nouvel, *Louvre Abu Dhabi*, 2016.

ARA PACIS MUSEUM

by Richard Meier And Partners



Ara Pacis Museum is planned as part of a grand plan that aims to protect Rome's cultural legacy. The new museum structure replaces Ara Pacis' previous enclosure, which was in a state of advanced decay. The building consists of a long, single-story glazed loggia elevated above a shallow podium providing a transparent barrier between the delicate monument and the exterior environment. Even though, housing and protecting the ancient altar is the main focus of this museum, the building also provides space for temporary exhibitions and installations dedicated to archaeological themes.

The new museum building, does not try to stand out in its context. The clear form of the building's volumes and proportions are closely related to scale of Rome's ancient structures. The most predominant feature of the new building is the glass curtain wall, which encloses the main hall that houses the Ara Pacis. The asymmetrical entry hall leads the visitors to the main hall. The contrast between the subdued lighting of the entrance space and the expansive top-lit and rigorously symmetrical main hall encourages a naturally progressive circulation. The roof over the main hall rests on four columns with skylights to maximize natural lighting and to eliminate "false shadows."

ARCHEOLOGICAL MUSEUM OF “PRAÇA NOVA DO CASTELO DE SÃO JORGE”

by João Luís Carrilho Da Graça

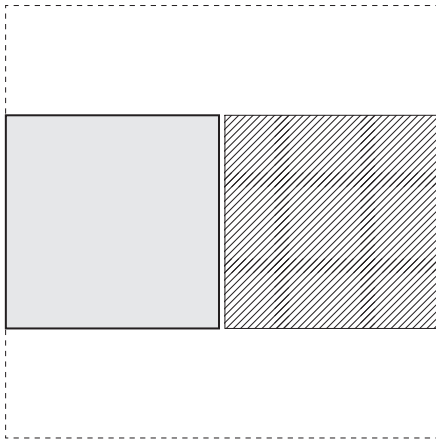
This intervention addresses the themes of protection, preservation, revelation and readability. A membrane of corten steel delimitates the perimeter of the site, allowing both access from the higher surface and a panoramic view of the site. On the site itself, a white hovering structure protects the eleventh century muslim domestic structures, its mosaics and frescoes. The spatial experience of independent rooms arranged around a patio that introduces light and ventilation into an otherwise exteriorly isolated dwelling. The evidence of the iron age settlement is exposed and protected through a self-contained volume that extends from the perimetrical corten walls to embrace the depth necessary to its revelation. The experience is construed by its material protection and musealization.



B. RUIN AND ITS “COMPLEMENT”

In this scheme, the new building investigates a different relationship, which is not a direct physical interaction, with the old structure. The new building doesn't physically touch the old one, however there is a clear communication between the two, which can be visual, formal, material or spatial. In most cases, a similar mass will be created neighboring the old building, mimicking the style of the old architecture.

The addition can complement the ruin or it can contrast it. In both cases, this proposal, creates an interesting dialogue between the old and the new in terms of its architectural language. Sometimes this dialogue can be easy to identify and in other cases, the relationship between the two can only be implied. Depending on the choice of architectural expression, the materials, construction techniques and the form of the new building can shape itself differently. When the new architecture is trying to complement the old, it has more tendency to look alike, where as otherwise, in contrasting manner, the new architecture will be far from being alike.



Ruin and its counterpart (the new addition) communicates, mimics and visually interacts, but there is minimum physical interaction between the two. The addition can complement the ruin or it can contrast it.



Hubert Robert, *Caprice of Caius Sestius Pyramid and Hermes*, 1754 - 1865 + LeCorbusier, *Villa Savoye*, 1929.

ROYAL COLLECTIONS MUSEUM

by Mansilla + Tunon Architects



According to Mansilla + Tunon Architects, Royal Collections Museum is designed based on two fundamental urban concepts: first, the Royal Collections Museum being a part of the natural/artificial landscape of Madrid's western edge, and the second, maintaining the open public nature of La Almunera Square and preserve views of the parks and gardens beneath the western lip of the city. The Museum, in its linear structure becomes an inhabited retaining wall, thus reducing the objective (physical) and subjective (collective subconscious) impact on the monumental plinth of the Royal Palace. The aim is to produce a building that is invisible from La Almunera Square by occupying the space underground. The Royal Collections Museum completes the plinth of the Royal Palace, constructing a linear space that follows the lines of the Palace itself. A simple and compact building, a construction that is aware that maximum flexibility and potential are only possible within a strict order. It uses the materials of the Royal Palace and its dignified construction as a feature, with a modern layout, heavy yet light, opaque yet transparent. The Royal Collections Museum is a plinth for the Palace from the outside; a frame for views of the gardens and the interior features from the inside.

MUSEUM FOR ARCHITECTURAL DRAWING

by SPEECH Tchoban & Kuznetsov

Located on the site of a former brewery, the Museum for Architectural Drawing will become a logical continuation to the development of the new cultural centre in a district Prenzlauer Berg, art-cluster. There are already located some the architecture gallery AEDES, modern art gallery and artists' workshops.

Five-storey volume of the museum is compact in terms of its design and rises in harmony with its neighboring context. The museum has a clear and simple concept, which consists of a tack of overlapping concrete volumes with a glass penthouse on top. Architectural reliefs cover all three of the yellowish-grey concrete facades and form repetitive patterns. The surfaces are also broken up into groups of gently angled planes, intended to mimic overlapping sheets of paper. The building does not tries to blend perfectly with the historic context, however with its design, it adds a new character to the eclectic language of the site.



MURCIA TOWN HALL

by Rafael Moneo



The City Hall of Murcia is located in the historical center of the city, in the square Cardinal Belluga, together with the cathedral of the 16th century and the Episcopal Palace from 1768. The big design challenge for Rafael Moneo was to face a modern institutional building opposite two religious buildings of strong historical tradition. The façade is the most important element of this building. Rafael Moneo focused all his efforts to compose it and that this one could compose in a dialogue with its environment. Moneo thought about a musical score for the order of the columns, and about a glass balcony to break the symmetry, and from which the mayor could appear to the city. The material used for the exterior of the building is brick and a sandstone typical of the Region of Murcia.

SARPHATISTRAAT OFFICES

by Steven Holl Architects

In Amsterdam, on the Singel Canal, this renovated building is the former federal warehouse of medical supplies. The main structure is a four storey brick “U” shaped building and Steven Holl made the addition of the pavilion on the canal. The most prominent feature of the new building is the new perforated copper facade that is contrasting with the existing brick adjacent building. Steven Holl names this exterior expression as “complementary contrast”.

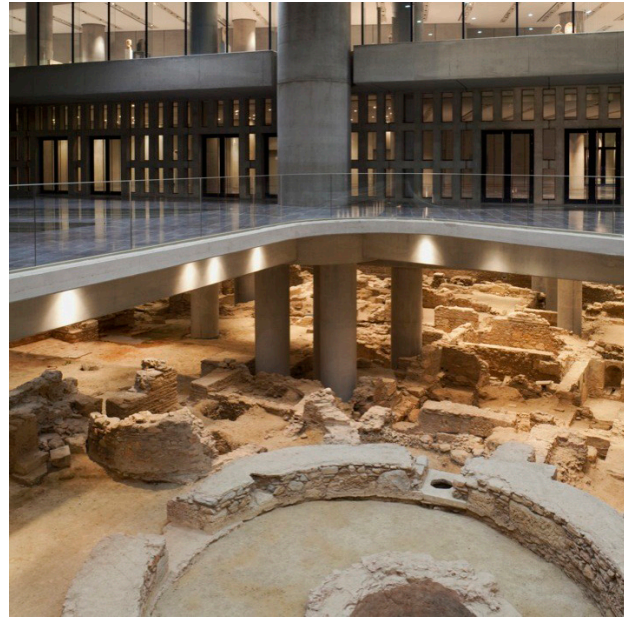
The porous architecture of the rectangular pavilion is inscribed with a concept from the music of Morton Feldman’s “Patterns in a Chromatic Field”. The ambition to achieve a space of gossamer-optic phenomena with chance-located reflected color is especially effective at night when the color patches paint and reflect in the canal.

“Chromatic Space” is formed by light bounced between the building’s layers. At night, light trapped between screens sometimes appears as thick floating blocks of color. At other times the passing sun creates a throbbing color wash or moving moiré patterns.



NEW ACROPOLIS MUSEUM

by Bernard Tschumi Architects



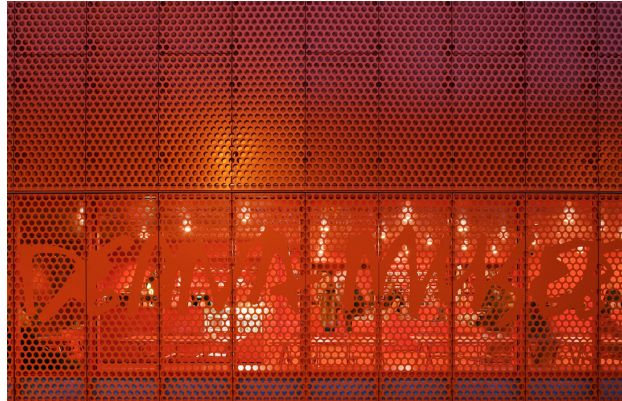
Located in the historic of Makryianni district, the Museum stands less than thousand feet southeast of the Parthenon. The museum is not in direct physical relation with the Parthenon, however, it is situated on a pedestrian street that is linked to the Acropolis and other key archeological sites in Athens and there is a constant visual relationship between the two. The different parts of the new museum frames the views of the Acropolis and modern Athens. Designed with spare horizontal lines and utmost simplicity, the Museum is deliberately non-monumental, focusing the visitor's attention on extraordinary works of art and the Acropolis. The use of various types of glass allows light to flood into the top-floor Parthenon Gallery, to filter through skylights into the archaic galleries, and to penetrate the core of the building, gently touching the archeological excavation below the building.

The collection is installed in chronological sequence, from pre-history through the late Roman period, but reaches its high point (literally and programmatically) with the Parthenon Frieze. The visitor's route is therefore a clear, three-dimensional loop. It goes up from the lobby via escalator to the double-height galleries for the Archaic period; upward again by escalator to the Parthenon Gallery; then back down to the Roman Empire galleries and out toward the Acropolis itself.

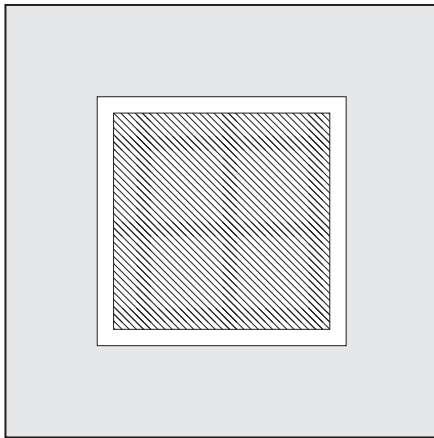
MODERNA MUSEET MALMÖ

by Tham & Videgård Arkitekter

The Moderna Museet Malmö design proposes a new building that is constructed in relation with the contemporary ruin of an industrial brick building. It creates a building within a building, a contemporary addition within the existing shell. The simple, direct shape and skillful use of color provides a compelling contrast to existing entrance. The bright orange entrance hall is a striking departure from the elaborate and romantic facades of the former electricity plant. Its perforated orange façade both connects to the existing brick architecture and introduces a contemporary element to the neighborhood.



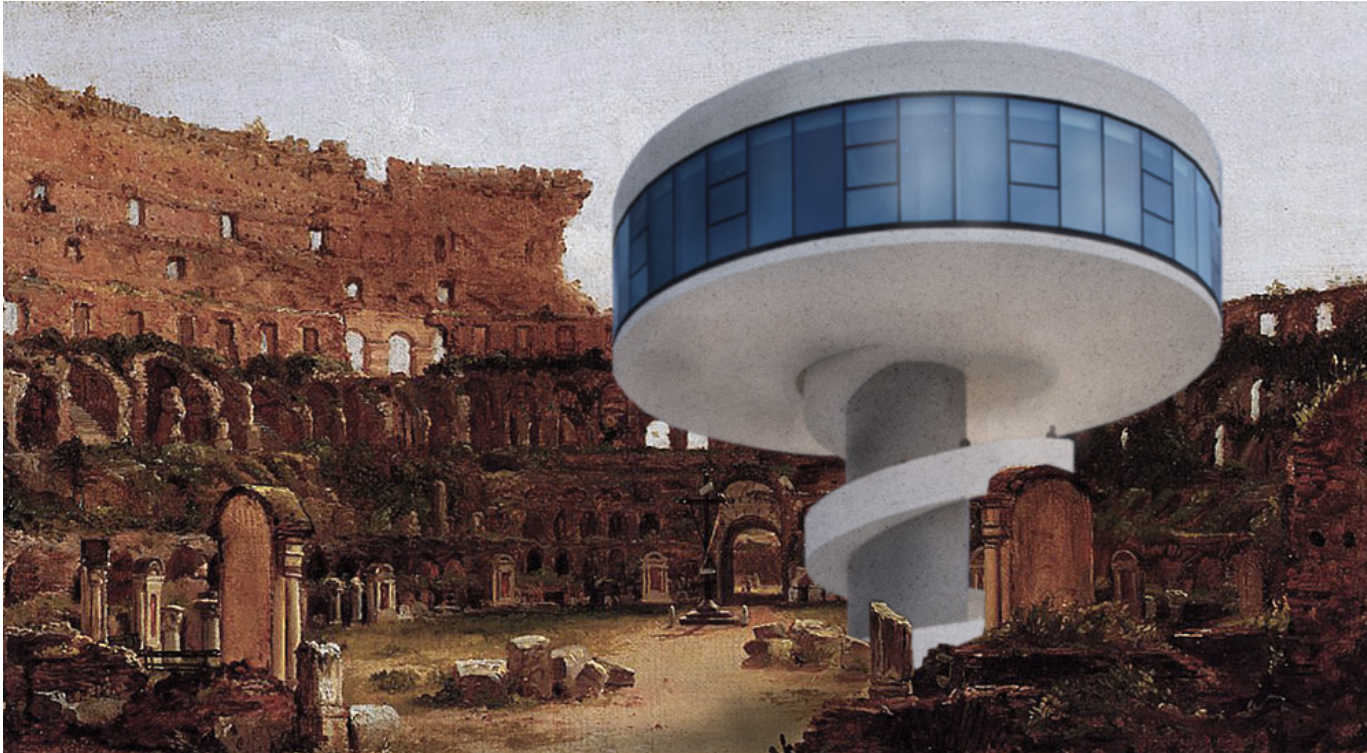
C. RUIN WITH A NEW HEART



Ruin creates the perimeter of the new building. A new building is built in the center of the ruined site. The heart observes the ruin, while ruin observes the heart.

In this scheme, the historic structure becomes the wrapper for the new architecture. The new addition fits itself in the boundaries of the old. In this scheme, the limits and the perimeter of the new building is already determined by the ruin. The new addition becomes the heart of the ruined structure. The heart observes the ruin, while the ruin observes the heart. There is a continues trade between the two. The new exists within the old.

The new addition can adopt two different strategies, first, it can be completing the damaged ruin to its previous state, or second, it can be introducing a completely different form and program in the boundaries of the ruin. When the aim is to simply repair the ruin, the tectonic details tend to be similar to the old structure. In this case, the new addition recreates the space of the old, which can be done by using materials either local to the original or contemporary and different. On the other hand, if the second strategy is followed there is not much limitations except that the allowable size of the new structure is limited by the existing structure.



Thomas Cole, *Interior of the Colosseum*, 1832 + Oscar Niemeyer, *The Centro Niemeyer*, 2011.

NORWICH CATHEDRAL REFECTORY by Hopkins Architects



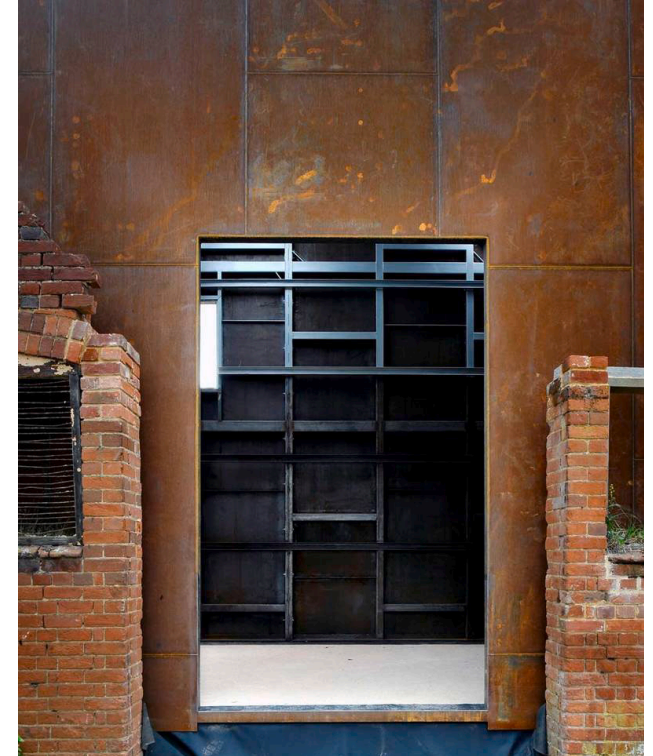
The new building occupies the original refectory site next to the cloisters, replicating the scale of the original building. The main intervention is a freestanding, single story timber box. This isolated structure holds and conceals all services. The roof structure is then supported from and braced by the box on 9 pairs of oak columns set out in a series of structural bays. The roof completes the enclosure, sitting lightly over the discretely re-leveled perimeter wall. Roof lights along the library edge also maintain daylight through original leaded windows.

At either end of the lofty enclosure, the inserted timber box stops short of the over sailing roof to leave triple height spaces that sit against the fully glazed gable ends. These spaces add to the light and airy atmosphere and contain entrances, stairs, and a lift, inserted as freestanding elements. Throughout the project, the composition, disposition and juxtaposition of each new element has been carefully considered and co-ordinated.

DOVECOTE STUDIO

by Haworth Tompkins

Dovecote studio is a small scale renovation project of a dilapidated old building situated on the Dovecote Studio campus – an internationally renowned music campus at Snape Maltings. Nestled within the shell of an abandoned building, the firm responded to the existing conditions with a touch of sensitivity, uniting the old structure with the new aesthetic. The existing ruins once formed a two-storey brick dovecote, and although decayed, the enigmatic quality of this ruin became well known to concert-goers and visiting musicians. The new studio builds upon the original industrial feel on the campus and almost seems to gracefully grow from the old. Clad in Corten weathering steel, the structure is understood as a separate structure, yet compliments the existing shell with its rust-red shade almost matching the red bricks. Tompkins describes the project as “The result is a building that from a distance evokes the ghost of the original structure, but, seen from close to, reveals itself as entirely new.”



ESMA SULTAN MANSION

by Sarkis Baylan + Gokhan Avcioglu + Philip Robert

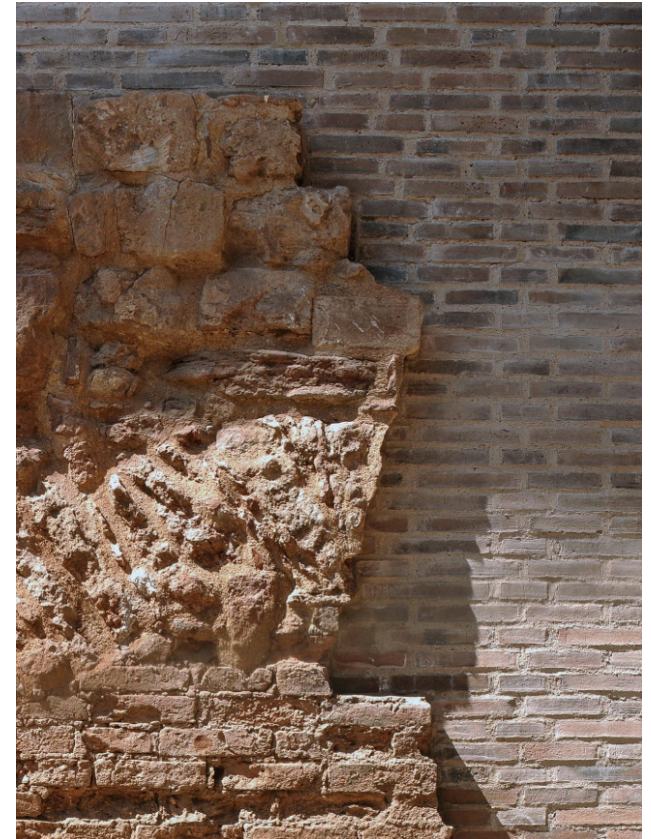


Esma Sultan Mansion, located in the Ortakoy district of Istanbul, is renovated to be used as a multipurpose event space. The new addition is built inside the ruins of a brick palace that was built in 1875 by architect Sarkis Balyan for Esma Sultan. The building's original character and floor plan was preserved, as it adopted a new cultural identity. The incorporated structure is built out of steel and glass within the original brick exterior. The glass box is tethered to the walls with suspension rods, which ensure that the structures remain equidistant from each other and are able to withstand bad weather and earthquakes. The building is set on several levels and includes a bar, a restaurant, and an event hall.

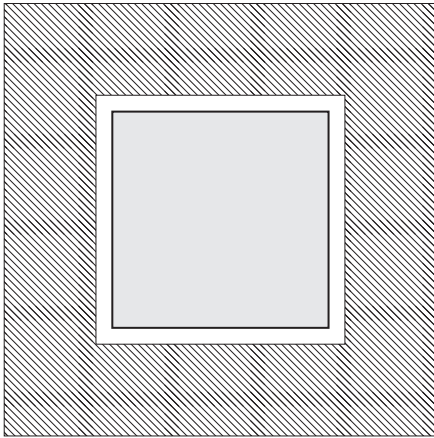
ASTLEY CASTLE RENOVATION

by Witherford Watson Mann

A small project awarded by RIBA Stirling Prize in 2013, reuses a twelfth century castle, that was burned down by a fire. The architects established to place a modern dwelling in the middle of the falling medieval stonework walls of the Astley Castle. Mann himself explains the project as “We re-established a kind of wholeness, making it stable, binding it together; but we retained a feeling of incompleteness, leaving it porous, its wounds still open. The fifteenth and seventeenth century rooms are left as open courts, rooms with ‘a fresco of clouds on their ceiling’.” The project uses a radical approach to intervening to a preserved historic ruin. The additions are minimal but robust. The crafting of brick, concrete and wood is inventive but restrained at the same time. This project marks a turning point, since it is the first time the Landmark Trust has appointed architects to build new living accommodation within the ruined walls of an ancient building.



D. RUIN IN A BLANKET



Ruin changes its context. A new addition is built around the ruin. The new addition becomes a canvas for the ruin to be observed with a new perspective.

In this scheme, ruin changes its context by incorporating a new structure that wraps around it either totally or partially. The new addition becomes a canvas for the old building to be observed. The new architecture can be hugging the old structure or it can be situated farther away from it. The attention is directed to the old structure and the new building almost becomes a viewing platform for the old one. The relationship between the two becomes similar to a zoo, where the ruins can be seen as the caged animals and the extension takes the role of the spectator.

There are no limitations to this scheme, the addition can be in any scale, form or material. The old and the new can look alike or the separation between the two can be marked by contrasting materials or formal gestures.



Caspar David Friedrich, *Monastery Graveyard in the Snow (Klosterfriedhof im Schnee)*, 1819 + SANAA, *Rolex Learning Center*, 2010.

RESTORATION OF SAN MICHELE IN BORGO by Massimo Carmassi

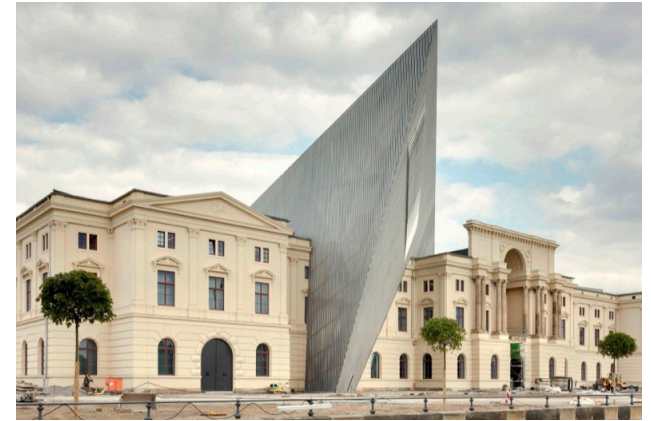


The apartment project is the result of a renovation project of an isolated complex that is partially destroyed during the war. It consists of three-storey three volumes that all together with the apse of the adjacent church completes the square. The existing masonry wall on the north side stands as it is, while the east side is redesigned by Carmassi using the existing medieval foundations. These two different parts are differentiated by use of two different brick linings and reinforced concrete. All the apartments arranged differently, so that each can overlook the square.

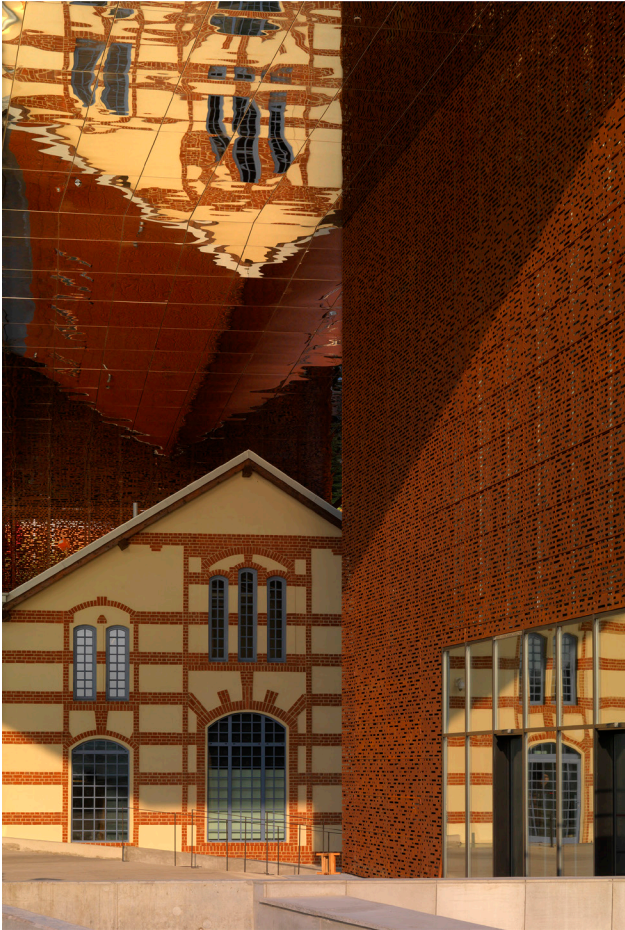
DRESDEN MUSEUM OF MILITARY HISTORY by Daniel Libeskind

Daniel Libeskind describes the museum as “It was not my intention to preserve the museum’s facade and just add an invisible extension in the back. I wanted to create a bold interruption, a fundamental dislocation, to penetrate the historic arsenal and create a new experience. The architecture will engage the public in the deepest issue of how organized violence and how military history and the fate of the city are intertwined.”

The new extension to Dresden’s Military History Museum dramatically interrupts the building’s symmetry, its massive, five-story 200-ton wedge of glass, concrete and steel slicing through the center of the 135-year-old original structure. The new façade’s openness and transparency pushes through the opacity and rigidity of the existing building just as German democracy pushed aside the country’s authoritarian past.



CRICOTEKA MUSEUM OF TADEUSZ KANTOR
by Wizja + nsMoonStudio



According to Kantor's creative visions, the museum building need not be integrated with the surroundings and the existing building does not fulfill its nature through identification with its original function, but through a conscious contrast of form and content they create grounds for conflict and "clash", thus marking their presence in the hitherto indifferent surroundings. The purpose of creative activity is not identifying the structure as a form but rather the way it interacts with the environs.

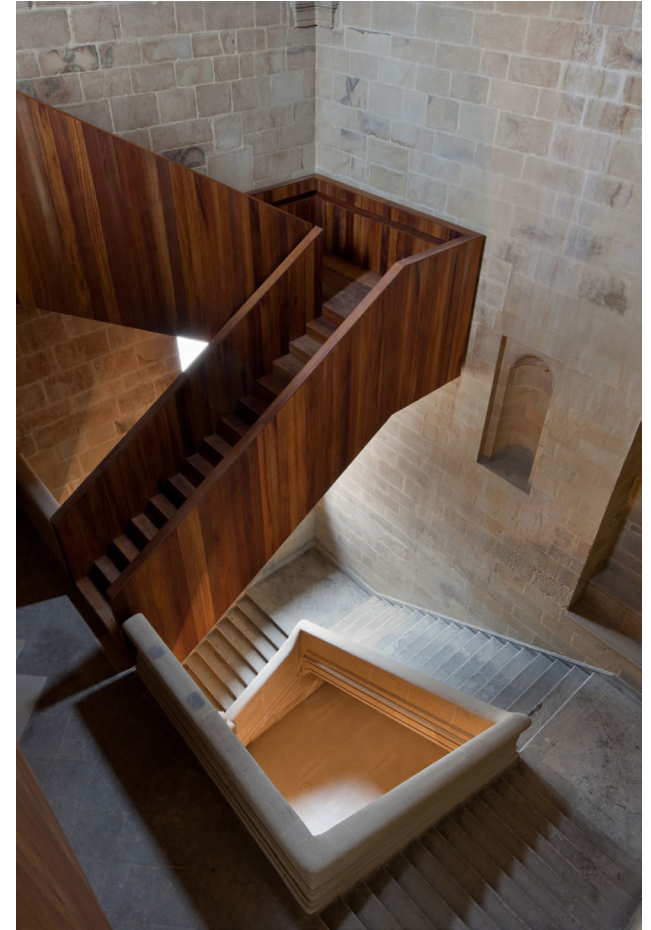
The added building looks like a wrapped "object" with a "mysterious" and adequate to its function structure which is hidden behind the packing. The construction of the new part of the complex applies non-conventional solutions both in their material and static aspects (material: steel, reinforced concrete, glass) and the structure of buildings is resultant and derivative of the idea to form an external "theatre" space and create mutual tension between the individual elements of the entire arrangement.

SAN TELMO MUSEUM EXTENSION

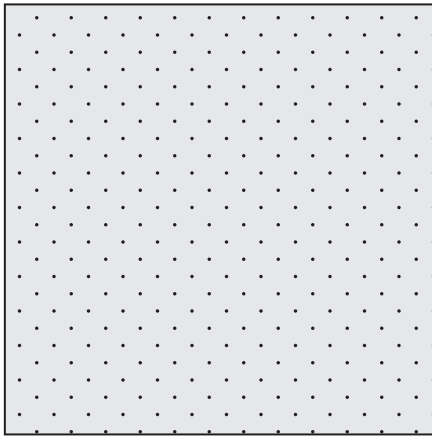
by Nieto Sobejano Architects

The Museum of San Telmo, in its present condition, represents the result of a long process of successive modifications which has partially altered its physical and functional character over the years. Its location on the fringe where the urban structure meets the topography of Monte Urgull is a reflection, on the other hand, of an urban problem very characteristic of San Sebastian: the solution of a division never completely solved between natural and artificial landscape.

The direct and radical gesture which defines out proposal implies paradoxically its practical dissolution in the landscape of Monte Urgull. The design limits itself to building a new green wall, deep and light, which is defined by the existing topography, and which hides in its interior two pavilions which will house the new programme. This decision heighten the appreciation both of the historical buildings as well as the new entrance to the museum, which offers access to the old building – which will incorporate the permanent exhibitions – as well as to the new pavilion for temporary exhibitions.

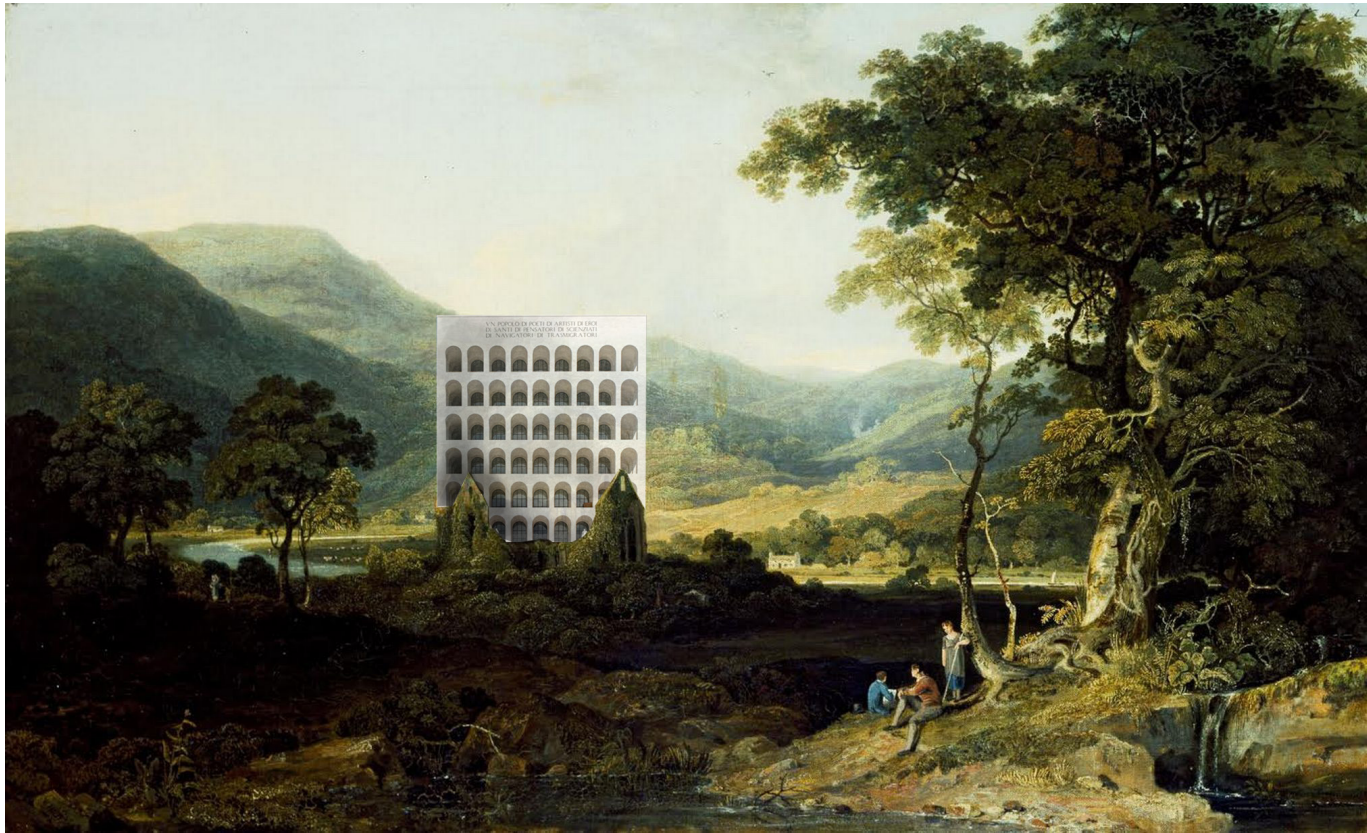


E. RUIN WITH A NEW IDENTITY



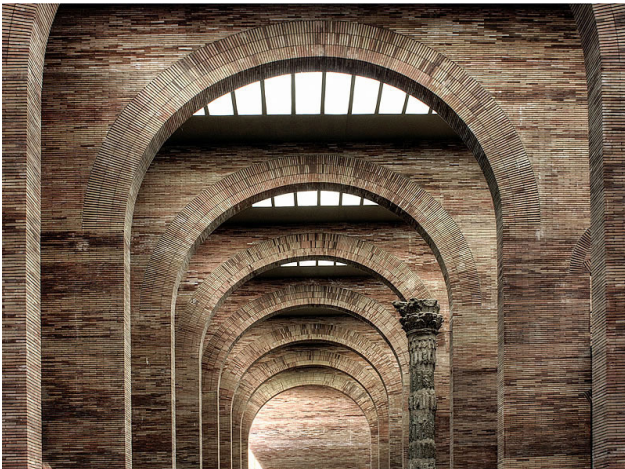
Ruin becomes the foundations of the new construction, which adopts a new program, materials and a character.

The reading of the ruin itself is the first state and the new building by itself is the second state. In this scheme, the old and the new merges together to create a third condition, which is different from the individual readings. This new identity is created by the dialogue between the old and the new. This new state creates an elevated experience of both the ruin and the contemporary architecture. In this way, both ruin and the new structure complement each other and the reading of the historic context is enhanced. The architectural language, form, materials, details and tectonics all add to this dynamic relationship.



William Havell, *Tintern Abbey*, 1820 + Fatma Gonca Tunc, *Unknown*, 2016.

NATIONAL MUSEUM OF ROMAN ART by Rafael Moneo



Arches have long been used to mark the greatest achievements of Roman civilization. And fifteen hundred years after the Fall of Rome, Rafael Moneo gave a modern touch to the ancient structure in Mérida's National Museum of Roman Art. Soaring arcades of simple, semi-circular arches merge historicity and contemporary design, creating a striking yet sensitive point of entry to the remains of one of the Roman Empire's greatest cities. Replacing an 1838 museum on the same site, it was built in the middle of one of the largest and best preserved Roman cities in Western Europe, immediately next to an amphitheater and one of the most spectacular surviving ancient theaters in the world – the Roman Theater of Mérida.

Occupying the lot across the street from the theater, the bulk of the museum is contained within a lofty, above-ground building where space is articulated by a series of soaring brick arches. This part of the building is a modern take on the basilica type, with upper-story exhibition spaces replacing clerestory balconies along an open, amplified central “nave.” Natural light pours in from skylights above the thin arches and fills the space with a warm glow. Beneath the ground level, a subterranean “crypt” immerses visitors into a pristine Roman-era excavation of the old city, allowing the museum to simultaneously conserve and exhibit the archeology of the site while interpretively replicating its architecture.

CASTELVECCHIO MUSEUM

by Carlo Scarpa

Castelvecchio Museum, located in Verona, northern Italy, is restoration and adaptive-reuse of a eponymous medieval castle. Restoration has enhanced the appearance of the building and exhibits. Scarpa's unique architectural style is visible in the details for doorways, staircases, furnishings, and even fixtures designed to hold a specific piece of artwork. It is in the Castelvecchio Museum that Carlo Scarpa's delicate handling of ancient buildings comes to its highest achievement. Here floor patterns and materials interact to form a tactile play of pliant versus hard surfaces. The new is held apart from the old by reveal joints and spatial slots that function as miniature conceptual "moats," and each work of art is lovingly held up to view by a stand or a bracket that is almost human in its anthropomorphic configuration. Carlo Scarpa resisted the postmodern and neorationalist influences of the 1970s, preferring to elaborate a decorative system derived from the materials of modern architecture used in a craft tradition. Carlo Scarpa was in constant touch with his artisans, and his drawings were revised almost daily to reflect a preindustrial attention to old methods of construction.



CAIXAFORUM MADRID

by Herzog & de Meuron



The CaixaForum arts centre, which is located in Madrid, Spain, incorporates walls from a power station that previously occupied the site. The CaixaForum is conceived as an urban magnet attracting not only the art-lovers but all people of Madrid and from outside. The attraction will not only be CaixaForum's cultural program, but also the building itself, insofar that its heavy mass is detached from the ground in apparent defiance of the laws of gravity and, in a real sense, draw the visitors inside.

The classified brick walls of the former power station are reminiscences of the early industrial age in Madrid, while the gas station, a purely functional structure, was clearly out of place. The demolition of the gas station created a small plaza between the Paseo del Prado and the new CaixaForum in the converted power station. The only material of the old power station that could be used was the classified brick shell. In order to conceive and insert the new architectural components of the CaixaForum Project, there was an act of a surgical operation, separating and removing the base and the parts of the building no longer needed. This opened a completely novel and spectacular perspective that simultaneously solved a number of problems posed by the site.

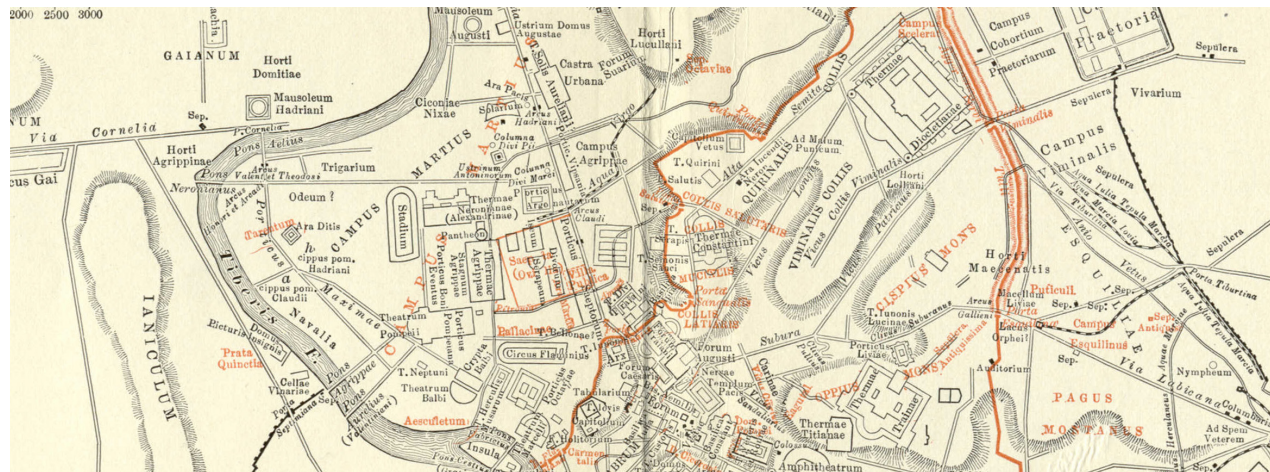
KOLUMBA MUSEUM

by Peter Zumthor

Zumthor, consistently mindful of the use of the materials, and specifically their construction details, has used grey brick to unite the destroyed fragments of the site. These fragments include the remaining pieces of the Gothic church, stone ruins from the Roman and medieval periods, and German architect Gottfried Böhm's 1950 chapel for the "Madonna of the Ruins." The facade of grey brick integrates the remnants of the church's facade into a new face for the contemporary museum. Articulated with perforations, the brick work allows diffused light to fill specific spaces of the museum. As the seasons change, the "mottled light shifts and plays across the ruins," creating a peaceful ever-changing environment.



THE ANCIENT CITY OF AIZANOI



THE ANCIENT CITY OF AIZANOI

HISTORY



Aizanoi is located in now called Çavdarhisar, Kütahya Province in Turkey.



The southern corner of the Temple of Zeus, showing the ruins from different time periods. (Bronze Age, Hellenistic period and Roman period)

Aizanoi (Ancient Greek: Αἰζάνοι and Latinized as Aezani) was an ancient city in western Anatolia. Located in what is now Çavdarhisar, Kütahya Province, its ruins are situated astride the River Penkalas, approximately thousand meters (three thousand feet) above sea level.

The city was an important political and economic centre in Roman times; surviving remains from the period include a well-preserved Temple of Zeus, unusual combined theatre-stadium complex, and macellum inscribed with the Price Edict of Diocletian. The city fell into decline in Late Antiquity. Later serving as a citadel, in 2012 the site was submitted for inscription on the UNESCO World Heritage List.

Settlement in the area is known from the Bronze Age. The city may have derived its name from Azan, one of three sons of Arcas and the nymph Erato, legendary ancestors of the Phrygians. During the Hellenistic period the city changed hands between the Kingdom of Pergamum and the Kingdom of Bithynia, before being bequeathed to Rome by the former in 133 BC. It continued to mint its own coins. Its monumental buildings date from the early Empire to the 3rd century.

Aizanoi was part of the Roman province of Phrygia Pacatiana. It became a Christian bishopric at an early stage, and its bishop Pisticus (or Pistus) was a participant at the First Council of Nicaea, the first ecumenical council, in 325. Pelagius was at a synod that

Patriarch John II of Constantinople hastily organized in 518 and that condemned Severus of Antioch; he was also at the Second Council of Constantinople in 553. Gregory was at the Trullan Council of 692, John at the Second Council of Nicaea in 787, and Theophanes at both the Council of Constantinople (869) and the Council of Constantinople (879). The bishopric was at first a suffragan of Laodicea but, when Phrygia Pacatiana was divided into two provinces, it found itself a suffragan of Hierapolis, the capital of the new province of Phrygia Pacatiana II. No longer a residential bishopric, Aezani is today listed by the Catholic Church as a titular see.

After the 7th century, Aezani fell into decline. Later, in Seljuk times, the temple hill was converted into a citadel (Turkish: hisar) by Çavdar Tatars, after which the recent settlement of Çavdarhisar is named. The ruins of Aezani/Aizanoi were discovered by European travellers in 1824. Survey work in the 1830s and 1840s was followed by systematic excavation conducted by the German Archaeological Institute from 1926, resumed in 1970, and still ongoing.

The wealth of Aizani appears to have been based on massive production of wheat and on sheep rearing. Because Aizani grain and wool could only be shipped by land we can assume that transportation costs to reach the big cities made these goods rather expensive. So the booming economy of the town in the second century is a sign of a prosperous economy and heavy demand in the whole region.

The authorities of the town decided to provide Aizani with facilities appropriate to the importance it had reached. Near the Temple to Zeus there is evidence of a bouleterion or odeon, a sort of small theatre, occasionally used for general assemblies. A large theatre was built one mile to the east of the temple: the ruins show the impact of the many earthquakes which hit the area, but still parts of the steps and of the scene stand upright. The construction was a huge one which surely satisfied the ego of the inhabitants, who must have been a sort of nouveaux riches and did not care too much about the decoration of their theatre.



THE ANCIENT CITY OF AIZANOI

SIR CHARLES FELLOWS

Sir Charles Fellows, the discoverer of ancient Lycia, from his early years was a great traveller. In 1838 Fellows went to Izmir, Turkey, explored the interior of Anatolia and found a number of important pre-hellenistic cities. After his return he published *A Journal Written During an Excursion in Asia Minor* (1839) and created such a public stir that Lord Palmerston asked the Sultan for permission to export some of the Lycian sculptures. Fellows went back to Lycia late in 1839. The new finds were described in *An Account of Discoveries in Lycia* (1841).

During the 1839 excursion Fellows proved to be an explorer of unusual mettle. His journey which lasted three months constituted the most extensive exploration of ancient Asia Minor ever taken. He traversed many provinces: Ionia (Smyrna), Mysia (Pergamon), Troas (Assos), Bithynia (Prusa and Nikaia), Constantinople, **Phrygia (Aizanoi)**, Pisidia (Sagalassos and Selge), Pamphylia (Attaleia, Perge, Aspendos and Side).





Drawn by Charles Fellows

Lithographed and Printed by G. B. Mansel

PORTICO OF TEMPLE AT AZANE.

John Murray, London, 1839.

Site of Ephesus, Asia Minor.



Engraved by T. Agnew

From the Collection of the Hon. J. Lubbock

TOHAYDËRE

ANS. GÉNÉRALE DU GRAND TEMPLE PRIS DE L'ŒIL. — GÉNÉRAL VIEW OF THE GREAT TEMPLE TAKEN FROM THE WEST.



Ychavdere. — View from the top of the theatre.

Ychavdere.

Ychavdere.

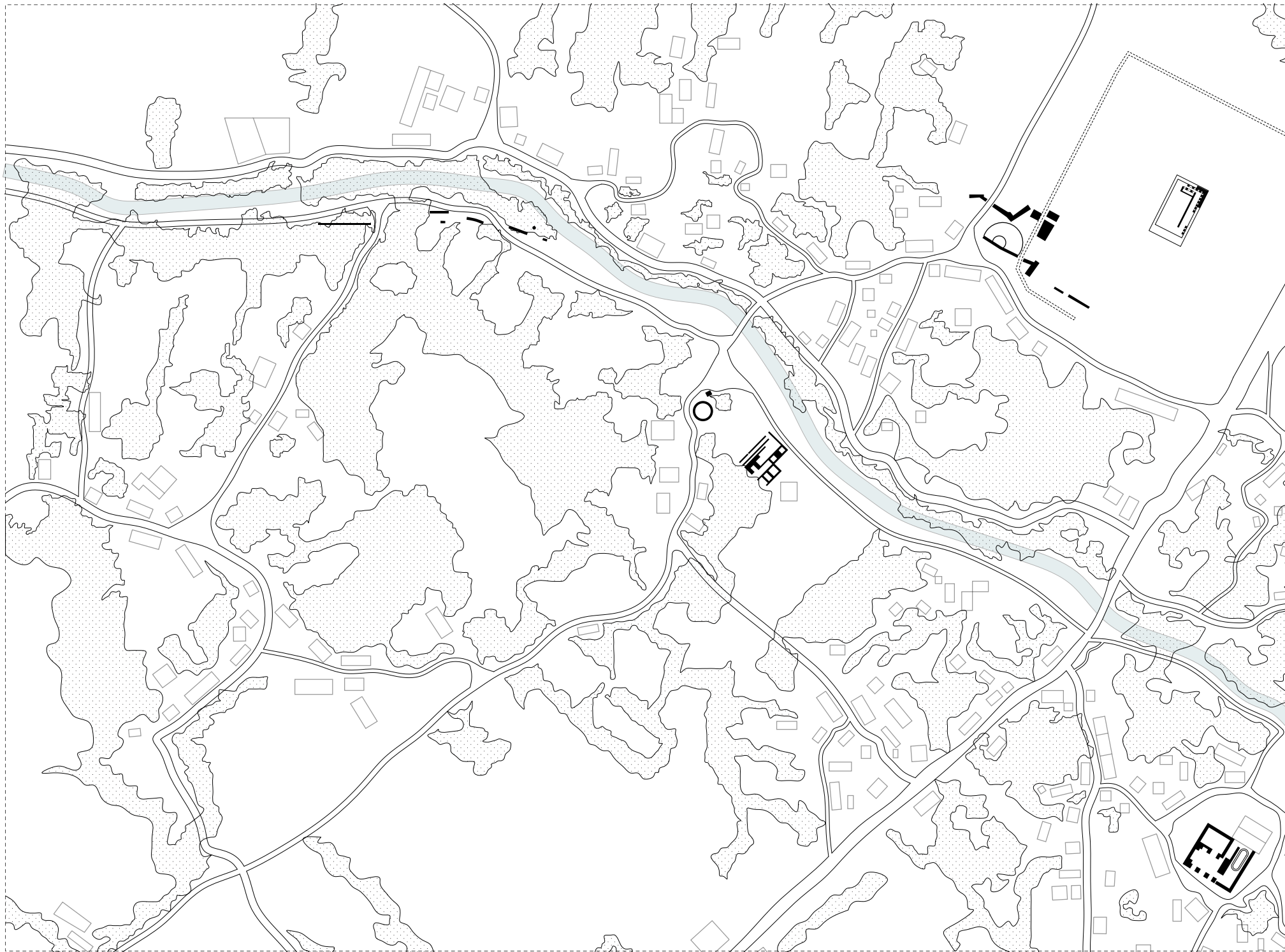
YCHAVDERE

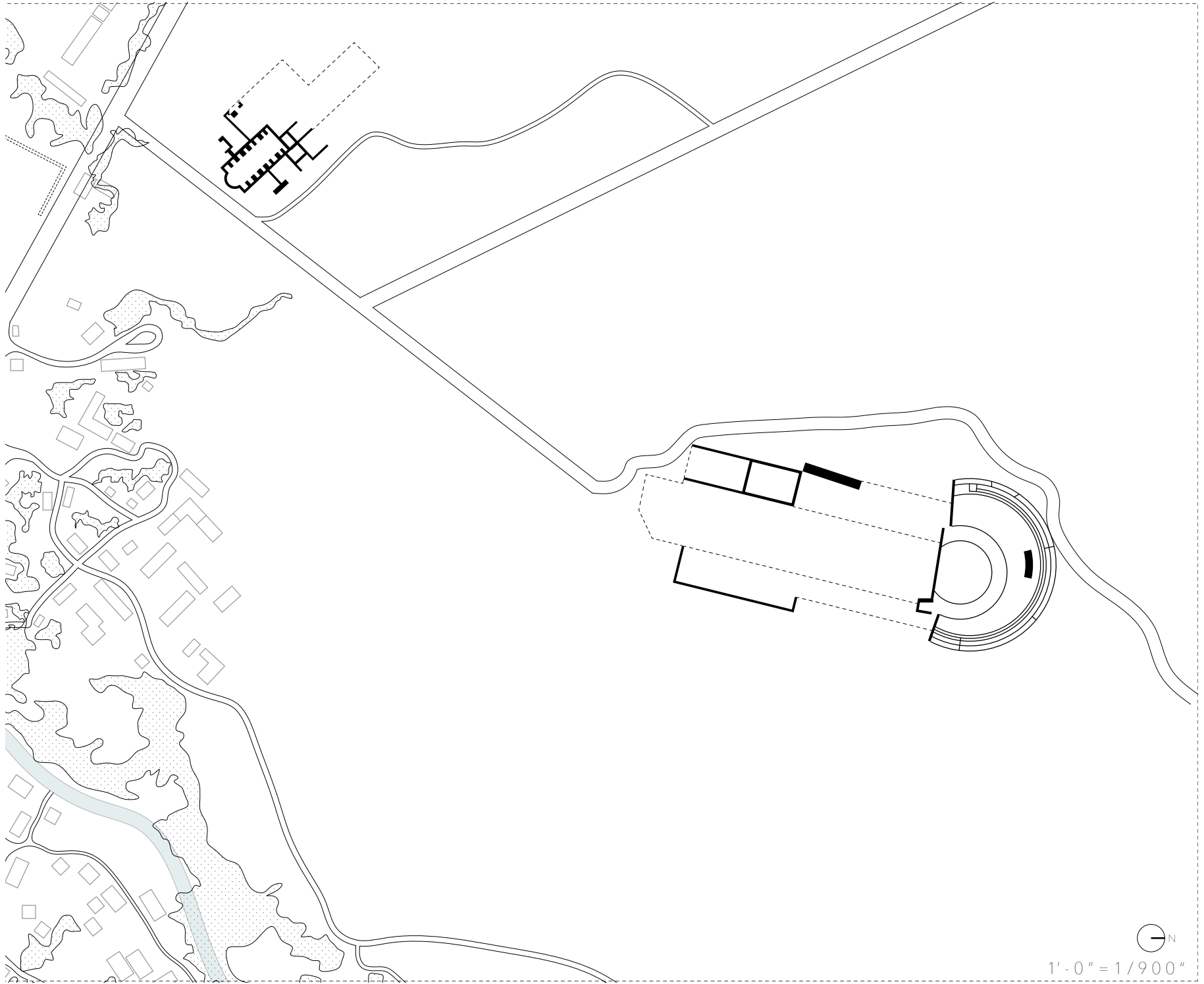
THE WALL ON LEFT OF THEATRE. — VIEW TAKEN FROM THE TOP OF THE THEATRE.



Aerial View
Showing the relationship between the ruins and the contemporary town



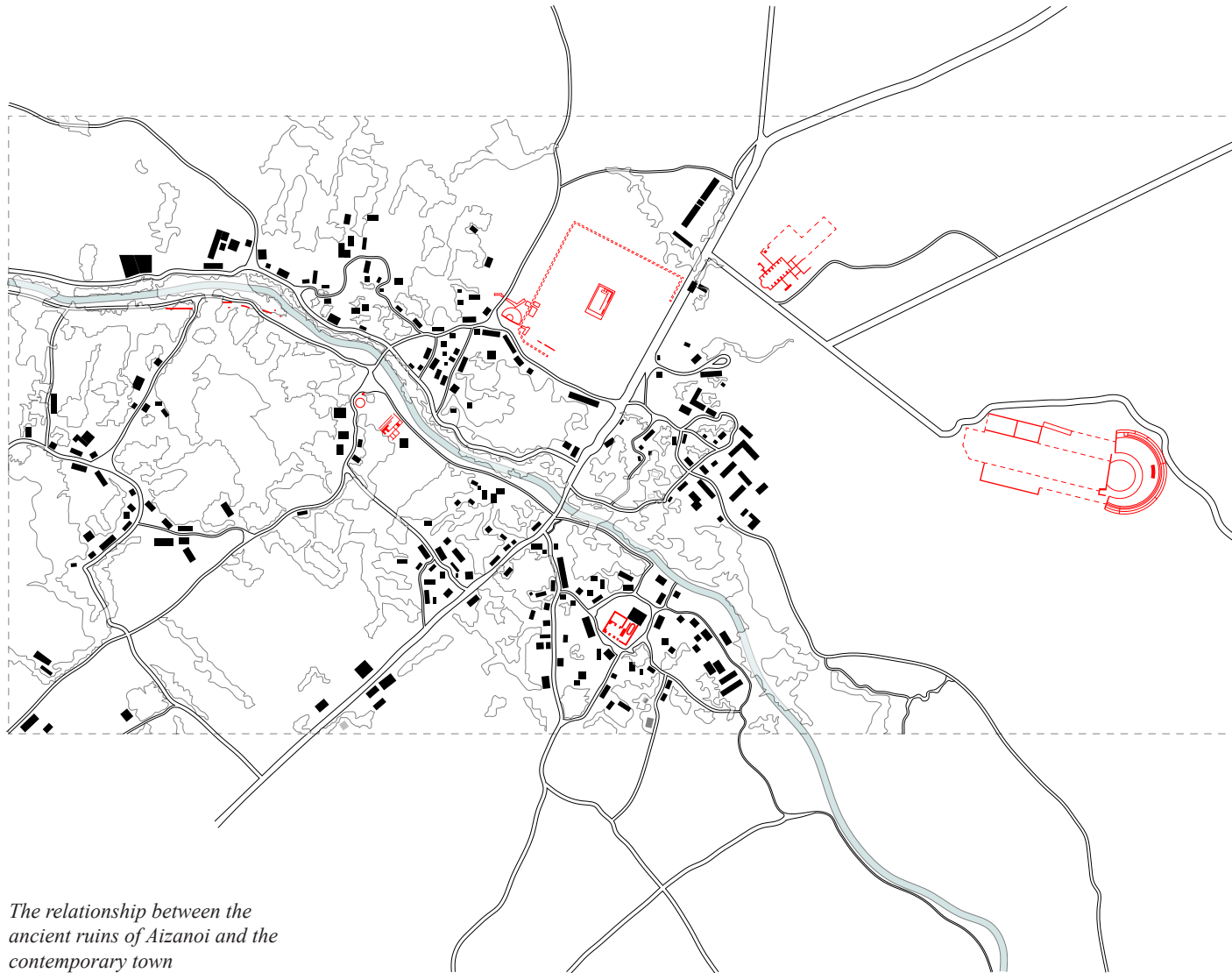




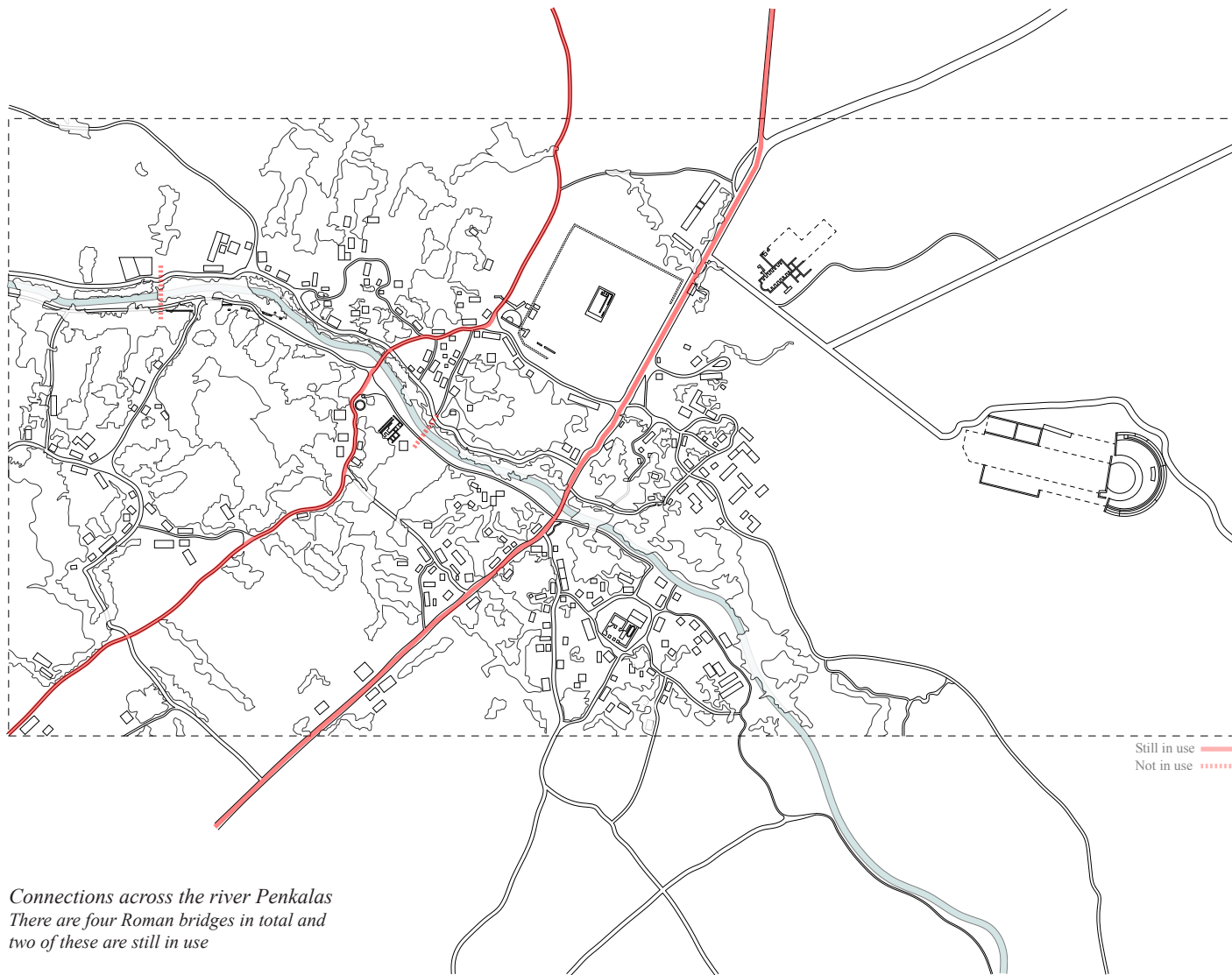
1' - 0" = 1/900"



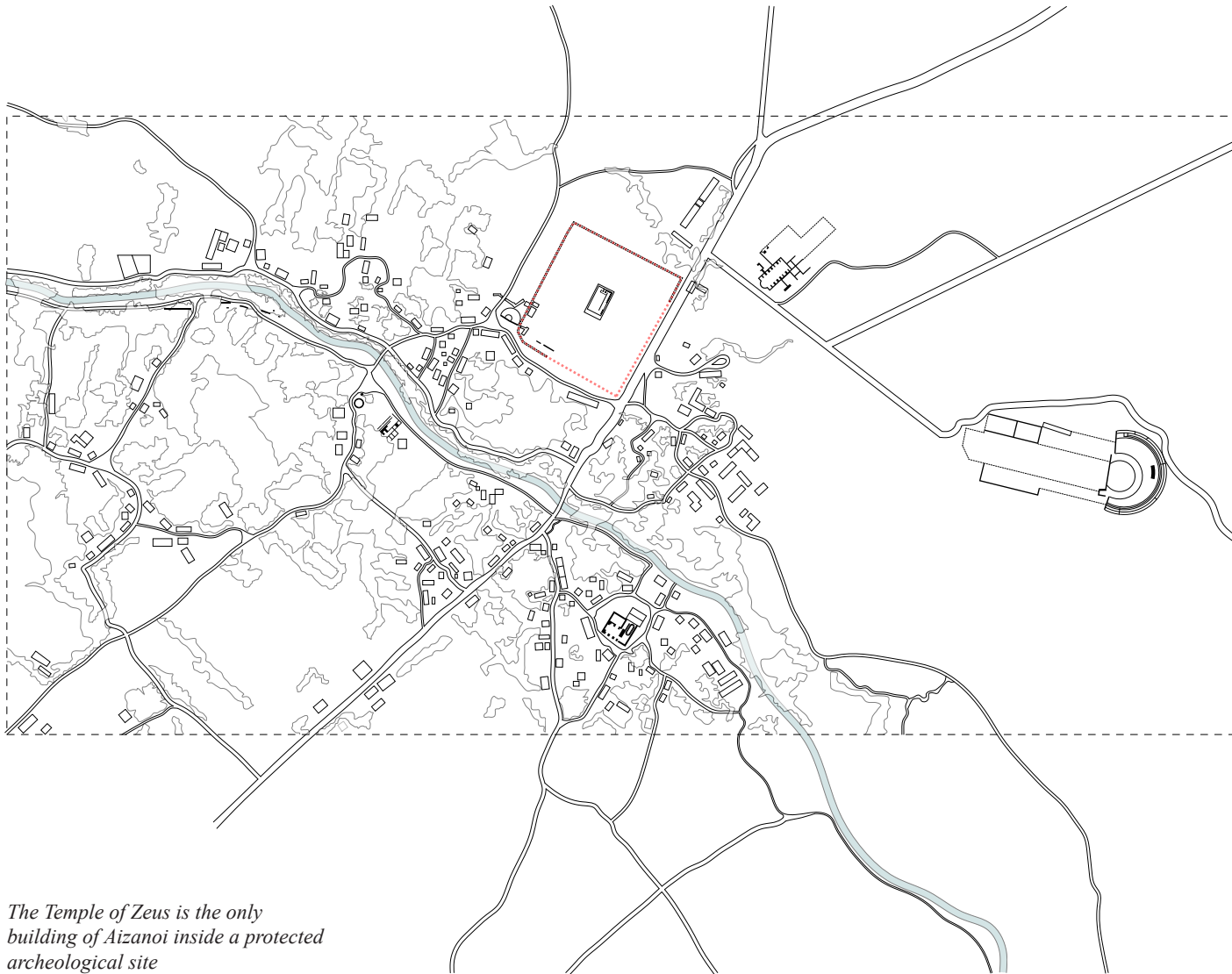
*Different neighborhoods located
around the ancient ruins of
Aizanoi*



The relationship between the ancient ruins of Aizanoi and the contemporary town



*Connections across the river Penkalas
There are four Roman bridges in total and
two of these are still in use*



The Temple of Zeus is the only building of Aizanoi inside a protected archeological site

THE ARCHEOLOGICAL FRAGMENTS

THE TEMPLE OF ZEUS



The Temple of Zeus
The view of northeast corner



The Temple of Zeus
The view of southwest corner

From the *Narrative of a Journey across the Balcan* (1829-1830) by George Keppel,

We went W. S.W. for an hour, which brought us to Tjavidere Hissar, a village built entirely of the splendid ruins of the ancient Azani. The beautiful temple had been visible at six miles' distance.

The Temple to Zeus, with the exception of three isolated columns which have been lifted up after a recent earthquake was not affected by rebuilding activity and is regarded as one of the best preserved Roman temples in Turkey. In the cell of the temple an inscription in both Latin and Greek celebrates Emperor Hadrian and at the same time provides most of what we know about this town including its name: Aizani or Aizanoi. The temple was built on a small platform at the centre of a larger one and most likely it marked the city centre.

The double dedication of the temple to Zeus and Cybele is not evident at first sight because the cell where Cybele was worshipped lies underneath that of Zeus. It is as large as that above and while the upper part of the temple follows Greek patterns, the cell of Cybele is based on the Roman use of vaults. It received light from small openings and it was accessed through steps on the rear side of the temple; the stone steps were completed by a timber structure.

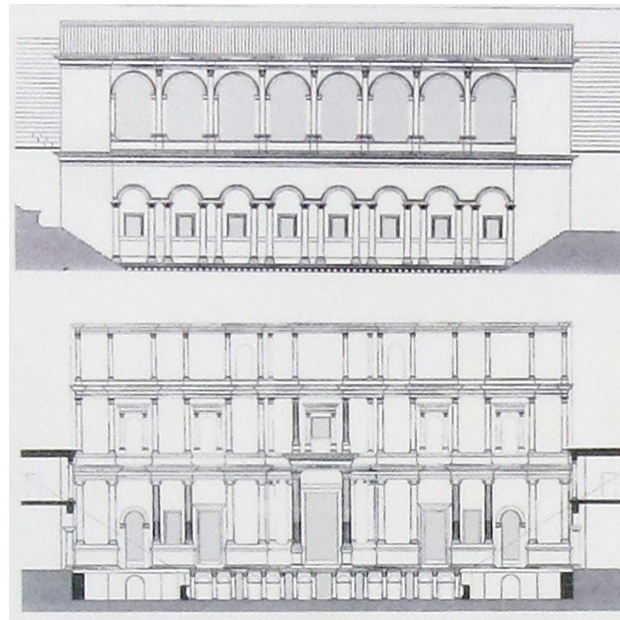
The temple is a sort of metaphor of the

opposites and to their being complementary to each other: male/female; light/darkness; night/day (the ceremonies related to Cybele were performed at night); east (Cybele)/west (Zeus). The Temple to Zeus is the only building of Aizani inside an archaeological area, the other ones are in the fields or among a few houses. The small circular market square shown above has several inscriptions detailing to a great extent the regulations contained in a decree issued by Emperor Diocletian to stop inflation. It established the price at which goods and commodities should be sold to the public. Aizani was located not very far from Nicomedia, where Diocletian had set his residence and this may explain why the local authorities chose to show their diligence by engraving on stone the long list of items and their prices (in Roman numbers). Diocletian's decree did not reach its goal and a few years later Constantine shelved it by introducing a new monetary system.



The Temple of Zeus

THEATRE - STADIUM COMPLEX



The facade of the theater-stadium complex
Reconstructed according to archeological findings

The combination of the theatre-stadium in Aizanoi is unique. Excavation and research carried out from 1982 to 1990 showed that the construction of the building started in 160 A.D. and continued until the middle of the third century A.D. During repairs to the eastern side of the entrance to the stadium, a number of inscriptions were found and placed in their original places. These inscriptions tell us that M. Apuleius, who was mentioned in the inscriptions of the main bridge, also made substantial contributions to the building of this complex. Since the sitting rows of the stadium are polygonal, the structure gets wider in the centre. At its widest point, there is a door on the western side. A marble-covered wall is the only façade of the stadium that looks onto theatre. This is at the same time the back side of theatre stage. The marble pieces can today be seen in the north of the stadium. The low pedestal of this façade wall is in a Doric plan. There are two floors and on top, there is the high Attika floor with an arch. The stage of theatre was covered with rich decorations made out of marble. These decorations fell on top of the sitting rows during several earthquakes throughout the ages.



The ruins of the theater



The ruins of the stadium

THERMEA + THERMEA WITH MOSAICS



The thermea



The thermea with mosaics



Two sets of thermae have been identified. The first, between the theatre-stadium and the temple, dates to the second half of the second century and includes a palaestra and marble furnishings. In the second half of the third century, in the north-eastern side of the city, a second Turkish-style bath was built inside a building formed by large limestone. In one part of this bath, there is a mosaic floor bearing the pictures of a satyr and maenad. In the fourth and the fifth century A.D, the main area of the Turkish-style bath was rearranged and it was used as the episcopacy centre.

ROMAN BRIDGES

Aizani was located near a small stream which was crossed by four bridges, two of which are still in use. Because the area is absolutely flat and the expansion of Aizani could have been easily limited to one bank of the river, the fact that several bridges were built seems an additional indication of a period of exceptional wealth: clearly having their town on both sides of a river gave the inhabitants of Aizani the impression of living in Rome.



COLONNADED STREET



The avenue with columns was the main axis of Aizanoi's city road system. This 450-metre-long road was discovered in a series of drillings in 1991. This avenue with columns was excavated in 1979, and remains of the door building which form the southwest end of the road are visible. This avenue was a part of the ceremonial road leading to the Metre Steunene sacred area outside the city after passing through the main bridge.

NECROPOLISES

The large necropolises surrounding the city give us an idea about how big the city was. Various kinds of tombs existed in the necropolises including door-shaped tombstones which were typical for the Phrygia and Aizanoi region. These doors symbolize passage to the other world. Most of these tombs belong to the second century A.D., and they bear the name of the person who is buried or who donated it. They also have signs on them showing the tomb's owner. On women's tombs, there are pictures of baskets full of wool and a mirror, and men's tombs are decorated with eagles, lions and bulls.



MACELLUM



A circular macellum dating to the second half of the second century is located in the south. In the fourth century it was inscribed with a copy of the Price Edict of Diocletian, dating to 301, an attempt to limit inflation resulting from debasement of the coinage. It established the price at which goods and commodities should be sold to the public.



EMBANKMENT

A continuous embankment between the two main stone bridges ensured protection from flood: it was definitely a facility not many towns of the ancient world could pay for.



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