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Assessment Method of Modern Buildings Constructed in a Historical Area; as a Case Study İMÇ Blocks

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Abstract

The addition of new modern layers to the historic urban settings is a significant issue in conserving the historic area's characteristics. Thus, a method of evaluation for modern buildings built in historical areas is being devel oped. The objective includes assessing the maintenance of the historic area's qualities and designing qualified modern buildings. These two issues were evaluated by assessing the example of İstanbul Drapers and Yard Goods Bazaar, İMÇ blocks. First, historical house settlements in the construction area of İMÇ (1933) and then characteristics of İMÇ blocks (1967) were analyzed. In terms of mass proportions, the position of courtyards, circulation areas, street and square relations, and vistas, site plan organizations from 1933 and 1967 were compared, while the proportions and architectural details of the façades were compared. The assessment criteria for the evaluation of modern buildings and their impact on historical areas were determined based on international preservation standards and charters. The conservation criteria include respecting the qualities, vistas, and landmarks of existing historic structures, being recognizable and reversible, responding to the demands of the area, and providing new views, juxtapositions, and textures. Modern heritage criteria include technical, land use, aesthetic, historical, socioeconomic, intangible, canonical, and reference qualities.

As a result, it is seen that the İMÇ blocks were designed in harmony with the environment and increased the spatial quality of the area. Even though the İMÇ blocks are large-scale due to architectural constraints, the orientation of the blocks, the placement of courtyards leading to the Süleymaniye Mosque, and the transverse and longitudinal continuous circulation between the blocks respected historical texture. Despite the size of the masses, their heights and architectural elements are consistent with the traditional house layout.

Keywords:
İMÇ blocks, modern heritage, historical settlement, site and facade analysis

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INTRODUCTION

Characteristics of historic towns have changed along with modern movements to meet residents' requirements. To maintain the qualities of a historical region and develop qualified modern buildings, however, the addition of new modern layers to the old urban environment are crucial topic that architects and conservators consider.

In literature, there are different discussions about modernity. The specific information was acquired through research conducted globally on the idea of modern heritage and its standards, such as Council of Europe Committee of Ministers (1991); Cook & Richards (1993); UNESCO (2003); Oers (2003); Prudon (2008); ICOMOS (2011b); Gallagher (2011) and Szmygin (2012), and national sources as Sözen (1996), Kayın (2001), Zenger & Karatosun (2001), Bozdoğan & Kasaba (2005), Madran (2006), Yavuz (2008), Omay Polat & Can (2008), Ergut (2009). These sources discussed different values about modernity: technological, social, artistic, aesthetic, canonic, and reference value. Technological value focuses on material and technology; social value searches the effect of the building on social texture and living circumstances; artistic and aesthetic value includes composition, proportions, scale, material, and details. The contribution of the building to its construction period, modernity, and architectural principles are in the scope of the canonic value. The reference value is the extent to which it has an impact on the following modern buildings (Cook & Richards, 1993).

The principles of new designs in a historic area were tried to be identified according to listed international preservation standards and charters:

- Venice Charter (ICOMOS, 1964)
- Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings at the 3rd ICOMOS General Assembly (ICOMOS, 1972)
- Resolutions of the Symposium Devoted to the Study of "The Streetscape in Historic Towns (ICOMOS, 1973)
- The Resolutions of Bruges: Principles Governing the Rehabilitation of Historic Towns. (ICOMOS, 1975a)
- Resolutions on the International Symposium on the Conservation of Smaller Historic Towns at the 4th ICOMOS General Assembly (ICOMOS, 1975b)
- Recommendation Concerning the Safeguarding and Contemporary Role of The Historic Area; (UNESCO, 1976)
- Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter 1987) (ICOMOS, 1987)
- Charter on the Built Vernacular Heritage (ICOMOS, 1999)
- Vienna Memorandum (UNESCO, 2005)
- The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns, and Urban Areas (ICOMOS, 2011a)
- Burra Charter-The Australia ICOMOS Charter for Places of Cultural Significance (Australia ICOMOS, 2013)

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The latest documents (UNESCO, 2005; ICOMOS, 2011a, 2013) advocated for using impact studies, principles, or initial assessments before the interventions not to impact the significance and setting of the historic area. The criteria in the documents are values, quality, quantity, coherence, balance and compatibility, and cultural diversity (ICOMOS, 2011a). In this context, an initial assessment analyzing both the qualities of the modern building and its impact on the historic settlement is essential to sustain the historic area's significance and interpret the area positively. Therefore, an assessment method aims to develop for evaluating modern buildings constructed on a historical site. The objective includes assessing the maintenance of the historic area's qualities and designing qualified modern buildings. Analysis of the previous settlement and the İMÇ buildings at the time of its construction was done. The information about İMÇ blocks was gathered from the sources; Özeren (2008); ISMD (2011); Cünük et al (2013), Tekeli (2012, 2018, 202), Kök (2016), and İMÇ (2022). Previous and current site plan organizations are compared with each other in terms of mass proportions, the position of courtyards, circulation areas, street, and square relations and vistas, while façade organizations were compared in terms of mass proportions, the position of architectural elements such as projections and material usage. The assessment criteria, based on standards and charters, for the evaluation of modern buildings and their impact on historical areas were determined. The İMÇ blocks built in a historical area were evaluated using the established criteria.

Literature Review for the Identification of Assessment Criteria

To determine assessment criteria for the evaluation of modern buildings and their impact on historical areas, conventions, regulations, standards, charters, and previous studies were searched.

New Designs in Historic Settings

Historic sites are rich in cultural assets, including social, historical, and architectural values. The design of new additions to a historic area is crucial since they also frequently have aesthetic significance. Before adding a new modern structure in a historically significant area, the area should be identified, and the values of the area should be defined to preserve these qualities with new structures. There are numerous items in the conventions, standards, declarations, and charters about the interventions of historic areas (The Getty Conservation Institute, 2015).

•Venice Charter (ICOMOS, 1964)

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

•Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings at the 3rd ICOMOS General Assembly (ICOMOS, 1972)

In 1972, Icomos published one of the earliest international documents on the integration of modern architecture with historic architecture. The document supports the ide: *contemporary architecture should employ materials of its own time without affecting the qualities of the surrounding historic environment in terms of "mass, scale, rhythm, and appearance. İmitations should be avoided because they undermine the authenticity of historic sites.*

•Resolutions of the Symposium Devoted to the Study of "The Streetscape in Historic Towns (ICOMOS, 1973)

New construction and urban features has are incompatible with the neighborhood's historic streetscape have been forbidden by Icomos (1973). Preserving the size of allotments inside the urban fabric encourages preservation.

•The Resolutions of Bruges: Principles Governing the Rehabilitation of Historic Towns. (ICOMOS, 1975a)

Icomos (1975) advocates that the fabric, structure, and history of historic towns are not destroyed. If its character is to be preserved, the layout, density, and dimensions of the town must be retained.

•Resolutions on the International Symposium on the Conservation of Smaller Historic Towns at the 4th ICOMOS General Assembly (ICOMOS, 1975b)

Icomos (1975b) advocates any construction adheres to the current scale and preserves the surroundings' character, relationship to the terrain, and prominent structures.

•Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas (UNESCO, 1976)

Article 28. Particular care should be devoted to regulations for and control over new buildings so as to ensure that their architecture adapts harmoniously to the spatial organization and setting of the groups of historic buildings. To this end, an analysis of the urban context should precede any new construction not only so as to define the general character of the group of buildings but also to analyze its dominant features, e.g. the harmony of heights, colours, materials and forms, constants in the way the facades and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions and their position. Particular attention should be given to the size of the lots since there is a danger that any reorganization of the lots may cause a change of mass, which could be deleterious to the harmony of the whole.

Unesco (1976) includes an initial assessment of the context to determine the basic principles that will guide the design. This analysis shall examine dominant features, such as *the harmony of heights, colors, materials and forms, constants in the way the facades and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions and their position*, with particular attention given to lot size.

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•Washington Charter (ICOMOS, 1987)

Qualities to be preserved include the historic character of the town or urban area and all those material and spiritual elements that express this character, especially:

a) Urban patterns as defined by lots and streets.

b) Relationships between buildings and green and open spaces

c) The formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, color and decoration.

d) The relationship between the town or urban area and its surrounding setting, both natural and man-made; and

e) The various functions that the town or urban area has acquired over time.

•Charter on the Built Vernacular Heritage (ICOMOS, 1999)

Icomos (1999) supports measures that "*maintain the integrity of the sitting, the relationship to the physical and cultural landscape, and of one structure to another. Consistency of expression, appearance, texture, and form throughout the structure and the consistency of building materials*" are determined as parameters to conserve historic areas.

•Building in Context: New Development in Historic Areas (English Heritage and Cabe, 2001)

A successful new building addition in a historical area will

- relate well to the geography and history of the place and the lie of the land.
- sit happily in the pattern of existing development and routes through and around it.
- respect important views.
- respect the scale of neighboring buildings.
- use materials and building methods that are as high in quality as those used in existing buildings.
- create new views and juxtapositions which add to the variety and texture of the setting.

•Vienna Memorandum (UNESCO, 2005)

Article 18. Decision-making for interventions and contemporary architecture in a historic urban landscape demand careful consideration, a culturally and historic sensitive approach, stakeholder consultations and expert know-how. Such a process allows for adequate and proper action for individual cases, examining the spatial context between old and new, while respecting the authenticity and integrity of historic fabric and building stock.

Article 26. As a general principle, proportion and design must fit into the historic pattern and architecture, while removing the core of building stock worthy of protection ("façadism") does not constitute an appropriate means of structural intervention. Special care should be taken to ensure that the development of contemporary architecture in World Heritage cities is complementary to the values of the historic urban landscape and remains within limits in order not to compromise the historic nature of the city.

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•The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns, and Urban Areas (ICOMOS, 2011a)

Values, quality, quantity, coherence, balance, compatibility, time, method, scientific discipline, governance, multidisciplinary and cooperation, and cultural diversity are some of the criteria that are presented here.

•Burra Charter (Australia ICOMOS, 2013)

Article 15.2. Changes, which reduce cultural significance, should be reversible, and be reversed when circumstances permit. Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

Article 22.1. New work such as additions to the place may be acceptable where it does not distort or obscure the cultural significance of the place or detract from its interpretation and appreciation. New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture, and material are like the existing fabric, but imitation should be avoided.

Article 22.2. New work should be readily identifiable as such.

The Burra Charter suggests an assessment procedure. The assessment should refer to the place's management plans and statement of heritage significance. Such alterations, extensions, or new construction should be evaluated for how they affect the location's cultural value. If necessary, design changes may be needed to mitigate such effects.

In literature, the buildings constructed in a historical area or adjacent to a historical building are analyzed in terms of their effect on the perception of the historic site or building in terms of mass and facade characteristics, circulations, scale, rhythm, appearance, vistas, construction technique, material usage, and architectural elements, (English Heritage and Cabe, 2001 and studies of Dennis, 2008; Parson, 2010; Bilgin Altınöz, 2010; Yüceer & İpekoğlu, 2012; Rıza & Doratlı, 2015; Mısırlısoy, 2017).

Identification of Modern Heritage

The Modern Period begins with the termination of the Medieval Age and the birth of Humanism. It has been traced back to the mid-18th century, to the Age of Reason, and the Industrial Revolution's beginning (Aslanoğlu, 1988). Since the end of the nineteenth century, architecture and urban planning have undergone serious changes due to the industrial revolution. New materials, the transformation of construction techniques, and new uses were introduced. This trend has accelerated as technological progress to meet the needs of contemporary society (Council of Europe Committee of Ministers, 1991). According to scholars, the origins of Modern Architecture have extended back to different periods. The Modern Period begins with the termination of the Medieval Age and the birth of Humanism. It has been traced back to the mid-18th century, to the Age of Reason, and the Industrial Revolution's beginning (Aslanoğlu, 1988). Szmygin (2012) identifies modern buildings as "functionalist" architectural and urban sites constructed to express a particular ideological philosophy.

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Buildings from the 20th century are numerous and have a variety of styles; they represent both traditional and modernist principles. Except for a few pioneering structures, 20th-century construction is not recognized as a modern heritage. By highlighting the qualities and diversity of modern heritage's various forms, we can better our knowledge and comprehension. (Council of Europe Committee of Ministerial, 1991). According to modern conservation principles, no standards would prevent any historical component from being classified as protected heritage. Such criteria cannot be based on a structure's age, purpose, construction conditions, material, or form (Szmygin, 2012). Therefore, lots of studies have been carried out for the identification of modern heritage. There were some organizations established for this purpose (UNESCO, 2003):

- International Scientific Committee on Twentieth-century Heritage, ISC20C
- International Committee for Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement, DOCOMOMO
- The International Committee for the Conservation of the Industrial Heritage, TICCIH
- The International Union of Architects, UIA

DOCOMOMO, the international organization initiated in 1988 for the documentation and conservation of buildings and sites of the modern movement, was invited in 1992 by ICOMOS to produce a report on the heritage of the modern movement as it relates to the World Heritage List (UNESCO, 2003).

In October 2001, UNESCO organized a Meeting at Paris Headquarters within the scope of the modern heritage concept. Some new ideas for the identification of modern heritage were developed in the meeting:

- Frampton (2003) presented some issues about modern heritage as urbanity, identity, and intervention, which can be used in the definition of criteria and strategies for conservation.
- Another contribution is made by Bergeron (2003), about industrial heritage. He suggests evaluating this architecture about specific criteria that relate to production.
- Cantacuzino (2003) examines the creation of capital cities and university complexes. He also considers the importance of planning and dedication to a social program as being a true characteristic of the twentieth century. Another issue specific to the modern era is mobility.
- Boelens (2003) considers that transportation and communication are among the most important factors that determine modern society today.
- Muramatsu & Zenno (2003) discussed that local circumstances as economy, social life, culture, policy, or climate, affect assessing and selecting properties of the 20th century (UNESCO, 2003).

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As a result, a broader definition was offered for authenticity, which included the authenticity of the idea, form, structure details, and materials in the meeting.

Different associations tried to identify their criteria for modern heritage:

Selection Criteria 1:

In 1991, a meeting was carried out to identify a selection of modern heritage the modern Council of Europe Committee of Ministers. The specific criteria are based on the following considerations (Council of Europe Committee of Ministers, 1991)

- *the desirability of acknowledging the value of significant works taken from the whole range of styles, types, and construction methods of the twentieth century.*
- *the need to give protection not only to the works of the most famous designers in a given period or style of architecture but also to less well-known examples which have significance for the architecture and history of the period.*
- *the importance of including, among the selection factors, not only aesthetic aspects but the contribution made in terms of the history of technology and political, cultural, economic and social development.*
- *the crucial importance of extending protection to every part of the built environment, including not only independent structures but also duplicated structures, planned estates, major ensembles and new towns, public spaces and amenities.*
- *the need to extend protection to external and internal decorative features as well as to fittings and furnishings which are designed at the same time as the architecture and give meaning to the architect's creative work (Council of Europe Committee of Ministers, 1991).*

Selection Criteria 2:

In 2011, modern heritage criteria were identified in the Madrid Document with the International Conference, Approaches for the Conservation of the Twentieth Century Architectural Heritage, by ICOMOS.

Article 1: Identify and assess cultural significance.

1.1: Use accepted heritage identification and assessment criteria.

The architectural heritage of this century is a physical record of its time, place and use. Its cultural significance may rest in its tangible attributes, including physical location, design, construction systems and technical equipment, fabric, aesthetic quality, and use, and/or in its intangible values, including historic, social, scientific or spiritual associations, or creative genius.

1.2: Identify and assess the significance of interiors, fittings, associated furniture and art works.

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To understand the architectural heritage of the twentieth century it is important to identify and assess all components of the heritage site, including interiors, fittings, and associated art works.

1.3: Identify and assess the setting and associated Topography.

To understand the contribution of context to the significance of a heritage site, its associated Topography and setting should be identified and assessed.

Selection Criteria 3:

In 2011, another study for selection criteria of modern heritage was prepared by the National Register of Historic Places in America (Gallagher, 2011):

- *That are associated with events that have made significant contribution to the broad patterns of our history; or*
- *That are associated with the lives of persons significant in our past; or*
- *That embody the distinctive characteristics of a type, period, or method of construction, or that represent the works of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*
- *That has yielded, or may be likely to yield, information important in prehistory or history.*

According to the Icomos Turkey Architectural Heritage Protection Declaration (ICOMOS, 2013), modern architectural heritage values for Turkey are originality, integrity, historical value, documentary value, aesthetic and artistic value, technical and technological value, group value, uniqueness value, use value, and folkloric value. The spatial organization of a modern building, material usage, architectural details, relationships between the building and its surroundings, and the building's capacity to reflect the characteristics of the culture were all discussed by Kayın (2001). Historical relevance, architectural typology, construction technology, the architect's concept of building preservation, and the preservation of award-winning structures were the five subheadings discussed by Zenger & Karatosun (2001). Madran (2006) listed the following values: continuity, memory, originality, identity, architectural value, utilitarian and economic value. The parameters of the building's canonical status and its complementing values are also discussed.

CASE STUDY BUILDING; İMÇ BLOCKS

İMÇ Blocks, also named *İstanbul Manifaturacılar Çarşısı, İstanbul Manifaturacılar ve Kumaşçılar Çarşısı, İstanbul Müzik Çarşısı and İstanbul Plakçılar Çarşısı*, is a bazaar constructed in the 1960s in Süleymaniye, historic peninsula, İstanbul (İMÇ, 2022).

Istanbul Drapers and Yard Goods Bazaar were built at the request of drapers during Turkey's 1960s modernization period. Since their erection, İMÇ blocks have housed various business activities. However, after a while, the shops closed because of the economy. The 2007 Preservation of Istanbul Historic Peninsula concerning Law Number 5336, Presentation by Renovation and Utilization by Revitalization of Deteriorated Immovable Historical and Cultural Properties, called for the demolition of the blocks. Thus, it is crucial to discuss İMÇ blocks regarding contemporary heritage values and how they affect the surrounding historical region.

Site Characteristics

İMÇ blocks were in Süleymaniye Quarter in the historical peninsula (Figure 1). Süleymaniye Quarter is one of the areas in the İstanbul World Heritage Site accepted in 1985. Süleymaniye World Heritage Site covers Süleymaniye, Vefa, and Vezneciler districts around Süleymaniye Complex and Şehzade Mehmed Complex, forming an indicative point in urban silhouette on a hill dominant over the Golden Horn (ISMD, 2011). Suleymaniye Mosque and its associated Area World Heritage Site were declared a site by the Ministry of Culture in 1977 and put under conservation. In 1995, the Süleymaniye district was defined as an urban and historic site according to the decision of Istanbul No. 1 Conservation Board of Cultural and Natural Properties (ISMD, 2011) (Figure 1).

Figure 1. İstanbul Historic Peninsula ((Revised from Yandex Map with İstanbul Historic Peninsula Site Management Plan (ISMD, 2011))

The blocks are at the west border of Süleymaniye Mosque, along 1 km next to Atatürk Boulevard and facing the Zeyrek district. In the middle of the blocks, Şep Sefa Hatun Mosque is located. On the southern part, The Valens Aqueduct belonging to the Roman period is found (Figure 2).

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Figure 2. Location of İMÇ blocks (Revised from Yandex Map)

Historical Background

In Süleymaniye District, there were monuments belonging to the Roman, Byzantine, and Ottoman periods and traditional Ottoman houses. The project area had been a vital buffer zone connecting Zeyrek and Süleymaniye in the 19th century. In the second part of the 20th century, due to the number of immigrants, workshops, and residences for single males increased, and the area started to be destroyed (Eyüpgiller, 2013).

Saraçhane Fire

On August 23, 1908, there was a big fire in the location of İMÇ Blocks. Many historic houses and monuments were lost (Saner et al, 2007). In 1944, a boulevard, designed by Henri Prost, a city planner responsible for city planning of İstanbul, was constructed in this buffer zone by executing a lot of historical monuments and houses. This boulevard's construction also destroyed the historical texture damaged by fire (Figure 3). The buildings executed before construction of boulevard were Oruç Gazi Mescidi, Firuz Ağa Mescidi, Sekbanbaşı İbrahim Ağa Mescidi, Hoca Teberrük (Yahya Güzel) Mescidi, Papasoğlu Mescidi, Voynuk Şücaeddin Mescidi, Ebu'l Fazl Mahmud Efendi Mescidi, Payzen Yusuf Paşa Türbesi, İbrahim Paşa Hamamı, Azebler Camii ve Hamamı, Kırk Çeşme Suları, Burmalı Mescid Sıbyan Mektebi, Revani Çelebi Camii (Koğacılar Mescidi),

Unkapanı Camii (Süleyman Subaşı-Kara Çelebizade Camiisi) and Saraçhane Karakolu (Saner et al, 2007).

Figure 3. The historical area before the construction of İMÇ blocks (Hendese Dergisi, 2016)

Construction history of İMÇ blocks

- In 1954, Sultanhamam's traffic problems forced the drapers and clothiers to look for employment areas (Kızılkayak, 2009). These craftsmen formed a cooperative to erect a new structure for themselves. This cooperative applied to the municipality to implement its plan (Kızılkayak, 2009).
- The head of the Istanbul Municipality and Governor suggested a drapers' cooperative in Saraçhane, a fire-affected neighbourhood close to Atatürk Boulevard.
- With the Development Law numbered 6785, and the Expropriation Law numbered 6830 by Adnan Menderes, many traditional houses were expropriated in this area.
- Since this area did not have a development plan, the municipality wanted to organize a city planning competition for the project (Özeren, 2008). Two phased planning competitions were organized in 1958 (Tekeli, 2012). In the first phase, 14 projects attended the competition, and the project by the Site Architectural Office (Doğan Tekeli- Sami Sisa- Metin Hepgüler) was chosen as the third one in 1958 (Tekeli, 2012). The second phase was then completed with the participation of the first three projects. In 1960, the Site Architectural Office project was selected as the initial one (Tekeli, 2012), (Figure 3).
- Construction was started with the execution of buildings in the project area. Even though the Saraçhane Fire (1908) destroyed several buildings in the project area, there was still a strong

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historical treasury in the 1960s. The construction process destroyed some historical structures and traditional houses (Özeren, 2008). (Figure 3).

- Hoca Teberrük Mescid (18th century) was demolished, and its foundations were under the blocks. After the Vefa fire, just three walls were rescued.
- Voynuk Şücaeddin Mosque which was on the land of İMÇ was demolished in 1956.
- Unkapanı Mill constructed in 1870 was destroyed during the construction of İMÇ.

- In 1967, the first modern shopping mall of the Republic of Turkey, İstanbul Drapers and Yard Goods Bazaar was completed and opened. It had the largest construction area (45000 m^2) in this period (Figures 4, 5, and 6).

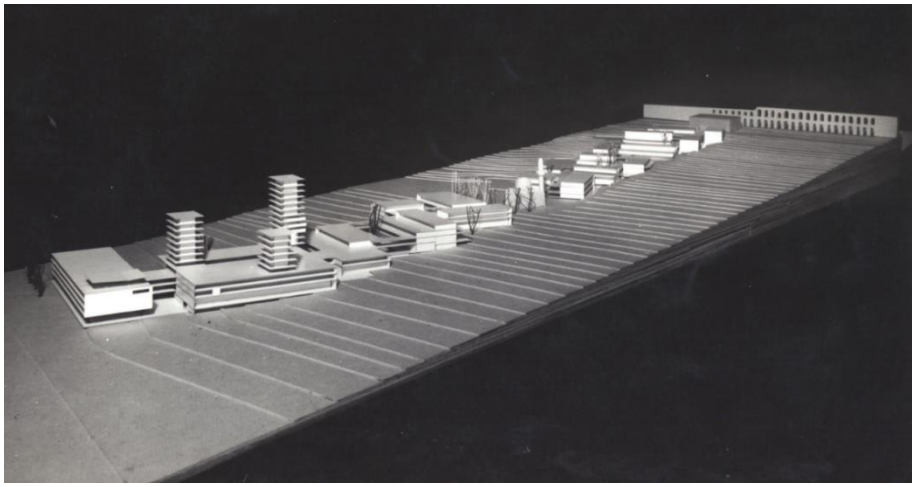

Figure 4. Project of Site Architectural Office (Salt Araştırma, 2022a)

Figure 5. Photos from the first years of building (1) and the period of intensive usage (2) (Salt Araştırma, 2022b)

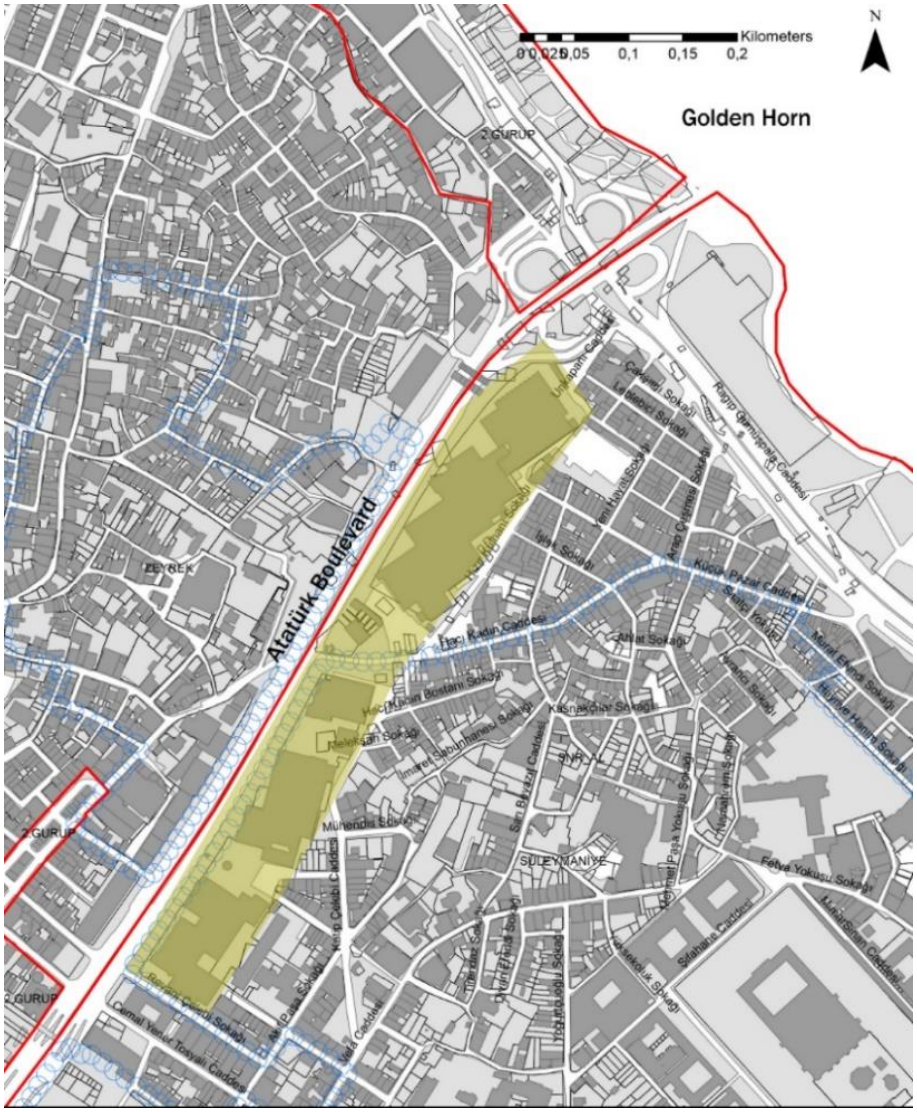

Figure 6. Site plan of İMÇ Blocks

History of Trade Life in İMÇ Blocks

- When the bazaar was over, the traders did not immediately remove their shops from Tahtakale and Sultanhamam. In the 1970s, after the fire of Katırcıoğlu Han in Sultanhamam, the critical firm of velvet (Kadife) moved to İMÇ blocks. The other firms started to move, and the demand for İMÇ blocks increased.
- The idea of İMÇ blocks took on a new meaning in the 1980s. When individuals from Anatolia arrived there with their *saz, bağlama*, İMÇ blocks transformed into a center for music. Many well-known names, such as İbrahim Tatlıses, Küçük Emrah, Mahsun Kırmızıgül, Özcan Deniz, and Mustafa Sandal, gained popularity at this time (Kızılkayak, 2009).
- In the 2000s, due to the development of pirated music, music companies started to be closed. The popularity of İMÇ blocks started to be lost (Kızılkayak, 2009).
- Today, the most popular sector is the maker or seller of curtains (Kızılkayak, 2009).

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- 1/5000 master plan and 1/1000 implementation plan approved on 22 September 2005 for the place of İMÇ blocks. The blocks were planned to be demolished by the Municipality within the scope of Conservation of İstanbul Historic Peninsula about law numbered 5336, Presentation by Renovation and Utilization by Revitalization of Deteriorated Immovable Historical and Cultural properties in 2007.

Architectural Characteristics

İMÇ blocks were composed of five blocks; the third block is multi-storied. The original functions of blocks (Figure 2):

1. Block for furnishing, velvet seller
2. Block for sewing machine and readymade seller.
3. Block for offices,
4. Block for industrial machines
5. Block for the music industry
6. Block for the music industry

However, because of the economy, this distribution has permanently altered. Courtyards are located throughout the block, and walkways connect them (Figures 6 and 7). The complex contains roughly 1117 stores. Modern fixtures and components were added to the spaces between the blocks (Figure 7).

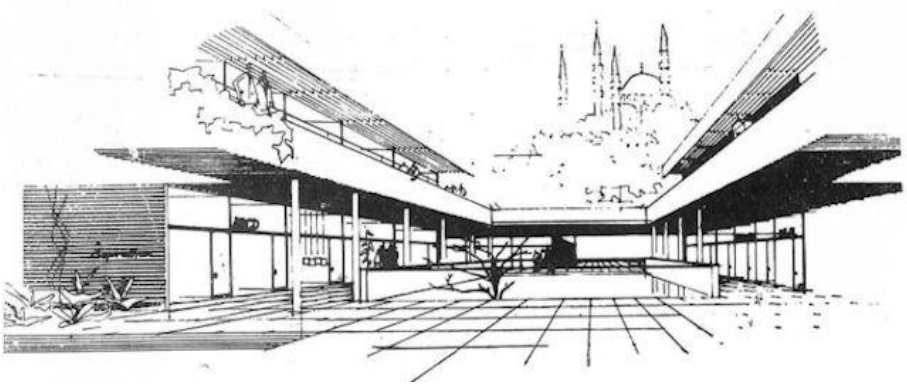

Figure 7. Blocks towards Süleymaniye Mosque (İstanbul Manifaturacilar Çarşisi Proje Müsabakasi, 1958)

Between the blocks, specific historical components are protected. Some graves belong to "Hızır Bey," the first mayor of İstanbul, "Allame Katip Çelebi," an Ottoman scholar, historian, geographer, and author in the 17th -century Ottoman Empire, and "Şair Necati," a poet who contributed to the development of Ottoman poetry at the end of the 16th century, were integrated into the project and preserved in front of the third block. An antique fountain juxtaposed with the wall of the building was preserved. Architectural characteristics of İMÇ blocks according to the designers of the project as in the below (Özeren, 2008; Tekeli, 2012):

- The scale of this bazaar is entirely appropriate for the city's morphology, respecting the heights of the urban fabric and

providing new vistas of the Süleymaniye Mosque (Figures 7 and 8).

- The courtyards and şadırvan in the design were an attempt to maintain the historic bazaar concept.
- The highways were separated from the pedestrian pathways. Continued pathways were built around the internal activity for pedestrians.
- Süleymaniye Külliye was integrated into the İMÇ block's skirts as a column foundation.
- Modest architectural elements were built in the buildings with projections and balconies, as the effect of Süleymeniye's hugeness was provided by the small and modest structures of Külliye (Figure 8).
- The design was inspired by traditional elements such as projections and lattices.

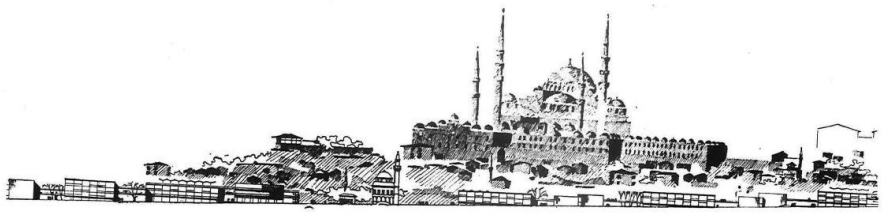

Figure 8. Silhouette of İMÇ blocks and Süleymaniye (İstanbul Manifaturacilar Çarşısı Proje Müsabakası, 1958)

Constructional Characteristics

A module system (5x5 m) was used to construct blocks. A concrete system was preferred in the construction system. Wide spaces and long projections are designed by using a concrete system. Exposed concrete was used on the floors and walls. The filling walls were covered with white travertine. On the first floor, the rear facades of shops were covered with lattice, which was out of the mosaic mortar. There is no variety of materials. Galeries' and courtyards' floor coverings are in situ mosaic; joints were covered with marble and aluminium (İMÇ, 2022).

Artistic Characteristics

One of İMÇ's design ideas is to use modern Turkish plastic art in particular places. Local aspects of modern arts are included in building design. Examples of Turkish plastic art are listed below:

- Ceramic boards of Fureya Koral and Sadi Diren,
- Three mosaic boards of Eren and Bedri Rahmi Eyüboğlu (Figure 9)
- Mosaic board of Nedim Günsür
- Natural-stoned bas-relief of Ali Teoman Germaner,
- Fountain plastic of Yavuz Görey
- Birds Sculpture of Kuzgun Acar (İMÇ, 2022)

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Figure 9. Bedri Rahmi Eyüboğlu, Mosaic board

METHOD

The method of the study is composed of the analysis of the site, preparation of the assessment method, and assessment of İMÇ blocks. Previous house settlement organizations dated to 1933 in the construction area of the İMÇ blocks were analyzed and compared with the organization of the İMÇ blocks (1967) through diagrams in terms of spatial and façade organizations. The data about the previous historical settlement was gathered from Pervititch maps (Pervititch, 2012) and the site plan of the historical settlement was drawn. The site plan of the İMÇ blocks is drawn based on the drawings in the competition. The facade characteristics of the historical houses and İMÇ blocks are gathered from historical photos (Tekeli, et al, 1960) The historical photos are rectified, scaled, and then drawn.

Plan organizations are analyzed in terms of mass proportions, the position of courtyards, circulation areas, street, and square relation, and vistas, while façade organizations are compared in terms of mass proportions, the position of architectural elements such as projections, and material usage.

The information from charters and standards was organized as part of the assessment technique to identify the guiding principles of new modern designs in a historic environment. Then the analysis results were evaluated based on the assessment method.

Assessment Method

According to standards and charters, principles for new designs in historic settings were identified from the sources listed in the introduction (Table 1).

Principles of New Designs in a Historic Setting

Four headings with subheadings were determined for new designs constructed in a historic setting.

• Respecting the historic urban pattern

New developments should respect the historic pattern of streets and spaces. Urban patterns as defined by

- lots and streets,
- lot size and scale,
- relationship between buildings and green or open spaces that represent the community's social life,

should all be preserved.

• Respecting the formal appearance

- The scale of the neighbouring buildings

The scale, hierarchy, rhythm, and massing of the surrounding historical context should be taken into consideration in new designs.

- The historic materials and detailing of the new building.

Materials used in historical settlements should complement the existing building stock. It's crucial to use materials that complement historic buildings in terms of color, texture, and design.

• Respecting historic town or surrounding setting

- The views and landmarks

Historic urban districts should preserve their landmarks, which play a significant role in the identity of the region or the country.

- The historical development

To decide if a historic setting needs to be improved or whether lost components should be restored, it is crucial to understand how a location has changed historically. Before making any plans, the area's history should be thoroughly investigated.

• Making a positive impact on the historic area

- Responding to the needs of the area

To create modern buildings in a historic region, density and a variety of applications are crucial; a population increase could damage the area. Therefore, new construction in historic areas can adapt to the quantity, type, and mix of contemporary users without damaging the surrounding environment.

- Creating new views, juxtapositions, and textures

New buildings also create new views and juxtapositions which add to the variety and texture of the setting.

- Being readily identifiable

New construction should be readily identifiable with its distinctive form, material, color, and construction from the historical settlement.

- Being reversible

Changes that decrease cultural value should be reversible and should be done so when the situation allows.

- Respecting cultural significance

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Where they do not conceal or alter the location's cultural value or remove it from its interpretation and appreciation, new additions might be appropriate.

Modern Heritage Criteria

Ten criteria were determined to identify the modern heritage properties of a new building. The technical, historical, sociocultural, economic, and aesthetic values were encountered for identification (Table 1).

- Types and construction methods of the twentieth century: Technical value
- Significance for the architecture and history of the period: Historical value
- Contribution to technology and political, cultural, economic, and social development: Socio-cultural, economic value
- Land use, external and internal decorative features, interiors, fittings, associated furniture, and artworks: Aesthetic value
- Tangible attributes including historic, social, scientific, or spiritual associations, or creative genius: Intangible value
- Creation of new architectural principles, the reputation of the building or architect, contribution to modernism during and after construction: Canonic value
- How much do architectural and structural characteristics of a modern building affect subsequent buildings: Reference value
- Collective significance and value attributed to a group of modern buildings or sites: Group value
- Buildings or structures that demonstrate new design ideas, innovative construction methods, or experimental building materials: Uniqueness value
- The benefits of using modern structures, both practically and functionally: Use value

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Table 1. Assessment Table

	Assessment Table		The Case
Principles of new designs in a historic environment	Respecting the historic urban pattern	Lots and street relation	
		Open spaces and building relation	
		Lot sizes and scale	
	Respecting the formal appearance	The scale of the neighboring buildings	
		The historic materials and detailing of the new building.	
	Respecting historic town or surrounding setting	The views and landmarks	
		The historical development	
	Making a positive impact on the historic area	Responding to the needs of the area	
		Creating new views, juxtapositions, and textures	
	Being readily identifiable		
	Being reversible		
	Respecting cultural significance		
Qualified modern building properties	Technical value		
	Documentary Value		
	Land use properties		
	Aesthetic and artistic value		
	Historical value		
	Socio and economic value		
	Intangible value		
	Canonic value		
	Reference value		
	Uniqueness value		
	Group value		
	Use value		

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ANALYSIS AND ASSESSMENT RESULTS

Assessment of İMÇ Blocks in terms of Harmony with the Historic Environment

- Respecting the historic urban pattern

Pervititch maps illustrate narrow roadways separating the small, irregularly formed plots before the construction of İMÇ blocks. (Pervititch, 2012). There are different-sized and formed courtyards surrounded by houses. Based on the shape of the plots, the form of the courtyards changes. Most of them are enclosed and are divided into small gardens belonging to the houses. Due to the slope, there are fewer longitudinal connections between houses in comparison to transverse ones with Gazi Mustafa Kemal Paşa Boulevard. Between the houses, the Sefa Hatun Mosque creates a large extensive square (Figure 10).

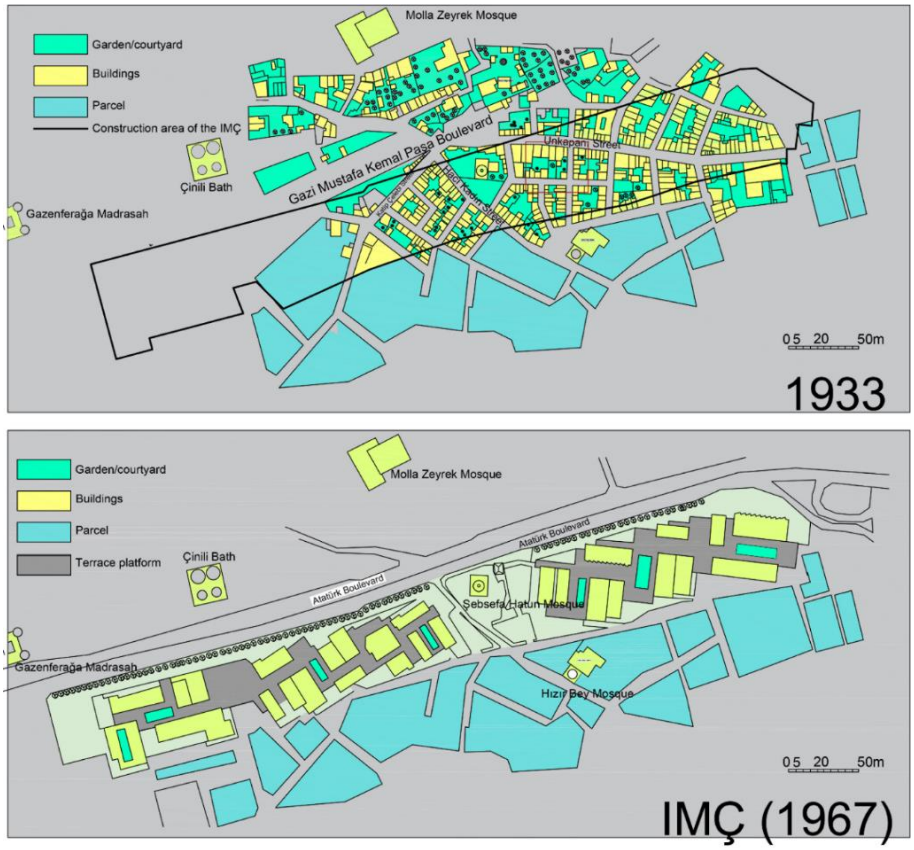

Figure 10. Historical house settlements in the construction area of "İMÇ" (1933) (Revised from Pervititch, 2012) and then characteristics of İMÇ blocks (1967) (Revised from Tekeli, et al, 1960)

Although the layout of the İMÇ blocks is not similar to the settlement of historical houses in terms of scale, they show similarities in terms of courtyards and street connections. Two open and six closed courtyards are firmly open to the outside and connect the settlement to the boulevard. İMÇ blocks are used to establish transverse connections between the boulevard and the houses, and the terrace platform is also used to improve longitudinal connections like in earlier settlements (İMÇ 1967—the blue line presented longitudinal connections). Thus, The

blocks have improved transverse and longitudinal access to the area (Figure 11). Şebsefa Hatun Mosque is now visible as a modest structure between blocks, in contrast to its square appearance in the earlier settlement.

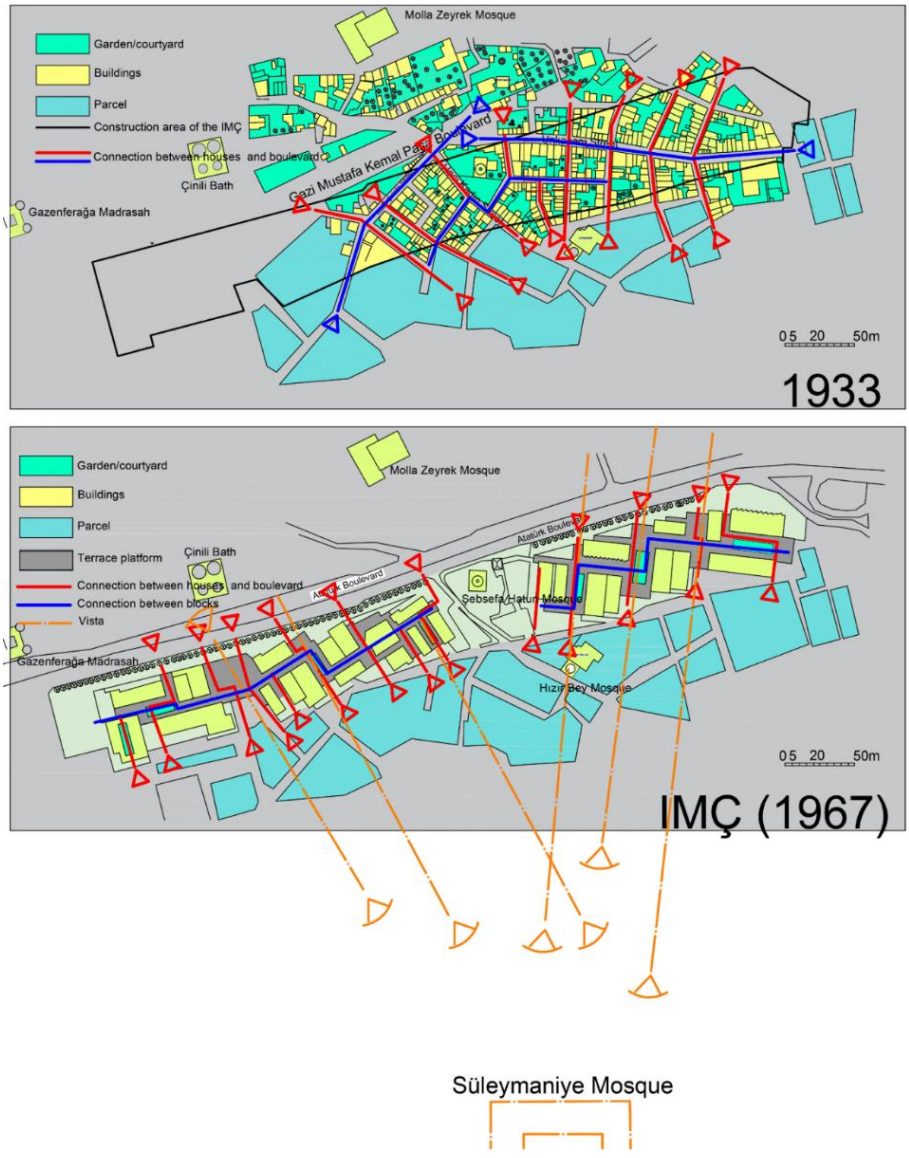

Figure 11. Transverse and longitudinal access between the historical houses (1933) and İMÇ blocks (1967), and vistas

The sizes of the houses' and İMÇ blocks' masses are superimposed on a map. The size of the İMÇ blocks is much greater than that of the historical houses. There were houses in the area about a third of the size of the blocks. Courtyards between the İMÇ blocks are the same size as those between houses (Figure 12).

- Respecting the formal appearance

The scale of İMÇ is highly appropriate to the city's morphology, respecting the heights of the urban fabric. Restricted elements were planned in the buildings with projections and balconies, much as the sense of the vastness of Süleymaniye was supplied by the small and modest structures of Külliye.

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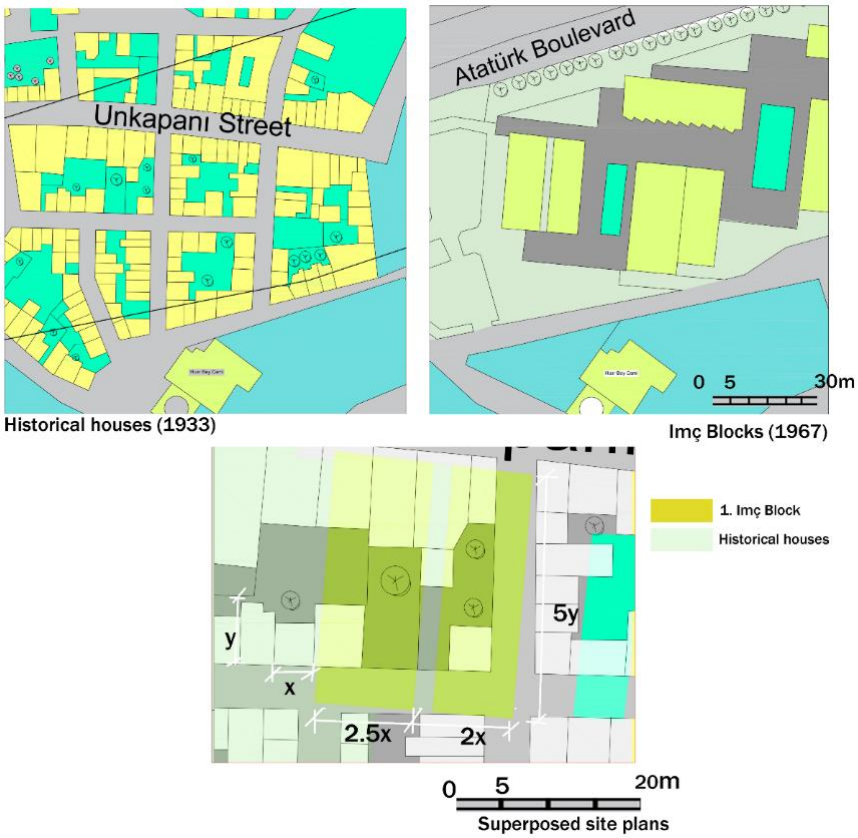

Figure 12. Proportions of the historical houses (1933) and İMÇ blocks (1967)

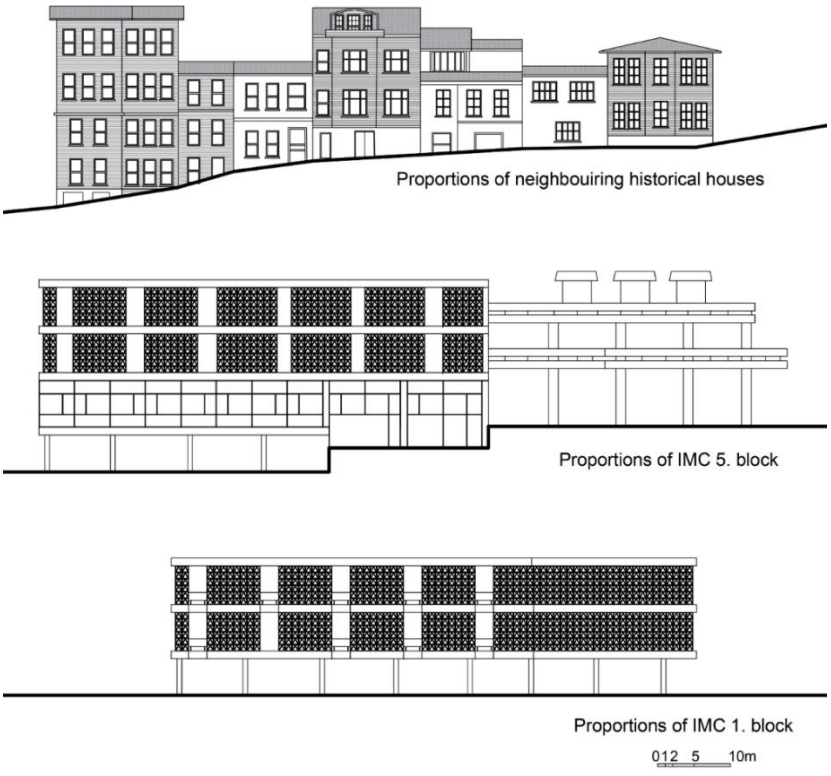

Figure 13. Façade characteristics and architectural elements in historical houses and İMÇ blocks (Redrawn from photos Salt Araştırma, 2022b)

Despite the mass proportions of İMÇ, the façade organization is designed for integration with the earlier houses using architectural details. The

architectural components were scaled to resemble earlier houses using balconies, projections, and terraces. There were few materials visible within the structure (Figure 13).

- Respecting historic town or surrounding setting

In contrast to the historic houses, the blocks are not positioned parallel to the boulevard; instead, they zigzag up the boulevard by creating openings to the Suleymaniye Mosque. The platforms between the blocks provide views expanding toward the Süleymaniye Mosque (Figure 13).
Each block has a square on the ground floor, which creates a connection between the street and the neighborhood. Courtyards offer a connection to the outside and connect the houses to the street.
Due to the architectural requirements, the historical development of the area could not be sustained.

- Making a positive impact on the area

The density of the surrounding area affected the design of the blocks. For pedestrians, the continuous ways were designed. The pedestrian ways were left from the highways. Courtyards were designed to gather people not to damage the surrounding historical area. These courtyards and pedestrian ways create new views inside the building.

- Being readily identifiable

The İMÇ blocks are identifiable with their certain forms and modern lines and material usage from the surrounding historical buildings.

- Being reversible

The İMÇ blocks are not reversible, they should not be planned to be changed when circumstances permit so this reduces the cultural significance of the historic site.

- Respecting cultural significance

The inputs of the traditional bazaars such as projection, *şadırvan*, and courtyard used in the design of İMÇ blocks are the representation of belonging to the culture. The art in the courtyards of the bazaar gave it the characteristic of identity through belonging to culture (Table 2).

Assessment of İMÇ Blocks in terms of Modern Heritage Criteria

- Technical value

The forms and structures express the technological development of their time in the use of reinforced concrete with the spirit of traditional elements.

- Land use properties

The blocks use the advantage of the topography, and they can be reached on all floors without stairs. Thus, all floors can be entered and circulated easily. The pedestrian ways were left from the highways. For pedestrians, continued ways were designed around the active interiors.

- Aesthetic value

İMÇ blocks reflect Modernist tendencies by using a modular system and modern interiors, fittings, and arts. It creates an open and dynamic space,

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with modern Turkish plastic art. It has also traced traditional features such as lattice, projection, *şadırvan*, and courtyard.

- Historical value

The complex is historically symbolic of the Turkish Republic as the first of its kind. The first modern shopping mall in Turkey was constructed. İMÇ promotes modern architecture and advanced urban planning in Turkey, with its architecture representing its period. It identified its function by itself. The birth of pop and arabesque music culture in İMÇ blocks formed a crucial period in Turkey in the 1980s.

- Socio and economic value

Each block owned its identity in time; the building provided a great character to its place. An intimate relationship between the traders was created with the help of the design of blocks (galleries, open spaces). İMÇ blocks have been a significant contributor and witness to the economic situation of Turkey in terms of the music and textile sector to the economy and tourism sector with its plastic arts.

The usage of concrete, fragmented designs, and local artistic features of the blocks are specific features of the Turkish modernization period in the 1960s. Blocks have also reflected local modernization features.

- Intangible value

The İMÇ blocks have a legend that the people who came from Anatolia with *bağlama* and *saz* became popular in a short time.

- Canonic value

The İMÇ blocks contributed to modernism with their design, form, construction technique, and material usage.

- Reference value

Site plan organization composed of blocks and courtyards, the form of the blocks, blocks' concrete construction systems, modern architectural elements lattices and balconies, and arts affect subsequent structures serve as a model for more recent constructions.

- Use value

The blocks can provide spaces for commercial community activities. Shops enhance their sense of identity. It identified its function by itself. The birth of pop and arabesque music culture in İMÇ blocks formed a crucial period in Turkey (Table 2).

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Table 2. Assessment of İMÇ blocks

	İMÇ Blocks		
Principles of new designs in a historic environment	Respecting the historic urban pattern	Lots and street relation	√
		Open spaces and building relation	√
		Lot sizes and scale	×
	Respecting the formal appearance	The scale of the neighboring buildings	√
		The historic materials and detailing of the new building.	
	Respecting historic town or surrounding setting	The views and landmarks	√
		The historical development	×
	Making a positive impact on the historic area	Responding to the needs of the area	√
		Creating new views, juxtapositions, and textures	√
	Being readily identifiable		√
	Being reversible		×
	Respecting cultural significance		√
Qualified modern building properties	Technical value		√
	Documentary Value		√
	Land use properties		√
	Aesthetic and artistic value		√
	Historical value		√
	Socio and economic value		√
	Intangible value		√
	Canonic value		√
	Reference value		√
	Uniqueness value		×
	Group value		×
	Use value		√

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CONCLUSION

The assessment shows that the İMÇ blocks have modern heritage values and effectively respect the historical settlement. Although it does not follow the historical pattern, it is harmonious with the old materials and detailing and respects the façade scale of the nearby buildings, views, and monuments. Fortunately, the building respects the historical region considering the conditions and creates a structure that combines modernist trends with conventional concepts. It provides perspectives, contrasts, textures, and aesthetic, historical, sociocultural, and intangible values.

When the previous texture of the area is examined, it has been determined that it consists of small-scale houses located around the inner courtyards. The connection between the roads and the boulevard is continuous, but the longitudinal connection between the houses is limited due to the slope. The orientation of the İMÇ blocks, the inner courtyards between blocks, and the opening of the courtyards to Süleymaniye have positively affected the character of the area. The transverse and longitudinal connections designed between the blocks provide continuity in the settlement. In terms of façade features, although the masses are large, the heights of the masses are in harmony with the historical housing pattern. Thanks to the architectural elements, the size of the mass was minimized, and balance was achieved with features such as windows and projections in the houses. İMÇ blocks combine art, industry, and trade in the same space. Assessment results suggest that the buildings to be built in historical areas should be examined in detail in terms of vista, horizontal and vertical street connections, space organizations, and sizes. By comparing the current and previous settlements of the area, determining the interventions and assessment of these interventions with charters are essential in terms of conservation decisions.

This assessment method is crucial since it can provide an evaluation of a modern building in a historical setting before any intervention is made. Thus, the new modern buildings could be designed harmonies with the historic areas. The results gained from the assessment also strengthen the data set gained from the analytical documentation phase.

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Resume

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