A GUIDELINE PROPOSAL FOR DETERMINING DESIGN CRITERIA OF NEW BUILDING DESIGNS IN HISTORICAL CITIES: ICOMOS AND UNESCO

TARİHİ KENTLERDE YENİ YAPI TASARIMLARININ TSARIM KRİTERLERİNİN BELİRLENMESİNE İLİŞKİN BİR KILAVUZ ÖNERİSİ: ICOMOS, UNESCO

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ABSTRACT
The design features of the new buildings to be designed in historical cities are discussed in detail nowadays, and various rules are tried to be determined. It is tried to answer questions such as whether the new building should be designed in an old city, it should resemble the old one, how much should it be similar, should it reflect the characteristics of the age. The main reason for the controversy of the issue is the concern about the damage of historical cities concerning protecting historical cities. Especially with the concept of tangible cultural heritage and the development of the idea that this heritage is a common heritage of all cultures, it has become a matter of making joint decisions together regarding new structures to be designed in historical cities. Especially with the development of the idea that imitation of historical buildings is perceived as a disrespect to history, it has become essential to determine the limits of designing the new building with modern features without harming the historical environment. This study aims to determine these limits and to create a guideline for the determined limits and for various detailed arrangements.
Keywords: New Buildings, Modern Buildings, New Buildings in Historical Cities, ICOMOS, UNESCO

ÖZET
Tarihi kentlerde tasarlanacak olan yeni yapıların tasarım özellikleri günümüzde detaylı olarak tartışılmakta ve çeşitli kurallar belirlenmeye çalışılmaktadır. Eski bir kentte tasarlanacak yeni, eskiye benzemeli mi, ne kadar benzemeli, çağın özelliklerini mi yansıtmali, gibi sorular cevaplanmaya çalışılmaktadır. Konunun tartışma yaratmasının en temel sebebi tarihi kentleri korumanın yeni ile ilişkisinde tarihi kentlerin zarar görmesinden duyulan endişedir. Özellikle somut kültürel miras kavramı ve bu mirasın tüm kültürlerin ortak mirası olduğu düşüncelerinin gelişmesi ile birlikte tarihi kentlerde tasarlanacak yeni yapılara ilişkin ortak kararların oluşturulması söz

konusu olmaya başlamıştır. Aynı zamanda tarihin tanığı olan eski yapıların yanında, yakınında tasarlanacak yeni yapıların da kaliteli bir mimarlığı yansıtması beklenmektedir. Özellikle tarihi yapıların taklit edilmesinin tarihe bir saygısızlık olarak algılanması düşüncesinin gelişmesi ile birlikte yeni yapının tarihi çevreye zarar vermeden, çağdaş özellikler ile tasarlanmasının sınırlarının belirlenmesi önem kazanmıştır. Bu çalışmanın amacı bu sınırların belirlenmesi ve belirlenen sınırlar ile çeşitli detaylı düzenlemeler için bir kılavuz oluşturmak amaçlanmıştır. Bu sınırların oluşturulması için güncel yaklaşımlar, ICOMOS ve UNESCO tarafından oluşturulan Uluslar arası ve ulusal tüzük, anlaşma, karar, tebliğ ve tavsiye kararları üzerine analitik bir değerlendirme yapılmıştır. Değerlendirme esnasında belirlenen ölçütler doğrultusunda bir matris oluşturulmuştur. Bu matris doğrultusunda yaygın yaklaşımda, hangi kavramlara önem ve öncelik verildiği saptanmıştır. Saptanan verilerin detaylandırılması ile yapılacak olan çalışma ve düzenlemelere öncülük oluşturması amacı ile bir kılavuz haline getirilmiştir.

Anahtar Kelimeler: Yeni Yapılar, Modern Yapılar, Tarihi Çevrede Yeni Yapı, ICOMOS, UNESCO

INTRODUCTION
Historical environmental protection and sustainability of historical environments are on the agenda of human beings all the time. The main reasons for this situation are that the historical city and its elements convey essential information to the future about the history and cultures of societies, have an essential document of all humanity, create a sense of belonging of people, contribute to the sustainability of societies (Gombrich, 1986; Roth, 2014; Rowland, 1963).
The fact that protecting the historical cities and ensuring their sustainability is directly related to the new (new needs, new function, new technology, new material, new building…) causes the idea that new building designs in historical cities are inevitable. The idea that new buildings that will be designed without harming the history convey the period of their existence towards the future in a high-quality way raises the issue of how to design new building designs in historical cities. Following factors such as the rapid change of materials and technologies after the Industrial Revolution and the discovery of new typologies, the cities began to be divided into two parts as historical cities and contemporary cities, and thoughts on the coming together of new and old have been developed.
In this context, it is seen that various studies have been started on how the properties of new buildings to be designed supposed to be by protecting the existing structure and life without harming the historical city. It is observed that joint efforts are made to protect the works in every land by various international institutions such as ICOMOS and UNESCO especially with the idea that tangible examples of cultural heritage do not belong only to one society but are accepted as elements that transfer information about the history of all humanity. Therefore, it is inevitable to carry out studies on new building designs in historical cities.
With this study, it is planned to examine the views and arrangements developed for the new building designs which are needed during the protection and sustainability of the historical cities.

METHODS AND MATERIALS
As it is stated in a heading above, in this study, it is planned to examine the views and arrangements regarding the new building designs which are needed during the protection and sustainability of the historical cities.
The analysis started primarily by examining the thoughts and approaches that emerged in the historical process, and then, current approaches were evaluated. During this study, different articles and regulations published on different dates and societies were examined. With this examination, both new functions and structures were inevitably needed in historical cities and their reasons and

how the issue was handled in the process was researched. With this research, it is also pointed out that some international joint approaches have started to be developed.

In the next step of the study, the articles, rules, views, and evaluations of the international charters, agreements, decisions, communiqués, and national agreements published by ICOMOS and UNESCO related to new, contemporary structures in historical cities were examined. Joint studies on the protection of tangible cultural heritage are carried out with the regulations created by ICOMOS and UNESCO. Therefore, they have a high potential to create the infrastructure of common values that can be determined.

In this study, which aims to create a guide on how the physical properties of new buildings to be designed in historical cities can be, the keywords have been identified in order to find the focused points in the views and legal regulations examined. These keywords are determined[1] as new is necessary[2], not imitating[3], compatible with the whole[4]; not harming[5]; respectful[6]; contemporary;[7] compatible with volume, size and scale;[8] part of integrated conservation;[9] traditional;[10] readable.[11]

The keywords are determined both by current opinions and legal regulations issued by ICOMOS and UNESCO. The aim is the determination of the current and general approaches of ICOMOS and UNESCO. A matrix was created during the evaluation. In line with this matrix, which concepts are given importance and priority in common approaches was determined. The determined data were detailed with the information obtained from the sources examined and turned into a guide in order to lead the studies and arrangements to be made.

CURRENT APPROACHES TO NEW BUILDING DESIGNS IN HISTORICAL CITIES

Although it is more widely discussed what are important to consider while bringing new and old buildings together in historical cities nowadays, it is not a new issue. Researches show that these debates have changed shape with the Second World War, Industrial Revolution, and Modernism movement (Borrow, 1964; Brolin, 1980; Erder, 1971, 1975; Gombrich, 1986; Grun, 1991; Middleton & Watkin, 2003; Rowland, 1963).

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[1] However, the explanations about these keywords will be detailed in the evaluation section. More explicit concepts such as being harmonious, respectful, or not harming need to be clarified through relevant regulations.

[2] New is necessary; New functions, new technology, new materials, and new buildings are inevitably needed in historical cities in line with current needs.

[3] The new structure, which does not imitate, reflects its own period, is not the same as the old one.

[4] Being compatible with the whole, the historical city and the new are compatible, the new is not in violation.

[5] Not harming, the new building does not harm the entire historical city.

[6] Respectful design of the new building, taking into account the historical city as a whole.

[7] Contemporary, the new building should have structural features of its own period.

[8] Designing the new structure compatible with volume, size and scale rather than materials, technology and other dimensions.

[9] Part of integrated conservation; protection of historical environments, thinking of sustainability with new, integrating these concepts.

[10] Traditional; the construction of historical buildings with traditional materials, technology in the same form

[11] Readable; being readable and noticeable in the old city.

With World War II, the industrial revolution, and the trends of modernism, with the proliferation of industrial production, rapid construction and new materials suitable for these situations, the differences between the historical environment and new buildings are remarkable not only in the architectural style difference but also the size and scale brought by the material, technology and the possibilities within the technology. Since the differences between the new and the old are striking, the issue has begun to be discussed in more depth together with the perturbations such as; the damage of the historical environment, change of the silhouette which cannot be protected. Apart from the regular features, another important issue affecting this debate is to create a common language with the international agreements on the preservation of the common cultural heritage of the World and increase awareness. The rapid development and change of technology and materials, especially in the building sector, cause further increases in the debate. The regulations regarding the new building designs started to be controlled with the laws, regulations, and other legal regulations related to conservation along with the 20th century in the historical cities that came across in different forms in the historical process. It is seen that various recommendations are made by institutions such as UNESCO and ICOMOS together with the opinions of scientists throughout various meetings and (ICOMOS, 1972a, 1975, 1978; ICOMOS & UIA, 1974; UNESCO, 2013a, 2013b, 2006, 2007a, 2007b, 2008, 2010, 2011; UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2017; UNESCO World Heritage Centre, 2015; UNESCO World Heritage Committee, 2005).

The concern in the new architecture is not a stylistic concern. Whether it is steel, glass, or a simple barn structure, the environmental impact is the same. The challenge of the new architecture is that it symbolizes some kind of modernity and causes us to be afraid of monopolistic power, not the new. Innovative architecture symbolizes change and it must be a part of cultural formation. The unique new architecture should have a vision of the future of the built environment that is perceived to be compatible with the values of the past (MacCormac, 2008).

In the seminar[12] held by ICCROM [13] (ICCROM, 2006) in 2006, three different themes as the importance of competitiveness of new developments, preservation, and continuity of the urban landscape, community involvrmrnt in city planning process unity were identified . Within the scope of the first and second themes, it is emphasized that the values of historical cities should be on danger or destroyed.

As a result of the work done by Ptichnikova (Ptichnikova, 2016), the negative effects of the changes in the character of the line between the city and the sky created by the high-rise buildings designed in historical city centers in Russia which has emerged as new typologies in historical centers, the appearance of high-rise buildings, the invasion of the historical panorama, the destruction of historical buildings, and the suppression of natural landscape are emphasized.

With regards to the new building began to be built in Germany, Paul Bonatz Bonatz, "Yeni Alman Mimarisi." is emphasized that big shops are placed next to the respected witnesses of the past, and the city skyline has changed, and these silhouettes are called the ugly face, and the disturbance from the way old works and new works come together is expressed in his speech made at the opening of New German Architecture Exhibition in Ankara

In the publication published by CABE[14] in 2007 (CABE & English Heritage, 2007) it is mentioned that the issue is that the structure of the cities that are valued by people is not spoiled and that the

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[12] Seminar on "World Heritage and Contemporary Architecture and Development: Management of the Historic Urban Landscape in the Baltic Countries.

[13] International Centre for the Study of the Preservation and Restoration of Cultural Property

[14] Commision for Architecture and the Built Environment

sense of lost belonging cause a change in the population structure, and that the city will not be owned, and that the mistake is generally not understanding the value of the region and the not working on the region well.

As can be understood from the views mentioned in the paragraphs above, the biggest danger posed by new building designs in historical environments is the partial or complete degradation of the quality of the historic environment. While meeting with the new one is an important criterion for the continuity of the historical environments, it is important how the approaches should be. If the approaches are not taken under control, historical environments may face the danger of extinction.

Ensuring the sustainability of historical environments as well as maintaining the context can be interpreted in different ways, such as preserving it as it exists, treating it as an untouchable area, or ensuring that it is communicating correctly with the new one.

Kurrent said, "Even if the meeting of the cities with the new and their protection is perceived as two opposite points, they can actually create each other. He says that there is another way apart from being divided into three different directions as; The old is good, let us not touch it; let us destroy it completely; or imitate it (Kurrent, 2001)".

Bektaş emphasizes similar view with this thought in more detail (Bektaş, 1992) that the cities that do not catch up with age and do not respond to new needs are condemned to disappear by themselves, by protecting the historical environments, and the past, and turning them into uninhabitable cities for the people, and protection can be done by ensuring that the existing user remains in the city. As an example, he emphasizes that "what is for the human" in his conservation and restoration works, and that the protection of the city will only be achieved by meeting the contemporary structure and needs, and that the existing human will not leave the city and the city they live in as a result of meeting the contemporary needs. Moreover, he points out that it will be repaired by itself, and protection will happen spontaneously.

Being responsible for context for centuries encompasses varieties that can be imagined. While some contexts are threatened with immunity, some contexts turn into ruins. While some contexts are ignored, although they have equal quality with others, some contexts provide a core for new designs (Smith, 2008).

In cases, where new building designs are involved in historical environments, both a design and a protection problem exist.

Although the concept of protection is not like itself in its essence, it is often interpreted as a concept that confronts the new. Many owners, individuals, companies, designers avoid using the concepts of design and protection at the same time. Perhaps they may consider the concept of conservation as an independent, discrete activity or judgment about the architectural fabric of the historical environment, which is specified in the standards of conservation of the historic environment. Architects who restore a historical building, install a new function or build a new building in the historical environment know that this is a misunderstanding. Numerous design decisions can be developed to ensure successful protection, or to prevent tissue from being threatened when the purpose of the project is not only the protection (Mills, 2002).

Al-Kodmany and Ali (Al Kodmany & Ali, 2013) express his thoughts in the form of addressing the idea that this fear is unfounded and can be overcome by determining the right policies; built environments are social, cultural and political buildings based on context and time; integrating new developments is the process of reflecting common social value, political buildings and a shared vision on the future of the city; many cities experience the result of a lack of policies on new changes that can develop without harming the city; these policies can be established through many organizations working on conservation, planners, non-governmental organizations, government officials, local governments, UNESCO; in this collaboration, the work gets complicated due to the differences in status, power, knowledge, expertise and related fields.

The concept of conservation, which arises from the condition that the new cannot find a place in a historic environment and seems as a danger by some people, is defined as the process of managing a change that will sustain the existing values in the best way while realizing the values of the historic environment for the present and future generations and the opportunities it will create, in a resource prepared by Historic England (Historic England, 2008).

Smith (Smith, 2008) says on the management of change that time is a critical factor in the process of managing change; extensive and rapid changes are beyond challenge for societies, and they must seek to maintain a consistent sense of self and place in terms of their ability to adapt the new place to tolerate disruption.

The sustainability of historical environments should be mutual with the change, which should aim to be a suitable balance between static, constant, and dynamic urban character and to be a threshold to another context from a different context (Alderson, 2006).

Likewise, Listokin emphasizes that (Listokin, 1997) combination of the concept of growth management, which is based on the 1960s, associated with modern historical environmental protection action, especially created by the United States government to guarantee the existence of existing services that meet the demands as the population grows, with the protection concept, the quality of the environment will be improved by ensuring that the historical environment is protected correctly and that new developments are managed correctly.

The main reason for the need for new buildings in historical environments seems to be sustainability and change itself. Another important reason is that "space and building live longer than what makes them (Kurrent, 2001).

A building designed specifically for a function continues to exist as a building, even if new functions are not needed or additional new functions are needed, and since the design of a specified function is in question, the problem cannot always be solved with reuse, and a new building is needed.

Doesburg proposes the idea in one of his articles that the reason that modern architecture is everywhere because new needs make new demands in every field at the same time (Doesburg, 1932), which will be valid in historical environments.

Sack includes a section from Friedrich Spengelin's speech titled "Planning and Construction in a Historic Environment"; People are really alive in a place where something new is created. If people are completely confident in one place, it is necessary to suspect it. Because if you know what exists, it shows that it has been reused many times. This is a half-dead life (Sack, 2001).

The investigation shows that the designs of new buildings, which were designed in historic enviroment shaped by the political and ideological decisions of religious officials, state administrators, which were active before the 1800s, are more common than those that resulted in imitation or damage to the historical city. Today, it is seen that new buildings to be designed in historical cities have to be designed carefully due to the possibility of damaging the city silhouette and the areas of use, this does not mean to imitate it, it means that the modern and old ones coexist in a controlled manner.

Decisions in meetings, seminars, and other arrangements on the subject, especially realized by ICOMOS and UNESCO, affect the legal regulations. It has published regulations and charters, which are accepted by many countries as common in the protection and methods of tangible cultural heritage. For this reason, the study will be continued by examining the legal regulations, and the articles and opinions developed regarding the new construction conditions in historical cities issued by ICOMOS and UNESCO.

ICOMOS, INTERNATIONAL CHARTERS AGREEMENTS, DECISIONS, COMMUNIQUÉS, AND NATIONAL AGREEMENTS AND NEW BUILDING CONDITIONS IN HISTORICAL CITIES

In the Athens Conference organized by the International Museum Office in 1931 and then at The Fourth Assembly of the International Congresses on Modern Architecture organized by Le Corbusier in 1933 and then with the Athens Agreement published in Paris in 1941, an important step was taken to introduce new ideas on protection and the concept of international heritage. Then the Venice Charter was born with the need to establish an institution on conservation and restoration independently from the institution called ICOM[15] by the musicologists. Then, at the First Congress of Architects and Specialists of Historic Buildings held in Paris in 1957, the establishment of an authority for countries that are not a central organization working on the protection of historical buildings is proposed the establishment, and all member states of UNESCO join the ICCROM[16] located in Rome. In 1964, two important decisions were taken at the Second Congress of Architects and Specialists of Historical Buildings in Venice. The first decision is the adoption of the first International Restoration Regulation, which is known as the Venice Charter. The second decision is the decision to establish the ICOMOS proposed by UNESCO (ICOMOS, n.d.).

One of the main tasks of ICOMOS, which was established in 1965 and continues to work with 10546 individual members, 271 institutional memberships, 107 National Memberships and 28 International Scientific Committee Members from 151 countries, is to protect every element and the whole of the common cultural heritage and ensure its sustainability to future generations to be transferred. In this context, both International and National regulations have been published. In the published regulations, new functions and new building issues were also included to ensure the sustainability of historical cities (ICOMOS, n.d.).

70th. article of Athens Charter published in Paris in 1941 can be accepted as the first international legal regulation in which ideas about how the standard features of the new buildings to be designed in historical cities should be formed. The Article says that "The practice of using styles of the past on aesthetic pretexts for new structures erected in historic areas has harmful consequences. Neither the continuation of such practices nor the introduction of such initatiatives will be tolerated in any from." It evaluates such methods as contrary to the lesson that needs to be taken from history, and it also evaluates the replacing the structures built with that culture, technology, and materials in the past, with modern techniques as an act that undermines the reputation of works that need to be artificially reconstructed and protected (Le Corbusier (Trans. Anthony Eardley), 1973).

Although the Venice Charters published in 1964 does not include an assessment of the new structures to be built directly, but Articles 12 and 13 contain reviews of the demolished parts and additions. It is emphasized that the demolished parts are compatible with the whole during the completion, while it should be done in a way that can be distinguished from the original at the same time. Regarding the additions, it is stated that the building can be accepted as long as it does not harm itself, its authentic values, and its environment (ICOMOS (çev. Cevat Erder), 1964).

There have been remarkable decisions are taken in ICOMOS-Resolutions Of The Symposium On The Introduction Of Contemporary Architecture Into Ancient Groups Of Buildings, At The 3rd Icomos General Assembly, which is published in 1972, held in Budapest, and whose primary purpose is to search for the method of its existence with the contemporary architecture which the historical environments are inevitably confronted. Considering that building groups with a historical significance form the basis of the environment of individuals; the architecture is an expression of

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[15] International Council of Museums

[16] The International Centre for the Study of the Preservation and Restoration of Cultural Property

the period that belongs to, and its development is continuous; this architecture should be considered as a whole of yesterday, today and future, and their harmony must be continuously maintained; all historical monuments and building complexes have their own values regardless of the roles and significance they initially hold, this allows them to keep pace with the changing cultural, social, economic and political context while fully preserving their structure and character and acknowledge the following decisions.

- The introduction of contemporary architecture into ancient groups of buildings is feasible in so far as the town-planning scheme of which it is a part involves acceptance of the existing fabric as the framework for its own future development.
- Such contemporary architecture, making deliberate use of present-day techniques and materials, will fit itself into an ancient setting without affecting the structural and aesthetic qualities of the latter only in so far as the due allowance is made for the appropriate use of mass, scale, rhythm, and appearance.
- The authenticity of historical monuments or groups of buildings must be taken as an essential criterion, and there must be the avoidance of any imitations which would affect their artistic and historical value.
- The revitalization of monuments and groups of buildings by the finding of new uses for them is legitimate and recommendable provided such uses affect, whether externally or internally, neither their structure nor their character as complete entities (ICOMOS, 1972b).

In the text of the Resolutions which was taken at the 4th International Symposium on the Protection of Small Historical Cities Organized under the 4th ICOMOS General Assembly, it is emphasized on Article 5, which is developed to protect smaller historical cities against threats, that various levels of strategies and measures against threats that threaten small historical cities are needed. Planning at the local level, considering the need to protect and develop the city's unique values and in addition, the importance of aiming to adapt to the actual dimensions of the city in all new developments, to respect its features, essential buildings and its relationship with the surrounding land was emphasized among these measures (ICOMOS, 1975).

The Burra Charter for Places of Cultural Significance, published in 1981, is designed to determine the protection criteria of historical cities with cultural importance. The first text was prepared in 1979, and there has been an update of its definitions and principles of protection. In 2013, the text was updated.

An assessment as "Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place. New construction, demolition, intrusions, or other changes which would adversely affect the setting or relationships are not appropriate (The Australia ICOMOS, 2013)." was made at article 8. It is indicated as "New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation. New work should be readily identifiable as such but must respect and have minimal impact on the cultural significance of the place (The Australia ICOMOS, 2013)." ,in Article 22, which is developed for new studies. New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, color, texture, and material. Imitation should generally be avoided.

In 7a Article of Tlaxcala Declaration on the Revitalization of Small Settlements, published in 1982, it is considered that "if the traditional environment of the rural settlements and small towns is to be

preserved, and if there is to be continuity of expression in contemporary vernacular architecture, traditional materials and techniques must remain available, and they propose that, where these cannot be found, substitutes be used which do not involve any marked impairment of the visual effects and which meet the requirements both of the local physical and geographical conditions and of the way of life of the population." In the 5th Recommendations of the Declaration; it is recommended that "the use of regional materials and the preservation of the local traditional building techniques are essential to satisfactory conservation of small settlements and do not conflict with the general principle that any new work should bear the mark of our age. It is urgent that an effort be made to recognize and enhance the prestige and value inherent in the use of such materials and techniques where they exist, and to keep them alive with increasing forcefulness in the minds of the communities concerned. It is recommended that encouragement be given to proficiency in the skilled building trades in the form of awards and prizes (ICOMOS, 1982b)".

The Deschambault Declaration Charter for the Preservation of Quebec's Heritage, which is a National declaration issued in 1982, is a document based on international conservation agreements and conventions for the protection of Quebec's heritage site. It is emphasized in the Article 6-d of the document that the new additions to be designed in the heritage area and the features regarding the arrangements of the new structures, should also be creative,, compatible and integrated with color harmony, texture, ratio, fullness and space balance and general urban texture in itself. It is noted that archaeological analysis should be done in the area of the new building and that the archaeological areas should not be damaged (ICOMOS, 1982a).

The Appleton Charter (Charter for the Protection and Enhancement of the Built Environment), published as a National Regulation in 1983, aims to establish guidelines that will guide the additions to historical cities. Venice, Burra Charters, and Deschambault Declaration are taken as a basis. In this document, development in historical cities is defined as the appropriate addition of contemporary structures or additions to the settlement. While in the Principles on Additions section (Section C), new volumes, materials, and finished products may be needed to meet new uses and needs, and these innovations should reflect contemporary ideas but respect the spirit of the original is emphasized, and it was emphasized that additions should be recognizable by experts, auditors, and trained eyes, and should be readable in the city in the section on methods of distinguishability (Section D), (ICOMOS, 1983).

After the establishment of ICOMOS in 1987; The Washington Charter (Charter For The Conservatory Of Historical Towns And Urban Areas) has been published to complete the objectives and methods related to the protection of the historical city and related areas, which complements the Venice Charter. The published regulation is mainly related to the protection and renewal of the historical city and its associated elements. It is emphasized in the 8th, and 10th articles of the methods and tools section that the new functions and activities should be related to the character of the historic city and the necessary actions should be taken to link the contemporary life with the historical areas carefully; since modern elements will enrich the historical city, it should not be prevented, but also respect the historical spatial formation, and scale and parcel size should be taken into consideration (ICOMOS, 1987).

It is emphasized in the second Article the Protection Principles section of the Charter on the Built Vernacular Heritage: Ratified by the ICOMOS 12th General Assembly Mexico, in 1999, that contemporary additions should respect cultural values and traditional character (ICOMOS, 1999).

Under the title of Adaptation of The New Zealand Charter for the Conservation of Places of Cultural Heritage Value, published in 1992 and revised in 2010, an assessment was made as; the protection of a place of cultural heritage value is facilitated by the social, cultural or economic sustainability of that place, it can be acceptable if changes, additions are necessary for the new sage

process, are culturally acceptable and contribute to the protection, and it should be minimal, not to harm cultural heritage value and be compatible (ICOMOS, 2010).

In the ICOMOS Charter on the Built Vernacular Heritage published in 1999, although there is no direct regulation regarding the new buildings to be designed in historical environments, attention is drawn to the use of elements that are not contrary to the texture and shape in the silhouette and compatible with the whole, in terms of replacement and renewal of the Material and Architectural Elements that is indicated in the 4th Article regarding renovation and new function, and it is emphasized that the interventions can be made within the framework of ethical rules accepted by the society in the Article of Adaptation to the new function, which is the 5th. Article yapılmaktadır (ICOMOS, 1999).

In the Valletta Principles for the Safeguarding and Management of Historic Cities, Towns, and Urban Areas, published in 2011, principles are being developed as a way of managing inevitable changes for additions to be made in historical cities. It is emphasized that tangible and intangible cultural values should be protected with the additions. It is stated that, in the changes and built environment section, while contemporary architecture, reflects its own period, it should ensure the continuity of the built environment, and respect the local value and character, and therefore it rejects the adverse effects of the sharp or extreme contrasts of new buildings to the continuity of urban textures and spaces. It is also stated that contemporary structures should be complementary to the context (ICOMOS, 2011).

UNESCO, INTERNATIONAL CHARTERS, AGREEMENTS, DECISIONS, COMMUNIQUÉS, AND NATIONAL AGREEMENTS AND NEW BUILDING CONDITIONS IN HISTORICAL CITIES

Founded as a private institution in the United Nations in 1945, UNESCO defines its mission as building peace, education, natural sciences, social and human sciences, culture in the minds of humanity through information and communication (*UNESCO Türkiye Millî Komisyonu*, n.d.). In this context, it continues to work with 193 members and 11 associate members in the specified fields.

One of UNESCO's areas of work is the protection of tangible and intangible cultural heritage and carrying out detailed studies on the conservation and sustainability of cities under various rules and on shared cultural heritage by creating a World Heritage List. UNESCO aims to promote the protection of cultural and natural heritage sites that has outstanding universal value. For this purpose, the Convention Concerning The Protection Of The World Cultural And Natural Heritage was adopted in 1972.

While the attention is drawn to importance of the protection of the existence of tangible cultural heritage, which is a mean of cultural sustainability, and ensuring its sustainability with its interaction with changing social, environmental, and technological values, regarding contemporary structures; historical heritage sites all over the world are being destroyed by the excuse of modernization or expansion, and the destruction of the destroyed ones and that they have been severely damaged by irrational and inappropriate reconstructions (UNESCO, 1976) is emphasized with the Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas published in 1976.

The International Recommendations on the Conservation and Restoration of Islamic Historical Heritage (UNESCO, 13 April 1980, Lahore) were created by UNESCO as a result of the symposium of the same name. The main topic of discussion of the symposium is the changes in Islamic societies, especially with the Western influence, and the danger of deterioration due to the western character of the cities. In this context, it is stated in XIst. Article, which is developed for urban environments, that "The protection of the city environment is mainly about keeping the rate

of change under control in order to preserve the city's historical features and beauty. It is possible for new buildings to integrate with historical environments and are often necessary to create new social functions. By carefully planning it, it can contribute to the beauty of the old city by supporting a sense of continuity. However, this integration can only be accomplished by determining the planning and design of innovations by the characteristics of the old ones. Therefore, as a first step, how open the old city is to change without sacrificing from its historic features should be evaluated. Secondly,   whether the needs of the residents of these regions can be met within the framework of restrictions should be evaluated. Only within the framework of these evaluations, a reasonable decision can be made about construction probability (UNESCO, 1980).

The Guidelines for the Inclusion of Contemporary Architecture on the World Heritage List meeting organized by UNESCO in 1986, emphasizes that when it comes to the nominations of contemporary structures, the works should be unique in terms of materials, artistry, and arrangements, and the works representing the society and history of the buildings, in other words, they should not have been seen in previous periods, and there should be studies that carry the essential elements of important trends of contemporary architecture and represent the birth and culmination of a trend (UNESCO & ICOMOS, 1986).

At the World Heritage and Contemporary Architecture Meeting: Towards new conservation standards held by UNESCO in 2005, It is stated that contemporary architectural works are emerging around especially Cologne Cathedral, in the State of North Rhine-Westphalia in Germany may pose a threa, but it is stated that the developments in historical cities should be sustainable and that a search for a way to ensure that the city is built without harming social, cultural and economic assets, which is the legacy value of the city should begin, in the conclusion text (UNESCO, 2005b).

In the meeting held by UNESCO in 2005, it was taken as a recommendation that the protection of historical urban areas should be completed by associating the historical urban context with contemporary architecture and updating the areas (UNESCO 2005).

In the Asia-Pacific Heritage Awards for Culture Heritage Conservation (organized by UNESCO in 2008) as 9th. time, the jury's special award is reserved for new building designs in the historical environment and the design concept that supports the concept of originality reflecting important thoughts that show innovations well in a particular historical area are included under the conditions that must meet (UNESCO, 2008).

In the source of New life for historical cities published by UNESCO in 2013 (UNESCO, 2013b); it is stated that a full assessment of natural, cultural and human resources, participatory planning and consultation with stakeholders when deciding on conservation objectives and activities, assessment of the likelihood of damage to the historical urban environment under the influence of socio-economic pressures and climatic changes, and is to consider the plans made during the urban development and new building process, to determine the priorities of policies and actions for protection and development, to determine the appropriate partnerships (such as public-private) and the local authorities' authority frameworks, and to develop mechanisms for the coordination of different activities between different actors are necessary in order to ensure the continuity of the life cycle of historic cities, and the idea that the new construction phenomenon is inevitable is produced. Although it is seen that the subject was mentioned in many different meetings by UNESCO, the most important one of the prominent organizations carried out in this context is the International Conference on Managing the Historic Urban Landscape held in Vienna on 12-14 May 2005. The Vienna Memorandum on "World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape," was published as a result of the conference. The agreement text is arranged by taking the previous, Charter and conferences (International Charter of the Conservation and Restoration of Monuments and Site Venice Charter-1964, UNESCO Recommendation Concerning

by Public or Private Works-1968, UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of the previous dates Historical Areas-1976, ICOMOS-IFLA International Charter of Historical Gardens Florence Charter-1982, ICOMOS Charter fort he Conservation of Historic Towns and Urban Areas Washington Charter-1987, Nara Documents on Authenticity-1994, Habitat II-1996) into consideration.

The primary purpose of the agreement is; in line with all the mentioned documents and current debates on the sustainable preservation of historical monuments and settlements, is to create a key for an integrated approach linked to sustainable urban development and contemporary landscape architecture, integrated with existing historical texture, building stock and context. Contemporary architecture is considered as designed and planned open spaces, new constructions, structures, and transformations added to historic structures and areas in the built historic environment as a definition, and the agreement is directly focused on the effects of contemporary developments in the historical urban area. Considering the relevant articles (Articles 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 29, 31), it is emphasized that accepting the changes as the future of the historical city; managing changes with relevant stakeholders; planning the new one in harmony, respectful, context-sensitive and harmless with the historical city, and being a part of the city's improvement and regulation work to improve the city and increase the use of every beneficial element; documenting the city with a good inventory study and making a proper assessment with the relevant experts of the city by feeding typology and morphology studies, feeding new designs from these studies; the importance of integrated planning approaches; reading the historyas a history, and new one as a new, and avoiding pseudohistory; proper review of the volume, height and proportions of existing buidings and reduce the direct impact on historical structures; evaluating the overall silhouette as a whole; cultural and visual impact assessment studies should carried out and that the new buildings will increase the brand value of the city (UNESCO, 2005a).

CONCLUSION AND SUGGESTIONS

When current approaches, charters, agreements, decisions, communiqués, and national agreements organized by ICOMOS and UNESCO are examined, it is determined that various approaches have been developed on different issues related to new structures to be designed in historical cities. An analytical evaluation was made by determining the keywords and related regulations determined in the methods and materials section regarding these approaches by creating Tables 1, 2, 3, and 4.

When evaluating the examinations made in accordance with Table 1 and Table 2, it is emphasized that the new approaches mostly emerge from the requirements, that they should be compatible with the whole, and they should have modern features, be legible and do not harm the history, and it was pointed out that the new structure should be a part of integrated conservation.

Table 1: Evaluation of current approaches regarding contemporary structures in historical cities.

Year	Persons and Institutions / Keywords	The new is necessary.	Not imitating	Compatible with the whol	Not Harming	Respectful	Having Contemporary Features	Volume, scale compatibility	Part of integrated conservation	Same With the Traditional one	Readable
1932	Doesburg	⊠	☐	☐	☐	☐	☐	☐	☐	☐	☐
1980	Norberg-Schulz	⊠	☐	☐	☐	☐	☐	☐	☐	☐	☐
1992	Günay	☐	☐	☐	☐	☐	☐	☐	⊠	☐	☐
1994	Bermann	☐	☐	☐	☐	☐	☐	☐	⊠	☐	☐
1997	Listokin	☐	☐	☐	☐	☐	☐	☐	⊠	☐	☐
2001	Kurrent	⊠	☐	☐	☐	☐	☐	☐	☐	☐	☐
2002	Mills	☐	☐	☐	☐	☐	☐	☐	⊠	☐	☐
2006	Alderson	⊠	☐	☐	☐	☐	⊠	☐	☐	☐	☐
2006	ICCROM	☐	☐	☐	⊠	☐	☐	☐	☐	☐	☐
2008	Smith	☐	☐	⊠	☐	☐	☐	☐	⊠	☐	☐
2008	Historical England	☐	☐	☐	☐	☐	☐	☐	⊠	☐	☐
2008	Maccormac	⊠	☐	⊠	☐	☐	☐	☐	☐	☐	☐
2013	Al Kodmany&Ali	☐	☐	☐	☐	☐	☐	☐	⊠	☐	☐
2014	European Heritage Forum	☐	☐	☐	☐	☐	⊠	☐	⊠	☐	☐
2016	Ptichnikova	☐	☐	☐	⊠	☐	☐	☐	☐	☐	☐
	15	5	0	2	2	0	2	0	8	0	0

Table 2: Analytical evaluation of current approaches regarding contemporary structures in historical cities.
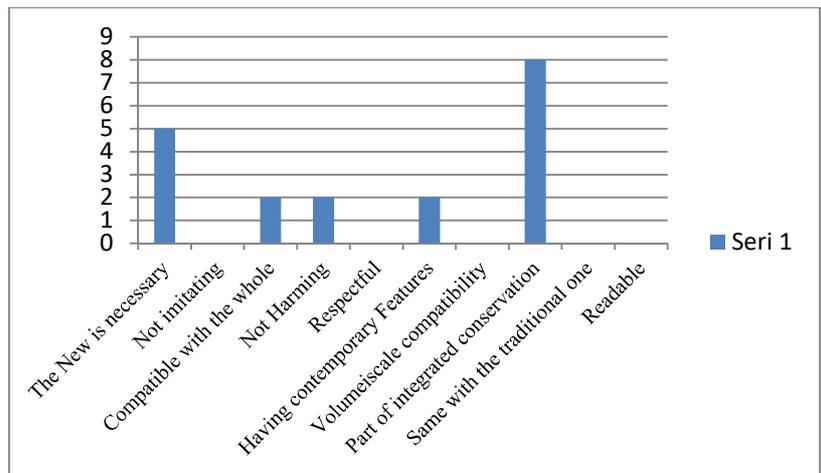
Considering the examinations on ICOMOS and UNESCO in Table 3 and Table 4, the principle of not harming seems to be the most striking point. Then the principles of being compatible with the whole, being compatible with the external dimensions of the building, especially the dimensions of the volume, and being respectful are followed. After providing these principles, it is expected that the new building will have features of its own period and be readable, while it will not imitate historical structures. The principle of doing the same with traditional material, technical and spatial features is stated in only one national agreement.

Table 3: Evaluation of regulations, agreements, decisions, communiqués issued by ICOMOS and UNESCO, national agreements regarding contemporary structures in historical cities

Year	Agreements / Keywords	The new is necessary.	Not imitating	Compatible with the whole	Not Harming	Respectful	Having Contemporary Features	Volume, scale compatibility	Part of integrated conservation	Same With the Traditional one	Readable
1941	Athens Agreement	⊠	⊠	☐	☐	☐	☐	☐	☐	☐	☐
1964	Venice Charter	⊠	☐	⊠	⊠	☐	☐	☐	⊠	☐	☐
1972	The Old Building of Contemporary Architecture…	⊠	☐	☐	⊠	⊠	☐	☐	☐	☐	☐

1975	Small Historical Cities.	⊠	☐	⊠	☐	☐	☐	⊠	☐	☐	☐
1976	Recommendation Decision of Historical and Traditional Areas and Its Role in Contemporary Life	⊠	☐	☐	⊠	☐	☐	☐	☐	☐	☐
1980	Recommendations for the Conservation and Restoration of the Islamic Historical Heritage	⊠	☐	⊠	⊠	☐	☐	☐	⊠	☐	☐
1981	Burra Agreement	⊠	⊠	☐	⊠	☐	☐	⊠	⊠	☐	☐
1982	Deschambault Declaration	⊠	⊠	⊠	⊠	☐	☐	☐	☐	☐	☐
1982	Tlaxcala Declaration	⊠	☐	☐	☐	☐	☐	☐	☐	⊠	☐
1983	Appleton		☐	☐	☐	⊠	⊠	☐	☐	☐	⊠

Year	Name										
	Agreement										
1986	Guidelines or the Inclusion o Contemporary Architecture on the World Heritage List	⊠	☐	☐	☐	☐	⊠	☐	☐	☐	☐
1987	Washington Charter	⊠	☐	☐	⊠	⊠	⊠	⊠	☐	☐	☐
1992	New Zealand	⊠	☐	⊠	⊠	☐	☐	☐	☐	☐	⊠
1992	16th. Meeting of UNESCO	⊠	⊠	☐	☐	☐	☐	☐	☐	☐	☐
1999	Traditional Architectural Heritage Regulation	⊠	☐	⊠	⊠	⊠	⊠	⊠	☐	☐	☐
1999	Regulation on Built-in Vernacular Heritage	⊠	☐	☐	☐	⊠	☐	☐	☐	☐	☐
2011	Valetta Principles	⊠	☐	⊠	⊠	⊠	⊠	☐	☐	☐	⊠
2005	World Heritage and Contem	⊠	☐	☐	⊠	☐	⊠	☐	☐	☐	☐

Year	Name										
	porary Architecture Towards New Conservation Standards										
2005	UNESCO Meeting	☒	☐	☐	☒	☐	☐	☐	☐	☐	☐
2005	Vienne Agreement	☒	☒	☒	☒	☒	☒	☒	☒	☐	☒
2008	Cultural Heritage Conservation-Asia Pacific Awards	☒	☐	☐	☒	☐	☐	☐	☐	☐	☐
2013	UNESCO Meeting	☒	☐	☐	☒	☐	☐	☐	☒	☐	☐
	22	22	5	8	15	7	7	5	5	1	4

Table 4: Analytical evaluations of the charters, agreements, decisions, communiqués, national agreements organized by ICOMOS and UNESCO regarding modern buildings in historical cities
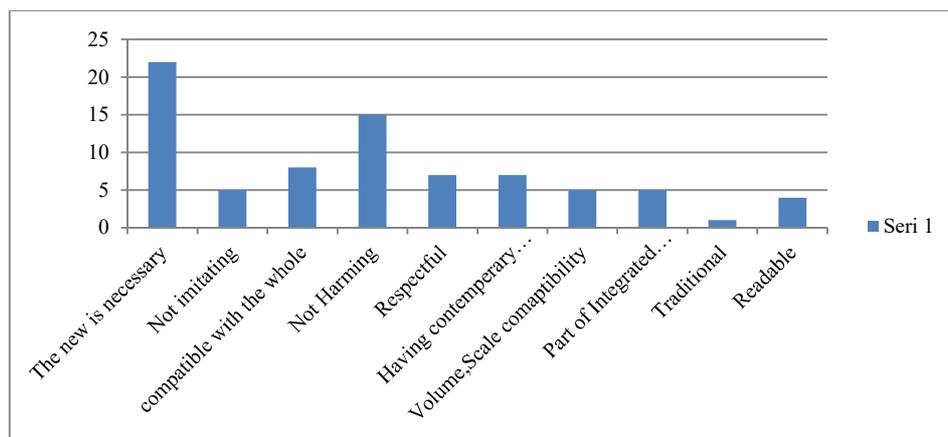
It is possible to define the features of new buildings to be designed in historical cities as; It related to the context, correctly determining and interpreting the properties of the place, included and contributing to the whole where the physical and semantic data are created without harming the historical environment, and making use of this knowledge in the design process, reflects all kinds of cultural, technological and vital activities belonging to its own period building designs that are unique and have their own value.

Approaches about how the physical properties of new building designs should be in historic cities that have been discussed with different topics from past to present have reached a collective judgment today. The investigation shows that new building designs, which will be designed in historical environments shaped by political and ideological decisions that were effective before the 1800s, are the designs resulting in imitation or damage to the historical city more likely. Nowadays, it is seen that the new buildings to be designed in historical cities have to be designed carefully due to the possibility of damaging the city skyline and the areas of use, and this situation does not mean to imitate it and that the new and old ones coexist in a controlled manner.

Especially with the development of the concept of shared cultural heritage after the establishment of ICOMOS, the ideas about new buildings to be designed in historical cities have started to find a place in joint arrangements.

Features of new buildings to be designed in historical cities, when current approaches and the International Charters, Agreements, Decisions, Communiqués and National Agreements organized by ICOMOS and UNESCO are examined, are defined as follow;

- related to the context;
- correctly identifying and interpreting the properties of the place;
- does not harm the historic environment;
- including and contributing to the whole of physical and semantic data;
- reflecting all kinds of cultural, technological and vital activities belonging to their own period by making use of this knowledge in the design process and not imitating the existing ones;
- building designs with the original value.

In this definition, definitions that are open to interpretation such as related to the context, determining and interpreting the properties of the place correctly, contributing, and harming should be explained. Following explanations have been developed in line with the sources examined. For new building designs that are fed from the context and correctly identify and interpret the properties of the place, the followings should be made;

- inventory studies of the historical city;
- determining the relationship between culture and life by identifying their formal characteristics;
- revealing the factors that cause the physical structuring of the city;
- identify and interpret the features that directly affect the city silhouette, such as height and volume.

For the new buildings that are expected to contribute to the historical city, followings are expected;

- increasing the use, touristic value of the historical city;
- providing capital;
- designed as a competitive object;
- increasing the use-value in different fields such as education, leisure activity for local people;
- to be structures that create alternative uses.

New designs that do not harm the historical environment have the following features;

- does not harm the existence of all kinds of information about the structures that will be transferred to the future such as human history, social, cultural, ideological, etc., by means of the historical city whole and structures;
- does not have a misleading effect;
- does not cause destruction of existing historical monuments, historical buildings, historical urban landscapes, historical roads, and all other elements;
- does not interfere with the perception of structures located in urban and street silhouettes;
- does not obstruct the physical possibilities of the building such as the entrance of light, air;
- does not prevent the transfer of information to be transferred to the future regarding the historical urban whole and the features of the structure of that period, or that does not cause the information to deteriorate;
- does not prevent land-use of existing structures;
- does not overflow to other blocks or plots in the vicinity;
- offering new proposals that do not hinder pedestrian, vehicle circulation axes throughout the city and across the street or continue to provide the benefits of the current situation;
- does not come into prominence by dominating both the qualitative and quantitative, physical properties of the buildings in the historic environment;
- take care of the city and the city population's rights.

In determining the features of new buildings to be designed in historical cities, the definition created in line with current approaches, and studies carried out by ICOMOS and UNESCO and the details of this definition have the characteristics of a guideline. With the acceptance of this definition as a guideline, it is essential to conduct detailed studies on the physical properties of new buildings to be designed in every historical city. Because many features such as the dynamics of each historic city and the rate of protection will differ, for this reason, in the continuation of this study, it should be aimed to determine the characteristics that should be detailed in the process of applying this definition in different cities and to advance the study in this direction.

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