

# Improvement/Integration in Historical Urban context:

## A Case study of Intentional & Exhibition Spaces

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**Abstract**—Contemporary architecture when produced next to the significant historical buildings or a site, it becomes a debatable subject and comes in discussion from various group of experts consisting of urban planners, architects, developer's planners and city management. It receives highlight with both the positive and negative criticism. Although, when an historically important area also has religious, intentional or institutional significance and there is an association of people due to their faith, belief or cultural and traditional associations, the architects working to intervene in such situation have to consider multiple options, looking into a broader spectrum of effects that proposed solutions will provide or manifest.

This paper will be analysing and studying the approaches used in two projects of contemporary interventions. The outdoor Altar space in Fatima, Portugal designed by Paula Santos and Between cathedrals, a project designed by Alberto campo Baeza in Cadiz Spain in the retrospect of intentional spaces.

The project designed by Baeza in Cadiz called 'Between Cathedrals' is built between two of the historical cathedral and creates an intervention in significant location. the empty space facing the sea located between the historical cathedrals. Whereas one of the largest praying space in Portugal, the sanctuary of Fatima is built to provide the prayer space for as the processions became too huge to perform inside the church. The huge cantilevered square overlooks the large open space where crowds can gather to hear the sermons with church tower in the background. The visitors can experience the layers of construction. The massive plane above the altar stretches out over 600 square meters in total. Both of these contemporary additions in an historical setting are of significant value due to the context they have inserted in. Hence, the approaches used in these projects can be discussed to further elaborate on the topic to build knowledge on the interventions in a historical context.

**Keywords**—Intentional Spaces, Exhibition Spaces, Sacred Architecture, Historical/Contemporary juxtaposition

### I. INTRODUCTION

To analyse the buildings the criteria has been shortlisted by Analysing the important international charters namely: Athens Charter 1931, Venice charter 1964, Paris Recommendations 1968, Budapest resolutions & Paris Recommendations 1972, Lausanne Resolutions 1973, Kazimierz Resolutions 1974, Bruges Resolutions 1975, Amsterdam declaration 1975, Nairobi charter 1976, Appleton Charter 1983, Granada Charter 1985, Washington Charter 1987, Mexico Charter 1999, Vienna HUL Memorandum 2005, Paris HUL recommendations & Valletta Principles 2011, Burra Charter 2013 and Delhi Declaration 2017 [1].

The following set of common points can be drawn from the above mentioned documents, that can be used to analyse the contemporary additions in the historical buildings.

Mass and Scale  
Harmony and Height  
Composition and Form  
Volume and Proportion  
Character and Appearance  
Texture, Material and Finishes  
Pattern, Coherence and Rhythm

### II. ANALYSIS CRITERIA

Having studied the important international charters and memorandums, the key criteria has been summed up and analysed to understand the common points that are of high significance. These include the important aspects that have to be considered while analysing and proposing the new projects in historical urban neighbourhood.

1	New building keeps the traditional settings.
2	New addition bears a contemporary stamp.
3	Additions should not distract from traditional setting and relations to surrounding.
4	New building fits itself into an ancient surrounding.
5	New building must not destroy the physical structure of the area.
6	New building should respects the structural, aesthetic, historical and social qualities of its old surroundings.
7	The careful design of the new and old must go together as parts of a comprehensive scheme.
8	Contemporary architecture finds its expressions while respecting the scale of the site.
9	Changes that reduce cultural significance are reversible.
10	New work should be readily identifiable
11	Contemporary architecture should fit into historical context considering, mass, scale, rhythm and appearance.
12	New architecture should respect structural, aesthetic, historical and social qualities of surroundings.
13	New construction should be harmonious to surrounding.
14	Harmony of heights, colours, material and form, constant in the way of facades and roofs.
15	Proportions of design must fit in particular context.
16	New additions should respect authenticity and integrity of historic fabric.
17	Not to use past style for the new construction.
18	New construction should not impair the relation of mass and colour between it and its surrounding.
19	Proportions and design of contemporary architecture must fit in particular context
20	New building should not devalue the heritage building.

### Mass & Scale

Mass is the bodily volume or substance of a solid body. Whereas, massing is a combined arrangement of two dimensional shapes or three dimensional volumes, especially one that has or gives imprints of weight, bulk, and density. Scale denotes how we observe or review the size of something in relation to something else, while dealing with the issue of scale. Hence, we are always comparing one thing to another [2]. Urban scale is the size of a project in the context of a city, or neighbourhood scale. When we evaluate if a building is appropriate to its setting within a city, or a street scale, we start by noting its mass, the relative scale and sizes.

Mass and scale should be observed and no building should be allowed that alters the mass and scale of surrounding [3]. Budapest resolutions recommends that the new addition should be appropriate in terms of the mass and scale [4]. 1972 UNESCO Recommendations also describe that the mass should not impair the existing setup. Bruges Resolutions recommend that the historic towns should be saved with their human scale [5]. Change of Mass with regards to the lot sizes has to be carefully altered [6]. Consideration for scales in reference to building's Mass, height and volumes should be considered. "Townscapes, roofscapes, main visual axes, building plots and types are integral parts of the identity of the historic urban landscape. With regard to renewal, the historic roofscape and the original buildings plots serve as the basis for planning and design" [7]. Valletta principles recommend that contemporary architecture should find its expression while respecting the scale of the site [8]. Burra Charter recommends that new works should respect the significance of the place through consideration of the new work's siting, scale, bulk [9].

### Harmony & Height

Harmony in the visual construction is created by proportions and a sense of order among the elements. The arranged, fair, or compatible arrangement of the elements or parts in a designed work and composition [2]. The orders represented in their proportioning of elements the perfect countenance of exquisiteness and harmony. ICOMOS Budapest resolutions recommends that the past, present and future should be treated in harmony with each other [4]. 1976 UNESCO recommendations suggest that the "(...) great attention should be paid to the harmony and aesthetic feeling produced by the linking or the contrasting of various parts [6]. Architecture should adopt harmoniously to the spatial organisations and harmony of height should be observed with the surroundings [6]. Washington Charter recommends that the conservation plan should aim at ensuring a harmonious relationship between the historic urban area and the town as a whole" [10]. Contemporary interventions are harmoniously integrated with heritage in a historic setting and take into account regional contexts [8]. The balance of the interventions with the historic is of great importance, harmony of

preservation of the cultural heritage with the changes [11].

#### Composition & Form

A regular Composition can be created from Regular Forms whereas an Irregular composition of regular forms: [2]. So refined is our skill at detecting parallels to human beings in forms, textures and colours that we can interpret a character from the humblest shape. A line is eloquent enough. A straight example will signal someone stable and dull, a wavy one will appear foppish and calm, and a jagged one angry and confused [12].

Solid and void of the composition should be respected [3]. Forms of the surrounding should be in harmony with the new built structure [6] [13]. Elements to be preserved while adding new buildings form, interior and exterior as defined by their structure, The relationship between the town or urban area and its surrounding setting [8]. Burra charter recommends that new work should consider the significance of place through form [9].

#### Volume & Proportions

Relationship between the volume has to be harmonized [6]. New volume should echo the contemporary language and should be distinguishable [14]. The elements of volume, style and relationship between site and its totality should be preserved decoration [8].

The measurements and proportions of the human body directly influences the proportion of things we use, the height and distance of things we try to reach, and the sizes of the fittings and fixtures we use for sitting, working, sleeping and eating. There is an alteration between our physical dimensions and those dimensional necessities that are an outcome of we reach for something on a shelf, sit down at a table, walk down a set of stairs, or interact with other people. These are functional dimensions and will vary according to the nature of the activity engaged in and the social situation [2].

#### Character & Appearance

Character of the city and buildings surrounding should be respected [15] [17]. Budapest Resolutions recommends that new building should be appropriate in terms of its appearance [4]. New building should not be erected if it alters the appearance of the surrounding [4]. Lausanne Resolution recommends that the New construction should consider the important characteristics of the ancient buildings [16]. Washington Charter recommends that the new function should be compatible with the character of the historic town and urban area [10].

"Character of the ground plane influences the form of the building that rises from it. The building can merge with the ground plane, rest firmly on it, or be elevated above it" [6]. Burra Charter also recommends that the character of the site should be considered while proposing new design [9]. Form is a comprehensive

term that has numerous meanings. It may denote an exterior appearance that can be recognised, as that of an object like table, chair or the human body that sits in it. It may also refer to a specific condition in which something acts or shows itself, as when we speak of water in the form of ice or mist. In art and design, we regularly use the term to signify the formal construction of a work [2].

#### Texture, Material & Finishes

Athens charter Modern materials and finishes to be used [15] [17]. Colours of the surrounding should not be altered and any new construction should respect the existing [3] [4]. Colour and material of the old and the new has to be balanced [6]. 1983 Appleton charter recommends that materials and finishes should echo contemporary ideas [13] [14]. Appearance and texture should be maintained and consistent throughout the structure when new addition is built [18]. Krakow Charter recommends that the intervention should insure the compatibility with the existing materials and architectural value [19]. Valletta Principles also recommends that the material and colour of the context has to be preserved [8]. Burra Charter recommends that new work should respect the significance of the place via colour, texture, and material [9].

The visual and particularly physical quality given to a surface by the size, arrangement, shape, and sizes of the fragments. Texture also defines the point to which the surfaces of a form reflect or absorbs the light [6]. The way we observe lighting conditions, among many other things also depend on the colouring and even more so the way the colour and materials act depending on how they interact with light, since it affects not only not only the colour quality or gradation, but also the character of the material and the perceptiveness of the boundaries, most importantly, if the colour scale seems consistent and well composed or not [20].

#### Patterns, Coherence & Rhythm

Linear patterns have the ability to emphasize the height or length of a form, unify its surfaces, and define its textural quality [6]. Budapest Resolution recommends that the new building should follow the rhythm and should be appropriate [4]. Valletta principles recommend that the contemporary architecture must be coherent with the existing fabric and have a clear rapport with existing architecture and the development patterns of its context [8].

### III. BETWEEN CATHEDRALS CADIZ

City of Cadiz is built on a peninsula projecting out into a harbour. City is nearly surrounded by water in its totality. Phoenicians found their first trading post in Cadiz in 1100 BC and named it Gadir, later on it was ruled by Carthaginians and during Roman rule it became a flourishing port. It saw less activity during the rules of the Visigoths and Moors, but achieved



great developments in the early 16th century as it became one of the main ports for the voyages to the lands of America. Cadiz was later raided by Britain, in the struggle to gain control of trade with the New World, city also managed to withstand a siege by French army. City also has its importance as the first constitution of the country was declared here in 1812 as it became central to the anti-monarchists movement in the early 19<sup>th</sup> century [21] [22].

### Historical Importance:

Located in southern Spain on the cost of Atlantic Ocean, Cadiz is one of the oldest cities in Western Europe and it belongs to the Andalusian autonomous community. Archaeological discoveries have proved that the Cadiz has been inhabited continuously and some of the findings have been 31100 years old [23] [24]. As a city it was found by Phoenician sailors from Tyre by developing the pre-existing setup, it is considered one of the oldest city with ancient roots in western Europe [25] [26]. It is located on a piece of land jetting towards the sea, one of the most culturally rich Andalusian city due to its vistas and well-preserved historic landmarks. The old town of the city that is within the remnants of the city walls is well regarded for the antiquity of its historic quarters that include El-Populo, La Vina and Maria, these areas present the stark contrast to the newer areas of the city. The old city's streets are composed from narrow winding alleys that connect the large plazas [27]. The city had a layer of fortification walls and gates. Gate to the El-Populo district was built in 13<sup>th</sup> century. Las Puertas de Tierra originated in the 16th century, having multiple layers of walls, one wall remains today. In the 20<sup>th</sup> century to remodel the old city entrance and accommodate the traffic, two side by side openings were carved into it that act as the primary entrance to the old city. The city has an abundance of religious buildings built in various styles along with the multiple plazas with their landmark buildings. Plaza de Mina, Plaza San Antonio, Plaza de Candelaria, Plaza de San Juan de Dios, and Plaza de Espana are some of the important historic landmarks, apart from that Cadiz had more than 160 towers, Tavira tower hold specific significance today.

### Context of the Site:

Project is located between the two historic cathedrals of the city, the old and the new cathedral. The church of Santa Cruz (old cathedral) is the oldest church in Cadiz that was built in 1263, it was built on top of the former mosque structure at the orders of Alfonso X of

Castile. The original structure was built in Gothic Mudejar style; however, it has gone through many modifications and has been expanded multiple times. The elevations and exterior is composed from simple elements that were also used and taken inspirations from while constructing the new cathedral. The building was extended during the necessary reconstruction in 1606 as it was severely damaged during wars. It has a simple front facade as most of the elements were used in the construction of new cathedral only three shields remain on the lintel with the emblems [28]. The building of Counting-House is separated from the main church building and it has the tower attached with it, this building is finished with polygonal chapitel covered with ceramics. The altarpiece was built in 1640 and it is considered the most significant part of Cadiz Baroque, this is one of the main feature of the interior and is made out of gilded wood, the surrounded sculpting was made until 1658, a single unit divided into five sections by fluted pilasters and columns [29]. The The core segment of the cathedral is in the hemicycle shape with 12 niches that have the apostolate, highlighted by solomnic columns. The Genoese section has the decorations and iconography that dates back to 1671 and is arranged on the colored marble altar. In the section of El-Sagrario chapel there is Rococo gilded wooden altar with the statue of saint Anthony. The old cathedral built in different timeline is tied up and presents the historical timeline [30].



A. View of old cathedral [51].



B. Looking towards new cathedral [52].



C. Side view [53].



D. Front view [53].

Figure 4.6 Context and images of Between Cathedrals Cadiz.

Cadiz Cathedral also known as the new cathedral is a Roman Catholic church in Cadiz. It was built between 1722 and 1838. The cathedral was recognised as cultural heritage and declared Bien de Interes Cultural in 1931. It receives the denomination of 'Santa Cruz Sobre el Mar' [31]. It is known among locals as New Cathedral, in contrast to the Old Cathedral. Its construction took place due to the underprovided state of the Old Cathedral, the other main reason was the status that the Cadiz got after becoming the headquarter of the House of Contracts in 1717, becoming the central commercial port for the trading with the American continent [32] [33]. Its construction took around 116 years in completion, during this time many architects contributed to its design, including Vincente Acero, Gaspar Cayon and Torcuato Cayon [34]. Main facade of the cathedral is designed with the typical elements of Baroque style, the mixture of concave and convex forms, as the completion took a long time the mixture of different styles with the additions of neoclassical style are also visible [25]. Towers and the sacristy were amongst the last of the elements to be built, multiple sculptural works inside the cathedral are taken and moved from old cathedral. The interior has a particular character due to the vaults of the high altar and the choir stalls. The cathedral has a dome decorated with golden tiles.

As the construction lasted over a hundred years, the building went through different phases of design

phases due to multiple reasons including the declining city wealth, change of architects which also explains the different styles; Baroque, Neoclassical, and Rococo. The economic crises that the city faced lead to the use of different materials which is visible while visiting the building both on the inside and the outside. One can see Genoese marble in the interior, mainly in the different altars and doors whereas, the combination of limestone and scallop stone can be seen on the exterior walls [35]. Due to the delays in the work, cathedral was exposed to the open atmosphere. The long time in construction along with its location of being right at the edge of the sea has started a condition in the stone which is causing it to slowly disintegrate. Upon visiting, one can notice multiple nets around the vaults of the cathedral, the reason is to prevent the rubble from falling to the ground. Since the beginning of the 21<sup>st</sup> century the restoration and maintenance works are being performed regularly on the cathedral [36].

#### Project Description:

Between Cathedrals is the project designed by Architect Alberto Campo Baeza, it is a space between the old cathedral (Santa Cruz church) and the new cathedral.

The design intervention proposal for the site is valuable and most noteworthy because of the historical importance of the location and the history of city intertwining with the setting. Historians consider it one of the most historical city of the West, the design built between the old and the new cathedrals and on the premises of the archaeological excavations [37]. The design caters to the archeological remains as well as provide a space on a raised platform as an observatory, providing an unobstructed view to the waters, where once the transport ships and now a harbor activity can be seen. Due to its raised location the passing by cars on the circle road does not obstruct the views of the visitors and the juxtaposition of the old and new cathedral along with the scenic views due to this intervention give visitors an ideal place to observe and enjoy culture and history of the city.

A sleek design of metal painted in white to give a lighter look and distinction from the surrounding facades. The access to the top deck is provided by a side ramp, the archeological remains can be seen in the lower level. The small steel columns have been raised carefully on which the platform rests. This large platform also acts as a shell structure to provide

protection and covering. Above the platform a canopy has been made that provides a pavilion space for the cover from sun and rain. The whole designed is composed in white to accentuate the lightness [38].

The project seeks to create an experience that is worthy of the city's collective memory. An intervention that is precise to the significant location and the place, an empty space facing the sea located between the old and new Cathedrals [39]. Along with the usage as a cover and protection of the archeological remains this intervention serves as a public viewing platform, temporary exhibition space, gathering space and a public space that provides unobstructed views of the sea from the passing by cars on the circle road.

#### **Analysis according to the developed criteria:**

The project of between cathedrals keeps the traditional settings and does not negate the context. The intervention has been designed with the humble scale and does not interfere with the old or the new cathedral but rather sits in between on an empty site that has the archaeological remains beneath. The proposal is lifted from ground using sleek columns and provide the covering and shade for the archaeological remains that can be seen and experienced. Project bears a contemporary stamp and above the remains a platform is accessible via ramp that looks towards the sea. This public space incorporates the seating space and a shaded area with a covering that does not block the building in the background as it is raised on the small columns. The contemporary addition by Alberto Campo Baeza does not interfere or destroy the physical structure of the area and does not block the views or clash with the context due to its level of insertion and scale.

Main building material is metal and finished with white paint stands out from the materials of the surroundings, the work is identifiable from the surrounding context due to the design language and finishes but does not dominate the context. The horizontality and the scale of the surrounding structures stand out and the intervention acts like a breathing space. Design opens up the views towards the sea, raised on the platform, when visitor approaches the upper platform, due to the height the passing cars on the front become under the eye level and the clear unobstructed view of the harbour and the ocean can be seen. Contemporary addition creates an interesting dialogue with the surrounding buildings. Hence, it becomes a successful intervention and finds its impression in an important context.

#### Mass and Scale

The sublime massing of the design with its openness does not overpower or emphasises for its presence in the rich context of the area. The scale of the building is very small and sleek with its slender construction hence providing a platform and pause space in the provided area.

#### Harmony and Height

The horizontal construction with its minimal presence in comparison to the immediate surrounding and vertical presence of the two cathedrals in the neighbourhood provides an ideal solution of contemporary addition while respecting the context.

#### Composition and Form

The rectangular composition with a platform on the top as a visual gallery providing the views framing views of the ocean. Composed out of the steel and stone finishes the form sits minimalistic in scale and design approach.

#### Volume and Proportion

The volume has been designed respecting the excavation site with the temporary exhibit space accompanying the remains from archaeological excavations. The ramp leading up to the platform that provide the non-interruptive views of the waters with a small covered platform provided temporary resting place with minimal seating designed accordingly.

#### Character and Appearance

The sleek steel construction provides a distinct solution for the prominent site with the stone constructions of cathedrals. The stark difference of appearance that does not compete with the scale but sits humbly with the horizontal presence gives it a discrete look.

#### Texture, Material and Finishes

Plain finishes with the white paint on steel with minimal concrete tile flooring on the platform that also provides the covering for the archaeological remains.

#### Pattern, Coherence and Rhythm

The design does not follow the patterns from the immediate context, instead provides a simple solution with plain geometry. The design is coherently proposed with the slender columns and repetition of the elements in finishes of the seating spaces.

#### III. OUTDOOR ALTAR IN PRAYING AREA FATIMA.

Fatima is a small city and it has a population of approximately 12000. It is located between the cities of Coimbra and Lisbon in close proximity to the city of



Leiria, belonging to the province of Litoral in the central region of Portugal. Having an area of 71.29 square km with a population of 162.7 habitants per square km. The city has a significant importance due to its religious affiliations and the 'Sanctuary of our lady of Fatima' located in the place of 'Cova da Iria', attracting the religious tourism hosting about 6 million people every year [40].

### Historical Importance:

The Basilica of 'Our Lady of the Rosary of Fatima' stands at the place that holds a significant importance due to the events that are believed to be occurred on May 13, 1917 involving three child shepherds of Fatima. Having the religious and sacred importance, Fatima now attracts thousands of pilgrims from all over the world, particularly on the pilgrimage days in May and October, the large torch-light processions in the evening are also importance, often led by cardinals and bishops attracting many visitors [41]. The visitors gather in Cova de Iria, a square with the chapel. There is a multitude of shops and small stalls that sell the religious and memorial items. Towards the end of the plaza the main basilica is situated, built in the neo-classical style. Its central tower has a height of 65 meters. The tombs of the siblings Francisco, and Jacinta Marto who passed away in 1919 and 1920 respectively, and the third shepherd Lucia dos Santos who passed away in 2005 are located in the basilica. The construction of the basilica began in 1928 [42].

Over the years due to the development of pilgrimage, Fatima became an important centre for the worship and received international attentions due to the importance given by the church, popes and prominent institutes. The city now attracts a large number of visitors from all over the world. In 2015 Fatima welcomed a large amount of visitors counting over six million visitors with the multiple celebrations and events held throughout the year [43]. The attention given by the monasteries of convents from catholic orders and religious congregations brought a great development for the parish of Fatima and the entire surrounding region, hence Fatima was given a status of the city from a town on July 12, 1997 which also stimulated the economic sectors for the area [44]. Over a century of developments of religious and sacred buildings along with the add on facilities have shaped the area, incorporating the transportation, accommodation and hospitality facilities that has resulted in boosting the region's economy and value.

### Context of the Site:

Sanctuary of Fatima has a number of different structures, built over a period of one century. The whole complex showcases a timeline of buildings built according to the importance and order, a religious centre that is developing with the time. The start of the construction began in the year 1920 with the chapel of Apparitions which is located in the Cova da Iria, it marks the location where it is believed to be the place where the three child shepherds received the apparitions [45].

Following are some of the important structures in the sanctuary of Fatima.

#### 1. Main Basilica:

The building of the main basilica is also the backdrop for the outdoor altar space, it was designed by Gerardus Samuel van Krieken and then continued by Joao Antunes. The first stone for the development of the area was put on May 13, 1928, by the archbishop of Evora. The allegiance took place on October 7, 1953 and the title of basilica was granted on November 11, 1954. The structure is 70.5 meters long and 37 wide, built with the locally produced limestone. The bell tower located in centre is 65 meters in height with a bronze top that weighs 7 tons. The architectural colonnade in the front was designed by Antonio Lino, consisting of 200 columns [46].

#### 2. The Basilica of the Holy Trinity:

A new basilica of the Holy Trinity was added in the complex of Cova da Iria with the capacity of 8,633 seats and a total covered area of 4000 square meters. The Greek architect Alexandros Tombazis was selected after the international design competition to build the new basilica. The project was inaugurated in 2007 on the 90th anniversary occasion of the apparitions of the Fatima [47].

#### 3. Paul VI Pastoral Centre:

For the religious studies and the message of Fatima, the complex with two auditoriums having a seating capacity of 2,124 and 700, and the accommodation facility to host approximately 400 pilgrims was opened in 1982. This is located on axis across the Main basilica towards the other opposite end, the new chapel is situated in centre of the Pastoral Centre and main basilica.

#### 4. High Cross:

The monument of the high cross can be seen the end of the walkway towards the south, it is built to honour the closing of the Holy Year in 1951.

5. Monument to Pope Paul VI, Monument to Pope Pius XII:

Monument to Pope Paul VI is dedicated as the pope's visit to Fatima on 13 May 1967. The monument to Pope Pius XII is built as a gift from German Catholics in 1961.

6. Rectory:

While approaching the main basilica the Rectory building can be seen on the right side, the rectory hosts the main administrative functions of the complex.

7. House of Our Lady of Carmel:

A place that would host and accommodate the residence for 250 people is located in the house of our lady of Carmel, it is located behind the building of Rectory.

8. Berlin Wall:

A piece of the Berlin wall was given to the city of Fatima by German Catholics as a memorial. It is situated at the entrance of the sanctuary. It consists of a concrete section that was part of wall and weighs 2,600 kg, measures 3.60 meters high and 1.20 meters wide. The monument was designed by the architect J. Carlos Loureiro and was inaugurated in the year 1994 [48].

**Project Description:**

Having managed the work for the supervision of holy trinity church designed by Alexandros Tombazis from 1999-2007, the architect Paula Santos was very well aware of the context and city. Project of outdoor Alter space in the prayer area on the site of shrine was designed by the office of Paula Santos Architect [49]. The inauguration of the project took place in May 2017 by the visit of Pope Francisco, making it a permanent structure for the outdoor praying activities in the Altar of the prayer area.



A. Inauguration day [54].



B. Annual mass gatherings [55].



C. View from the front [56].



D. Side View [56].

Figure 4.2 Outdoor Altar in the prayer area Fatima.

The providing has a capacity of 140 for the service officials and it was built within a year, the new altar also implied the reorganisation of the stairs of the praying area, the intervention in the approaching steps uses the similar local stone. The external altar is composed of the two levels with the area of 600 square meters. The upper level that also marks the central landing of the approaching staircase is for the religious celebrations, this platform is open with minimal glass railing. The lower level that is underground the platform consists of the services, supporting functions and technical area. The platform rests on the central part that is made out of concrete. Roof of the altar space is built with metallic structure and finished with the fiberglass panels, the altar takes the central position in the praying area and the chair is on the central axis, providing the full visibility to the person that is presiding the event [50]. As seen in the



Figure 4.2 A and B the intervention is built on the central axis.

This project also provided the improvement of the facilities for the access of disabled to enter the old basilica with ease, improvement of the colonnades and redesign of the staircase and access points to the main structures of the complex. The main cantilever canopy that is designed to provide shade has a covered area of 600 square meters and is built from the steel and fiberglass. It is only supported by the white concrete block from the centre at the rare end, also concealing the services and technical and vertical accesses for the access to bottom levels incorporating a lift.

The design carefully considers the important services and access for the priests to reach the platform, there are reserved rooms and multifunctional spaces in the bottom levels. The use of new materials for the structure and the finishes give a very distinct quality to the outdoor Altar. The huge cantilever with the central concrete mass, placed centrally gives more significance to the entrance and enhances the area. The extended steps of the existing chapel and new steps have been linked with the stone finishes. The careful consideration of the platform that has been designee in steel with an additional shade provided by a smaller canopy as seen in the Figure 4.2 C. Figure 4.2 D, showcases the side view where the continuation of the steps can be seen that have been extended using the same language and material to incorporate the design into the context. The new intervention is distinct from the traditional setting of the main basilica, however, due to its sleek finish and unsupported minimal cantilever provides an ideal solution for the requirement without destroying the physical character of the area.

The minimal intervention of the central post does not break the harmony of the façade and the building could be seen clearly due to the sleek characteristic of the cantilever. As seen in Figure 4.2 the background is clearly visible. However, in the Figure 4.2 B, one can see the achievement of the big cantilever for the design intervention of the outdoor sermons in the prayer area. To cater to the big audience that can fill the area, the cantilever acts as an anchor and frames the presiding event by marking the importance of the altar and also provides shade for the clergies.

#### **Analysis according to the developed criteria:**

The design intervention bears a contemporary stamp, it fits and incorporates itself within the approaching

steps of the main basilica building, extending the entrance steps and also making the approach more accessibly for handicapped. The canopy has been designed with the minimal structural support that is from the central part and due to the huge sleek cantilever, the facade of the basilica in the back ground does not get covered. Hence, the contemporary addition does not disregard the historic structures. The new addition is identifiable from the surrounding structures as it is designed using the contemporary materials, finishes and design language. The contemporary intervention does not disregard the historical significance of the structure in the background, extension of the approaching steps uses the same material finish from the local stone, also catering to the needs of the handicapped improves the existing conditions. The new architectural insertion can be seen as distinct from the traditional settings, designed in contemporary language, design is identifiable from the surrounding structures. Structure with its huge cantilever that almost seems floating makes it a datum in the complex. Design is inserted respecting the historic layers and carefully considers the importance of neighbouring buildings, minimal blockage of the views of the main basilica building in background.

#### Mass and Scale

The sublime scale of the intervention carefully extending and penetrating the volume into the exiting approaching staircase merges the boundaries of the complex, the canopy with its sleek mass with the central support provides a little hindrance to the view of the main building.

#### Harmony and Height

Design carefully considers the backdrop of the enveloping building, keeping the scale and grandeur with its entrance intact. The height of the structure is proportionate and does not over power the façade of the main building in the backdrop.

#### Composition and Form

The geometric volume carved out of the rectangular proportions, the form consists of the steel mesh with the fiberglass cover with coated finishes. The groves of the joinery can be seen and are composed accordingly.

#### Volume and Proportion

The proportions of the intervention do not challenge the surrounding buildings. The contemporary addition has its own distinct presence with the form as well as the usage of materials. The proportions of the

staircases have been extended and the finishes of stone is matched with the existing stone staircase.

#### Character and Appearance

The cantilevered form provides a solid presence amongst the surrounding structures. The canopy almost giving the feel of hovering over the welcoming steps, along with the practical aspects of providing shade from sunlight and rain.

#### Texture, Material and Finishes

The textures of the footings have been finished to merge with the existing staircase elevating to the entrance of the chapel. The incorporation of the texture make it balance with the scenario. The steel design of the canopy hovering over the

#### Pattern, Coherence and Rhythm

The intervention due to its small scale does not make a pattern of the elements. However, it fits into the scheme of design and development of the whole complex, the site located in the center of the perfect symmetry leading to the design of Alexander Tombasis and extending to the complex a towards south.

#### **Conclusion:**

Historic cities are an asset that preserve and contain the imprints and work that has been produced by many generations. The protection of this infinite heritage is a not only a national but an international responsibility. The work and guidelines that have been produced by international organisations is an achievement towards a common goal. However, there is a need of consolidating efforts and a collaboration of the internationally bodies with major stakeholders to produces a more cohesive document of guidelines is a fundamental requirement. Conservation of built heritage along with the improvements and integration of contemporary buildings to uplift the area and the improvement of city cores is necessary, however, in the a vital and important area careful considerations and due importance has to be given to the restoration, renovation and revitalisation of the historical urban fabric. The architects, planners, designers and city council authorities have to work together on the schemes that fulfil and integrate all the guidelines set forth by the international monitory authorities. The strong need for the revision of the charters and to come up with the cohesive recommendations is also necessary and has to be done for a document that is more unified and can provide consolidated data to contract with the historical cores. Built, natural and cultural heritage is an international and global responsibility and property, it cannot be defined and limited to individual countries. It is priceless,

irreplaceable and belong to the whole humanity. The loss of this asset due to the destruction, degradation and disappearance will bring about the loss that will affect all people of the world. There has to be a balance and continuation, new additions are important for an area to revitalise but improvement, conservation, protection has to be prioritised.

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