INVESTIGATION OF NEW ADDITIONS TO OLDER BUILDINGS FROM VIEWPOINT OF CONTEXTUALISM (MATCHING WITH CONTEXT)[i]

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ABSTRACT: *World over, subject to their structural designing, buildings are classified into two categories based on their interaction with the surroundings: Either they ignore the setting and are constructed without attention to external issues or they are generated based on matching and harmony with the environment. This fact that which one is correct depends on our approach and commitment to different schools of architecture, sets of beliefs, etc. But this problem is emphasized most when the owner of a building tries to add another building for any possible reason. In this case, the original building probably has an identity and historical background and considering different aspects of the intended site is inevitable. In this case, two significant element should be regarded: 1- A building was built with distinctive characteristics and in a temporary period. 2-A building which is going to be designed. In other words, the building which is going to be constructed should be designed based on the original building and different contexts of existing site. The present paper is based on qualitative studies and formed in analytic-comparative form. It endeavors to use the analysis of adjacency of some buildings to compare instances of additions to original buildings to define the influential factors which affect success or failure of projects from the perspective of contextualism to define significant principles of a contextualist design and to generate more harmony, balance and homogeneity between urban architecture and setting.*

Keywords: *Contextualism, Comparative Analysis, Additions, Adjacency*

1-INTRODUCTION

The only factor which can change an empty space into an urban one is its visual characteristics [1] and the style of architecture is one of the factors which directly influences visual quality of the city. Therefore, knowledge and art of urban planning obtains a significant role so that it directly impacts sociocultural issues and attraction of innovative social stratum in knowledge-oriented economies as Richard Florida believed [2]. These facts show that design of a building by seeking and attributing significance to historical, cultural and natural factors in different urban criteria can be a simple definition of contextual architecture.

The theoretical bases of contexualism can be found in postmodernist theories, especially that of Robert Venturi who criticized the modern architecture and introduced conceptual model of urban design. Contextualists believe that physical elements of the city aren't influenced by internal characteristics but by surrounding environment. Therefore, analysis of buildings is associated with environmental factors and any modification depends on these factors [3]. So the term "context" refers to the surrounding in which an architecture is located. A contextual architecture pays attention to the surroundings of a building and is based on the fact that balance between building and base can generate mutual fortification. Contexts of a city are categorized into three groups: 1-Physical Context 2-Sociocultural Context 3-Historical Context

2-Physical Context:

Due to the fact that in contextualist perspective, analysis or construction of a part of the city needs consideration of its wider environmental range and urban system. Therefore, architecture joins urban construction and inclination of urban constructors to build in the existing setting means mixing the old and the new so that a proper and animated whole is made [4]. Among influential environmental factors, one can point to location topography, vegetation, including the density of the buildings, streets and sidewalks, and their proportion with each other, type of materials, material composition as well as adjacency of buildings, regional geography, urban traffic, presence of animals and biological entities, number of human population, etc.

3-Sociocultural Context

"People attribute significance to their surrounding with the help of their culture namely a set of values, beliefs, universalism and common symbolic setting and change empty spaces into a place" [5].

Physical elements have variables significance in the setting and these meanings are integrated with culture in an organized manner. People show matching cultural behavior in different physical settings. They act based on their own readings of the setting. This language should be understood and become a basis for creation of forms and shapes in urban setting [5]. For example, cultures in which high roof height is attribute to the feelings of present and calmness are significantly different from those in which the same feelings is better felt in lower roof heights. The physical difference of these two types of building defines a part of the context.

4-Historical Context

Context should also be conceived as a type of history. Context shouldn't be regarded as astatic factor in time but a dynamic, variable and ever-changing one. In other words, the context of contextualist architecture is itself variable and moving and that is why the architectural building called context cant's be designed in a static manner in a dynamic and variable setting which is constantly reconstructing and changing in most of human settlements (e.g. cities) beyond the natural and intact surface of the earth. Any constructed building can be discussed as a part of context and become a context for the next building.

Patrick Geddes believed that we will absorb urban living better when our understanding of the essence of the city, its historical background and living is more. He also stated that in older cities, buildings constituted a inevitable and complicated structure [6].

5-Scale And Unit Of Contextualism

Context is usually defined in different criteria due to the breadth, volume and vegetation of architectural building in regard to the individuals of an area. For example, the context in which a hospital is located is different from the one in which a kindergarten is situated although both might be in a similar site. The contextualism unit is neighboring buildings that is why contextualist architecture constantly joins the rest of the city. It is no more a mere kind of architecture but an urban one. In other words, contextualism is a basically urban cocept because it expands in the scale of the city. On the other hand, this is not true that contextualism is not connected with architecture. Although it starts from a single alley but it also enters the building and influences it. If the context reveals something different from the environment, this discourse should match the space.

6-Analysis Of Buildings And Their Match With Contextualist Concepts

Modernist clearly tried to forget contextualist factors especially historical background and designed buildings to shows that different urban and local contexts doesn't matter for them. But decline of modernism and rise of postmodernism led to introduction of a new kind of aestheticism called conceptual aestheticism. Norberg Schultz in a book called "Spirit of the Place" stated: location is a space with added meaning and duty of architect is to objectify the intended meaning. So, architect should objectify different factors as meanings in the physics of a building. In the following, famous works of different parts of the world are analyzed based on matching the context, surrounding buildings and original building as well as success or failure of the building to define the effectiveness of different factors but to achieve this objective, we need criteria the reference to which helps us to judge the match of the building with associated contexts. Our criteria include: the level of match and harmony, color and material, size and proportions of entrances and windows, proportions of façade, size of the building, height of the building, mass and method of composition of building shapes, building setback, association with climate conditions and decorations which were defined from the book "Urban Design Principles" by Richard Hedman and Andre Yazovsky [7]. Due to the fact that context is different in different instances, different methods of analysis are used to investigate contextual factors.

6.1-Unsuccessful Projects

6.1.1-Central Library in Malmo, Sweden

This library is located in front of Malmo city part in south of Sweden and is composed of two parts. The old part is a red-block building which is like renaissance palace of 16th century and it is designed by John Smedberg in 1900s. These palace was repaired and opened for public visit in September 24, 1994. The new part was designed in two sections by Danish architect Henning Larsen which was officially established in May 31, 1997. This library is one of the largest ones in Sweden which has 1.5 million visitors.

What is no called "Malmo Library" has three parts: 1-Old block building (A) 2-Central building which is the cylinder-shaped entrance of the building (B) 3-Large Building of New Library (C) which makes a glass play.

The new building (C) was built based on diameter change of the old building (A) [8] (figure.1).
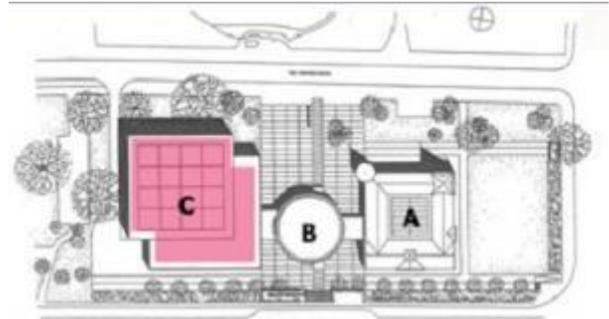

Figure.1-Plan of Site of Malmo Central Library

This building consists of a four-floor saloon with windows with height of 17 meters. It has windows facing the part with total area of 560 square meter which is supported by grid structur [8].

In addition, a high percentage of glass has been used which is, of course, due to the application of the building. The architect wanted to use the maximum natural light so that reading light insufficiency might be resolved. But it is noteworthy that sunlight beams including ultraviolet and UV not only reduce the color and ink of books but also destruct the papers and their pins and connections. These large windows show the outdoor green setting in a beautiful manner but this issue might seem a positive design feature but this factor disrupts visual comfort of readers. In addition, Sweden is a country of significantly cold climate and excessive usage of glass results in increasing energy waste. These two factors let's conclude that visual comfort and energy efficiency weren't regarded in initial stages of design and aesthetic experience was ignored in performance of the building.

Reasons Of Failure

The new part of library is modern in architecture structure. Modern material such as steel and glass were abundantly used while in the old part, block was consistently used as the main construction materials and glass was partially used. The color of materials and type of windows are different in both parts. In the old part, small towns in corners of the building intensifies the vertical motion of the building while this is no such a motion in the added part. The roof of new part is flat while it is inclined in the old part. There is no decoration in main part of the building while in older part, a

Figure.2-Front Façade of Central Library of Malmo

few decorations were used. All of these details can be observed in figure (2).

Two glass connections were observed in three-part building. As shown in the above figure, there is a connection between new large building and cylinder-shaped building result in a suitable connection but the second connection which joins the cylinder-shaped building to the old building deserves further thought. A modern glassy connection and a dark grid structure for holding glass doesn't match the red block building with white-frame windows.

All of the above factors join to create a heterogeneous mixture of library buildings. The author believes that architect of new part didn't intend to design a building against the main old building and wanted to put traditionalism and modernity beside each other. However based on the above analyses, the building doesn't match the context. It is concluded that innovation and change is possible without disrupting visual homogeneity.

6.1.2-Public Library in Boston, USA

This library is composed of two sections: a-Original and old part b-New and added part

Boston public library was founded in 1849 and officially established in 1854. The initial location of this library was a small school and in fact, it is the first urban library in United States. Charles Follen McKim was a famous Bostonian architect and designer of this building which called it a "Palace for People". This very large building is located in the west of Copley square. McKim founded his building in 1895 which is currently called "McKim Mansion" [9]. This building was constructed from pale pink granite and most of the architects regard it as a beautiful and complete building from the era of classicism and also, a jewel which has restored its glory.

New And Added Parts

Phillip Johnson was selected as designer of added part and found it in 1972. This building was designed in a way that one can't completely see it from the front part of old library. One might be forced to walk down the street and cross it to have a good vision of it. Johnson's building-public library of Buston was very different from start.

Reasons Of Failure

The McKim building became a serious challenge only when the necessity of more space was felt. Then, questions were raised regarding the added building: Should the new building copy the old one or be added to it? If yes, Will it increase the beauty of the main building? If not, how can one add a new building with different appearance and without seeming old-fashioned?

There are some similarities between these two buildings. For example in Johnson building, the same pink granite was used with the same age but in different scales. Horizontal divisions of arches are the same as the main building (but different scales). Both buildings have symmetrical structure. Items which caused lack of visual continuity were square lines and protrusions of the façade of Johnson building. Angled walls didn't match the proportions of the main building and no façade decoration was used. The top roof edge of Johnson building is flat, sharp and pointed while congregated decorations were used in McKim building which transferred a sense of softness of roof edges. The façade of old building is alternatively hard and soft with

apparent horizontal lines and cut plaster while the façade of added building is smooth and has few details (figure.3).
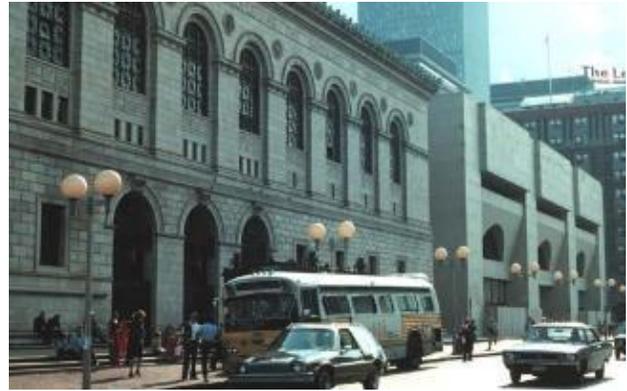

Figure.3-Boston Public Library

In general, its modern flat surface and lack of decorations caused lack of association between the two buildings. The front view of Johnson building is simple, integrated and large and high proportions of glass was used but no decoration was used. The entrance of the older building has smaller size, there is relative usage of glass and proper decorations were utilized.

Figure.4-Entrance of McKim Building

Figure.5-Entrance of McKim Building

The fact that a building can establish a real connection with its surrounding building and its site was shown in this project. Of the factors contributing to success of added building, one can point to observation of human proportions, lack of using materials such as glass in large pieces and steel, using hand-craft and local method to create details in buildings.

6.1.3-USA Embassy in London, England
USA embassy in London, founded in 1960, is located in Grosvenor Square, Westminster [10]. This building is the largest west-Europe embassy of USA. This building has a U shape and its traditional window frames is in the form of a big concrete chess plate and cornice line is observed to be like a congregated edge and its material color is gray (figure.6).

Figure.6-Façade of USA Embassy in London

Reasons Of Failure
Among major contextual characteristics, one can point to protruding frames of windows in neighboring building and lengthening of cornice along northern part of the square. The color of neighboring buildings is mostly red or orange. The main problem is that gray color and large size of embassy in the dominant background of red and orange bricks of Grosvenor Square seems frightening and lack of using local site materials has intensified this fact. Maybe, it was better to use local materials and brick to be better accepted in contextual terms.

It seems that this building has its own poise and draws our attention to its function. It is as if it is representative of another country and is different with the rest. It doesn't seem to listen to and interact with the context nor does it endeavor to challenge and deform it. One can say that it seeks to ignore the context. This building is located in a way that it seems that it is situated in the context to present a new opposing perspective. The spirit of the place and characteristics which invite one to a calm interaction and discussion is not intended anymore. In this instance, color plays a significant role in its failure to adapt with the context (figure.7).

Figure.7-Building of Embassy and Surrounding Context

6.1.4- Libeskind's Royal Museum at Ontario
The main building of the museum was designed by Toronto architects, Frank Darling and John Pearson and founded in March 4, 1914. The Italian style of architecture of Neo-Romanesque has a relatively structure. It has characteristics such as large framed windows and plaster cuttings. The first case of museum expansion dates back to 1933. The newly added units were founded in October, 1933 and constituted the main entrance of the museum. Neo-Byzantine style with village stones, tripartite windows in the sunk arches and using stones of different colors with diverse patterns constitute major characteristics of this building. This part was designed by Alfred H. Chapman and James Oxley [11]. This museum is located in one of the most important urban areas of Canada. The newest part of this museum was designed by Daniel Libeskind and founded in 2007 by which an area of 16250 square meter was added to the previous show. Daniel Libeskind repaired 10 old galleries in the historical building because it was a part of the project. A large middle room separated the new building from the roman traditional building. Repairing 10 galleries in historical location and increase of museum space is a part of Ontario Royal Museum which is now called "Michael Li Jin's Crystal". Almost half of this building was attributed to gallery and a big entrance, a passage and retail shop were constructed at the bottom floor so that a part of building has direct access to them. Three new restaurants were also constructed there (figure.8).

Figure.8-Libeskind's Royal Museum in Toronto

The name "Michael Li Jin's Crystal" IS obtained from the shape of five non-interconnected foms. The intersection of two of these crystals generates a vacuum known as "House of Spirits". Windows cover 20 percent of the façade and during passing before the museum; a good vision of the building and different galleries is provided and better connection is established between museum and passengers.

Reasons Of Failure
Newer architecture of Ontario Royal Museum draws the public attention. This possibility reduces the association between history and modernity as well as traditionalism and innovation. In proportional term, dimensions of the main building aren't attended to. The new building protrudes into the façade of the old one. Gentle and majestic buildings, consistent with their surroundings are quietly located in their

setting. Straight and inclined lines of the building intensify the non-symmetrical shape of the building.

This design denies its context and shows its ruthless and rough appearance to locate itself in the alley and surrounding area. Even though it observes the passage limits and is a little backward but the inclination of top parts of the building towards the sidewalks communicates the feeling of intrusion into the areal limits of the sidewalk and street and causes the intensification of its violence. It implies a feeling of audacity and ignorance. Higher height compared with traditional buildings, sharp and pointe edges beside smooth edges of the adjacent building, different color of materials, distinctive window format and continuation of the building to the façade of the old building all show ignorance of historical, cultural and social domains (figure.9).

Figure.9-Libeskind's Museum Building and Its Surrounding Area

In addition to the above facts, it is clear that entrance of the two buildings have significant differences. The glassy entrance of the added part gives it a modern façade. The framework of entrance reminds one of the shape of a parallelogram and gives it an unsymmetrical shape by using a glass-like frame which is based on the unsymmetrical form of the whole building. While the entrance of the building is organized, with human scale, it attributes a sense of attraction, warmth and invitation (figure 10 and 11).

Figure.10-Entrance of the New Building

Figure.11-Entrance of the Old Building

Based on the above facts, one can conclude that the protrusion of the new building compared with the old building and its higher height, different materials and color, lack of match in windows format and unusual entrance as well as deformed physics beside of the organized and balanced neighboring buildings lead to unsuccessful adjacency with the surrounding contexts and buildings. Of course, what makes this building attractive is its ignorance of the context.

6.2-Sucessful Projects
6.2.1-The Old Building of Bruges Town Hall and New Building of Records Office
Old Town Hall Building
One of the attractive buildings in Bruges city is the old building of town hall. It is a common belief that this building was constructed in 1376 and one of the oldest civil organizations in Belgium. The architectural style of this building is Gothic and there are 10 gothic windows in the front view which is surrounded by 42 statues which imply a royal appearance and holy poise. Of course, the main statues of the building were destructed during French Revolution and the current ones were put in place in 1980 [12].
New Records Building
This project was designed by Jean Wallot during 1535-1537 in renaissance style which was later repaired by Peter Eliot in 1938 which in addition to that, reconstruction and modification of previous building of provinciality to facilitate the reuse were also included in this project. The important point in designing this building is that the old building should match the new one and be an adaptive addition to it. The major challenge in design of this project was its design and construction. A building should be constructed that creates distinction in design and construction while the distinction and beauty of the old building remains untouched [13].
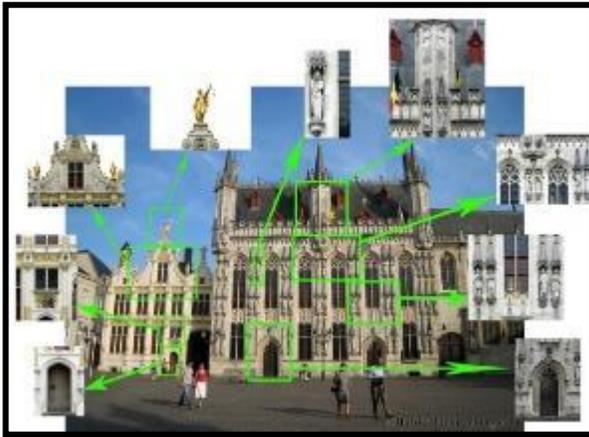Reason of Success
Look at figure (12) and (13).

Figure.12-Influential Elements of Town Hall and Records Building

Figure.13-Analysis of Proportions and Size of Old and New Buildings

As shown in the above figures, in proportional terms, the new Records Building is almost half of the Town Hall and is a little backward. These two factors have a very significant role in respecting and attention to the main building as shown in green box of figure (13). In the façade of the old building, built a century earlier, a high amount of glass is used and the ratio of windows length to their width is almost 3:1 which emphasized the vertical motion of the façade. Three pointed and thin towers intensify this motion. Thin sunk windows in the body of the building have a continuous framework which convert to a vertical unit. There are thin decorations between windows and statues were used to define the building. As stated above, Records building was constructed in a different style of renaissance. In this building, windows have definite and limited frames and horizontal elements such as golden band between windows were used but existing columns in the façade result in vertical order and lack of horizontal one. Also, the vertical intensity of windows lessens and there is a little horizontal motion the modification and harmonization of which, with main building, is done by 3 centuries (in accordance with 3 towers in Town Hall Building) to emphasize the vertical motion. Glass surface is relatively high in this building and elements of façade in both buildings are symmetrical. In decorations of both buildings, human hand craft is used and

similar materials, color and entrance is provided but the entrance of Town Hall has more details. The style and method of architecture are different for both buildings but they have separate sense of integration. This instance shows that how one can create harmony among adjacent buildings of different periods or styles.

Majestic and significant presence of the new building, its harmony and coordination with original and old neighbors inspire those who intend to construct buildings with innovative design in historical and old building. The new building is completely independent in size and physical properties without disrupting it and is completely harmonious with surrounding area. Consulting engineers showed that innovative and novel architectural designs which are content-oriented can match the national and historical places and buildings.

6.2.3- Rothenburg Rathaus Town Hall, Germany

Rathaus Town Hall includes two neighboring buildings. The white building in left side of figure (14) and (15) is the old and original one which dates back to 1250. Its style is gothic. In middle ages, this building served as the base of federal state and since the formation of federal government, it has been possessed by Rothenburg state. This building is located in the eastern corner of the city and its height is 61 meters. At the top of the tower, one enters which provides a general view of the city. In the right sides of the figure, the added building is located which has renaissance style and was founded during 1572-1578 [14].

Reasons of Success

The main determining factors in this instance are the geometry, appearance and architecture form of the site. In the older building, colored in white, the dome tower presents the symmetrical form. The appearance of homes roofs is inclined and the slope of the roof of this building intensifies the existing harmony but the arched entrance and some of its windows are completely unsymmetrical and precisely below the inclined roof. But the tower or dome and two unusual entrances, one large and one small, don't present symmetrical shape. Beside these factors, more descriptions are provided for figures which shows that these two buildings have distinctive styles of design and use local diversity in the best possible way which results in significantly successful connection of the two buildings with each other.

Figure.14-Analysis of Proportions in Both Buildings

Figure.15-Analysis of Proportions in the Two Buildings

6.2.4-Danieli Hotel Building in Venice, Italy

Danieli Hotel is located in one of the famous locations of Venice, Italy and it is a few meters away from St. Mark. This majestic and significant hotel is filled in history and attraction which is composed of three Venetian buildings dating back to 4th, 19th and 20th centuries. The glassy lusters are handmade, precious carpets, marble hand-decorated columns and antique objects add to the attraction of this hotel. Danieli hotel building, constructed in 20th century, was repaired in 2008. Also Jack Garcia, the famous architect, did the redesign of internal parts of the palace [15]. We will examine the alternative condition of the building and the fact that whether different color of one of the hotel buildings leads to inharmonic condition with the context or not.

Reason of Success

In this regard, the architectural context of the hotel is varied and has less uniformity. One of the reasons of difference from the context is difference in number of floors. The proportions of windows to walls is also different with neighboring buildings and the size of windows is also different. The color of the right building is red while that of left side is completely white. By looking at figure (16), one understands that the building is the bridge between the buildings of both sides. There are things done on the façade to create match with the context of which, one can point to bars of the porch and decorations of the cornice which are emulated from the older building (right building). The dominant color of the building is while which is usually seen around the building. The red color of the old building might seem alien to the context but around the building, there are buildings of the same color as shown in figure (17). The model of windows in this building has white borders. Although it is different from the other two buildings but similar cases of it is observed in neighboring buildings. Using white vertical lines obtained from the color of neighboring buildings helped in visual continuity.

6.2.5- Trinity Church and Hancock Tower in Boston, USA

Hancock Tower

The architect of this building is Henry N.Cobb and John Hancock Insurance Company leased this tower as an official building for its activity. This building has a height of 240 meters, an area of 2060000 meters. It has 60 floors at top and 2 floors at bottom which is located in Clarindon street, near to Trinity Church and Copley Square, construction of this tower ended in 1976 [16].

Figure.16-Similar Elements of Neighboring Buildings

Figure. 17-Matching the Neighboring Buildings and Context

Trinity Church

Henry Hobson Richardson designed this church and its construction lasted from 1872 to 1877. Trinity Church is located in Copley Square and reason of Richardson's fame is completely presented. In fact, this building is the birthplace and symbol of Richardson's family and lifestyle. It has clay roof, coloring, small stones, heavy arch and large tower. Then, a number of public places of USA were built in the same manner. After his death, the details of façade were reconstructed by in 1890 by Hugh Shepley. The central rectangular tower was designed by Stanford White which is based on Salamanca Cathedral. This tower should have had decorations just like other Richardson's buildings [17, 18].

Reason of Success

The location of this project near a historical building is the most important problem. One of the challenges of this project is the difference of size between the tower and church. The architect shouldn't have made significant difference between the two because it also worsens the situation.

Finally, the tower was designed in a manner that made the church look like an independent and autonomous center and the tower is the remote receiver and a part of the whole. So, the following different aspects were regarded as significant during the tower design: First, rhombic shape emphasizes the bi-dimensionality of the tower and minimizes the volume of the building. Second, parallelogram plan is perpendicular to this place which its thin edge, near to the church, separates the tower from the square shape. Third, the latches which divides the walls in half also highlight the vertical form of these surfaces and show the non-rectangular geometry of the tower. Fourth, triangular space between the church and large front façade of the tower is properly integrated with Richardson's building context making it a small center of attraction in Copley Square. Fifth, the smooth and grid surface of the tower is devoid of all potential factors reflexing the 3rd dimension and reduces the

intervening volume so that it becomes similar to smaller buildings in different aspects. It should be pointed that passage of the three floors is covered in this tower in the whole three floors and this has the same significance and effect as the main bridge. If designed otherwise, it could disrupt the balance in the interaction between the church and the tower.

Based on previous analyses, the problem of location of the building in Copley Square and the foci of attention in the square, namely Trinity Church with completely modern and glass façade of the tower, made the tower completely out of sight. Even the glass façade resulted in reflection of the church. In addition, parallelogram plan of the tower is like an artificial and two-dimensional façade which reduces it identity to an extent that maintains the domination of the church in the square. (figure.18)
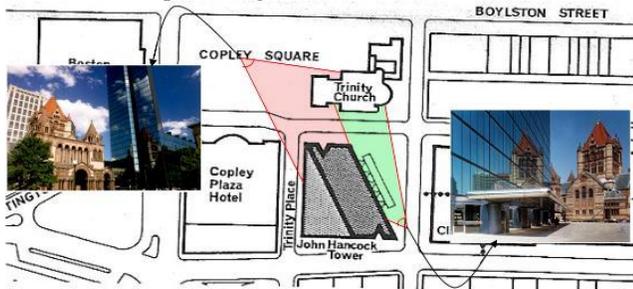
Figure.18-Different Views of the Locations of Trinity Church and Hancock Tower in Copley Square, Boston

13-CONCLUSION

In the present paper, we examined the concept of contextualism and then comparatively analyzed the additions to the main building. In another section, a building is analyzed in its context.

The present paper showed that all urban buildings have the capacity of judgment from contextualist viewpoint, although it seems that criteria of judgment are qualitative rather than quantitative. However, investigation of different works in their setting and analysis of buildings which have been added to the old ones show that if a strong connection with adjacent building, adoption from older building is inevitable. Re-explanation of primary architectural forms is a real and natural method to respect the context. Among the solutions of successful cases, one can point to partial copying of the site, using similar forms but different arrangement, creation of a new form with similar visual effects of the old form and abstraction of original form. It should be pointed that by near copying of the original building, mere copying is not intended but that the general idea beyond the added building should be adopted from the main one but with modifications based on existing context and condition. This was observed in all successful cases none of which was mere copy of the adjacent buildings. A general look at them shows similar aspects and intents.

Creation of general similarity between old and new buildings is not limited to similar height, materials and volumes. One can say that visual content and its output is often a better method for generation of adaptable visual association among buildings. For example, review of Town

Hall and Records Building showed that no part of Records Building preventions its adaptation with context and neighboring buildings.

Decorations play a significant role in creation of visual association. Based on previous analyses, decorations shouldn't be completely similar. They can be completely modern or original if the initial visual spirit is maintained. However, lack of form proportions and similar elements in Malmo Central Library, Contrast of color in USA Embassy in London with its context, using two radically architectural styles in Libeskind's Royal Museum in Ontario which implies domination of modernity on tradition and causes radically different visual effects on urban context are all instances of project failure from contextualist viewpoint. Of course, using buildings of different architecture styles beside each other doesn't always disrupt visual balance and sometimes in different conditions, it generates proper environmental balance. This issue was confirmed for Trinity Church and Hancock Tower. Review of Boston Public Library helps us conclude that if all important conditions are observed, no success might follow.

In the end, we should accept this fact that existing contexts don't prevent innovation in design and can inspire our design, we should go beyond the contemporary way of thinking and seek proper styles in different contexts because attention to "Spirit of the Place" is more significant as an architectural thought.

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