

## HSPV 640-001 CONTEMPORARY DESIGN IN HISTORIC SETTINGS

Pamela W. Hawkes FAIA, Professor of Practice  
Mondays 1:45 – 4:45 PM

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Location: MEYH B7

### INTRODUCTION AND GOALS

*Every architectural operation increasingly becomes an act of partial transformation within a situation: reuse, restoration, but also something new and different through the contextual relationship of already significant materials. Even urban peripheries have become places in search of an identity by means of contextual consolidation.*

--Vittorio Gregotti, *Inside Architecture*, pp. 70-71

*Does historic preservation bear any responsibility for the mediocre buildings that often flow from promoting designs intended, above all, to simply not distract people as they engage nearby historic sites? If so, preservationists might need to revisit the matter of the proper relationship between historic sites and adjacent development.*

--Daniel Bluestone, *Buildings, Landscapes, and Memory*, p. 41.

Thoughtful contemporary design can add value and meaning to historic settings. Rigorous dialogue with historic environs enriches contemporary designs and designers. These premises are fundamental to contemporary heritage planning, yet remain highly controversial in practice. How closely can new design relate to historic forms without being mistaken for—and diminishing—authentic heritage? Are designers that claim continuity through contrast or abstraction simply ignoring context through their own ignorance or ego?

Throughout the world, urban, suburban and rural environments are increasingly subject to design control of some kind. In all contexts, public participation in the design process is growing, sometimes at the expense of originality and innovation. Architects and conservators, planners or landscape architects—all can benefit from methods of inquiry and analysis that are part of a design process rather than dictating particular outcomes.

This seminar considers appropriate, authentic and creative solutions to heritage settings and the re-use of existing structures, as well as guidelines and communications that foster exemplary design. Readings, case studies and class discussions highlight how clients, communities, designers and design theory have shaped regulation and design with heritage through the past century. Sketching, analysis and critique of local landmarks and individual case study sites over the course of the semester will sharpen spatial perception and understanding of compatibility beyond the surface. Students will learn to:

- Understand how architectural and preservation theory and events have shaped each other through the past century.
- Observe and communicate the “character-defining elements” of existing sites at all scales.
- Analyze how those elements influence successful preservation, re-use and expansion strategies.
- Identify and critique a range of successful—and unsuccessful—design responses in historic contexts.

**PREREQUISITES**          None

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### ASSIGNMENTS AND GRADING

<b>Class Discussions &amp; Weekly Assignments</b>	<b>40%</b>
<b>Sketch/Analysis Assignments</b>	<b>30%</b>
<b>Case Study/Critique</b>	<b>30%</b>

#### 1. Class Discussion and Assignments

Each student brings important perspectives and experience to each class. Our discussions and the assignments are more meaningful when you come to class prepared, and share your viewpoints. Students are expected to attend all class sessions, participate in exercises and discussions, and generally be intellectually engaged.

- Each week, ss students complete each of the readings on CANVAS, they should post one comment or question about it in the Discussion section.
- One or two students will be assigned to facilitate the discussion of one or more of the readings every week. An assignment schedule will be distributed after the first class session.
- For the session on Guiding Design, each student will review an actual guideline and report on how it illustrates themes of the course. Assignments will be made the week before that class session.

Students will be assigned points on the quality of their comments and questions online and during all class sessions, regardless of whether they are assigned as facilitator.

#### 2. Analysis

Keen observation and analysis of existing structures and context are fundamental to creating successful and creative design solutions in historic environments, as well as thoughtful preservation guidelines. The Lerner Center (Music Building), located directly across 34<sup>th</sup> Street from Myerson Hall, will be the site for a series of introductory exercises for students of all backgrounds to enhance their observation and graphic skills, both hand drawing and digital representation. Digital “pin-ups” and review of these diagrams, drawings or collages will include peer and instructor comments, and students will then have opportunities to revise and expand the assignment.

#### 3. Case Study

Students will research and critique anon an individual Case Study project, analyzing its project’s design and relationship to the context and communicating their findings using the tools learned through the Analysis exercise, readings and class lectures.

Students will select from a list of suggested projects **or propose one of their own**. A list of options, and additional assignment details, will be distributed at the initial class meeting. **Students must be able to visit the site selected for study during the course of the semester in order to complete the assignments.** Interim submissions of analytical drawings and a written critique/blog post will be required, culminating in a 20-minute in-class presentation. The product will be a slide deck/portfolio incorporating analytical and design drawings. The emphasis and grading will focus on depth of understanding rather than graphic or creative prowess.

## **HSPV 640-001 CONTEMPORARY DESIGN IN HISTORIC SETTINGS**

### **Course Materials**

Materials will be included in the CANVAS course folder. We will review the organization during the first class session.

### **Grades**

Final letter grades will be figured on the basis of the assignments and participation. General guidelines for grades are as follows: A+ Exceptional; A Outstanding; A- Excellent; B+ Very good; B Good; B- Competent; C+ Fair; C Acceptable; C- Marginal; F Failure.

**Grades will be adjusted to reflect unexcused absences from class and late completion of assignments.**

### **Note on Writing and Speaking**

Effective and professional communication—oral, written and graphic—is an underlying theme of the course. We will be assessing how designers and preservationists have used writing, sketches and media to ensure the success of their ideas—and learning how to do the same. At the same time, participation and passionate viewpoints will be valued more than perfect grammar.

Students who may need assistance with writing are encouraged to allow time to consult with the Marks Family Writing Center (<http://writing.upenn.edu/critical/wc/>) while preparing assignments.

### **Students with Disabilities**

In compliance with Penn policy and equal access laws, I am available to discuss appropriate academic accommodations that you may require as a student with a disability. Requests for academic accommodations need to be made during the first two weeks of the semester, except under unusual circumstances, to arrange reasonable accommodations. Students must register with Student Disabilities Services (SDS) for disability verification and for determination of reasonable academic accommodations.

### **Academic culture**

Academic integrity is the foundation of the University's culture of learning and research. Everyone, at all times, is expected to abide by the principles set out in the University's Code of Academic Integrity. The Code of Academic Integrity is available online at:

<https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>

Students with questions or concerns about plagiarism or any other issues regarding academic integrity or the classroom environment are welcome to approach the professor.

### **OFFICE HOURS**

Tuesday 9:00 AM – 11:00 AM

**Or during other hours or via telephone or Zoom by arrangement.**

DATE	TOPIC	Discussion & Lecture Topics	READINGS/ASSIGNMENT
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**SCHEDULE NOTE: Topics, speakers and readings may be re-arranged to accommodate schedules of guest lecturers and other events.**

SEPT 13 Session 1	<b>COURSE INTRODUCTIONS</b> <b>NATIONALISM, PRESERVATION &amp; THE CONCEPT OF CONTEMPORARY</b>	Prague Castle, Czech Republic & National Library of Slovenia: Josep Plecnik Goteborg Law Courts, Sweden: Eric Gunnar Asplund Portland (Maine) Museum of Art: John Calvin Stevens, I.M. Pei Partners, Ann Beha Architects	In-class reading and discussion: TBD
SEPT 20 Session 2	<b>DEFINING CONTEXTS</b> <b>GRAPHIC ANALYSIS OF EXISTING SETTINGS AS A BASIS FOR DESIGN &amp; REVIEW</b>  Review requirements for Analysis Assignments A, B and C	Discuss Readings Carree d'Art, Nimes, France: Foster + Partners  Scottish Poets Society Library, Edinburgh, Scotland: Malcom Frazier Assoc.  Crandall Public Library, Glens Falls, NY: Ann Beha Architects	<b>Assignment 3A Case Study subject selection</b> Due: 18 September  Wong, Liliane. <i>Adaptive Reuse</i> , pp. 42-57.  Historic Scotland. <i>New Design in Historic Settings</i> . 2010.  Brooker, Graeme and Sally Stone. <i>Re-Readings, "Analysis,"</i> pp. 19-23, 38-39, 51-53, 67 (and review case studies).  <i>Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of Historic Buildings...</i> <a href="https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm">https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm</a>

DATE	TOPIC	Discussion & Lecture Topics	READINGS/ASSIGNMENT
SEPT 27 Session 3	<b>MODERNISM &amp; THE CALL FOR DIFFERENTIATION</b>	<p>Discuss Readings</p> <p>Coventry Cathedral, England: Sir Basil Spence</p> <p>Castelvecchio, Verona, Italy: Carlo Scarpa</p> <p>U.S. Embassy, London: Eero Saarinen</p> <p>Review Analysis Assignment 2A</p>	<p><b>Mid-Term Check-in: sign up for a 20 minute meeting via Doodle Poll</b></p> <p><b>Analysis Assignment 2A</b> Due: September 25</p> <p>First International Congress of Architects and Technicians of Historic Monuments. <i>The Athens Charter for the Restoration of Historic Monuments.</i> (1931).</p> <p>Congres Internationaux d'Architecture Moderne. <i>The Athens Charter.</i> NY: Grossman Publishers, 1933. [look for references to historic sites]</p> <p>Sir Basil Spence. <i>Phoenix at Coventry</i> (1962). Appendices B (Program), C (Competition Entry), D (Report by the Assessors), pp. 126-153. <b>Optional:</b> Chapters 1-4, pp. 13-33.</p> <p>David Chipperfield Architects. <i>30 Grosvenor Square: Exhibit</i>, July 26-28, 2016</p> <p>Soroka, Ellen. "Restauro in Venice." <i>Journal of Architectural Education.</i> 47/4 (May 1994), pp. 224-241.</p> <p><b>Analysis Assignment 2B</b> Due: October 4</p> <p>Frampton, Kenneth. "Ten Points on an Architecture of Regionalism" in <i>Architectural Regionalism</i>, pp. 374-85.</p>
OCT 4 Session 4	<b>THE CASE FOR COMPATIBILITY I: REGIONALISM, CRITICAL AND OTHERWISE</b>	<p>Society Hill, Philadelphia: Ed Bacon, I.M. Pei, Louis Sauer</p> <p>Regionalism around the World Urbino, Italy: Giancarlo di Carlo</p> <p>Review Assignment 2B</p>	<p><b>Analysis Assignment 2B</b> Due: October 4</p> <p>Frampton, Kenneth. "Ten Points on an Architecture of Regionalism" in <i>Architectural Regionalism</i>, pp. 374-85.</p>

DATE	TOPIC	Discussion & Lecture Topics	READINGS/ASSIGNMENT
			Lefavre, Liane. "Critical Regionalism, a Facet of Modern Architecture since 1945" in Lefavre and Tzonis, <i>Critical Regionalism: Architecture and Identity in a Globalized World</i> (2003), pp. 44-55.  Sauer, Louis "Reinforcing a Sense of Place" in <i>Old &amp; New Architecture: Design Relationship</i> (1980), pp. 116-135.
OCT 6	<b>Extra session 5:00 PM via zoom</b>	Larry Strain FAIA "How existing buildings save carbon, build community and support equity"	
OCT 11 Session 5	<b>THE CASE FOR COMPATIBILITY II: POST MODERNISM &amp; THE CLASSICAL TRADITION</b>	Discuss lecture and readings  Oberlin Art Museum, Oberlin, OH: Ventury Rauch Scott-Brown  Darden School of Business, UVA: Robert A M Stern Architects  Campbell Hall, UVA: Sasaki, Dawson, DeMay w/ Belluschi; William Sherman, W. G. Clark, Nelson Byrd Wolz  Currier Museum of Art, Manchester, NH: Edward Tilton, Hardy Holzman Pfeiffer, Ann Beha Architects	Semes, Steven. <i>The Future of the Past</i> (2009) "New and Old Architecture Together," pp. 25-43, "The Principles of Traditional Architecture," pp. 45-69. <i>Optional: "How Traditional Architecture Works,"</i> pp. 71-89.  Daniel Bluestone, "Captured by Context: Architectural Innovation and Banality at Thomas Jefferson's University" in <i>Buildings, Landscapes, and Memory: Case Studies in Historic Preservation.</i> (2010), pp. 40-77.
OCT 18 Session 6	<b>LANDSCAPES Guest Lecturer TBA</b>	Discuss Readings Review Exercise 2C	<b>Analysis Exercise 2C</b> Due October 16  Hunt, John Dixon. "A Note on Adaptation in Gardens." <i>Change Over Time</i> , 2:2 (Fall 2012), pp 188-200.

DATE	TOPIC	Discussion & Lecture Topics	READINGS/ASSIGNMENT
Oct 25 Session 7	<b>INTERIORS &amp; BUILDING CODES</b>	Liberty Hotel/Charles Street Jail, Boston, MA: Ann Beha Architects/Cambridge Seven Assoc. Bulfinch Hall, Andover Academy, MA	Gregotti, Vittorio. "On Monumentality" and "'On Modification,'" <i>Inside Architecture</i> , pp. 61-73.  Machado, Rodolfo. "Old Buildings as Palimpsest: Towards a Theory of Remodeling" in Brooker and Stone, <i>From Organization to Decoration: An Interiors Reader</i> .  Wong, pp. 102-136, 148-161.
NOV 1 Session 8	<b>ADDITIONS &amp; NEW CONSTRUCTION</b>  Discuss readings and lecture	Langworthy House, NYC, NY: Hardy Holzman Pfeiffer Akron Art Museum, Akron, OH: Coop Himmelblau Acropolis Museum: Bernard Tschumi Architects  Review Assignments 3B and 3C	Jandl, H. Ward. <i>Preservation Brief 18: Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements</i> . Washington, DC: Technical Preservation Services, October, 2008.  <b>Submit Case Study Exercises 3B and 3C</b> Due October 30  Grimmer, Anne E. and Kay D. Weeks. <i>New Exterior Additions to Historic Buildings: Preservation Concerns</i> . NPS Preservation Briefs 14 (2010).  Glendinning, Miles. <i>Architecture's Evil Empire</i> , pp. 7-18 and 134-66.  Wong, pp. 190-223.
			Byard, Paul. <i>The Architecture of Additions</i> (2005) "The Public Worth of Architectural Expression," pp. 11-15; 20 <sup>TH</sup> COMBINED WORKS "Twentieth-Century Combined Works and the Law: The Special Case of Preservation," pp. 77-85 and "Combined Works and Contemporary Expression," pp. 160-181.

DATE	TOPIC	Discussion & Lecture Topics	READINGS/ASSIGNMENT
NOV 8 Session 9	<b>SUSTAINABILITY AND PRESERVATION</b> Guest Lecturer: <b>Nakita Reed AIA, Associate</b> <b>Quinn Evans</b>		<b>Check in re: Case Studies: sign up for a 20 minute meeting via Doodle Poll</b>  Lange, Alexandra. How to be an Architecture Critic" in <i>Places</i> (March 2012).  ADDITIONAL READINGS TBA  REQUIRED READING FOR ALL: Secretary of the Interior's Standards for Historic Rehabilitation  Tiller, De Teel Patterson Tiller notes in "Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts." <i>Preservation Journal &amp; Forum Focus.</i> <b>Submit Case Study Exercise 3D November 13</b>
NOV 15 Session 10	<b>GUIDING DESIGN</b>	Individual presentations analyzing various design guidelines Cambridge Public Library, Cambridge, MA: Ann Beha Architects & William Rawn Associates Discuss Readings Review Case Study Exercise 3D	<b>Submit Case Study Exercise 3E November 20</b>  Bollack, Francoise, <i>Old Buildings, New Forms</i> (2013). Introduction (pp. 8-21).  Li, Ang. <i>Alternate Endings: A Use's Guide to Unbuilding</i> . Chapters 1 and 3. <a href="https://issuu.com/neuarchitecture/docs/alternate_endings_web_pages">https://issuu.com/neuarchitecture/docs/alternate_endings_web_pages</a>
NOV 22 Session 11	<b>FRAGMENTS, FACADES, REPURPOSING &amp; RECYCLING</b>  <b>Review of Case Study Exercise F</b>	Chinati Foundation, Marfa TX: Donald Judd Project Row Houses, Houston, TX: Rick Lowe Grand Central Station: Marcel Breuer Hearst Tower: Norman Foster Gentry Public Library, Arkansas: Marlon Blackwell Mercat Santa Caterina, Barcelona: EMBT  Review Case Study Exercise 3E	
NOV 29 Session 12	<b>STUDENT CASE STUDY PRESENTATIONS</b>		
DEC 6 Session 13	<b>STUDENT CASE STUDY PRESENTATIONS</b>		



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### BIBLIOGRAPHY

#### BOOKS RECOMMENDED FOR PURCHASE (available at Penn Bookstore)

Byard, Paul. *The Architecture of Additions: Design and Regulation*. New York: W.W. Norton & Co., 2005.

Glendinning, Miles. *Architecture's Evil Empire*. London: Reaktion Books, 2010.

Semes, Steven W. *The Future of the Past: A Conservation Ethic for Architecture, Urbanism and Historic Preservation*. (New York: W.W. Norton & Co., 2009).

Wong, Liliane. *Adaptive Reuse: Extending the Lives of Buildings*. Basel, Switzerland: BirkhauserVerlag GmbH (2017).

#### BACKGROUND ON DRAWING AND ANALYSIS (selected sections will be provided for reference, on CANVAS)

Clark, Roger H. *Precedents in Architecture: Analytic Diagrams, Formative Ideas and Partis*. Hoboken, NJ: John Wiley & Sons, 2012.

Garcia, Mark, ed. *The Diagrams of Architecture*. Chichester: John Wiley & Sons Ltd., 2010.

#### BOOKS ON RESERVE AT FISHER FINE ARTS LIBRARY [to be confirmed]

##### **Course books:**

Byard, Paul. *The Architecture of Additions: Design and Regulation*. New York: W.W. Norton & Co., 2005.

Glendinning, Miles. *Architecture's Evil Empire*. London: Reaktion Books, 2010.

Semes, Steven W. *The Future of the Past: A Conservation Ethic for Architecture, Urbanism and Historic Preservation*. (New York: W.W. Norton & Co., 2009).

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##### **Other perspectives and case studies:**

Blozies, Charles. *Old Buildings, New Designs*. Princeton, NJ: Princeton Architectural Press, 2011.

Bollack, Françoise. *Old Buildings, New Forms*. New York: The Monacelli Press, 2013.

Brooker, Graeme and Sally Stone. *Re-Readings: interior architecture and the design principles of remodeling existing buildings*. London: RIBA Enterprises, 2004.

Warren, John, John Worthington and Sue Taylor, eds. *Context: New Buildings in Historic Settings*. Boston: Architectural Press (1998).

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### BACKGROUND READING

#### CONTEMPORARY DESIGN IN HISTORIC SETTINGS

- Boito, Camillo. "Restoration in Architecture: First Dialogue." (Cesare Birignani, trans.) *Future Anterior*, 6: 1 (Summer 2009), pp. 68-83. <https://doi.org/10.1353/fta.0.0026>
- Brandi, Cesare. *Theory of Restoration* (Cynthia Rockwell, trans.). Istituto Centrale per il Restauro (2005).
- Brooker, Graeme and Sally Stone. *Basics Interior Architecture 02: Context + Environment*. Lausanne, Switzerland: AVA Publishing SA, 2008.
- Gregotti, Vittorio. *Inside Architecture*. Cambridge, MA: MIT Books, 1996.
- Lardinois, Sarah, Ana Paula Arato Gonçalves, Laura Matarese and Susan MacDonald, eds. *Contemporary Architecture in the Historic Environment: An Annotated Bibliography*. Los Angeles: Getty Conservation Institute, 2015. [http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/cahe\\_bibliography.html](http://www.getty.edu/conservation/publications_resources/pdf_publications/cahe_bibliography.html)
- LeFaivre, Liane and Alexander Tzonis. *Critical Regionalism: Architecture and Identity in a Globalized World*. New York: Prestel, 2003.
- Riegl, Alois. "The Modern Cult of Monuments: Its Character and Its Origin (1903)," (Kurt W. Forster and Diane Ghirardo, trans.) *Oppositions* 25 (1982): 20-51.
- Rogers, Nathaniel Forbes Race. "Adaptation: Literature Review." *Change Over Time* 2(2), Fall 2012, pp. 202-218.
- Ruskin, John. *The Seven Lamps of Architecture*. 1849.
- Viollet-le-Duc, Eugene Emmanuel. *On Restoration*, (Charles Wethered, trans.) London: Chiswick Press, 1875. <https://archive.org/details/onrestorationby00wethgoog>
- DESIGN FOR REUSE**
- Li, Ang. *Alternate Endings: A Use's Guide to Unbuilding*. Chapters 1 and 3. [https://issuu.com/neuarchitecture/docs/alternate\\_endings\\_web\\_pages](https://issuu.com/neuarchitecture/docs/alternate_endings_web_pages)
- Melton, Paula. *Buildings That Last: Design for Adaptability, Deconstruction and Re-Use*. American Institute of Architects, 2020. [http://content.aia.org/sites/default/files/2020-03/ADR-Guide-final\\_0.pdf](http://content.aia.org/sites/default/files/2020-03/ADR-Guide-final_0.pdf)
- Public Architecture. *Design for Re-Use Primer v 1.1* (2015) [https://issuu.com/publicarchitecture/docs/design\\_for\\_reuse\\_primer\\_issuu](https://issuu.com/publicarchitecture/docs/design_for_reuse_primer_issuu)

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### CASE STUDIES

#### **Jose Plecnik: Prague Castle**

Burkhardt, Francois, Claude Eveno and Boris Podrecca. *Jose Plecnik* (Cambridge: MIT Press, 1989).

Prevlosk, Damjan. *Jose Plecnik, 1872-1957: Architecture Perennis*. New Haven: Yale University Press, 1997.

#### **Gunnar Asplund: Gothenberg Law Courts**

Fredlund, Bjorn, "Gunnar Asplund's Extension to the Gothenburg Law Courts" in Christina Engfors, Lectures and Briefings from the International Symposium on the Architecture of Eric Gunnar Asplund. Stockholm: Swedish Museum of Architecture, 1986.

#### **Portland Museum of Art**

"L.D.M. Sweat Memorial, Portland, Maine," *The American Architect* (vol. CIV, No. 1969), pp. 112-113.

Schmertz, Mildred F. "Form and figure; The Portland Museum of Art, Charles Shipman Payson Building, Portland, Maine." *Architectural Record*, 171.13 (1983): 108-199.

#### **Sir Basil Spence: Coventry Cathedral**

Campbell, Louise. "Towards a New Cathedral: the Competition for Coventry Cathedral, 1950-51." *Architectural History*, Vol. 35 (1992): 208-234.

Spence, Sir Basil. *Phoenix at Coventry: The Building of a Cathedral—by its Architect*. London: Collins Fontana Books, 1962.

#### **Eero Saarinen: U.S. Embassy, Grosvenor Square**

David Chipperfield. 30 Grosvenor Square: Public Exhibition, Tuesday 26 July to Thursday 28 July 2016.

David Chipperfield Architects. *30 Grosvenor Square: Exhibit*, July 26-28, 2016.

City of Westminster. "Planning Applications Report: American Embassy". 15 November 2016.

<http://committees.westminster.gov.uk/documents/s20036/ITEM%2001%20-%20AMERICAN%20EMBASSY%2024-31%20GROSVENOR%20SQUARE%20LONDON%20W1A%201AE.pdf>

#### **Carlo Scarpa: Castelvechio and Fondazione Galleria Stampalia**

Dal Co, Francesco and Giuseppe Mazzariol. *Carlo Scarpa: The Complete Works*. New York: Rizzoli, 1985.

McCarter, Robert. *Carlo Scarpa*. New York: Phaidon Press, 2013.

Olsberg, Nicholas et al. *Carlo Scarpa Architect: Intervening with History*. Montreal: Canadian Center for Architecture, 1999.

Soroka, Ellen. "Restauro in Venice." *Journal of Architectural Education*. 47/4 (May 1994), pp. 224-241.

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### **Giancarlo De Carlo: Urbino, Italy**

De Carlo, Giancarlo. *Urbino: the History of a City and Plans for Its Development*. Cambridge, MA: MIT Press, 1970.

McKean, John. "Il Magistero: De Carlo's Dialogue with Historical Forms." *Places* 16(1), pp. 54-63.

Zucchi, Benedict. *Giancarlo De Carlo*. Boston: Butterworth Architecture, 1992.

### **Louis Sauer: Society Hill**

Saggio, Antonino. *The Architect of Low-Rise High-Density Housing*. ItoolsLulu.com, 2014.

Sauer, Louis "Reinforcing a Sense of Place" in National Trust for Historic Preservation. *Old & New Architecture: Design Relationship*.

### **Lawrence Halprin & MLTW: Sea Ranch, CA**

Lyndon, Donlyn and Jim Alinder. *The Sea Ranch: Fifty Years of Architecture, Landscape, Place and Community on the Northern California Coast*. New York: Princeton Architectural Press, 2014.

McGuigan, Cathleen. "Sea Ranch at 50". *Architectural Record* (April 2015).

<http://archrecord.construction.com/features/2015/1504-The-Sea-Ranch-at-50.asp>

### **Cambridge Public Library**

<https://www.architectmagazine.com/project-gallery/new-cambridge-public-library-287>

### **Currier Museum of Art**

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### **Donald Judd**

Stockebrand, Marianne. *Chinati: The Vision of Donald Judd* (Chinati Foundation and Yale University Press: 2010).

### **Rick Lowe**

Dennis, Ryan N., ed. *Collective Creative Actions: Project Rowhouses at 25* (Duke University Press, 2018).

### **Marlon Blackwell**

Blackwell, Marlon. *An Architecture of the Ozarks: The Works of Marlon Blackwell* (Princeton Architectural Press, 2005).

### **Bernard Tschumi: Acropolis Museum**

Maus, Peter. *Bernard Tschumi: Acropolis Museum, Athens*. Ediciones Poligrafa, 2010. Architect's interview.

Ntaflou, Christina. "The New Acropolis Museum and the Dynamics of National Museum Development in Greece." Dominique Poulot, Felicity Bodenstern & José María Lanzarote

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### DESIGN GUIDELINES & REGULATIONS

#### International

Battle, Stephen and Tony Steel. *Conservation and Design Guidelines for Zanzibar Stone Town*. Geneva: Aga Khan Trust for Culture, 2001. <http://archnet.org/sites/5331/publications/4786>

City of Edinburgh Council, *Old Town Conservation Area Character Appraisal*, 2005  
[http://www.edinburgh.gov.uk/downloads/file/744/old\\_town\\_conservation\\_area\\_character\\_appraisal](http://www.edinburgh.gov.uk/downloads/file/744/old_town_conservation_area_character_appraisal)

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#### U.S. General

Grimmer, Anne E. and Kay D. Weeks. *New Exterior Additions to Historic Buildings: Preservation Concerns*. NPS Preservation Briefs 14. Washington, DC: Technical Preservation Services, 2010. <http://www.nps.gov/tps/how-to-preserve/briefs/14-external-additions.htm>

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### Charleston, SC

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Hare, James. "Exaggerated Reverence for the Past: The Challenge of Design Review in the Charleston Historic District Design" in David Ames and Richard Wagner, eds. *Design & Historic Preservation: The Challenge of Compatibility*. Newark: University of Delaware Press, 2009, pp. 43-60.

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