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
ASSIGNMENTS AND GRADING

Class Discussions & Weekly Assignments 40%
Sketch/Analysis Assignments 30%
Case Study/Critique 30%

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, 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 34th 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 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.
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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.
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<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>Discussion &amp; Lecture Topics</th>
<th>READINGS/ASSIGNMENT</th>
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<tbody>
<tr>
<td>SEPT 1</td>
<td>COURSE INTRODUCTIONS</td>
<td>Prague Castle, Czech Republic &amp; National Library of Slovenia: Josep Plecnic</td>
<td>In-class reading and discussion: TBD</td>
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<td>NATIONALISM, PRESERVATION &amp; THE CONCEPT OF CONTEMPORARY</td>
<td>Goteborg Law Courts, Sweden: Eric Gunnar Asplund</td>
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<td>Portland (Maine) Museum of Art: John Calvin Stevens, I.M. Pei Partners, Ann Beha Architects</td>
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<td>SEPT 20</td>
<td>Carree d’Art, Nimes, France: Foster + Partners</td>
<td>Assignment 3A  Case Study subject selection</td>
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<td>Session 1</td>
<td>Scottish Poets Society Library, Edinburgh, Scotland: Malcom Frazier Assoc.</td>
<td>Due: 18 September</td>
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<td>Scottish Poets Society Library, Edinburgh, Scotland: Malcom Frazier Assoc.</td>
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<td>Crandall Public Library, Glens Falls, NY: Ann Beha Architects</td>
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<td>SEPT 27</td>
<td>MODERNISM &amp; THE CALL FOR DIFFERENTIATION</td>
<td>Discuss Readings</td>
<td>Mid-Term Check-in: sign up for a 20 minute meeting via Doodle Poll</td>
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<td>Coventry Cathedral, England: Sir Basil Spence</td>
<td>Analysis Assignment 2A</td>
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<td>Castelvecchio, Verona, Italy: Carlo Scarpa</td>
<td>Due: September 25</td>
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<td>Publishers, 1933. [look for references to historic sites]</td>
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<td>Appendices B (Program), C (Competition Entry), D (Report by the Assessors), pp.</td>
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<td>Soroka, Ellen. “Restauro in Venice.” <em>Journal of Architectural Education.</em> 47/4</td>
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<tr>
<td>OCT 4</td>
<td>THE CASE FOR COMPATIBILITY I: REGIONALISM,</td>
<td>Society Hill, Philadelphia: Ed Bacon, I.M. Pei, Louis Sauer</td>
<td>Analysis Assignment 2B</td>
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<td>CRITICAL AND OTHERWISE</td>
<td>Regionalism around the World Urbino, Italy: Giancarlo di Carlo</td>
<td>Due: October 4</td>
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<td>Review Assignment 2B</td>
<td>Frampton, Kenneth. “Ten Points on an Architecture of Regionalism” in <em>Architectual</em></td>
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<td><em>Regionalism</em>, pp. 374-85.</td>
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| OCT 6  | **Extra session** 5:00 PM via zoom | Larry Strain FAIA  
| OCT 11 | **Session 5**  
**THE CASE FOR COMPATIBILITY II:**  
**POST MODERNISM & THE CLASSICAL TRADITION** | 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  
“How New and Old Architecture Together,” pp. 25-43,  
| OCT 18 | **Session 6**  
**LANDSCAPES**  
Guest Lecturer TBA | Discuss Readings  
Review Exercise 2C | Analysis Exercise 2C Due October 16  
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<td>NOV 8</td>
<td><strong>SUSTAINABILITY AND PRESERVATION</strong></td>
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<td>Check in re: Case Studies: sign up for a 20 minute meeting via Doodle Poll</td>
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<tr>
<td>Session 9</td>
<td>Guest Lecturer: Nakita Reed AIA, Associate</td>
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<td>Lange, Alexandra. How to be an Architecture Critic” in <em>Places</em> (March 2012).</td>
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<td></td>
<td>Quinn Evans</td>
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<td>ADDITIONAL READINGS TBA</td>
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<td>NOV 15</td>
<td><strong>GUIDING DESIGN</strong></td>
<td>Individual presentations analyzing various design guidelines</td>
<td>REQUIRED READING FOR ALL: Secretary of the Interior’s Standards for Historic Rehabilitation</td>
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<td>Discuss Readings</td>
<td>Submit Case Study Exercise 3D</td>
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<td>Review Case Study Exercise 3D</td>
<td>Submit Case Study Exercise 3E November 13</td>
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<td>Review of Case Study Exercise F</td>
<td>Grand Central Station: Marcel Breuer</td>
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<td>Hearst Tower: Norman Foster</td>
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<td>Gentry Public Library, Arkansas: Marlon Blackwell</td>
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<td>Mercat Santa Caterina, Barcelona: EMBT</td>
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<td>NOV 29</td>
<td><strong>STUDENT CASE STUDY PRESENTATIONS</strong></td>
<td>Review Case Study Exercise 3E</td>
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<td>Session 12</td>
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<td>DEC 6</td>
<td><strong>STUDENT CASE STUDY PRESENTATIONS</strong></td>
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<td>Session 13</td>
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BIBLIOGRAPHY

BOOKS RECOMMENDED FOR PURCHASE (available at Penn Bookstore)


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


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

*Course books:*


*Other perspectives and case studies:*


BACKGROUND READING
CONTEMPORARY DESIGN IN HISTORIC SETTINGS


DESIGN FOR REUSE


2 August 2021
CASE STUDIES

Jose Plecnik: Prague Castle


Gunnar Asplund: Gothenberg Law Courts

Portland Museum of Art


Sir Basil Spence: Coventry Cathedral


Eero Saarinen: U.S. Embassy, Grosvenor Square
David Chipperfield. 30 Grosvenor Square: Public Exhibition, Tuesday 26 July to Thursday 28 July 2016.


Carlo Scarpa: Castelvecchio and Foundazione Galleria Stampalia


Giancarlo De Carlo: Urbino, Italy


Louis Sauer: Society Hill


Lawrence Halprin & MLTW: Sea Ranch, CA


Cambridge Public Library

Currier Museum of Art
[https://www.architectmagazine.com/design/buildings/currier-museum-of-art_o](https://www.architectmagazine.com/design/buildings/currier-museum-of-art_o)

Donald Judd

Rick Lowe

Marlon Blackwell

Bernard Tschumi: Acropolis Museum

DESIGN GUIDELINES & REGULATIONS

International

City of Edinburgh Council, *Old Town Conservation Area Character Appraisal*, 2005  


U.S. General


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Charleston, SC
Charleston Design Standards http://www.charleston-sc.gov/DocumentCenter/View/1376


Page & Turnbulll, Charleston Preservation Plan (2008)
Volume I: http://sc-charleston.civicplus.com/DocumentCenter/View/1395
Volume II: Diversity of Place http://sc-charleston.civicplus.com/DocumentCenter/View/1397

Nantucket, MA

Philadelphia, PA


University of Virginia


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