

Nathaniel Rogers, AIA, Instructor  
Mondays 1:45 – 4:45 PM

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Location: Meyerson B13

## INTRODUCTION AND GOALS

*No new architecture can arise without modifying what already exists. [Design intervention framed as “modification”] tells us that each situation offers a specific truth, to be sought and revealed as the essence of the goal, and as the truth of both the site and the geography that embodies the site’s particular history... 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.*

— Vittorio Gregotti, *Inside Architecture* (1996), pp. 67, 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 contribute value and meaning to historic settings of any age or scale, from individual landmarks to landscapes and neighborhoods. In turn, engaging in a rigorous dialogue with history and context can enrich contemporary design. These premises are fundamental to contemporary heritage planning yet remain highly contested in practice. How closely can referential new design hew to historical forms or traditional vocabularies without being mistaken for—and potentially diluting the significance of—preexisting heritage? Conversely, when designers of new work employ contrast or abstraction, does this benefit heritage by expressing an aesthetic autonomy and the intervening passage of time, or can it be erosive to the character of its context? What underlying theories and practices inform the design of new work in historic settings today?

Due to the rapid growth of cultural preservation systems and regimes throughout the world, urban, suburban, and rural environments are increasingly subject to some form of design control, often with varying degrees of public participation. How can high-quality design in historic settings—particularly design that is original and innovative while establishing a positive dialog with its context—be facilitated more effectively?

This seminar immerses designers, planners and preservationists in the challenges of designing appropriate, authentic, and creative solutions to heritage settings and the reuse 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 throughout 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 understandings of compatibility beyond the superficial.

Over the course of the semester, students will learn:

- How architectural and preservation theory and events have shaped each other over the past century.
- To observe and communicate the “character-defining elements” of existing sites at all scales.
- To analyze how those elements influence successful preservation, re-use, and adaptation strategies.
- To identify and critique a range of successful—and unsuccessful—design responses in historic contexts.

**PREREQUISITES**      None

## 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 and unique perspectives to this class. Our discussions and the assignments are more meaningful when each of you comes to class prepared and ready to share your viewpoints. Students are expected to attend all class sessions, to participate in exercises and discussions, and to be present and engaged.

- Each week, as students complete each of the readings, they should post one comment or question about it in the Discussion section of CANVAS.
- 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 session.
- For the session on Guiding Design, each student will review an actual guideline and report on how it illustrates the themes of the course. Assignments will be made the week before that class session.

Students will be assigned points on the quality and thoughtfulness of their comments and questions online and during 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 Meyerson Hall, will be the site for a series of introductory exercises for students of all fields 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 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 have visited, or be able to visit, the site selected for study in order to complete the assignments, and have access to basic site plan, floor plans, elevations and building sections.** Interim submissions of analytical drawings and a written critique 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 the depth of consideration and understanding rather than on graphic expertise.

**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, planners, and preservationists have used writing, sketches, and media to ensure the clarity and 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 ( <https://writing.upenn.edu/critical/wc/> ) while preparing written assignments.

**Students with Disabilities**

In compliance with Penn policy and equal access laws, I am available to discuss 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 for reasonable accommodations. Students must be registered with Weingarten Center Disability Services for disability documentation and for determination of individualized 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 instructor.

**OFFICE HOURS**

In-Person: Mondays before class, 12:45 – 1:30.

Via Zoom: Tues-Fri, by appointment.

DATE	TOPIC	DISCUSSION & LECTURE TOPICS	READINGS AND ASSIGNMENTS DUE
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*Schedule Note: Topics, speakers, and readings may be re-arranged as determined by the instructor*

SEPT 12 Session 1	<b>COURSE INTRODUCTIONS</b>  <b>NATIONALISM, PRESERVATION, &amp; THE CONCEPT OF CONTEMPORARY</b>	Introductory Lecture: Semester Themes and Topics  Goteborg Law Courts, Sweden: Erik Gunnar Asplund  Other project(s) TBD	(None)
SEPT 19 Session 2	<b>DEFINING CONTEXTS</b> <b>GRAPHICAL ANALYSIS OF EXISTING SETTINGS AS A BASIS FOR DESIGN &amp; REVIEW</b>  Review requirements for Analysis Assignments A, B and C	<i>Discuss readings</i>  Carrée d'Art, Nimes, France: Foster + Partners  Scottish Poets Society Library, Edinburgh, Scotland: Malcom Frazier Associates  Other project(s) TBD	<b>Assignment 3A Case Study subject selection</b> <b>Due Saturday 17 September</b>  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>

SEPT 22 LECTURE (Thurs) 5:30 PM Zoom	<b>Weitzman Fall Lecture Series</b> <i>Students are encouraged to attend</i>	Dr. Fallon Samuels Aidoo: "When Patrons of Center City Preservation Branch Out: Allies & Adversaries in Adaptive Reuse"	<a href="https://www.design.upenn.edu/historic-preservation/events/when-patrons-center-city-preservation-branch-out-allies-adversaries">https://www.design.upenn.edu/historic-preservation/events/when-patrons-center-city-preservation-branch-out-allies-adversaries</a>
SEPT 26 Session 3	<b>MODERNISM &amp; THE CALL FOR DIFFERENTIATION</b>	<p><i>Discuss readings</i></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><i>Review Analysis Assignment 2A submissions</i></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> <b>Due Saturday 24 September</b></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>Congrès 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. <i>Optional</i>: Chapters 1-4, pp. 13-33.</p> <p>David Chipperfield Architects. 30 Grosvenor Square: <i>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>

OCT 3 Session 4	<b>THE CASE FOR EMERGENT COMPATIBILITY I: REGIONALISM, CRITICAL AND OTHERWISE</b>	<p><i>Discuss readings</i></p> <p>Society Hill, Philadelphia: Ed Bacon, I.M. Pei, Louis Sauer</p> <p>Regionalism around the World Urbino, Italy: Giancarlo di Carlo</p> <p><i>Review Assignment 2B submissions</i></p>	<p><b>Analysis Assignment 2B</b> <b>Due Saturday 1 October</b></p> <p>Frampton, Kenneth. "Ten Points on an Architecture of Regionalism" in <i>Architectural Regionalism</i>, pp. 374-85.</p> <p>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.</p> <p>Sauer, Louis "Reinforcing a Sense of Place" in <i>Old &amp; New Architecture: Design Relationship</i> (1980), pp. 116-135.</p>
OCT 10 Session 5	<b>THE CASE FOR EMERGENT COMPATIBILITY II: POST MODERNISM &amp; THE CLASSICAL TRADITION</b>	<p><i>Discuss readings</i></p> <p>Oberlin Art Museum, Oberlin, OH: Venturi Rauch Scott-Brown</p> <p>Darden School of Business, UVA: Robert A M Stern Architects</p> <p>Campbell Hall, UVA: Sasaki, Dawson, DeMay w/ Belluschi; William Sherman, W. G. Clark, Nelson Byrd Wolz</p> <p>Other project(s) TBD</p>	<p>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:</i> "How Traditional Architecture Works," pp. 71-89.</p> <p>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.</p> <p>Rogers, Nathaniel, "Adaptation: Literature Review" in <i>Change Over Time</i> (Vol 2, Issue 2)</p>

OCT 17 Session 6	<b>LANDSCAPES Guest Lecturer TBA</b>	<i>Discuss readings</i>  <i>Review Exercise 2C submissions</i>	<b>Analysis Assignment 2C</b> <b>Due Saturday 15 October</b>  Hunt, John Dixon. "A Note on Adaptation in Gardens." <i>Change Over Time</i> , 2:2 (Fall 2012), pp 188-200.  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>
OCT 24 Session 7	<b>INTERIORS &amp; BUILDING CODES</b>	<i>Discuss readings</i>  Project(s) to be presented in lecture TBD	Wong, pp. 102-136, 148-161.  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.
OCT 31 Session 8	<b>ADDITIONS &amp; NEW CONSTRUCTION</b>	<i>Discuss readings</i>  Langworthy House, NYC, NY: Hardy Holzman Pfeiffer  Akron Art Museum, Akron, OH: Coop Himmelblau  Acropolis Museum: Bernard Tschumi Architects  <i>Review Assignments 3B and 3C submissions</i>	<b>Submit Case Study Exercises 3B and 3C</b> <b>Due Saturday October 29</b>  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.  <i>(Readings continue next page)</i>

			Byard, Paul. <i>The Architecture of Additions</i> (2005) “The Public Worth of Architectural Expression,” pp. 11-15; “Twentieth-Century Combined Works and the Law: The Special Case of Preservation,” pp. 77-85 and “Combined Works and Contemporary Expression,” pp. 160-181.
NOV 7 Session 9	<b>SUSTAINABILITY AND PRESERVATION</b> Guest Lecturer TBA	<i>Discuss readings</i>	<i>Check in regarding Case Studies: sign up for a 20-minute meeting via Doodle Poll</i>  Lange, Alexandra. “How to be an Architecture Critic” in <i>Places</i> (March 2012).  Avrami, Erica, “Making Historic Preservation Sustainable” in <i>Journal of the American Planning Association</i> (Vol 82, Issue 2, 28 January 2016)
NOV 14 Session 10	<b>GUIDING DESIGN</b>	<i>Individual presentations analyzing various design guidelines</i>  <i>Discuss readings</i> Project(s) to be presented in lecture TBD  <i>Review Case Study Exercise 3D submissions</i>	<b>Submit Case Study Exercise 3D</b> <b>Due Sat 12 November</b>  <i>Secretary of the Interior’s Standards for Historic Rehabilitation</i>  Tiller, De Teel Patterson, “Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts.” <i>Preservation Journal &amp; Forum Focus</i> .  Lardinois, Sara, “Contemporary Architecture in the Historic Environment,” in <i>Change Over Time</i> (Volume 7, Issue 2, Fall 2017)

NOV 21 Session 11	<b>FRAGMENTS, FACADES, REPURPOSING &amp; RECYCLING</b>  <b>Review of Case Study Exercise F</b>	<p><i>Discuss readings</i></p> <p>Chinati Foundation, Marfa TX: Donald Judd</p> <p>Project Row Houses, Houston, TX: Rick Lowe</p> <p>Grand Central Station: Marcel Breuer</p> <p>Hearst Tower: Norman Foster</p> <p>Gentry Public Library, Arkansas: Marlon Blackwell</p> <p>Mercat Santa Caterina, Barcelona: EMBT</p> <p>Other projects TBD</p> <p><i>Review Case Study Exercise 3E submissions</i></p>	<p><b>Submit Case Study Exercise 3E</b> <b>Due Sat 19 November</b></p> <p>Jackson, J.B., <i>The Necessity for Ruins</i>, pages TBD.</p> <p>Bollack, Francoise, <i>Old Buildings, New Forms</i> (2013). Introduction (pp. 8-21).</p> <p>Li, Ang. <i>Alternate Endings: A Use's Guide to Unbuilding</i>. Chapters 1 and 3.  <a href="https://issuu.com/neuarchitecture/docs...">https://issuu.com/neuarchitecture/docs...</a></p>
NOV 28 Session 12	<b>STUDENT CASE STUDY PRESENTATIONS</b>		
DEC 5 Session 13	<b>STUDENT CASE STUDY PRESENTATIONS</b>		

## BIBLIOGRAPHY

### BOOKS RECOMMENDED FOR PURCHASE

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).

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

#### Other perspectives and case studies:

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

Bollack, Francoise. *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).

**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.). Instituto 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, Aloïs. "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*.  
[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)

## 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)

English Heritage. *Building in context: New development in historic areas*. Commission for Architecture and the Built Environment, 2001. <http://www.helm.org.uk/guidance-library/building-in-context/buildingcontext.pdf>

Historic Scotland. *New Design in Historic Settings*. 2010. <http://www.historic-scotland.gov.uk/newdesigninhistoricsettings>

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[http://www.planering.org/images/artikelbilder/pdf/ffs\\_syd\\_CIAM\\_4\\_The\\_Athens\\_Charter.pdf](http://www.planering.org/images/artikelbilder/pdf/ffs_syd_CIAM_4_The_Athens_Charter.pdf)

World Heritage Committee and UNESCO. Vienna Memorandum on "World Heritage and Contemporary Architecture." 20 May 2005.

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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.

Charleston, SC. *Historic Preservation Plan* (1974)

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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**

Lang, J. Christopher and Kate Stout. *Building with Nantucket in Mind*. Orleans, MA: The Paraclete Press, 1992. <http://www.nantucket-ma.gov/DocumentCenter/Home/View/4806>

**Philadelphia, PA**

Philadelphia Historic Preservation Ordinance <http://www.phila.gov/historical/Pages/default.aspx>

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University of Virginia Design Guidelines Tenth Edition, Facilities Planning and Construction/University Building Official May 2013

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