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.

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

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

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 34th 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.
<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>DISCUSSION &amp; LECTURE TOPICS</th>
<th>READINGS AND ASSIGNMENTS DUE</th>
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<tbody>
<tr>
<td>SEPT 12</td>
<td>COURSE INTRODUCTIONS</td>
<td>Introductory Lecture: Semester Themes and Topics</td>
<td>(None)</td>
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<td></td>
<td>NATIONALISM, PRESERVATION, &amp;</td>
<td>Goteborg Law Courts, Sweden: Erik Gunnar Asplund</td>
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<td>THE CONCEPT OF CONTEMPORARY</td>
<td>Other project(s) TBD</td>
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<td>SEPT 19</td>
<td>DEFINING CONTEXTS</td>
<td>Discuss readings</td>
<td>Assignment 3A Case Study subject selection</td>
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<td>GRAPHICAL ANALYSIS OF EXISTING</td>
<td>Carrée d’Art, Nimes, France: Foster + Partners</td>
<td>Due Saturday 17 September</td>
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<tr>
<td></td>
<td>&amp; REVIEW</td>
<td>Other project(s) TBD</td>
<td>Historic Scotland. <em>New Design in Historic Settings</em>. 2010.</td>
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<td><em>Preservation Brief 17: Architectural Character</em>—Identifying the Visual Aspects of Historic Buildings...</td>
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*Schedule Note: Topics, speakers, and readings may be re-arranged as determined by the instructor*
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<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Details</th>
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<tbody>
<tr>
<td>SEPT 22</td>
<td>Weitzman Fall Lecture Series</td>
<td>Students are encouraged to attend&lt;br&gt;Dr. Fallon Samuels Aidoo: “When Patrons of Center City Preservation Branch Out: Allies &amp; Adversaries in Adaptive Reuse”&lt;br&gt;<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></td>
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<tr>
<td>OCT 3</td>
<td>Session 4</td>
<td>THE CASE FOR EMERGENT COMPATIBILITY I: REGIONALISM, CRITICAL AND OTHERWISE</td>
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<td>Society Hill, Philadelphia: Ed Bacon, I.M. Pei, Louis Sauer</td>
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<td>Regionalism around the World Urbino, Italy: Giancarlo di Carlo</td>
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<td><strong>Review Assignment 2B submissions</strong></td>
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<tr>
<th>OCT 10</th>
<th>Session 5</th>
<th>THE CASE FOR EMERGENT COMPATIBILITY II: POST MODERNISM &amp; THE CLASSICAL TRADITION</th>
<th>Discuss readings</th>
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<tr>
<td></td>
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<td>Oberlin Art Museum, Oberlin, OH: Venturi Rauch Scott-Brown</td>
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<td>Darden School of Business, UVA: Robert A M Stern Architects</td>
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<td>Campbell Hall, UVA: Sasaki, Dawson, DeMay w/ Belluschi; William Sherman, W. G. Clark, Nelson Byrd Wolz</td>
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<td>Other project(s) TBD</td>
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<th>Analysis Assignment 2B Due Saturday 1 October</th>
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<tr>
<td>Rogers, Nathaniel, “Adaptation: Literature Review” in <em>Change Over Time</em> (Vol 2, Issue 2)</td>
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</table>
| OCT 17  | LANDSCAPES Guest Lecturer TBA | Discuss readings  
Review Exercise 2C submissions | Analysis Assignment 2C  
Due Saturday 15 October  
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<th>Session</th>
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<tr>
<td>NOV 7</td>
<td>Session 9</td>
<td>SUSTAINABILITY AND PRESERVATION</td>
<td>Discuss readings</td>
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<td>Guest Lecturer TBA</td>
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<tr>
<td>NOV 14</td>
<td>Session 10</td>
<td>GUIDING DESIGN</td>
<td>Individual presentations analyzing various design guidelines</td>
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<td>Discuss readings</td>
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<td>Project(s) to be presented in lecture TBD</td>
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<td>Review Case Study Exercise 3D submissions</td>
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</table>

**Byard, Paul.** *The Architecture of Additions* (2005)  

**Lange, Alexandra.** “How to be an Architecture Critic” in *Places* (March 2012).


**Tiller, De Teel Patterson,** “Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts.” *Preservation Journal & Forum Focus.*

**Lardinois, Sara,** “Contemporary Architecture in the Historic Environment,” in *Change Over Time* (Volume 7, Issue 2, Fall 2017)

**Submit Case Study Exercise 3D**  
Due Sat 12 November
<table>
<thead>
<tr>
<th>Date</th>
<th>Session</th>
<th>Topic</th>
<th>Activities</th>
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<td>NOV 28</td>
<td>Session 12</td>
<td>STUDENT CASE STUDY PRESENTATIONS</td>
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<td>DEC 5</td>
<td>Session 13</td>
<td>STUDENT CASE STUDY PRESENTATIONS</td>
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BIBLIOGRAPHY

BOOKS RECOMMENDED FOR PURCHASE


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


DESIGN GUIDELINES & REGULATIONS

International


U.S. General


Charleston, SC

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


Nantucket, MA


Philadelphia, PA


University of Virginia


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