



Kunsthaus Graz, Graz, Austria

Photo: Martin Wandel © iStockphoto.com

Contemporary Architecture in the Historic Environment Project

Sara Lardinois, Project Specialist, Field Projects, Getty Conservation Institute



The Getty Conservation Institute

The Getty Villa, Malibu



The Getty Center, Los Angeles





Above: Plaza Grande, Quito, Ecuador



Above Right and Right:
Urban Conservation Planning Workshop, Penang,
Malaysia





Proposed Gazprom Tower

St. Petersburg, Russia

Photo: Photobucket



Galaxy Soho Project

Beijing, China

Zaha Hadid

Photo: Building Design, 1 August 2013

Contemporary Architecture in the Historic Environment

Project objective is to improve the quality of contemporary architectural interventions in the historic fabric through:

- Research
- Engagement with the Professional Community
- Public Programming
- Development of Key Resources

Bibliography

Contemporary Architecture in the Historic Environment

An Annotated Bibliography

Edited by
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The Getty Conservation Institute

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Bibliography be published on the GCI's website, www.getty.edu/conservation, in 2013



CHAPTER 1

Policy

1.1 Principal Charters and Documents

International Charters and Documents

Congrès Internationaux d'Architecture Moderne (CIAM), and Jaqueline Tyrwhitt, translator. [1933] 1943. *La Charte d'Athènes or The Athens Charter*, 1933. The Library of the Graduate School of Design, Harvard University. http://www.getty.edu/conservation/publications_resources/research_resources/charters/charter04.html

This charter resulted from the IV International Congress of Modern Architecture that met in Athens, Greece in 1933. The focus of the document is urban planning and the functions of the city, which are defined as dwelling, recreation, work, transportation, and legacy of history.

Articles 65 to 70, regarding the "Legacy of History," defend the preservation of "fine architecture" representing earlier cultures, while allowing sufficient changes to provide a healthy environment for its inhabitants. The charter abolishes the use of past architecture styles in new structures in historic areas. (A.P.A.G.)

Council of Europe. 1975. *European Charter of the Architectural Heritage*.

Strasbourg: Council of Europe. <http://www.icomos.org/en/charters-and-other-doctrinal-texts/179-articles-en-francais/ressources/charters-and-standards/170-european-charter-of-the-architectural-heritage>

As part of the 1975 European Architectural Year created by the Council of Europe many activities were held throughout the continent with the goal of raising public awareness of the importance of built heritage. This document compiles the unified approach to the preservation of built heritage adopted by the members of the Council of Europe.

Article 7 recommends the use of "integrated conservation", where conservation is at the core of urban planning, and includes the preservation of its community. It emphasizes that new buildings should not be forbidden, as long as the "existing context, proportions, forms, sizes and scale are respected and traditional materials are used." (A.P.A.G.)

Council of Europe. 1975. *Amsterdam Declaration*. Strasbourg: Directorate of Press and Information. <http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/169-the-declaration-of-amsterdam>

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Policy

1.2 Policy Methodology and Critique

Bandarin, Francesco, and Ron van Oers. 2005. World heritage and contemporary architecture: Setting standards for management of the historic urban landscape *World Heritage Review* (41): 52-55.

This article is based on discussions that took place during the conference "World Heritage and Contemporary Architecture: Managing the Historic Urban Landscape" in Vienna in May 2005. The article advocates that policies for the preservation of historic urban landscapes should not focus only on the built heritage but also on the traditions of local inhabitants in order to preserve the character of the historic city. The approach favored by the authors is an integrated planning process that includes conservation. The authors argue that this type of policy should also be extended to the buffer zones in order to create a transition between protected and unprotected areas. The goal of the policy should be to create sustainable change, that is a balance between preservation and change, and to promote interventions that are based on a sound understanding of the context. (A.P.A.G.)

Cameron, Christina, and Christine Boucher, ed. 2006. *Procès-verbaux: Le patrimoine et la conservation des paysages urbains historiques: Table ronde organisée par la Chaire de recherche en patrimoine bâti, Faculté de l'aménagement, Université de Montréal = Proceedings: Heritage and the Conservation of Historic Urban Landscapes: The Vienna Memorandum: Proceedings of the Chair Round Table, 9 March 2006*. Montreal, Canada: Canada Research Chair on Built Heritage, University of Montreal. http://www.patrimoinebati.umontreal.ca/pdf/procès_verbaux.pdf

This publication is the proceedings of a roundtable organized by the University of Montreal to discuss the Vienna Memorandum (approved in 2005). Both conservation professionals and urban planners participated in the roundtable. The goal of the event was to provide a better understanding of the Vienna Memorandum and to critically analyze it as a tool for preservation. This document contains the papers of all speakers and a summary of the discussions that followed each session. The sessions were organized in four themes: the context of the Vienna Memorandum; the concept of historic urban landscapes; the guidelines for the conservation of historic urban landscapes; and, the guidelines for the integration of contemporary architecture in historic urban landscapes. (A.P.A.G.)

English Heritage. 2011. *Understanding Place: Conservation Area Designation, Appraisal and Management*. HELM Guides. London: English Heritage. <http://www.english-heritage.org.uk/publications/understanding-place-conservation-area/understanding-place-ca-designation-appraisal-management.pdf>

This document considers designated historic areas as assets that can contribute to the distinctiveness of the place and "inspire well designed new development." The goal of this document is to advise local authorities on the appropriate methodology for the preservation of the significance of historic areas. This methodology covers all phases of the preservation process, from designation to

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CHAPTER 2

Design Control and Regulation

2.1 Design Control Methodology and Critique

Beasley, Ellen. 1998. *Design and Development: Infill Housing Compatible with Historic Neighborhoods*. Preservation Information. Washington, D.C.: National Trust for Historic Preservation.

This booklet, published as part of the United States National Trust for Historic Preservation's Preservation Information series, explains the development process for successful small-scale infill housing projects in older residential neighborhoods. The first part of the booklet describes the various steps in the preconstruction phase of an infill project: defining the project goals, researching the project site, understanding the market and neighborhood, structuring the development team and obtaining financing, writing the project program, selecting an architect, designing the project, and beginning construction. The second part of the booklet presents a case study, which looks at four separate residential development projects on a single block in the historic Edgefield neighborhood in Nashville, Tennessee (USA). It presents a detailed analysis of how the design review process for each project worked, from the perspectives of the various participants, including novice and seasoned developers, the neighbor group, and the local historic zoning commission. As the case study was first presented ten years prior to this publication, the author was able to revisit the community and understand how the review process has been refined, in part because of the lessons learned in the earlier projects, and what impact those early projects had on future neighborhood development. (S.L.)

Also relevant for the Case Studies subject category.

Commission for Architecture and the Built Environment (CABE), and English Heritage. 2007. *Guidance on Tall Buildings*. London: English Heritage. <http://www.english-heritage.org.uk/content/publications/publicationsNew/guidelines-standards/guidance-on-tall-buildings-2007/tallbuildings07.pdf>

This publication provides guidance to local planning authorities for evaluating proposals for tall buildings. It acknowledges that "cities and their skylines evolve. In the right place, tall buildings can make positive contributions to city life . . . However, by virtue of their size and prominence, such buildings can also harm the qualities that people value about a place." It argues for a proactive development plan-led approach to tall buildings, which identifies appropriate locations for tall buildings based upon detailed urban design studies. Such studies should consider the wider objectives of sustainable urban design and also "take into account the historic context of the wider area through the

2.2 Select Guideline Examples

Australia

Helen Lardner Conservation & Design Pty Ltd for Hobsons Bay City Council. 2006. *Guidelines for Infill Development in Heritage Areas in Hobsons Bay*. Hobsons Bay: Hobsons Bay City Council. http://www.hobsonsbay.vic.gov.au/Planning_and_Building/Heritage/Heritage_Study

Heritage Council of New South Wales, and Royal Australian Institute of Architects, New South Wales Chapter. 1988. *Infill: Guidelines for the Design of Infill Buildings*. Sydney: The Council.

Heritage Council of New South Wales, and Royal Australian Institute of Architects, New South Wales Chapter. 2005. *Design in Context: Guidelines for Infill Development in the Historic Environment*. Sydney: NSW Heritage Office.

Brazil

Ministério da Cultura República Federativa do Brasil, and Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN). 2010. *Portaria nº 312, de 20 de outubro de 2010: Dispõe sobre os critérios para a preservação do Conjunto Arquitetônico e Urbanístico de Ouro Preto em Minas Gerais e regulamenta as intervenções nessa área protegida em nível federal*. Brasília: Governo Federal Brasileiro. <http://portal.iphan.gov.br/portal/baixaFcdAnexo.do?jessionid=E4D8C85492DC0C5CB0FCE1DA9FF24E82?id=2107>

Prefeitura Municipal de São João del Rei. 2011. *Diretrizes Políticas de Preservação do Centro Histórico de São João del-Rei*. São João del Rei: Prefeitura Municipal de São João del Rei.

Canada

City of Victoria Heritage Program. 2006. *Design Guidelines: Old Town, Victoria, B.C.: New Buildings and Additions to Non-heritage Buildings*. Victoria, British Columbia: The City of Victoria. <http://www.victoria.ca/assets/Departments/Planning-Development/Development-Services/Documents/neighbourhoods-old-town-design.pdf>

Ireland

Government of Ireland, Department of Arts, Heritage and Gaeltacht. 2011. *Architectural Heritage Protection: Guidelines for Planning Authorities*. Dublin: The Stationery Office. [http://www.ahg.gov.ie/en/Publications/HeritagePublications/BuiltHeritagePolicyPublications/Architectural%20Heritage%20Protection%20Guidelines%20\(2011\).pdf](http://www.ahg.gov.ie/en/Publications/HeritagePublications/BuiltHeritagePolicyPublications/Architectural%20Heritage%20Protection%20Guidelines%20(2011).pdf)

New Zealand

Ministry for the Environment New Zealand. 2002. *People, Places, Spaces: A Design Guide for Urban New Zealand*. Wellington: Ministry for the

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CHAPTER 3

Design Methodology

3.1 Design Methodology

Alderson, Caroline R. 2006. Responding to context: Changing perspectives on appropriate change in historic settings. *APT Bulletin* 37 (4): 22-33.

This article analyzes the history of interventions in historic environments and identifies a shift in the approach to designing new buildings in historic contexts and additions to historic structures. This shift consists of a gradual move towards a more abstract interpretation of context characteristics. This shift is thought to have been caused by the preservation community's acknowledgment that a high quality design that does not mimic the extant historic style could also add value to a historic site while causing no harm to its values and character defining elements. The author explains that this contemporary design approach builds on the accumulation of historical layers in a cityscape. The new approach is based on continuing this accumulation process by ensuring that new buildings have a design quality that can grant it a historic property status in the future. The article gives examples of different infill projects where each case was best solved by a different degree of abstraction in its response to the context. The examples attempt to reach a balance between respecting the characteristics of the historic site and expressing contemporary architecture ideas. (A.P.A.G.)

Ames, David L., and Richard D. Wagner, ed. 2009. *Design & Historic Preservation: The Challenge of Compatibility: Held at Goucher College, Baltimore, Maryland, March 14-16, 2002*. Newark, DE: University of Delaware Press.

This book is a compilation of all papers presented at the 3rd National Forum on Preservation Practice: A Critical Look at Design in Historic Preservation. Professionals of different backgrounds, such as architects, landscape architects, engineers, and historic preservationists, contributed papers covering four subjects: compatible design, design standards and guidelines, design and cultural landscapes, design and the recent past.

In Session I, each paper exposes a different challenge of designing in historic environments. Session II offers examples on how strict guidelines and review boards can have a negative effect in a historic neighborhood characterized by design diversity. This session also includes papers that present cases where appropriate guidelines proved to be an important tool for preservation. Papers in Session III illustrate modernist and post-modernist approaches to interven-

CHAPTER 4

Case Studies

4.1 Case Studies

Bayerische Architektenkammer, and Die Neue Sammlung, Munich, 1978. *New Building in Old Settings: An Exhibition Organized by the Bayerische Architektenkammer and Die Neue Sammlung*. Munich. München: Die Neue Sammlung, State Museum for Applied Arts.

This exhibition catalogue shows European examples of new constructions inserted in old urban contexts. Most examples consist of buildings from the 60s and 70s, with few earlier ones. The examples are briefly described and illustrated with black-and-white photographs and architectural drawings. The goals of the exhibition were to show that the problem of fitting new buildings in old settings is not a recent phenomenon, that there are different design approaches capable of creating a high quality relationship between the new and the old buildings, and to show to the general public the challenges that an architect faces when designing a new building in an old setting. The first part of the catalogue contains three essays concerning different aspect of the subject. In "New Buildings in Old Settings", Friedrich Kurrent introduces the goals of the exhibition. Kurrent gives examples of ancient buildings that were built in pre-existing urban settings. He raises the point that some of these buildings that were originally perceived as intrusive or offensive to the historical setting later became an integral part of it. He advocates a design approach that strives to reach a balance between adaptation and contrast. He does not endorse subordination of the new to the old; but, instead, he promotes a relationship based on learning from the old in order to achieve integration with the context. In "Building in Old Settings as a Problem of Place", Christian Norberg-Schulz wrote on the importance of place identity and the contribution of each individual building in composing that identity. In "Integration of Old and New", Manfred Sack warns of the dangers of overprotecting the historic city. He advocates that the process of change in the urban fabric should be regulated but not stopped. He presents three different approaches to designing in historic environments: plot, contrast and quotation. Plot refers to following the proportions, site lay-out and materials. Contrast refers to consciously using contrasting design to change the urban setting. Quotation refers to design approach that draws inspiration from the past to create a contemporary design. (A.P.A.G.)

Economakis, Richard, ed. 1993. *Interventions in Historic Centres: The Buildings of Magdalen College, Oxford*. Special issue, *Architectural Design*. London: Academy Editions.

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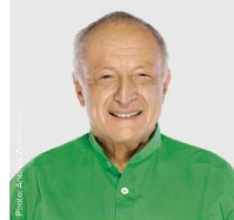
Thomas H. Beeby, FAIA, is chairman emeritus of HBRA Architects in Chicago. He spent over thirty-nine years as the firm's director of design, overseeing a range of projects including cultural, academic, religious, residential, and commercial buildings, such as the Harold Washington Library Center in Chicago and the United States Federal Building and Courthouse in Tuscaloosa, Alabama, as well as renovations of historic structures and urban and campus master plans, such as the Paternoster Square redevelopment in London. Seven of his projects have received the American Institute of Architects' highest project design award, the Institute Honor Award. Mr. Beeby was dean of the Yale University School of Architecture from 1985 to 1991 and continues as adjunct professor of architecture. He was previously director of the University of Illinois at Chicago School of Architecture and associate professor at the Illinois Institute of Technology. He was recently named the 2013 recipient of the Richard H. Driehaus Prize.



Juergen Mayer H. is principal of J. MAYER H. Architects which was founded in Berlin in 1996. Recent projects include the Villa Dupli Casa near Ludwigsburg, Germany, the Metropol Parasol in Seville, Spain, the JOH3 residential building in Berlin, and several public and infrastructure projects in the Republic of Georgia. From urban planning schemes and buildings to installations and objects with new materials, the relationship between the human body, technology, and nature form the background for a new production of space. Mr. Mayer H.'s work has been published and exhibited worldwide and is part of numerous collections including the Museum of Modern Art in New York. He was the recipient of the Mies van der Rohe Award, Emerging Architect Special Mention in 2003, the Holcim Awards Bronze 2005 Europe, and the Audi Urban Future Award in 2010. He has taught at Princeton, Harvard, Columbia, University of Toronto, London's Architectural Association, Berlin University of the Arts, and Kunsthochschule Berlin.



Rafael Moneo, Hon. FAIA, FRIBA, is a Madrid-based architect and the Josep Lluís Sert Professor of Architecture at the Harvard Graduate School of Design, where he was previously chairman of the architecture department. His projects include the National Museum of Roman Art in Mérida, the museums of modern art and architecture in Stockholm, Our Lady of the Angels Cathedral in Los Angeles, the Prado Museum Extension, and the Murcia City Hall Extension. He combines his work as an architect with that of lecturer, critic, and theoretician. He is the author of *Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects* (2004), *Remarks on 21 Works* (2010), and *Rafael Moneo: International Portfolio, 1985–2012* (2013). He is a member of the Royal Academy of Fine Arts of Spain and a foreign honorary member of the American Academy of Arts and Letters. Mr. Moneo's many distinctions include the 1996 Pritzker Architecture Prize, the 2003 RIBA Royal Gold Medal, and the 2012 Prince of Asturias Award for the Arts.



Richard Rogers, Hon. FAIA, RIBA, is an architect and urbanist. His practice, Rogers Stirk Harbour + Partners, was founded in 1977 as Richard Rogers Partnership and has offices in London, Sydney, and Shanghai. It is best known for pioneering buildings such as Lloyd's of London, the Millennium Dome in London and the Centre Pompidou in Paris. In 1995 Lord Rogers became the first architect to give the BBC Reith Lectures—a series entitled "Cities for a Small Planet"—and in 1998 he was appointed to chair the UK government's Urban Task Force. He served as chief advisor on architecture and urbanism to the Mayor of London Ken Livingstone, played an advisory role on design to the current mayor, Boris Johnson, and was an advisor to the mayor of Barcelona's Urban Strategies Council. He is also the recipient of numerous awards including the 1985 RIBA Royal Gold Medal and the 2007 Pritzker Architecture Prize. He was knighted in 1991, made a life peer in 1996, and made a Member of the Order of the Companions of Honour in 2008.



Denise Scott Brown, RIBA, Int. FRIBA, is an architect, planner and urban designer, as well as a theorist, writer, and educator whose projects and ideas have influenced several generations of architects over the last half century. Between 1967 to 2012, in collaboration with Robert Venturi, she guided Venturi, Scott Brown and Associates, serving as principal-in-charge of urban planning, urban design, and campus planning. Her projects include the Sainsbury Wing of the National Gallery in London and the Provincial Capitol Building in Toulouse, France. Ms. Scott Brown held professorships at the University of Pennsylvania, Harvard, UCLA, UC Berkeley, and Yale. Her research projects, *Learning from Las Vegas* and *Learning from Levittown*, investigated the emerging automobile city, the relation of the social and the physical in urbanism and architecture, and the role of symbolism and communication in architecture. Among her many distinctions, she is a Fellow of the American Academy of Arts and Sciences and recipient of the 1992 US National Medal of Arts.



ABOUT THE MODERATOR

Paul Goldberger is a contributing editor at *Vanity Fair*. From 1997 through 2011, Mr. Goldberger served as the architecture critic for *The New Yorker*, where he wrote the magazine's celebrated Sky Line column. Mr. Goldberger also holds the Joseph Urban Chair in Design and Architecture at the New School in New York City and was formerly dean of the Parsons School of Design. He began his career at the *New York Times*, where in 1984 his architecture criticism was awarded the Pulitzer Prize for Distinguished Criticism. He is the author of several books, most recently *Why Architecture Matters*, and lectures widely around the country on the subjects of architecture, design, historic preservation, and cities. He is a trustee of the National Trust for Historic Preservation in Washington, D.C. and the Forum for Urban Design. In 1996, he received the New York City Landmarks Preservation Commission's Preservation Achievement Award in recognition of the impact of his writing on historic preservation in the city.



IMAGES FROM LEFT TO RIGHT:

Harold Washington Library Center, Chicago, 1987–1991. Photo: Judith Bromberg.
Metropol Parasol, Seville, Spain, 2004–2011. Photo: David Franck.
City Hall Extension, Murcia, Spain, 1991–1998. Photo: Michael Moran.
Centre Pompidou, Paris, France, 1971–1977. Photo: Courtesy of Rogers Stirk Harbour + Partners.
Provincial Capitol Building, Toulouse, France, 1992–1998. Photo: Courtesy of Venturi, Scott Brown and Associates.

MINDING

THE GAP

The Role of Contemporary Architecture in the Historic Environment



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Minding the Gap: The Role of Contemporary Architecture in the Historic Environment

May 21, 2013

Heritage conservation is about managing change—and nowhere is this more contentious than in the historic urban environment. How do today's architects insert new buildings in cherished historic urban areas in a way that respects, reveals, and celebrates their special character while potentially creating the heritage of tomorrow?

This one-day public symposium explored the role of contemporary architecture in the historic urban environment. A group of international architects and urban planners—including Thomas H. Beeby, Juergen Mayer H., Rafael Moneo, Richard Rogers, and Denise Scott Brown presented their own work, illustrating a range of approaches to this challenge. The symposium concluded with an evening panel discussion moderated by architectural critic Paul Goldberger.

This event complements the GCI's [Conserving Modern Architecture](#) and [Historic Cities and Urban Settlements Initiatives](#) and was presented in conjunction with [Pacific Standard Time Presents: Modern Architecture in L.A.](#)



Kunsthhaus Graz (2003), in the historic center of Graz, Austria.
Photo: iStockphoto.



Amsterdam

Photo: © Narvikk

Future Project Activities

Develop objective tools, such as guidelines or case studies, to assist practitioners in designing new buildings that are respectful of their historic contexts and assessing their impacts. These tools should help secure “the three Cs”:

- Certainty
- Consistency
- Communication and Consultation

Common Criteria in Use for Assessing New Construction in Historic Areas

Historic Scotland's *New Design in Historic Settings* (2010)

New development should respond to:

- Urban structure
- Urban grain
- Density and mix
- Scale
- Materials and detailing
- Landscape
- Views and landmarks
- Historical development

Commission for Architecture and the Built Environment (CABE) and English Heritage's *Building in Context* (2001)

A successful project will:

- **Relate** well to the **geography** and **history** of the place and **lie of the land**
- Sit happily in the **pattern of existing development**
- Respect important **views**
- Use **materials** and **building methods** which are as **high quality** as those used in existing buildings
- Create **new views** and **juxtapositions** which add to the variety and texture of the setting

Preservation Alliance of Greater Philadelphia's *Sense of Place: Design Guidelines for New Construction in Historic Districts* (2007)

Recommended evaluation criteria:

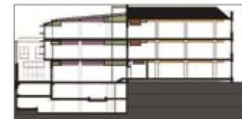
- New buildings should be **compatible with the size, scale, color, material and character** of the existing
- Height
- Massing
- Street wall
- Continuity of wall surface
- Façade composition
- Rhythm / Pedestrian experience
- Materials and details

DESIGN IN CONTEXT

GUIDELINES FOR INFILL DEVELOPMENT IN THE HISTORIC ENVIRONMENT



62: The building in its streetscape context.



63:
Section.



64:
The building site between existing terraces and a nondescript warehouse. It provides a transition between these but responds to the industrialised buildings of the area.

DESIGN CRITERIA	EXISTING CONTEXT	INFILL BUILDING
CHARACTER	<ul style="list-style-type: none"> Mixed character including late nineteenth-century and early twentieth-century inner city residential terraces, warehouses and commercial buildings 	<ul style="list-style-type: none"> Responds to mixed character in a quiet and neutral way, reinforcing scale and proportions of existing buildings Mixed use echoes mixed use of area
SCALE	<ul style="list-style-type: none"> Adjacent buildings — large scale three-storey warehouses Two-storey terraces to other side 	<ul style="list-style-type: none"> Main façade is set back to break parapet line Northern elevation adjacent to terrace houses set back width of a terrace house to fragment scale Structural grid is based on terrace house width of the area
FORM	<ul style="list-style-type: none"> Simple geometric block-like forms of warehouse Typical terrace form 	<ul style="list-style-type: none"> Simple block form with structural grid Setbacks and screening used to create transitions between new and existing adjacent buildings
SITING	<ul style="list-style-type: none"> Existing buildings mixed — some set to street frontage, others set back Rear lane mixed — wool store to street, housing with small rear yards 	<ul style="list-style-type: none"> Observes street frontage to front and rear to reinforce existing street patterns Side setback provides rear access to underground parking
MATERIALS AND COLOURS	<ul style="list-style-type: none"> Brick, rendered masonry, concrete Iron roofs 	<ul style="list-style-type: none"> Concrete and steel used as structural frame, glazed bricks and stucco reinterpret adjacent historic materials with a twist
DETAILING	<ul style="list-style-type: none"> Large scale robust industrial details to wool store and factory buildings, typical terrace house details to houses 	<ul style="list-style-type: none"> Modern details to building relate to proportions of surrounding buildings such as openings Modern louvres and screens relate to, but do not copy, the rhythm of the adjacent verandah Bold and robust handling of materials and details responds to semi-industrial character of the area

Ait Ben Haddou, Morocco

Photo: GCI



London, UK

Photo: Direction Forward



Cotswold Village, UK

