THE EVOLUTION OF COMPATIBILITY

by

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(Under the Direction of Pratt Cassity)

ABSTRACT

Currently the largest debate in the Historic Preservation community is over the issue of compatibility concerning new infill and additions to historic buildings and places. Many preservationists are calling for a break from infill design that is tame and traditional, and looking for fulfilling solutions embodied in contemporary design. This thesis will follow the evolution of architectural compatibility within historic contexts seeking to discover a trend over the whole of architecture history, which would inform the direction of the current debate. It will also consider what kind of formal standards address compatibility theory, and how evaluations should be made as to the quality of the infill structure.

INDEX WORDS: Authenticity; Compatibility; Infill Architecture; Additions; Contextual
                 Architecture; Contemporary Architecture; Traditional Building

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DEDICATION

This thesis is dedicated to my daddy, the reason I like buildings in the first place, to my mom who is the sweetest and most encouraging person in my life, and to the rest of my family for their encouragement. I would also like to dedicate it to the Purdy's and to Laurie Curtis. I love all of you with all my heart and thank you for your consistent love and encouragement.

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CHAPTER ONE

INTRODUCTION

"Not only an individual, but a people, too, must possess a memory. A people's memory is called history. What is true of an individual without memory is also true of a people without history. They cannot become wiser or better."[1]
-I. L. Perez

"The integrity of historic buildings is respected and the historic buildings of the future are created when new architecture not only harmonizes with the old in sensibility, scale and proportion, but also expresses its own time, solves its own needs and relates to the place in which it sits. Slavish reproduction of the past will deprive us of the landmarks of the future."[2]
- John P. Conron

The purpose of this thesis is to relate the evolution of the subject and opinion of architectural compatibility within historic contexts, to assess proposed guidelines for evaluating the quality of design compatibility, and to provide recommendations and observations for future direction. This thesis seeks evidence in support of advocating for a call for more intentional contemporary design in historic places.

Much of our history can be experienced visually through the built environment. The built environment influences generations collectively as well as individuals. Like those before, we belong to a continuum and so have a responsibility to make our mark on humanity's collective timeline. This involves two things, good stewardship of what we have inherited, and future progress. The joining of stewardship and progress and recent debates about how to live in their balance is the origin of this thesis. Tyler's beginning quote cautions about the crucial place

[1] Tyler, Norman. <u>Historic Preservation: An Introduction to its History, Principles, and Practice.</u> New York: W.W. Norton &b Company, 2000. 15.
[2] National Trust for Historic Preservation. <u>Old and New Architecture: A Design Relationship</u>. Washington D.C.: The Preservation Press, 1980. 138.

history holds in the present. Equally important is the statement contemporary designers make about themselves in the present and how they look to the future.

The architecture we make is the scenery where lives are lived. It affects the quality of the environment, and provides the elements that make a space into a *place*. *Places* are inseparable from the buildings that make them. Historically urban, ground floor, architecture relates to scale, vistas, details, and other elements that make the environment active and rich. The Centre for Public Space Research/Realdania Research in the School of Architecture at the Royal Danish Academy of Fine Arts observes in their study: *Close Encounters With Buildings*, that "When new buildings are planted in places people frequent, the buildings must learn to make meaningful conversation with city spaces."[3] The study also concludes that in the context of urban design, "it can be refreshing when a building does not insist on a friendly conversation…however when departures from the norm and lack of dialogue become ordinary practice in designing new buildings, it can also be a problem."[4]

Certainly there are places in which it is inappropriate to allow any kind of new construction or contemporary additions because of how sacred those places are, as well as those places where additions must come in historically replicative or traditional ways. However, a larger number of historic places allow for a "rich tapestry of designs, styles, and history to which our generations' voices are appropriately added."[5]

This will be explored through first pointing out a trend over a summarized architectural history timeline relating to the evolution of compatibility, and then over observations made about

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[3] Gehl, Jan et al. "Close encounters with buildings." Center for Public Space Research/Realdania Research. Institute for Planning, School of Architecture, The Royal Danish Academy of Fine Arts. Denmark, 2004. 15.

[4] Gehl, Jan et al. 15.

[5] Tiller, de Teel Patterson. "Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts." <u>Forum Journal</u>. 21.4 (Summer 2007) 12.

international charters and national standards governing the field. My background and experience lead me to study primarily an Italian model of building, although a few others will be mentioned, as they are better-suited examples for the study regardless of specific location. Chapter two will survey very generally conservation and preservation history looking for a trend to support building compatible buildings, which are contemporary in style. Chapter three will explore language in national standards and national and international charters in support of contemporary design infill. Chapter four will talk provide an overview of how architects and preservationists are handling the subject of compatibility theory and professional thoughts on the issue. Chapter five will explore several case studies, starting with the modern architect Carlo Scarpa and moving to the current work of Richard Meier, as well as looking at the foil for contemporary design which are the traditional designs of the New Urbanist and New Historicist movements. The process for concluding this study will be to articulate the patterns observed and conclude with a statement about the future of compatibility theory.

CHAPTER TWO

HISTORY OF COMPATIBILITY

*"See how a building inevitably establishes new identities over
time…once acknowledged, this basic principle
makes it fundamental for the architect to leave conspicuous
and characteristic evidence of his own era within the historic fabric,
trusting time to fuse it into a comfortable whole."[6]*
- Carlo Scarpa

The consolidated information about preservation and conservation history does not

separate the compatibility theory issue from its general information, therefore it must be gleaned

from among the various writings about restorations, renovations and redecorations throughout

the development of modern conservation theory. Existing writings reference restorations and

small-scale additions such as a missing bell tower or even the missing arm of a sculpture that

would be added back. With this in mind there is a thread, however delicate, of ideas and theories

that debate the issue and may offer insight into "compatibility theory" as an emerging and urgent

presence in the field today.

There are some overarching elements foundational to a discussion of compatibility

theory. It is inseparable from the peculiarities of urban design, which is the fabric by which

compatibility is evaluated. John P. Conron, an architect from New Mexico, says "New

architecture should relate as much to place as it does to style; it must be sympathetic to the

adjacent façade lines and lot coverage, but it must also be cognizant of the city vistas and

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[6] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York,
NY: The Monacelli Press, 1999. 14.

silhouettes, the natural hills and valleys that give additional form to the city."[7] The general lack

of cohesiveness in urban design cannot afford any contemporary building which does not

reinforce its pattern, much less which does not add to the architectural collection in a positive

and intelligent way. Another foundational element of the compatibility theory, aesthetically

speaking, is that the method of building has drastically changed in the last several hundred years.

The difference is that in the past, from antiquity up to the Industrial Revolution[8], the method of

construction remained the same, or at least any change developed slowly and over longer periods

of time. For example, both Gothic and Renaissance architecture, though different in style, were

built of heavy stone construction and were related in general scale and massing. (Figure 1)

Therefore, even when styles changed, from Gothic to Classical, and so on, there continued to

exist a certain pleasing visual relationship. There was connection to place. With the advent of

new building materials and methods and thus forms, the aesthetic choices for facades of

buildings multiplied. Today all aspects of buildings are variable including style, form,

materiality, and method of construction. A third concept is authenticity in design and building

production. Authenticity maintains a strong presence beginning in the 18th century. Authenticity

and its counterpart, value, come hand in hand to the forefront of compatibility theory.

Early examples explain an already developed recognition of the relationships between

buildings, include the relationship between new building and an old one. In ancient Rome there

were regulations developed specifying the relationship between new and old buildings.   These

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[7] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship.
Washington D.C.: The Preservation Press, 1980. 139.

[8] The Industrial Revolution began in the second half of the 18th century in England. The
movement led to the expansion of material choices in architecture and had a huge effect of the
profession, "first its program; later its construction; and only at the end its monumental
appearance."
Hyman, Isabelle, and Trachtenberg, Marvin. Architecture: From Prehistory to Post-Modernism/
The Western Tradition. The Netherlands: Harry N. Abrams, B.V., 1986. 388.

regulations provided a "guarantee that new buildings were designed in harmony within the existing built context."[9] In *De Architectura*, the manual by Vitruvius in the first century BC, he writes about new design taking into consideration all the aspects of the existing context.[10] Historically context is already an issue and this context has to do with the urban environment existing at the time. Contextual consideration is an essential valuation of new design.

Antonio Averlino (1400-69/70), an Italian architect who wrote the first Italian architectural treatise concerning the planning of an ideal town, showed architectural examples from all periods, regardless of his personal taste. This is significant because of the widespread lack of respect for the Gothic style in favor of the more pleasing Classical attitude of building, thus underlining the importance of continuity of architectural development, not stagnation or repetition, in history and style.[11] In 1490 according to the completion of the Gothic *Duomo* in Milan, (Figure 2) the decision was made to continue building in the same style as the existing structure instead of the current non-medieval style. The end result was to continue in the Gothic manner in full knowledge of the existing building, its context, and to create a balanced relationship between new and old parts. This example, though it exhibits building, or rather finishing, in a style since passed, is important in recognizing the appropriate place that course of action may have according to the specific circumstance of an individual building.

Early preservation in Rome was for a time related to the reign of the Popes who would issue repairs, restorations and anti-demolition orders concerning various ancient monuments as a

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[9] Vitruvius. <u>The Ten Books on Architecture.</u> New York: Dover Publications, 1960. 167-174.
[10] Marcus Pollio Vitruvius was an architect and engineer with position during the reign of Augustus. His treatise, believed to be penned before 27 B.C. was the most important written source for classical building study. His manuscript *de Architectura* was rediscovered in 1414 and was very influential to Alberti's *Ten Books on Architecture*.
[11] Filarete. "Treatise on architecture; being the treatise by Antonio di Piero Averlino. New Haven: Yale University Press, 1965.

way of generally improving Rome. Pope Sixtus IV (1471–1484) for example, made significant

improvements on what was left of ancient Rome and was actually called the *Restaurator Urbis*.[12]

Repaired or redecorated churches were also adapted to new requirements of the time resulting in

much destruction of religious and non-religious architecture. In some cases, such as a medieval

church in Rimini, Italy[13], the old medieval building was encased in a new classical exterior

façade. (Figure 3)   Leon Battista Alberti (1404 – 1472) designed the façade between 1443 and

1452. During the Reformation and Counter-Reformation, beginning in the 1530s and especially

in Italy, new religious services' requirements[14] led to alterations in church buildings. The Gothic

cathedrals were refashioned into a more pleasing classical design and gothic vaults were hidden

underneath new stucco, like the cathedral in Rimini. Occasionally however, for the sake of

conformita buildings could be completed with respect to the original style, like the *Duomo* in

Milan (Figure 2). There are two points of view developing: the dominant one is to continue or

add to a building in the new or current style; the other is exact replication and/or harmonious

design related to an existing style. However history shows that more consistently architects

would opt for building in the current style.

In the late 15th century, Christopher Wren, 1632 – 1723 was involved in the rebuilding of

St. Paul's Cathedral and portions of London after the Fire of London in 1666. (Figure 4) His

proposed plans for London included rebuilding in the current style of the time, which was

classical. Wren respected Gothic as a style, acknowledging its existing forms and making a

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[12] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 29–30.

[13] San Francesco, commonly known as the Tempio Malatestiano, was built in the very beginning of the 1300s. Also see the Loggia, Palazzo della Ragione (Basilica) in Vicenza, a gothic building encased in classical skin; by Palladio, 1546.

[14] The Council of Trent, 1563, produced a document whose text led to many alterations of religious services and church buildings.

conscious attempt to respect the existing medieval buildings still standing while designing new buildings.[15] Nicholas Hawksmoor, a pupil of Wren's, worked at All Souls College in Oxford where he kept the historic structures in as complete a state as possible. (Figure 5) Hawksmoor, also classically trained, maintained a similar respect for the original Gothic buildings. This quote from Hawksmoor suggests his feelings for good old buildings and poor new ones:

> "The preservation of Antient durable Publick Buildings, that are Strong and usfull, instead of erecting new fantasticall perishable Trash, or altering and Wounding ye Old by unskillful knavish Workmen."[16]

These two men followed the best of both approaches by developing strong points of view. This statement by Hawksmoor parallels a point of view held today questioning the durability and value of many new buildings.

In the 18th century there was a development in what architect Jukka Jokilehto, author of A History of Architectural Conservation, calls the modern historical consciousness and this involved particularly history and cultural heritage. This period is often referred to as the period of *New Historicism* based upon renewed interests in heritage and the preservation of it. *New Historicism* is the revival of earlier styles. (Figure 6) The roots of this movement, the Age of Enlightenment, lay in European developments including cultural and political, new agricultural innovation, and population growth. This led to new principles in planning and development and ultimately a new relationship between society and traditional buildings. New knowledge of other cultures and new concepts of history led to a recognition that historic works are "unique and

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[15] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 42
[16] Downes, Kerry. Hawksmoor. Cambridge, Massachusetts: The MIT Press 1980. 241.

worthy of conservation."[17] Conservation became important not only for artistic and aesthetic values but also for its value as a learning tool for contemporary artists.

This time period was important for defining concepts including what is original vs. a copy. The concept was championed by Johann Joachim Wincklemann,[18] 1717 – 1768, a Prussian who became the chief Commissioner of Antiquities in Rome in 1763. Wincklemann worked with a German painter and neo-classical theorist writing an essay on distinguishing restored parts of a sculpture from the original parts. His distinction between the original and additions was noteworthy because it would lead to increased value placed on the authentic original, and thus the original's existence as an authentic work of art.[19]

A Roman sculpture restorer Bartolomeo Cavaceppi (1716 – 1799) pursued Wincklemann's theory and worked under the conviction that restorative treatments should respect all existing original materials, meaning making a differentiation between old and new, and therefore, that clarity will not mislead the observer or artist in their study of the object.[20] Historically additions were integrated into the restored subject, however Wincklemann's work changed this theory by looking for distinctions between the original and the new.

The French Revolution, at the end of the 18th century, helped lead the world into the Age of Romanticism. One of the essential characteristics was the value placed on authenticity. The

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[17] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 17.

[18] Winckelmann did research foundational to the modern conservation movement through his studies of antiquity and archaeology, including methods with which to verify a copy or addition vs. an authentic original piece. Making this distinction thus preserves the authenticity of the original. This concept becomes foundational to restoration theory.

[19] As cited in Jokilehto, 63. For further discussion see "The Surgery of Memory: Ancient Sculpture and Historical Restorations." By Orietta Rossi Pinelli from Price, Nicholas, S. ed. Readings in Conservation: Historical and Philosophical Issues in the Conservation of Cultural Heritage. The Getty Conservation Institute L.A: The J. Paul Getty Trust. 1996.

[20] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 63–65.

concept of authenticity was spreading into this loosely defined idea of an individual's expression. The value of individual expression began to supercede the so-called timeless and universal classical style; instead it looked for authenticity in every unique expression of an artist's experience.[21] During the age of Romanticism, a new approach to historic styles led to so much "respect" for the original that buildings were finished in their original styles. This would lead to stylistic unity and ideals that were never meant for the building in the first place. The intensity of the movement led to a revival of different styles of architecture, an overemphasis of history forcing restorations to attain stylistic unity or stylistic purity resulting in a sort of restoration rage until the last half of the 19th century. At this time, this was the accepted definition of the term restoration. A. W. N. Pugin, 1812 – 1852, a restorationist and architectural draughtsman having extended experience with historic buildings, was a champion of the cause of the Gothic Revival in England (Figure 7). He says,

> "The only way to guarantee their respect was through a restoration of the ancient feelings and sentiments themselves. 'Tis they alone that can restore pointed architecture to its former glorious state; without it all that is done will be a tame and heartless copy, true as far as the mechanism of the style goes, but utterly wanting in that sentiment and feeling that distinguished ancient design."[22]

Pugin was involved with pursuing and fulfilling the original idea of both building and architect, or at least what he believed to be their intentions. He was not about the business of preserving original material. This left all new additions to be made in the style of the existing material. There continued to be the creation of new structures and structures that were technically correct, however, the restorationists' projects were also technically impostors having not actually been built during the authentic time period assumed by their appearance. Another famous champion

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[21] Honour, Hugh. Romanticism. New York: Harper & Row, Publishers, 1979, 19-20.
[22] From: Pugin, A.W.N. 1836. *Contrasts*. Leicester University Press, 1973. As cited in: Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 111.

of this *restoration* theory is Viollet-de-Duc. Eugene Emmanuel Viollet-le-Duc (1814 – 1879) was a French architect and chief inspector of monuments. He had a comprehensive knowledge of traditional building methods. His work aligned itself with this 'stylistic restoration' movement. He carried out restorations and additions in existing styles to perfection, thereby creating a loss of much authentic material. Restoration as Viollet-le-Duc defined it: "To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state, which may in fact never have actually existed at any given time."[23]

The intensity of this restoration movement led to a strong reaction against it in the form of the anti-restoration movement. The anti-restorationists believed everything belonged to its own time and context. Therefore it would not be possible to recreate any style of architecture with any amount of value or authenticity in any period other than when it was originally created. Anti-restorationists advocated that the value and interest of a building be placed in the many changes and imprints of those over time.[24]

John Ruskin, 1819 – 1900, an influential player in the development of preservation theory, and an anti-restorationist, advocated for the material truth of historic architecture. He says, "Never encourage imitation or copying of any kind except for the sake of preserving records of great works…"[25] and "create architecture of such quality that it could become historical."[26] These two ideas are key to the development of the issue of contemporary additions and infill in historic contexts. Ruskin believed that "A historic city did not consist only of single monuments, but was an ensemble of different types of buildings, spaces and details. He

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[23] Viollet-le-duc. <u>The Foundations of Architecture: Selections from the *Dictionnaire raisone.*</u> New York: George Braziller, 1990. 195.

[24] Jokilehto, Jukka. <u>A History of Architectural Conservation.</u> Oxford: Elsevier Butterworth-Heinemann, 1999. 159, 183.

[25] As cited in Jokilehto, 177 from: Unrau, J. 1978. *Looking at Architecture with Ruskin*, London.

[26] As cited in Jokilehto, 179 from: Ruskin, J. 1872. *The Eagle's Nest.*

emphasized that the interest in historic towns in countries like France and Italy did not depend so much on the richness of some isolated palaces, but 'on the cherished and exquisite decoration of even the smallest tenements of their proud periods'"[27]

William Morris, the creator and founder of the Society for the Protection of Ancient Buildings, SPAB, of which John Ruskin was also a founding member, wrote in their manifesto that, "any attempt to restore or copy would only result in the loss of authenticity and the creation of a fake."[28] This manifesto was extremely influential in modern conservation theory.

At a series of yearly conservation meetings in Germany, the first of which was held in 1900 two schools of thought emerged. Advocates of the historical school felt that a restoration should be artistic and appearance oriented, and should do so even if it meant a sacrifice of archaeological or historic value. The modernist school placed ultimate value on the historic integrity of the building. Therefore any additions were to be created in the current style of the day. For example, Camillo Boito (1836 – 1914) an Italian professor and the most recognized and well known advocate for the Italian conservation movement wrote a paper which he presented to the Third Congress of Engineers and Architects in Rome in 1883 where he offered the following questions up for debate: should restoration be made to imitate the original architecture or, should restorations be clearly indicated apart from the original architecture. The 1883 document would indicate that new additions should be clearly made in the contemporary style but not in such a

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[27] Ruskin, John. The Seven Lamps of Architecture. New York: Dover Publications, 1989. 182.
[28] Morris, William. "Manifesto of the Society for the Protection of Ancient Buildings," Readings in Conservation: Historical and Philosophical Issues in the Conservation of Cultural Heritage. Nicholas S. Price, ed. The Getty Conservation Institute L.A: The J. Paul Getty Trust. 1996. 319-321.

way that would be too opposed with the original.[29] This attitude is consistent with

Winckelmann's theories of respect for the authentic original.

Gustavo Giovannoni (1873 – 1947) was a planner and architect in Rome as well as the

Director of the School of Architecture in Rome. He saw a conflict between the two concepts of

life, (the modern school) and history (the historical school). This conflict, as discussed by

Jokilehto, meant the difference between the requirements of the development of modern life and

a hands-off approach with the intention of respecting history and aesthetics. He was aware of the

development of towns through time and different styles, and he formed a theory about 'respectful

modernization' of historic areas, where those areas were 'thinned out' just enough to allow for

modern life while equally allowing for historic areas to be conserved and continue to thrive.[30]

In 1917 Dr. Jan Kalf from Holland wrote an introduction to a new conservation law

during a time of debate over restoration styles and care of monuments. The work favors

continuous use of historic buildings and says that all additions are to be in the style of the time to

avoid any falsification of historic material.[31] Another advocate for not building in historical

styles was Guglielmmo De Angelis d'Ossat (1907-92) a Director General of Antiquities and Fine

Arts in Italy and founder of the school for the study and restoration of historic buildings at the

University of Rome. The Athens Charter of 1931 was written out of the First International

Congress of Architects and Technicians of Historic Monuments taking a stand for historic

buildings to be viewed as authentic documents not to be touched in the form of copies. With the

intent to elaborate on the Athens Charter of 1931 a group of experts, including d'Ossat, complied

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[29] Material cited in: Jokilehto Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 201-202.

[30] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 220.

[31] As cited in: Jokilehto 252.

some instructions incorporating the proposition to "forbid categorically building 'in historic styles' even in areas that had no specific monumental or landscape interest."[32]

At a congress on modern architecture in Athens, Le Corbusier edited the recommendations of the Athens Charter and published them with his own comments as "*La Charte d'Athenes*" in 1941. There were recommendations for the protection of historic areas. Jokilehto comments about them, "Any aesthetic assimilation of new architecture with historic buildings was refused categorically."[33] After WWII much discussion and rebuilding occurred, often in the modern style, in then contemporary forms, for destroyed areas of cities. In Nuremberg, for example, the destroyed city center was rebuilt with modern forms but those forms did respect the original scale, pattern, and materials. A similar situation in Naples with the restoration of a bomb-damaged Baroque cathedral, the bombing occured in 1943, led Roberto Pane (1897 – 1987) to "conserve only the remaining mediaeval structures, and to complete the rest in modern forms…how to do the work so as to give new life to the church, and to show its historic and modern aspects in a balanced way. Restoration should be conceived in a new dimension, including a creative element, and, if well done, could itself become a work of art."[34]

The modern architecture movement was born in the late 19th century out of a reaction to the earlier 19th century revivals of historical styles, which to many, was characterized by eclectic and overly ornate structures. Therefore these modernists desired to find a style of architecture of their time, which would be less ornate, or rather simply not ornate at all. The profession had gotten off-course so they believed, and the modern idealists began a search for truth in the architecture of their time, which would embody the ideals of a modern age. This would include

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[32] As cited in: Jokilehto 223.

[33] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 285.

[34] As cited in: Jokilehto 227.

almost no references to historic architecture. The departure from any historical reference in design translated into a loss of much ornament and detail.

Cesare Brandi, born in Siena, 1906 – 1988, was involved in preservation, which included positions as the Soprintendenza of Monuments and Galleries, the Administration of Antiquities and Fine Arts, the first director of the "*Instituto Centrale del Restauro"* in Rome. He was also a writer and an art critic. He developed during his career a theory on restoration, published in 1963, in the context of an object being a work of art, and this work exists in two natures, both aesthetical and historical. Restoration and preservation projects are especially aware of this dual nature. Restoration must be guided by the reality that the original is a work of art. Brandi states several practical principles of restoration relating to new additions, one is this, "interventions must be easily recognizable yet not take away from the oneness it has been designated to re-establish."[35] This means being different from the original yet also not taking away from the work of art that is the reason for its existence. Brandi also suggests that with works of art and restorations the factor of time should be fundamental, for, "the work of art is to be experienced as taking active part in the event in a period different from its own."[36] Now if this principle can be extended beyond simply restoration but also to the problem of additions and infill next to the historic work of art, it would be fair to assume its applicability insofar as each part, old and new, engage the other in this time period. Because the new engages the old, whether it wants to or not, it forces the old to become active again in the events of now.

Brandi speaks to the issue of additions, "from a historical point of view, an addition to a work of art is nothing more than new evidence of human activity and, therefore, is a part of

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[35] Basile, Giuseppe, ed. <u>Cesare Brandi: Theory of Restoration</u>. Florence, Italy: Nardidi Editore, 2005. 57.
[36] Basile 62.

history."[37] And to the results of additions, "an addition can complete a work or can function, particularly in architecture, differently to what was originally intended. With an addition, there is no imitation, there is rather, a development or an intersection."[38] The translation here is clear. There should be no kind of imitation, which results in the loss of authenticity and its own value as a work of art. Instead the work should provide a development or an intersection of active space and ideas about the past and the present. This kind of architecture that speaks boldly about its reason for existing (in a historic context) may be missing today. Paul Byard's comment several decades later in his book, The Architecture of Additions, says, "Buildings succeed as architecture only to the extent they simultaneously do well what they are asked to do and say something interesting and satisfying about the human condition."[39]

After World War II took its toll on the built environment, the Athens Charter was revisited and at the Second Congress of Architects and Specialists of Historic Buildings, the Venice Charter of 1964 was created. Responding to the need of the hour the Venice Charter made statements about the historical monument in context.   As modernism bloomed and faded into post-modernism, and as urban renewal took its toll on much of the nations' historic fabric and buildings this issue of contextual architecture became even more prevalent for several reasons. First that there had been no answer to the question of what style architects were to build in to represent the age, and a close second, that options began presenting themselves through the advocates for traditional building.

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[37] Basile, Giuseppe, ed. Cesare Brandi: Theory of Restoration. Florence, Italy: Nardidi Editore, 2005. 68.
[38] Basile 69.
[39] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W. W. Norton & Company, 1998. 11.

In 1966 National Historic Preservation Act was passed in the United States identifying a national concern for the loss of historic fabric and commitment to curb that pattern. The act provided enforceable legal protection increasing the value of the preservation movement. These laws "protect certain experiences having public value, experiences available only if the architecture remains in place and the public can walk around and look at it. The laws fundamentally protect understandings about the evolving human condition expressed in such architecture."[40] The Secretary of the Interior's Standards for the Treatment of Historic Properties, written 1977 (revised 1995) offered tangible standards and guidelines for the preservation community.

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[40] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W. W. Norton & Company, 1998. 77.
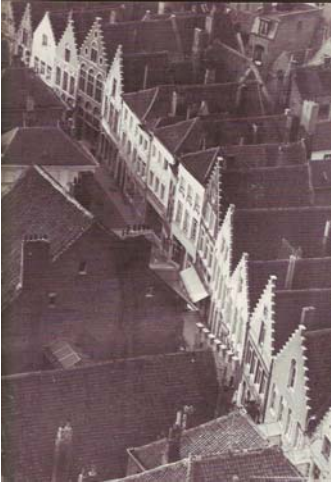
Figure 1 Belgium: centuries of change in style and similarity in method of construction. (Photo: Old and New Architecture: A Design Relationship, 39.)
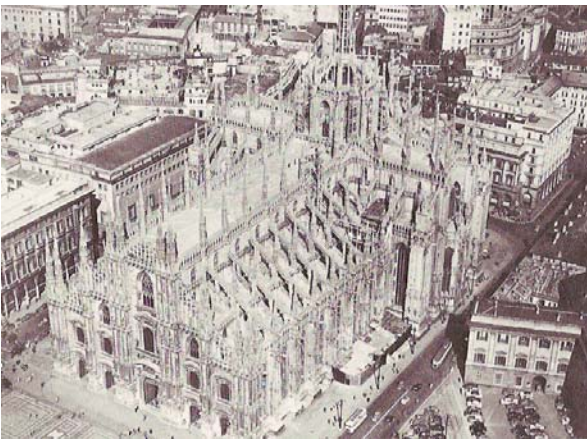
Figure 2 Milan Duomo: completed in original style. (Photo: Old and New Architecture: A Design Relationship, 30)

Figure 3 Tempio Malatestiano: reconstructed in the contemporary style. (Photo: A History of Architectural Conservation, 31)

Figure 4 St. Paul's Cathedral, Christopher Wren, rebuilt after fire in the contemporary style. (Photo: Architectural History, 381)

Figure 5 All Souls College, Hawksmoor, completed in original style.
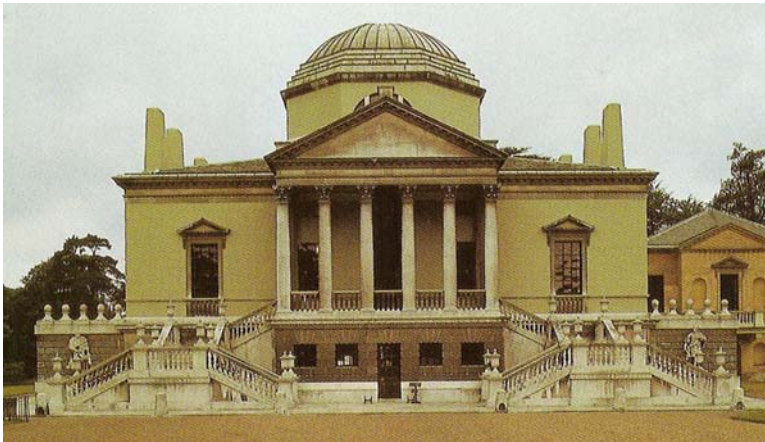
Figure 6 Chiswick House, example of New Historicism (Photo: Architectural History, 33)
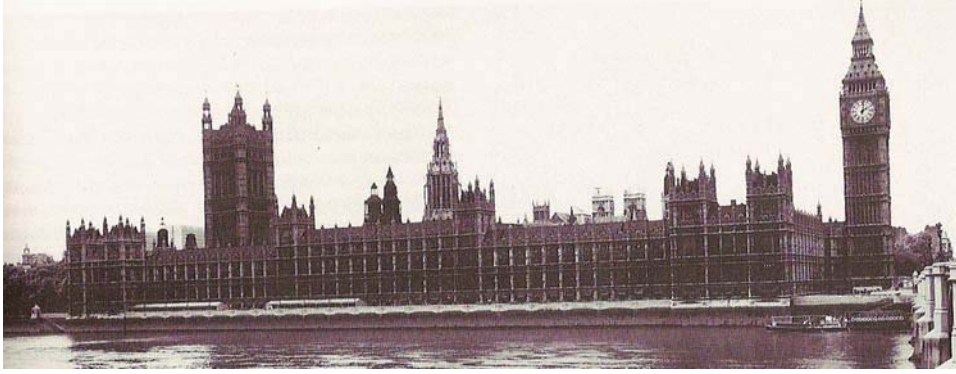
Figure 7 Houses of Parliament, Pugin, Gothic Revival. (Photo: <u>Architecture History</u>, 457)

CHAPTER THREE

FORMAL PRESERVATION INFLUENCE

"Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity."[41]
- The Venice Charter, 1964

The profession of historic preservation, and the larger field of cultural resource protection, has formally explored this issue through conferences and the production of charters, guidelines, and other publications. These create basic and foundational rules for the international historic and cultural heritage community to follow. The Athens Charter was born out of the First International Congress of Architects and Technicians of Historic Monuments in 1931. Its purpose was to repudiate the popular restoration theory championed by Viollet-le-duc, which would restore structures to a point of stylistic perfection that never existed for that structure, and that was not authentic. Instead the Athens Charter adopted a position of respect and protection for all parts of historic buildings, including additions, of viewing them as "historical documents" thus useful for studying and general admiration and never for copying. The authors and contributors of the charter believed that copying falsified history and so jeopardized authenticity.[42] The Athens Charter was foundational internationally for defining these principles and creating movement in the field.

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[41] Second International Congress of Architects and Technicians of Historic Monuments. "International Charter for the Conservation and Restoration of Monuments and Sites, The Venice Charter." Venice, 1964.
[42] International Network for Traditional Building, Architecture, and Urbanism. 2001-2007 <www.intbau.org/venicecharter.htm>

Post World War II and its period of reconstruction, a decision was made to update the Athens Charter. This occurred at the Second Congress of Architects and Specialists of Historic Buildings in Venice, 1964. This conference produced the International Charter for the Conservation and Restoration of Monuments and Sites, more commonly known as the Venice Charter.[43]

The Venice Charter further explored some increasingly complex issues in the field of conservation. The Venice Charter addresses compatibility through the key concepts of authenticity and context. The introduction asks that our era follow through in our duty to hand the monuments we received down in the "full richness of their authenticity." Authenticity has been defined thus far by Winckelmann through differentiation between the original work of art and the copy, though accurate, that was produced at a later date. The word was applied more widely during the anti-restoration movement against Viollet-le-duc's popularized stylistic restoration theory. This expanded the notion from Wincklemann's sculptures to entire buildings and monuments, and their respective additions. In the Venice Charter authenticity includes the setting, or context surrounding the individual monument.

Article 1: *"The concept of a historical monument embraces not only the single architectural work but also the urban or rural setting…"[44]*

Article 7: *"A monument is inseparable from the history to which it bears witness and from the setting in which it occurs."[45]*

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[43] The Venice Charter became the founding document of ICOMOS and later was adopted by UNESCO. In 1972 a report of the third ICOMOS General Assembly in Budapest was published under the title "*Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly.*"
International Network for Traditional Building, Architecture, and Urbanism. 2001-2007
<www.intbau.org>
[44] Second International Congress of Architects and Technicians of Historic Monuments. "International Charter for the Conservation and Restoration of Monuments and Sites, The Venice Charter." Venice, 1964.
[45] The Venice Charter

Context is significant because it anchors a monument in time and space. It is important for accurate perspective for the average passer-by as well as the individual conducting an in-depth study. The setting or context of heritage is, as it says, inseparable from its significance as a historic monument. Article 1 also states that this includes the "more modest works of the past" and that that specific setting may have the greatest vulnerability to infill architectural threats.

Article 6: *"The conservation of a monument implies preserving a setting which is not out of scale."*[46]

This article is plain about the importance of context in preservation, going far enough to define how by using the word *scale*. Scale is a factor that will be used in the evaluation of whether a building is compatible or not.

Article 6: *"The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition, or modification which would alter the relations of mass and color must be allowed."*[47]

Article 13: *"Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, it's traditional setting, the balance of its composition and its relation with its surroundings."*[48]

These two articles specifically address new construction. From them we understand that new construction cannot alter mass, color, or composition relationships, and must not detract from unique pieces of the building or the building's relationship with surroundings.

Article 9: *"…any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp."*[49]

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[46] The Venice Charter
[47] The Venice Charter
[48] The Venice Charter
[49] Second International Congress of Architects and Technicians of Historic Monuments. "International Charter for the Conservation and Restoration of Monuments and Sites, The Venice Charter." Venice, 1964.

This article specifically calls for a contemporary addition thus distinguishing it from the original historic monument. The Venice Charter is concerned with authenticity through the elements of context, scale, mass, color, compositional balance, and the unique or "interesting" parts of monuments.

In 1972 a report of the third ICOMOS General Assembly in Budapest was published under the title *"Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly."* The document notes that preservation of our environment for daily life, including historic buildings and monuments, is only feasible when it can be related to and interact in contemporary life. This document recognizes that "architecture is necessarily the expression of its age, that its development is continuous, and that its past, present and future expression must be treated as a whole" and that "any historical monument or complex of buildings possesses an intrinsic value independently of its initial role and significance which enables it to adapt itself to a changing cultural, social, economic and political context while fully retaining its structure."[50] The four articles following this declaration state guidelines that encourage the introduction of contemporary architecture when the "town-planning scheme of which it is a part involves acceptance of the existing fabric as the framework for its own future development." This statement takes into consideration the importance of urban design in this issue. The second article calls again for appropriate scale, mass, rhythm, and appearance when using "present-day techniques and materials," which will be able to fit into a historic context. Article three is about authenticity as a basic criterion for any

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[50]Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings. 3rd ICOMOS General Assembly. Budapest, 1972.

kind of work. It says to avoid any imitation that would devalue the historic and aesthetic qualities of the original.

The 1994 Nara Document on Authenticity, from a conference in the historic city of Nara, Japan adds this to the discussion of authenticity:

Article 4: *"...the essential contribution made by the consideration of authenticity in conversation practice is to clarify and illuminate the collective memory of humanity."*[51]

This definition of authenticity indicates that it leads to clarity and unity in the realm of our collective memory. This allows one to argue that the "copies" that may pass for infill buildings are not authentic of our era, and therefore not clear or able to illuminate anything about the collective memory we are making of the present, or at least anything we would want to illuminate about ourselves.

The Secretary of the Interior's Standards for Rehabilitation were published in the late 1970s along with their guidelines. These came forward from a history of discussion on the issue, including the 1977 National Trust for Historic Preservation Conference where the theme was the relationship between old and new buildings. The standards serve as the ethical foundation for preservation. Standard Nine specifically deals with new construction. In a 1992 article by Jane Brown Gillette titled *Standard Deviation* Gillette writes "But as is the case with all ethical and aesthetic criteria, problems arise because the human judgment that interprets and applies the *Standards* is subjective. In particular, even well-intentioned homeowners have trouble complying with Standard Nine, in part because it is unclear how obviously new construction must be distinguished from old. Even experts find no easy answers."[52] The 1978 version of Standard Nine reads "Contemporary design for alterations and additions to existing properties

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[51] Lemaire, Raymond. The Nara Conference on Authenticity in Relation to the World Heritage Convention. Ed. Herb Stovel. "Nara Document on Authenticity." Nara, Japan: 1994.
[52] Gilette, Jane B. "Standard Deviation." <u>Historic Preservation</u>. 44.1 (Jan–Feb. 1992) 56.

shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, and environment."[53] The original wording of the standard became an issue because of the negatively worded portion, "shall not be discouraged" in reference to new additions. The general consensus was that those words actually did discourage new construction and provided no clarity as to what kind of additions could be encouraged. In 1995 the National Park Service revised Standard Nine to read: "New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment."[54] This new wording intends to be clearer however it is now missing the exact phrase "contemporary design" and so may still prove to be a disservice to those trying to interpret the Standard, because "contemporary designs in historic context were not only ok but could be construed as desirable or at least on par with other design choices."[55]

The Standard is a little more explicit than perhaps the articles of the charters previously explored. The recommendations provided under Standard 9 include:

"constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed."[56]

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[53] Tiller, de Teel Patterson. "Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts." Forum Journal. 21.4 (Summer 2007) 9.
[54] Tiller, de Teel Patterson. "Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts." Forum Journal. 21.4 (Summer 2007) 9–10.
[55] Tiller 10.
[56] Grimmer, Anne B, and Weeks, Kay D. "The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings." The National Park Service, 2001. <www.nps.gov/history/hps/tps/standguide/>

"designing a new addition in a manner that makes clear what is historic and what is new."[57]

"considering design…in terms of its relationship to the historic building as well as the historic district or neighborhood…may be contemporary or may reference design motifs from the historic building…should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationships of solids to voids, and color."[58]

Here again the suggested guidelines include scale, mass, relationships, size and proportion, and relationships to existing context. W. Brown Morton III and Gary L. Hume, coauthors of the Standards, according to Gillette, did hope that the language of Standard Nine "would discourage wholesale copycat architecture in historic districts."[59]

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[57] Grimmer

[58] Grimmer

[59] Gilette, Jane B. "Standard Deviation." Historic Preservation. 44.1 (Jan-Feb 1992) 54–57, 94–95. 94-95.

CHAPTER FOUR

PRESERVATION COMMUNITY DISCUSSISON

"Because we feel confident in our period we can look at the past and
derive inspiration instead of falling into imitation."
- Eero Saarinen

Precedent supports it, formally adopted international charters and national standards ask

for it, but the creative solution that is consistently effective eludes any realization. What

qualifications are used to judge it, and by whom? The Secretary of the Interior's Standards for

the Treatment of Historic Properties which, including their guidelines are the most specific

instructions to follow, have had to be reworked and yet still pose an unclear measure by with

which to call new infill construction good or not, compatible or inappropriate.

The National Trust for Historic Preservation co-sponsored a conference "Old and New

Architecture: A Design Relationship" in December of 1977. Included in the conference

supporters and attendees were representatives from the Latrobe Chapter, Society of Architectural

Historians, and the Washington Metropolitan Chapter, American Institute of Architects as well

as the National Endowment for the Arts. The purpose of the conference was four-fold, to

provide an opportunity for discussion about the relationship between old and new architecture in

America, to open conversation on the theoretical and practical facets of new design in historic

contexts, to explore the methodology of design in relating old and new, and to generate a

document to be published to contribute to the limited body of literature on the subject.[60] The

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[60] National Trust for Historic Preservation. <u>Old and New Architecture: A Design Relationship</u>.
Washington D.C.: The Preservation Press, 1980. 9.

book "Old and New Architecture: A Design Relationship" is a collection of papers and a variety

of ideas presented at the conference.

The National Trust, as stated in the publication, presents the concept of "change

management" as such, "Change should be orderly, deliberate and relate to existing structures.

Change management attempts to control and measure the rational modification, and occasionally

even the removal, of the old and the introduction of the new. In advocating the management of

inevitable change, we do not assert that the only routes to follow are replication as style or

background as strategy."[61] This is a formal statement from the preservation leaders of America

that "preservationists" are not opposed to contemporary design or new construction.

The publication presents several overarching components to compatibility theory. First,

as presented in Chapter One, architectural precedent is acknowledged as standing in support of

building in the contemporary style. Second includes urban design and its inseparable role. It

concerns the sustaining of a healthy and active urban fabric, which includes the thoughtful and

deliberate mix of the old and the new in public and private realms.[62] The design of a new

building should hope to engage the urban environment through responding to axes, expressing

hierarchy in building types and landmarks, and through planning principles of vista and

movement. The urban context provides the exact situation where the intense juxtaposition

between old and new is heightened, which in turn creates a rich environment. The built

environment should be considered continuously and never in isolation. All three stages of time,

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[61] National Trust for Historic Preservation 11
[62] National Trust for Historic Preservation 16

past, present, and future should react together in harmony. Architectural heritage should be a

progressive and active agent in the current design of the environment.[63]

The solutions lie in a case-by-case assessment of each situation. Within that there are a

list of features which serve as general elements to guide new construction in the formation of its

relationship with the historic context. The list is fairly consistent among all sources concerned

with compatibility theory. These are used to judge a building as appropriate or inappropriate as

well, and include scale, proportion, volume, texture, materials, massing, fenestration patterns,

height, respect for alignment, color, as well as the space around a building, the silhouette a

building makes against the sky, details or lack thereof, and the artistic and aesthetic element of

each. A variation fits in with a variated environment and a context of a series of similarity needs

similar massing, volume and scale. The greatest chance of achievement of compatibility comes

with a combination of all these efforts, beginning with "a healthy respect for the site, careful

analysis of the existing building or group of buildings, accurate determination of their essential

characteristics and the weaving of these data into an uncompromising contemporary design

concept."[64] Some features may be more prominent or important depending on the specific

situation. Jean Paul Carlhian, architect, professor, and commission member, believes that the

three most important features for potential impact with surrounding buildings are height,

massing, and surface covered.[65] Perhaps these are the most influential or the most visual factors

in terms of space and aesthetics. A new building should engage these features while responding

well to and reinforcing the surrounding historic buildings.

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[63] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship.
Washington D.C.: The Preservation Press, 1980. 11.
[64] National Trust for Historic Preservation 67
[65] National Trust for Historic Preservation 52

In an effort to organize the problem and outline an attempt at the solution, guidelines often provide too much control and snuff out any hope of creativity, or are so general and generic that the context is abused regardless. Giorgio Cavaglieri, architect and preservationist, suggests that existing relationships between old and new architecture that work well have a certain spirit about them that he calls the "harmony that can't be dictated."[66] This is the third overarching component to compatibility theory and is a step beyond a list of compatibility features to follow and check off. It is becoming increasingly more important because it may be the element or feature that separates the successful projects from the unsuccessful infill projects. Integration by imitation is a defective solution and he goes so far as to say that "The attempt to legislate harmony and appropriate design as a way of securing the public's acceptance favors mediocre solutions."[67] (Figure 8) He suggests that sensitivity and imagination are necessary design tools and that they come from the imagination of the designer and not from any kind of neat, organized manual of solutions.[68]

In his essay "Guides, Guideposts, and Guidelines" Carlhian suggests something that may help to solve the problem, and that is a great need for more involvement from professional architects in preservation, especially in review boards and decisions concerning the relationship between old and new buildings. He makes this bold statement, "The rapidly increasing popularity of the preservation movement especially among ill-informed, if well-intentioned, individuals and local groups has set off a chain reaction restraining architectural ingenuity."[69] The increasing popularity of the preservation movement is a positive, and well-intentioned move,

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[66] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 37.
[67] National Trust for Historic Preservation 46
[68] National Trust for Historic Preservation 48
[69] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 49.

which deserves more support from the profession of architecture. His point is that this group may tend to advocate for the preservation of absolutely everything and encourage imitation in the name of compatibility and safety for the historic district or context. The decision to label a building as compatible or not is a design informed decision, and though fairly subjective, the decision should therefore be made by a person with professional training in design. Pat Tiller, in his article in Forum Journal, says it this way, "contemporary architecture in historic settings is not, to most minds, desirable. It is better, so the argument often goes, to support vaguely historicized designs that fit in, call no attention to themselves and serve largely as ciphers."[70] There is not precedent for ritual imitation in history. What there is precedent for is the study of past styles to inform and inspire new design. "There is, however, a world of difference between borrowing and imitating, with the former bearing all the attributes of a creative act and the latter presenting all the characteristics of a fail-safe attitude – one that no architect can ever condone."[71] He says that the true judge is an architect's place, and guidelines should not be substituted for that, instead they must be used solely as guides and suggestions.[72] Architects trained and skilled in design and urban planning are called out to be more involved with the community development issues and community involvement from the average citizen. "What is at stake is the fabric of our communities. Will we enrich it with the intelligent introduction of new facilities or will we let it unravel to become a spiritual and economic burden on the people who live there?"[73]

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[70] Tiller, de Teel Patterson. "Obey the Imperatives of Our Own Moment: A Call for Quality Contemporary Design in Historic Districts." Forum Journal. 21.4 (Summer 2007)

[71] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 49.

[72] National Trust for Historic Preservation 52

[73] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 16.

"In mixing old with new architecture, the variety can result in a richer visual environment and add new meaning to the streetscape."[74] Louis Sauer, architect, urban designer, and professor, writes that it requires a "sophisticated architectonic dialogue" to create a successful continuity of history joining the past, present, and future to elevate the richness of a certain district or area. Sauer's opinion is that this occurs, and can occur only, on the exterior façade of buildings. The façade is public and so belongs to the public eye and this is where it leverages ninety percent of its total value as a building. However just inside, the building may be and do what the private owner wishes it to do. This sophisticated dialogue, one of old and new, scale, and texture, is where the joints between old and new meet and meld in such a way that is pleasing and inspiring to the public experiencing the space. There is a basic architectural idea that buildings have pubic and private portions and criteria, and Sauer writes that this should influence the design of infill construction. Exterior, or public, design responds to existing context and interior, or private, design responds to personal uses and preferences. Places have meaning, value, and specific character and infill architecture can add to or take away from that special meaning. The most powerful way to reinforce it is through the façade and site design. "Facades or 'edges' viewed from public rights-of-way or streets belong to the public; what a building faces and what it adjoins influence the way the building's fabric is shaped, what it looks like."[75]

The article *Close encounters with buildings*, relates this with a discussion of exterior facades, or as the authors call it 'ground floor' architecture, which is the scale where the human experiences a building. A list of features they present as characteristics of healthy ground floor

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[74] National Trust for Historic Preservation 116
[75] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 124.

urban architecture is similar to the list of features which relate one building to another. Their list includes scale, rhythm, transparency, appeal to senses, texture, mix of functions, and vertical façade rhythms. These are presented in terms of how urban architecture relates to the human. This idea is relevant in compatibility theory because as a rule, historic buildings are exemplary models of this relationship because of the necessity of engaging the pedestrian. New urban infill construction desires to relate in this way to existing context.[76]

To return to that third observation, something extra which has been called *harmony*, it is important to note that after one has considered and respected the surrounding context, height, form, mass, scale, details, texture, and materiality, and one still can come up with a Georgian-esque imitation building then one has missed the point entirely. (Figures 9 and 10) All these suggested guidelines and starting points are essential, and they have proved entirely helpful. However there is one more step, something extra special and indefinable that makes the relationship work.

The essay by Michael Graves and Gary Wolf titled "Beyond Mere Manners and Cosmetic Compatibility" deals with this notion. It is a suggestion to get past purely "cosmetic compatibility" and into "substantive architectural issues" instead. He references Trystan Edwards' contribution to the issue with this quote of Edwards' "an urban building would relate to its neighbors not only through scale, rhythm, color, texture, and other formal properties, but also through a sense of decorum."[77] Graves takes if further with this statement that the "idealization of the superficially well-behaved building places priority on 'good manners' in

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[76] Gehl, Jan et al. "Close encounters with buildings." Center for Public Space Research/Realdania Research. Institute for Planning, School of Architecture, The Royal Danish Academy of Fine Arts. Denmark, 2004.
[77] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 34.

design. But surely architecture raises questions of greater interest than manners."[78] Obvious

compatibility narrows the focus of architecture to be only surface-deep. "Demands for cosmetic

similarity between old and new may unintentionally devalue the existing buildings by denying

their uniqueness."[79] They suggest that the answer may be more readily found in ideas that

oppose and contrast against the existing context, and that this may even be a more pleasing

relationship. (Figures 11 and 12) This list of features is expanded to include more complex

issues such as a concern for the larger landscape, the metaphorical landscape, and dependencies

established among the elements of the landscape, the figurative potential of architecture, and the

juxtaposition of equals, or of opposites among the old and the new, in which case the connection

between the two is extremely important and makes the two parts interdependent, as well as the

layering of new over old, which is the nature of the fundamental relationship between buildings

of the past and of the present in existence together.

This gets compatibility theory beyond mere compatibility by seeking infill architecture

that is intelligent in design and has a level of integrity of space making it worthy of preservation.

It also engages the idea that *Close encounters with buildings* is presenting when it talks about the

quality of transparency in architecture and engaging the human. Transparency exists here in the

sense that the inside is looking out and the outside is looking in, gets past the skin of the façade

and into the space inside the building. This relationship will produce rich and intelligent space,

which is even beyond 'good manners.'

Peter Blake, winner of the 1975 AIA architecture Critic's Medal, makes a return to

manners of sorts with his insights on the courtesy new architecture should show to old. In his

essay "The Architecture of Courtesy" he presents a sort of how to guide to implement the

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[78] National Trust for Historic Preservation 69
[79] National Trust for Historic Preservation 69

compatible design after dealing with the checklist of guidelines. After suggesting that texture,

scale, and certain aspects of tradition lead themselves to courteous architecture, he outlines three

other *courteous* tactics that have been documented to lead to good results. First he presents the

case of the invisible addition, which translates into an underground building. These occur in

places where the architect felt the context was such that any addition at all would ruin it and

chose to extend by placing their own contribution underground. (Figure 13) This is extremely

courteous and according to the specific context may be the only appropriate solution. Second, an

anonymous addition is suggested. This is more confrontational because of its visibility. The

anonymous addition may be made of some kind of transparent material, like glass, that allows

the historic building to remain visible. (Figure 14) This approach can create, as Blake says, a

"new dignity to what may, originally, have been an eminently forgettable wall."[80] Another way

to create anonymity is to provide the new building with such totally unrelated language that there

is no visual connection to be made, thus preserving the originality of the historic building. The

essay suggests that the new part may be so bland or so completely unrelated that the eye

perceives no connection thus rendering one or the other, and therefore the relationship,

anonymous. While the intention is well meant, the suggestion that a piece of architecture be

built with such blandness or so unrelated to its context is an insult to the profession past and

present. Each addition to an urban context should be a record of its time and purpose, and each

thing built should be valid and meaningful and should have its own three-dimensional voice. A

design should never begin with the intention of being bland so as to simply not be offensive.

This position is meek and provides a disservice to the architectural profession. The last courtesy

suggested is one of "polite deception." This approach starts with a 'polite' addition, which is

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[80] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship.
Washington D.C.: The Preservation Press, 1980. 91.

relatively complementary and then proceeds in an appropriate way, such as through stepping

back a façade for scale issues, to get out of the context what the use needs, like a larger building

or a certain use. It is deceptively compatible to the human eye. (Figures 15 and 16)

A more recent publication seeks answers to the same questions about compatibility

theory. Paul Spencer Byard, FAIA, principle of Platt Byard Dovell White Architects, and

director of the Historic Preservation program at Columbia University Graduate School of

Architecture, Planning and Preservation, first conceived of the idea for his book The

Architecture of Additions, while contemplating the great Penn Central preservation case. (Figure

17) This case represents a landmark of legal precedent in the field of historic preservation

establishing that historic architectural aesthetics may be important enough to acquire legal

protection. He discovered that the architecture of additions was in fact an issue of aesthetics and

architectural expression, more specifically the impact of one aesthetic expression of architecture

on an existing one. He poses these questions, "How does one building affect the meaning of

another when their expressions are combined and interact?" and "How should they affect each

other when one of them is protected in the public interest?"[81] This second question sets apart a

group of buildings, affected by new construction, which are those buildings that the public has a

formally vested interest in by way of a nomination to the National Register of Historic Places, or

a local register or district.

Byard presents three historical examples of this problem of relating old and new

architecture as well as the problem of judging how good it is in an attempt to answer the first

question. The three cases, St. Peters, the Queen's House and the Greenwhich Royal Naval

Hospital, and the Castelvecchio, to help define standards and bases for judgments on other

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[81] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W. W. Norton & Company, 1998. 9.

combined works. Each one is an example of each of the three ways Byard suggests for

approaching the issue of the architecture of additions. St. Peter's church embodies an extensive

evolution of form and style. With Carlo Maderno's additions in 1612 and Gian Lorenzo

Bernini'sj in 1667, St. Peter's was extended and rebalanced compositionally as a whole. (Figure

18) The Queen's House was built by Inigo Jones in 1635 as a gatehouse and hunting pavilion.

In 1715 Christopher Wren integrates the house into the Greenwhich Royal Naval Hospital

complex. Wren elevates the Queen's House as the composition's central priority and

compliments it with his own design. (Figure 19) The Castelvecchio museum in Italy is as it

stands today a modernist invention by the architect Carlo Scarpa in 1964. The Della Scala

family circa 1356 owned the original castle. Scarpa's intervention involves revealing new

meanings by cutting away part of the old. Nothing much is altered on the exterior, however the

interior is mined for meaning and captures its new value in its contemporary life, a museum.

(Figure 20)

 With these three models Byard concludes that "willing or no, each of these masters was

committed to the existing building as a source of value to be explored, understood, and

developed. By virtue of this commitment, the old works came not just to participate in but also

to control the outcome. In each case the resulting combined work became a collaboration of

ideas. In each case the new work celebrates the old and secures it an appropriate place in the

service of the meaning of the combination."[82] "The examples suggest that when works are

successful, even across vast differences in expressive possibility, their architects have understood

the meaning of the original building, used it to illuminate their work and their work to illuminate

it, and combined the new and the old in the service of a common goal. Both new and old play a

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[82] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W. W. Norton & Company, 1998. 28-29.

role in the hierarchy of the combined work that appropriately contributes to the new combined meaning."[83]

There are three categorical ways to approach the architecture of additions. Byard labels them as extension, derivation, and transformation of meanings and expressions. "The extension relies on the old as the ground for its novelty, extending the understanding of the old and making with it a greater and more important combined statement about their common business."[84] (Figure 21) Derivation is defined as "a different kind of independence to explore not just the same problems as the original but some of the implications of its expression. By acknowledging the original as the source of its expressive ideas, the new virtually guarantees the original its place at the head of the combined expressive hierarchy."[85] (Figure 22 and 23) Transformation is the "expressed intention of operating upon the meaning of the old, not necessarily to alter it but rather to restate it with a new order of force."[86] (Figure 24)

Architecture has public value or worth in the built environment. Architecture equally has worth in its meaning, which is its expression. A building is going to say something about what it is or is not doing. "That is should say something worth listening to is an integral part of the discipline architecture sets for itself as an art. Buildings succeed as architecture only to the extent they simultaneously do well what they are asked to do and say something about the human condition. The resulting expressions of meaning have public value."[87] We have now laws that protect the public value of a building and recognize that the good buildings make contributions

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[83] Byard 32

[84] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W. W. Norton & Company, 1998. 32.

[85] Byard 50.

[86] Byard 64.

[87] Byard 11.

as "rich and satisfying environments for the discharge of the business of living."[88] They also

protect and acknowledge the sense of place that the expressions of historic architecture make in a

certain area, the identity of that place. Elements of expression include form, ornamentation,

integration into place, impacts of form, impacts over time, functions that change, and progress.

It ends up not a matter of what kinds of expressions can be put together but how they are put

together, and "success is a function of the value received, value added, and value generated by

the interaction of the two."[89]

Combined works are frequent and will continue to be. There is a more special group of

buildings that may demand a little more care and recognition when designing a new part. This

Byard calls the special case of preservation meaning those buildings where "a public interest has

attached to a particular expression" and "does this treatment in the combination reflect and

protect that public interest?"[90] In these cases the original protected identity requires a certain

level of recognition in the combined work because of its accepted public value. The laws protect

experiences and expressions that will only exist if the piece of architectural heritage is still

standing and available to the public. They also protect the experience of education about the

"evolving human conditional expressed in such architecture."[91]

For our purposes, judgment is always a matter of relationship between old and new and

never a matter of individuality. Individuality is never the problem; it comes because architects

are trained in personal expression and creativity. "The truth about the interaction of creative

work, that what follows affects what precedes, that judgments about the meanings of existing

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[88] Byard 11.
[89] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W.
W. Norton & Company, 1998. 14.
[90] Byard 77.
[91] Byard 77.

buildings evolve as they take into account the novelty, or lack of novelty, of what comes after."[92]

The relationships should be judged on the matter of how they work together, "the impacts of architecture on architecture." Success is measured through understanding the relative importance and hierarchy of the combined expression. "Where they succeed, they manage the new expression so that it keeps the meaning of the old building accessible and places it in a satisfactory position in the hierarchy of the new combination."[93] "The test for success in preservation is: where a public interest has attached to a building's expression, satisfactory protection of its public worth requires, first that its meaning be accurately understood and remain understandable in any new combination; and second, that its meaning be respected and celebrated in the hierarchy of the combined work."[94] The protected meaning should be accurately and clearly understood within the new combination, or any new combination. It should not dilute any original meaning, and there should be no competition between the two but something of a happy balance. "The closer the imitation, it is fair to say, the greater the problem."[95] Byard breaks down the idea that whatever part of the building the public attaches the most worth to, or what is the obviously valuable part of the historic piece of architecture, that is what should have the controlling voice in the new piece. For instance he talks about facades, plans, master plans, building types, and then adding onto or over the original building. This is protecting a particular source of identity for the original.

Successful new work should be good quality design, whether it is traditional or contemporary, it should be such that it is relationally sensitive to the overall character of the area

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[92] Byard 80.

[93] Byard, Paul Spencer. The Architecture of Additions: Design and Regulation. New York: W. W. Norton & Company, 1998. 85.

[94] Byard 85

[95] Byard 102

as well as its immediate context, and it should be appropriately scaled (usually human).[96] "In designing an adaptive use project, one is continually interpreting existing architecture and responding to it. The success of the design process depends first on adequately interpreting the old structure and its content. The economic, social, and visual history of a place should be well understood before a response is formulated… a mixture of humility and strength in architectural design goes a long ay in adaptive use projects especially as they become more complex. The integrity of both the old and the new architecture depends on the flexibility of the design process."[97]

There are two essays that end and summarize the book. The first one by Paul Goldberger comments on how after all the rules and guidelines and a necessary evil and do lend a helping hand to commissions and such, there is a point past the rules that the architect must take the new building. As he says "The making of architecture is never the following or the breaking of rules. Architecture is a creative process that transcends such quantifiable things."[98] He makes a case for "preserving the visibility of time" by saying that "History's mark on a city should never be erased. The visibility of time is one of a city's most vital aspects. Change is not only a process but a product, and time's layers should be felt by those walking down a city street."[99] The trick is to capture the spirit of the place, and that means knowing whether the roofline is the most important, or if it is the scale and texture, or some other aspect. There must be a way to marry the self-expression of an architect on his building with the preservation of the areas character.

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[96] National Trust for Historic Preservation. Old and New Architecture: A Design Relationship. Washington D.C.: The Preservation Press, 1980. 151.
[97] National Trust for Historic Preservation 174
[98] National Trust for Historic Preservation. 258
[99] National Trust for Historic Preservation 262

Figure 8 Danieli Hotel (right) with extension (left): considered by Cavaglieri to be a mediocre solution. (Photo: Old and New Architecture: A Design Relationship, 46)
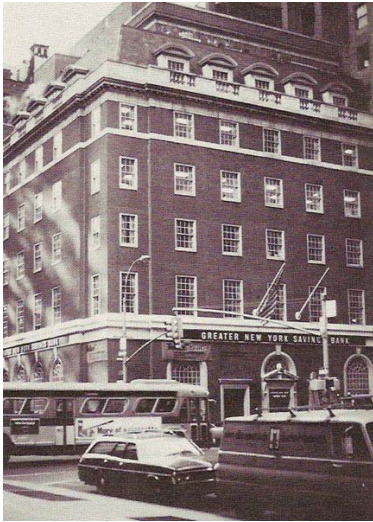

Figure 9 Greater New York Savings Bank 1963: Georgian interpretation. (Photo: Old and New Architecture: A Design Relationship, 46)

Figure 10 Boston Public Library: Carlhian's example of good intentions concerning mass, materials, composition, and height, but ultimate failure. (Photo: Old and New Architecture: A Design Relationship, 65)

Figure 11 Schroeder House, Rietveld (Photo: The Architecture of Additions, 14)
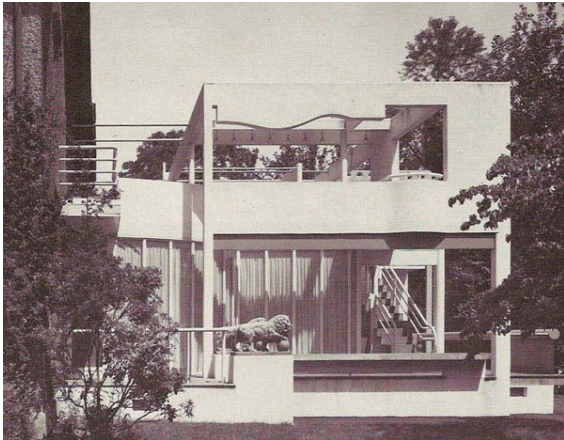

Figure 12 Benacerraf House, Michael Graves (Photo: Old and New Architecture: A Design Relationship, 74)
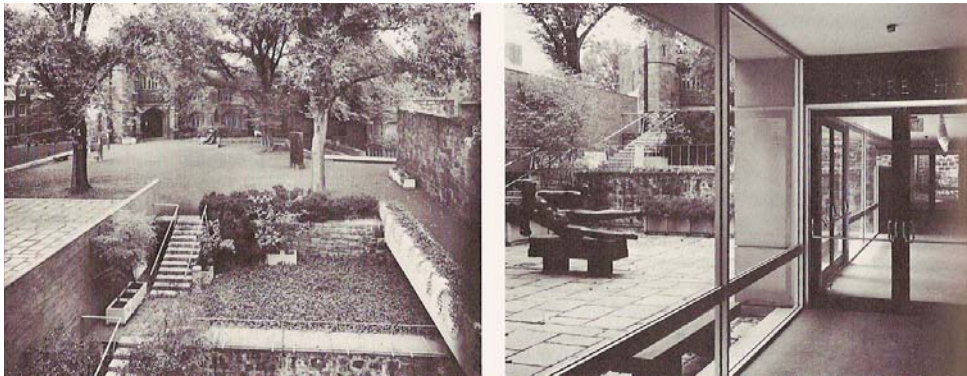
Figure 13 Center for American Arts addition, Herbert S. Newman Associates: the "invisible addition" to Louis Kahn's art gallery. (Photo: Old and New Architecture: A Design Relationship, 94)
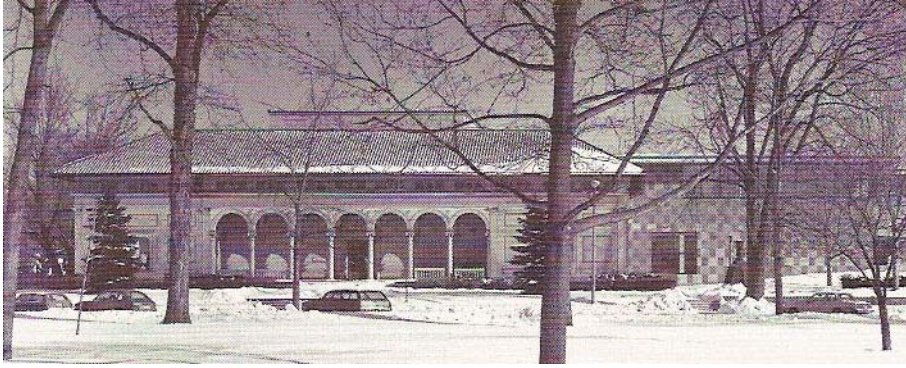
Figure 14 Allen Art Museum (left) with Venturi and Ranch's addition (right): the "anonymous addition." (Photo: The Architecture of Additions, 40)
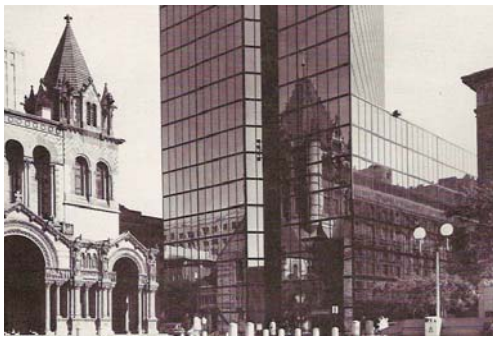
Figure 15 I.M. Pei's John Hancock Tower: "polite deception." (Photo: Old and New Architecture: A Design Relationship, 107)

Figure 16 Lafayette Square Project, John Carl Warnecke and Associates: "polite deception." (Photo: Old and New Architecture: A Design Relationship, 112)
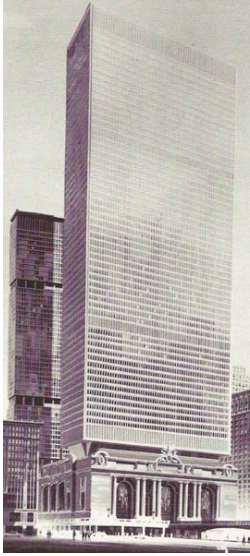
Figure 17: Penn Central proposal (Photo: The Architecture of Additions, 8)

Figure 18 St. Peter's (Photo: The Architecture of Additions, 21)
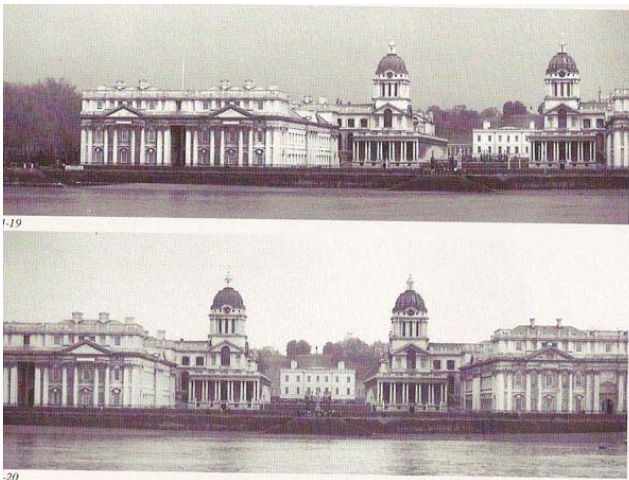
Figure 19 The Queen's House (center) and The Greenwhich Royal Naval Hospital (Photo: The Architecture of Additions, 24)

Figure 20 Castelvecchio, Scarpa (Photo: <u>The Architecture of Additions</u>, 28)
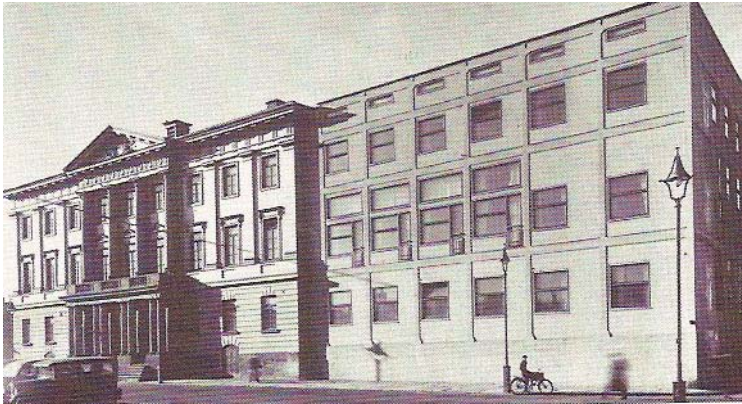
Figure 21 Goteborg Law Courts, Tessin 1672 (left) and Gunnar Asplund's 1937 extension (right). (Photo: <u>The Architecture of Additions</u>, 34)

Figure 22 Maison Carree (1st century) and The Carre d'Art, Foster Associates, 1991. (Photo: <u>The Architecture of Additions</u>, 57)

Figure 23 The Carre d'Art (Photo: <u>The Architecture of Additions</u>, 59)

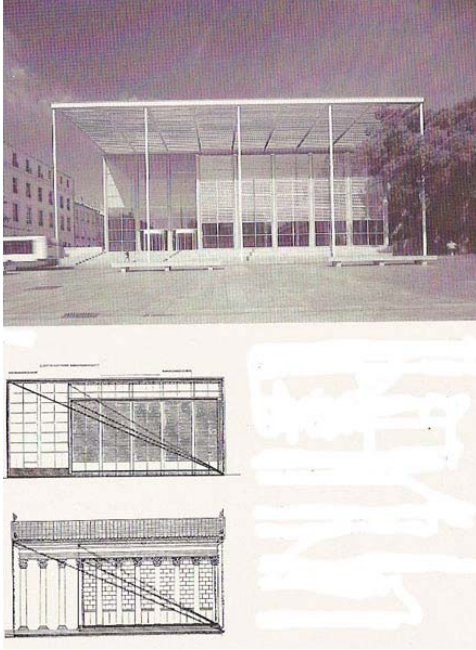Figure 24 The Louvre and I.M. Pei's pyramid (Photo: <u>The Architecture of Additions</u>, 68)

CHAPTER FIVE

CASE STUDIES

This section will explore three different areas including the work of Carlo Scarpa, Richard Meier, and New Urbanism/New Historicism. Carlo Scarpa was an Italian modern architect practicing in Italy. Richard Meier is an American architect who has been given the opportunity of creating architecture in Italy in a very contemporary language. Lastly is a discussion of New Urbanism, which will present the opposing traditionalist point of view.

PART 1: CARLO SCARPA

"It seemed to me logical to marry the new building to the old one, to bring them together. You understand that before construction began, this building was isolated from the other one, that the old hall was bigger than this one is now, was already attached at this point – so we spoiled nothing, though this building is not historically faultless and untouchable. There are incongruities here – the downspouts for example. It would have been better to mask them, but I did not want to take any responsibility for meddling with the past."[100]
- Carlo Scarpa

Carlo Scarpa had a unique way of working with the old and creating the new. His architecture has a fragmentary nature, one of revealing and adding layers, of recording and respecting time, and of details. He was a preservationist, and his preservation perspective was simply his way of designing. For Scarpa the inherent architectural characteristics of Venice and its outlying regions could not help but force architectural solutions involving working with and into the past. His heart, sensitivity and technique towards his projects gave them a timeless

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[100] Bedard, Jean-Francois, et al. <u>Carlo Scarpa, Architect: Intervening with History.</u> New York, NY: The Monacelli Press, 1999. 59.

quality. They are rich on paper, in person, and in theory. His works not only solve the problem of creating a new building in a historic context, but of satisfying the needs of that situation completely on every level of designed space, aesthetic value, functionality, urban relationships, and place-specific issues.

Carlo Scarpa was born in Vicenza on June 2, 1906. At the age of 13 he completed technical school in Venice and was already showing signs of promising design skills. He attended the Academy of Fine Arts in Venice later specializing in architecture. He began his career by working with the architect Guido Cirilli before opening a practice of his own. He was involved in the University Institute of Venice from 1926 to 1978, taught classes, and was head of the department from 1972 to 1974. Scarpa was a teacher, an artist, a painter, a sculptor, and an award-winning architect.[101]

"History meant two things to Scarpa: the traditions of the architectural discipline and its craft, and the evolving fabric of the built world."[102] He valued the accumulation of time onto a building and did not advocate for scraping off layers to achieve the look of a specific period without the evidence of the succeeding years left to tell the whole history of the building. He would preserve by intervening into history in such a way that the building would be celebrated and displayed, yet could function in every day life. He was able to uncover the historical resonances of a particular site or building and then to intervene with a kind of sensitive structure, or fragments thereof, through which the layers of time would reveal themselves. His architecture is consciously interactive in its relationship as new and old. It is impossible to enter into a place

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[101] Crippa, Maria Antonietta. Carlo Scarpa; Theory Design Projects. Ed. Marina Loffi Randolin Cambridge, Massachusetts: The MIT Press, 1986. 32, 216.
[102] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York, NY: The Monacelli Press, 1999. 13.

where Scarpa has left his own talented mark and be unaffected by that intervention. His works

are visual narratives concerning light, space and structure and their dialogue with art and history.

Scarpa deals with the joint between the old and new, sometimes leaving no trace of a

seam and in others showing a definite and consciously unhidden seam where they meet. He was

interested in and comfortable with exploring the superimpositions of time and history and

allowing those things to mark themselves or leave themselves on the structure indefinitely. His

method of building creates a sort of palimpcest in three dimensions.

Scarpa layers often with new materials and measurements that may be confrontational

against the old. In several instances he layers an asymmetrical form directly behind an existing

symmetrical composition as a way to make the architecture of the old and the new engage in a

conversation.[103] Scarpa said this about his technique:

> "See how a building inevitably establishes new identities over time. Once
> acknowledged, this basic principle makes it fundamental for the architect to leave
> conspicuous and characteristic evidence of his own era within the historic fabric,
> trusting time to fuse it into a comfortable whole."[104]

His is preservation as a dialogue of what is existing and what might exist, where the new

becomes equally as important and the old and the relationship they create together. "His dialogue

is never with the past, but with the presence of the past in the present, with the fabric around him,

with 'continuity' and most frequently with the specific continuities of Venice and the Veneto."[105]

This summary of Scarpa's career by Nicholas Olsberg may be the definition of an ideal

compatibility theory architect, contending always with the specificities of place and then

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[103] Bedard, Jean-Francois, et al. <u>Carlo Scarpa, Architect: Intervening with History.</u> New York,
NY: The Monacelli Press, 1999. 14.
[104] Bedard 14
[105] Bedard 14

immediately with the presence of historical context and its value in the present architectural language.

He worked with local artisans, using local traditional building techniques with local materials, and held a keen sense of how to preserve and perpetuate *place*, specifically for him, in the Veneto. He developed an architecture conscious of place-making, place-keeping, and place-sustaining. He was concerned with the analysis of existing site conditions, context in the sense of time past present and future, and the "common sense of a place and the careful reading of its visual character."[106]

The value of his body of works and his personal theory on architecture lies in that it was developing it during the peak of the modern era, at a time when the profession would turn its back on any historical references, namely ornamentation, and the beginnings of postmodernism. Scarpa was first and foremost a modern architect. "I have always had… an immense desire to belong to tradition, but without having capitals and columns."[107] He was a lover of modern architecture, especially its form, but he also believed in ornament and detail and the romantic aspects of the architecture of the past and the Veneto. He recognized the need for a modern machine-driven architecture that did not forget the "psychic and sensual forces of place, material, and memory."[108] His work challenges modern architectural theory in his bold use of the modern vocabulary of form, while producing an architecture of craft and color, detail and ornament. He was an advocate of decoration believing in the pleasure the senses would experience through materials making them expressive and exist with an air of completeness.[109] A vocabulary of

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[106] Bedard, Jean-Francois, et al. <u>Carlo Scarpa, Architect: Intervening with History.</u> New York, NY: The Monacelli Press, 1999. 10.
[107] Bedard 13
[108] Bedard 10
[109] Bedard 12

various materials and of ornamentation would allow for the manifestation of the ultimate

expression of meaning in the architecture.[110] His architecture would turn away from modern

machine and functionalist aesthetic and instead establish a "dialogue with the history of

architecture, entering a new realm of thinking about interventions into the historic fabric, and

returning to the idea of craft, construction method, and on-site invention as the ultimate creative

acts in architecture.[111] These generalities about the work of Scarpa will be fleshed out in greater

detail through three projects which engage compatibility theory.

Scarpa was commissioned in 1955 to design an addition to the existing early 19th century

Canova Plaster Cast Gallery. The project was commissioned for the 200th anniversary of the

birth of the famous Italian sculptor Antonio Canova.[112] The original 1830's Neo-Classical

basilica-like galleries with coffered vaults and clerestory windows are combined with his modern

addition. (Figure 25) The location and orientation of the existing fabric of buildings is complex

in its space and historical existence, yet Scarpa would weave his modern addition into that fabric

of the town while at the same time providing a new piece of urban fabric. "See the complex

situation of the existing buildings and note the delicate way Scarpa wove his addition into the

fabric of the town plan while providing a new wall facing onto the street."[113] The L-shaped

addition is on a narrow site, extending down one long side of the original gallery. It is at once

more humble, yet obviously modern and confident in its statement about its location to the

historic building and the street to its other side. Scarpa allowed the original to remain dominant,

which did not take anything away from his own architectural statement. His urban design

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[110] Bedard 13

[111] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York,
NY: The Monacelli Press, 1999. 40.

[112] Buzas, Stefan, et al. Four Museums. London, England: Edition Axel Menges, 2004. 6.

[113] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York,
NY: The Monacelli Press, 1999. 65.

strategy is to weave his work into the immediate context and into the existing medieval town plan. The addition relates to the old gallery the same way the old buildings in the town traditionally relate to each other, bearing right up against one another, connected and densely packed alongside one another. Scarpa's language of modern details allowed a full integration of old with new. Where the old and new attach Scarpa uses the exterior wall of the original gallery as an interior in this new addition and activates it further by using if for displaying the casts, a layering technique. (Figures 26 and 27)

The Museo di Castelvecchio was a reorganization and restoration project. First constructed as a 14th century castle for the della Scala family, the structure was then used for military barracks during Napoleon's reign over Verona. It was converted into a museum between 1924 and 1926. Scarpa reorganized and enlarged the museum from 1956 – 1973. Some historic material he removed, some he restored, and at other places he inserted new elements. "The museo di Castelvecchio was a dramatic intervention within a set of buildings that had accumulated over the centuries. Rather than viewing restoration as the opposite of renovation, Scarpa embarked on an intriguing strategy of demolition, change, and modification. He layered history, allowing each historical moment to come alive and take its place next to others. He was able to achieve this while setting up a dialogue between old and new, provoking the older elements into conversation with wholly invented new forms, surfaces, textures, and motifs."[114]

(Figure 28)

Scarpa redesigned the gallery spaces of the museum, he inserted new materials into the spaces. The new floors stop just short of the existing walls, providing a reveal into which the original material can be seen below the new layer. (Figure 29) New windows were inserted

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[114] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York, NY: The Monacelli Press, 1999. 70.

occasionally so that Scarpa could expand the important dialogue of light inside the museum and onto the exhibited pieces. The new materials, modern materials, would reframe the existing window from one direction or the other, which resulted in a rich layering of architectural language through materials and detail, or ornament in his modern sense of the word. (Figure 30) Scarpa also inserted new walls, new structure, and a new entry sequence. Most of Scarpa's interventions occur on the interior of the building, however there is the occasional mark which is drawn to the exterior of the building to mark changes on the interior.

The most intense intersection in the museum is at a juncture between two sections where Scarpa tears away some of the historic layers to insert a stair, and to exhibit the Cangrande della Scala statue. He opens up this kind of cavern into the most ancient material parts of the castle. He inserts his own vocabulary of form, detail, and material, around the Cangrande, and the result in the presentation of a rich marriage of time and space from ancient fortifications to modern language. (Figure 31)

The placement of the Cangrande della Scala statue is central to an extremely pivotal and important joint between old and new. It occurs at the point where the original castle meets the medieval building and leaves open the merge to reveal the joint and the historic structure. The powerful statue is placed in a powerful space. A joint made to reveal historical layers and to intervene with new. The Museo di Castelvecchio allows for ancient and modern, symmetrical and asymmetrical historic fabric and the individual contemporary mark or style of an architect to marry peacefully and exist together for the greater good of each part.

Adriano Olivetti commissioned Scarpa to design the Olivetti showroom just a year after he was named recipient of the Olivetti Prize for architecture. The project, located in the Piazza San Marco in Venice, was completed between 1957 and 1958. The project called for a solution

that would display contemporary design in the midst of, as George Ranalli describes it "an assertively historical environment."[115] This is at the fringes of the great Piazza San Marco. Scarpa says this in 1978, "I think that Venice, more than any other Italian city, could accommodate the modern expression of architecture because of certain of its asymmetries- its vary varied skyline with high and low buildings, its streets broad and narrow. And it has very beautiful interior spaces. So if it would be possible to preserve things of this type in the historic fabric, there would be no fear of spoiling the city, so long as designs were carried out in a manner…worthy of it."[116] The Olivetti showroom is notable for a moment of magnificent tension which Scarpa created between the old and the new. This moment, the second story window is covered from the interior with an oval-shaped lattice material. (Figure 32) This screens the historic window behind and creates a dialogue between the two kinds of windows and the two kinds of architecture. It is blatantly contemporary, layering itself behind the exterior existing wall so that from the outside one might catch a glimpse of the activity on the interior, but on the inside it confidently forces the historic context to be viewed through itself, the reality of the modern as a filter for the past. The exterior façade of the showroom is obviously modern and faces the great Baroque piazza with distinction and respect, remaining in scale and correct attitude to the famous landmark in front of it. (Figure 33) Bedard writes this about the showroom, "Although these facades were both startlingly new, they also resonated with the old city. Without either sacrificing his creativity or holding back on his architectural agenda, Scarpa developed a way of connecting an avant-garde design to the sensibility of the work that for

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[115] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York, NY: The Monacelli Press, 1999. 98.
[116] Bedard 95

centuries had been produced in this quarter. One of his strategies was to used the same artisanal techniques of construction that had formed the historic city in order to evolve new forms."[117]

He holds the utmost respect for the original yet he is not afraid to touch it and to live with it. He is able to make it a dynamic and contributing part of the designed space. The places he touched were forced to re-evaluate themselves against the progression of time, in the moment where they existed first and where they must continue existing. "Scarpa demands that we remember what we passed through, hear our footfalls as echoes, look around as we look ahead."[118] "By so fluidly juxtaposing the old with the new, he allowed buildings to tell the story of history while being active agents of historical progress at the same time. In this way his contribution is more full-bodied and fertile than conservation or restoration alone could be. His imagination has adapted the past to the present, reversing the customary approach to the renewal of historic architectural monuments, and in doing so enriching our perceptions of what architecture can be. Especially when designed by such a master."[119]

Equally important is the anticipation for the future and the memory of the past; insistence on displaying the seam; layering new asymmetrical over existing order; forcing new dimensions and materials against the old – dialogue and dialect between old and new – and sometimes confrontation – but he relied on the patina of time to regulate the relationship.

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[117] Bedard, Jean-Francois, et al. <u>Carlo Scarpa, Architect: Intervening with History.</u> New York, NY: The Monacelli Press, 1999. 98.
[118] Bedard 208
[119] Buzas, Stefan, et al. <u>Four Museums</u>. London, England: Edition Axel Menges, 2004. 15.

Figure 25 Rear façade of Canova Plaster Cast Gallery, Scarpa. (Photo: <u>Intervening with History,</u> 60)

Figure 26 Interior of Canova Plaster Cast Gallery. (Photo: <u>Four Museums,</u> 40)

Figure 27 Interior of Canova Plaster Cast Gallery. (Photo: <u>Four Museums</u>, 28)
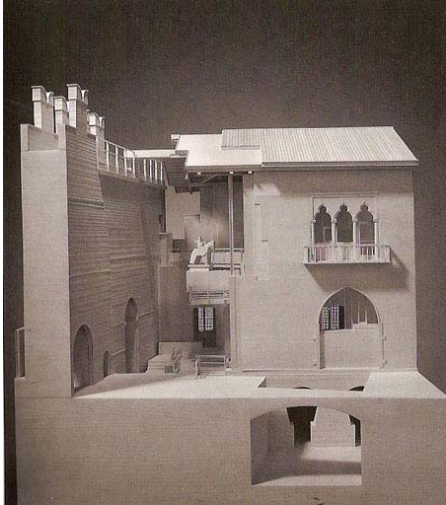
Figure 28 Model of Scarpa's Castelvecchio. (Photo: <u>Intervening with History</u>, 87)
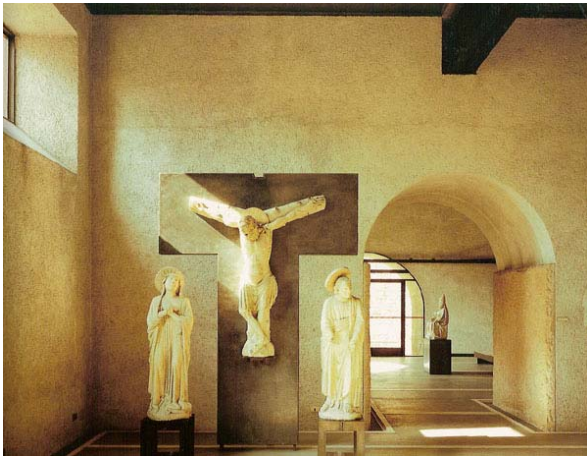
Figure 29 Castelvecchio: interior of museum. (Photo: <u>Intervening with History</u>, 31)
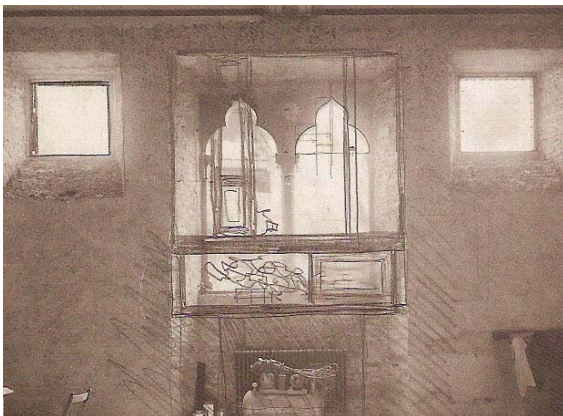
Figure 30 Castelvecchio: drawing of window detail. (Photo: <u>Intervening with History</u>, 75)

Figure 31 Castelvecchio: Cangrande joint. (Photo: The Architecture of Additions, 28)

Figure 32 Olivetti Showroom: window layering. (Photo: Intervening with History, 99)

Figure 33 Olivetti Showroom: exterior façade. (Photo: Intervening with History, 97)

PART 2: RICHARD MEIER

"Meier is the architect who allows monuments and things to speak. He permits them to engage in a monologue, without inventing a mask that conceals them. Instead he prepares a neutral place, where the profound beauty of ancient and modern history is offered as public 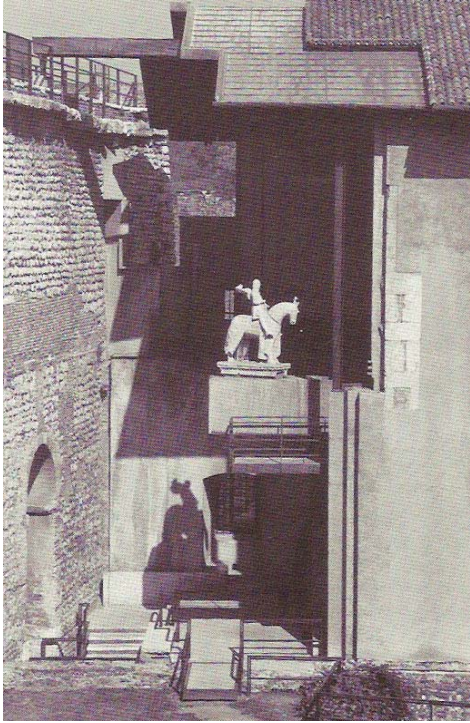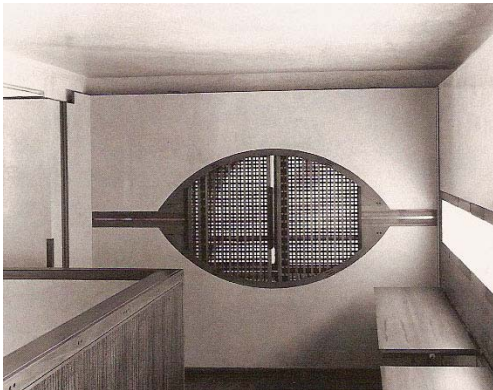energy. For Meier, architecture is a necessary process for revealing the contents and meanings of history. But he designs with the awareness that he is offering a method, not a response…"[120]

Richard Meier is a well-known contemporary American architect, born in 1934 in New Jersey. His degree is from Cornell University and he has practiced under several well-known architects including Skidmore, Owings, and Merrill and Marcel Breuer. His work theory is influenced by early 20th century masters especially Le Corbusier.

One of his most recently completed works is the Museo dell'Ara Pacis in Rome. This building and its design are central to the debate over compatible architecture. It is the first contemporary building in the city since the WWII, the 1930's and Mussolini.

The museum building that housed the Ara Pacis just previous to the Meier design was a fascist building designed in 1938 by Morpurgo. The building (Figure 34) was a flat roofed building with floor to ceiling glass sections in between its pairs of columns. Its implementation originally destroyed the urban fabric's relationship to the river. Marc Brietman writes an article in the publication Counter Projects: Ara Pacis entitled "The Ara Pacis: A Missed Opportunity" where he discusses previous solutions for the alter and the area where it is located. The construction of the piazza and the destruction of part of the roadway during the fascist era did not, according to Breitman, solve the urban issues of relating the city to the river. "The Mussolinean response, was the construction of a kind of aquarium for the Ara Pacis, without any

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[120] Richard Meier Museums 1973/2006. NY. Rizzoli. 2006. 15

previous historical justification for this location."[121] Breitman states that Italy is a country

leading in the preservation of monuments of urban heritage, but from a preservation standpoint

the 1930's building was valuable and should not have been allowed the fate of demolition

because of its significance. This is not however, the point or purpose of this thesis.

The new Meier museum is a white and glass box building next to the road running along

the Tiber River to one side and next to the ancient mausoleum of Augustus on the other. The

museum is anchored to the site through the low -lying stone travertine wall, which runs out the

front of the building. (Figures 35 – 41) The public reaction has been intense. A review of the

museum from the New York Times says that the building is a flop and a disappointment, and that

it ignores its context.[122] Others claim the museum is exactly what Rome needs.

The museum is designed as a building that is transparent and permeable against its urban

environment while at the same time caring for the ultimate preservation of the monument. It was

developed according to the north-south axis where it sits, and the architect used regulating lines

and shapes from the context to relate to and fir the building in its context. There are three parts

to the building, first a closed gallery which one enters into through a traditional public piazza

with stairs. This piazza references other traditional Italian piazzas by including a water element

(fountain) and a (modern) column. The central part of the building is built to immerse the

monument in light, and the third part holds other functions including conference rooms and other

exhibit spaces.[123]

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[121] Younes, Samir. Ed. <u>Counter Projects: Ara Pacis</u>. Florence. Alinea Editrice. 2002. 21.
[122] Ouroussoff, Nicolai. "An Oracle of Modernism in Ancient Rome." <u>New York Times</u> 25 September 2006. <www.nytimes.com>
[123] "The Meier Project." 2006 Museo dell'Ara Pacis. Nov. 13, 2007. <http://www.arapacis.it>

In an interview recorded online with Richard Meier he talks about Rome as a city of light, and how it brings light in and out to the city surrounding the inhabitants. He then says that a modern building should reflect itself in lightness, openness, transparency, and modern materials. Yet Rome is a city of stone, therefore the travertine wall exists as an anchor to the building. Mier says that the new building relates to Rome in the past and present sense of the alter itself, and that the style of architecture expresses life moving on. Rome is a city related to the 21st century not just as a museum but also as a living and currently active place.[124] A review of the building from arcspace.com by its publisher Kirsten Kiser, says that "The clarity of the volumes and the buildings proportions relate in scale to Rome's ancient structures."[125]

Through the opportunity for a personal visit to the museum my own observations about its success as measured by compatibility theory include the following points: first it does not copy anything around it and is a building responsive to its time, second it contributes to the urban design of its location because of the relationship to the road along the Tiber River and the relationship to the piazza, which includes the stairs and water element facing the existing piazza, third its materials of stone travertine and glass are appropriate to Rome, fourth the scale of the building is appropriate because the footprint of the museum is related to the footprint of a cathedral and it is not taller than any other surrounding building nor is it irregular in shape, fifth it turns no blank walls to any neighbor; and sixth it serves its purpose well which is to hold and exhibit the Ara Pacis, through the interior experience of light and view to the inside and to the outside. (Figures 42-44)

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[124] "Video – Interview with Richard Meier, designer of the new Ara Pacis Museum. 2006. " Museo dell'Ara Pacis. http://en.arapacis.it/

[125] Kiser, Kirsten. "Richard Meier & Partners: Ara Pacis Museum." 1999-2007. arcspace. www.arcspace.com/architects/meier/arapacis/arapacis.html

The Barcelona Museum of Contemporary Art, finished in 1995, is another Meier museum built in a historic context. It was described as "contextually responsive in its scale and orientation."[126] The museum engages the historic fabric of its setting by establishing a dialogue with each historic block it faces. It is also organized into the site through the existing pedestrian paths of the historic area surrounding it. The building is confidently contemporary yet the scale and detailing allow for a kind of dialogue with the historic urban fabric similar to the Ara Pacis in Rome. It is equally responsive to and active in the surrounding public space, helping to organize and structure it. (Figures 45-47)

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[126] Richard Meier Museums 1973/2006. NY. Rizzoli. 2006. 144.
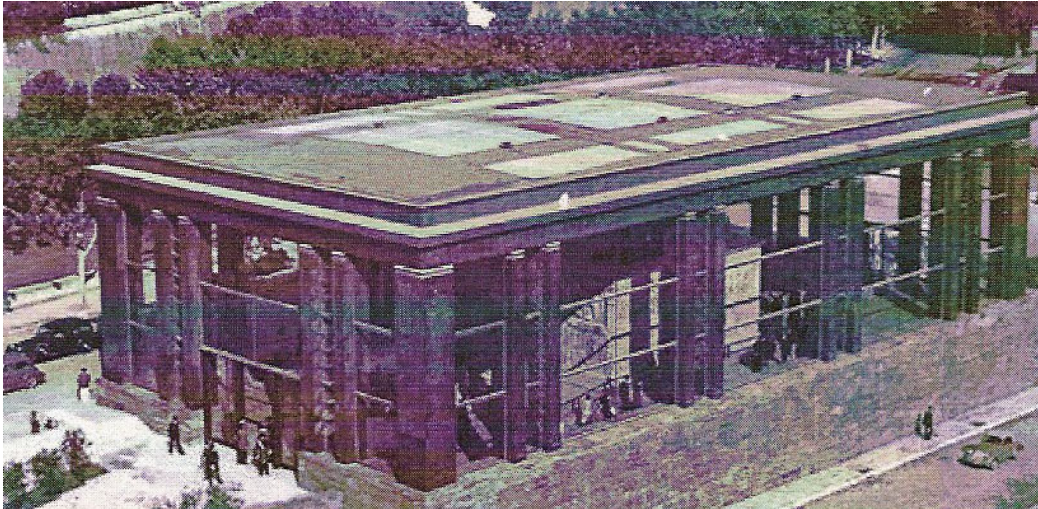
Figure 34: 1930's Ara Pacis Museum, designed by Morpurgo

Figure 35 Ara Pacis Museum: context

Figure 36 Ara Pacis Museum: front façade and travertine wall

Figure 37 Ara Pacis Museum: front façade

Figure 38 Ara Pacis Museum: interior wall

Figure 39 Ara Pacis Museum: interior alter

Figure 40 Ara Pacis Museum: exterior relationship to cathedral

Figure 41 Ara Pacis Museum: exterior public space
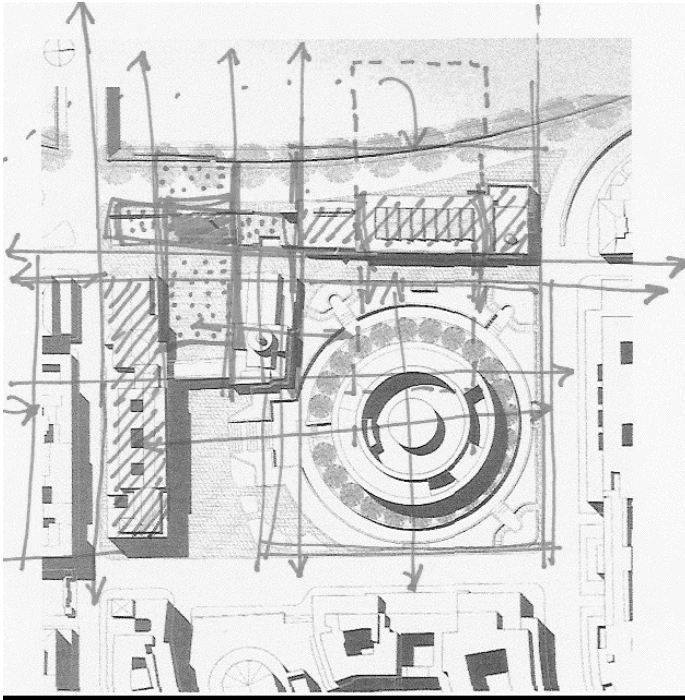
Figure 42: Site plan of the new Ara Pacis Museum; this diagram shows the building in relation to its location. The design of the building is a response to the regulating lines of the site, to axes and the shape of the surrounding blocks. It is responsive to its neighbors and to the scale, texture and detailing of the existing area.

Figure 43: This diagram shows the new Ara Pacis Museum responding to its context in the form of scale and details, especially relating to the church across the street, it also outlines its response to layering and revealing as a technique for relating to historic fabric.

Figure 44: This diagram is a perspective view of the Ara Pacis Museum and the neighboring church. It shows similar cornice lines and heights, the appropriate scale of the museum according to the existing block, and its responsive dialogue with its neighbors including the piazza and church across the street and the ancient Mausoleum of Augustus.

Figure 45 Barcelona Museum of Contemporary Art (Photo: Richard Meier Museums)

Figure 46 This diagram is a perspective view of the Barcelona Museum of Contemporary Art showing its relationship in size, scale, and detail to the surrounding historic urban fabric.

Figure 47 This diagram of the site plan of the Barcelona Museum of Contemporary Art shows its relationship to the existing urban fabric through the regulating lines of the site and through the pedestrian paths and public spaces surrounding it.

PART 3: NEW URBANISM/NEW HISTORICISM

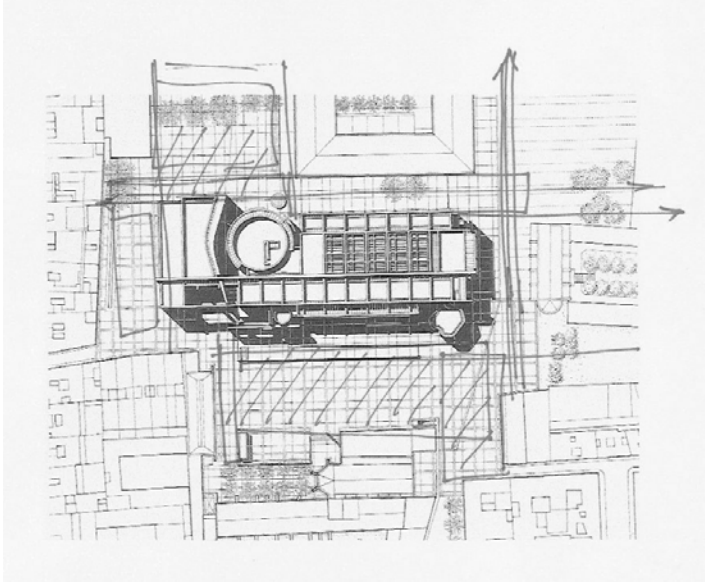*"I have always had... an immense desire to belong to tradition,*
but without having capitals and columns."[127]
-Carlo Scarpa

"While maintaining a passionate allegiance to the modern vocabulary of form, Scarpa in his late
work, showed that it was possible to incorporate within it a highly wrought sense of craft, detail,
color, ornament, and materiality. He taught architects, by his example, to look more respectfully
at the banalities and less solemnly at the monuments of the past, and to weave new work into the
ongoing dialogue of an evolving fabric. At the same time, he reopened the possibility of an
architecture constructed like painting or poetry around questions of memory, allegory, narrative,
and metaphor. Together those innovations helped to liberate younger architects from the
rationalist severity of their modernist training, to generate a new historical sensibility that lay
outside the sentimental agendas of restoration and revival, and to reawaken architecture to is
lyric potential – its capacity to write, on the ground, a sort of civic poetry."[128]

What is architecture writing on the ground today? What kind of language has it recently

been allowed? "In the United States…both heritage professionals and advocates tend to defer to

bland, mediocre, vaguely historically referenced new design within historic context when given

the prospect of contemporary additions…in doing so, we rob future generations of the record of

our time."[129] Is it possible for this to include valid traditionally inspired design or only non-

traditionally-inspired design?

There exist several traditional building institutions advocating for the current acceptance

of continuity of traditional architecture and building techniques as acceptable and appropriate

contemporary design. In the United States Clem Labine leads a magazine publication entitled

Traditional Building, as well as the annual Traditional Building Conference and Exhibit. The

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[127] Bedard, Jean-Francois, et al. Carlo Scarpa, Architect: Intervening with History. New York,
NY: The Monacelli Press, 1999. 13.
[128] Bedard 9
[129] Tiller, de Teel Patterson. "Obey the Imperatives of Our Own Moment: A Call for Quality
Contemporary Design in Historic Districts." Forum Journal. 21.4 (Summer 2007) 6.

International Network for Traditional Building, Architecture, and Urbanism, or INTBAU, was founded in Europe and has recently branched into other countries including the United States. INTBAU is supported, encouraged, and sustained by the staff at the Prince of Wales Foundation. New Urbanism is a movement with similar goals resulting in traditionally inspired designs.

Clem Labine's Traditional Building Magazine is "edited for design and building professionals involved with public architecture …the resources in the magazine are used for restoring and renovating old buildings as well as for designing and constructing new buildings in traditional styles."[130] The magazine exists to advertise traditional building resources to a number of professionals, and to publish articles and design awards for contemporary traditional building issues and projects. The related Traditional Building Exhibition and Conference exists as a place for restoration, renovation, and traditionally inspired new design and construction to meet.[131] The conference exhibits products and resources for traditional architects and building, while providing workshops and discussions on current and related topics.

The International Network for Traditional Building, Architecture, and Urbanism, or INTBAU, is "a network of individuals and institutions who design, make, maintain, study or enjoy traditional building, architecture, and places… a force for the continuity of tradition in architecture and building and the promotion of traditional urban design, wherever it is found."[132] Their charter, agreed upon by the INTBAU steering committee in 2001, states in part:

"Traditions allow us to recognize the lessons of history, enrich our lives and offer our inheritance to the future. Local, regional and national traditions provide the opportunity for communities to retain their individuality with the advance of globalization. Through tradition we

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[130] Clem Labine's Traditional Building: The Professional's Resource for Public Architecture. 2007, Restore Media, LLC. www.traditional-building.com/
[131] Traditional Building Show.com. 2007. Traditional Building Exhibition and Conference. http://www.traditionalbuildingshow.com
[132] International Network for Traditional Building, Architecture, and Urbanism. 2001-2007 <www.intbau.org>

can preserve our sense of identity and counteract social alienation. People must have the freedom to maintain their traditions.

Traditional buildings and places maintain a balance with nature and society that has been developed over many generations. They enhance our quality of life and are a proper
reflection of modern society. Traditional buildings and places can offer a profound modernity beyond novelty and look forward to a better future."[133]

Therefore, so INTBAU claims that traditionally designed spaces and places are the best at

achieving this, which is understandable in light of some of modernisms negative effects like

urban renewal and even sprawl. However, compatibility theory shows this can happen with

contemporary design amongst existing traditional ones.

In 2006, INTBAU sponsored a conference for discussion on and the re-evaluation of the

Venice Charter. INTBAU believes that the suggestion that historic buildings must be viewed as

historic documents which must not be falsified "reflects a common post-war modernist belief in

the 'end of history.'"[134] They believe that these phrases and clauses in the Venice Charter are

used to justify modernist interventions in traditional places and subsequently to control against

any kind of freedom to do traditional design. "INTBAU seeks to advance a pluralist view that

would allow considerations of cultural continuity, tradition, and collective memory to over-ride

the Venice Charter's requirement that buildings be treated as historic documents."[135] INTBAU

asserts a new definition of the word authenticity as such, "the goal of authenticity must not be

interpreted to require an absolute state of preservation of pre-categorized moments in time.

Rather it must reflect the complex pattern of change and recurrence across the ages, including the

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[133] International Network for Traditional Building, Architecture, and Urbanism. 2001-2007
<www.intbau.org>
[134] INTBAU
[135] INTBAU

present."[136]   Their comments on Article 9 of the Venice Charter:

"ARTICLE 9 calls for new work which 'must be distinct from the original composition and must bear a contemporary stamp.' But this goal must be dynamically balanced with other needs, including the need for coherent and enduring human environments. Thus, new work may be distinct from the original composition while still harmonizing with that composition. A contemporary stamp may be provided in a number of ways, including interpretive information or identifying marks or characteristics. It is not necessary to create a striking juxtaposition, which may violate the mandate to preserve the traditional setting or the relations of mass and color (Article 6, Article 13)."[137]

This statement provides no space for future progress. The only good that may come of it is that, once again, we will have perfected the classical styles; and it may even lead, as in the New Historicism movement, to over-perfection. The principles driving these organizations: sustainability, walkability, density, diversity, and others; all these urban planning and design issues are transferable to an architecture of a contemporary aesthetic nature. The issue is not simply the revitalization and restructuring of urban planning alone, nor of the aesthetics of traditional design, but of both urban design issues and of a style for the current time that is bold about what is occurring at the present and intentional about our past.

Leon Krier, an architect and urban planner in Europe and advocate for traditional urbanism, place-making and design influence in the social life of a community is hailed as the intellectual godfather of the New Urbanism movement in America. The Congress for the New Urbanism was founded in 1993 and intends to be an organization dedicated to the revitalization of urban areas through sustainability, walkability, and traditional neighborhoods, all in opposition to sprawl. The Congress for New Urbanism is an advocate for transforming growth patterns in the built environment, and revitalizing dead places, and knitting together a stronger

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[136] International Network for Traditional Building, Architecture, and Urbanism. 2001-2007 <www.intbau.org/venicecharter>
[137] INTBAU

and more tightly woven urban fabric. Its members include architects and planners as well as the community activist. The majority of new urban projects result in traditional architecture. Their charter however, does not address the issue of style except to say *"Individual architectural projects should be seamlessly linked to their surroundings. This issue transcends style,"[138]* and *"Architecture and landscape design should grow from local climate, topography, history, and building practice."[139]* New Urbanism produces traditional designs because of a response to the lack of aesthetics and the so-called horrors of modernism; this includes a perceived need for a revival of spirit and feelings like those the traditional and neo-traditional styles evoke (for most people.) New Urbanism is looking for traditional urban design to achieve its goals thus traditional design better suits the role for that type of environment. New Urbanism's major fight is against post-war sprawl.

The movement is praised for its determination to supply beauty and satisfying aesthetics back into the designed environment. It is praised for environmental awareness and successful idealism. Criticism includes complaints that about half of all New Urbanist projects are built not inside existing urban fabric but in open space thus taking up as much room as sprawl does. It has also been called fake or artificial looking due the intense historic references of its style.

Krier, a notable traditional architect has several successful projects. First a new piazza and new master plan for the city of Alessandria in Italy. Together with co-designer Gabriele Tagliaventi they have designed traditional infill buildings to harmonize with the existing historic context of Alessndria. (Figure 48) Another example is the town of New Poundbury in England which is hailed to be very successful as a community. The town is built entirely of new

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[138] "The Congress for the New Urbanism Charter 2001." The Congress for New Urbanism. CNU 1997-2007. <www.cnu.org/charter>

[139] The Congress for New Urbanism.

traditional architecture which is very contextual and totally inspired by the local vernacular. (Figure 49)

An international group of students and professional architects developed a publication called Counter Projects for the new Ara Pacis Museum in Rome. This publication, prefaced with words by Krier is bold in its criticism of the contemporary design of the museum. Krier writes, "The decision to rebuilt the enclosure around the Ara Pacis in a modernist style, which is willfully anti-classical, is an act of provocation of extreme gravity…evidence that the …protection of the historic center of Rome has been ruptured."[140] Krier and other new urbanists and traditionalists believe that traditional design is an equally suitable choice for contemporary architecture. This publication criticizes the choice of style for the Ara Pacis because it repeats modernisms industrialist forms irrespective of its context.

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[140] Younes, Samir. Ed. <u>Counter Projects: Ara Pacis</u>. Florence. Alinea Editrice. 2002. 10.

Figure 48: Alessandria, Italy, designed by Leon Krier and Gabriele Tagliaventi

Figure 49: Town of Poundbury, England, designed by Leon Krier

CONCLUSION:

COMPATIBILITY TODAY

The intent of this thesis was to discover a trend throughout architectural history from Vitruvius to Ruskin, to international charters and the development of the international field of conservation, through the period of modernism and current preservation practice. The trend found- this thesis proposes- a direction and a position for the issue of compatibility theory which is that contemporary design is an appropriate manner in which to design new buildings in a historic context. There were several case studies presented in support of this claim, which included the work of architects Carlo Scarpa and Richard Meier. There was also a case study supporting the opposing position of traditionalism which include the New Urbanist and New Historicist movements.

In the portions of the towns of Alessandria and New Poundbury designed by Leon Krier, the buildings seem to fit in and reinforce a sense of place; they are the same size, scale and color as the older buildings. As traditional and pleasing as they may be however, they are also, in a sense, artificial. This calls into question the issue of authenticity in the sense that the Venice Charter calls for authenticity to be maintained, which is beyond a date of 2007 on a brick or marble piece in a building that otherwise looks like it is from the 1300s.

This traditionalist movement may be a phase similar to New Historicism, and thus short lived. It is valid and the ideas supporting it are appropriate to current issues in society and urban design and planning. However, this thesis has shown that, initially, the product of this phase is turning its back on the established precedent of the field of architectural history. Second, it is not taking full advantage of the present capability of the profession of architecture, the talent lying

behind it, and the engineering and structural abilities of our time. Finally, it is not exploring the proven richness of relationships between historic and contemporary architectural space that is possible, and has therefore missed a key element of the preservation movement. This element, as this thesis has shown, is: embodied in the original language of the Venice Charter; held in high respects in the Secretary of the Interior's Standards for Rehabilitation- especially in numbers 9 and 10; and recounted thousands of times in local design regulations.

Scarpa's buildings are an example of modernism that was successful in a place where there was a rich and important historic fabric in existence. Patterns observed include this vocabulary list of words: layering, revealing, weaving, surface, time, texture, detail and ornamentation, scale, grid, color, materiality, dialogue. These words are the language with which Scarpa builds modern architecture in historic places. His pattern is boldly modern in style, equal to our current contemporary style. Figures 30 – 33 from the Scarpa case study show his techniques of layering, revealing, and designing in scale and details. Meier is bold in his contemporary design while also following a number of these observed patterns. As previously articulated, his museum is related to its context in scale, detail, surface and texture, and materials. This was shown in the diagrams in Figures 42 – 44, 46, and 47. There are areas of intense and rich historic fabric that are facing needs for infill buildings to which these principles and patterns could be applied successfully.

The next step in this research theme is to explore how contemporary design can be incorporated into the buildings which are the fabric of our average downtowns and everyday neighborhoods; those buildings which will never be designed by a Meier or Scarpa, but by the builder and home-buyer. Should these buildings be included in this discussion when the reality is that the vast majority of them are traditional in style and in the private residential sector?

Another research theme could include research of design review boards that deal with contemporary infill in their respective local historic downtown and neighborhood districts.

Let the professions of historic preservation and architecture embrace what challenge is theirs to conquer, which is the exploration of rich relationships between our future progress and our ability to treasure and sustain our heritage, and discover a solution which may lead into a new period of architectural history in the making.

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APPENDIX A:

TIMELINE

1st century BC

    Ancient Roman regulations- new buildings should be designed in harmony with   the existing context

circa 27 B.C.

    Vitruvius writes *de Architectura*, an architectural treatise- new design must consider all aspects of existing context

mid 12th – late 14th centuries

    Gothic architectural period

1414

    de Architectura rediscovered

1443-1452

    Alberti (1404 – 1472) writes his *Ten Books on Architecture* (inspired by   Vitruvius' *de Architectura*)

1446 – 1450

    Medieval church Rimini, Italy San Francesco (Tempio Malatestiano) –new façade by Alberti – early renaissance façade (by Alberti) encases gothic building

1400-1469/70 Antonio Averlino- first Italian architectural treatise concerning planning an ideal town- stressed continuous history.

1471-1484

    Pope Sixtus IV *Restaurator Urbis*- preservation improvements on ancient Rome; example of preservation during reign of the Popes

1485

    Alberti's *Ten Books on Architecture* published

1490

    Milan Duomo completed in its existing style (medieval gothic)

15th century

    Renaissance period

16th century

    Reformation

1517

    Martin Luther & his 95 theses nailed to Wittenburg

1530s

    Counter-Reformation

1563

    Council of Trent – new changes to religious services and church buildings – medieval buildings encased in classical facades

17th century

Baroque

1666

Fire of London – badly damaged St. Paul's (plans for a classical dome were already underway)

1675 – 1709

St. Paul's Cathedral rebuilt in current Baroque style on site; architect is Christopher Wren (1632 – 1723)

18th century

Age of Enlightenment

"modern historical consciousness" *New Historicism* "the new concept of historicity led to consideration of works of art and historic buildings as unique, and worthy of conservation as an expression of a particular culture and a reflection of national identity"[141] led to a revival of nationality and of traditions… new traditions… and an appreciation for antiquity, leading to issues with authenticity vs. copies of things

1717- 1768

Winckelmann - research foundational to the modern conservation movement through his studies of antiquity and archaeology – including the "methods of verification of facts from the original. As a result he made a distinction between original and copy – which became fundamental to later restoration policies…" – distinctions between original and additions thus preserving the original

1716 – 1799

Bartolomeo Cavaceppi - Roman sculptor after Wincklemann; "…all treatment must be done with respect for existing original material…consequently restoration and modern additions should not mislead the observer or artist in their study of the object."[142] – distinctions between old and new styles

1757 – 1822

Antonio Canova – "to copy freezes genius"

End of 18th century

French Revolution – led to age of romanticism b/c it was the ultimate proclamation of reason and a revolt against the age of reason and back to individuality and expression and creativity

Age of Romanticism – increased respect for the original style not only for aesthetic reasons but for the building's significance as a historic monument representing a period of the nation's history

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[141] Jokilehto, Jukka. <u>A History of Architectural Conservation.</u> Oxford: Elsevier Butterworth-Heinemann, 1999. 17

[142] Jokilehto 63-65

Last half of 19th century

restoration fury- overemphasis of history; so much respect for original style that
buildings were being finished in that specific style so well that one couldn't tell   the
difference b/t original and new… it led to a purity in style that the original building would never
have had anyways ← this theory called the restoration   theory – technically correct but not
authentic

1812- 1852

AWN Pugin – key to the gothic revival in England; was concerned not with the
preservation of any original material but with fulfilling his interpretation of the
original idea

1814 – 1879

Viollet le Duc: restoration philosophy of rebuilding as monuments should have   been,
not as originally stands "To restore a building is not only to preserve it, to repair it, or to rebuild,
but to bring it back to a state of completion such as may   never have existed at any given
moment."[143]

Late 1800s

Anti-restoration movement: each style belongs to a specific time and it is not
possible to recreate any style with any authenticity; a continuum of
styles/additions onto one building is acceptable;

1819-1900

John Ruskin: an anti-restorationist; never encourage copying of any kind, material
truth in historic architecture; "The greatest glory of a building is not in its stones, or in
its gold. Its glory is in its Age… When we build, let us thing that we build   forever." - he
wrote against the kind of restoration (Viollet-le-Duc) that falsifies the original

1834 – 1896

William Morris – founder of SPAB, anti-restorationist; SPAB manifesto

1877

(founding year) Society for the Protection of Ancient Buildings "any attempt to   restore
or copy would only result in the loss of authenticity" William Morris, John   Ruskin; "anti-
scrape" theory

1836 – 1914

Camillo Boito, Italian conservationist, respect for authenticity of original

1883

Third Congress of Engineers and Architects in Rome – paper by Camillo Boito   "new
additions were recommended to be made clearly in the contemporary style   but in a way
not to contrast too much with the original."[144]

1873 – 1947

Gustavo Giovannoni – "respectful modernization of historic areas"[145] don't build in a
style which is not ours

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[143] Tyler, Norman. Historic Preservation: An Introduction to its History, Principles, and
    Practice. New York: W.W. Norton &b Company, 2000. 19.

[144] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-
Heinemann, 1999. 202

1900

first "conservation meeting" (of a series of yearly meetings in Germany) Paul Clemen presented an overview of the current restoration/conservation situation; historical school of thought and the modernist school of thought

1914 – 1918

WWI

1907-1992

Guglielmmo De Angelis d'Ossat: director General of Antiquities – "forbid categorically building in historic styles…" - ICCROM training

1939 – 1945

WWII

1959

(established in Rome-proposal to establish organization presented at 9th Session of UNESCO General Conference in **1956**) ICCROM International Centre for the Study of Preservation and Restoration of Cultural Property – founded in the aftermath of WWII

1943

bombed Baroque cathedral in Naples – completed by Pane in modern forms; surviving historic parts conserved (example)

1945

UNESCO founded

1897 – 1987

Roberto Pane – UNESCO expert, Professor at the University of Naples; one of the main contributors of new emphasis on artistic values – aesthetic demands of restoration "Restoration should, therefore, help to free hidden aesthetic qualities from insignificant obstructing additions. Here, to be a critic, was not enough, and in every restoration there was always a moment when the solution could only be found through a creative act. In such a moment, the restorer could only have confidence in himself, and not look for guidance from the ghost of the first architect."[146]

1906 – 1988

Cesare Brandi – theory of restoration

1917

Dr. Jan Kalf – intro to new conservation law- make additions in style of time to avoid falsifications – "considered any stylistic restoration a fake, and emphasized the documentary value of original material"[147]

1931

First International Congress of Architects and Technicians of Historic Monuments

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[145] Jokilehto, Jukka. A History of Architectural Conservation. Oxford: Elsevier Butterworth-Heinemann, 1999. 220

[146] Jokilehto 226

[147] Jokilehto 252

1933

    Fourth congress on modern architecture in Athens (CIAM)

    Athens Charter **1931**

1941

    Charter of Athens is published with le Corbusier's comments

1950s

    Nuremburg destroyed city center rebuilt with contemporary forms (then later in   the 80s replaced with historic replicas)

1906 – 1978

    Carlo Scarpa

1964

    Second Congress of Architects and Specialists of Historic Buildings

    The Venice Charter

1964

    ICOMOS

1966

    National Historic Preservation Act

1970s

    Post-modernism

1972

    Third ICOMOS General Assembly, Budapest

1970's

    Secretary of the Interior's Standards

1977

    National Trust for Historic Preservation Conference – Old and New Architecture: A Design Relationship

1994

    The Nara Document on Authenticity

1995

    Standards re-worded

2001

    INTBAU chartered

    Traditional Building / Traditional Building Conference