Change in Historic Buildings

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June 1989

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF SCIENCE IN ARCHITECTURE STUDIES
AT THE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
JUNE 1992

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Submitted to the Department of Architecture on May 8, 1992
in partial fulfillment of the requirements for the Degree of
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ABSTRACT

Change in historic buildings is inevitable. If these changes are not well-managed, the cityscape will be threatened because a city is composed of buildings. A good city should combine both growth and preservation. Controlling change in historic buildings is one way to get this balance. Because a city can not simply preserve all buildings nor demolish all of them, there should be a methodology to decide what buildings should be preserved and which should be demolished. Furthermore, which building should be preserved as a museum, and which should be allowed rehabilitation could also be decided by this same method. Since the concept of combining history into people's daily lives is prevalent, historic buildings can be changed according to contemporary needs. Change in historic buildings should be recommended in different degrees. The degree is decided according to the significance of the building.

This thesis studies building category systems that have been used in downtown surveys in Boston and San Francisco. In order to develop an objective evaluation system, the system used in The Canadian Inventory of Historic Building will also be examined. A framework for criteria and an evaluation system will be developed. Buildings can thus be categorized into groups. Suggestions for changes will be based on these groups. For example, a building of high significance in history or in architecture should be preserved at all cost. Change in such a building should be invisible because retaining its original status and keeping its authenticity is the priority. For a building without particular significance, demolition is recommend. Its demolition provides space for city growth. Between the two extremes of preservation and demolition, there is buffer room for blending the new and the old in a single building. The value of such building is usually contextual, without individual architectural or historic significance but of integral importance within an environment. For this kind of contextual building, change is recommended, but the new elements should be clearly distinguishable. Such as building can be rehabilitated with a contemporary design. A new addition is also allowed, as long as the new is compatible with the old. The compatibility between new and old will be examined through cases of buildings recently completed in Boston. The cases raise many issues: How does a city solve the controversy regarding preservation and development? How can the new be properly integrated into the old? How does the city control design quality? The answers will be provided after the examination of case studies. Finally, principles and recommendations for controlling change in historic buildings will be provided.

Thesis Supervisor: Gary Hack
Title: Professor

Acknowledgements

Finishing a thesis is not easy. With the help of many people, I finally conquered this task. First, I must thank my advisor, Gary Hack who was always patient and willing to talk to me in spite of his busy daily schedule. He encouraged me to write down every thought and then helped me organize these thoughts. I would also like to thank my readers, Phil Herr and Dennis Frenchman, who read my chapters thoroughly. Phil's encouragement and Dennis's stimulation made my thesis more and more concrete. Additionally, many other people devoted their time by granting interviews and providing precious information for my thesis: Roger P. Lang, former Boston Landmark Commissioner; Joseph Hoskins in Hoskins, Scott Partners, Inc.; John Hynes in Lincoln Co.; Paul Reavis in the Boston Redevelopment Authority; William Young in the Back Bay Architectural Commission; Diana E. Prideaux-Brune in the Massachusetts Historic Commission; and Carol L. Huggins in the Boston Landmarks Commission. With their help, I clarified my value of preservation and established a framework for the evaluation system of buildings. I also must thank the tutors in the writing center. With their excellent contributions, my writing skills have been sharpened. I would also like to express my appreciation to my friends who encouraged me when I was depressed, especially my roommate, Ji-in, who shared this tough process with me. Finally, I am grateful to all of my relatives and the other people who supported me and gave me the opportunity to explore myself in such a superior learning environment. Regarding my parents, I can not find any word to describe my appreciation. Because of my profound feelings, I would sincerely like to dedicate this thesis to them.

Contents

Introduction

Change in historic buildings is inevitable. Age and weather make them deteriorate and natural or artificial disasters destroy them. New building codes, such as requirements for fire stairs, and mechanical systems, such as air conditioning, also cause changes. Furthermore, different uses of interior, uncertain political decisions, shifting social values, and evolution of the urban infrastructure, can also affect the building's exterior. If these changes in historic buildings are not well-managed, they will harm the cityscape because a city is composed of buildings. Drastic change in a cityscape upsets people.

Controlling change in historic buildings is a way to slow down such drastic disruption and minimize the uncertainty of the future environment. A balance between new and old as well as growth and preservation can be created; and a change can at least take a more desirable form. Furthermore, "a good city is a delicate balance between hope and memory. It must provide reassurance that a better world is possible in the future, while simultaneously respecting everything from the past that nourishes roots and identity. Therefore, it must change, and it must remain the same."[1] To get this balance, some questions must be raised: What kind of change should be allowed in various types of historic buildings? For example, should changes be invisible for some buildings or should they be apparent as a record of time? Should new additions in some historic buildings show a contemporary feeling? How do we control the degrees of change in different historic buildings? The main purpose of this thesis is to define those degrees. In other words, this thesis will define the characteristics of historic buildings which should be preserved as monuments with little alteration allowed, and those which should be renovated for new use allowing contemporary alteration. Furthermore, methods for properly integrating the new with the old will be discussed.

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[1]Robert Campbell, "Boston: a private city goes public", *Boston Globe*, Oct. 2, 1983, pA24

Definitions

In this thesis *historic* buildings are defined as those which are old and significant either in terms of architecture or of history. Deciding how old a building must be in order to be called "historic" is difficult. For some places, 100 years old is historic, while for other places, perhaps 40 years is old enough. Therefore, age is not the only criterion for determining the significance of a building. Instead, age must be combined with other criteria, which will be discussed in the next chapter. The *change* in historic buildings referred to in this thesis mainly results from human efforts, not from natural events. *Preservation* in this thesis is a general term; it refers to the skillful treatments used when dealing with historic buildings. It includes stabilization, retention, rehabilitation, restoration, renovation etc. *Monuments* refer to buildings which have the highest significance in either history or architecture or both, and should therefore be maintained at all cost. *Context* is mainly related to the physical form of an environment.

Why do people preserve the old buildings?

If society is ever-changing, why do people preserve these historic buildings? Fear of drastic change is one reason for people to preserve old settings. The pace of change created by active development can destroy the legacy crucial to citizens' identities much faster than does the change generated by natural decay. When a city progresses without preserving any legacy, sooner or later the character of that city will be totally altered. Physical environment especially influences people's sensitivity because it is "a stage feature explosive tensions between [people's] love of the familiar and [their] fear of the unknown or uncertain."[2] If people are unable to find any familiarity in a city, a feeling of disorientation and destabilization will then be generated. For example, when people discover that the place they used to go has been transformed into a totally different place, they feel something lost in their lives; they have lost the evidence by which they identify

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[2]John J. Costonis, *Icons and Aliens*, University of Illinois, 1989, pxvi

themselves. "Nothing is worse than finding yourself in the center of your own city without the physical reference points to recognize where you are," comments Renee Loth, "Being lost, after all, is the very soul of alienation."[3] To reduce this lost feeling, people are eager to preserve symbols of the past, even just a sign. As Kevin Lynch said: "symbolic environment is used to create a sense of stability."[4]

Retaining old buildings is a way to remind us of the past and ensure that those past symbols are maintained. This retaining evokes memories of the past because buildings, which compose the environment, provide people with tangible attachments. The preservation of buildings is therefore more sensitive and efficient than the preservation of movable objects, or invisible records, or customs.[5] Furthermore, historic buildings are the cultural heritage, historic evidence and public legacy for a society. They give people "immediate and tangible contact with history, so they are of fundamental importance in preserving the psychological continuum between past, present and future."[6]

A historic district filled with historic structures reflects the passage of time and provides evidence of social transformation. It helps people find their roots and also provides people with "psychological stability and reassurance."[7] In an historic environment, people may note the efforts made by their ancestors, reconsider the circumstances of the present society and imagine the proper progress toward the future. Social identity is thus established. This awareness inspires people's self-esteem and confirms their personal identities. These identities are one of the dynamics of progress.

Another reason for historic preservation rises from the environmental viewpoint. A historic environment usually provides a more human scale than a modern setting does. The narrow streets, decorated street walls, textural pavement etc. establish intimate

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[3]Renee Loth, "From backwater to backlash", *Boston Globe Magazine*, Sep.6, 1987, p17
[4]Lynch, *What time is this place?*" MIT Press, Cambridge, 1972, p40
[5]Ibid., p29
[6]P.D., "New Into Old", Dec., 1991, *The Architectural Review*, ,p23
[7]Costonis, pxv.

surroundings. Preservation of old buildings retains this human scale and intimacy, that is a benefit to public welfare. Preservation avoids the urban canyon created by high-rise buildings.

In terms of education, old buildings are the best ways to demonstrate the historic environment and earlier life styles. It is like an open-air museum which displays the environment of a particular historic period. While being exposed to the historic environment, people also become part of the scene. The impact will be stronger if the historic settings are still functioning in the present. This living history is more vivid than texts can be because real things creates the strongest impression. As Lynch said: "to be surrounded by the buildings and equipment of the past . . . is an excellent way to learn about [history]."[8] The younger generation will also have the opportunity to observe the past environment, to experience an earlier lifestyle and to sense history. People preserve old buildings for themselves, but for future generations as well. "Saving the past can be a way of learning for the future," Lynch points out, "Past events . . . may explain causes or point to likely outcomes . . . for our present difficulties."[9]

Preserving historic buildings is also a way to personalize the environment and establish the unique character of a place. As people develop an awareness of this unique character, their community pride will grow, and they will try to preserve the character of the place. Thus, the quality of an environment is ensured because of a shared love for the place. When people have a common love for a city, they will try to preserve its character. The sense of a place is thus established; so is the city image .

Considered as real estate, these historic buildings sometimes increase in monetary value with the passage of time. This value comes from characteristics that are rarely found in modern buildings; the distinguished features and the craftsmanship on the buildings'

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[8]Lynch, *What time is this place?*" p52
[9]Ibid., p43, p36

exteriors are especially likely to be unique. Some developers preserve old buildings because they know they can attract tenants to a project with these unique characteristics.

As for tourism, preserving old buildings helps a city create a recognizable image, which inevitably attracts tourists. With active tourism, local businesses become profitable, and the tax revenue of the city increases.

Why do people allow change to happen in historic buildings?

Change is a symbol of a city's growth. Change in historic districts especially proves that the districts are still alive. This concept comes from the public's evolving attitude towards historic buildings. In the 19th century, people preserved historic buildings primarily to memorialize some historic person or event. Single buildings, especially the houses associated with patriotic figures in the US, were preserved respectfully as museums or shrines. "Reinforcing national solidarity and pride was the chief reason for preservation," comments Lynch, "this patriotic emphasis merged with the enthusiasm for ruins of the romantic tradition, and architectural restoration became a basic principle of the movement."[10] These preservation movements were undertaken by private preservation societies. By the 1930s, the federal government began to establish preservation legislation. The main purpose of the federal involvement was primarily for educational purposes, such as the historic Sites Act of 1935. As W. Brown Month points out, "Historic resources were viewed then as things set apart."[11] More recently, people preserved historic buildings not only to memorialize some national figures but also to try to understand their ways of live. With the understanding of past lifestyles, people became aware that the principle of preservation was also applicable to their own lives. The scope of preservation was gradually extended from single buildings to an entire area, and many historic districts

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[10]Ibid., p30
[11]Morton, p169

were thus established. For example, the Beacon Hill Historic District in Boston was established in 1955 and was controlled by Beacon Hill Architectural Commission.

Moreover, the concept that historic buildings should be integrated into people's daily lives was also had been emerging in the latter part of the 20th century. As Lynch emphasizes in his book, *What time is this place*: people are making the past part of the living present.[12] When a heritage can be continuously identified with a building, it becomes tangible. History also must be able to be communicated to the public in order to be understood. In other words, integrating history into the civic life through a historic environment makes the past more real and intimate.

The most efficient way to make historic buildings more intimate, is to make them useful in today's life. This concept is elaborated in the *Architecture Review:* "Just as we have to rewrite history in each generation we must reinterpret the buildings we inherit, and while giving them new uses, endow them with new meaning and add to them the best of what our time can offer."[13] Therefore, a building's value in society is measured by how well it can be kept in constant use through succeeding eras. Besides, new experience and contemporary perceptions also continuously re-interpret and reshape original and earlier memories of the past.[14] If the original function of a historic building does not suit today's society, the building will usually be vacant, or be extinguished in time.[15] To prevent that, changing the function of a historic building and finding a new use for it is a practical way to maintain its contemporary life. As Kevin Lynch said: "the active of remains for present and future purpose are preferable to an inflexible reverence for a sacrosanct past."[16]

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[12]Ibid., p37
[13]P.D., "New Into Old", Dec., 1991, *The Architectural Review*, p23
[14]David Lowenthal, *The Past Is A Foreign Country*, Cambridge University Press, 1985
[15]Ibid., p288
[16]Lynch, *What time is this place?* p64

This re-using historic buildings becomes a popular trend when usability is the prevailing motive for preservation in the 20th century.[17] In fact many historic structures have gone through different occupancy. Because of the needs of different occupants, change in these buildings are often occurred. Therefore, a church is adapted to become a school, a hospital is used as a dormitory and a city hall is renovated into a restaurant. In other words, the use of historic buildings should be flexible; they should be allowed to change according to the demand of the society. Sometimes new additions to the historic buildings are necessary. These additions may also enhance the buildings' historic character. Preservation has therefore shifted from "revering our past through the designation of moments to using our past in a more manipulative way."[18] Thus, we not only preserve the past for memory, we can use the past as inspiration for a present culture, as a design precedent for a new style, and as a way to re-affirm our identity.[19]

This trend was strengthened by the National Historic Preservation Act of 1966, which changed people's attitude towards historic preservation in the U.S. First, this act expanded the National Register of Historic Places to include not only places of national significance but also those of state and local significance, because the whole nation is composed of communities. Secondly, it certified local legislation for the protection of historic properties. Many local governments thus established historic commissions to control the change in historic buildings. As Beverlee Seronic pointed out: "The shift to local control has . . . promote[d] more public involvement in preservation."[20] Thirdly, it granted funds to states for the preservation, acquisition, and development of National Register properties and for undertaking comprehensive state-wide historic surveys. The act assisted state and local governments and individuals in preserving their common heritage.

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[17]Beverlee Seronic, *Retrieving the past: an analysis of the purposes of architectural preservation*, MCP Thesis, 1984, MIT, Cambridge, p79
[18]Seronic, p96
[19]Lowenthal, P84
[20]Seronic, p141

Generally speaking, the act makes people's attitudes towards the past "shift away from the earlier view of historic resources as a theatrical backdrop for history"[21] to an idea that "the historic and cultural resources should be woven into the fabric of people's daily lives and not be separated from them,"[22] said Morton.

Balance between the new and the old

Preserving the old in a city and developing the new are both important, and both they must be balanced. Because not every building should be preserved, nor every building should be demolished, people can select only a few properties to preserve. It is, moreover, not proper to preserve every building in a city or every part of the past. Lynch rejected the intention to preserve all of the past because it would be "life-denying."[23] Instead, he suggested: "the past must be chosen and changed, made in the present."[24] A city must progress in response to contemporary needs while preserving a part of its some memory. Therefore, some historic buildings should adapt to contemporary necessity or even be demolished for renewal, whereas some historic buildings should be restored to a memorable time and be preserved as a permanent image. These choices for historic buildings can be made according to our evaluation of their significance. This methodology will be discussed in the next chapter.

Why Boston?

Boston is a good example of a city's control of change in historic buildings. It "has a reputation as an area where growth is stubbornly controlled."[25] said Frank Anton, editor of *Builder*. The city not only controls the growth, it also know how to properly combine

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[21]Morton, W. Brown III. "What Do We Preserve And Why?" *The American Mosaic*, Edited by Stipe, R.E. and Lee, A. J. ,US/ICOMOS, p169, 170
[22]Ibid., p169
[23]Lynch, *What time is this place?*" p36
[24]Ibid., p64
[25]Anthony J. Yudis, "Two area projects in awards", *Boston Globe*, Nov. 9, 1985, p37

the new and old. Boston has some of the earliest historic buildings in the US and this historic character is still reflected in its new developments. Because of the continuity and coherence between old and new buildings, the city keeps a vivid image of itself in the US.

Bostonians have been aware of the importance of historic buildings and the value of their preservation since the mid-19th century. People also know how to use these historic buildings. In fact, *Process Architecture* points out, "from 1978 to 1987 approximately 200 buildings of certified historical significance have been rehabilitated in Boston. In the process more than 3 million sq.ft of space has been restored, 9,433 construction jobs created, and space for 16,739 permanent jobs provided."[26] The renovation not only brought economic benefits to the city but also preserved its unique historic image.

Who controls change?

Drastic change in the cityscape, which resulted from rapid urban growth, also happened in Boston. The economic boom in the 1970s caused Boston to lose many historic buildings and see many overscaled towers built. In response to this disappearance of historic buildings, the Boston Landmarks Commission (BLC) was established in 1975. Its function is to protect historic buildings and control change by landmarks designation. It also established an open planning process, such as public hearings, which gives Bostonians opportunities to object to improper designs.

Except for the BLC, the Boston Redevelopment Authority (BRA), which was established in 1957, is the City's principal planning and development agency. Generally stated, a project with a gross floor area of more than 50,000 sq.ft. must be reviewed by the BRA which sets design guidelines for projects. These specific guidelines may even control the details in facade design. If the projects are connected to the landmark status, the BRA cooperates with the BLC in design review. Nevertheless, projects exceeding 100.000

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[26]Process Architecture, "Historic Preservation,"*Boston by Design*, vol 97, Aug. 1991, Tokyo, p95

sq.ft., or having special significance (those in historic districts or close to landmark buildings) will be also reviewed by the Boston Civic Design Commission (BCDC) which was established in 1989. The BCDC advises the proposed project or design guidelines adopted by the BRA. The focus of the BCDC is on the urban design of the public environment. Additionally, it also examines individual building designs which affect the public realm, such as the scale and distinctive quality of buildings, and their relationship to their context.

Under these strict design guidelines, many new buildings must maintain a coherent cityscape and enhance the local character. Historical features therefore still appear in many new developments. The city successfully uses its historic heritage as a frame-work to control the change brought by new developments. This is why Boston can keep a vivid image in the nation. The harmonious co-existence of the old and new becomes the most attractive character in Boston. This characteristic attracts millions of tourists every year: not only foreigners who want to see the roots of the US, but American citizens who come to see the history of their revolution. Tourism results in many benefits to Boston's business and tax revenue. Maybe this is another reason that Bostonians are so aggressively preserving their historic heritage.

Except for those government agencies, various private organizations also concern themselves with the development of the city. In this environment of rich tradition and culture, people have recognized the value of good design. Bostonians thus require that new designs overtly reflect their surroundings and the city's history. We can say Boston's building evolution is very much controlled by its people. The possessive feeling of people toward the city is another reason affecting Boston's success in controlling change. As pointed out by Robert Campbell, "People feel they own the place . . . [they] occupy the streets, and parks and squares and waterfronts, making these urban places into public

living rooms"[27] Because of this feeling, people care about change in the city. They pressure developers and architects, and make them carefully approach new projects in the city. Many private organizations, such as historic societies, neighborhood associations, and street leagues, all have strong voices in the design review process. These voices strongly affect decision-making. Therefore, an architect comments, the city "now has one of the most complex design-review processes in the country."[28]

Thesis development

This thesis will examine Boston as an example of handling change in historic buildings. In order to suggest proper change, we first have to categorize historic buildings. Thus, I will establish the framework for criteria and develop an objective evaluation system through studying the different building categories used by the Boston Landmarks Commission, San Francisco, and Canada. With this system, I will identify the significance of historic buildings and categorize them into groups. I will then suggest proper changes and treatments for historic buildings according to the different categories. The suggestions are primarily developed from the Boston cases. These cases include exterior and interior changes in historic buildings, the combination of new and old, and the conflict between preservation and development. Finally I will provide the principles for controlling change in historic buildings.

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[27]Robert Campbell, "Boston: a private city goes public", *Boston Globe*, Oct. 2, 1983, pA24
[28]Kohn Pedersen Fox Associates, "Good Manners," *Architectural Record*, Oct. 1990, p98

Part One: Establishing criteria and evaluation system

In order to balance growth and preservation, a city can not simply preserve all buildings nor demolish all of them. There should be a methodology to decide what buildings should be preserved and which should be demolished. Furthermore, what should be preserved as a museum, and what should be allowed rehabilitation could also be decided by this same method.

In this chapter, the building category systems used in downtown surveys in the Boston Landmarks Commission and in San Francisco will be examined. These two cities have many similarities in terms of city size, building scale and the intention of maintaining a sensitive city image. Both cities are very concerned with building designs. Because they completed downtown surveys around the same time, the late 1970s, the values were more or less the same. They both categorized buildings into different groups. These groups affect the identification of buildings in city landmarks or the National Register of Historic Places. Therefore, the building category systems in these two cities are compared in this chapter.

Furthermore, because San Francisco was the first city to survey their downtown area, the methodology of this pioneering survey will be studied. The methodology was based on the evaluation system established by The Canadian Inventory of Historic Building. The Canadian government not only provided a set of criteria for building evaluation but also used a numerical system to calculate building significance. This numerical system is called "the first computerized comprehensive architectural inventory in the world."[29] Therefore, this chapter will also examine the Canadian system in order to develop an objective and flexible evaluation system.

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[29]Edited by Sharon Timmons, *Preservation and Conservation: Principles and Practices*, National Trust For Historic Preservation, Washington DC, 1976, p478

After categorizing the significance of a historic building, proper change in this building will be suggested according to these different categories because change in historic buildings should be recommended in different degrees. Furthermore, in order to efficiently control change in historic buildings, those in the same category may form a setting and specific design guidelines may be given according to the character of this setting. Two issues will also be raised: one is that streetscape should be valued as those individual buildings of high significance. Therefore, preserving streetscapes should be as important as preserving individual buildings. The other is that criteria should be flexible to different circumstances.

Building categories in Boston

In 1979-80, the Boston Landmarks Commission did a survey to identify architectural and historical resources in Downtown Boston. The properties built before 1960 were divided into six categories.[30] Buildings' significance was mainly decided according to their individual relationship to history, architects, personages, or building style. Therefore, category I was associated with national significance; category II was associated with regional significance; category III, city significance; category IV, district significance and category V, streetscape. Buildings in category VI were not significant at all. The year 1960 was picked simply because the "objectivity of the recent past is difficult to achieve."[31]

Building categories in San Francisco

San Francisco did a survey of downtown architectural heritage in 1977-78.[32] The buildings built before 1945 were also divided into four categories in terms of architecture,

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[30]BLC, *Significance system with criteria and explanation to groupings*, 1992
[31]Ibid.
[32]Michael R. Corbett, *Splendid Survivors*, California Living Books, San Francisco, 1979, p3

history and environment. Category A has architectural and historical values. Category B has overall quality, while category C has contextual importance. Category D is insignificant.[33] Buildings built or remodeled after 1945 were not rated because these post-war buildings are so different that they can not be suitably evaluated under the same standards.

The categories in both cities may be clarified by the following table:

Boston	San Francisco
Category I: national significance	Category A: architectural, historic and environmental values
Category II: regional significance	Category B: overall quality
Category III: city significance	Category C: contextual importance
Category IV: district significance	Category D: no significance
Category V: streetscape	
Category VI: no significance	

This comparison shows that the categories in Boston were based on the scope of the area while San Francisco essentially focused on the architectural and historic significance towards the downtown area. These categories help the cities decide the landmark status for each building and recommend to the state historic commissions buildings to be listed on the National Register of Historic Places.

For a building to be granted landmark status, its exterior alteration must pass the design review process of the city landmark commission and receive approval for any alteration. Nominations for the National Register are not necessarily related to national

[33]Ibid., p12, p13

significance. Rather, they are based on a community-wide basis and local inventories. By being listed in the National Register, the owner of the property can receive federal tax incentives for substantial rehabilitation, and can be eligible for a variety of grants and loans. When the owner of the National Register of Historic Places uses federal funds to alter the property, the alteration will be reviewed by the staff in the state commission. This is the only opportunity for the commission to control the changes in historic buildings. In other words, the control only enacts when the property owner needs federal money for altering the building. If the owner uses private funds, the National Register has no right to intervene on behalf of the property. Thus the protection and changes in historic buildings are mostly controlled in the design review of a local commission.

The identification of building significance in both surveys was the following, buildings in the first two categories are eligible for Landmarks designation and listed in the National Register of Historic Places. The commissions recommend that buildings in the last category be demolished for new construction. As for buildings between the two extremes of preservation and demolition, there is a lot of uncertainty in categories III, IV, and V or category C. These buildings are referred to as contextual buildings.

The value of contextual buildings

According to the result of the survey in Boston, "some buildings in category III **may** meet the criteria for designation as Boston Landmarks and the individual listing in the National Register."[34] This uncertainty of landmark status is usually resolved by study reports. If, after further study, such buildings are found significant to the Commonwealth, or the New England region as well as to the city, they may be designated as Landmarks.

There is a lot of debate regarding categories IV and V. These buildings "do not merit Landmarks designation but are valuable because each is part of the group of

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[34]BLC, *Significance system with criteria and explanation to groupings*, 1992

background buildings which collectively form the image of Boston's streetscape."[35] Furthermore, they do not have individual significance but "they are often a critical part of the "tout ensemble" where the quality of the whole scene is of more significance than the individual parts."[36] In San Francisco, buildings in category C "maintain the continuity of an environment and add visual richness and character to the downtown area because of their scale, material, and details." Such buildings have contextual value which creates the whole character of a district. Should they be preserved?

Streetscape should also be preserved

In the past, preservation was limited to a few historic monuments. Today, maybe preserving the streetscape should be as important as preserving a single landmark. Preserving the entire environment affects more in weaving history into people's daily lives than single landmarks do because a city is not composed of single monuments, of various buildings which compose an overall environment. The visual impact created by a group of buildings is stronger than by a single landmark. Besides, they may create an open-air-museum atmosphere which demonstrates the whole environmental character as well as a vivid life pattern. The entire area could be preserved as an outdoor exhibition place, filled with various collections. Therefore, preserving the streetscape should be at least as important as preserving single landmarks.

In a setting filled with contextual buildings, a contextual setting, preservation and development should happen simultaneously. Because a city should not be simply preserving every building nor demolishing every building, preserving and demolishing both should be undertaken with care in a city. A contextual setting is a buffer zone to balance both and therefore it encompasses memory and hope simultaneously. Perhaps keeping the same amount of historic buildings and new construction, or preserving the

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[35]BLC-BRA, *Midtown Cultural District Plan*, 1988, P6-4, 6-5
[36]Ibid.

exterior of building while renovating its interior are ways to get this balance. However, new constructions should consider how to maintain the character of a setting. The methods will be discussed in the next chapter. As for methods to decide what building should be preserved and what should be demolished in this kind of setting, perhaps the methodology used in Canada can be used.

The Canadian Inventory of Historic Building

The Canadian Inventory of Historic Building (CIHB) is a national survey which was inaugurated in 1970. The CIHB provided a numerical method to evaluate the significance of buildings. This methodology is to divide a building's significance into items and then synthesize the value in these items in order to decide the overall value of the building. Therefore, the significance of a building is subdivided into 20 criteria. This division helps people consider each aspect thoroughly. Each criterion then is given a certain range for scoring its significance. The sum of the scores represents the significance of the building. According to the sum, buildings can be categorized into different groups. The result may help a city makes decisions on future development and city planning. The 20 criteria used in the CIHB are synthesized into 5 sections as follows:

1. **Architecture:**
   style, construction, age, architect, design and interior
2. **History:**
   person, event and context
3. **Environment:**
   continuity, setting and landmark
4. **Integrity :**
   site, alternations and condition
5. **Usability:**

   compatibility, adaptability, public, services and cost

The purpose of the evaluation will affect the weighing of the criteria. For example, when environmental integrity is the most important concern, the criteria will be heavily weighted toward context and building continuity. If choosing usable old buildings is the purpose of the survey, the weighting of the criteria will be on adaptability and alterations. For choosing monuments, the weighting will be mainly put on architectural significance or historic significance or both.

Numerical system

The numerical system is a way to translate the evaluation into numbers. As long as the scores are set, the value of a building can be quantified and used in a computer system which can be easily modified. Therefore, after determining the weighting of the criteria, each criterion will be assigned a score. In a contextual district, because the qualities of these buildings are not so individually significant, the emphasis is perhaps to maintain the character of the setting or the streetscape. The criteria will thus be weighted on environment, integrity, and usability. Thus the scoring in history and architecture will be distributed less while the environmental continuity perhaps receives the highest score among all sections. Specifically, if the total score is 100, the distribution of this 100 in a contextual district may be assigned to each section as follows[37] :

1. Architecture	10
2. History	5
3. Environment	50
4. Usability	20
5. Integrity	15

The score in each section is then subdivided again into each criterion. For example, the 50 in environment can be subdivided into 30 in continuity, 15 in setting and 5 in

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[37]Harold Kalman, *The Evaluation of Historic Buildings*, Parks Canada, 1978, p25

landmark. The number will then be divided again according to the fulfillment of the criterion. For example, the 30 in continuity can be divided into 20 for "excellent", 10 for "good" and 0 for "fail". Because these scores are adjusted relatively according to the weighting of the criteria and purpose of the survey, the scoring system is flexible for different circumstance.

Grouping buildings

According to the sum, buildings can be categorized into four groups as in the following example:

Group	Scores	Description
A	80 - 100	highest significant
B	60 - 79	major significant
C	30 - 59	important
D	0 - 29	no value

The ranges in each group are decided according to the percentage of buildings that the evaluators would like to assign to. For example, the evaluators may assign five to 10% of surveyed buildings into group A, 30-40% into group B, 25-35% into group C, and 20-30 into group D.[38] The decision depends on the interaction between contemporary circumstances (such as preservation priority, proposed action, and city economy) and the result of survey. However, the point spread for each group cannot be rigidly set because different weighting will result in different distributions of scores .[39]

According to the groups, the treatment of these buildings can be decided. As indicated by Harold Kalman, group A is worthy of preservation at all cost and "any

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[38]Ibid., p29
[39]Ibid.

changes in design should be in the direction of restoration"[40]. Group B and group C allow rehabilitation. "The decision whether to preserve or to replace must involve a complete and careful analysis of the social and economic costs and benefits of each course of action."[41] Group D can be demolished for new construction. This method will help city planners make decisions and recommendations in the future. For example, a city can not simply depend on natural decay or abandonment of a building as a means for new developments, buildings in Group D will help planners decide places for new developments. Nevertheless, in order to avoid the demolition of a building which receives the highest score in a single criterion but has a lower overall sum, maybe buildings which receive certain scores in any criterion should be considered exceptional for preservation

To more understand the methodology, an example of a completed building evaluation sheet used in CIHB will be demonstrated in the next page.

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[40]Ibid., p34
[41]Ibid., p35

Building Evaluation Sheet

Name	GABRIOLA (B.T. ROGERS HOUSE)
Location	1531 DAVIE STREET VANCOUVER, B.C.
Reference Number	10 101 0013 015 31

A	**Architecture**		(Maximum 35)			31
1	Style	DERIVED FROM QUEEN ANNE	20	10	(3)	0
2	Construction	SAID TO BE FIRST CONCRETE BASEMENT IN VANCOUVER	15	(8)	4	0
3	Age	900 - 1901	10	5	(2)	0
4	Architect	SAMUEL MACLURE	(3)	4	2	0
5	Design	VERY HANDSOME EXTERIOR; GAZEBO GOOD FENCE	8	(4)	2	0
6	Interior	SUPERB WOODWORK AND GLASS (BY BLOMFIELD)	(4)	2	1	0
B	**History**		(Maximum 25)			25
7	Person	B.T. ROGERS LEADING INDUSTRIALIST (SUGAR)	25	(10)	5	0
8	Event		25	10	5	0
9	Context	LAST GREAT MANSION GARDEN IN WEST END	(20)	10	5	0
C	**Environment**		(Maximum 10)			5
10	Continuity	AREA HAS MIXTURE OF HIGH AND LOW-RISE BUILDINGS	10	5	(2)	0
11	Setting	COMPATIBLE	5	2	(1)	0
12	Landmark	CONSPICUOUS WEST END LANDMARK	10	5	(3)	0
D	**Usability**		(Maximum 15)			15
13	Compatibility	RESIDENTIAL PERMITTED	(8)	4	2	0
14	Adaptability	COMMERCIAL PERMITTED	(8)	4	2	0
15	Public		8	4	2	0
16	Services	PARKING CAN BE DEVELOPED TO NORTH	8	(4)	2	0
17	Cost		8	4	2	0
E	**Integrity**		(Maximum 15)			15
18	Site	ORIGINAL SITE	(5)	3	1	0
19	Alterations	EXTERIOR & GROUNDS INTACT; INTERIOR SLIGHTLY ALTERED	(5)	3	2	0
20	Condition	WELL MAINTAINED	(5)	3	2	0

Total Score 91
Group (A) B C D

Evaluated by	H.K. Date 25/3/78
Recommendation	EXTERIOR & GROUNDS SHOULD BE PRESERVED INTACT; MAY BE ADAPTED FOR COMMERCIAL USE RESPECTING INTERIOR WORK
Reviewed by	C.M. Date 10 April 1978
Comments	May be adapted by Hy's as a resturant
Approved by	EB Date 7-12-78
Comments	Became Hy's Mansion 1978

(Copied from Harold Kalman, *The Evaluation of Historic Buildings*, Parks Canada, 1978, p4)

Criteria

The methodology of the CIHB was also used in the San Francisco downtown survey in 1977. Because the purpose of this survey was specifically to recognize buildings' architectural significance and to define their positions under the National Register or City Landmark, the weighting of criteria was on architecture and history. The criteria were cut down to 13 and were divided into 4 sections. The following table may help readers understand the criteria in Canada and San Francisco. Although Boston had a different set of criteria for its downtown survey, these criteria are still fit into the table in order to provide readers with a complete comparison of the three sets of criteria.

Canada	San Francisco	Boston
Architecture: style, construction, age, architect, design, and interior	Architecture: style, construction, age, architect, design, and interior	Architectural Evolution: innovation, rarity, technology --- Style: architectural genre, construction, alteration
History: person, event and context	History: person, event, and patterns	Association Value: person, organization, events, patterns of cultural, social, political or economic history
Environment: continuity, setting and landmark	Environment: continuity, setting, and landmark	Urban Design: relationship to the setting, contribution to the streetscape or district, visual orientation, symbolic value
Integrity : site, alterations and condition	Integrity: alterations	
Usability: compatibility, adaptability, public, services and cost		

From the above comparison, we can find out that every city has its own set of criteria which are selected according to their needs. The purpose of the CIHB was to provide an inventory report which completely described the physical nature of surveyed buildings. In order to investigate these structures thoroughly, the criteria were considered in detail from many aspects. As for San Francisco and Boston, the purpose of the downtown surveys were mainly to define their historic and architectural resources. Building's exterior was the main concern but building's usability was not under their consideration. Nevertheless, architecture and history were always the essential criteria in the three sets of criteria. According to the comparison, a framework of criteria will be provided later in this chapter.

Developing objectivity in evaluation

Because the BLC questioned the objectivity of quantifying a building's values, it did not adopt a numerical system. In fact, subjectivity is inevitable in any evaluation system because each evaluator has personal values and opinions. For an architect, corresponding to the vertical lines of a building is his priority. For an urban designer, maintaining the horizontal relationship in a street is his priority. For a historian, authenticity is his priority. The experts must work together as well as consult the opinions of local residents in order to generate the best solution. Through defining the criteria one by one, the evaluators may form a common standard. As long as there is negotiation in deciding the overall weighting and scores for grading, objectivity in a numerical system can be established. Also to maintain a constant value system, a district should always be evaluated by the same group of people.

Because an evaluation is influenced by many factors, a clear goal, purpose and value should be indicated at the beginning as a framework for the evaluation. However, if the following circumstances which create subjectivity are understood, subjectivity can be reduced and a common perception among evaluators can be established:

1. Different areas:

Different areas have different standards of significance. For example, the most significant buildings in San Francisco perhaps do not qualify as significant buildings in Boston. Something that is appropriate in one context will not necessarily be suitable to another.[42] The same standards of criteria are usually not suitable in different areas. Thus, every city should develop its own criteria and standards. Also, because the grading systems are not absolute, buildings evaluated according to different criteria should not be compared.

2. Different definitions of criteria:

Different definitions of criteria result in different evaluations. For example, regarding the definition of a landmark, Kevin Lynch said " landmarks. . . are simple physical elements which may vary widely in scale."[43] Even "contrast of siting, age, and scale makes [a landmark] a relatively well-identified image, sometimes pleasant, sometimes irritating."[44] Thus, perhaps a building with an open space which destroys the street's continuity will be a landmark because it contrasts with a site. Lynch also said a landmark was "unique. . . in the context."[45] Thus, perhaps a wall with a bright color will be a landmark because of this unique color. If a landmark is defined as an object giving a distinctive character to a district or a city,[46] a bridge, a sign pole, or even a tree can become a landmark. However, these types of landmarks only have value on a local scale. All these definitions for visual landmarks differ from those in the landmarks commissions. For these commissions, landmarks are defined as objects of at least citywide significance in architecture or in history. A landmark defined by the former definitions perhaps will differ

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[42]Brent C. Brolin, *Architecture In Context*, Van Nostrand Reinhold, New York, 1980
[43]Kevin Lynch, *The Image Of The City*, MIT Press, Cambridge, 1960, p78
[44]Ibid., p80
[45]Ibid., p78
[46]Kalman, p18

from a landmark as defined by landmarks commissions. Therefore, the definition for each criteria should be made clearly in the beginning.

3. Different bases of comparison:

Because a building's value is determined by making a comparison, the scope of this comparison should be established first. Buildings are compared in the citywide context when people try to define a city landmark. A nationwide context is the base for finding national landmarks. The standards of criteria change when the scope of the region changes. For example, the standards for local architecture will differ from those for national architecture. A building with significant local value may be of no value nationwide.

Today, the context is usually citywide. However, because a city is composed of diverse districts, it is difficult to make a comparison within the context of the city as a whole. For example, in evaluating style, can we condemn buildings to be demolished just because there are more buildings of this style in other cities? If not, can we condemn them because there are better examples in other parts of the city? If the answer is still no, maybe a better basis for comparison would be also considered to subdivide the citywide context into districts or even into settings. By doing this, planners can provide design guidelines more specifically and control change more easily than they can now. However, there is also a danger when evaluations are limited to a setting scale. For example, we might preserve a building with moderate standards in a district while a better example of the same style in another district based on other criteria and standards is demolished. Therefore, comparison should be based on multi-levels of context.

4. Different weighting:

Weighting decides the character of a setting. In a historic setting, such as Beacon Hill Historic District, where buildings are of historic significance, the essential character is

historic authenticity. In an architectural setting, such as Copley Square, where buildings are of individual significance at architecture but no strong relation to the environmental continuity, outstanding architecture is its predominant characteristic. In a contextual setting, such as downtown Boston, where buildings are of no individual significance but integral to the environment, the continuity of these buildings is its priority. Also, because re-using old buildings is especially recommended in this setting, "usability" is also weighed. The following matrix may explain the weighting system in different districts. Specifically, if the total score is 100, this 100 may be divided into the following matrix:

	Historic setting	Architectural setting	Contextual setting
Architecture	20	60	10
History	60	20	10
Environment	10	10	50
Usability	10	10	30

The different weighting of criteria will generate a different evaluation according to the purpose of the evaluation and the region of the survey. For example, a building chosen from weighting based on architectural significance will probably differ from one chosen from weighting based on environmental compatibility. A building valued for its age probably gains a low score in usability. It is meaningless to compare buildings in different settings just according to the scores. For example, a 100-scored building in a historic setting does not have the same characteristics as a 100-scored building in an architectural setting. However, they both belong to the building group of highest significance. Therefore, the purpose of a survey should first be clarified and then the particular weighting can be determined.

5. Different values:

Value changes with time, as do standards for architectural significance. In the 1960s the concept of urban design was to pile up buildings and leave as much open space as possible. Harbor Towers in Boston were built based on this concept. Today this project is viewed as a failure in dealing with the waterfront because the towers block the view of the harbor. Recycling is currently prevalent and people may emphasize re-using old buildings. Usability is thus the present weighting of the criteria. Perhaps in the future "authenticity" will be the main concern, and the weighting will shift to alteration: buildings with the least need for alteration will be of the highest significance.

Flexibility in evaluation system

Because values change with the times, an evaluation system should be sensitive to changing values and conditions. The system should be re-evaluated regularly, maybe once a decade. The former value of buildings may be adjusted by adding new criteria or changing the weighting of the criteria. Perhaps a significant historic event has just happened in one of the historic buildings; a world famous architect has designed an addition, or the unknown architect finally received his due level of reputation. The whole value of the building, even of the neighborhood is thus changed.

The numerical system provides a possibility for this change. For example, buildings with this new significance may add 10 points to their original score. As well as adding up, points can also be deducted. For example, the physical condition of a building deteriorates constantly; therefore, the new score for usability is negative according to the degree the building has deteriorated. The worse the condition of a building, the more points will be deducted from usability. Maybe a new purpose for these historic buildings will be established. Maybe the scores from "excellent" to "fail" will be assigned differently. Also when we know more, our standard for "significance" will be higher. There are no permanent standards for buildings' significance. The statistic data resulted

from the numerical system and restored in computers can be easily retrieveed. The computer-based numerical system provides a easier way to develop flexibility in the evaluation system.

The framework of criteria

With the above circumstances in mind, a framework of criteria and standards for evaluation can be established. According to the comparison of the criteria in Boston, San Francisco and Canada, architecture and history have always been the essential criteria for evaluating a building's significance. In fact, as Kevin Lynch pointed out, "connection with an established historic event and the quality of a building remain . . . the chief criteria for preservation."[47] Furthermore, because contextualism is the main concern of urban development, environmental integrity is an indispensable issue. Also, since the concept of integrating history into people's daily lives is prevalent, historic buildings can be changed according to contemporary needs. The usability of a building thus should also be listed within the basic criteria for evaluating building's significance. Therefore, architecture, history, environment and usability are the main sections of the criteria with subdivided criterion under each section. A framework for these criteria may be established as follows:

1. **Architecture:**

   architect, style, age, rarity, details

2. **History:**

   persons, events

3. **Environment:**

   urban design, continuity, compatibility, integrity

4. **Usability:**

   condition, adaptability

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[47]Lynch, *What time is this place?* p30

Adjustable criteria

Within this frame, other criteria can be added. For example, "construction" may be included in the criteria when an area is filled with high-tech structures. "Usability" is important to determine which building can be re-used. "Cost" and "physical condition" are essential for determining rehabilitation. "Alteration" is necessary to define a building's authentic value. When we consider public amenities or tourism, "traffic conditions", "parking," "accessibility" and "capability" may be evaluated. "Education" may be added for establishing educational or interpretive districts. Nevertheless, some criteria may be deducted. For example, "age" may not be important in a relatively new district. Style may not be considered in a historic setting. The premise is to define the purpose of the evaluation first, then to choose the necessary criteria.

Definitions and standards of the criteria

As mentioned earlier, to compare the criteria under controlled conditions and obtain a more coherent result among evaluators, defining a criteria and establishing a standard for grading should be clarified first. Some criteria may be defined as follows:

1. Architect: The architect is usually graded according to his reputation in the community, city, or nation. This reputation is defined by the contemporary architectural community. The broader his reputation, the higher his work is rated. The breadth of his reputation refers to community, city, region, or nation

2. Style: It is easy to compare and evaluate style when a district is filled with buildings of a similar style. If a district is filled with different styles, each style must be considered according to its essential qualities. If the style is perfect or is an extremely early example, it will get the highest score. Sometimes, style is judged by its rarity in a city or even in the nation. If there are many buildings of the same style in the city, the value of the buildings

must be compared to buildings in other parts of the city. If this is the case, the standard for "excellent" is more difficult to obtain.

3. Age: There is a method used in Canadian system to define a building's age value. First, one has to find the oldest building in the district, then mark one eighth, one fourth , one half of the interval between the date and the present.[48] For example, if the oldest building is 200 years old now, all buildings from 175 to 200 years old will be in one group. If the oldest building is dated 1792, we can group buildings built from 1792 to 1817 (1992 minus 175), then from 1818 to 1842, from 1843 to 1892 and from 1893 to 1992. This is a method for drawing the lines separating eras. However, there is no absolute standard for grading. For example, from a historical aspect, the older the building is, the more valuable it is. If the purpose for evaluating were to find usable historic buildings, maybe the grading would be reversed. In some case old buildings are not valuable enough to be preserved. It is important to consider the evaluation purpose thoroughly in order to avoid controversy.

4. History: The degree of historic significance is decided by history's connection to the building. For example, buildings connected intimately with a person or an event of primary importance receives an excellent rating. If there is a loose connection, it will receive "very good" etc.

5. Compatibility: Compatibility is evaluated according to the contribution when a building conforms to the character of its surroundings in terms of color, mass, detailing, height, setback etc.

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[48]Kalman, p16

6. Adaptability: The grading in adaptability is based on the degree to which the building meets standards and requirements. Therefore, according to current landuse and building codes, the less changes the building needs, the higher grade the building will receive.

With the criteria and standards for evaluation, buildings can be categorized into groups. Because change in historic buildings should be recommended in different degrees, the degree is decided according to the significance of the building. Therefore, the next step is to control the change in these groups.

Setting is the basis for city planning

Because criteria and standards change with different circumstances, it is not possible to control the entire city under a single set of regulations. One way to deal with this issue is to divide a city into districts, such as Beacon Hill Historic District, Back Bay Residential District, and the Central Business District, as in Boston. Buildings in the former two districts have homogeneous characteristics which can be controlled by a set of rules. As for a district like Central Business District, its diversity in buildings can not be identified as a single characteristic and can not be constrained in a single set of regulations. Maybe this kind of district should be subdivided again into settings. A setting can be a street, a block, or a whole neighborhood. The boundaries of a setting may be defined by topographical characteristics, pattern of roads, contrasts in the scale, density, the arrangement of structures and landscape and open spaces.[49] Therefore a setting may be the basic unit for city planning because it can be as small as a street, or as large as a district. Because of the subdivision, the character of each setting can be easily defined and its own criteria and standards can be established. Change can be controlled under design guidelines

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[49]The Commonwealth of Massachusetts, *Chapter 772, An Act Establishing the Boston Landmarks Commission*, 1975

given specifically according to its character. Therefore, the most efficient way to control change in a city is to follow the character of each setting.

Controlling change in a contextual setting is a task. Because a contextual setting, which is defined in this thesis as a buffer zone between preservation and development, is a mixture of new and old, the drastic change in its character can easily happen in this setting. How can change show vitality and at the same time keep, even enhance, the character of a district? How much change in such building is acceptable? In the next chapter, I will particularly discuss change in contextual settings and methods of integrating the new into the old. Through case studies in Boston, the above questions will be answered.

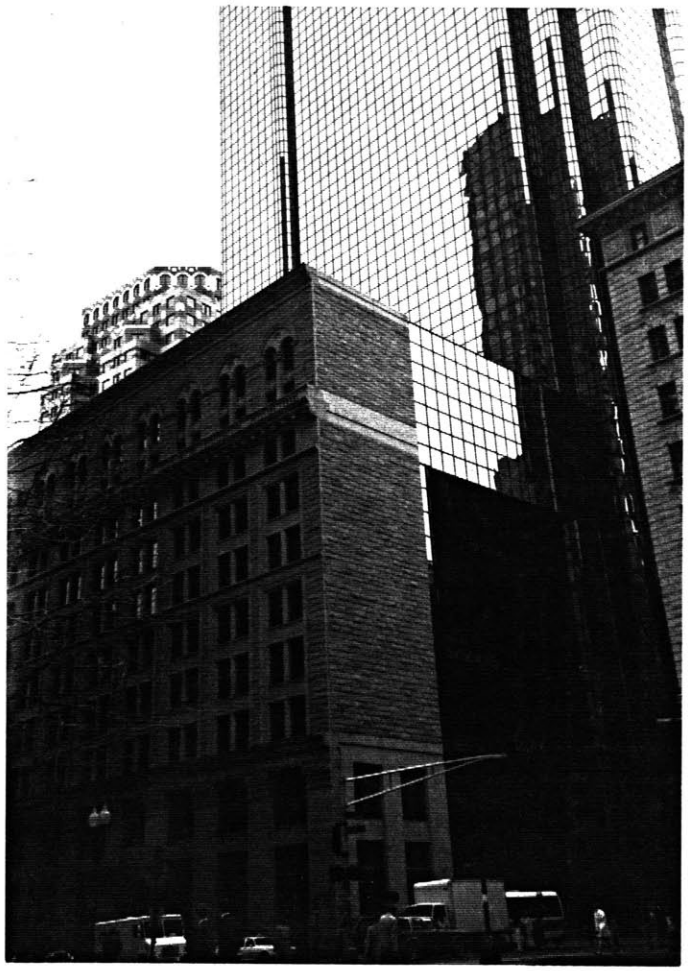
Part Two : Integrating new into old

As mentioned earlier, historic buildings are now preserved in a more manipulative way. In contextual buildings, these manipulative ways are especially complicated because the new and the old happen simultaneously. How can a building achieve a balance between preserving its old character while still showing its new design? The answer will be provided through case studies in Boston. These cases manipulate historic buildings in different ways. Three of them are in a commercial area and the other two are in a residential area. They all deal with new additions to historic buildings and adapt them into new uses.

The cases are studied chronologically and many preservation issues will be raised. *Exchange Place* is considered by many people to be a failure in terms of its insensitive conjunction of the new and the old. I will study the reasons for this failure, which caused the BLC to set stricter design guidelines for latter development. *101 Arch* was involved in the most notable controversy between preservation and development in Boston's history. I will study the reasons for this controversy and the decision-making process. The control of design quality through design reviews will also be studied. *125 Summer Street*, a project on the same street as 101 Arch, dealt with more historic buildings than did 101 Arch. I will study its sensitive blending of the new and the old. *Church Court* is a project related to the conversion of the fragments of a church into a new apartment design. I will study the way this historic building's unique character and how the new construction enhanced it. The last case, the *Exeter Theater* relates to interior change. This case also followed the prevailing way historic buildings are being manipulated: their use is changed to meet contemporary needs. Finally, the way that the new is properly integrated with the old will be expressed as principles

Exchange Place

This case attracted people's attention to the conjunction of new and old. I will examine the reasons for Bostonians' dissatisfaction with this project.



Exchange Place is a project involving facade restoration and tower addition. The Old Stock Exchange on 53 State St. was designed by Peabody and Stearns and built in 1891. This building's site held the Bunch of Grapes Tavern which "was the favorite meeting place of the Patriots before the Revolution."[50] This Romanesque building was nominated to the National Register in 1980. However, this nomination did not prevent the old building from being demolished by new development. In spite of the preservationists' efforts, the Boston Landmarks Commission only designated the 60-ft L-shaped portion on State St. and Kilby St. as having landmark status. The commission negotiated a compromise with the developer, Olympia & York Group, that prevented demolishing the entire building. In 1984 a new addition designed by WZMH was erected. The architect tried to distinguish the building in a contrasting way, but it was not accepted

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[50]Susan & Michael Southworth, *A.I.A. Guide to Boston*, The Globe Pequot Press, Chester, Connecticut, 1991, p101

by most Bostonians. The dark glass tower became a target for criticism because it is not only incompatible with the old building but also with its surroundings.

The new 40-story glass office tower clashes with the old 11-story granite building. The two buildings conflict with each other in terms of height, scale, materials and form. They have nothing in common. Robert Campbell predicted in 1983, "Here old and new will be brought too violently together."[51] After the project was completed he criticized: "Tower and landmark come from different planets. They do nothing for each other."[52] Some people called the project "prosthetic architecture" because it preserved only the facade of the old building. Margaret Henderson Floyd, an architectural historian even said the project is "a disaster; it has no grammar, no narrative quality, no contextual relationship, nor is it a good design in itself." [53] The public objected so strongly that this project has become the typical failure case of the Boston Landmarks Commission in terms of architecture. This resulted in the commission's establishing stricter design guidelines for later developments, such as 101 Arch which will be studied later.

Exchange Place may be a failure in terms of architecture, but some people argue that it is not a bad urban design because the 19th century street scale on State St. has been preserved. It is a better solution than if the old Exchange Place were totally demolished. Nevertheless, had the new building been more sensible to the street front on Congress St, its urban design would have been better. As outlined in the *A.I.A. Guide to Boston*:: "The project is an example of a nationwide wave of facade preservation, often at the expense of the substance of the building. The battle between the most profitable use of land and the retention of strong visible links with the past will continue to be fought."[54] People are not

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[51]Robert Campbell, "Boston: a private city goes public", *Boston Globe*, Oct. 2, 1983, pA24

[52]Robert Campbell, "Why Exchange Place Is An Insult By Being So Slick, So Special, Sculpture-Building Disrupts The Sense of Place In Boston", *Boston Globe*, Dec.18, 1984, p23

[53]Loth, p17

[54]Susan & Michael Southworth, p102

fulfilled by simply preserving part of historic buildings, they also request a proper integrity between the new and the old.

The contrast between the old and the new, for some people is awkward, but for others it is dramatic and exciting. Although some people argued that the complexity and contrast between new and old should be heightened in order to make visible the process of change,[55] this contrast probably is not suitable to Boston. First, Boston has a clear physical form and anything which does not fit into this context will appear odd immediately. Secondly, Bostonians have recognized the value of preservation and they ask for sensible design in any new development. Thirdly, people have ways of expressing their opinions. These opinions are so strong that they can not be ignored by the decision makers. Thus, in this case, although showing contemporary sense is important, using such a contrast goes too far because the new building does not have any Boston character and it could be located in any other city.

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[55]Lynch, *What time is this place?* p57

101 Arch

This case involved a debate between preservation and development. I will examine the decision-making process used to resolve this debate including those involved in the case and the reasons for their decisions. Furthermore, the way the city used the design review process to control new development will also be discussed.

101 Arch is a project which conjoined a new tower with existing historic buildings on the site. One of these buildings is Kennedy's Store. Kennedy's Store was a five-story brick and timber framed building located on the corner of Summer St.and Hawley St., Downtown. The building was constructed in 1873, one year after the Great Fire, which demolished 65 acres and 776 buildings along Summer and Bedford Streets. The rebuilt area was called the "Commercial Palace District" and was described as the "best record of Boston's late 19th century commercial appearance."[56] However, because the majority of the property owners objected, the Commercial Palace District was never designated as a National Register District.

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[56]BLC-BRA, *Commercial Palace District*, 1983, p1

The early tenants of Kennedy's were associated with Boston's important dry goods and clothing industry. By 1923, the property was unified in single ownership by the Kennedy Company. In 1958, Batterymarch Trust purchased the property and granted long term leases to the Kennedy Company. The leases were cancelled in 1979. In 1980, the Kennedy Store closed its local operation and became completely vacant. The Franklin Place Association (FPA) purchased the property from Batterymarch Trust in 1981. Two years later, the company introduced its first design project which required the demolition of Kennedy's Store. Because the Boston Globe continuously reported on Kennedy's and because historic preservation was the main topic of the mayor's election, the Kennedy's case became a prominent issue in the city. The Boston Preservation Alliance (BPA), which represented 30 preservation organizations in Boston, advocated the designation of Kennedy's Store as a landmark. Around the same time, the BLC, BRA and FPA negotiated a compromise which allowed new development as long as the facades of Kennedy's were saved. In Oct.1983, the BLC denied the designation of Kennedy's store as a landmark. Therefore, the BPA sued the commission for the decision in November, 1983 but the Superior Court dismissed the case. In 1984, the Lincoln Property Co. bought the property from FPA and continued negotiations. In 1985, after twelve design reviews, the new project designed by Hoskins, Scott, Taylor & Partners, Inc. was finally approved by the BLC and the BRA. The new building, called 101 Arch, was completed in 1989. The building is 21 stories high, and has 422,000 sq.ft.

Evaluating the significance of Kennedy's store

According to the criteria of the BLC for landmarks, a building should be either an outstanding contribution to the city, associated with historic personages, or be a valuable period, style, or construction. The first two criteria did not suit Kennedy's store. Only the last criterion could be under consideration and it was the only reason for the

preservationists to argue for the landmark designation. The evaluation system developed in *Part One* will be used in deciding the building's significance.

For the criterion in architecture, Kennedy's store was the first one built in the Panel Brick style[57] which usually appeared in the Back Bay residential area. It was the first example which introduced this residential style into the commercial district and it influenced the later appearance of the other four Panel Brick style buildings in this area. According to its pioneer position, the criterion in style should be excellent. However, there were different opinions about Kennedy's store. For example, the architect, Joseph Hoskin, thought that these kinds of buildings were everywhere and that most of them were destroyed by urban renewal. For him, Kennedy's had no value for preservation. The standard for architectural significance here was influenced by the knowledge of architectural style and its rarity, which was usually decided on a citywide base for comparison.

For the architect criterion, the building was the work of the well-known Boston architectural firm of William Ralph Emerson and Carl Fehmer who designed many post-fire structures in the downtown area. Because of this richness, some members of the BLC considered it to be neither the best example of the style nor the best work of William Ralph Emerson and Carl Fehmer. In this evaluation, the comparison was based on a citywide context and the grading was influenced by the rarity of the buildings.

For the environmental criterion, the building contributes to the character of the district. This character is established from the consistency of building heights (about 7 stories), similar cornice lines, fenestration patterns, and materials (granite, brick and cast iron). Also, the facades were built directly along the property which was the traditional characteristic of an urban commercial district. These historic buildings together define the

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[57]The Panel Brick style means "elaborate use of brick in distinctive patterns that fully exploit the material itself and provide lively contrast of light and shade, advancing and receding planes that break up the wall surface, with corbelling, sandstone belt courses, and small emphatic squares of decorative terra cotta." Boston Landmarks Commission, *Report Of The Boston Landmarks Commission On The Potential Designation Of Kennedy's Store, Boston As A Landmark,* 1983, P3

19th century character of Summer St and Commercial Palace. Continuity is the priority in this district. Being a component of the environment, Kennedy's detailed facade and human scale create its integral importance in the streetscape. Although the building was in category III (mentioned in *Part One*), its landmark status was uncertain. Because of this uncertainty, the case was facing the controversy of preservation and development.

Why did the BLC compromise with the developer?

Because of the high demand for office space in early 1980, Kennedy's became a valuable urban commodity for redevelopment. From a practical point of view, new development would create jobs, and generate property taxes for the city. Also, it would stimulate retail business for the district. Nevertheless, demolishing Kennedy's would also probably harm the character of the district. Therefore, balancing preservation and development was the task of the Boston Landmarks Commission. In this case, the commission thought the compromise was sufficient in order to ensure the quality of the district while still fulfilling the market demand.

This decision might result from one of the purposes of the commission: to foster the appropriate use of buildings. The commission reused Kennedy' store for contemporary life rather than singly preserving it as a useless artifact. Also, for promoting the public welfare, reusing the vacant Kennedy's store is more practical than designating it as a landmark. The other influence was from the trend of historic renovation between 1976 and 1985 when about 5 million dollars was invested for renovation projects. Especially between 1979-83, more buildings were renovated into offices than ever before in the history of the city. Thus both the commission and the developer were willing to the compromise.

Why did the developer accept such strict requests of the BLC?

In the compromise, preserving the facade of Kennedy's was the main requirement. Because of the former architectural failure of Exchange Place, the fear of further continuous demolishment after Kennedy's, and distrust in the skill of reproduction, the commission decided to preserve the facade at all cost. "What we were trying to do was keep some semblance of the presence of the old on the street," said Pauline Chase Harrell, chairwoman of the Boston Landmarks Commission.[58]

To preserve the shells of the Kennedy facades, the developer spent an additional 5 million dollars, which is almost 5% of the total project cost. The cost included survey, facade bracketing, architect fee, etc. The developer also had to spend 2 additional months surveying the building and 3 more months in the demolishing process. To fit new floors into the old structure, the developer had to spend much more money than he would have for a new construction. However, the booming market allowed the developer to accept the strictest rules of the BLC and the BRA.

For the Lincoln Co. the bottom line for an investment is that the project must be financed by a rental rate that is marketable in the city. "The 1985 market was strong and the future was bright. Although the project was risky, it was worthy of trying." said John Hynes, the head of Lincoln Co. Actually before his company became involved in the project, two former development companies had given up trying. As was the prediction of the company, the project cost was paid off by office rents in the next three years. The previous low land price and long-term rent benefits have adjusted the additional expense. Regarding today's low office marketing, John Hynes commented, "I will never do it again!"[59]. However, the bonus the developer got from the preservation was the additional floor area ratio and building height, which exceeded the zoning code of that area. Also the renovation brought the developer preservation credit. "From an urban planning and historical standpoint, it's a good compromise to a tough problem" said John Hynes.

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[58]John Powers, "Old Facade Awaits A New Tower Downtown." *Boston Globe*, April 12, 1986, p13
[59]Interview with John Hynes, March 10, 1992

Actually in the new addition to Kennedy's, the architect successfully imitated its style. New and old are almost the same except for the age-feeling because the architect explained, "the technique on brick now is the same as the one in 1916."[60] This fact therefore raises the issue of whether it is necessary to preserve a building at all cost when it can be duplicated today .

Design review process

After the compromise, the design review was mostly controlled by the BRA. The design guidelines, primarily based on the *Commercial Palace District,* indicated the following: "to retain the maximum amount of historic material and to incorporate, in new construction, the area's most salient characteristics."[61] However, there was no mathematic way to decide those guidelines. For example, the building height was decided by the shadow impact on an important open space nearby. For the Kennedy building case, the BRA studied the shadow impact on Lincoln Filene Park which is between Filene's and Woolworth's. The bottom line was to keep sunshine on the park during October, November, and December. In response to people's worries that the new tower would ruin the human scale of the downtown area, the developer was asked to set the tower back 36 feet from Summer Street. The principle of the setback was that the tower should not be seen from Summer street. There was no special proportion between building height and street width. Most of the rules were decided from perspectives. "We have drawn over a hundred perspectives for the review" said Joseph Hoskins. Because there were so many issues in the building such as shadow, visual impact, material, height, even the color of the tower clock, the design review has been gone through over 12 times. Had the BRA had a clear picture in mind, the design review process might have been easier.

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[60]Interview with Joseph Hoskin, March 3, 1992
[61]BLC-BRA, *Commercial Palace District*, 1983, p30

The whole development was a compromise between preservation and development. For the developer, the taller the building the better, which was the reverse for preservationists. The BRA was in-between, trying to compromise between the developer's 400 feet and the preservationists' 100 feet. The project was not negotiable until the BRA's new director, Stephen Coyle and the new developer, Lincoln Co. became involved. Both sides then retreated a little. The building height was finally set at 290 feet, a balance between preservation and development. This indicated that only through compromise can the city achieve a balance.

Because of strict guidelines, the change in this historic building was well controlled. In this contextual district, the commission encouraged alteration and addition to existing buildings. Their priority was to make the addition compatible with the old building and the environment while still showing the contemporary sense. Therefore, as indicated by the BLC's *General Standards and Criteria*, new additions are not necessarily imitative of an earlier style or period.[62] Furthermore, "the higher portion of the buildings must visually disengage from the lower portion and be easily distinguished from it."[63] Thus the new tower once designed in all-brick, was rejected because "the color was too dark and too distinguished from the context," recalled Paul Reavis, an architect in the BRA who played an important role in the design review process.[64] Therefore, Filene's, the neighbor, became the main reference of color because "the material of the new buildings must match one of the predominant building materials in the District as closely as possible."[65] In the end, 101 Arch uses granite material with cast stone trims around the windows, light-color facade with green bands and pediments to respond to the character of the district while its 21-story height shows the contemporary sense. The result satisfied most Bostonians.

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[62]BLC, *Report Of The Boston Landmarks Commission On The Potential Designation Of Kennedy's Store, Boston As A Landmark*, 1983, P24
[63]BLC-BRA, *Commercial Palace District*, 1983, p33
[64]Interview with Paul Reavis, March 5, 1992
[65]BLC-BRA, *Commercial Palace District*, 1983, p33

Style is not necessarily imitated

Among these compatible items in new and old buildings, "style" was not under consideration. For example, the style of 101 Arch was Chicago which was similar to Filene's and different from the Panel Brick of Kennedy's. The juxtaposition of styles enriched the visual variety of the environment. Actually this district was composed of various styles including Italian Renaissance, Ruskinian Gothic, Panel Brick, and Neo Grec.[66] If buildings in Downtown had been restricted to a certain style, we would have not been able to see diversity. Various styles and irregularities of a district indicate the vestiges of growth and history. Because every era in history has its own architectural expression, contemporary building styles give people an identification of their own era. The reason that modern architecture is not often compatible with those historic buildings is that the former lacks details and human scale. The flat facade, curtain walls and big mass lack the sensitivity of those provided by historic buildings. However, will the incompatibility of modern buildings, which ruin the context today, become parts of the environment tomorrow? Are they the evidence of history? Should they be preserved as 20th century examples? This answer will be left to the future generation.

101 Arch was the product of the standard in 1983, which represented the thought and circumstance of that time. The decision was strongly influenced by marketing. This indicated that preservation can only be effective when there is a financial support behind it. However, whether Kennedy's' was designated as a landmark or not, the solution was satisfactory to the majority of citizens. The case got the balance between development and preservation. It showed that preservation and development could exist harmoniously, and not necessarily be incompatible.

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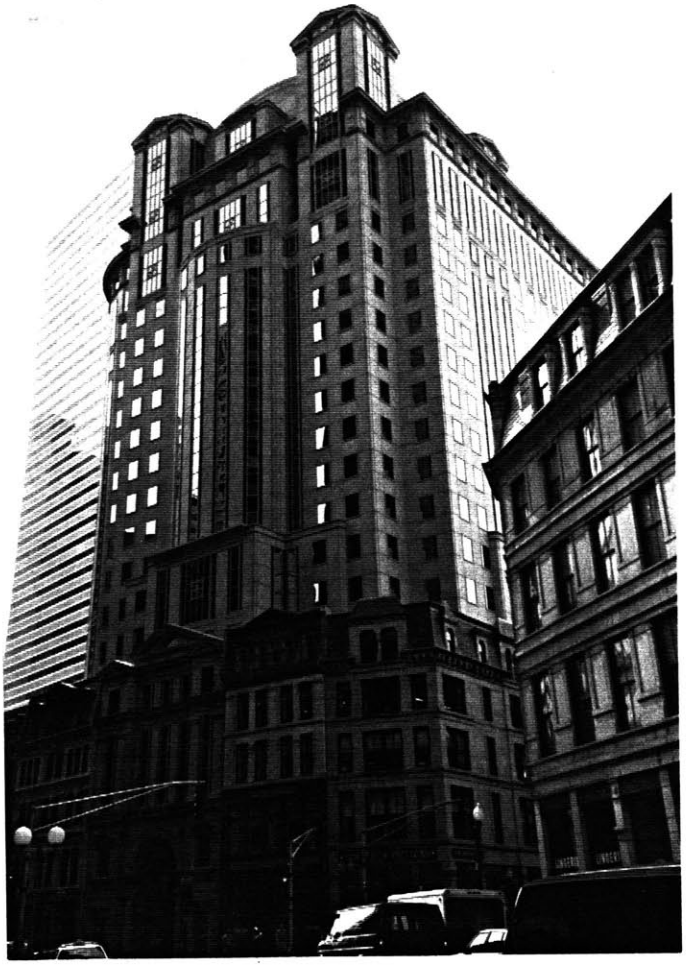
[66]Ibid. p2

125 Summer Street

In this case, I will study the sensitive method of integrating the new with the old buildings in terms of architecture and urban design.



125 Summer St. is an office development joined with old buildings at its base. It was designed by Kohn Pedersen Fox Associates and was built in 1989. The interesting point of this project is that it preserved four 19th-century Victorian buildings which existed on the site. Like a mother surrounded by a group of children, the new 23-floor tower conjoins harmoniously with those 5-story buildings. The harmony comes from the similar materials, and building height at the sidewalk line.

This project successfully molds those old buildings into the new tower. To cooperate with these low buildings, the architect inserted a new five-story building at the Summer St. entrance which replaced a 1950s two-story building. The streetscape was thus enforced by this sympathetic solution which keeps human scale at street level. This effort was initiated by the BRA, who asked the architect to keep these facades in order to maintain the fabric of the historic leather

district. "Once we agreed to retain the facades of those structures, we got a lot of people on our side,"[67] the architect recalled.

These old buildings were renovated as shops at street level and with offices above. The interior of the old buildings "were in effect excavated to within 6 feet of their surfaces and new floors carefully brought out so that old windows can serve new offices."[68] This design, which unified the old buildings and gave them new life, demonstrates a proper way of dealing with old and new.

This project is successful in respecting the past while using contemporary design. To reflect the past, the new building is constructed of granite similar to that of the old buildings. It maintains the same building height at the sidewalk line. Furthermore, the form on the top of the tower is broken into clusters which enrich the roof line and reflect the small scale of the lower buildings. The cornice and details, although simplified, give the new building more delicacy and sensitivity which are often expressed in the neighboring buildings. The glass and cast stone of the new tower express a contemporary message. The geometric form and architectural language create a new style. As described in *Architectural Record*, "Clad in a combination of precast concrete and pink Stony Greek granite, the buildings show a lively, classically inspired ornamental palette of cornices, pediments, moldings, and lanterns, echoing its low-rise neighbors without aping any one specific earlier structure."[69]

From the urban design point of view, this project maintains the street scale not only by preserving the old buildings, but also by using new designs to enhance them. Responding to the physical context, the 80-foot-diameter apsidal elevation responds to the curving granite facade of South Station. Nevertheless, the 180-foot-long arcade on the ground floor provides commuters a convenient passage way between South Station and

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[67]Ibid.

[68]Grace Anderson, "125 Summer Street Boston," *Architectural Record*, Feb. 1987, p128

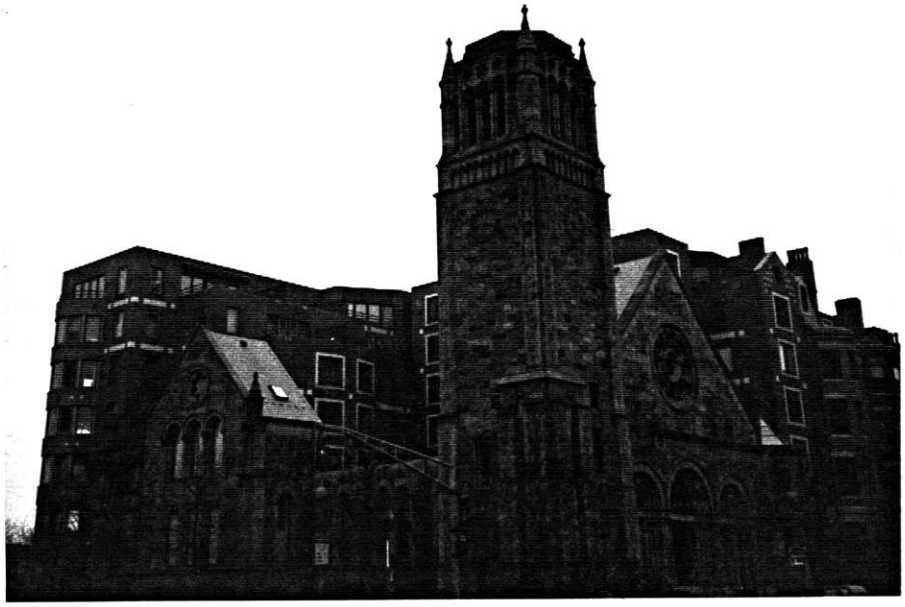
[69]Kohn Pederson Fox Associates, "Good manners: 125 Summer St." *Architectural Record*, Oct. 1990, p100

Lincoln St. These strengths indicate that new developments are sometimes beneficial to organizing the urban fabric, and do not necessarily create a negative impact on the environment.

From Exchange Place to 125 Summer Street, new additions are more and more sensitive to the character of a district, which indicates the progress of the Boston Landmarks Commission in blending the new with the old. A new tower behind an old facade becomes a standard solution in this context district. The 19th-century character of Summer Street was not only preserved by old buildings but also enhanced by new developments. Now we will leave the commercial area which results in towers development and enter projects with moderate scale in a residential area.

Church Court

In this case, I will study the method of intelligently re-using the fragments of a historic building and converting these fragments into a strength of the project.



Church Court is a condominium project which successfully integrates the fragments of a ruined church. The project is on the corner of Massachusetts Ave. and Beacon St., in the Back Bay. The original church was called Mount Vernon Congregational Church which was designed by Walker and Kimball and built in 1891. Because of the economic decline of the Back Bay and people not going to church as often as before, it was sold in the 1960s to a developer, Graham Gund, who was also the architect of the project. A fire in 1978 destroyed the church. This disaster lessened the historic value of the church but left the developer more freedom. According to the trend of luxury condominiums at that time, the site was converted into a 43-unit condominium in 1983.

The architect successfully converted the ruin making it the main attraction of the project. The textured stone and ornamented openings of the old church created the uniqueness of the project . Some of the old facades were restored while other parts of them

were altered by inserting new openings and balconies. The architect said:"we wanted to respect the building's former importance without pretending this was still a church"[70]

Change in this case is apparent. Because the function of the building is changed, the form and materials of the condominium are obviously different from those of the formal church. For example, the old site plan has been reorganized; the entrance was changed and the volume of the original sanctuary has become an open courtyard which reveals the transition between old church and new building.

The difference between the old pudding stone and the new brick makes the passage of time more explicit. Nevertheless, the contrast is acceptable. Perhaps they are compatible because the colors of stone and brick both belong to the warm tones, . In other words, if the new color had been blue, a cold tone, the contrast would have been greater and therefore unpleasant. Perhaps when the tone and shade of colors are limited to a certain range, the colors are compatible. However, if the new addition had used the exact same materials of the old church, the project would have been less interesting and less imaginative.

The scale of the new addition is not only compatible with the old church but also the neighborhood. First, the new addition does not overwhelm the old structure by height. On the contrary, it still allows the belfry to remain the tallest part of the project. Furthermore, the two new turrets not only respond to the form of the belfry but also enhance this vertical characteristic. Secondly, the main architectural language of the Back Bay, the bay windows, appears in the new part.

The whole project is like a stage set which shows a play called "the history of the site." The contrast of materials makes the new addition a background which lets the church stand in front and state what has happened in the past. The contrast between foreground and background creates a dramatic effect. As described in the *A.I.A. Guide to Boston*,

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[70]Mark Muro, "Converts: Former churches offer unique opportunities for architectural recycling", *Boston Globe*, June, 1, 1984, p64

"Through this complex mixture of formal languages, the architects hope to provoke reflection, imagination, and a mystique about the past and the passage of time."[71] The openings on the parapets reminding people of the ruin after the fire while incorporating a contemporary message is a good example of integrating the past image into a contemporary design.

The reuse of the old church is interesting and imaginative. The two church gables have been converted to two three-story town houses with three bedrooms each. Even the seven-story tower has been converted to a single dwelling with a room on each floor. Each floor has a different function, serving as the kitchen, bedroom, and dining room; the belfry is used as a second living room.

The new addition is an L-shaped, seven-story brick building with 34 units. It has four brick colors which reflect the various shades of brick pattern in Back Bay buildings. The architect explained that "change of color and pattern can be used to create an appearance of optical depth on a flat surface."[72] The exterior decorations are woven like a tapestry. The assorted tiles on the facade provide a gay atmosphere.

Although the color, scale, and materials of the new additions are not exactly the same as the character of the old church, they fit into the context of the Back Bay. For example, the building heights are compatible with those of Back Bay architecture. Also, the window proportions, fenestration rhythms, and decorative tiles respond to the physical context of the Back Bay.

Church Court was awarded the Harleston Parker Medal by the Boston Society of Architects for the most beautiful piece of architecture in Boston. John Sheehy, a member of the jury, said: "Church Court is a masterpiece of urban design. The architect/developer . . . take[s] on the task of joining the two typologies [church and townhouses] into a single framework. . . .The new typologies are combined in a sculptural composition of great

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[71]Susan & Michael Southworth, p245

[72]Robert Campbell, "Church Court a bright new face on the Boston riverscape", *Boston Globe*, March 4, 1984, pB5

interest and variety. It has become a singular piece of work . . ."[73] Furthermore, the project has been awarded prizes by many nationwide organizations, including *Progressive Architecture*, *Builders*, and *Time Magazine*.. It was also honored as one of 12 outstanding new buildings in the country by the American Institute of Architects. The comments it received included, "the most interesting building in Boston since the Hancock Tower,"[74] "sensual, ornamental, rich in color and pattern varied in form and mass, whimsical yet disciplined, and full of reminders of the architecture of Boston past,"[75] "a harmonious marriage of new buildings with old,"[76] "a dramatic solution." and"a nice melding of the new and the old."[77]

Church Court is unique because it combines the fragments of an old church matched with a new design to create a successful project. This project shows that sometimes re-using old buildings can create a unique image for a project. The uniqueness provides the value of the project. This attitude of respect for the past is praise-worthy.

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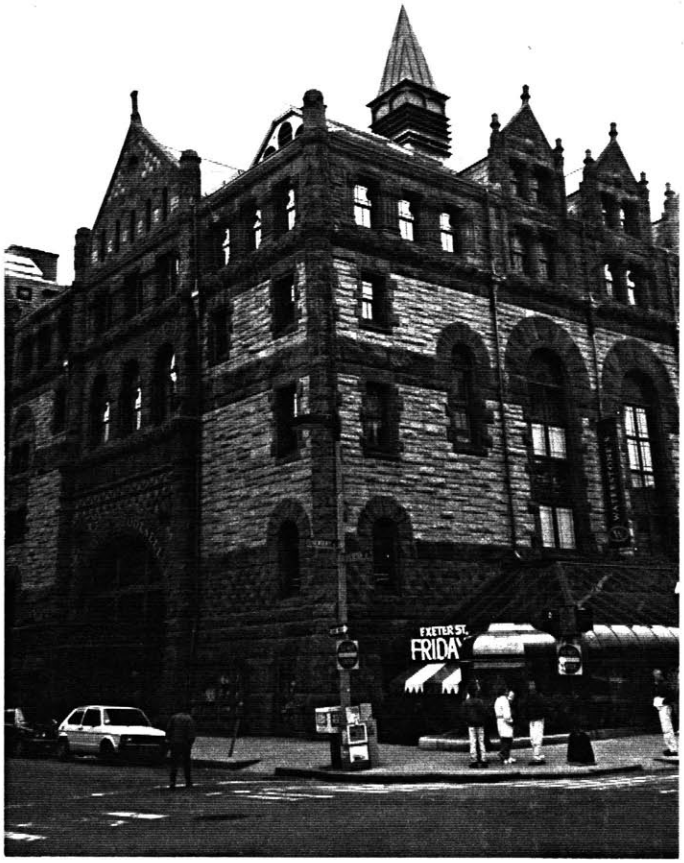
[73]Robert Campbell, "Awards reflect shifts in taste", *Boston Globe*, Dec. 17, 1985, p70
[74]Robert Campbell, "Church Court a bright new face on the Boston riverscape," *Boston Globe*, March 4, 1984, pB1
[75]Ibid.
[76]Ibid.
[77]Anthony J. Yudis, "Two area projects in awards", *Boston Globe*, Nov. 9, 1985, p37

Exeter Theater

In this case, I will study the issues of preserving building interior while re-using the building differently than its original purpose.



The Exeter Theater is located on the corner of Exeter and Newbury streets in the Back Bay. The building was designed by Hartwell and Richardson in 1884 and served as a Spiritualist temple. In 1914, the temple was renovated as a movie theater. In 1973 N.J. Raymond purchased the property and kept the building a theater as well as a social gathering place. When smaller theaters with first-rate films became the trend of the theater operation, this big theater with old European films gradually lost its business. In 1984 Raymond sold the Exeter Theater to developer H. J. Davis. The interior of the building was remodeled into four-story offices by Childs Bertman Tseckares (CBT.) The building is a bookstore now.

According to the 1984 *A.I.A. Guide to Boston Architecture*, the Exeter theater is "the oldest continuously operating movie theater in Boston, and for many years was the only movie theater a proper Boston woman would enter, probably because of its spiritual

overtones."[78] Thus, when the developer proposed to remodel the Exeter Theater into offices, there came a debate between the public and the Boston Landmarks Commission, which has the jurisdiction of designating the interior as a landmark.

Various members of the public, including the Historic Neighborhoods Foundation petitioned in support of the interior designation, but these opinions were all rejected by the BLC. For example, some people said the theater was one of the earliest in the city, perhaps the country. This historic value was not accepted by the commission because they thought the interior was not significant enough for landmark designation. For architectural value, some people argued that the building was remodeled by a prominent Boston architect, Clarence Blackall. The commission felt that Blackall's three other theater works were more representative and they had already been recommended for interior designation. For cultural value, some people considered the theater as part of their past and as part of the history of Boston. They requested that the interior be preserved and that it continue to function in the community as a theater space and an auditorium. These ideas could not compete with the fact that the theater was unprofitable. The crucial fact was that if there was no financial support, the preservation would be difficult to realize. If the neighborhood had bought the building, the theater would have been preserved as they wished. Also, the BLC said that the building's exterior preservation, which was controlled by the Back Bay Architectural Commission, "sufficiently represents its historical associations." Nevertheless, from a usability point of view, the commission encouraged the renovation of the offices rather than the preservation of the declining theater. Therefore, the request for designating the interior of the Exeter Theater as a landmark was denied by the BLC.

This case indicates that the preservation of historic buildings is usually considered on an exterior rather than on interior basis. Because the whole environment is mostly

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[78]Southworth, Susan & Michael, p285

enclosed by building exteriors, the exterior generates more visual impact on the public environment than does the interior. This impact is the main concern of preservation. Thus, the exterior preservation is more important than the interior preservation. On the other hand, the interior belongs to the owners, and the city has no right to constrain the owners' use of their own buildings. Also, according to the trend of reusing historic buildings, a building whose function does not suit contemporary life should change its use.

Principles of integrating the new and the old

Although not all of the buildings studied had been designated as landmarks, those with non-landmark status provided more room for architects' creativity. It was also more practical to re-use these buildings than to try to preserve them with landmark status but have them remain unused. Therefore, the principle of continuous use should be applied when dealing with historic buildings, whether they are landmarks or not. Sometimes a new addition must be added to a historic building for contemporary needs. The premise behind the combination of new and old buildings is to allow an easy distinction between old and new, while on the other hand, establishing a general similarity between the two. From the case studies, some principles for properly integrating the new and the old in a contextual setting are generated as follows:

1. Facadism[79]: In many case studies, the buildings have retained their historic appearance while interiors were made for contemporary life. Some people call this method, which combines architectural preservation and new development, facadism. The facade is the main concern when preservation is at issue because the impact on human consciousness comes mainly from the visual aspects of the elements on a building's exterior.[80] Besides, the exterior belongs to the public, whereas the interior belongs to the owner. As long as the exterior is maintained, the interior can be renovated according to the owner's intention. It is a compromise between preservation and development. In fact, facadism has become a common way of preserving historic buildings since the mid-1970s[81]. "Some developers are finding facadism a practical way of building high-rises while appeasing preservationists and avoiding costly legal challenges."[82] It is a flexible way to fulfill today's needs.

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[79]John Powers, "Facadism," *Boston Globe*, Oct. 25, 1985, p8
[80]Southworth, Susan & Michael, p285
[81]David Highfield, *The construction of new buildings behind historic facades*, E&FN SPON, London, 1991, preface
[82]Powers, "Facadism," p8

2. Emulation, not imitation: While responding to the old design, the new addition should also show contemporary feeling. Dealing with historic buildings can inspire architects because there is a reference to follow and depend on. Furthermore, architects can rework historic features creatively. Imitation is not always the best design solution to choose in response to the past. Architects should first select the motifs from the past, extract images from them, and then re-structure them into new designs. In Boston, "buildings thought to be successful . . . are those that consciously reflect the city's peculiar physical and social character without being imitative to the point of parody." [83] Architects should digest the old elements, such as the basic modules and materials of an existing building, and put the spirit of the elements into the new addition. For example, the ornaments for the existing building could be simplified and the form could be geometrized while the cornice line, string pattern, and fenestration might still appear in the new design.

3. Similar materials: Compatibility is mainly determined by materials because their colors and textures influence the building as appearance. In order to fit a new building into context, architects usually examine the materials already existing in the surroundings. For example, the best method of integrating the new into the old in Boston is to use Boston's traditional materials, such as red-brick, granite, and limestone, and to collect motifs from the surroundings. The tone and shade of new materials should be restricted within a given range. If the color of the environment is generally pastel, the new color should not be bright.

4. Necessary details : Details are one of the main elements which make people responsive to a building. They make a building more delicate and more intimate. The most explicit details of an old buildings should be repeated in any new design, such as

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[83]Loth, p17

craftsmanship, window frames, cornice lines, string lines and fenestration etc. All of the cases studied here have details in facades, whether they are delicate craftsmanship or distinguished tile arrangements. Many of them use a contemporary approach in a a way that is consistent with the existing features. These details enrich the streetscape and maintain its character.

5. Clustered scale: One of the common characteristics in case studies from downtown Boston is that the forms of new towers are broken into clusters. The clustered composition reduces the towers' impact upon streets and is also compatible with the small scale of the surrounding buildings. The massing of the historic buildings should be reflected. New design in a historic district should not be a giant mass; it should not overwhelm or offend the character of the existing buildings.

6. Tower setback : The other common characteristic is that the new towers all keep their streetfronts to four or five floors in height and set themselves back some certain distance from streets. This setting-back reduces the visual impact of the tower towards the street and allows pedestrians to ignore the tower behind: the urban canyon is avoided. Setback can also reduce the wind impact generated by towers because the wind will curl away from the roofs of lower buildings. The ground level thus escapes disturbance from the strong wind. Besides, setback gives streets an opportunity to have sunshine. The nightmare that the streets are always shaded by the towers can be kept away. Setting-back provides streets intimate scale and comfortable environment. It is a sympathetic solution for a pedestrian environment.

With these principles, people can find an old image in a new design and a new interpretation in an old setting. The beauty of an area is derived from the order and

harmony of its components.[84] This harmonious environment is created by visual consistency. Consistency stems from the similarity of architectural elements, such as color, texture, materials, details, fenestration, and massing. However, harmony is not uniformity. Harmony allows changes to happen as long as there is a certain consistency and relationship among individual buildings. The consistency is provided by the ordnances controlling building height, coverage and floor area ratio. Within this consistency, diversity is encouraged. Therefore, building designs that are constrained by their surroundings are not necessarily either uniform or monotonous. Sometimes, different architectural patterns can still create the same visual feeling and texture. The difference enriches the environment. As an architectural critic said, the method to control new intervention into historic buildings is to "remember the . . . past, but in a way that makes it clear that this is a building of our own day."[85]

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[84]Edited by Norman Williams, Jr., et al, *Readings in Historic Preservation - Why? What? How?* Rutgers, The State University of New Jersey, New Brunswick, 1983, p144

[85]Robert Campbell, "Proper Bostonian" 222 Berkeley St. nods to the past. *Boston Globe*, Nov. 1, 1991, p25,33

Conclusion

How to manage change in historic buildings?

The concept of integrating historic buildings into our daily lives encourages change in historic buildings. Nevertheless,the degree of change should be managed. To decide what changes should occur, buildings should be categorized. These building categories can result from an evaluation system established through professional analysis. These professionals may include architects, historians, urban designers, architectural historians, even sociologists, archaeologists and anthropologists. Once a comprehensive framework is established, the evaluation can be undertaken even by non-professional people. Buildings can be categorized into groups: those of highest significance, of important significance and of no significance. Buildings in the group of highest significance, would be historical buildings, significant either in history or architecture or both. The group considered of important significance, would be "contextual buildings"; that is buildings with integral importance in an environment. Buildings classified in the group of no significance could be demolished. The degree of change could therefore be recommended according to these groups. Furthermore, an evaluation based on immediate setting is more efficient than one based on a citywide context.

Establishing settings

If a city has not already identified settings whose character they wish to preserve, a citywide survey for finding significant buildings should be undertaken. The criteria can be weighed on architecture and history. The evaluation should be based on a citywide context. The locations of these significant buildings should be mapped.[86] If these buildings are clustered together, a monumental setting is established. If they are scattered,

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[86]Ann.Falkner, *Without Our Past? A handbook for the preservation of Canada's architectural heritage*, university of Toronto Press, Ministry of State for Urban Affairs and Publishing Center, 1977, p80

each of them should become the main reference for change in the surroundings. The character of the surroundings could then be defined. The suggestions for change are thus based on the character of a setting, and the degree of change in historic buildings limited by that character.

Change in a monumental setting

In a monumental setting, where buildings are of high significance in history or architecture or both, change resulting from repair or replacement should be invisible. Because these buildings are usually the first examples or last survivors of a style, or are famous or outstanding examples of aesthetic masterpieces, the city's first priority should be to retain their original status. This preservation should be carried out at all costs, because once the delicate structure or its ornaments are destroyed, it is difficult to reproduce them using modern building skills. If repair or replacement must happen, one should duplicate the replaced part first. If the duplicate can not be made because of changes in today's skills, the substitute should imitate the replaced part as much as possible.

These buildings will sometimes be restored to a particular era, usually the most significant period of their history. For instance, Paul Revere's house was restored to the status it had when it was occupied by him, although the house had been drastically changed and occupied by many other people. Buildings associated with historic persons, such as George Washington's house, or involved with historic events, such as Faneuil Hall, or those designed by famous architects, such as Frank Lloyd Wright, should be preserved as closely to their original form as possible. Sometimes, they can be "rebuilt in as careful a copy of their "original" state as is currently known."[87]

If a large exterior change must occur because of contemporary needs, the new design should honestly refer to contemporary feeling in order not to confuse later generations. *The Secretary of the Interior's Standards for Rehabilitation* indicates,

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[87]Lynch, *What time is this place?* p31

"Change that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken."[88] Therefore, an addition which was added in the 20th century should not have a 19th century look because changes in these buildings emphasize historic authenticity. Furthermore, if the historic building has passed many changes and these changes had historic significance in their own right, they should be retained [89] as part of the history of the building and a record of style transformation. This attitude is influenced by a desire to preserve a historic record: "each property should be recognized as a physical record of its time, place and use." [90] Sometimes, a building with traces of mixed eras is a point of identification for people in different generations.

Change in a setting without apparent context

In a setting without apparent context, where buildings are usually designed egocentrically without caring the surroundings, perhaps architectural diversity is its character. Many financial districts with various new developments, such as the Financial District in Boston, belong to this kind of setting. Changes in this setting are usually drastic because buildings are encouraged to stand out from the environment and even some contrast among buildings are allowed. Because this encouragement provides less constraint in building design, masterpieces of architecture or advanced building technique could be created. This is a setting symbolizing a city's growth.

Although the architectural diversity is encouraged, the diversity should not distract people. An environment is like a piece of music woven by different themes, the various buildings in this case. There should be a certain harmony among the themes. To do so, some common architectural elements and the particular "rhythm" between buildings and

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[88]National Park Service. *The Secretary of the Interior's Standards for Rehabilitation, Revised 1990*, Washington, D.C., Standard 3
[89]Ibid. Standard 4
[90]Ibid. Standard 3

open spaces should be defined as its character. Furthermore, the continuity among pedestrian spaces should be established and related to each sites. After establishing the character of the setting, new buildings should enhance it through following design guidelines and enhance it. Changes in these buildings should try to establish this harmony. The character of the district can therefore be gradually established .

Change in a contextual setting

Change in a contextual setting, a buffer zone between monumental settings and new developing settings, is encouraged as long as the change is compatible with the existing buildings and environment. Within the compatibility, changes in these contextual buildings, which do not have individual significance but have an integral value in the environment, should not only be distinguished, but also have a contemporary feeling. As Renee Loth indicated, "Buildings don't have to be all of the same period and style to combine successfully in a city . . . [but] they have to be thoughtfully related to . . . one another."[91] The relation is not only built in compatible architectural elements in terms of surface materials, height, proportion, scale, and color, but also in compatible urban character in terms of sidewalk width, open spaces, and street furniture, as well as the relation, proportion and rhythm among buildings. The method of properly integrating the new into the old has been described in *Part Two.*

In a contextual setting, new and old are equally important. In order to achieve a balance between the two, the oldest portions of a building should be always be preserved while the new addition is added. Also, some marks of the vicissitudes of a setting should be retained. Generally speaking, additions above the existing mass could be permitted in a contextual setting. Maintaining the visual coherence between new and old is the priority. The most ideal solution is maintaining all historic facades and building new additions

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[91]Loth, p19

behind them, as done in Boston's Summer St. However, according to the economic feasibility of a city, not every historic facade can be preserved at all cost. Besides, historic authenticity for these contextual buildings is not as important as it is for historic monuments. Thus, instead of preserving the physical features, preserving the image and atmosphere of the past is another bottom line for preservation in this setting. Especially for buildings which can be duplicated with today's skill, perhaps building a new duplicate will save more social energy, such as costs, labor, facilities, and materials, than retaining it at all cost. These savings can be used for other social benefits. .

In other cultural contexts

A city should have a different set of criteria and standards in controlling change in different districts. This concept can also be used in other cultural contexts. As with defining the character of a district, one can also identify a culture's aesthetic sensibility and the particular motives for preservation. For example, "Americans tend to favor the historic value over the value of age,"[92] thus the weighting of criteria is on historical significance. For other cultures, perhaps age value is the most important criterion for preservation. Any building with a certain age is preserved as a piece of cultural heritage. For example, in some European countries, ruins of buildings are preserved as evidence of history. Every culture has its criteria and standards in preservation. The weighting of criteria is decided by cultural taste. However, no matter what the cultural context, one has to know that there is no absolute rule in preservation.

Process for controlling change in historic buildings

No matter in what setting or what cultural context, the process for controlling change in historic buildings can always be undertaken with the following principles:

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[92]Seronic, p29

1. Identifying the purpose of the evaluation: Different purposes of evaluations will generate different evaluations. For example, the evaluation for finding historic monuments will differ from that for finding usable buildings. Therefore, the purpose of the evaluation should be identified as a premise.

2. Establishing criteria: According to the purpose of the evaluation, one can divide the significance of buildings into the criteria. The criteria are mainly based on architecture, history, environment and usability. These criteria can be adjusted according to needs. However, the definition of criteria and the standard for grading should be established first.

3. Defining the weighting of a setting: A setting can be as small as a street, or as large as a district. The weighting of a setting thus may be the streetscape, the historic value, the environmental integrity or the architectural style. The weighting differs among various professionals, and should be determined by experts in different fields. Once the weighting is clarified, the framework for evaluation is decided.

4. Evaluating a building's significance: With the above framework, evaluation can be taken with a numerical system; grading each criterion with scores which have been negotiated among evaluators. According to the sum, buildings can be categorized into different groups, such as buildings of highly historic significance, of architectural significance and of contextual significance. Once the character of a setting is established, the change in buildings of different categories can be decided.

5. Suggesting change in historic buildings: The bounds of alteration depend on the significance of buildings. For example, change in a building with a high significance in history is not encouraged and should be invisible as much as possible. Change in a contextual building is not only encouraged but also should be distinguished. The details

have been explained as before. Basically, buildings which do not fulfill the contemporary demands should be altered for contemporary use unless the building is preserved as a museum.

6. Setting up design guidelines: Design guidelines help people know the proper reaction for new development, especially for new additions in contextual settings. The main architectural elements should be clarified because visual consistency among buildings is the priority. Therefore, design guidelines should mainly consider urban design and environmental integrity. Every requirement should be indicated clearly in order to avoid redundancy and time waste.

7. Managing design review: A design review process helps the city as well as the people control the change. The quality of the new addition or new development is controlled in this process. A nonprofit commission can be established to manage those historic buildings or to review future development. For example, the Civic Design Commission in Boston reviews all new buildings larger than 100,000 sq.ft. Thus the quality of a new design is controlled, and so is the change in a city

Environmental quality is controlled by city planners. Because their decision relates to the public welfare, whenever the city planners make a decision they must consider every aspects thoroughly. Also, citizens can play an important role in policy-making. Once public awareness for preservation is established, the change in cityscape can be more easily controlled .

Relationship between preservation and the city economy

Preservation is closely related to the social economy. If the market is booming, the city can set stricter guidelines such as requesting developers to retain the old facade. If the

market is not so good, preservation will be hard to enact. The city should perhaps lower the standards for guidelines in order to encourage development. The balance between development and preservation usually is achieved by compromise, which allows alteration and upgrade of the existing buildings while preserving the worthy parts. The popular method for integrating new and old is facadism: demolishing the building's interior and erecting a new structure behind the retained facade. When affluence increases and physical change itself is more rapid, the resistance to the loss of historic environment becomes more determined.[93] The costs of preservation can only be borne when the social economy is wealthy.[94]

Methods of encouraging the private preservation

Ownership is the most efficient way to enact preservation. If the owners of historic properties are not aware of the importance of preservation, preservation can be encouraged in the following ways:

1) Using economic incentives: Federal, state, and local funds, and tax advantages can encourage private preservation. The tax incentives include Federal investment tax credits and local exemptions or reductions of property tax. For example, the 1981 Economic Recovery Tax Act "gives private property owners a tax break if they own historic property and restore or maintain it according to federal regulation."[95] Also the city can offer incentives, such as tax predictability, tax reductions, and public improvements.[96] The other way is to provide low-interest loans for historic preservations.

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[93]Lynch, *What time is this place?* p29
[94]Ibid., p31
[95]Seronic, p141
[96]Gene Bunnell, *Removing Obstacles To building Reuse And Community Conservation At The Local Level*, Massachusetts Executive Office Of Communities And Development, p20

2) Using a building bonus: A city can encourage the preservation of historic buildings by trade-off bonuses in building height and density for new buildings. For example, in the Midtown Cultural District Plan of Boston, the BRA plans four-to-one incentives which means that if people renovated one sq. ft. of space in the historic buildings, they could add four additional sq. ft. of space to their new buildings.

3) Using the building code: Strict building codes may compel the developers to undertake preservation. For example, limiting the height and F.A.R. of new buildings will encourage developers to renovate and reuse the existing buildings. Also, the city can establish a five-year moratorium on the destruction of significant buildings. Therefore, the project will be delayed and the developers will have to cooperate with the city.

With attractive incentives and strict regulations, change in historic buildings can be controlled by a city. However, the best method of control is civic purchase of historic buildings, if the city is concerned with preservation. The building can thus be preserved as according to the city's specifications without the conflicts between preservation and development. Otherwise, the city can purchase facade easement of the buildings and protect the facades. The owners sell or donate the facade protection rights to the commission because they either do not have the ability to protect them or they can have a charitable donation as a tax write-off.

Decision should be based on present values

This thesis is about which buildings should be preserved and how they are preserved. As one preservationist said: "we keep what we need . . . what we need to feel safe . . . what we need to feel authentic."[97] These decisions all mainly depend on current

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[97]Morton, p147

circumstance. Furthermore, "Re-created pasts ought to be based on the knowledge and values of the present,"[98] Lynch emphasized. However, values constantly change with time, as do people's views of history. There is no absolute way of preservation. Today the basis for historic preservation may be a district. The weighting of criteria may be on the building's usability and the environmental integrity. In the next decades, who knows what the basis for historic preservation, the weighting of criteria and the suggestion for change in historic buildings will be? People who lived in North Square during the 19th century did not know their house would be restored to its 17th century appearance and preserved as Paul Revere's House, who knows if the Trinity Church will be converted to an office in the trend of re-using churches?[99] Any decision is based on the present value, perception, economic feasibility, social circumstance as well as through the cooperation of experts in every field. People should be confident because they have made the best decision under the present circumstance. History is accumulated by decisions of different generations. Today's decision will be interpreted by the future generation like we judge the former's decisions based on present values. Furthermore, in response to the changeable value, flexibility in evaluation systems is a way to fulfill the demand in different eras.

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[98]Lynch, *What time is this place?*" p53

[99]Re-use of Six Boston Area Churches", *Architecture, Multiple and Complex, ILAUD*, Sansoni, 1984

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