

ABSTRACT

Title of Thesis:

DESIGNING WITH NARRATIVE: AN
ARCHITECTURAL DESIGN GUIDE FOR
HERITAGE BUILDINGS AND PLACES

Joseph Tannir, Master of Architecture and
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While the idea of what constitutes a historic site or place and how it should be treated by designers at both the building and urban scale and how different histories may be told side by side may seem obvious, closer inspection reveals a diversity of ideas that may contradict each other. This thesis seeks to explore the relationship between narrative and form of historic places by breaking this relationship into a series of interrelated component elements that can be manipulated with intention. This thesis does this by identifying core principles in the preservation field, comparing curation theories of historic buildings and places, and, finally, by examining these treatments through relevant theories of space and urbanism. This framework is illustrated and applied through the design and narrative example of the Baltimore region during World War II.

DESIGNING WITH NARRATIVE: AN ARCHITECTURAL DESIGN GUIDE FOR
HERITAGE BUILDINGS AND PLACES

by

Joseph Anis Tannir

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of the requirements for the degree of
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Introduction

Across time, across places and across cultures, it is clear that some places matter more than others. Some places are seen as sacred, and some are seen as common. Some places are seen as zones of transit and others are destinations. There are places that stir the imagination, that beckon to pilgrimage, that invite exploration and call to remember, and there are places of boredom, of danger, of storage or of waste. Some places are seen as naturally occurring, others seen as the product of human effort, some are seen as new, and others are seen as old. It is this last category, “old” places that this thesis is concerned with: what is it that makes them seem old, and what makes some of these old places seem more important than others?

Too often decisions of how to treat historic properties are made based on judgements that may or may not be rigorously defensible. Alternatively, treatments may follow formulas that are prescribed by governmental agencies or conventions that may not push forward either a conversation about architecture or heritage, or worse may do damage to the meaning of a place.

This thesis seeks to abstractly and roughly explore theories of space and preservation to provide a set of tools and considerations that can guide the narrative and physical curation and cultivation of our built environment. This document aims to show that there are specific sets of identifiable principles that exist that connect historic narrative, experience, urbanism, and physical preservation treatment, and to show how these principles might be applied in a consistent and logical manner. It does this through the use and consideration of the history of Baltimore during the Second World War.

Chapter 1: A History Without Space: Remembering Baltimore in WWII.

Baltimore in World War II

Hidden in plain sight, often behind other better represented histories and experiences, Baltimore's World War II history is largely overlooked in favor of more culturally prevalent stories that often dominate the public imagination of the region. Yet this history is relevant, influential, instructive, and dramatic, and, in itself, worthy of consideration and understanding. As part of a design-centered thesis exploration, the goal of this chapter, is not to create a comprehensive history of Baltimore during World War II, but rather to introduce the broad outlines of a historical narrative that can be understood and interpreted spatially and through architectural design, made up of a relevant historical narrative among the many time periods and narratives that make up the narrative infrastructure of the region and its people, and, finally, something that can be experienced in place.

While the reality of wartime life in Baltimore¹ likely was felt during a shorter time, for the purposes of this investigation, the time period of interest follows the parameters set by the Maryland Historical Society's study of Maryland in World War Two: beginning January 1, 1939, eight months before the German invasion of Poland on September 1, 1939 to December 31, 1946, the date of President Truman's Proclamation 2714, officially ending hostilities in the war.²

¹ The author notes that when referring to "Baltimore," he refers to a region including the Independent City of Baltimore as well as areas in nearby surrounding counties.

² Maryland Historical Society. War Records Division. *Maryland in World War II. Volume I, Military Participation*. Baltimore, 1950. ix.

In this history, as told in this document, three factors defined the experience of Baltimore during World War II: Production, notably the shifting of industry from consumer and civilian production to wartime production, Power, in particular the intervention of authorities in the daily life of the city to ensure smooth continuity of industrial operations, and people, most especially the experience and sacrifice of the citizens of Baltimore their lives changed with that of the region.

Production in Baltimore

Baltimore was a major center of industrial production during World War II, where its industry swiftly retooled itself from being primarily involved in the production of consumer goods to producing materiel and product for the war effort. Baltimore produced a multitude of war products. Larger factories, mostly located in areas of Baltimore County, adjacent to the city, produced high profile items in support of the fight: in Towson, the Black and Decker Manufacturing Corporation made electric tools and the Bendix Corporation made radio navigation equipment; in Sparrows Point, at the Bethlehem-Fairfield Shipyard, the Bethlehem Steel Corporation built ships and operated one of the largest steel mills in the world, and the Rheem Manufacturing Corporations produced water heaters and steel tanks; and in Middle River, the Glenn L. Martin Corporation built military aircraft.³

Smaller firms, especially those spread throughout the city contributed significantly to output as well. For example, the Berthold Lamm Company of Gay Street, in peacetime, a manufacturer of sport jackets and employing about sixty

³ Maryland Historical Society. War Records Division. *Maryland in World War II. Volume 2, Industry and Agriculture*. Baltimore, 1950. 368, 373-374, 377-378, 390, 403

people, converted production to manufacture jackets for the army, employing a peak of 80 people. The firm also, notably, won a nationwide design competition to create a new type of army field jacket, of which 25-30 million were made nationwide off their basic pattern.⁴

While the ships and planes and navigation equipment being produced by Bethlehem Steel and the Glenn L. Martin and Bendix Corporations may constitute the most prominent products made in Baltimore for the war effort, it is also important to realize that these plants sourced large numbers of their internal components from other Baltimore firms. For example, the National Can Corporation's Baltimore Plant not only made its usual food cans, but also made brass plates, tubes and other smaller specialized components that were supplied to the Bendix Corporation in their specialized navigation equipment.⁵ Another example can be seen in the Middlestadt Machine Company, whose 12 employees made specialized metal dies that were used by the Glenn L. Martin Corporation.⁶ Production, even by larger more prominent firms, should be understood as artifacts of regional industrial practice.

Power in Baltimore

While there were, without question, organic responses to the war, people of means and influence, in particular government actors, played a major role in how the Baltimore region experienced the war. The extent and scope of government influence in the city was significant. Baltimore, a major port and center of industrial production,

⁴ *Volume 2, Industry and Agriculture*. 192.

⁵ *Volume 2, Industry and Agriculture*. 245.

⁶ *Volume 2, Industry and Agriculture*. 233.

was seen by federal officials as typical of industrial cities across the country as they adjusted to the new reality of wartime production and life. As such, it was chosen to be the site of a labor management program experiment, directed by the Federal War Manpower Commission, and known as the “Baltimore Plan.” Among the program’s aims, as expressed in a 1943 press release was to regulate the labor market of the city, to provide training and recruitment for workers in war industries, and finally, to increase the number of women and African Americans working in critical industries in support of the war effort.⁷

By its own account, it was successful in achieving this vision, with the share of women employed in industry increasing from about 10% in May of 1942, to a total of around 21% by January of 1943.⁸ The War Manpower Commission also claimed that it had made inroads in expanding employment opportunities for African Americans by directly addressing prejudice and misconceptions about African American workers.⁹ Their claims of expanding acceptance of Black workers, however, may have been exaggerated: the *Baltimore Afro-American*, commenting on the press release, noted that a coking plant that had reportedly hired 500 black workers over a period of two years in both skilled and unskilled jobs, had chosen to employ these workers in a different plant from their white counterparts.¹⁰

⁷ Office of War Information, Advance Release, Document OWI-1714. National Archives and Records Administration. College Park, Maryland. RG 211 Records of the War Manpower Commission. Office Files of Lawrence Hammond. Regional Correspondence 1943-1945. Box 2. Folder Region IV, Maryland. 2.

⁸ OWI-1714. 13.

⁹ OWI-1714. 2, 11-12.

¹⁰ “13,600 Employed in Baltimore War Plants as Job Barriers Fall,” *Baltimore Afro-American*, May 15, 1943.

People of Baltimore

The first and most well-known effect of the Second World War on the people of Baltimore, as in all wars, is the number of those who died participating in combat. The Maryland Historical Society estimated that between all branches combined, 3,102 individuals from Baltimore City died as a result of their participation in fighting the war.¹¹ These individuals came from all branches, with an estimated 185 of the deceased coming from “Allied and Auxiliary Services,” such as the United States and Canadian Merchant Marines and the Red Cross, 10 from the Coast Guard, 148 from the Marine Corps, 440 from the Navy and 2,319 from the Army.¹² The entire State of Maryland, itself suffered a loss of 6,454 individuals in the war, meaning that city residents accounted for about 48% of the state’s deceased in the war.¹³ These numbers, compiled by the Maryland Historic Society (now the Maryland Center for History and Culture), claimed good accuracy as of 1950, though the compilation was done manually and complicated by the presence of out-of-state military personnel on bases in Maryland and include those who died from any cause during periods defined by their branch as belonging to World War II operations.¹⁴

An analysis of the some of the war dead for which there are address data available illustrates both the wide dispersal and localized concentration of effects of death in combat. The addresses of next of kin of those killed while in service in the Navy, Coast Guard or Marines, including reservists, for all those branches, were

¹¹ Maryland Historical Society. War Records Division. *Maryland in World War II. Volume 4, Gold Star Honor Roll*. Baltimore, 1950. 7-9, 40.

¹² Maryland Historical Society, *Gold Star Honor Roll*. 1950, 304.

¹³ Maryland Historical Society, *Gold Star Honor Roll*. 1950, 304.

¹⁴ Maryland Historical Society, *Gold Star Honor Roll*. 1950, 7-9.

sourced from a 1946 Department of the Navy report then manually keyed by the author, and geocoded and displayed graphically in ArcGIS, (shown below), to reveal a widespread dispersion across large portions of the city.¹⁵¹⁶ These data demonstrate that many neighborhoods were affected by deaths in these branches, though some areas, such as the waterfront neighborhoods of Canton and Fells Point showed particularly high concentrations of war dead next of kin in the Navy, Coast Guard and Marines.

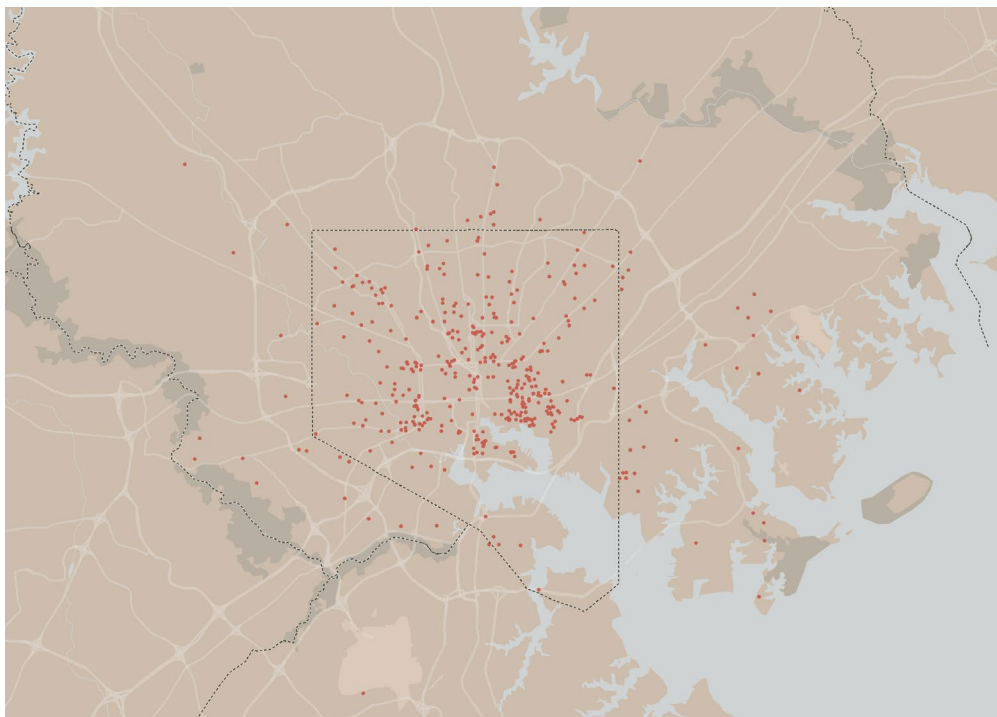


Figure 1: Next of kin addresses of individuals killed while in service of the US Navy, Coast Guard, or Marines, as plotted by author from Department of the Navy Data.

Baltimore experienced major demographic and social changes during World War II. According to the previously mentioned 1943 press release from the US-

¹⁵ Department of the Navy. "WWII Casualties: Maryland," National Archives, August 15, 2016, <https://www.archives.gov/research/military/ww2/navy-casualties/maryland.html>.

¹⁶ Next of Kin addresses of individuals killed while in service of the U.S. Navy, Coast Guard, or Marine Corps. [digitally-created map] Author's keyed data of Department of the Navy "WWII Casualties: Maryland." 2024 Using ArcGIS. Redlands, CA: Environmental Systems Research Institute.

government's Office of War Information, there was in-migration of over 160,000 men into the city, many accompanied by their wives and families.¹⁷ This increase in the population and workers reportedly resulted in a corresponding strain on the city's transportation system, housing, the health of its people.¹⁸

Women and African Americans also joined the labor force, many occupying positions that had formerly been closed to them. The Federal U.S. Employment Service, set up a recruiting center at 418 North Howard Street, specifically to encourage women to take up war work, going so far as to display machines used for lighter-duty work in the front windows of the building.^{19 20}

In all cases, however, all citizens of Baltimore were affected by the war, whether directly involved in manufacturing or service, or through the experience of wartime restrictions and wider changes in the city. For the purpose of this investigation, the key points of this history are this: the history of World War II in Baltimore is a relevant narrative, spread throughout the region, hidden in plain sight, and capable of being experienced. The project of this thesis, then, is to explore how

¹⁷ Office of War Information, Advance Release, Document OWI-1714. National Archives and Records Administration. College Park, Maryland. RG 211 Records of the War Manpower Commission. Office Files of Lawrence Hammond. Regional Correspondence 1943-1945. Box 2. Folder Region IV, Maryland. 3.

¹⁸ Ibid. 1.

¹⁹ S. Burton Heath, NES Service Staff Correspondent. "Baltimore Must "Import" War Workers Despite Untapped Labor Pool of 371,000," *The NEA Service Daily News-Magazine*. Wire Service Draft for Release Tuesday, October 27, 1942. National Archives and Records Administration. College Park, Maryland. RG 211 Records of the War Manpower Commission. Records of the Information Service. Office Files of Frederick W. Wilie Jr. 1942-1943. Box 2. Folder Baltimore, MD 1942.

²⁰ WBAL. (Radio Station). Advertisement. "The Women of Baltimore Have Heard the Call to Arms!" Wednesday March 24, 1943. National Archives and Records Administration. College Park, Maryland. RG 211 Records of the War Manpower Commission. Office Files of Lawrence Hammond. Local Campaigns – Maryland. Box 2. Folder: Local Campaigns – Maryland.

this history might be explored and experienced in addition to the already rich connections to past and place that exist in the city today.

Chapter 2: What is a Historic Place?

What Makes an Old Place Historic? Significance and Integrity

Many buildings and places appear to have not changed for years. They look “historic.” What, however, makes a place “historic?” More specifically, what factors should designers of the built environment take into consideration when working on historic sites? Precise and explicit definitions are hard to come by. This chapter creates one that the author of this document believes is compelling and useful. This definition is created from a close reading of the documents used to justify selection to the U.S. National Register of Historic Place.

According to the National Park Service, the organization within the Department of the Interior, of the United States Federal Government that is charged with maintaining the National Register of Historic Places: “The National Register of Historic Places is the official list of the Nation’s historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service’s National Register of Historic Places is part of a national program to coordinate public and private efforts to identify, evaluate, and protect America’s historic and archeological resources.”²¹ This statement succinctly describes the purpose of the NRHP: it is an “*official list*” that records “*historic places*” that have been deemed “*worthy of preservation.*” (emphasis added.) From this, one can understand that the places listed on the National Register have three characteristics in common: they have (1) been evaluated by officials or agents of the

²¹ “How to List a Property - National Register of Historic Places (U.S. National Park Service),” accessed October 4, 2023, <https://www.nps.gov/subjects/nationalregister/how-to-list-a-property.htm>.

United States government, who have decided that (2) the sites have some value through time, and (3) that they have decided the sites are particularly valuable and deserving of official recognition.

Further scrutiny shows, that official recognition on the National Register follows consideration of an application completed on a standardized form that answers basic questions about the character of the property in question. All sites submitted for official recognition must meet two preliminary tests to be considered: they must first be associated with a historical narrative of *significance*, defined by the Park Service as an “...important historic context,” and they must, second, exhibit enough physical character, known as “...historic integrity...” that they are able to communicate the historic narrative.²²

Integrity is understood by the Park Service as the physical capacity of a property to create understanding of importance.²³ The Park Service further explains that integrity is conveyed through a series of attributes: a property with integrity “...always possess several and usually most...” of the seven elements of integrity: “Location. Design. Setting. Materials. Workmanship. Feeling. Association.”²⁴ The Park Service believes that a property must maintain some level of these attributes that allow for it to convey historical narrative. The Park Service states it best: “Ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant.”²⁵

²² U.S. National Park Service, “National Register Bulletin 15. How to Apply the National Register Criteria for Evaluation,” n.d., 3.

²³ Ibid., 44

²⁴ Ibid., 44

²⁵ Ibid., 45

From these two factors, significance and integrity, a basic definition of a historic place can be established. A historic place must be a location, that can convey the experience or understanding (integrity) of a narrative (or history) of importance (significance). As such, all historic places have three elements: the physical place, the historical narrative they are associated with, and finally, the ability to convey that narrative as an experience. This is illustrated below.

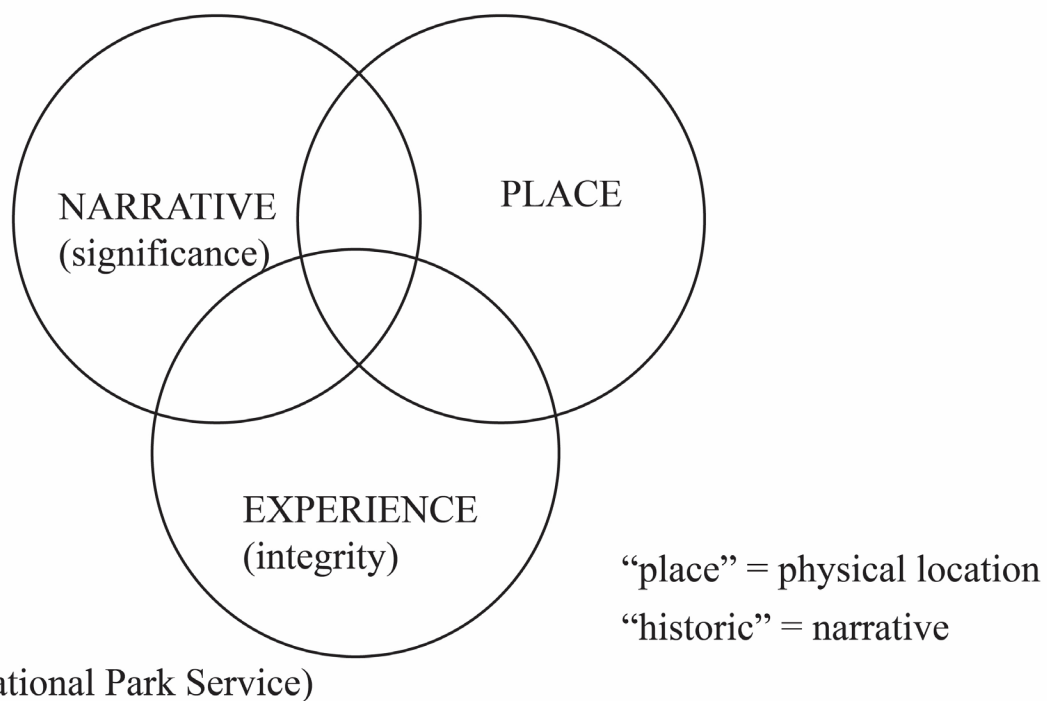


Figure 2: Three elements of a historic place, requirements for a National Register of Historic Places nomination, as interpreted by the author. Illustration by author.

National Register Criteria of Significance

Ideally, according to the Park Service, properties that possess both significance and integrity fall under one of four (though, most of the time, one of three) broad categories of significance, usually known as Criteria A, B, C & D. The National Park Service, helpfully, provides definitions of these four criteria, by their

letter designation. Each is defined and quoted directly as shown below with their letter designation for sites:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.²⁶

While most properties that are considered will be nominated under one of the first three criteria, and possibly the fourth, there is also another set of standards that may be applied, known as criteria considerations that apply to less common cases.²⁷

Listing criteria not only describe what is seen as officially important about cultural assets, but are also a reasonable proxy for what is seen as notable more generally and can offer some clues to the inherent nature of what is seen as valuable and historic about a place. According to the National Register criteria shown directly above, historic sites are made important by “association ” with a broader cultural understanding of importance: of an important event (Criterion A), of an important

²⁶ U.S. National Park Service, “Bulletin 15,” 2

²⁷ Ibid, 8.

person (Criterion B), of an important architectural movement (Criterion C), or from its ability to serve as a source of important information about the past of the country (Criterion D). As noted with each of the above criteria, a place must be associated with a “narrative” of an important element of the American society. Finally, the requirement that a place maintains some level of “integrity” suggests that there must exist evidence that is available and relevant that locates the object in time and ties the site to a narrative.

Put another way: a building may exist in space and time and appear to be old, but it becomes historical when a researcher examines it and proves that there exists available physical and narrative evidence that the building can be tied with a larger narrative that is understood within a society to carry importance. Civil War battlefields, may not, at the atomic level, be significantly different from other nearby farmlands, but, by virtue of being physically unchanged in all relevant ways, and provably connected to an important narrative within American history, through various elements of integrity, notably location, the fields become historic. Two homes may be indistinguishable architecturally, and they may be insignificant in that way, but the fact that one of them was the childhood home of a great luminary, with physicality that is representative of what it was when it was occupied by the individual, elevates one building to historicity. A house may be well made, well-proportioned and beautiful, but it is only when it is tied to and shown to be an exemplary representative of a notable architectural style or movement, and physically unchanged, or at least physically representative of that movement, that the house becomes a cultural asset with value that goes beyond aesthetics.

The Discovery of Historic Places

After explaining what kinds of factors make an artefact or a place historic, it is useful to consider the process of discovering a historical place. As was described in the prior section, following and abstracting from the guidelines of the National Park Service, historicity of a place is found to exist when two factors supporting factors are present: (1) a historic narrative that is *significant* to a large enough number of people and, (2) when the object or place maintains enough *integrity* to convey a connection to the narrative to an observer, by placing or connecting the object or place to the historic narrative at a particular time.

The key to discovering a historic place then lies in first understanding a set of narratives about the past available within a society, and second, finding evidence that can connect the object or place in its current physical form to the narrative in question at a particular time, commonly stated as establishing integrity. Finally, for a site that is to be submitted for official review and listing on a register, the evidence that is found must be organized in a specific and standardized way, in the form of a National Register Nomination Form, or other more local form, as is appropriate, that makes the research legible to regulatory bodies that determine whether a site is historically significant and maintains acceptable levels of integrity.

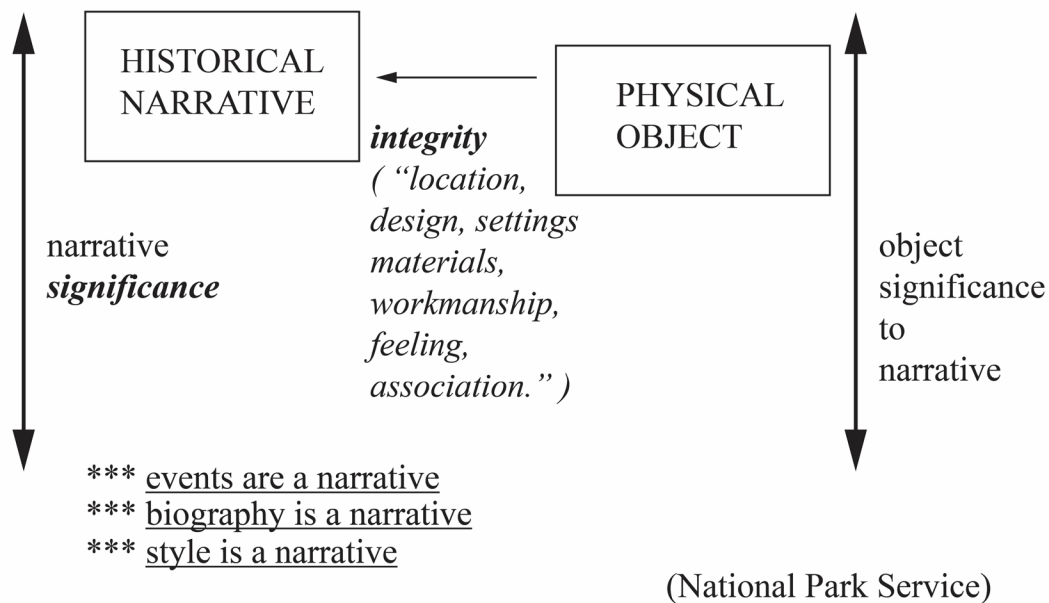


Figure 3: Connecting Places and Objects to Historical Narratives, as described by the National Park Service. Illustration by Author of National Register of Historic Places listing criteria.

Crafting Narratives

Narratives of a people are often well-known stories that are told about the past. Generally, these narratives are the subject of scholarship and once a critical mass of research has been done, it is reasonable to expect a collection of stories and research has become a narrative. If the narrative affects many or most regions and peoples of a country, in this case the United States, it can be considered a national narrative. Examples of national narratives might be the response of the United States to the Cold War, or the Industrial Revolution. While it is certainly true that some areas were affected more than others, it is clear that most residents of the USA had and have had their lives dramatically impacted by those two phenomena. When the effect of a narrative is more localized it may be a regional narrative, for example the

19th century whaling industry, while certainly having some level of national importance through the provision of products or lore, more commonly and directly has an impact on a particular region, such as Coastal New England, where the industry was concentrated. Sites associated with these kinds of narratives may be of national or local importance. Finally, there may be narratives that are of local importance only. Examples of such sites might include a local interpretation of a national style that does not rise to exemplify an aesthetic movement nationally but is a significant example of the movement locally.

To return to narratives of national importance, the National Park Service provides a tool for understanding and linking a site to a national narrative known as a theme study. The National Park Service describes theme studies as documents that explore the “national historical context” of sites that have importance to understanding the national history of the USA.²⁸ As of the writing of this document there are some 90 theme studies that describe topics as diverse as the Civil and Revolutionary wars to sites associated with the creation of visual arts, and writing, to landscape and the expansion of the country to the West Coast.²⁹ These theme studies can be examined on their own through time as a reflection of national priorities over the years, though this author also notes that theme studies may have their origins in congressional request in addition to the professional opinion of the Park Service³⁰.

²⁸ “Theme Studies - National Historic Landmarks” U.S. National Park Service, accessed October 11, 2023, <https://www.nps.gov/subjects/nationalhistoriclandmarks/theme-studies.htm>.

²⁹ “Full List of Theme Studies - National Historic Landmarks” U.S. National Park Service, accessed October 11, 2023, <https://www.nps.gov/subjects/nationalhistoriclandmarks/full-list-of-theme-studies.htm>.

³⁰ U.S. National Park Service, “Theme Studies.”

Successfully linking a site to a theme study is a reasonable assurance that the site is connected to a national narrative. The theme studies themselves will often list places that are recommended for consideration of listing as National Historic Landmarks, but are also intended to be used to aid in research in listing of sites that may be of more local significance.³¹

The narratives described by NPS theme studies are those that have been deemed to be important by people who either work for or are supported by an organization of the US Federal Government, working to determine themes of national significance, so it is fair to say that the themes discussed will be ones that reflect, or at best, do not contradict, the policy objectives of the federal government.

Critiques of Historical Research Sources

It is important to note that archives, while often a major source of information for historical research and used to establish significance of an asset, were often not expressly designed for the crafting of narrative. As noted by Kyvig et al. archives are unpublished collections of documents that were created to assist an organization perform their work; the implication of this is that the nature of the information collected and the organization and accessibility of this information is structured not for the work of the historian but instead the work of the organization creating the archive.³² Furthermore, it is also notable that many archives, especially those associated with a state, may not merely be passive observers of a portion of reality

³¹ U.S. National Park Service, "Theme Studies."

³²David E Kyvig, Myron A. Marty, Larry Cebula, *Nearby History. Exploring the Past Around You.* (Lanham, MD. Rowman & Littlefield, 2019), 74.

that is of interest to an organization. Instead, as argued by Scott, many forms of measurement and recording of a messy, hard to categorize reality, not only create an abstracted shorthand category (to use Scott's words, a "legible" version of reality) that groups individuals and assets according to the needs of the state, rather than the reality of the environment, but, in fact, may combine those shorthand "legible" versions of reality with state power and begin to impose and create the abstraction in reality, destroying the organic identity of a place and replacing it with the crafted one.³³

A possible way to address these issues is through community archives. For histories that may be misinterpreted or unseen by major archival institutions, a form of community archive can be a valuable tool for people to represent themselves in an archival setting.³⁴

³³ James C. Scott, *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed*. (New Haven: Yale University Press, 1998.), 3.

³⁴ Michelle Caswell, "Seeing Yourself in History: Community Archives and the Fight Against Symbolic Annihilation." *The Public Historian* 36, no. 4 (November 1, 2014): 30-32. <https://doi.org/10.1525/tph.2014.36.4.26>.

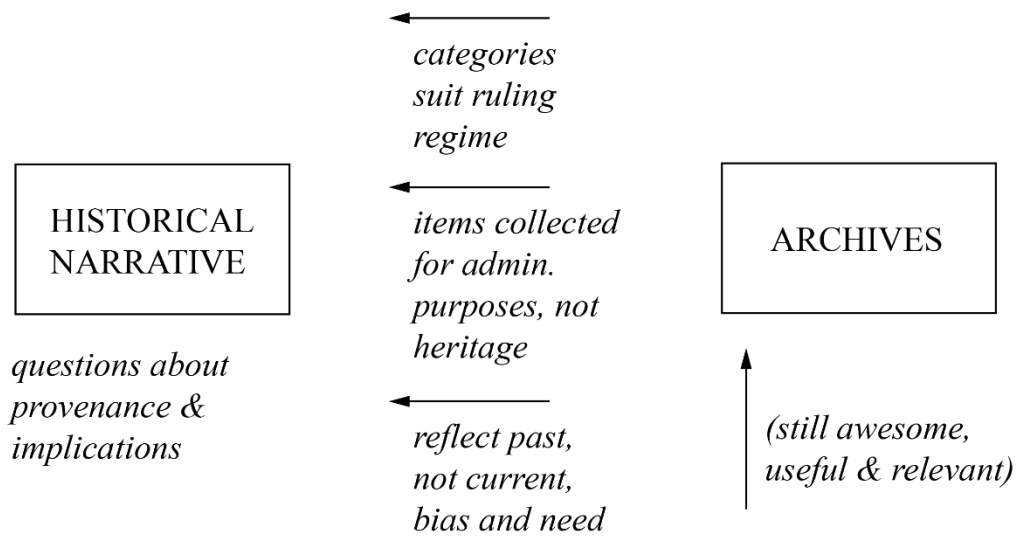


Figure 4: Criticisms of Archives by Scott, Kyvig et.al, & Caswell. Illustration by author of criticisms of archives as noted by Kyvig et al, Scott, Caswell.

Chapter 3: How is Space Experienced?

Having understood the elements of a historic place, and keeping in mind the concept of integrity, as discussed in Chapter 2. One must consider how historic places are experienced. While there is not a definitive consensus on how space is experienced, a few applicable theories are outlined and described in this chapter. The descriptions in this chapter are not extensive or necessarily authoritative, but they are meant to stimulate thought and consideration around how people might experience history in place, and to give the designer more precise ideas about what is being changed when changes are made to an environment. Presented here, are four groups of theories that may help with the consideration of how designers relate to space as seen through its social experience, basis in cognition, an exercise in practice, and as something that is created through a cooperation between different actors across a social structure.

The Social Production of Space: Lefebvre & Soja

Two theories of space that are central to this investigation of experience are proposed by Henri Lefebvre and Edward Soja. In the book, *The Production of Space*, Lefebvre offers a theory of a hierarchy of meanings that are present in all spaces.³⁵ For Lefebvre, all spaces consist of three levels of meaning, which he defines as “*first moment*,” “*second moment*,” and “*third moment*.” For Lefebvre, the “*first moment*” of

³⁵ The author would like to state that he only understands this theory in the most elementary of ways and has heard from others and detected in this book that Lefebvre’s ideas are a critique of space as a “mode” of capitalist production. The author makes no comment on this and treats the “space” described by Lefebvre as a theory of a reality that we live in, regardless of its source, purpose, or its possibility to change.

space is simply the physical placement and presence of matter in space experienced and used by people to satisfy physical needs. At this level there is no special meaning beyond an instrumental one for matter.³⁶ The “*second moment*” of space refers to a quality of space that is seen as having some level of meaning that exists beyond just its physical properties, including its potential to change over time and exist independently of the objects that it contains.³⁷ Finally, “*third moment*, ” refers to a conception of space where the independent nature of the second moment is united with the physical nature of the first moment of a space through a “spatial practice” by people over time.³⁸ Space here becomes something that is created socially by people through their relationship with physical objects and their memories and conceptions over a period of time. Lefebvre goes further to suggest that monuments are embodiments of all three of the aspects of space for a particular society, summarizing in single constructions all three levels of spatial experience, “...the perceived, the conceived, and the lived...” and serve to reflect and enforce the character of a society to its members and an agreement of norms for all members.³⁹

Edward Soja, an American geographer of the late 20th century, reflects and builds on the spatial ideas of Lefebvre in the concepts of “firstspace,” “secondspace,” and “thirdspace” perspectives. For Soja, the firstspace (analogous to the “*first moment*” of LeFebvre) is still the easily observed and measured physical space of a city; secondspace, is the further development of firstspace to include thoughts about

36 Henri Lefebvre, *The Production of Space*. Trans. Donald Nicholson-Smith. (Oxford, UK: Blackwell Publishing, 1991), 218.

37 Ibid. 218.

38 Ibid. 218-219.

39 Ibid. 220.

particular spaces based on ideas and non-concrete information that together constitute an “imaginary,” or a ““mental map”” of a space; and thirdspace, or the interaction of first and second space constitute a dynamic interaction of elements of those two spaces.⁴⁰ Soja views first and second space as ways of understanding space as the products of outside social or economic or physical factors, while claiming that the concept of thirdspace allows for an investigation of space as a “...fully *lived space*, a simultaneously real-and-imagined, actual-and virtual, locus of structured individual and collective experience and agency.”⁴¹ These ideas from Lefebvre and Soja, offer a method of understanding historic places as material objects, products of social processes, and, finally, as active participants both creating and being created in the physical and mental experience of a place.

Considering this, the job of the designer of a historic place is not just to manipulate physical elements (*firstspace*), but also to work within a spatial narrative (*secondspace*) that combines with physical elements to create or lead to an experience (*thirdspace*). Taken together and seen through this lens, the designer works across *firstspace*, *secondspace* and *thirdspace* in gathering information, changing physical elements, and creating narrative in a way that invests a space with a narrative and invests a narrative with a space, processes that interact and influence each other as they are designed and exist.

40 Edward W. Soja, *Postmetropolis: Critical Studies of Cities and Regions*. (Malden, MA: Blackwell Pub, 2000.)10-11.

41 Ibid. 11.

Similar to this, Relph notes that the process of relating physical attributes and beliefs about a space is what invests a place with an identity, and that all places are subject to this process.⁴² Seen this way, historic preservation, a field that is involved in connecting historical narratives to place, is involved in the production of identity of a place. When related to concepts of thirdspace, Soja's "fully lived space," historical places may be seen as operating, again, in a *thirdspace* realm, with the powerful narrative (*significance*), combining with a strong experience of the past (*integrity*) in a place.

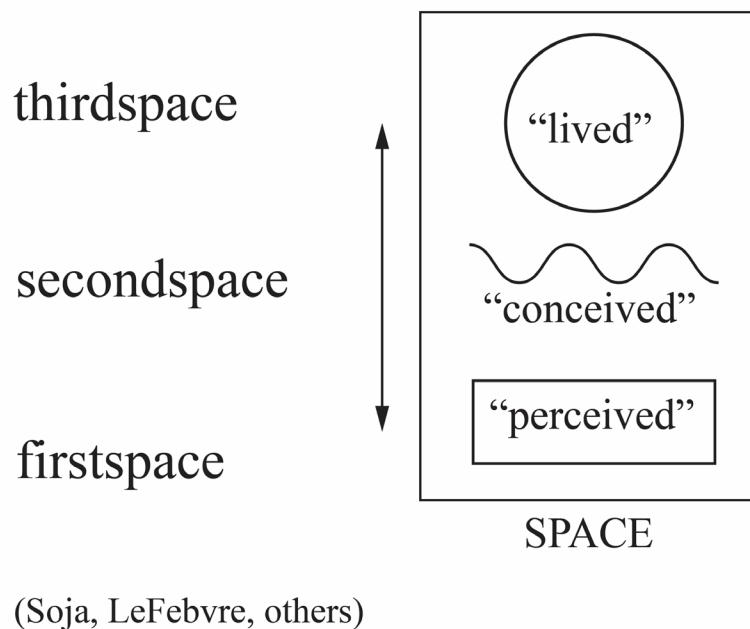


Figure 5: Illustration of theories of Space from Soja and Lefebvre. Illustration by author.

⁴² Edward Relph. *Place and Placelessness*. (London: Pion Limited. 1976), 59.

Norberg-Schulz on the “Concretization of Existential Space”

Another group of theories asserts that places do not simply exist independently of the mind but are instead constructed through the thoughts of those that experience them. Basing his work on the developmental theories of Jean Piaget, Christian Norberg-Schulz proposes that people create new spaces based on the ways that they learn to perceive the world as children, as a series of “schemata” that are woven together to describe the three-dimensional world in the mind, an idea he calls “*existential space*”.⁴³ According to Norberg-Schulz, there are four basic elements that people use to organize “existential space” mentally: “center,” (the self); “place” (a destination); “directions and paths” (ways to move between places); and “areas and domains” (zones that are created in the areas between paths).⁴⁴ Architecture here is the “‘concretization’” of these elements to create new spaces. All man-made environments can be understood as being made up of these four elements: cities are a series of places that are connected together by paths, which in turn create areas and buildings are comprised of places of activity that are connected by interior paths which themselves group interior elements into areas.⁴⁵

Understanding that spaces are created through a limited number of elements allows the designer to understand that historic spaces and monuments may take on different architectural roles based on whether they are experienced as places or experienced as areas or domains. In fact, the interest and meaning that is inherent to historic places gives them a capacity to serve as places or destinations in cities that

⁴³ Christian Norberg-Schulz, *Existence, Space & Architecture*. (New York: Praeger, 1971), 11

⁴⁴ Ibid., 17-27.

⁴⁵ Ibid., 39-59.

anchor paths and create senses of districts. In this way, meaning-rich monuments and buildings can be used as places or destinations to create a hierarchical cognitive order within a city. Buildings that may have lesser importance can instead be placed along the sides of paths, defining the borders of districts, and may constitute places in their own right, within the sub hierarchy of a district. In an analogous way, if we consider that the conception of the past could itself constitute a form of “*existential space*,” preserving historic places can be seen as preserving elements that anchor the past of a city within a mental historic map of the past of a place.

Edward Casey echoes the ideas of Norberg-Schulz, claiming that people situate and make meaning of the world spatially, but arguing that people experience and remember the past as a fundamentally spatial experience: memory is space-specific, made in a place and relived in reference to a space.⁴⁶ Casey argues further that the experience of memory, a product of the mind, and place, a physical environment, is connected through the body, which serves as mediator between the mental and the tangible, both essential to the creation of memory, and in remembering.⁴⁷ Thus, the physical preservation of a place is essential to preserving the memory of a space.

⁴⁶ Edward S. Casey, *Remembering: A Phenomenological Study*, Second ed. Studies in Continental Thought. (Bloomington: Indiana University Press, 2000.) 182-184.

⁴⁷ Ibid. 189-190.

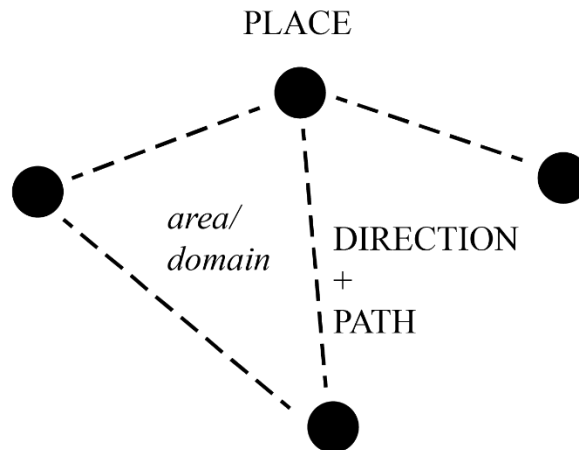


Figure 6: Illustration of Norberg-Schulz's concept of "existential space.". Illustration by author.

Similar to Norberg-Schulz, and in fact predating his work, Lynch proposes that environments gain an identity from a quality known as "*imageability*," or the ability of a place to create "...a strong image in any given observer."⁴⁸ Physical spaces, particularly cities, and the images they may create, fall into five categories for Lynch: *paths*, or lines of movement for the user of an environment, *edges*, or the areas that define paths and are not used for movement, *districts*, or areas of a city that the user understands, and can locate him or herself in, and travel in and out of, *nodes*, or enterable intersections of activity, and, finally, *landmarks*, which are nodes that are not entered by the user.⁴⁹ Together, for Lynch, these elements constitute a city. For the designer of an historic experience, it is necessary that they understand that sites may take any of these forms, and that they could potentially guide the way that both designer and user understand an experience.

⁴⁸ Kevin Lynch, *The Image of the City*. (Cambridge & London: The M.I.T. Press. 1960), 9.

⁴⁹ Ibid., 46-49.

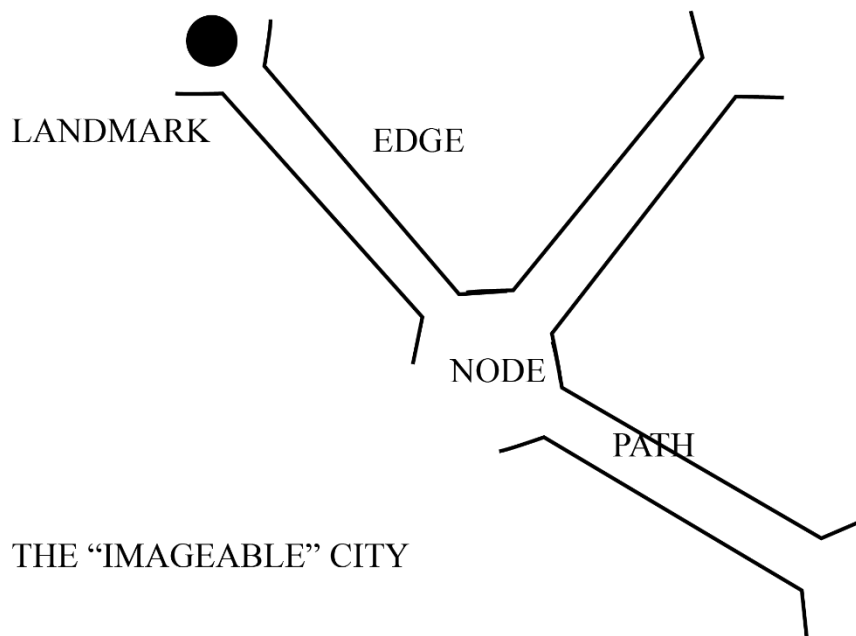


Figure 7: Lynch's concept of the "imageable" city. Illustration by author.

Relph & Kaufman

It is also important to acknowledge that spaces are not simply imposed upon people from the outside. As noted by Relph, active participation in the construction of spaces is a method to prevent their meanings from disappearing over time. Rituals that have been continued by people for years keep the meanings of a place in the forefront of the minds of those who live there and help contextualize even great changes within an even longer and more pronounced tradition.⁵⁰

Histories and social narratives are immaterial, and they may be associated with particular sites whether they are acknowledged formally as being significant or not. Kaufman characterizes individual places that hold meaning in as ““story sites,””

⁵⁰ Relph. *Place and Placelessness*. 32.

and the collection of all such sites as “storyscapes.”⁵¹ Thus the city has, in addition to its physical terrain, an additional landscape that is made of narratives of importance and sites associated with those narratives. The work of the preservationist, as one who connects narrative to place, is closely involved in the creation of Kaufman’s “storyscapes.”

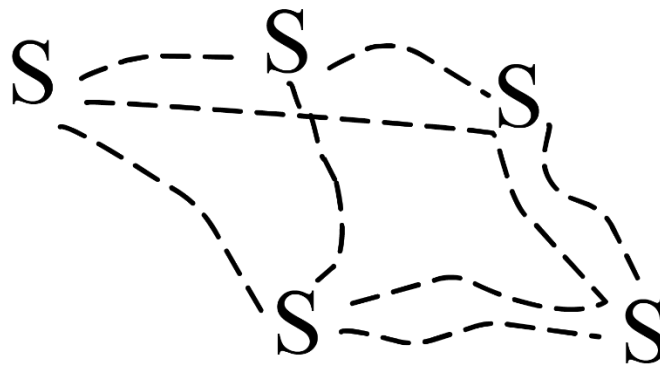


Figure 8: Kaufman's concept of storyscape. Illustration by author.

De Certeau: Strategies & Tactics

The work of Michel de Certeau, finally, is interested, like others cited in this chapter, in the ways that people interact with space. Unlike others though, de Certeau focusses on the agency of individuals to define space for themselves, not just on external influences directing their behavior and thought. He seeks to examine the relationship between those who create social structures and cultural decisions, and people who are usually seen as “dominated” in a society due to their perceived

⁵¹ Ned Kaufman, *Place, Race, and Story: Essays on the Past and Future of Historic Preservation* (New York and London: Routledge, 2009), 38-39.

passive relationship with cultural production, by considering how the two interact and respond during the process of consumption.⁵² De Certeau examines this relationship through two ways of acting. He suggests that people in positions of power have an ability to pursue social goals by shaping a power relation, which they do through an action he defines as a “*strategy*.”⁵³ Along with that, people who are the targets and acted upon by these strategies respond to them in their own way by deploying a “*tactic*” in response, which is their way of exercising their own agency within the choices they have in front of them, in order to best suit their own interests and needs.⁵⁴ Addressing urban form specifically, De Certeau claims that the pedestrian “enuncia[tes]” urban space in how and where he or she chooses to go, such that walking is “...to the urban system what the speech act is to language...”⁵⁵ The physical layout of a city offers the pedestrian an array of options that are physically possible and are the product of choices made (“strategies”, to use De Certeau’s term) by designers, but ultimately, it is the pedestrian who chooses where to walk and how, and in doing so actually gives life to some spaces and renders others invisible.⁵⁶ Far from being assumed to be invested with meaning, the designer working with historic spaces should also realize that both the space physically, and the narrative of the space itself need to be accepted by the visitor in order for them to truly exist. In fact, it is further expected that as a *strategy* that is deployed, historic narratives and places

⁵² Michel de Certeau, *The Practice of Everyday Life*. Trans. Steven Rendall. (Berkeley: University of California Press, 1984.) xii

⁵³ Ibid. xix.

⁵⁴ Ibid. xix.

⁵⁵ Ibid. 97.

⁵⁶ Ibid. 98-99.

will likely be met with a *tactic* from the user, who will reinterpret, modify and ultimately keep or dispose of a historic narrative or place.

Historic Preservation as a field of action is then an activity that can be defined as working across different levels of space and meaning. Through its investigations into the physical characteristics of a location, and through connecting those physical elements in space with narrative, the field works to craft the way that people both experience a place physically, but also to use a space to inform and change the way people understand historic narrative. Very often the domain of individuals connected to government or elite modes of thinking and acting, such as are taught at universities, preservation pursues “strategies” as defined by De Certeau, of interpretation that are then submitted to the visitor for evaluation who, in turn, responds with a tactic of understanding and accepting, or rejecting, a narrative by either believing it or not, and accepting or rejecting a space by having it serve as a point of mental anchoring, or dismissing it as something that is alien and irrelevant.

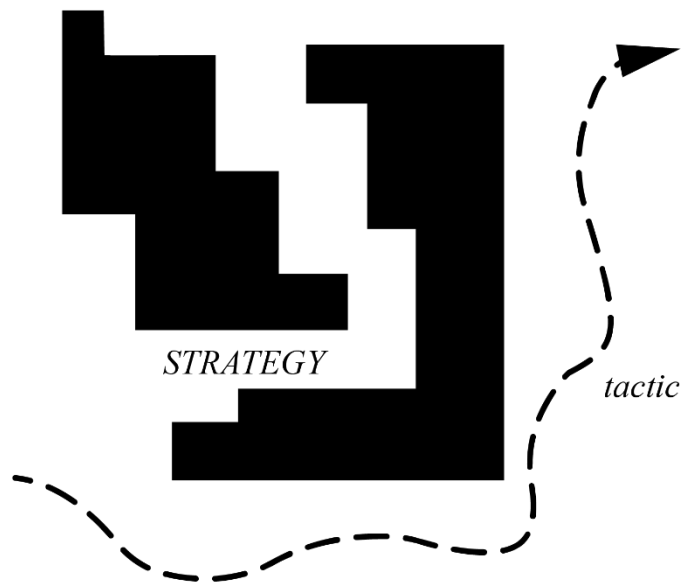


Figure 9: De Certeau's Strategies & Tactics. Illustration by author.

Chapter 4: The Experience of Historic Places and the Past in Cities

Once a concept of what events of the past are important has been established, and a particular place has been found to be *significant* to a narrative and to possess adequate *integrity* to convey a story about a past, it is then necessary to begin to think about how such places might be treated. Three theorists and one system of practice are discussed here. The theories of John Ruskin, Eugene Viollet-Le-Duc, and Gustavo Giovannoni are compared with the methods described by the US Secretary of the Interior's Standards for the Preservation of Historic Properties.

The ideas of architects and theorists Aldo Rossi and Leon Krier add additional comments that frame Ruskin, Viollet-le-Duc, Giovannoni and the Secretary of the Interior's Standards in the character and experience of a city. Again, as in the last chapter, what is presented here claims only to be a description of these ideas in broad terms, that can be used as a basis for consideration and connection. All described have perspectives and nuances in their thought that would be beyond the scope of this document.

Ruskin on Memory

The thinking of John Ruskin on preservation is best exemplified in his 1849 book, *The Seven Lamps of Architecture*. Specifically, his chapter, "The Lamp of Memory" describes how he believed that architecture fit into broader ways of remembering the past. Ruskin believed that architecture, along with poetry, were the only ways that people could remember the past, and that the direct tactile connection

of an unmodified building was a direct connection to people of the past, in the same way that reading unadulterated poetry of the past was a direct connection to the minds of people of the past.⁵⁷ Ruskin further believed that the true worth of a building came into being through its natural aging process, and that restoration was fundamentally a destructive process for the building.⁵⁸ Of restoration, Ruskin wrote:

[restoration is]...the most total destruction which a building can suffer; a destruction out of which no remnants can be gathered; a destruction accompanied with false description of the thing destroyed. Do not let us deceive ourselves in this important matter: it is *impossible*, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture.”⁵⁹

Ruskin continued to make the claim that the work of a workman from a particular time period was not reproducible at other times, that it could only come from their skills and their time, their “spirit,” as he called it.⁶⁰ For Ruskin then, restoration was, in fact, the destruction of a building, accompanied by a lie that the building had always had its restored form.

⁵⁷ John Ruskin, *The Seven Lamps of Architecture: Lectures on Architecture and Painting; the Study of Architecture*. (Boston: Aldine, n.d.) E Book

<http://catalog.hathitrust.org/api/volumes/oclc/3906738.html> pg. 169

⁵⁸ Ibid, 183-184.

⁵⁹ Ibid, 184.

⁶⁰ Ibid, 184

Viollet-le-Duc & Restoration

In contrast to Ruskin, French theorist and practitioner, Eugene Viollet-le-Duc, believed in and practiced restoration. Above all, Viollet-le-Duc was a pragmatic architect who formed a theory of preservation that allowed him to balance the new needs of the people of his time, with the need to be able to respect the past. To Viollet-le-Duc, restoration was an activity that was undertaken out of necessity for continued use of a building, he uses the word “need” (through a translator) often in describing hypothetical situations, and, as such, the response of the architect is to be a curator of replacement technology, substituting new material or building techniques when he or she decides that such a move is in the overall best interest (i.e. continuity of use) of the building, with an understanding directly articulated by Viollet-le-Duc that commodious restorations and alterations keep a building useable and therefore best preserved.⁶¹ Key to this, is the concept of “stylistic unity” which is a sort of heuristic that guides selective demolition of architectural elements that do not fit into a particular time period deemed to be the most important for a given place, an idea that foreshadowed the thoughts of Giovannoni in the early 20th century.⁶²

Giovannoni on destruction and ambience

In the early 20th century in Italy, Gustavo Giovannoni began to consider how historic city centers might change to accommodate new uses and needs. Giovannoni was interested in considering entire historical contexts rather than individual buildings,

⁶¹ Eugene Viollet-Le-Duc, “Defining the Nature of Restoration.” In *The Architectural Theory of Viollet-Le-Duc. Readings and Commentary*. Ed. M.F. Hearn, (Cambridge: MIT Press, 1990) 276-278.

⁶² Guido Zucconi, “Gustavo Giovannoni: A Theory and a Practice of Urban Conservation.” *Change Over Time* 4, no. 1 (2014) 80.

and he developed ways of thinking about historic urban fabric and its relationship to new modern needs of cities, particularly how new buildings and uses would not visually detract from historic quarters.⁶³ Giovannoni, specifically in his 1925 book (not translated into English, and here described by Semes) *Questioni di architettura nella storia e nella vita*, outlined five ways to work on a historic place: stabilization of existing structure, recomposition of a building from original parts (likely meaning anastylosis), restoration of a place to a particular time through the removal of additions, reconstitution of a place through the addition of new material to old material, and finally, speculative completion, or the construction of parts of buildings which are known to have existed but for which no documentation can be found.⁶⁴

Giovannoni developed a theory of planning, known as “*diradimento*,” translated as ““*thinning out*”” for historic environments where there was a need to preserve the historic fabric and also change the environment for reasons of sanitation.⁶⁵ *Diradimento* was an urban strategy whereby a period of greatest importance for an area was determined, then any and all structures built outside of that period, which he named *superfetazione*, could be demolished to make way for new infrastructure for an area. Through these selective demolitions, Giovannoni then made way for new construction, for which he also prescribed a series of principles. For him, it was of paramount importance that new structures and factors defer to the old in their form, but not upstage the old, be as unobtrusive and minimal to meet new needs, and use the elemental forms of the old as a template, but also be able to be

⁶³ Steven Semes, “New Design in Old Cities: Gustavo Giovannoni on Architecture and Conservation.” *Change Over Time* 7, no. 2 (2017): 213. <https://doi.org/10.1353/cot.2017.0012>.

⁶⁴ Ibid., 214.

⁶⁵ Zucconi, “Gustavo Giovannoni,” 80.

differentiated from the old.⁶⁶ Taken all together with another concept pioneered by Giovannoni, *ambiente*, or “context,” Giovannoni articulated a vision of curation for an urban environment of an all-encompassing architecture, *architetto integrale*.⁶⁷ Through these few principles, Giovannoni was able to propose a way forward that balanced both the needs of cities for new infrastructure with concerns for the protection of old places.

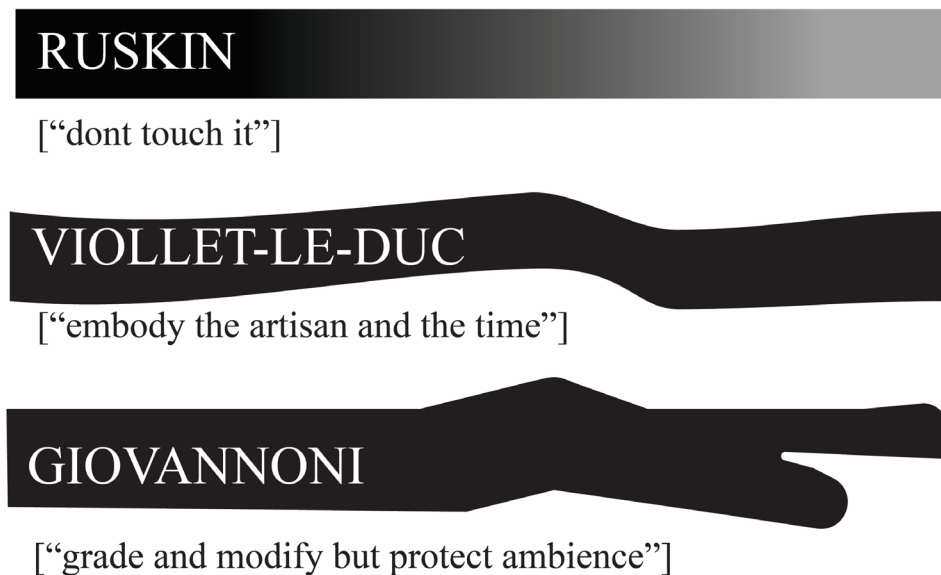


Figure 10: Three theories of preservation and integrity, with paraphrasing. Illustration by author.

The Secretary of the Interior’s Standards for the Treatment of Historic Properties

⁶⁶ Semes, “New Design,” 217-218.

⁶⁷Heleni Porfyriou, and Guido Vittorio Zucconi. “The Art of Preserving and Building Cities in Italy (1860–1930): Legacies and Actors.” *Planning Perspectives* 37, no. 3 (2022): <https://doi.org/10.1080/02665433.2022.2053881>. Pg 434.

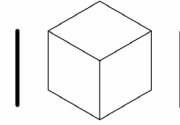
In addition to theories and practice of Ruskin, Viollet-le-Duc and Giovannoni, the United States has developed its own approach to historic preservation practice, known as the Secretary of the Interior's Standards for the Treatment of Historic Properties. These standards describe four actions that might be taken by designers while working on a historic preservation project. These are: Preservation, or the stabilization and protection of historic material, Restoration, or the removal and replacement of material with the intention of restoring integrity to a building, Reconstruction, or the rebuilding of a no longer extant building such that it is able to convey a historical narrative, and finally, rehabilitation and reuse, or the selective demolition and construction of portions of a new building such that it can be used for new purposes.⁶⁸

From these basic descriptions above, connections to the thinking of people like Ruskin, Viollet-le-Duc and Giovannoni can be seen, with preservation having similarities to Ruskin, restoration to Viollet-le-Duc and rehabilitation having an affinity to the ideas of Giovannoni.

⁶⁸ National Park Service, Technical Preservation Services, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*. (Washington D.C., U.S. Department of the Interior, 2017), 2-3.

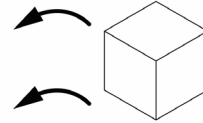
Preservation

[stabilize and protect]



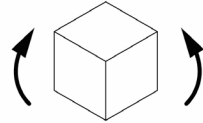
Restoration

[put back to how it was]



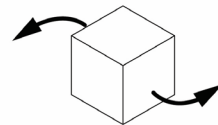
Reconstruction

[rebuild]



Rehabilitation/reuse

[selective demolition/new construction]



(Dept. of the Interior/NPS)

Figure 11: Paraphrasing and illustration of the Secretary of the Interior's Standards for the Treatment of Historic Properties. Illustration by the author.

Aldo Rossi and Cultural Relevance of Historic Places

Along with the consideration of how to best save old buildings or curate the relationships of old and new, is the consideration of how and if old buildings can stay *relevant* to a city through time. On this point, the Italian architect Aldo Rossi, described a specific relationship of older urban material to newer material. According to Rossi, this extant older urban material, which he called a “permanence” could take on one of two forms, based on its relationship to other urban material: a “pathological” form or a “propelling” form.⁶⁹ The “pathological” form is a form that

⁶⁹ Aldo Rossi, Peter Eisenman, Graham Foundation for Advanced Studies in the Fine Arts, and Institute for Architecture and Urban Studies. *The Architecture of the City*. Translated by Diane Ghirardo and Joan Ockman. [American edition.] ed. Oppositions Books. (Cambridge, Mass.: MIT Press, 1982), 59.

no longer maintains an active engaged and mutable relationship to the city, and is in many ways distinct and separate from time and resists adaptation, either through inflexibility of usability or because of its own importance.⁷⁰ The “propelling” form of a permanence, on the other hand, is a flexible building both in its programmatic capabilities and in its relationship to the city, changing its identity to meet the needs of changing times.^{71 72}

An important observation should be added here regarding the connection between narrative, treatment, and urban identity of a place: that is that the narrative identity of a building often dictates the type of treatment it receives, and the treatment received reinforces the narrative that is told about it. Thus, continuing with the reasoning of Heynen, a place of great historical importance, with an unchanging narrative, will receive a treatment that preserves its physical and programmatic attributes in such a way that this place becomes unlikely to be able to participate in the creation of new history and stand as a frozen monument to the past – a “pathological” form in the city. A place with a less important narrative will receive more flexible architectural treatment, that will permit greater flexibility in use and materials, and by extension allow for a greater freedom for new histories and identities to be associated with it – such a building takes a “propelling” form within a city.⁷³ It is important then to repeat and frame in terms of historic preservation, that the *narrative (Significance)* of the place and its relative importance *drives the*

⁷⁰ Rossi, *Architecture*, 1982. 59-60.

⁷¹ Ibid. 59.

⁷² Hilde Heynen, “Petrifying memories: architecture and the construction of identity,” *The Journal of Architecture*, 4, no. 4, (1999): 372. DOI: 10.1080/136023699373765

⁷³ Ibid., 372.

treatment, and the *treatment drives the narrative*. To sum up and paraphrase: Rossi's "pathological permanences" exhibit "pathology" in both their form and their narrative and his "propelling permanences" show their progressive nature in both the stories that are told about them, and also in their ability to change programmatically to suit new needs.

In some ways echoing the depiction of the city as a series of places connected by paths and areas, of Norberg-Schulz, and echoing Rossi's division of a cities older sites into two, Leon Krier's hierarchical ordering of the city, *Civitas*, "the true city," in his words, divides urban forms into discrete understandable elements that are grouped into "public and/or sacred" or "utilitarian and/or private" elements, to use his Latin terms, the "*res publica* and the *res sacra*" and the "*res privata* and the *res economica*"⁷⁴ Krier also advocates for the intermixing of the *res publica/ res sacra* among the *res privata* and *res economica*, and that elements of the *res publica* form distinctive termini or focal points of paths through the city.⁷⁵ Comparing Rossi and Krier, reveals here too, a possible alignment within the framework of significance and integrity, with the "pathological" and *res publica* occupying positions of higher significance and greater integrity, and the "propelling" permanences taking form in the *res economica* of the city.

⁷⁴ Léon Krier. *Architecture : Choice or Fate*. (Windsor, Berks, England: Andreas Papadakis, 1998.) 30-32

⁷⁵ Ibid. 142-143 & 154.

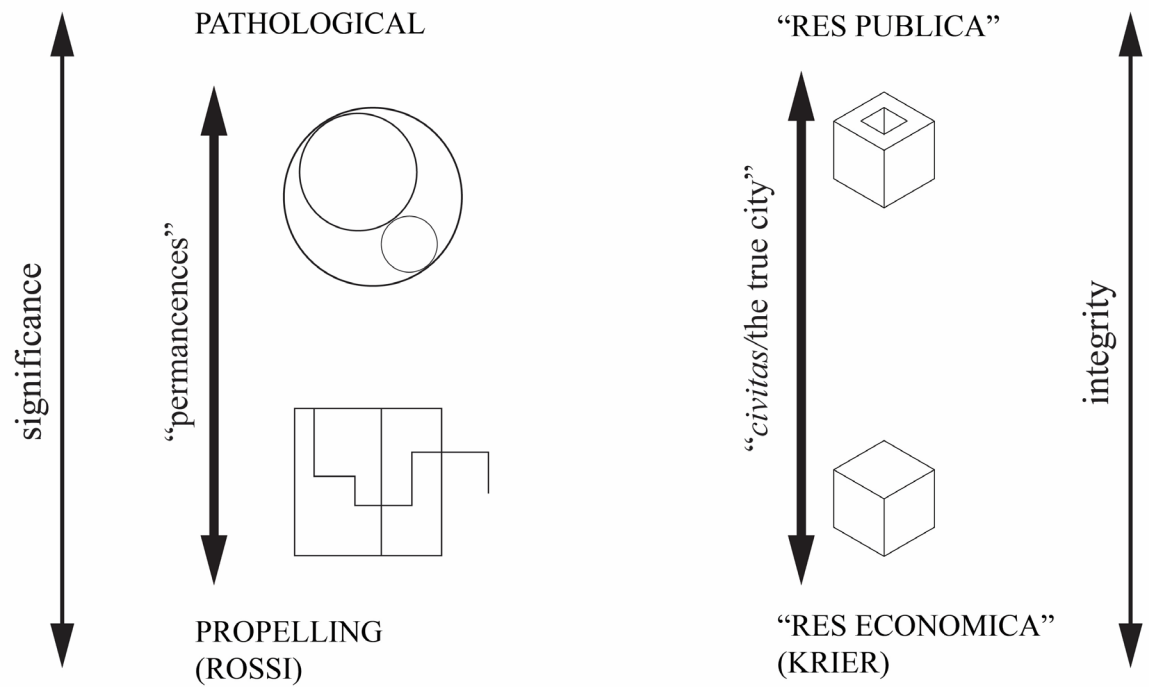


Figure 12: Rossi, Krier, Significance and Integrity. Illustration by author.

When taking this and considering its relationships to the theories of preservation of Ruskin, Viollet-le-Duc and Giovannoni, a small, but perhaps detectable, relationship between treatment and narrative emerges. First that narrative of a place is key to its treatment, but also that the relative “pathological” or “propelling” nature of a narrative suggests a particular treatment: the most solemn and unchanging “pathological” narratives that say what they must in their current state receive a treatment prescribed by Ruskin: an actively anti-interventionist approach. Those places that must convey a history of a past that they no longer can in their current state (they lack integrity), will receive the carefully studied restoration techniques of Viollet-le-Duc. Those places whose program must change with time, have applied to them Giovannoni’s concepts of *diradimento*, guided by a dedication

to the conservation perhaps not of every single detail, but instead of a conservation of a context, or *ambiente*. Furthermore, it is also reasonable to note that buildings of high narrative stature, such as those that might be connected to a “pathological” narrative of Rossi, likely belong to the elevated stature of Krier’s *Res Publica*.

Chapter 5: A Practical Definition of Historic Space

Prior chapters have described definitions of historicity, how historic places are established, how historic places are physically treated and how they are experienced. Taken together, these prior chapters provide enough information to create a series of design guidelines that can be used to create a physical setting for historical narrative. As was established in prior chapters, historic places are not merely old, they are places that have a story that is related to a historical narrative that is expressed spatially. An important consideration when thinking about all prior theories and definitions is that they are often complementary to each other. Because of this, they can be used together to form a matrix of considerations that can be used to more carefully consider how a project concerned with historic space might proceed.

The Historic Place as Monument

Historical places are experienced as monuments. As mentioned in the prior chapter, LeFebvre believed that monuments, of which historic places can be considered to be a type, since they are made of physically experienced material, cognitively experienced histories, and lived interaction between the viewer and the history and material, were an embodiment of all types of experience of a space, reflecting the totality of a culture's character, and helping to reinforce its social norms.⁷⁶ Understanding historic places as active participants in a society then requires that their treatment architecturally is not purely a matter of artistic judgement, but also of evaluation of social importance.

⁷⁶ Lefebvre, *Production of Space*, 220.

Gradients of Significance and Treatment

As mentioned as well in chapter three, there has been since the 19th century a development of numerous theories that deal with how to take care of these important, societally-defining places. On the most extreme, “conservative” end of these theories is the writing of John Ruskin, who opposes restoration or any kind of change to a site, for fear that the authenticity and integrity of its ability to represent and connect a people to a past experience would be compromised.⁷⁷ In some ways similar to Ruskin, Viollet le-Duc’s work in preservation was interested in maintaining a particular connection to the craft and experience of the past, but unlike Ruskin, Viollet-le-Duc felt that careful study of craft of a time could allow the workers of his day to restore monuments to how they were in the past, undoing what was considered character-defining damage to buildings and sites.⁷⁸ The work of Giovannoni empowers the designer to work on both an individual building and urban scale to craft a historical experience using selective demolition and restoration.⁷⁹ For Rossi, historical places are either “pathological” or “propelling.” All historic sites connect a city to a past and define the identity of a city, however, some sites do this by having an unchanging (i.e. “pathological”) narrative and others have a narrative that changes with time (i.e. “propelling”).⁸⁰ Each is important, but, as suggested by the definition, a preponderance of the “pathological” runs the risk of freezing future development of a city or a place.

⁷⁷ Ruskin, *The Seven Lamps of Architecture*, 184.

⁷⁸ Zucconi, “Gustavo Giovannoni” 76–91.

⁷⁹ Semes, “New Design in Old Cities,” 214.

⁸⁰ Rossi, *The Architecture of the City*, 59.

The Physical and the Narrative City

Norberg-Schulz claims that people experience architecture and urban form through “places”, “paths” and “areas” and these elements taken together define an experience of the environment.⁸¹ Taken together with prior information on the nature of historical sites, it can be assumed that historical markers or buildings of outsized importance likely serve as destinations or “places” in the scheme of Norberg-Schulz, and the paths between them define districts on either side. The historical landmark thus may define the mental understanding of a city

Per De Certeau, it should be noted as well that people do not simply accept the world as it appears to them or is designed for them by planners, but instead employ a tactic to create agency in their lives.⁸² This should also be extended then to the experience of narrative: no matter what a historian or preservationist may present as a historical narrative, there will be an interpretation of relevance and an engagement with it by the public, giving it or robbing it of importance or power, transforming it to suit new needs, or leaving it to wither. The public in effect also chooses whether a place takes on a pathological or propelling nature by how they interact with a place and its history.

To summarize: the significance of a narrative defines whether a space will have its program and history essentially frozen in time and space, or be adapted to new uses, with more important narratives yielding a frozen place and less important ones allowing for more changes. The architectural treatment of strict conservation or

⁸¹ Norberg-Schulz, *Existence, Space & Architecture*, 17-27.

⁸² De Certeau, *The Practice of Everyday Life*, xix.

restoration are reserved most appropriately for narratives that are seen as particularly important. The treatment will further define the narrative of the building, allowing it new histories or sealing its history to its most important past role. At the scale of a building or a city, the same phenomenon plays out: with most important historic elements being untouched or preserved, and elements or places deemed as less important being demolished or reused.

When including the thoughts of De Certeau, an additional level of understanding of the city emerges: among the physical city, there is the strategically designed city made by planners and architects, and the tactically-experienced city, created by the individual

Synthesis of theory within the framework of Narrative Significance and Integrity

Having restated above the connections between different groups of theories in this document, the author now further suggests that all theories may be ordered together along the lines of significance and integrity and that connections can be made across social theories of space, architectural treatments of historical places, and general concepts of urbanism and the city through time. There are, it seems alignments that exist in practice: historic sites of high integrity that are connected to highly significant narratives often exist in Krier's *res publica*, embody Rossi's space of "pathology," will be treated as sites of Preservation, considered through a Ruskinian lens and evoke powerful thirdspace tendencies, as described by Soja, that may come about through the deployment of a *tactic*, as described by De Certeau.

Sites that occupy lower levels of integrity, but retain a connection to a highly significant narrative will often be subject to restoration, rather than preservation, call

on the ideas of Viollet-le-Duc and embody a narrative that display's fewer of Rossi's "pathological" tendencies. Historic spaces that further have either low levels of significance and integrity will lend themselves more easily to rehabilitation, most likely be firmly members of the *res economica*, be flexible, "propelling" elements and be prime candidates for treatment using methods of Giovannoni. Through consideration of the various elements of a project, and how they align on this summary chart, a series of considerations and thoughts about how a treatment of historic places might proceed can be created.

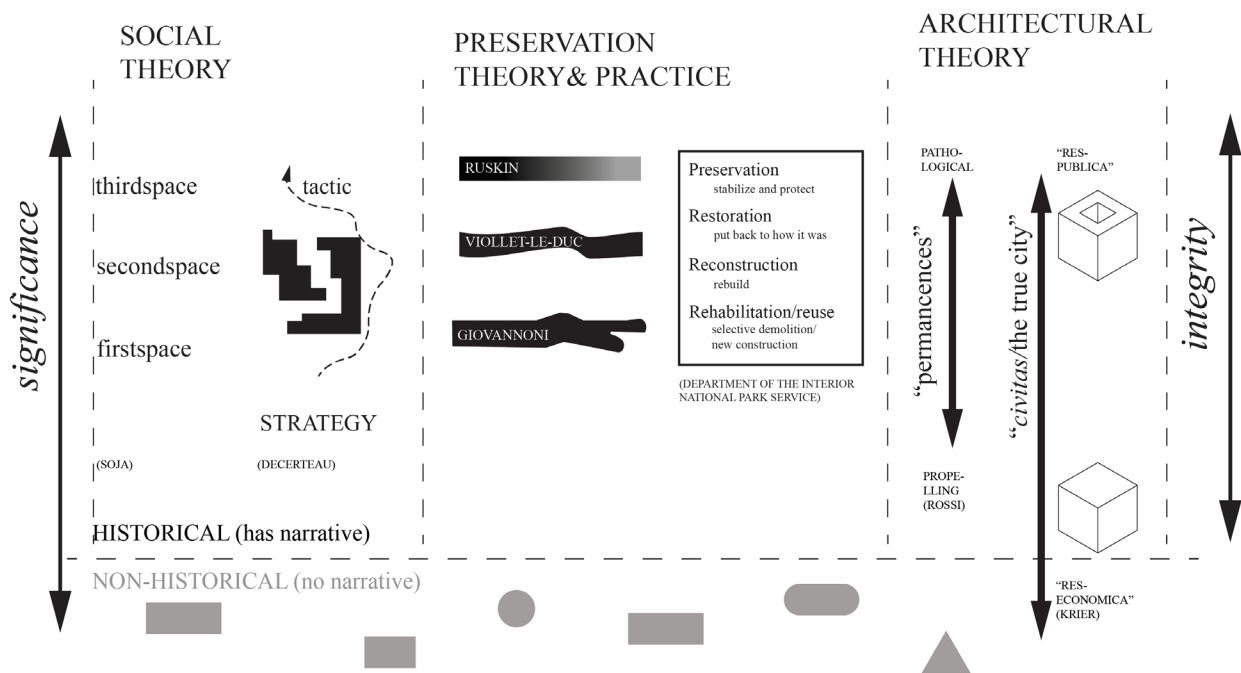


Figure 13: A summary of research. Illustration by Author.

Chapter 6: Program Selection

General Considerations

This thesis takes as a project, the depiction of the City of Baltimore during World War II as an object onto which this design process will be applied. The City of Baltimore served as a source of servicemembers, and a site of manufacture and shipping, playing an outsized role in providing the man (and woman) power that helped the Allies win the war. The city and its people gave their energy, their will, and blood to do this. Yet this history remains hidden behind other periods of significance and more obvious narratives.

As described before, the specific history of Baltimore's role in World War II, specifically the roles civilians played, is documented but not well known or interpreted. As mentioned as well earlier, there may be concerns with the scope of information contained in archives. Community engagement can be a way to remedy and supplement deficiencies of these archives. The most obvious solution to do this is to create a commemorative museum and research center that will collect this history from all relevant sources and create programming that will allow for the history to be better understood, and interpreted. For the purpose of this project, this fictional entity will be called the "Baltimore World War II Project and Museum."

This thesis seeks ways to tell this important story – one of the highest order – indeed a "pathological" one to use Rossi's word – in ways that are compatible with a

city that seeks to maintain its strong historic fabric of the late 19th to early 20th centuries.

Unlike most historical narratives, however, the story of Baltimore in World War II is not concentrated in a single location, but instead spread throughout the city. Commemoration then, must take into account this nature. When the ideas of place, node and landmark, from Norberg-Schulz and Lynch are considered, it seems reasonable that commemoration should take place in a centralized location, rather than in many dispersed locations, which provides an argument for a museum or center to be located in the city's downtown. When considering ideas such as Ned Kaufman's storyscapes, however, it seems reasonable to commemorate narratives closer to where they happened to create a network of narratives that cross the city.

A solution to commemorate both in a central location and in a distributed manner appears to satisfy both the need for a centralized meaningful center for commemoration, and the need to commemorate and enrich the locations where history took place with their own narratives. Of course, it would be unreasonable to turn the entire city into a museum of World War II, which suggests that other, less pronounced forms of commemoration may be appropriate when working in the periphery. To this end, the thesis seeks to employ architectural design techniques in the service of narrative in ways that are both conventional and unconventional.

To borrow from De Certeau, the project will employ a *strategy* through physical presence of a museum and research center in the center of the city and markers that are placed throughout the city at sites of history, and which refer people to the central museum for further interpretation and information. Additionally, to

again borrow from De Certeau, a *tactic* of participation in the creation of historic space should be encouraged in some way or form. This project suggests that a small ownable and wearable item, such as a pinned button, that reminds one of the Historical World War II narrative could be a helpful tool in assisting the public to remember their relationship with the past in place in Baltimore. The production and distribution of these sorts of items could facilitate a tactical expression of World War II history wherever members of the public might encounter these pins or other items.

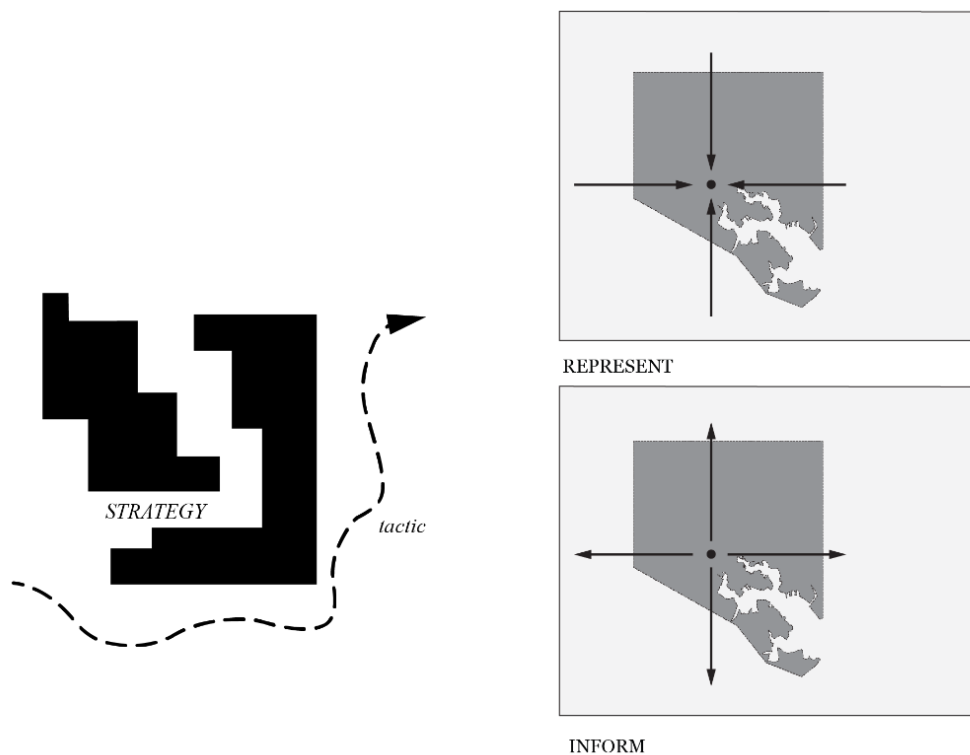


Figure 14: The central objective of the thesis is to concentrate narratives of disparate places in the center, and distribute narratives from the center outwards, using strategies and tactics. Illustration by author.

When considering ideas about what kind of treatment should be applied to a particular historical fabric, this thesis recalls ideas related to Aldo Rossi’s “propelling” and “pathological permanences.” At least at a local level, the story of World War II presents itself as a major “pathological” narrative, which, as mentioned

before, suggests a more conservative treatment of historical fabric. In addition to considering floorplan square footages for the program, there should also be a consideration of connection to historicity. This will be discussed further in the section on site selection.

Precedents

This project considers two architectural tools for commemoration of Baltimore during World War II: a museum and research center to serve as a focal point for research, learning and commemoration, and small localized markers, to serve as localized sites of commemoration and thought about the time period.

Building Precedents

The Beirut House Museum, in Beirut, Lebanon (more commonly called Beit Beirut), preserved by Mona Haidar and adaptively reused by Youssef Hallak, 2017, was selected for general sizing requirements for the museum building.⁸³ The museum tells the story of the City of Beirut during the Lebanese Civil War 1975-1990.⁸⁴ Telling the story of a city's experience during a particular time period is similar to the program that is envisioned for this project. The Beirut House project, additionally, uses numerous preservation techniques, such as leaving a portion of the pockmarked porch façade unrestored, restoring a portion of the building, with alternative materials, and introducing a large parking garage below the structure.⁸⁵ Program was

⁸³ Mollard, Manon. "Spent Shell: Museum of Beit Beirut, Lebanon, Renovated by Youssef Haidar." *Architectural Review* (blog), June 25, 2018. <https://www.architectural-review.com/buildings/spent-shell-museum-of-beit-beirut-lebanon-renovated-by-youssef-haidar>.

⁸⁴ Mollard, "Spent Shell."

⁸⁵ Ibid.

diagrammed and measured from available floorplans and divided into three zones necessary for the work of an envisioned museum of World War II in Baltimore: discovery, curation and experience. These three zones were measured and grouped according to zone. The total found was an approximately 30,000 square foot building was needed. This building was also noted to use multiple techniques of building preservation: some parts were stabilized and left as is, some were somewhat restored, and in some portions selective demolition was used to create new uses.

Additional precedents were considered, most notably the Castelvecchio Museum in Verona, Italy, by Carlo Scarpa, (1959-1973), which provides a useful example of applying a restoration with a clearly delineated and differentiated addition from the architect. Scarpa's restoration and addition, walks a line between a direct homage to the old and a reckless imposition of new design through the use of carefully crafted and considered modern elements designed to work in concert with original materials of the site.⁸⁶

Finally, the Museum for the Memory of Ustica, in Bologna, Italy, was used as a building that has been employed as a site of historical reassembly.⁸⁷ Parts from a downed commercial airliner were reassembled and housed at this site as a memorial to victims.⁸⁸

On-site Marker Precedents

⁸⁶ "Castelvecchio Museum," Architectuul, accessed February 1, 2024, <https://architectuul.com/architecture/castelvecchio-museum>.

⁸⁷ "Il museo – Museo per la Memoria di Ustica," accessed January 29, 2024, <https://www.museomemoriaustica.it/il-museo/>. (in Italian, with pictures)

⁸⁸ "Museo per La Memoria Di Ustica," accessed January 29, 2024, <https://www.bolognawelcome.com/en/places/museums-and-art-galleries/museo-per-la-memoria-di-ustica-2>. (in English)

An additional set of precedents related to on-site commemoration and indication was also examined. An example of such a marker that is not related to historical narrative, but instead scientific study, is the US National Geodetic Survey's survey marker, which is a physical plate that is embedded in the ground and represents an established coordinate on the earth.⁸⁹

An example of a marker of similar size and positioning to a survey mark, are the *stolperstein* of artist Gunter Demnig: small brass markers inscribed with names and short biographies that are installed into the pavement outside of the last address of voluntary habitation of individuals victimized under German National Socialism.⁹⁰ While not officially part of Demnig's program, oftentimes ceremonies are organized around the placing of *stolperstein*⁹¹, which then acts as a rite that signifies the beginning of remembering the person memorialized on the brass marker stone.

Finally, as an overarching precedent of experiencing and learning from the past through piecing together artefacts that can be used to create a meaningful and personal narrative, the Santa Fe, New Mexico, art installation and exhibit, Meow Wolf, House of Eternal Return, provides a whimsical example of creating meaning through discovery. In contrast to most art exhibits or museums of all forms, which treat the visitor as a passive subject who moves from exhibit to exhibit, the House of Eternal Return empowers the visitor to act as explorer, crafting a narrative from their own discoveries of objects curated and placed into the environment by the exhibit

⁸⁹ National Oceanic and Atmospheric Administration US Department of Commerce, "National Geodetic Survey - Datasheets - Frequently Asked Questions - FAQ," accessed January 29, 2024, https://geodesy.noaa.gov/datasheets/SurveyMarks_FAQ.shtml.

⁹⁰ "STOLPERSTEINE: HOME," accessed January 29, 2024, <https://www.stolpersteine.eu/en/home>.

⁹¹ "STOLPERSTEINE: STEPS, - Placing STOLPERSTEINE" accessed January 29, 2024, <https://www.stolpersteine.eu/en/steps>.

designers.⁹² Meow Wolf allows visitors access to a museum-like place of discovery which they are able to explore through multiple senses, most importantly touch and direct interaction, acts usually disallowed in museums.⁹³ While the Baltimore World War II project will lack the drama and amusement of a totally created parallel universe, through the placement of a series of markers throughout the city, it will seek to turn the City of Baltimore itself into an interactive experience of the past where visitors will create their own narrative based on interpretation made possible through the museum and project. An additional difference will also be that rather than an artistic creation, the Baltimore WWII Project will be based on historical research of events, anchored to their occurrence in place.

⁹² Melissa Kagen, "Archival Adventuring," *Convergence* 26, no. 4 (2020): 1008, <https://doi.org/10.1177/1354856519847875>.

⁹³ Lillia McEnaney, "House of Eternal Return. Exhibit at Meow Wolf. Santa Fe, New Mexico. 2016–Ongoing," *Museum Anthropology* 42, no. 1 (2019): 42, <https://doi.org/10.1111/muan.12199>.

Chapter 7: Site Selection

This thesis is about the interplay between historical narrative and site treatment, both how narrative informs site, and how site informs narrative. This interplay takes different forms and has multiple facets. Narratives exist for all people and all places, however, there is a clear hierarchy of importance and applicability of these stories. As has been mentioned before, types of treatments of historic sites also display hierarchy, with more “conservative” treatments applied to sites associated with what are seen as more significant narratives and higher levels of integrity and more flexible treatments associated with sites that are of more average significance and lower levels of integrity.

As noted by Kaufman, sites, anchor our physical experience, but also our historical imagination.⁹⁴ To again mention Norberg-Schulz and Lynch, meaning in a city is created by focal points that are related to each other.⁹⁵ ⁹⁶This project seeks to place a site that will be a marker not just in space, along a corridor of historic buildings and monuments, but also of memory – to unite the physical city to its narratives.

Selection Criteria

A potential site then, must exist within the core of the historical and cultural heart of the city of Baltimore, have the potential to serve as a node among the

⁹⁴ Kaufman, *Place, Race, and Story*. 38-39.

⁹⁵ Norberg-Schulz, *Existence*, 11

⁹⁶ Lynch, *The Image of the City*, 9.

historical fabric, be open to a variety of architectural treatments, allow for staging of temporary street events, and, perhaps most importantly, be able to be linked to the historical narrative of the Baltimore WWII Homefront. Beyond this, the site must also be practical: it must be within walking distance of the downtown waterfront and stadiums, lend itself to views both to and from itself, have access to parking, be accessible to transit, have a useable lot size and shape, have access to supporting streets or alleys, have access to prominent streets, be within proximity to a commercial area, and be within an area not served well by other attractions.

Sites Considered

Four sites in total were considered for the main museum/research center to house the Baltimore World War 2 Museum. The sites were discovered through research into the conditions of the City of Baltimore during World War II. The main sources of this research were historical newspapers searches, and research in the National Archives and Records Administration Record Group 211: Records of the War Manpower Commission. Among these searches, four addresses stood out as being historically significant (meaning, of course being able to be linked to an important historical narrative). Because the thesis is somewhat agnostic on treatment, arguing only that it be appropriate to the magnitude and type of the narrative, and giving the designer both leeway and responsibility to communicate narrative, the integrity of the structure was not included as a criterion. One criterion that was applied to all as a precondition for consideration was that they lie in the central corridor of the city, where the majority of Baltimore's cultural institutions are located.

The four sites selected for consideration were 418 North Howard Street, The block of 117-125 North Howard Street, 1315 Druid Hill Avenue, and 10 Light Street, better known as the Baltimore Trust Building. Each site was evaluated based on a matrix which distributed a total of 100 points among individual criteria which were then further distributed to each site. The 100 points were first broken into three weighted groupings. Fifty points were distributed to the viability of the project as a preservation project. Thirty points were distributed to the viability of the program on the site, and twenty points were distributed to account for the economic viability of the site. Of the preservation elements, twenty-two points were awarded to the criterion that a location have a narrative that is compelling and connected to the World War Two Homefront in Baltimore. Ten points were awarded to a site that offered a wide variety of preservation treatment options, seven points were allocated for the sites location along a historical transect in the city, six to views to the structure, and five to access to a prominent street. Program viability concerns included accessibility to walking and transit, space for the staging of temporary events, and accessibility to parking. Finally economic viability took into consideration distance from other attractions, being not too close or too far, being within a commercial area, and being a good distance from the downtown.

The selection criteria as well as the results are summarized in the table below.

SELECTION CRITERIA				SITE			
				A	B	C	D
Grouping Criteria	Total Points Distributed	Individual Criteria	Individual Points, to be distributed among candidates	418 North Howard Street	117-125 North Howard Street	1315 Druid Hill Avenue	10 Light Street (Baltimore Trust Building)
Preservation Viability	50	Have a narrative that is connected to the WWII Homefront	22	6	5	6	5
		Open to variety of preservation treatments	10	2	5	3	0
		Potential to serve as node within historical transect	7	2	2	1	2
		Allow for views to and from structure	6	2	2	2	0
		Access to Prominent Street	5	1	2	0	2
Program Viability	30	Transit/Walk Accessibility	15	4	6	1	4
		Space for staging/launch of temporary events	10	2	4	4	0
		Parking accessibility	5	1	2	1	1
Economic Viability	20	Distance from other attractions/monuments ("sweet spot")	8	3	4	0	1
		Be within a commercial area	7	2	3	0	2
		Distance from downtown ("sweet spot")	5	1	2	0	2
Total			100	26	37	18	19

Table 1: Site Selection Matrix.

The site selected, the block including numbers 117-125 North Howard Street was selected on the basis of a combination of factors. First the narrative associated with the site was broad and applicable to the Baltimore Homefront: it directly abutted the site of a large street celebration of 30,000 people during Victory over Japan (V-J) day, August 16, 1945.⁹⁷ The site, additionally, is located on a major street and has good accessibility to commercial areas and to the downtown as well as public transit options nearby. It is also located an optimal distance from different historical sites and cultural hubs, such as the Mount Vernon and downtown sports venues.

⁹⁷ "ROVING CROWDS ABRUPTLY END HOLIDAY QUIET: 30,000 RESUME MERRYMAKING, JAM BARS 'LIKE SATURDAY NIGHT'." *The Sun* (1837-), Aug 16, 1945. 26, <https://www.proquest.com/historical-newspapers/roving-crowds-abruptly-end-holiday-quiet/docview/540974202/se-2>.

The site, finally, met all programmatic requirements well, being located on the corner of a prominent street, as well as a less prominent street and even having an alley for access in the back.

Chapter 8: Design Process, Product and Reflection

After selecting a site based on the criteria mentioned in the prior chapter a long design process that included additional historical documentation and research was undertaken. Informed by understandings of narrative significance, integrity and their relationship to the design process of historic buildings, additional research was conducted into the past of the site and on-site documentation of existing conditions was conducted. Concurrent to this, the process of design of the building proceeded based on three design drivers: the preservation of historically significant material that maintained integrity, the transformation of a vacant set of vacant commercial buildings into a museum, and finally, the efficient provision of services within and around the historical material.

Assessment of Narrative Significance of Site

The first challenge faced in applying a method that considers significance and integrity towards an architectural design is the gathering of site-specific documentation. For the purposes of this project, the relative narrative significance of the World War II history of Baltimore was established in Chapter 1. The significance of this site to the overall regional history is established by the Baltimore Sun article, mentioned in the previous chapter. The integrity of the site, however, still needed to be established. This was done first by visual firsthand examination of the building, which is always the best resource for information about a site. Additional documentation of the historic integrity of the site was found in a National Register of

Historic Places Registration Form⁹⁸ as well as a National Register of Historic Places Continuation sheet and associated original National Register of Historic Places Registration form for the Market Center Historic District⁹⁹ These two documents were more focused on establishing integrity of the site for 19th century history, which they claimed existed as of their publication. The sites therefore also retained integrity of the World War II era as well. Importantly, these documents also contained historical photographs and written descriptions of the histories of the site which proved helpful in assembling an image of what the building looked like. A photograph and associated web page from the preservation organization, Baltimore Heritage, provided a high-quality photograph of the corner building, Read's Pharmacy from the 1930s, as well as noting that the building was the site of a 1955 lunch counter sit-in protesting racial segregation in Baltimore.¹⁰⁰ Additional documentation of this event, found in the Civil Rights in Baltimore, National Register of Historic Places Multiple Property Documentation Form, noted that the sit in was successful and part of a wider series of activities protesting segregation of lunch counters.¹⁰¹ Given this event, it was deemed that the interior of Read's pharmacy had a narrative of significance and would be worthy of preservation. An interior photograph dating to 1961 that could be used in study of the of Read's Pharmacy

⁹⁸ Peter Kurtze, Baltimore Heritage. National Register of Historic Places Registration Form for George Knipp & Brother Building, B-2320, May 14, 1990.

<https://apps.mht.maryland.gov/medusa/PDF/BaltimoreCity/B-2320.pdf>.

⁹⁹ National Register of Historic Places Continuation Sheet for the Market Center Historic District ,B-1262, n.d. <https://apps.mht.maryland.gov/medusa/PDF/BaltimoreCity/B-1262.pdf>

¹⁰⁰ Eli Pousson, "Read's Drug Store," Explore Baltimore Heritage, accessed December 10, 2023, <https://explore.baltimoreheritage.org/items/show/93?tour=5&index=1>.

¹⁰¹ Eli Pousson, Diehlmann, Nicole, "Civil Rights in Baltimore, Maryland, 1831-1976" National Register of Historic Places Multiple Property Documentation Form. September 10, 2019.

https://apps.mht.maryland.gov/medusa/PDF/NR_PDFs/NR-MPS-28.PDF

building interior was found in the online collection of the Baltimore Museum of Industry.¹⁰²

Assessment of Material Integrity of Site

Documentation of the building from a period as close to 1945 was gathered to create as accurate a picture of the conditions of that time as possible. A 1951 Sanborn Fire Insurance Map was found to provide information on the possible interior conditions of the block during the period of significance.¹⁰³ Additional photographic documentation of the streetscape, particularly the McCrory's storefront on West Lexington Avenue, and the lower portion of the western façade, was also found at the Enoch Pratt Public Library, Baltimore in the Maryland Department Photograph Collection.^{104, 105}

In addition to historical research, the current conditions of the site had to be documented. This was done by in-person site visits which included hand measuring the lengths of blocks and divisions between buildings, taking photographs and observing site conditions. Photographs were then combined together using the RealityCapture photogrammetry software. Below are two images documenting building conditions of the West Lexington and North Howard Street Elevations, as of

¹⁰² "Interior View of a Reads Drug Store, Howard and Lexington Streets - 09/26/1961 | Baltimore Museum of Industry," accessed January 11, 2024,

<https://baltmusindustry.pastperfectonline.com/Photo/AF6D6E31-6E5C-4573-9BD9-931735455024#>.

¹⁰³ "Image 10 of Sanborn Fire Insurance Map from Baltimore, Independent Cities, Maryland.," image, Library of Congress, Washington, D.C. 20540 USA, accessed February 2, 2024, https://www.loc.gov/resource/g3844bm.g3844bm_g03573195002/?sp=10&st=image.

¹⁰⁴ Consolidated Gas Electrical Light and Power Co, *Celestial Restaurant, 117 N. Howard St. At Night. 1929 (?)*, Maryland Department Photograph Collection. Enoch Pratt Free Library, Baltimore.

¹⁰⁵ Consolidated Gas Electrical Light and Power Co, *McCrory's 5 and 10¢ Store. 1929*. Maryland Department Photograph Collection. Enoch Pratt Free Library, Baltimore.

March 30, 2024. Combining both the hand measurements taken at ground level, with the photogrammetric output, facades could be drawn in AutoCAD, creating a set of documents that could serve as the basis of a exterior façade treatment.



Figure 15: The West Lexington Street Elevation, as of March 30, 2024. Photogrammetric reconstruction by author, using RealityCapture.photogrammetry software



Figure 16: The West Lexington Street Elevation as of March 30, 2024. Line drawing by author.



Figure 17: The North Howard Street Elevation as of March 30, 2024. Photogrammetric reconstruction by author, using RealityCapture.photogrammetry software.



Figure 18: The North Howard Street Elevation as of March 30, 2024. Line drawing by author after photogrammetry and hand measuring.

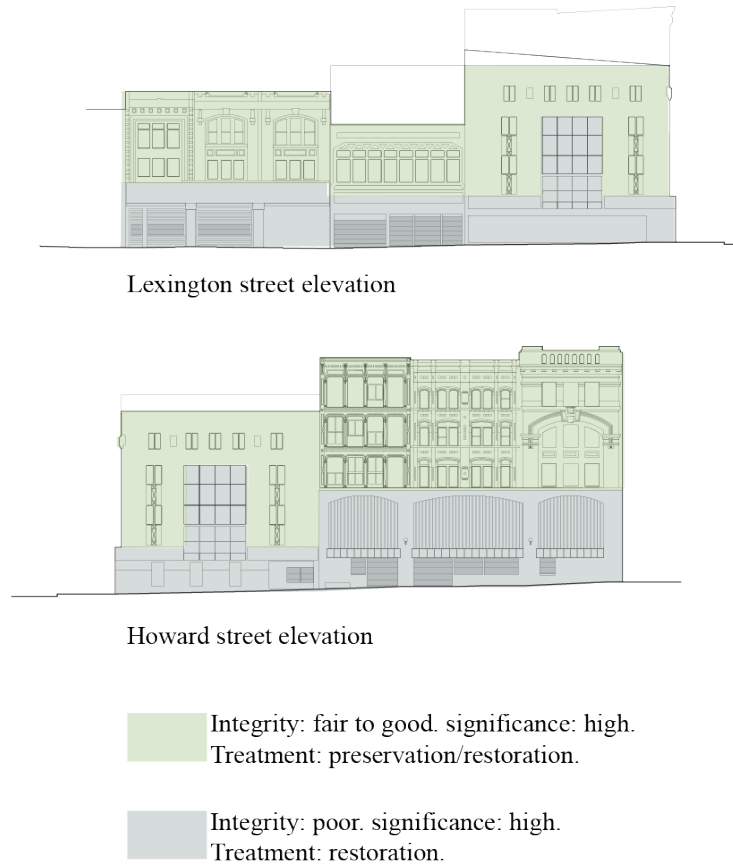


Figure 19: Facades showing integrity and recommended treatment. Illustration by author.

From this work came a series of measurements that could be used in a design and a record of how the site looked in 1945 as compared to today.

Using the parameters of significance, integrity and possible treatment options, it was decided that the historical material that was relevant to World War II was mostly the exterior facades of the buildings, and that the upper stories of the buildings exhibited an acceptable level of integrity to warrant a preservation treatment. Lower stories had lost significant amounts of integrity though various evolutions of storefronts over the years, so they were deemed to deserve a treatment of restoration to 1945.

Of particular note is the relationship of the interior to the ideas of significance and integrity. The main history being commemorated by this project is a World War II street celebration to which the exterior was backdrop and witness, making it the most obvious historical material to preserve. However, the interior of the Read's Pharmacy building was also witness to a Civil Rights history as well as having styling that would be unique and in keeping with the experience of a World War II past. Though not directly related to the World War II story, the interior of this structure has some level of significance and is worthy of preservation.

Through the use of these base drawings and measurements and archival and historical information mentioned in earlier sections of this document, a reconstructed façade resembling its state in 1945 can be drawn to guide a future restoration of the exterior of the building.



Figure 20: West Lexington elevation of proposed design of new museum building with restored and preserved facade. Illustration by author.



Figure 21: North Howard elevation of proposed design of new museum building with restored and preserved facade. Illustration by author.

Transformation of Structures for Use as a Museum

Preserving the facades put into effect a series of design decisions that created a regulating grid throughout the building. Using the ends of each façade as regulating parameters, lines were extended and the floorplate was divided into portions, forming the basis of the floorplan. Floor to ceiling heights were also regulated by the façade.

In addition to the use of regulating line features, this design also proposes a formal typological change from a building of the “*res economica*” to the “*res*

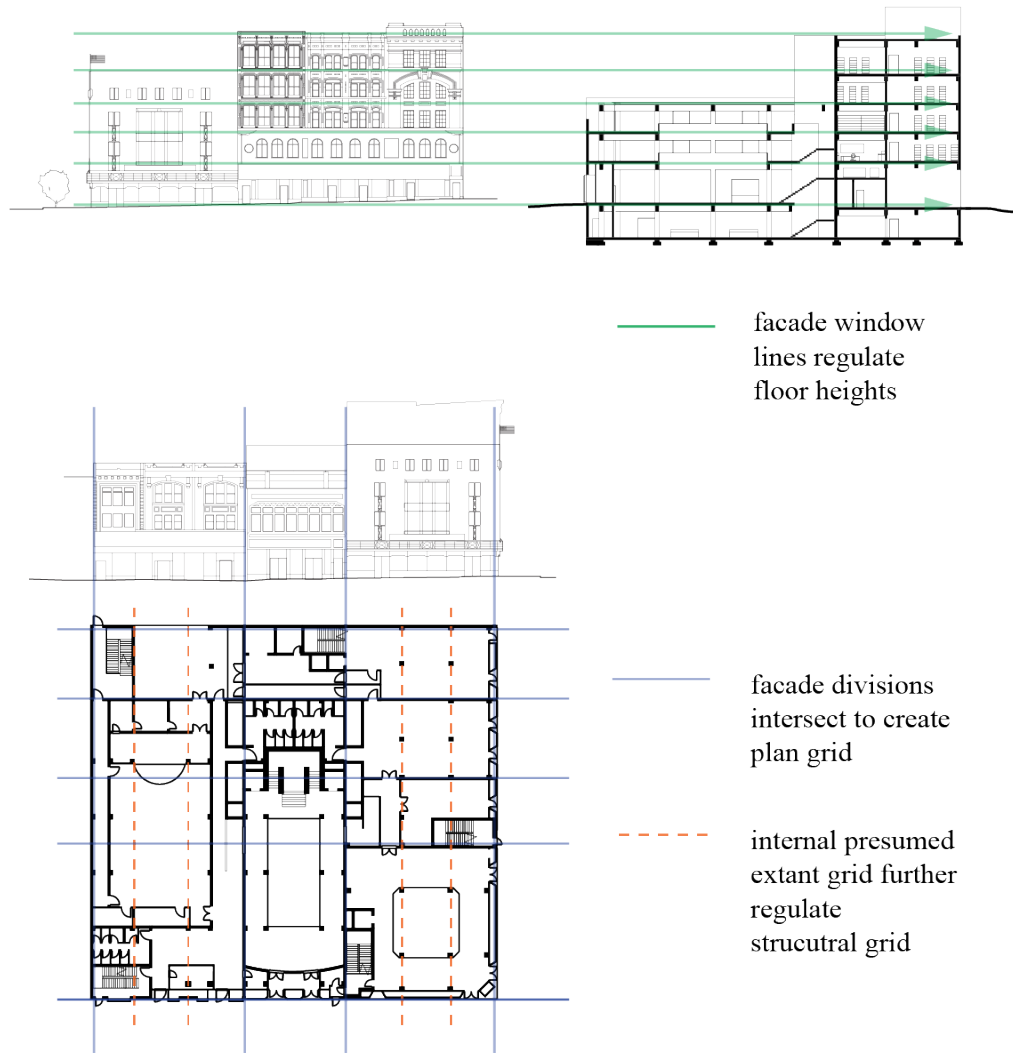


Figure 22: Diagram Illustrating the interior regulating lines resulting from respecting divisions of a restored facade. Illustration by author.

publica,” through the creation of an interior courtyard, all of which is performed within the regulating lines of the preserved facades.



Figure 23: Diagram illustrating the creation of an interior courtyard. Illustration by author.

Finally, the provision of egress, building systems, and meeting of programmatic requirements was woven between preserved elements and the interior courtyard creating a functional building.

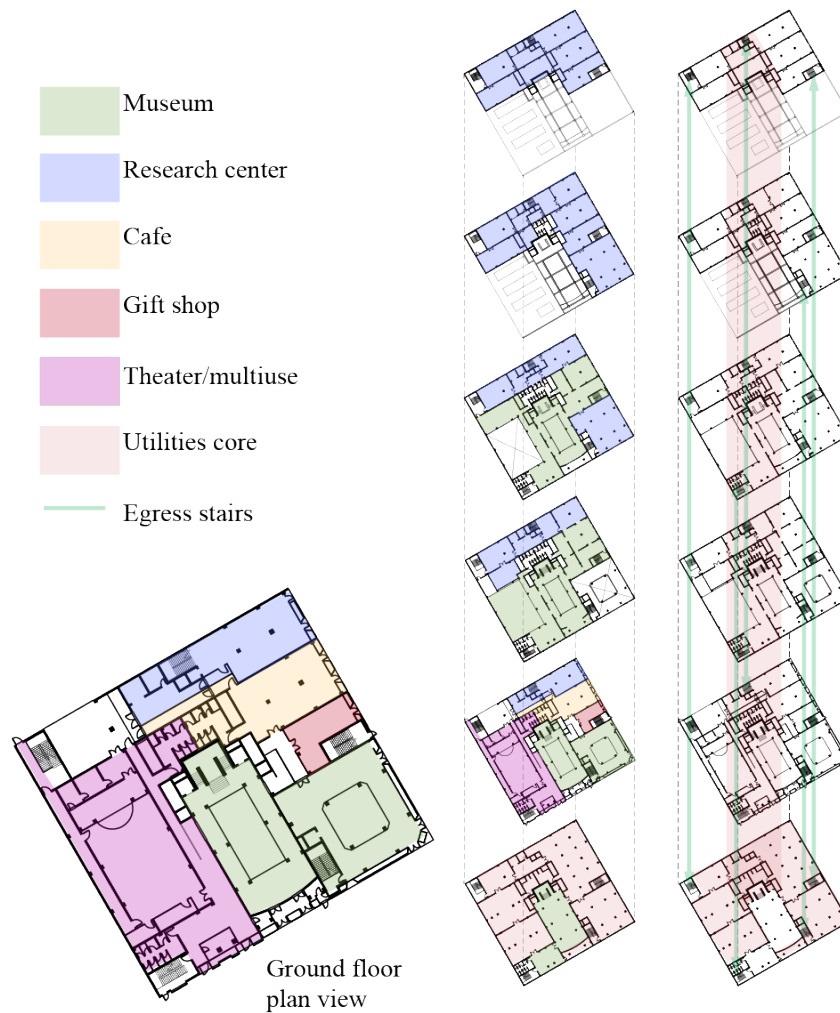


Figure 24: Diagram showing the placement of program and service within the parameters of following a preservation-centered design approach.

Final Design Outcome

Having first considered the needs of preservation, applying a treatment of preservation to areas of significance that retain high integrity, and one of restoration to those areas of significance with lower levels of integrity, and having used historical divisions of buildings as regulating lines throughout the building through and around

which service and systems could be provided, the design is complete. Floorplans, sections and a drawing of a proposed street marker and logo are located in the appendix of this document.

Conclusions and Reflections

A year ago I would never have imagined that I would be investigating significance and integrity and how they might be thought of in terms of social and architectural theory, or that I would find meaning in making diagrams out of basic shapes to illustrate these concepts. Yet, I followed my curiosity and confusion and sought to find connections that could serve as foundations of understanding. While I still, occasionally, read and look at this collection of ideas and wonder if I have convinced myself of something that isn't there, I do still believe that there is value in the considerations and connections between the theories of Rossi, Ruskin, Krier, Viollet-Le-Duc, Norberg-Schulz, Giovannoni, and all others mentioned in this document and in understanding them through the lenses of significance and integrity. These theories guided my architectural design process, and have helped me to better understand and critique my own work and the work I see in the world around me.

This project challenged me to explore and test ideas that I had about the built environment and relate them to my own skills and experience and then turn those ideas into design documents and drawings. The process was seemingly straightforward: research, document, design. However, the reality was far different. Rather than being the aforementioned linear process, documentation, research and design often proceeded in tandem, with new information and discoveries, either about the physical or spatial conditions of the site disrupting or modifying the design in

significant ways. Documentation of the site, using photogrammetry, and on the ground measuring, was something that I had not done before in an architecture project, though I had been fortunate enough to have practiced in-person hand measurement the semester before in a class on Vernacular architecture and was able to find assistance and access to photogrammetry software through a preservation professor.

The design process itself proceeded in a different way as well. While most projects I had worked on prior to this called on me to simply design an abstract form, first by hand sketch, then through a 3-D computer model, this project instead proceeded from hand measurement, then photogrammetric representation, then a two-dimensional tracing of the photogrammetric picture, then a redrawing of a façade, based on historical research as well as my own assumptions and observations all while preliminary design work had commenced.

In reality, the exterior of the building was only ever represented by linework, with the 3D modeling of various forms of engaged columns, late Victorian detailing and brickwork, and Art Deco stylistic elements quickly ruled (by me) to be too great of an effort, and almost certainly beyond my current skill level. The project thus proceeded to be designed in a computer model used for floorplans and sections and a two-dimensional line drawing from which elevations were created and interior conditions of the building defined. This project lent itself to a different way of working, different from the computer model, set in an idealized environment, from which floorplans, sections, elevations, and renders are all based.

I do feel that there was a benefit to the close and meticulous redrawing of the facades in a CAD program, however. Disparities in the photogrammetric representation, often just a matter of a few inches in the at scale model, often left me to study and discover the rhythm of the buildings, through close examination of photographs. This close examination also oftentimes revealed details, and deviations that had been accurately captured, hidden and corrected for in regular viewing: for example, varying lengths of buildings or an extra brick length or two within two seemingly identical bays at first glance. These details would have escaped me if documentation were relegated to merely an automated system or if I were to have simply studied the site visually at ground level.

Finally, this project pushed me to develop a rigorous and consistent method of criticism of place. Through the language and framework of significance and integrity, I believe I have a useful tool and method that I can use to analyze and articulate my views on preservation, and indeed other types of architectural projects as well.

Appendices

Floorplans

- 1 Archival storage
- 2 Telecom/electrical
- 3 Archival storage/administration



FIFTH FLOOR

- 1 Archival storage
- 2 Archival administration
- 3 Archival storage
- 4 Telecom/electrical
- 5 Archival reading room



FOURTH FLOOR

- 1 Exhibit space: People
- 2 Administration
- 3 Open archive exhibit
- 4 Library exhibit space
- 5 Archival storage
- 6 Telecom/Electrical
- 7 Library



THIRD FLOOR

- 1 Exhibit space: Production
- 2 Mezzanine level
- 3 Mezzanine (below plan cut)
- 4 Restoration workshop
- 5 Exhibit space: Power
- 6 Archival storage
- 7 Telecom/electrical
- 8 Archives/public interface



SECOND FLOOR

- 1 Museum entrance
- 2 Theater entrance
- 3 Special exhibit space
- 4 Theater/multi-use space
- 5 Gift shop
- 6 Cafe
- 7 Loading Dock
- 8 Telecom/electrical
- 9 Research center entrance

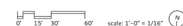


GROUND FLOOR

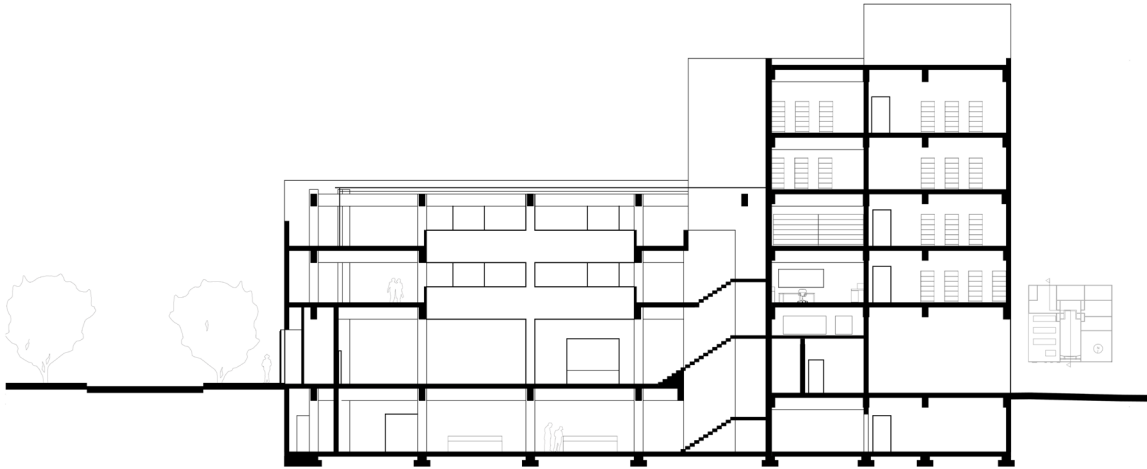
- 1 Exhibit space: War context
- 2 Storage
- 3 Storage
- 4 HVAC/mechanical
- 5 Telecom/electrical
- 6 HVAC/mechanical



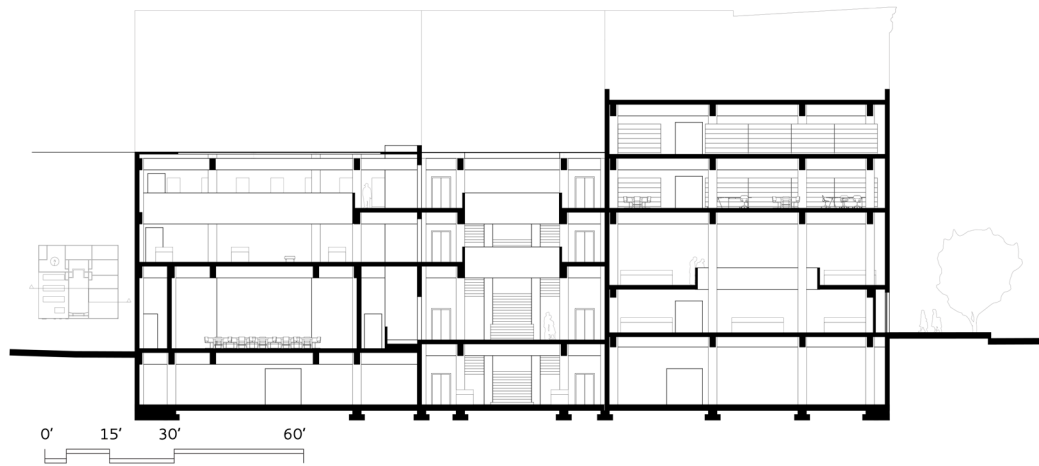
BASEMENT



Sections



Longitudinal section



Transverse Section

Proposed Marker and Logo



 
BALTIMORE
WWII PROJECT
& MUSEUM
 

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