
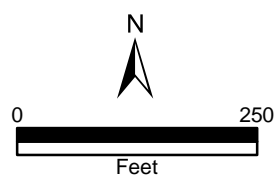


**2-B-21-HZ**  
**APPLICATION FOR CERTIFICATE OF APPROPRIATENESS**

 0 Morgan St. 37917  
 Fourth and Gill H

Original Print Date: 2/2/2021  
 Knoxville/Knox County Planning -- Historic Zoning Commission

Petitioner: Brandon Pace Sanders Pace  
 Architecture





# Staff Report

Knoxville Historic Zoning Commission

File Number: 2-B-21-HZ

**Meeting:** 2/18/2021  
**Applicant:** Brandon Pace Sanders Pace Architecture  
**Owner:** Brandon and Ashley Pace Sanders Pace Architecture

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## Property Information

**Location:** 0 Morgan St. **Parcel ID** 94 D K 007  
**District:** Fourth and Gill H  
**Zoning:** RN-4 (General Residential Neighborhood)  
**Description:** Vacant lot

Existing vacant double lot, measuring 100' wide by 107' deep. 1903 and 1917 Sanborn Fire Insurance maps show lot reflecting its present-day current configuration, featuring a brick masonry multi-family structure.

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## Description of Work

Level III Construction of New Primary Building

New primary residence on a double lot fronting Morgan Street. One-story residence with a flat roof, comprised of two primary horizontal massings connected by an inset hyphen. A flat-roof secondary structure (accessory dwelling unit) is located on the rear right (west) corner of the property. Project also includes a swimming pool on the rear left (south) corner of the property. A new curb cut will be made along Morgan Street to accommodate a new concrete driveway on the left side of the property and an attached porte cochere.

The house is proposed to be set 10' from the front property line, 12'-5.5" from the left interior property line, and 6' from the right interior property line. The secondary structure on the rear of the property is located 11'-6.5" from the rear property line. As currently proposed, the building is within its 35% allowable building coverage and the 45% allowable surface coverage of the RN-4 zoning.

The façade (northeast) features one rectangular massing, extending 65'-4" wide, with a 15'-6" wide carport on the left side, measuring 12'-8" tall to the top of the roof. A second horizontal massing is recessed 26' behind the front façade line and measures 18'-8" tall to the top of the roof.

Overall, the primary materials include painted metal roof coping, modular brick masonry veneer siding, aluminum-clad wood windows, painted steel lintels and a steel-framed porte cochere, and painted nickelgap polyash siding as a secondary siding on the façade.

The façade features a painted steel-framed porte cochere, extending above a concrete parking surface and leading to an aluminum-clad wood sliding door system on the recessed massing. The next bay is a porch, measuring 16' wide by 9' deep, fully recessed under the primary massing. The entry is located on the porch, featuring a stained wood pivot door with a single-light sidelight, accessible by a stained wood step. Four bays of aluminum-clad wood windows with operable sashes follow. A painted steel lintel extends the length of the porch, doors, and windows, which are surrounded by painted nickelgap polyash siding.

The left side elevation features the narrow sides of the two primary rectangular massings and the secondary structure, which are connected by a covered wood deck and the hyphen. An 8' tall by 3' wide aluminum clad wood window is located on the side elevation of the secondary building and the center massing. The porte cochere is screened on the left side by a stained wood screen.

On the right side elevation, the secondary structure/ADU is accessible by a painted steel garage door. On each side of the hyphen are aluminum-clad wood sliding door systems.

The rear elevation features full-length aluminum-clad wood window systems and sliding doors surrounded by painted nickelgap polyash siding topped by a painted steel brick lintel.

The project also includes a brick clad outdoor fireplace, wood decking surrounding the pool and on each side elevation, and stained wood fencing. A new concrete driveway accommodating two parking spaces is proposed for the leftmost side of the property.

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## Applicable Design Guidelines

Fourth and Gill Design Guidelines, adopted by the Knoxville City Council on April 20, 1999 and June 29, 1999.

### Infill Buildings

There are vacant lots on many of the streets in the Fourth and Gill Historic District. They cause a gap in the streetscape, and should be redeveloped with new buildings that are sympathetic to the historic design of buildings in the neighborhood. New buildings should be contemporary in spirit. They should not be imitations of buildings of the past; rather they should respond to the present time, the environment, and the use for which they are intended.

New buildings constructed in historic areas should, however, be compatible with older structures and sensitive to the patterns already in their environment. The materials that cover its exterior surface largely determine the appearance of a building. Similar materials develop a certain continuity and character. A building should not be visually incompatible or destroy historic relationships within the neighborhood. At the same time, new construction should not imitate historic style or period of architecture. This is also true for freestanding garages, sheds, and other outbuildings.

### Width of Houses and Lots

1. Maintain the historic facade lines of streetscapes by locating the front walls of new buildings in the same plane as the facades of adjacent buildings. A new building should continue and reinforce the alignment established by its neighbors. Never violate the existing setback pattern by placing new buildings in front of or behind the historic facade line.
2. Avoid placing buildings at odd angles to the street.

**Scale and Massing:** the houses in the Fourth and Gill Historic District have a shape, or bulk, consistent with their time of construction. They appear larger than new buildings, with set back or projecting bays not found on many new buildings. The appearance this lends to the neighborhood is an important design attribute.

1. Relate the size and proportions of new structures to the scale of adjacent buildings.
2. Break up uninteresting boxlike forms into smaller, varied masses like those of most buildings from the historic period. Variety of form and massing are essential to the character of the streetscape.
3. New buildings should be designed with a mix of wall areas with door and window elements in the facade like those found on the neighborhood's historic houses. Also consider the width-to-height ratio of bays in the facade. The placement of openings with respect to the facade's overall composition, symmetry, or balanced asymmetry should be carefully imitated.
4. Relate the vertical, horizontal, or nondirectional facade character of new buildings to the predominant directional alignment of nearby buildings. A new building should continue and reinforce the alignment established

by its neighbors. NOTE: Alignment is basically the arrangement of objects in a straight line. The horizontal alignment of building elements such as porches, roofs, windows, etc., is one of the most effective ways of creating and maintaining a sense of relationship, a sense of connection and unity among the elements of a street.

5. Relate the roof forms of the new buildings to those found in the area. Duplication of the existing or traditional roof shapes, pitches, and materials on new construction is one way of making new structures more visually compatible

#### Height of Foundations and Stories:

1. As a general rule, construct new buildings to equal the average height of existing buildings on the street.
2. Raised foundations, or the appearance of raised foundations, must be designed for any new housing constructed in Fourth and Gill. The height of the foundation should replicate those of adjoining buildings.
3. If building new structures, the eave lines should conform to those of adjacent properties. Divisions between stories should either be omitted, or should mimic neighborhood buildings.

#### Materials:

1. The materials used for new buildings should be consistent with existing historic building materials along the street.

Features: Historic houses have significant features that contribute to their appearance as well as the overall appearance of the district. It is important that those features be interpreted and included in any new housing designed for the neighborhood.

1. Always design front facades with a strong sense of entry. Strongly emphasized side entries, or entries not defined by a porch or similar transitional element, result in an incompatible flat first-floor facade.
2. Avoid replicating or imitating the styles, motifs, or details of older periods. Such attempts can present a confusing picture of the true character of the historical area.

#### Roofs:

1. The shape and pitch of roofs on new construction should imitate the shape and pitch of roofs on neighboring existing houses or other houses of the same architectural style.
2. The eaves on additions or new buildings should have an overhang that mimics the original eave, or where this is not feasible, mimics the existing buildings near the property. A minimum eave overhang of at least eight inches should be used on new construction. Fascia boards should be included on the gables.
3. Repair or replace roof details (chimneys, roof cresting, finials, attic vent windows, molding, and other unique roof features). Use some of these details in designing new buildings.
4. Materials used in roofing existing buildings or new construction should duplicate the original roofing materials if possible. Asphalt or fiberglass shingles can be appropriate, as are slate, standing seam metal or metal shingle roof coverings.

#### Porches:

3. New front porches in Fourth and Gill must be large enough to provide seating, i.e., six to eight feet in depth.
4. In new construction, the proportion of the porches to the front facades should be consistent with the historic porches in the neighborhood. Details such as columns, posts, piers, balustrades and porch flooring must use materials that present a visually and physically appropriate appearance historically.

Entrances: see above section of Infill Buildings.

#### Wall Coverings:

3. New construction should use wood materials rather than aluminum or vinyl siding. New buildings should also use corner and trim boards and appropriate door and window trim. Concrete composition planks may be appropriate for new construction.
12. Siding or pressboard or particle board, and vertical siding (including T-111) is not appropriate for primary



structures in the Fourth & Gill Historic District and should not be used.

Driveways and paving: New curb cuts and parking lots should be kept to a minimum. The addition of curb cuts results in removing historic sidewalks, curbs or retaining walls. Access through alleys is preferable to adding curb cuts, or allowing front yard parking.

#### SOI Standards for Rehabilitation

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired

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## Comments

This design was presented to the HZC as a workshop at the October 2020 meeting.

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## Staff Findings

### I. SITE:

The property to receive the proposed new construction is on a southwestern edge of the Fourth and Gill Historic Overlay and National Register Historic District.

The lot is historically a double lot, measuring 100' wide by 107' deep; the applicant has provided copies of the 1903 and 1917 Sanborn Fire Insurance Maps documenting an attached multi-family brick structure on the lot. The use of the double lot in its original configuration is appropriate.

When the boundaries of the local and National Register historic districts were drafted, "edge properties" containing vacant lots were included when possible, especially if they originally held buildings which reflected the neighborhood's patterns of development. Properties on the edge were noted to introduce the district (see February 1999 HZC minutes).

Edge properties can serve as a transition between the historic district and the adjacent areas; in Fourth and Gill, this property and similar lots mark the transition between early to mid-twentieth-century commercial development and earlier residential styles. This particular property would be the first in the district if approaching from Morgan Street or E. 4th Ave. The Commission should discuss how the property serves to "introduce" the district and the range of architectural styles and forms that follow.

### II. CONTEXT

In a workshop with the HZC (October 2020) and in the application, the applicant described the design as representing a transition between the commercial buildings on E. 4th Avenue and N. Central St, including the adjacent c.1965 building holding Graphic Creations (not within the overlay).

While the referenced context is outside the overlay and the district's stated period of significance, it is relevant as the property is a transitional lot on the edge of the overlay.

The lot to receive new construction does demonstrate a different context than other infill projects in Fourth and Gill (the 2016 infill construction on Deery Street), or a theoretical lot in the middle of Luttrell Street.

### III. PERIOD OF SIGNIFICANCE

The stated period of significance for Fourth and Gill in the NR nomination is c.1880 to c.1930. This period of significance was selected for the original nomination in 1985 (with survey work completed 1982-1985). Typical

National Register eligibility identifies properties as historic when they reach 50 years of age or older, so it follows that a nomination written in the 1980s would stop in the 1930s. Moreover, the vast majority of character-defining architecture in Fourth and Gill dates to the selected period.

The design guidelines slightly expand the period of significance, noting the district as "a good representation of the residential architecture popular in America between the 1880s and the 1940s."

Periods of Significance are identified for NRHP nomination purposes to be "used in evaluating the relative importance of a change to the property and its historic character" (See HANDOUT 3, NPS Acquired Significance and Standard 4). Periods of significance may also identify later changes, which have acquired significance in their own right.

Periods of significance can be updated on a local and federal level, recognizing the evolution of a neighborhood and the changing character of the district. In districts in particular (versus individual properties), POSs become a "moving target," recognizing that new development and an evolution in styles and construction techniques is inevitable, especially if the original district is successful in preservation and revitalization.

To expand the formal period of significance for Fourth and Gill, the boundaries of the historic district would most likely need to be expanded as well, to collect the early- to mid-twentieth century buildings along N. Broadway, N. Central, etc.

#### IV. COMPATIBILITY

The Fourth and Gill design guidelines do not prescribe a specific style for new construction within the overlay. The Infill Buildings section note that "new buildings should be contemporary in spirit. They should not be imitations of buildings of the past; rather they should respond to the present time, the environment, and the use for which they are intended." New construction is recommended to "not imitate historic styles or periods of architecture." This note, reflected in the Secretary of the Interiors Standard 9 ("the new work shall be differentiated from the old"), can be interpreted in several ways (See HANDOUT 2). Another relevant article (See HANDOUT 1, "Regulating New Construction in Historic Districts: Contemporary Design,") notes that this can be taken to an extreme, where a contemporary design "distinctly stands apart, drawing attention to itself instead of working as part of the ensemble of buildings."

A contemporary style can exist in harmony with older styles of architecture; the design guidelines and SOI standards do not preclude contemporary styles. A contemporary style of construction is more appropriate on the subject lot than one with a more developed historical context. However, as noted in the guidelines, the goal is compatibility - a new building should "be compatible with older structures and sensitive to the patterns already in their environment." A new building should not be "visually incompatible or destroy historic relationships."

While some specific guidelines in the Fourth and Gill Design Guideline document are contradictory to contemporary styles, the concept of "compatibility" should be used as a guide for evaluation. SOI Standard 9 highlights "historic materials, features, size, scale, and proportions and massing" as the primary goals of compatibility.

Compatibility is further explored in "Regulating New Construction in Historic Districts: Contemporary Design," (See Handout 1), identifying "1) site placement; 2) height, massing, proportion, and scale; 3) materials; 4) development patterns; and 5) architectural characteristics." This article notes that "how such criteria are applied depends on the type of project and its location."

Along with specific design guidelines, the concept of "compatibility" should be used for an informed discussion of contemporary-style new construction on a transitional, edge property in Fourth and Gill.

#### SPECIFIC GUIDELINES

1. Width of Houses and Lots: The new house is proposed to be set 10' from the property line. The adjacent property, Graphic Creations, is set 35' from the property line fronting Morgan Street and approximately 24' from E. Fourth Avenue - however, the placement of this building accommodates surface parking on both elevations and shouldn't be used as a reference. A 10' front setback is consistent with the Cleveland Building at 729 Morgan St (~11') and the house at 731 Morgan St (~10'). Another infill house in the vacant lot at 723 Morgan St. would further reinforce the setback pattern.

2. Scale and Massing: The west side of the 700 block of Morgan Street features the mid-century, rectangular, flat-roofed Graphic Creations building, and the two-story, rectangular Cleveland building. These two buildings provide context for the rectangular form of the proposed new construction. The house is one story tall, with the secondary massing 6" taller than the façade-fronting massing.

The design does utilize varied massings in a contemporary style to breakup basic boxlike forms - especially on side elevations.

The façade demonstrates a mix of wall areas with door and window elements. As the design is in a contemporary style, the window and door elements themselves are distinct from those on the neighborhood's historic houses. The placement of openings is distinct from historic patterns of façade composition, but it does demonstrate a consistent pattern of solids to voids and breaks up larger massings with different siding elements.

Guideline 4 recommends relating the "façade character of new buildings to the predominant directional alignment of nearby buildings," focusing on the horizontal alignment of building elements such as porches, roofs, windows, etc, and the alignment of the building itself. The proposed design places the long end of a rectangular massing along the primary street, in a neighborhood characterized by narrow lots, which forced historic houses to be designed with narrow facades and longer side elevations. The Commission should discuss the significantly horizontal alignment of the proposed design.

5. Roof: The flat roof draws context from the nearby commercial buildings and the Cleveland Building at 729 Morgan Street. The flat roof is appropriate for the contemporary design and does not detract from the immediately surrounding neighborhood, as it is located on the periphery of the overlay and connects the nearby commercial structures with the residential context. Additional guidelines for roofs are provided in the "guidelines" section of the staff report, though several of these points are contradictory to a contemporary-style house.

6. Height of Foundations and Stories: The guidelines note that "raised foundations, or the appearance of raised foundations, must be designed" for any new houses in Fourth and Gill. The Commission should discuss the appropriateness of waiving this guideline in relation to the proposed style.

A one-story house does find context in Fourth and Gill, though they are generally oriented with the long side of the house along the side property lines. The eave lines pin the proposed design would serve as a transition between the one-story Graphic Creations building and the Cleveland Building nearby. The row of one- to 1.5 story houses on the other side of Morgan Street should be discussed in relation to the proposed design's proportions.

6. Materials: Guidelines recommend that materials used for new buildings should be consistent with existing historic building materials on the street.

The proposal includes modular brick veneer; brick masonry exteriors exist throughout the overlay, from Craftsman single-family residences to historic apartment buildings. The Commission should discuss if modular brick veneer appropriately reflects historic masonry materials.

The proposal also includes a nickel gap poly ash siding, which is a relatively new composite siding (see enclosed material specifications). The siding is 3/4-inch thick (versus 5/16-inch for typical Hardie or fiber cement products)

and composed of more than 70% recycled polymer and fly-ash. The Commission should discuss the introduction of a new synthetic material in this application. Guidelines (written in the late 1990s) note that concrete composition planks may be appropriate for new construction, though particle board and similar lower-quality materials are not appropriate. Though a relatively new material, this particular siding material has been used as replacement siding in historic districts nationwide; planners have noted that the Boral material is useful "where moisture is an issue and natural wood has consistently needed replacement." The siding has an option for both smooth-finished and wood-grain.

Proposed windows are aluminum-clad wood. New houses and additions in Fourth and Gill are usually encouraged to use wood windows.

7. Features: Guidelines recommend a strong sense of entry, defined by a porch or a similar transitional element. The proposed entry is a wood pivot door with a full-light sidelight. Though recessed, the door design does reflect a strong sense of entry.

One priority in Fourth and Gill is a front porch, large enough to provide seating, with proportions consistent with the historic context. The proposed design includes a recessed porch, inset 9' from the primary façade. While the Cleveland building and some Craftsman houses have porches inset below broader roof structures, they generally extend towards the street instead of being recessed into the house.

The second guideline in the "features" section recommends "avoid replicating or imitating the styles, motifs, or details of older periods. Such attempts can present a confusing picture of the true character of the historical area." While this particular guideline is related to the replication of architectural details, the proposed design does indeed avoid replicating historic styles. The house's modern design would not be easily misconstrued as a historic building.

8. Other elements: there are not specific design guidelines for swimming pools in the Fourth and Gill design documents. Pools are generally evaluated to encourage minimal (or no) visibility from the public right of way (in ONK guidelines, they are recommended to be "as unobtrusive as possible") and receive landscaping or fencing as necessary to reduce visibility.

The proposed accessory dwelling unit/secondary structure is compatible with the design of the overall complex, with materials and proportions that correspond to the main house. Due to its height and recessed placement, it would be minimally visible from Morgan Street. The Commission should discuss the visibility of the secondary structure and whether additional transparency is needed to reduce empty wall space.

Parking/porte-cochere: guidelines recommend that new curb cuts be kept to a minimum, and access through alleys is preferable to adding curb cuts or allowing front yard parking. There is not an operable alley on this property. The Commission should discuss side yard parking and the placement of the porte-cochere, which could result in at least one car parked in the front of the house.

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## Staff Recommendation

Due to the unique nature of this project, staff recommends the Commission review the design in the order presented above: beginning with a discussion of the design as a transitional element of the historic overlay; the design's compatibility with the immediate blocks and broader neighborhood context; the placement, alignment, and general massing of the house; and the new materials and design elements to be introduced. Instead of isolating smaller details to modify as conditions of approval in the review (which could result in an unnecessary focus on minute items or a watered-down approach to the design), staff will lead the Commission in a review beginning with broad elements and narrowing down to features and materials.



# DESIGN REVIEW REQUEST

- DOWNTOWN DESIGN (DK)
- HISTORIC ZONING (H)
- INFILL HOUSING (IH)

Brandon Pace

Applicant

February 01, 2021

February 18, 2021

2-B-21-HZ

Date Filed

Meeting Date (if applicable)

File Number(s)

## CORRESPONDENCE

All correspondence related to this application should be directed to the approved contact listed below.

- Owner
- Contractor
- Engineer
- Architect/Landscape Architect

Brandon Pace

Sanders Pace Architecture

Name

Company

514 West Jackson Avenue

Knoxville

TN

37902

Address

City

State

Zip

615-260-6025

bpace@sanderspace.com

Phone

Email

## CURRENT PROPERTY INFO

Brandon F & Ashley Pace

918 Luttrell Street

615-260-6025

Owner Name (if different from applicant)

Owner Address

Owner Phone

0 Morgan Street

094DK007

Property Address

Parcel ID

Fourth and Gill

RN-4

Neighborhood

Zoning

## AUTHORIZATION

*Lindsay Crockett*

Lindsay Crockett

2.1.2021

Staff Signature

Please Print

Date

*Brandon Pace*

Brandon Pace

01 February 2021

Applicant Signature

Please Print

Date

# REQUEST

## DOWNTOWN DESIGN

**Level 1:**

- Signs     Alteration of an existing building/structure

**Level 2:**

- Addition to an existing building/structure

**Level 3:**

- Construction of new building/structure     Site design, parking, plazas, landscape

*See required Downtown Design attachment for more details.*

Brief description of work: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## HISTORIC ZONING

**Level 1:**

- Signs     Routine repair of siding, windows, roof, or other features, in-kind; Installation of gutters, storm windows/doors

**Level 2:**

- Major repair, removal, or replacement of architectural elements or materials     Additions and accessory structures

**Level 3:**

- Construction of a new primary building

**Level 4:**

- Relocation of a contributing structure     Demolition of a contributing structure

*See required Historic Zoning attachment for more details.*

Brief description of work: A new single family residence.  
 \_\_\_\_\_  
 \_\_\_\_\_

## INFILL HOUSING

**Level 1:**

- Driveways, parking pads, access point, garages or similar facilities     Subdivisions

**Level 2:**

- Additions visible from the primary street     Changes to porches visible from the primary street

**Level 3:**

- New primary structure  
 Site built     Modular     Multi-Sectional

*See required Infill Housing attachment for more details.*

Brief description of work: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## STAFF USE ONLY

**ATTACHMENTS**

- Downtown Design Checklist  
 Historic Zoning Design Checklist  
 Infill Housing Design Checklist

**ADDITIONAL REQUIREMENTS**

- Property Owners / Option Holders

**Level 1:** \$50 • **Level 2:** \$100 • **Level 3:** \$250 • **Level 4:** \$500

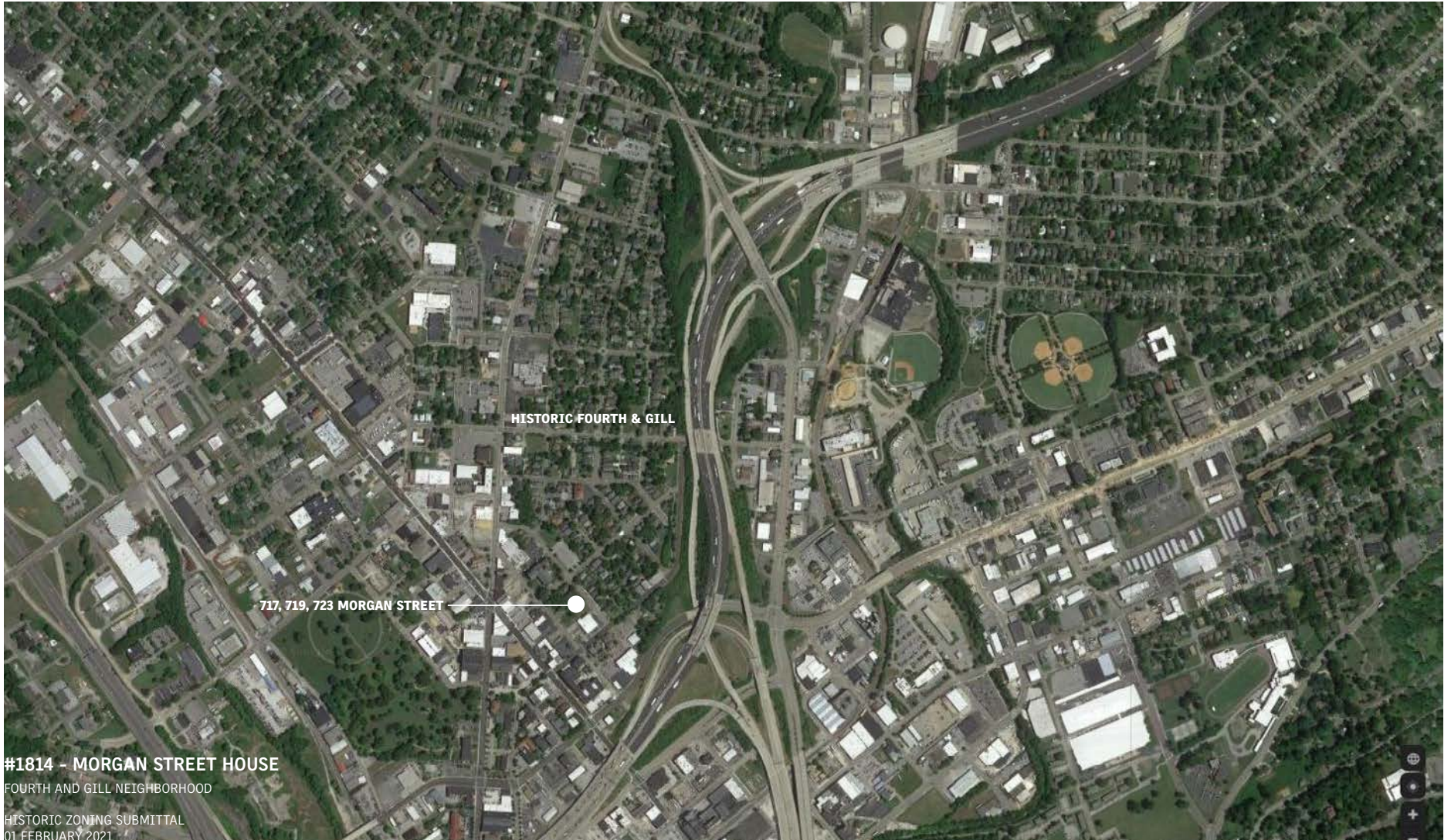
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**FEE 2:**

**FEE 3:**

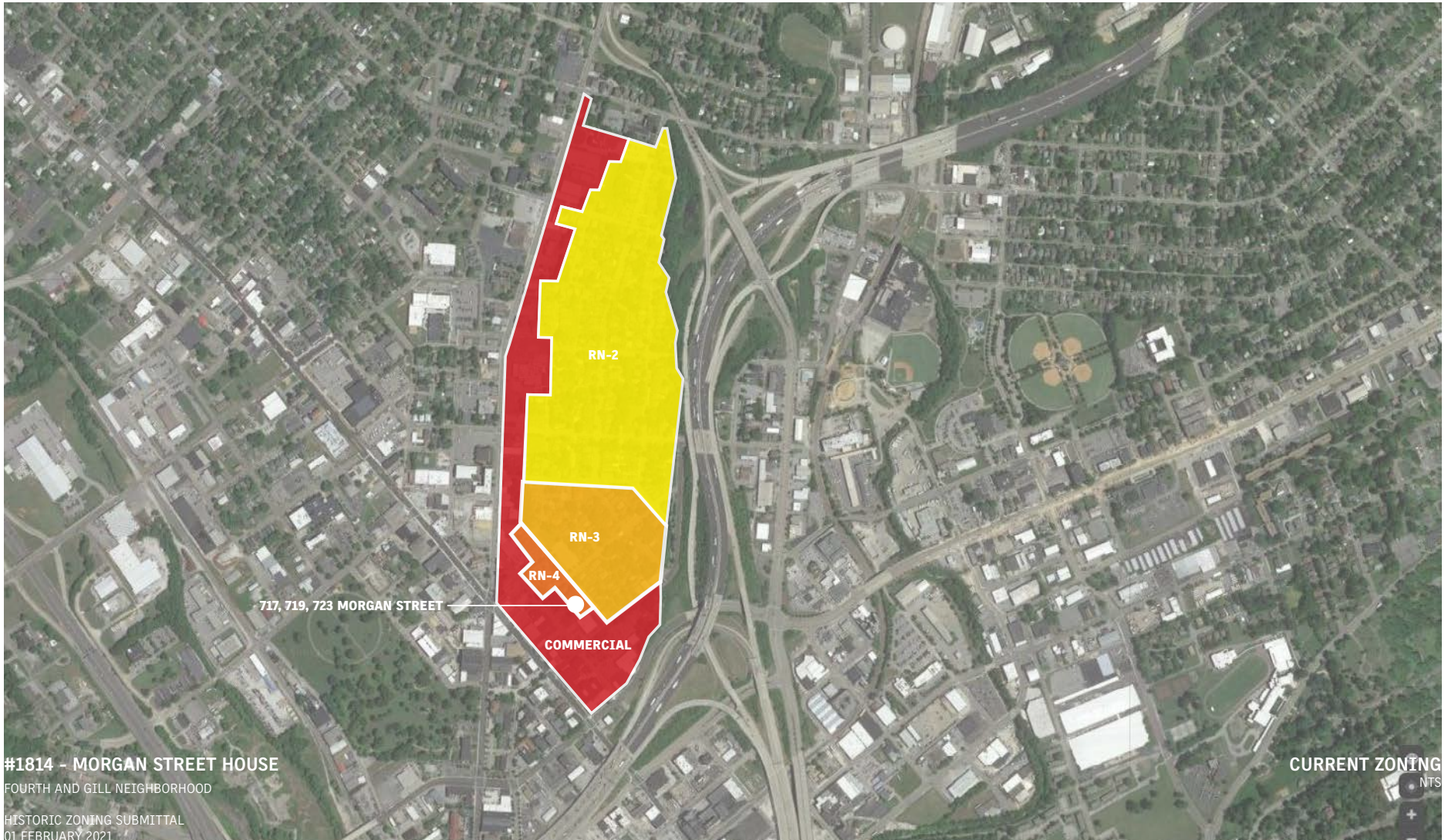
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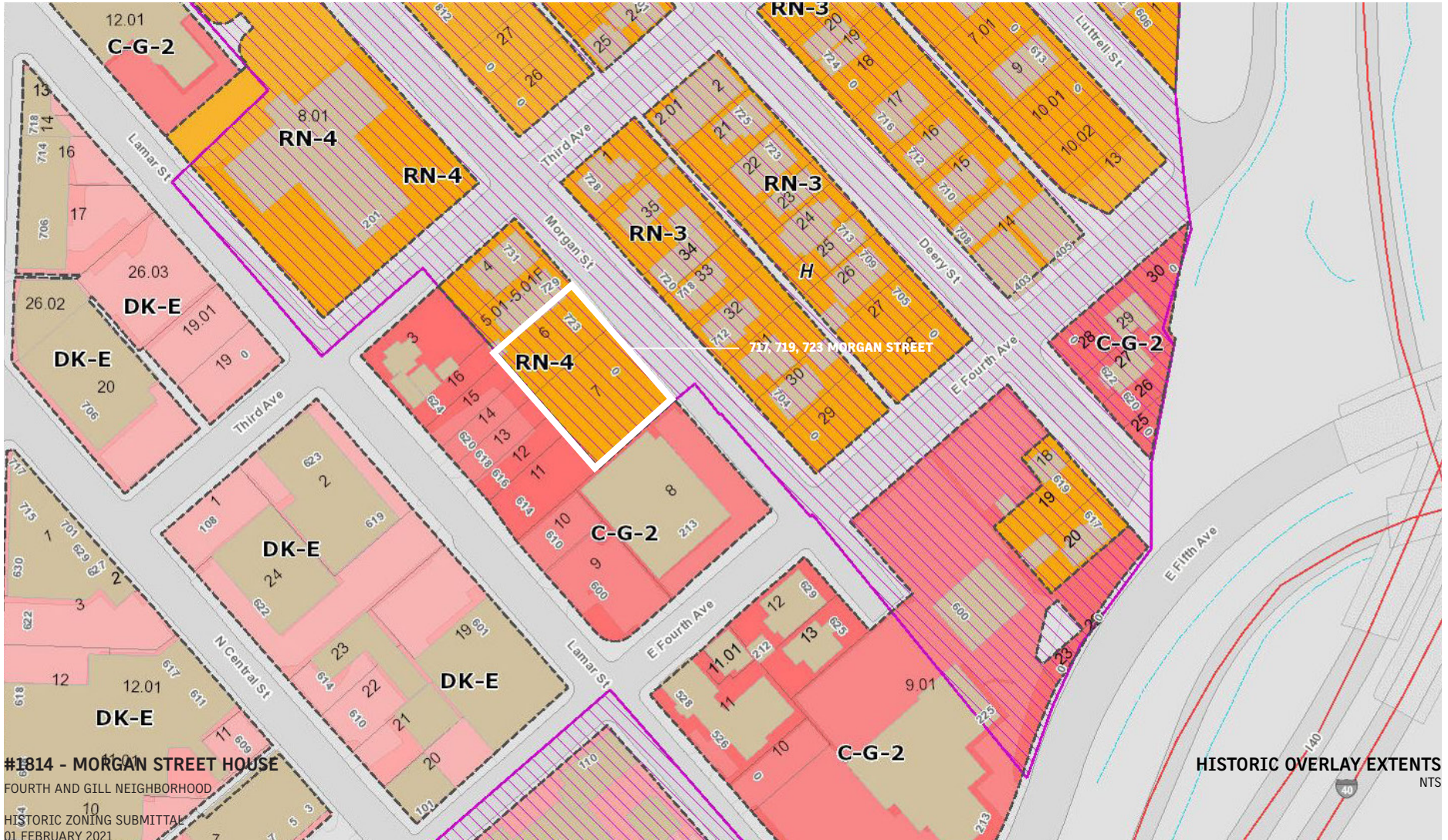


#1814 - MORGAN STREET HOUSE  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021





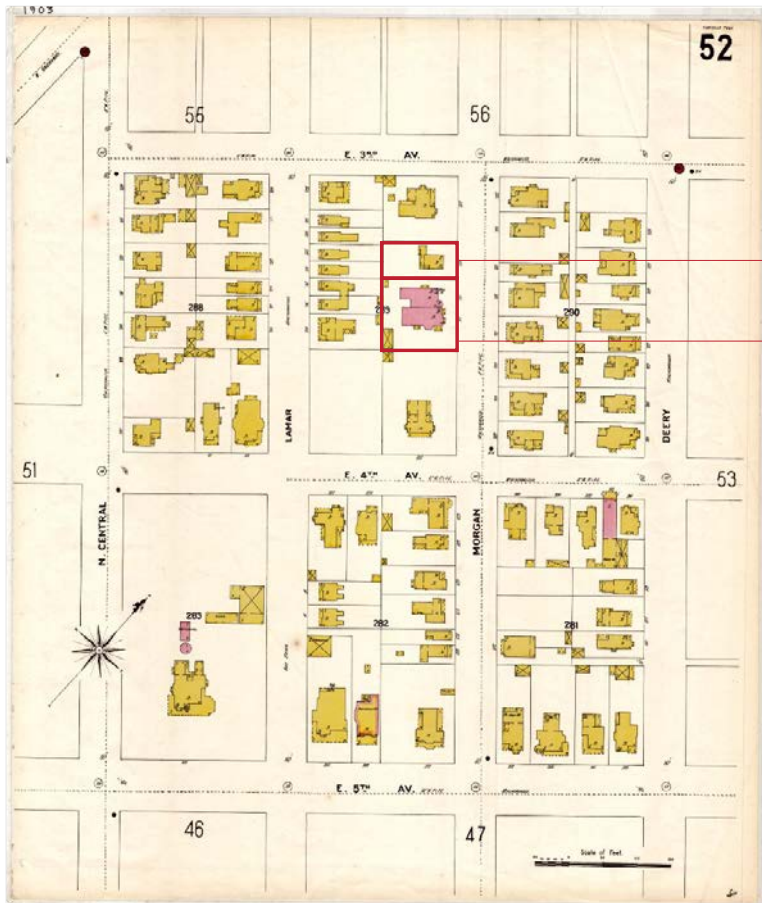




#1814 - MORGAN STREET HOUSE  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

HISTORIC OVERLAY EXTENTS  
NTS





1903 Sanborn Fire Map

723 Morgan Street  
55'W x 107'D  
(Single Lot, Wood Structure)

717 + 719 Morgan Street  
100'W x 107' D  
(Double Lot, Brick Structure)



1917 Sanborn Fire Map

723 Morgan Street  
55'W x 107'D  
(Single Lot, Wood Structure)

717+719 Morgan Street  
100'W x 107' D  
(Double Lot, Brick Structure)

### #1814 - MORGAN STREET HOUSE

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

### SANBORN FIRE MAPS

NTS



1969 Aerial

723 Morgan Street  
Single Family House

717+719 Morgan Street  
Multifamily Structure



1985 Aerial

723 Morgan Street  
Single Family House

717+719 Morgan Street  
Vacant

## #1814 - MORGAN STREET HOUSE

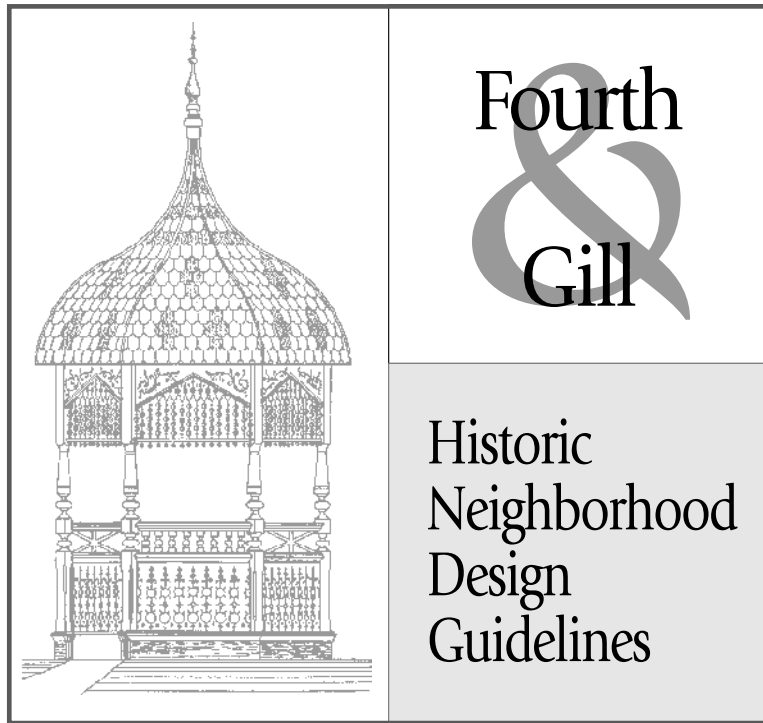
FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

## HISTORIC AERIALS

NTS





9. Chimneys should not be removed or altered if they are original and should match the original design if they must be replaced or have been removed.

#### Maintenance

- Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, uneven settlement of buildings, capillary action or extreme weather exposure. Protecting and maintaining masonry includes providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- Do not remove patinas, while develop over time and are parts of the building's historic character.
- Clean masonry only when it is necessary to stop deterioration or to remove paint and/or heavy soiling due to pollution. Cleaning can introduce unnecessary moisture and chemicals into the building.
- Never use a cleaning method that involves water or liquid chemical solutions if there is any possibility of freezing temperatures.
- Prior to major surface cleaning, do small test patches. Tests should then be observed after a sufficient period of time so that both the immediate effects and the long-range effects are known. This helps in determining the gentlest cleaning method.
- Clean masonry surfaces with the gentlest means possible, such as low-pressure water and detergents, using natural bristle brushes.
- Follow manufacturers' product and application instructions when cleaning and repainting masonry.
- Repair masonry walls and features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in joints, loose bricks, damp walls or damaged plasterwork or stucco.
- Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Electric tools may damage

historic mortar and brick and should not be used. Only repoint the areas that actually have failing mortar.

- Repair stucco by removing the damaged material and patching with new stucco that duplicates the old stucco in strength, color, composition and texture.
- Repair masonry by patching or piecing-in. Repair may also include the limited replacement with matching material or with a compatible substitute material that gives the same appearance as the original in size, scale, composition and color. This replacement should only be done where the masonry elements are extensively deteriorated or missing and when there are surviving examples or good photographic evidence of original materials.

#### Infill Buildings

There are vacant lots on many of the streets in the Fourth and Gill Historic District. They cause a gap in the streetscape, and should be redeveloped with new buildings that are sympathetic to the historic design of buildings in the neighborhood.

New buildings should be contemporary in spirit. They should not be imitations of buildings of the past; rather they should respond to the present time, the environment, and the use for which they are intended. New buildings constructed in historic areas should, however, be compatible with older structures and sensitive to the patterns already in their environment.

The materials that cover its exterior surface largely determine the appearance of a building. Similar materials develop a certain continuity and character. A building should not be visually incompatible or destroy historic relationships within the neighborhood. At the same time, new construction should not imitate historic style or period of architecture. This is also true for freestanding garages, sheds, and other outbuildings.

## #1814 - MORGAN STREET HOUSE

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

## DESIGN GUIDELINES

• **Width of Houses and Lots**

Fourth and Gill developed along streetcar tracks, which followed a straight line. This formed the pattern of streets in the neighborhood, and set the pattern for lot sizes. As a result, the lots of Fourth and Gill are usually rectangular, with their narrowest side parallel to the street. The houses are also rectangular, or irregular, with narrow sides facing the street. This development pattern should be respected if new structures are built in the neighborhood. The consistent setbacks of the neighborhood create a visual order, help define public and private space, provide a margin of privacy for residents, and permit landscaping in front of a building.

**Recommendations:**

1. Maintain the historic facade lines of streetscapes by locating the front walls of new buildings in the same plane as the facades of adjacent buildings. A new building should continue and reinforce the alignment established by its neighbors. Never violate the existing setback pattern by placing new buildings in front of or behind the historic facade line.

2. Avoid placing buildings at odd angles to the street.

• **Scale and Massing**

The houses in the Fourth and Gill Historic District have a shape, or bulk, consistent with their time of construction. They appear larger than new buildings, with set back or projecting bays not found on many new buildings. The appearance this lends to the neighborhood is an important design attribute.



**CONSIDER...**  
Maintaining the historic facade line of streetscapes by locating front walls of new buildings in the same plane as the facades of adjacent buildings. If exceptions are made, building should set back into the lot rather than closer to the street. If existing setbacks vary, new buildings should conform to historic siting patterns.

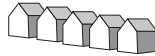
**AVOID...**  
Violating the existing setback pattern by placing new buildings in front of or behind the historic facade line. Avoid placing buildings at odd angles to the street, unless in an area where diverse siting already exists, even if proper setback is maintained.



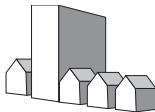
**Recommendations:**

1. Relate the size and proportions of new structures to the scale of adjacent buildings.

**CONSIDER...**  
Relating the overall height of new construction to that of adjacent structures. As a general rule, construct new buildings to a height roughly equal to the average height of existing buildings from the historic period on and across the street.



**AVOID...**  
New construction that greatly varies in height (too high or too low) from older buildings in the vicinity.



2. Break up uninteresting boxlike forms into smaller, varied masses like those of most buildings from the historic period. Variety of form and massing are essential to the character of the streetscape.
3. New buildings should be designed with a mix of wall areas with door and window elements in the facade like those found on the neighborhood's historic houses. Also consider the width-to-height ratio of bays in the facade. The placement of openings with respect to the facade's overall composition, symmetry, or balanced asymmetry should be carefully imitated.
4. Relate the vertical, horizontal, or nondirectional facade character of new buildings to the predominant directional alignment of nearby buildings. A new building should continue and reinforce the alignment established by its neighbors. NOTE: Alignment is basically the arrangement of objects in a straight line. The horizontal alignment of building elements such as porches, roofs, windows, etc., is one of the most effective ways of creating and maintaining a sense of relationship, a sense of connection and unity among the elements of a street.

5. Relate the roof forms of the new buildings to those found in the area. Duplication of the existing or traditional roof shapes, pitches, and materials on new construction is one way of making new structures more visually compatible.

• **Height of Foundations and Stories**

Historic houses in the Fourth and Gill Historic District are not built on slab foundations. They are built on raised foundations, usually of masonry. The color and texture of these brick, stone or stuccoed foundations adds richness to the neighborhood. The height of each story is enough to allow for interior ceilings that are more than eight feet tall. If infill housing is constructed, it should suggest the overall height, as well as the foundation and story height, of adjacent historical houses. Inserting horizontal banding that mimics beltcourses of neighboring houses can do this, or other design devices can give the appearance of height for each story.

**Recommendations:**

1. As a general rule, construct new buildings to equal the average height of existing buildings on the street.
2. Raised foundations, or the appearance of raised foundations, must be designed for any new housing constructed in Fourth and Gill. The height of the foundation should replicate those of adjoining buildings.
3. If building new structures, the eave lines should conform to those of adjacent properties. Divisions between stories should either be omitted, or should mimic neighborhood buildings.

• **Materials**

The materials with which the buildings are constructed contribute one of the most important visual factors in the neighborhood. The historic buildings use materials that were common when they were built. Those materials do not include concrete block, aluminum or vinyl siding or other synthetic wall coverings (unless they are added later).

**Recommendations:**

1. The materials used for new buildings should be consistent with existing historic building materials along the street.

• **Features**

Historic houses have significant features that contribute to their appearance as well as the overall appearance of the district. It is important that those features be interpreted and included in any new housing designed for the neighborhood.

**Recommendations:**

1. Always design front facades with a strong sense of entry. Strongly emphasized side entries, or entries not defined by a porch or similar transitional element, result in an incompatible flat first-floor facade.
2. Avoid replicating or imitating the styles, motifs, or details of older periods. Such attempts can present a confusing picture of the true character of the historical area.

**New Additions**

New additions may be necessary for some of the houses in the Fourth and Gill Historic District. They should duplicate the lot location and placement of adjacent historic buildings. The details that should be considered are discussed below.

**Recommendations:**

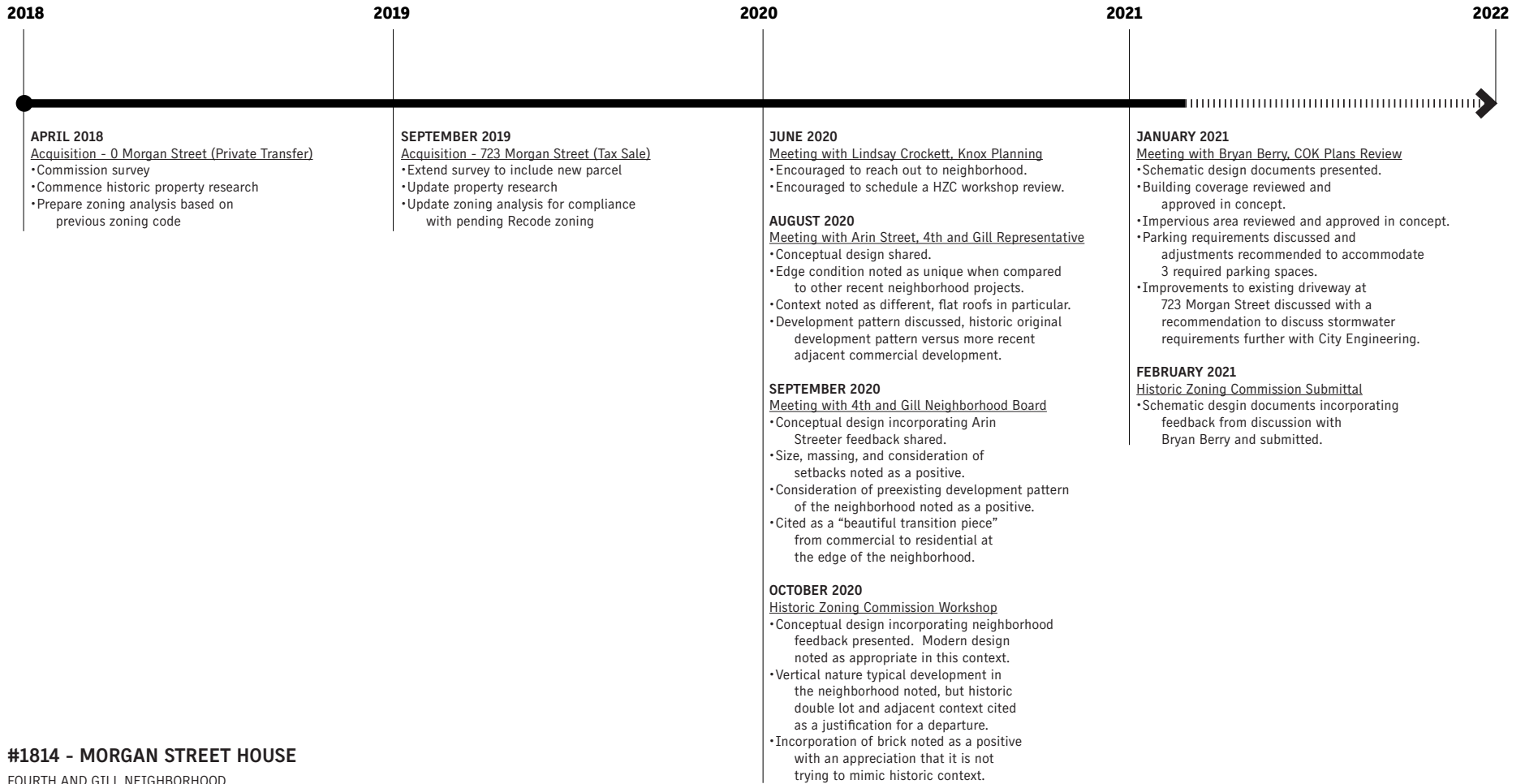
1. Locate attached exterior additions at the rear or on an inconspicuous side of a historic building, limiting the size and scale in relationship to the historic building. Proportion is very important.
2. Design new additions in a manner that makes clear what is historic and what is new.
3. Consider the attached exterior addition both in terms of the new use and the appearance of other buildings in the Historic district. Design for the new work may be contemporary or may reference design motifs from the historic buildings. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, size, texture, scale, relationship of solids to voids, and color.

#1814 - MORGAN STREET HOUSE

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

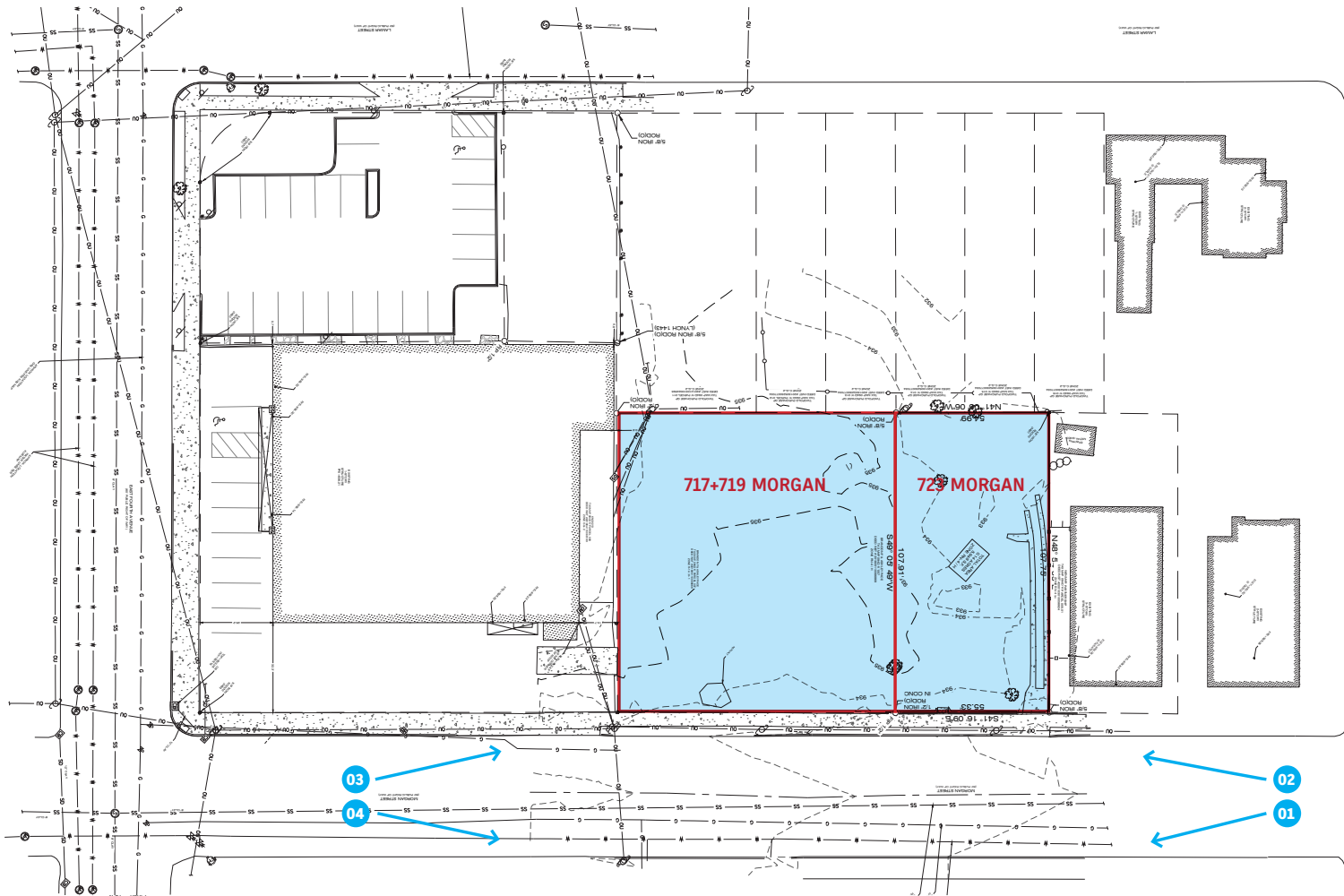
## PROJECT TIMELINE



### #1814 - MORGAN STREET HOUSE

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021



**#1814 - MORGAN STREET HOUSE**  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**SITE PLAN**  
SCALE: 1" = 40'0"





MORGAN STREET, LOOKING SOUTH

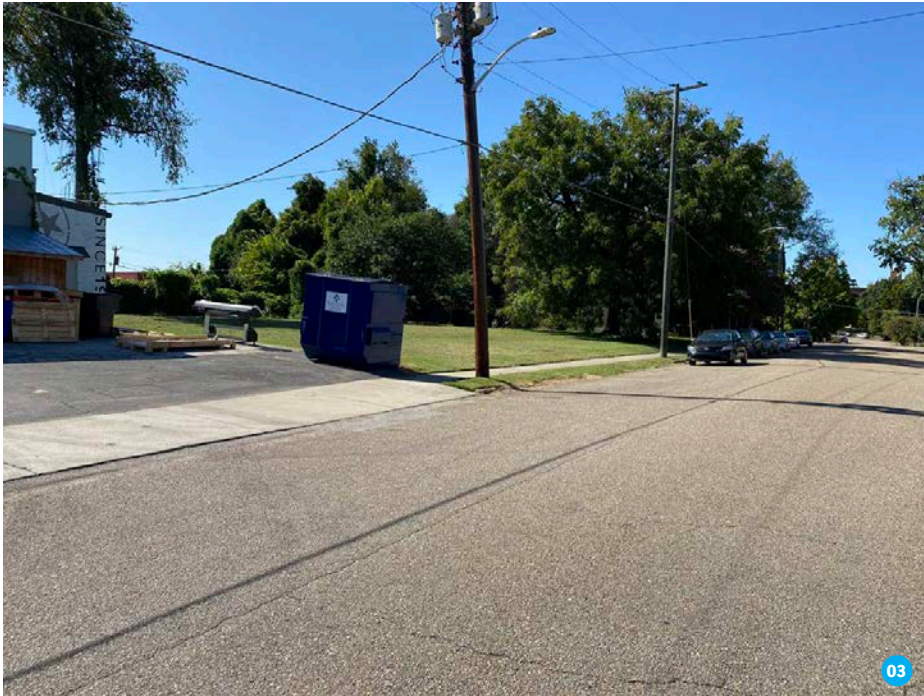
**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

SITE PHOTOS





MORGAN STREET, LOOKING NORTH

**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

SITE PHOTOS





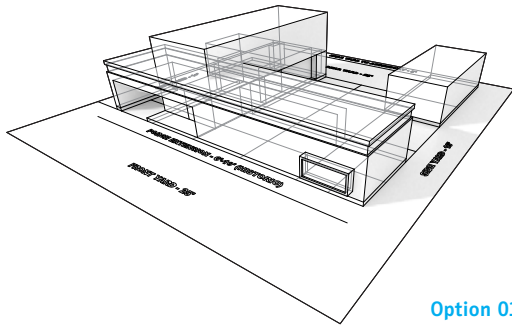
#1814 - MORGAN STREET HOUSE  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

717+719 MORGAN

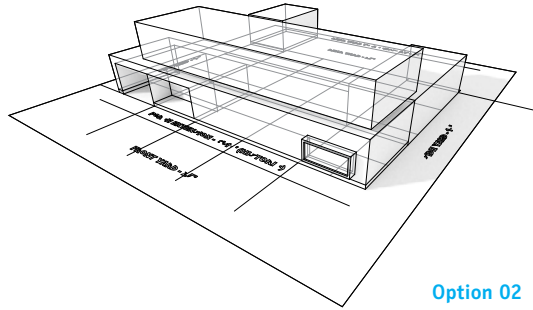
723 MORGAN

SITE PLAN - EXISTING CONDITIONS  
SCALE: 1" = 40'-0"

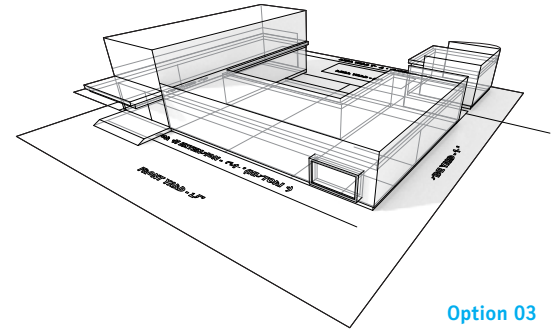




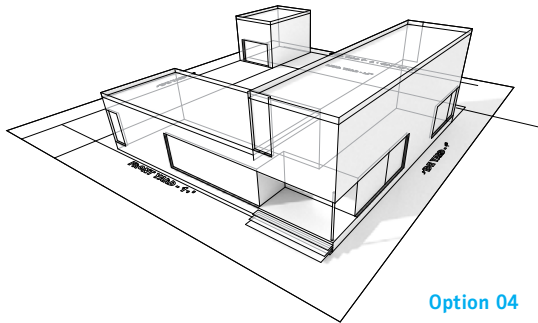
Option 01



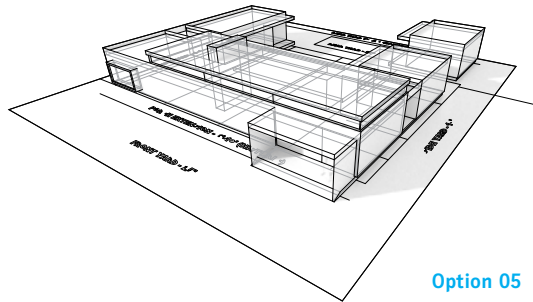
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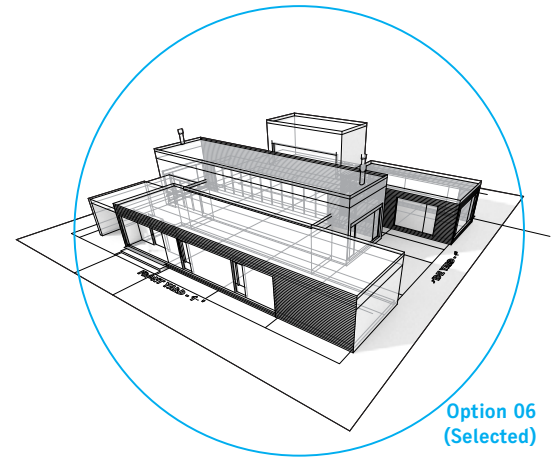
Option 03



Option 04



Option 05



Option 06  
(Selected)

**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

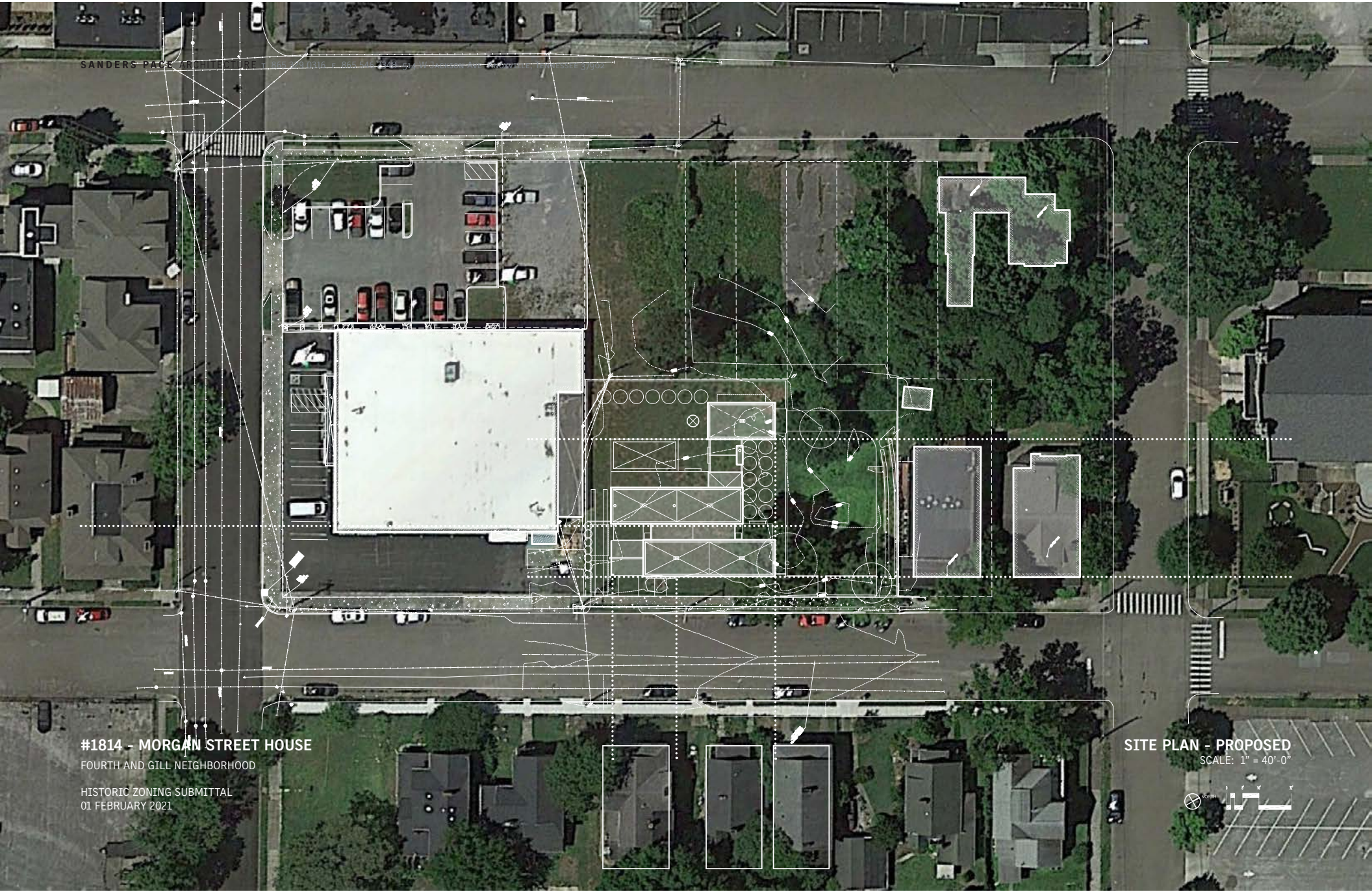
**MASSING OPTIONS**

NOT TO SCALE

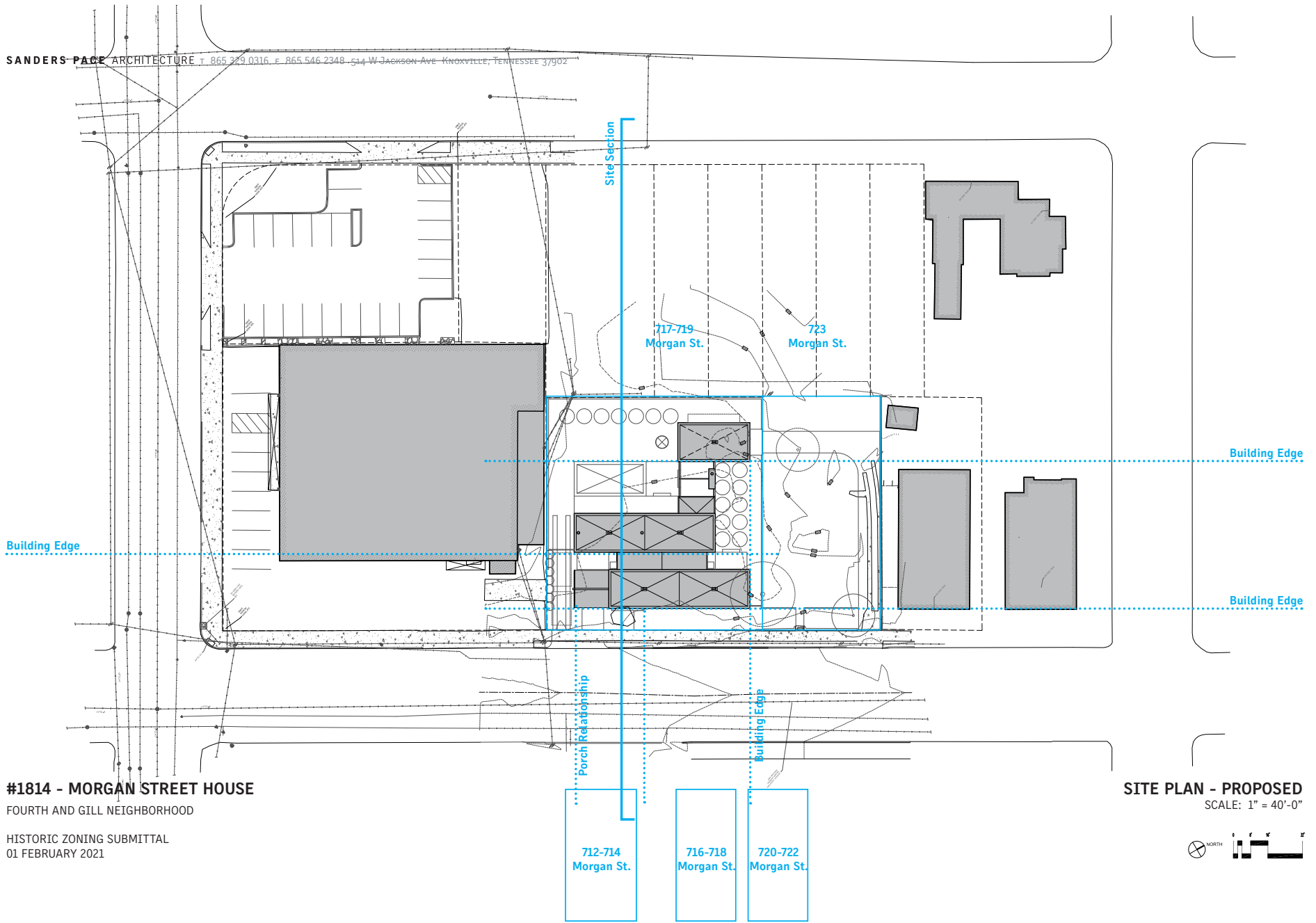


#1814 - MORGAN STREET HOUSE  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

SITE PLAN - PROPOSED  
SCALE: 1" = 40'-0"



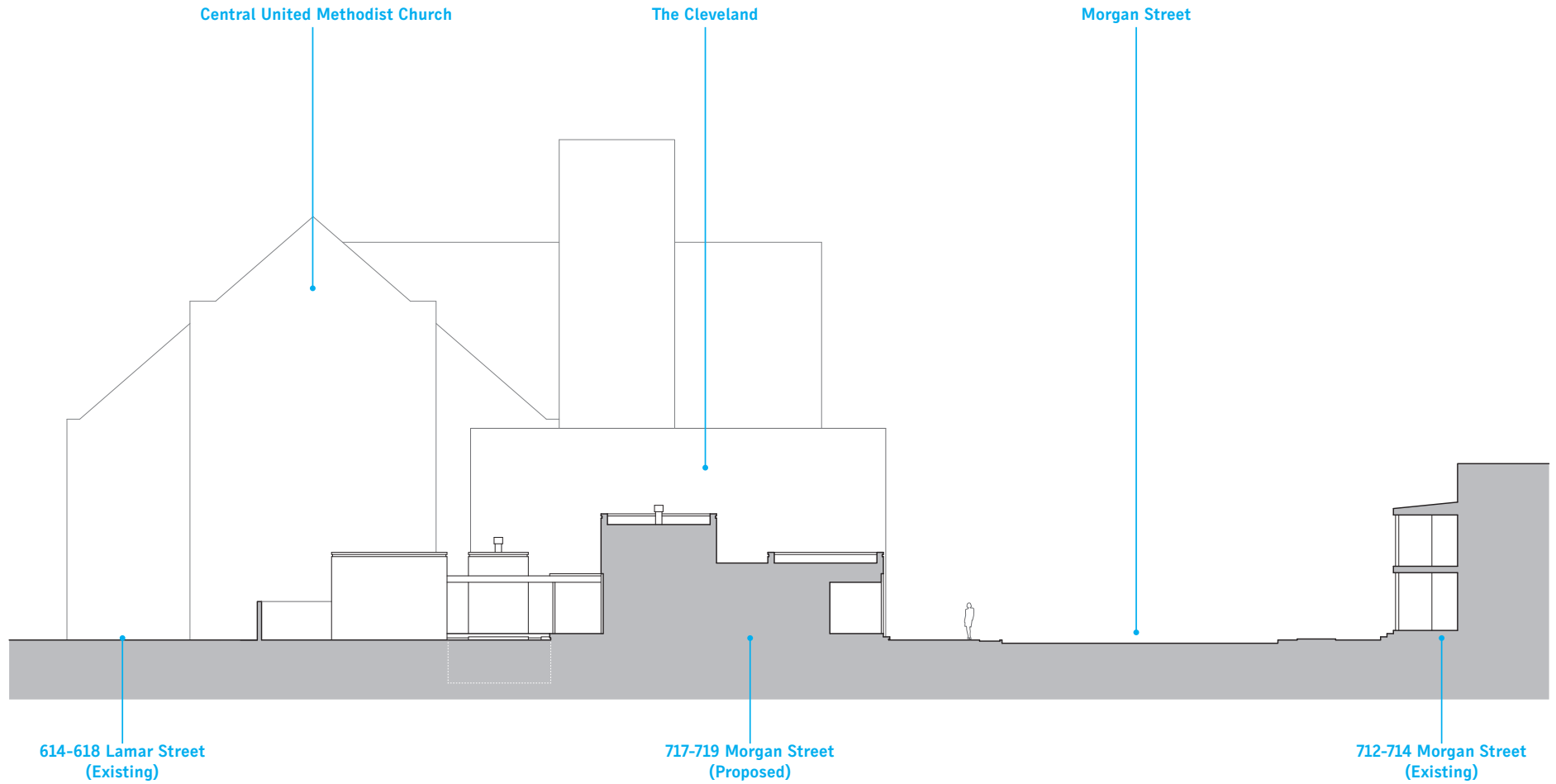




**#1814 - MORGAN STREET HOUSE**  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**SITE PLAN - PROPOSED**  
SCALE: 1" = 40'-0"





**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**SITE SECTION**

SCALE: 1/16" = 1'-0"



**#1814 - MORGAN STREET HOUSE**  
FOURTH AND GILL NEIGHBORHOOD  
HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

723 MORGAN STREET

717 + 719 MORGAN STREET



Graphic Creations

The Cleveland

717-719 Morgan Street

723 Morgan Street

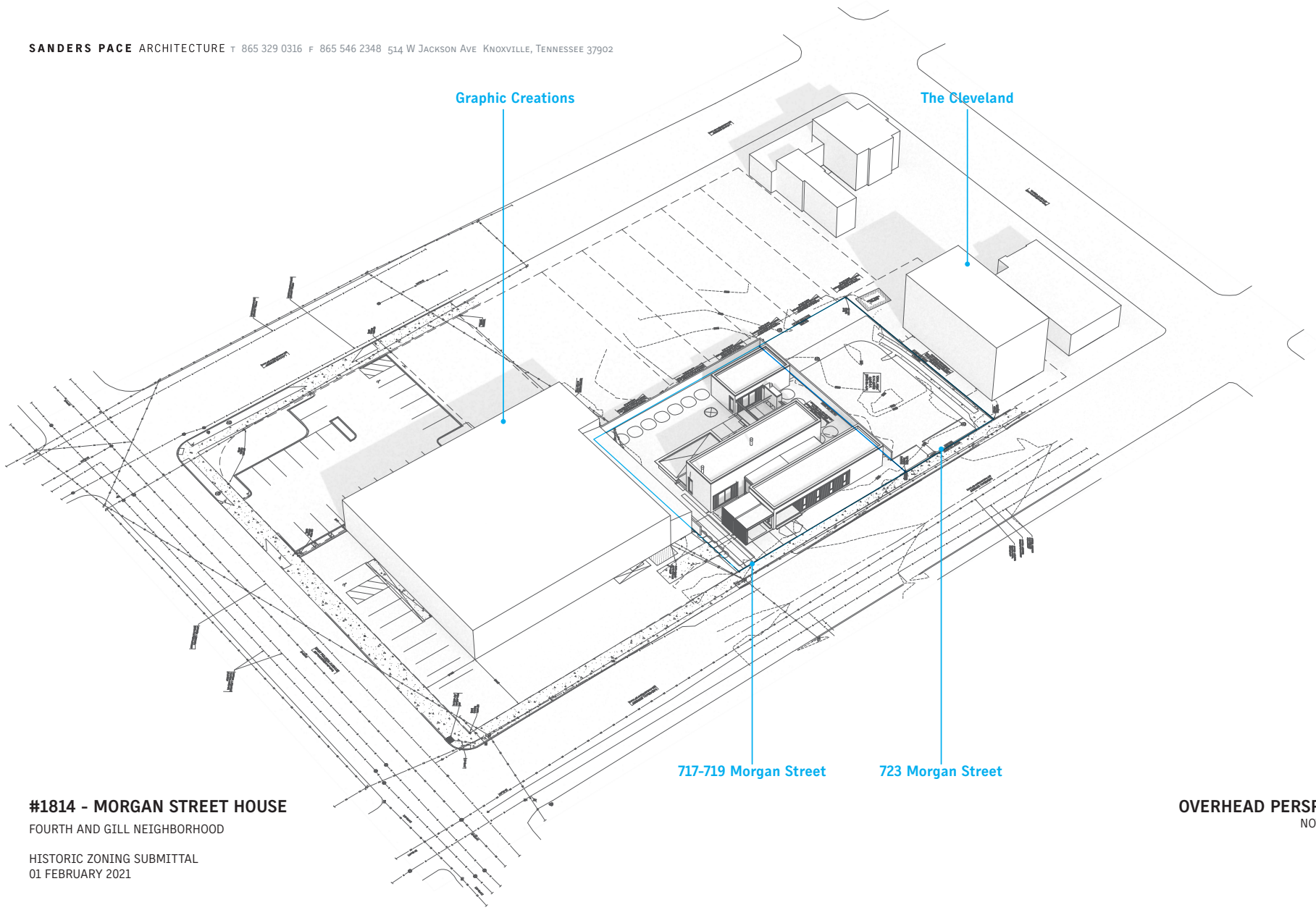
**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**OVERHEAD PERSPECTIVE**

NOT TO SCALE





Graphic Creations

The Cleveland



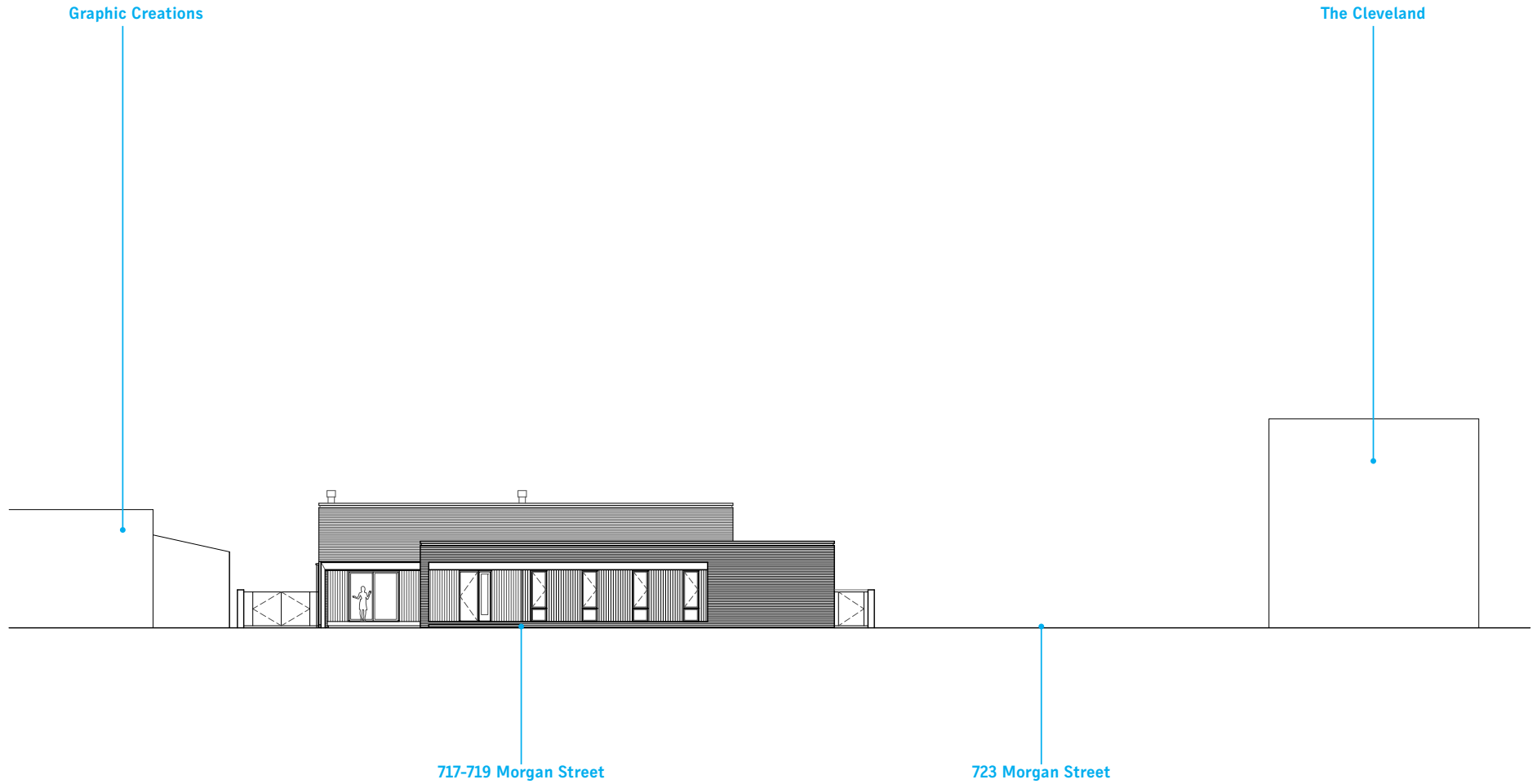
717-719 Morgan Street

723 Morgan Street

**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021



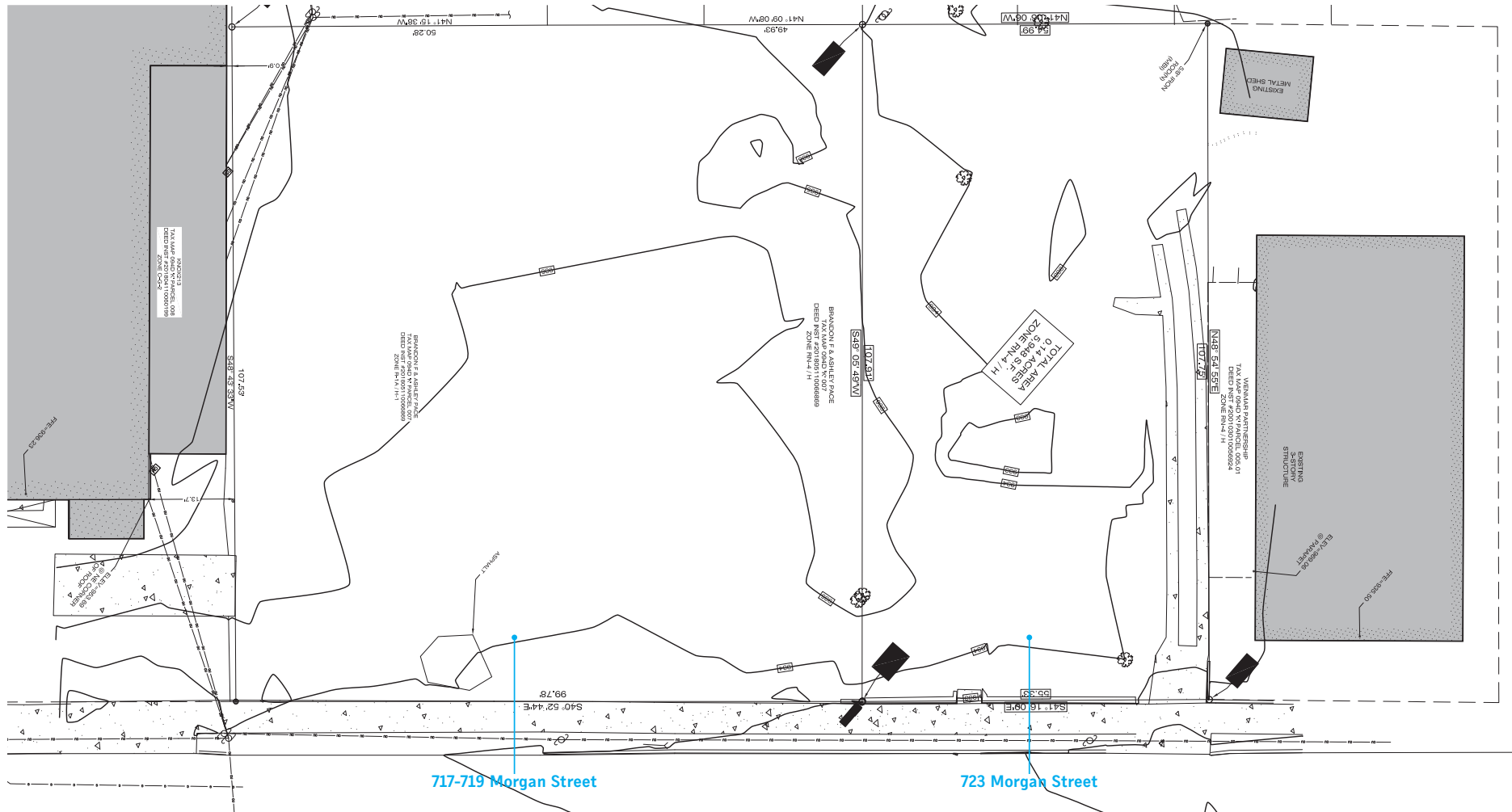
**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**MORGAN STREET ELEVATION**

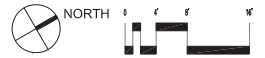
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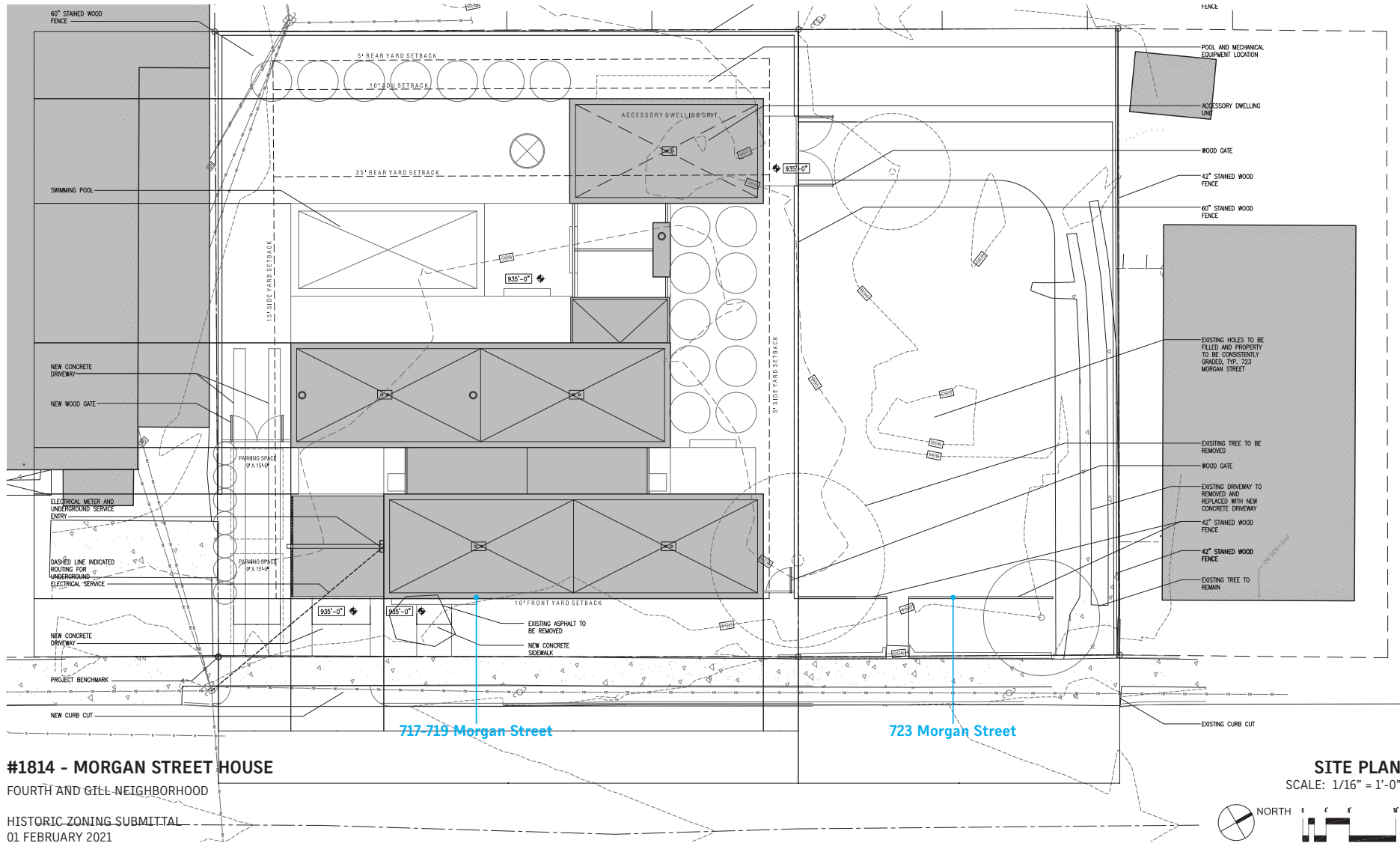


**#1814 - MORGAN STREET HOUSE**  
FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

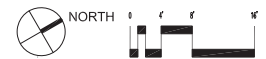
**SITE SURVEY**  
SCALE: 1/16" = 1'-0"

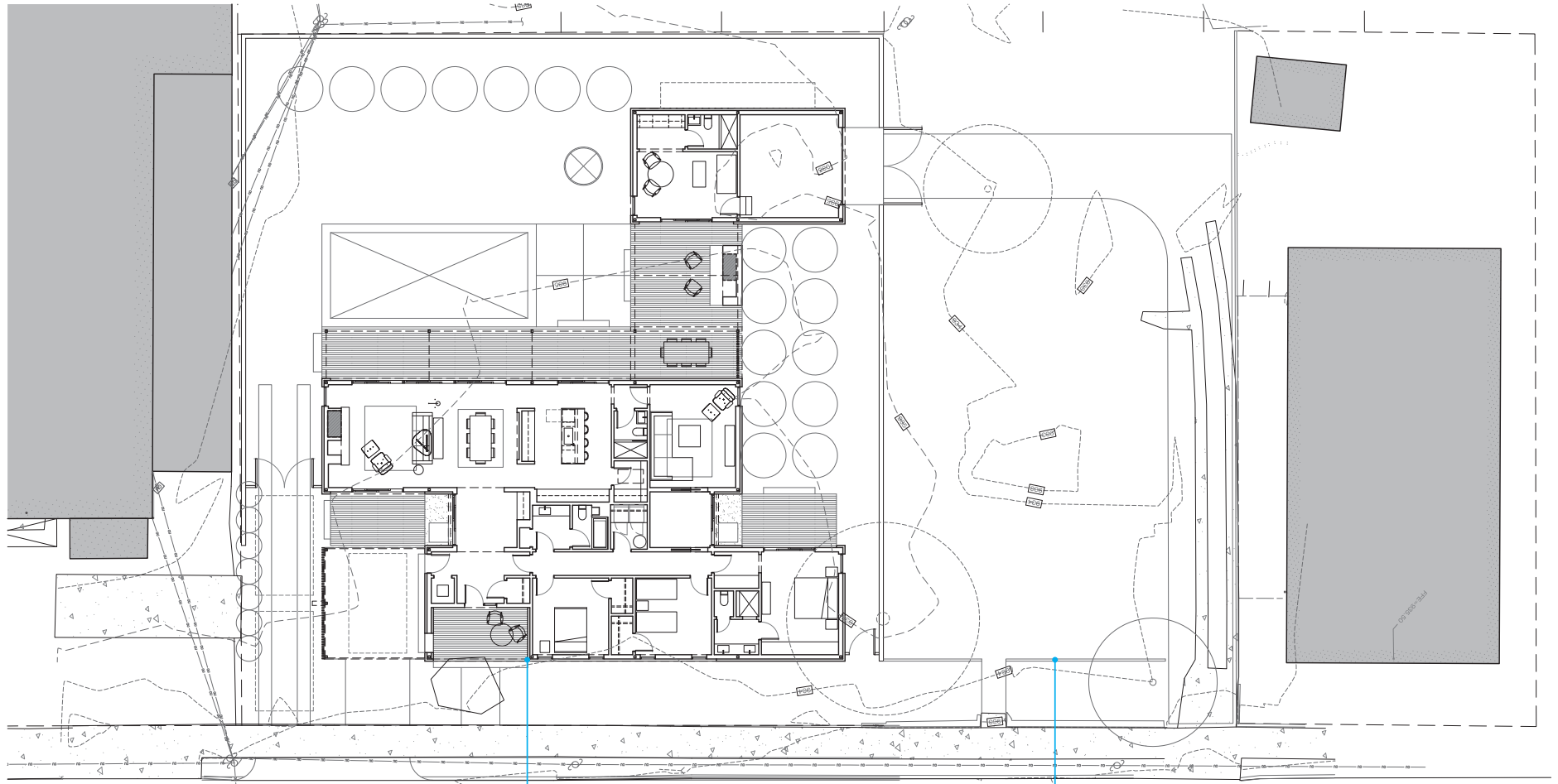




**#1814 - MORGAN STREET HOUSE**  
 FOURTH AND GILL NEIGHBORHOOD  
 HISTORIC ZONING SUBMITTAL  
 01 FEBRUARY 2021

**SITE PLAN**  
 SCALE: 1/16" = 1'-0"





717-719 Morgan Street

723 Morgan Street

**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

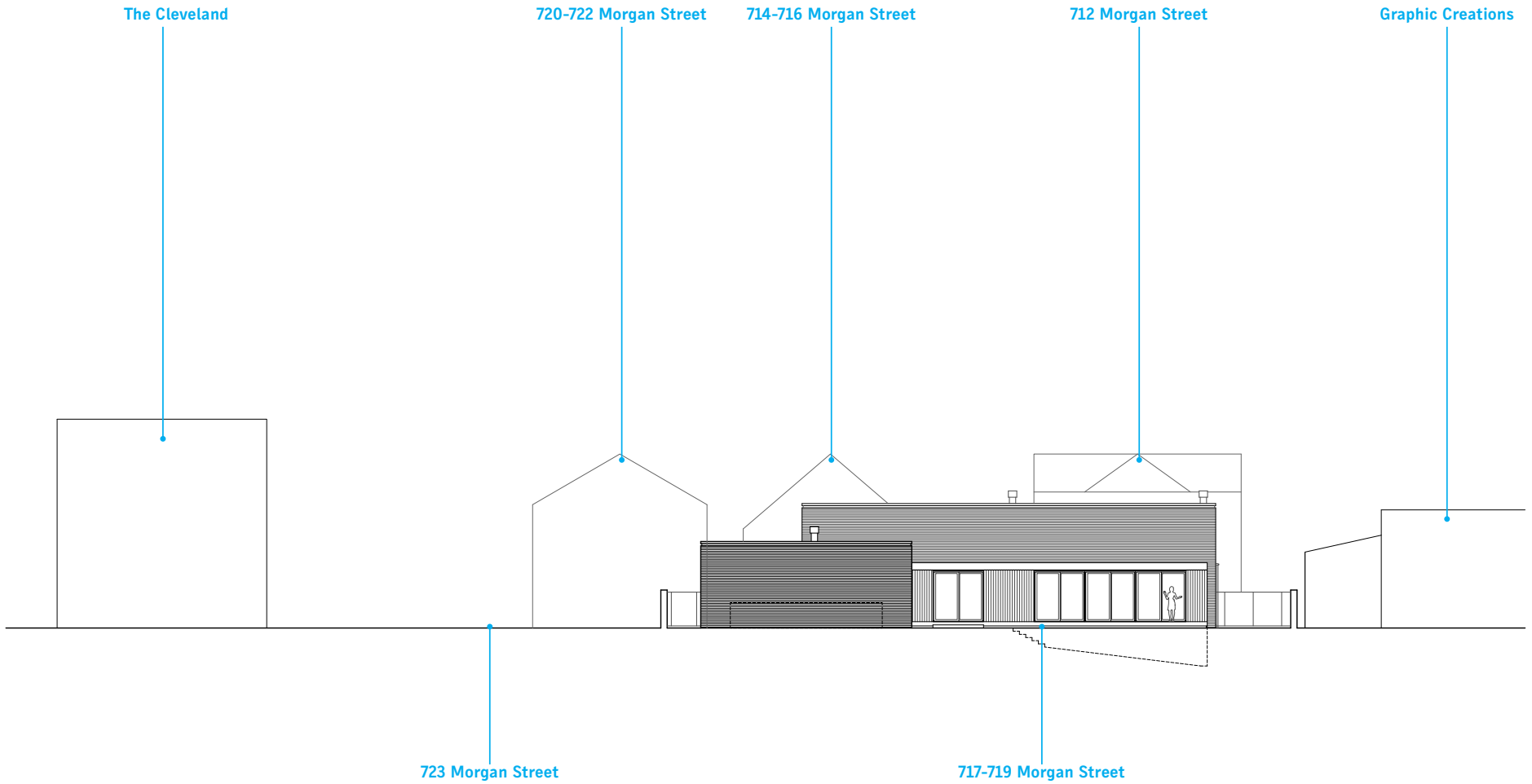
**FLOOR PLAN**

SCALE: 1/16" = 1'-0"



NORTH





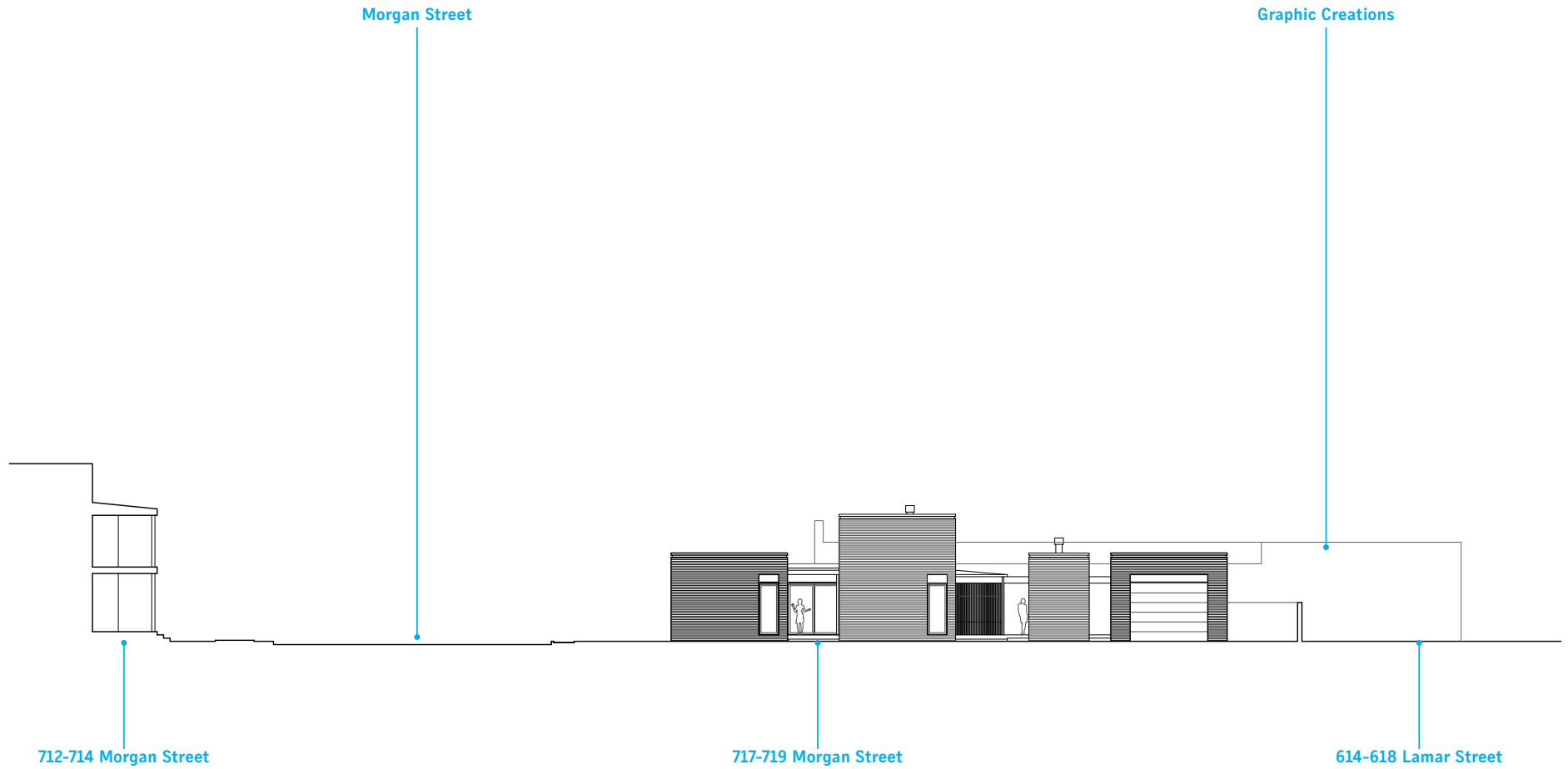
**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**WEST ELEVATION**

SCALE: 1/16" = 1'-0"



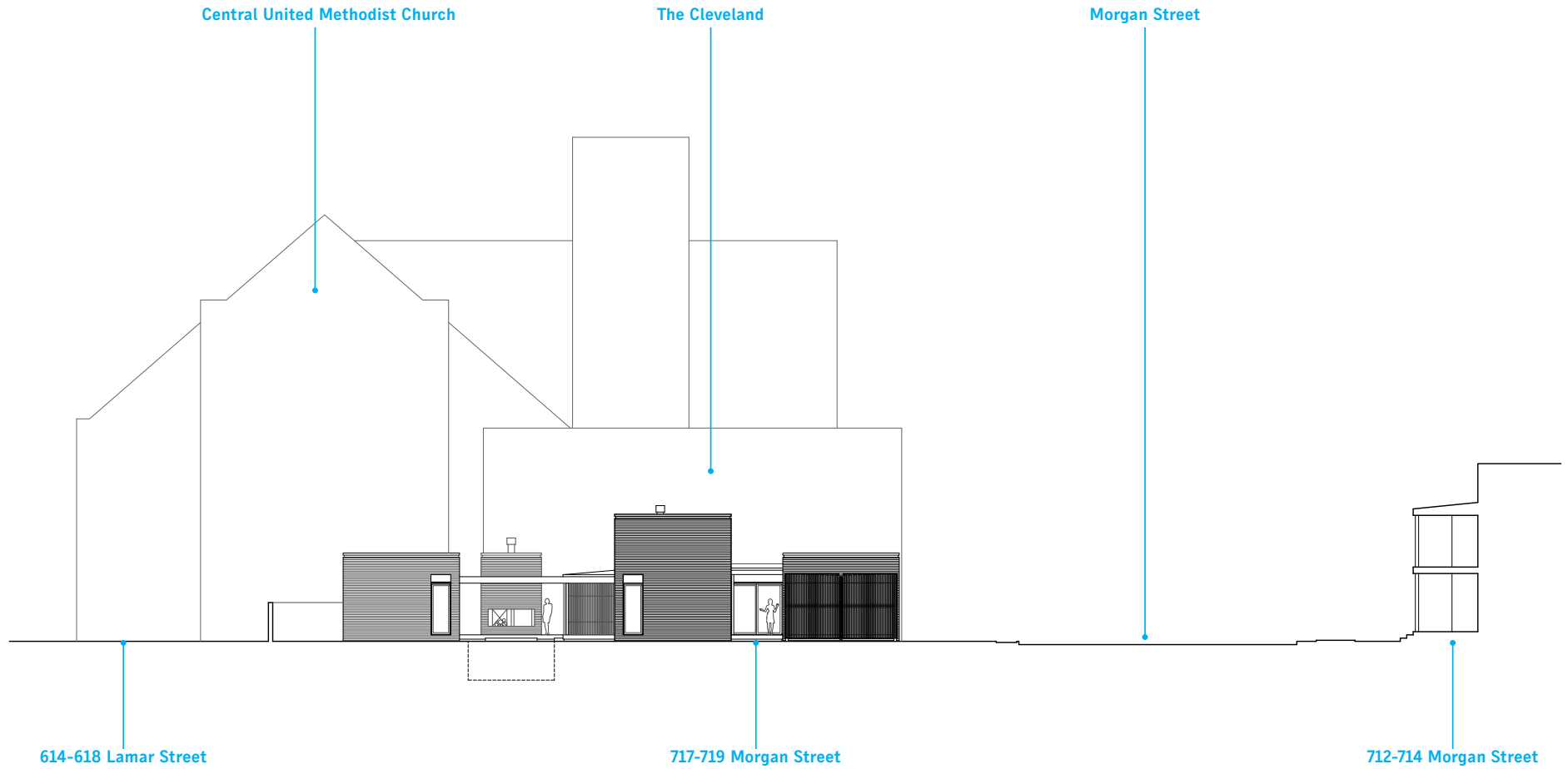
**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**NORTH ELEVATION**

SCALE: 1/16" = 1'-0"



**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**SOUTH ELEVATION**

SCALE: 1/16" = 1'-0"



**1** **Porte Cochere**  
Concrete parking surface with painted steel framing members supporting a roof structure and a stained wood privacy screen.

**2** **Front Porch**  
Recessed front porch with wood decking, entry door, and sidelight within painted vertical nickelgap polyash siding with tongue and groove flooring and a stucco ceiling.

**3** **Secondary Facade**  
Painted vertical nickelgap polyash siding with inset aluminum clad wood windows.

**4** **Primary Facade**  
Modular brick masonry veneer (finish TBD) in running bond pattern with painted steel lintels and metal coping trim.



**#1814 - MORGAN STREET HOUSE**

FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**MATERIALS PALETTE**

MORGAN STREET APPROACH

Wood screen Concrete drive Steel framing



**1** Porte Cochere

Concrete parking surface with painted steel framing members supporting a roof structure and a stained wood privacy screen.

Wood flooring Wood pivot door



**2** Front Porch

Recessed front porch with wood decking, entry door, and sidelight within painted vertical nickelgap polyash siding with tongue and groove flooring and a stucco ceiling.

Aluminum clad wood windows Painted polyash siding



**3** Secondary Facade

Painted vertical nickelgap polyash siding with inset aluminum clad wood windows.

Painted metal coping Modular brick Painted steel



**4** Primary Facade

Modular brick masonry veneer (finish TBD) in running bond pattern with painted steel lintels and metal coping trim.

**#1814 - MORGAN STREET HOUSE**

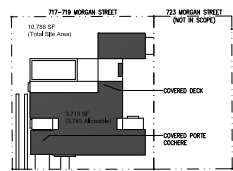
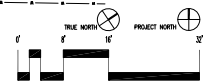
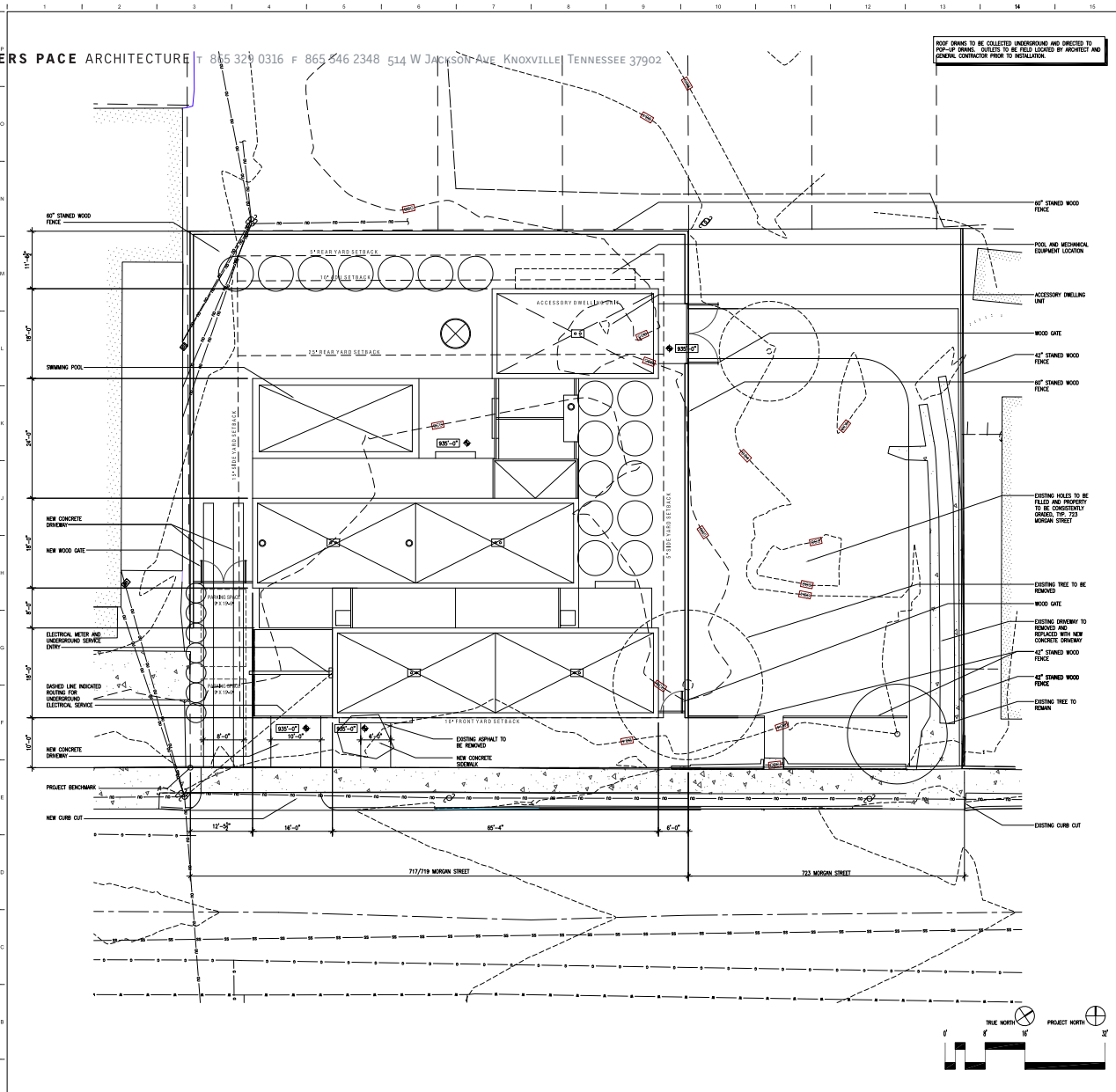
FOURTH AND GILL NEIGHBORHOOD

HISTORIC ZONING SUBMITTAL  
01 FEBRUARY 2021

**MATERIALS PALETTE**

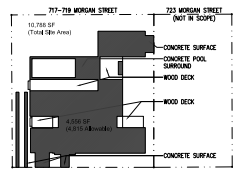
MORGAN STREET APPROACH

ROOF DRIVING TO BE COLLECTED UNDERGROUND AND DIRECTED TO POT-HOLE DRAIN. ACCESS TO BE FIELD LOCATED BY ARCHITECT AND RESOLVE CONTRACTOR PRIOR TO INSTALLATION.



LOT SIZE - 717,719 MORGAN STREET: 10,789 SQUARE FEET  
 ALLOWED BUILDING COVERAGE: 3,718 SQUARE FEET (35%)  
 ACTUAL BUILDING COVERAGE: 3,713 SQUARE FEET

M16 BUILDING COVERAGE  
 1814\_xpr 1/32" = 1'-0"

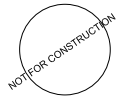


LOT SIZE - 717,719 MORGAN STREET: 10,789 SQUARE FEET  
 ALLOWED IMPERVIOUS AREA: 4,850 SQUARE FEET (45%)  
 ACTUAL IMPERVIOUS AREA: 4,656 SQUARE FEET

H16 IMPERVIOUS AREA  
 1814\_xpr 1/32" = 1'-0"

1. THE CONTRACTOR SHALL VERIFY ALL DIMENSIONS AND SITE CONDITIONS BEFORE EXISTING WORK. THE ARCHITECT SHALL BE NOTIFIED OF ANY DISCREPANCY.
2. THE CONTRACTOR SHALL COORDINATE THE ARCHITECTURAL, MECHANICAL, ELECTRICAL WITH THE STRUCTURAL DRAWINGS.
3. THE CONTRACTOR SHALL COORDINATE THE PLACEMENT OF THE FOOTINGS, COLUMNS, SLABS, WALLS, SHAFTS, ETC. WITH ALL SUBCONTRACTORS INVOLVED.
4. THE CONTRACTOR SHALL COORDINATE THE PLACEMENT OF FOOTING ELEVATIONS WITH PLUMBING, MECHANICAL, ELECTRICAL, AND ALL OTHER PORTIONS OF THE WORK.
5. HANDLE AND DISPOSE OF DEBRIS, MATERIALS AND TRASH IN ACCORDANCE WITH ALL APPLICABLE CODES, STATUTES AND REGULATIONS.
6. SEE ENLARGED PLANS FOR ADDITIONAL DIMENSIONS.
7. ALL DIMENSIONS MARKED "1/2\" shall be VERIFIED WITH ARCHITECT PRIOR TO COMMENCEMENT OF WORK. REPORT ALL DISCREPANCIES TO ARCHITECT.
8. CONTRACTORS AND SUBCONTRACTORS SHALL BE RESPONSIBLE FOR COORDINATION WITH OTHER TRADES. FAILURE TO FABRICATE THEMSELVES WITH OTHER TRADES IN THE CONTRACT DOCUMENTS SHALL RESULT IN CORRECTING AND/OR PROVIDING THESE SERVICES AT NO ADDITIONAL COST TO THE OWNER.
9. CONTRACTOR SHALL NOT SCALE THIS OR ANY OTHER DRAWING IN CONTRACT DOCUMENTS. DIMENSIONS SHALL ALWAYS BE USED FOR REFERENCE. CONTACT ARCHITECT FOR ADDITIONAL DIMENSIONAL INFORMATION OR FOR CLARIFICATION CONCERNING ANY DISCREPANCIES.
10. CONTRACTOR SHALL VERIFY ALL CONDITIONS AND DIMENSIONS CONCERNING FOOTING AND EQUIPMENT LOCATION ON-SITE. IN THE EVENT DIMENSIONS ARE IN QUESTION OR IF ANY DISCREPANCIES ARE ENCOUNTERED DURING CONSTRUCTION, THE CONTRACTOR SHALL BE REQUIRED TO NOTIFY THE ARCHITECT FOR CLARIFICATION PRIOR TO PROCEEDING WITH THE WORK.
11. PROVIDE FOOTING STORMWATER DRAINAGE AWAY FROM BUILDING. ALL SMOLES TO DIRECT STORMWATER AWAY FROM BUILDING PERMEATE.
12. PROVIDE PROTECTION BARRIER AT DRINKING OF ALL NEEDS DESIGNATED TO BE PROTECTED THROUGHOUT CONSTRUCTION. ALL CONSTRUCTION STAGING PROHIBITED IN THESE AREAS.
13. PROVIDE SET POINTS AND OTHER DESIGN CONTROL MEASURES AS REQUIRED DURING CONSTRUCTION TO MAINTAIN THE SITE AND SURROUNDING AREAS.
14. THE LOCATION AND ORIENTATION OF THE BUILDING IS TO BE REVIEWED AND APPROVED BY THE OWNER AND ARCHITECT ON-SITE BEFORE CONSTRUCTION COMMENCES. PRIOR TO THIS MEETING, THE CONTRACTOR IS TO STAKE AND STAKE FOUNDATION PERMITS. STAKES TO BE LOCATED AT 7.7.E.

MORGAN STREET HOUSE  
 717 MORGAN STREET  
 KNOXVILLE, TENNESSEE 37917  
 SPA PROJECT #: 1814



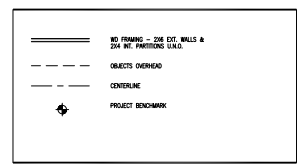
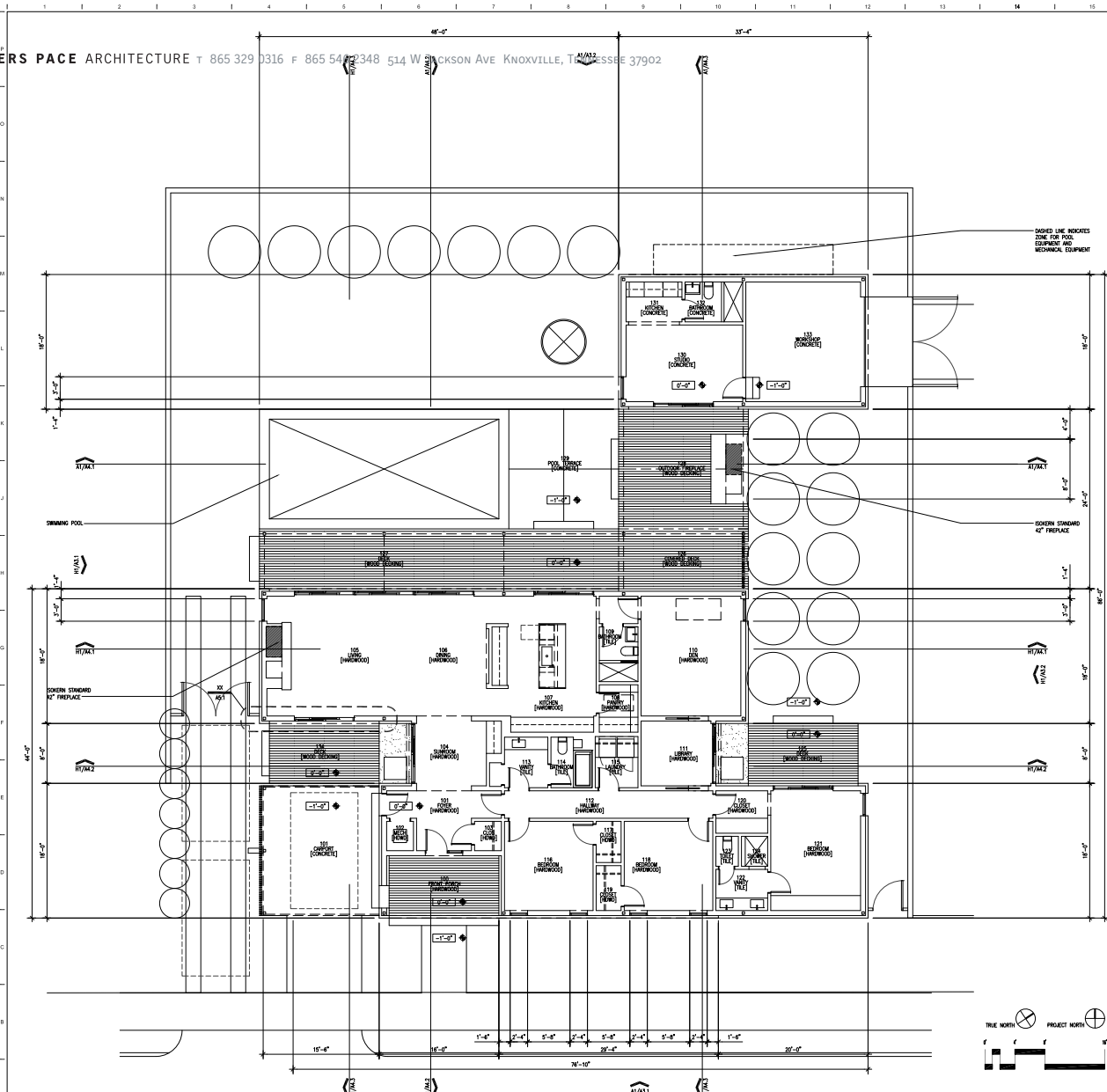
THIS DOCUMENT IS THE PROPERTY OF SANDERS PACE ARCHITECTURE. IT IS TO BE USED ONLY FOR THE PROJECT AND SITE SPECIFICALLY IDENTIFIED HEREIN.

OWNER:  
 BRANDON AND ASHLEY PACE  
 918 LUTTRELL STREET  
 KNOXVILLE, TENNESSEE 37917  
 T 865.329.0316  
 bpace@sanderspace.com  
 CONTACT: BRANDON PACE

ARCHITECT:  
 SANDERS PACE ARCHITECTURE  
 514 W. JACKSON AVE., SUITE 102  
 KNOXVILLE, TENNESSEE 37902  
 T 865.329.0316  
 F 865.546.2348  
 bpace@sanderspace.com  
 CONTACT: BRANDON PACE, FAIA

SCHEMATIC DESIGN 31 DEC 2020

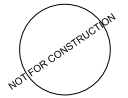
SITE PLAN  
**A0.1**  
 1814\_xpr1814



N16	WALL LEGEND
1814_XLPT64	3/16" = 1'-0"

1. PROVIDE WOOD BLOOMING AND UTILITIES NECESSARY FOR ITEMS NOT IN CONTRACT (N.I.C.). COORDINATE WITH OWNER FOR EXACT LOCATIONS OF OWNER-FURNISHED ITEMS.
2. PROVIDE BLOOMING AS REQUIRED FOR ALL CASEWORK AND EQUIPMENT.
3. DIMENSIONS ARE FROM FACE OF STUD, CENTERLINE OF STRUCTURAL STEEL, AND FACE OF CURB/CONCRETE, UNLESS OTHERWISE NOTED.
4. THE DESIGN ADEQUACY AND SAFETY OF ERECTION BRACING, SHORING, ETC. IS THE SOLE RESPONSIBILITY OF THE CONTRACTOR. BRACING SHALL SUPPORT JOISTS, RAFTERS, CEILING AND BE LATERALLY SUPPORTED BY SAME UNTIL ALL CONSTRUCTION IS COMPLETED.
5. AT PENETRATIONS BY DUCTWORK, PIPING, OR OTHER OPENINGS PROVIDE APPROPRIATE LOAD-CARRYING UNITS OR HEADERS INSTALLED OVER THE OPENINGS.
6. THE CONTRACTOR SHALL VERIFY ALL DIMENSIONS AND SEE CONDITIONS BEFORE STARTING WORK. THE ARCHITECT SHALL BE NOTIFIED OF ANY DISCREPANCY.
7. THE CONTRACTOR SHALL COORDINATE THE ARCHITECTURAL, MECHANICAL, ELECTRICAL WITH THE STRUCTURAL DRAWINGS.
8. THE CONTRACTOR SHALL COORDINATE THE PLACEMENT OF THE FLOORING, COLUMNS, SLABS, WALLS, SHAFTS, ETC. WITH ALL SUBCONTRACTORS INVOLVED.
9. THE CONTRACTOR SHALL COORDINATE TOP OF FOOTING ELEVATIONS WITH PLUMBING, MECHANICAL, ELECTRICAL, ETC.
10. SEE ARCHITECTURAL DRAWINGS FOR LOCATIONS OF CONTROL JOINTS IN FLOOR SLABS.
11. PROVIDE ACOUSTIC INSULATION BATT IN WALLS WHERE INDICATED ON PLAN. PROVIDE ACOUSTIC INSULATION BATTIES AROUND ALL MECHANICAL ROOMS AND BATHROOMS.
12. HANDLE AND DISPOSE OF DEBRIS, MATERIALS AND TRASH IN ACCORDANCE WITH ALL APPLICABLE CODES, STANDARDS AND REGULATIONS.
13. SEE DETAILED PLANS FOR RESTROOM DIMENSIONS.
14. CONTRACTOR SHALL COMPLETE ALL INSULATION WORK AND CONTACT ARCHITECT TO REQUEST FIELD APPROVAL PRIOR TO INSTALLATION OF INTERIOR FINISHES.
15. REFER TO SCHEDULES AND SPECIFICATIONS FOR ALL INTERIOR FINISHES.
16. ALL DIMENSIONS MARKED "N.I.C." SHALL BE VERIFIED WITH ARCHITECT PRIOR TO COMMENCEMENT OF WORK. REPORT ALL DISCREPANCIES TO ARCHITECT.
17. CONTRACTORS AND SUBCONTRACTORS SHALL BE RESPONSIBLE FOR COORDINATION WITH OTHER TRADES Aiming TO HARMONIZE TRADES WITH OTHER TRADES IN THE CONTRACT DOCUMENTS SHALL RESULT IN CORRECTING AND/OR PROVIDING THESE SERVICES AT NO ADDITIONAL COST TO THE OWNER.
18. IN CASE OF DIMENSIONAL DISCREPANCIES BETWEEN ARCHITECTURAL AND ENGINEERING DRAWINGS, ARCHITECTURAL DIMENSIONS SHALL GOVERN.
19. CONTRACTOR SHALL NOT SCALE THIS OR ANY OTHER DRAWING IN CONTRACT DOCUMENTS. DIMENSIONS SHALL ALWAYS BE USED FOR REFERENCE. CONTACT ARCHITECT FOR ADDITIONAL DIMENSIONAL INFORMATION OR FOR CLARIFICATION CONCERNING ANY DISCREPANCIES.
20. CONTRACTOR SHALL VERIFY ALL CONDITIONS AND DIMENSIONS CONCERNING FUTURE AND EQUIPMENT LOCATIONS ON-SITE. IN THE EVENT DIMENSIONS ARE IN QUESTION OR IF ANY DISCREPANCIES ARE ENCOUNTERED DURING CONSTRUCTION, THE CONTRACTOR SHALL BE REQUIRED TO NOTIFY THE ARCHITECT FOR CLARIFICATION PRIOR TO PROCEEDING WITH THE WORK.
21. CONTRACTOR SHALL LIMIT DISTURBANCE TO EXISTING LANDSCAPING THROUGHOUT CONSTRUCTION.
22. SOUND WRAP ALL SOLINES AND DOWNSPUTS IN OCCUPIED SPACES.
23. PROVIDE MOISTURE RESISTANT GMB @ ALL NET AREAS.
24. ALL RO IN CONTACT WITH CONCRETE/CMU, EXTERIOR STEEL, OR SOIL TO BE P.T.
25. FLASH ALL OPENINGS TO ACCEPTABLE WEATHER RESISTANCE @ WEI RATED.
26. PROVIDE SMOKE AND CARBON MONOXIDE DETECTORS AS REQUIRED BY LOCAL CODES AND REGULATIONS. COORDINATE LOCATIONS W/ ARCHITECT.
27. AIR SEALING SHALL BE PROVIDED BETWEEN UNCONDITIONED GARAGE SPACE AND CONDITIONED SPACE.

MORGAN STREET HOUSE  
717 MORGAN STREET  
KNOXVILLE, TENNESSEE 37917  
SPA PROJECT #: 1814



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SCHEMATIC DESIGN 31 DEC 2020

FLOOR PLAN  
**A1.1**  
1814\_XL1.DWG  
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A16	GENERAL NOTES
1814_XNGP	N.T.S.

A1	FLOOR PLAN
1814_XPFL	3/16" = 1'-0"







*Eleanor Gorski, ALA, is an assistant commissioner in the City of Chicago Department of Housing and Economic Development, until recently with the department's Historic Preservation Division which staffs the Commission on Chicago Landmarks. She received the 2003 Rome Prize in Historic Preservation to study planning and design in historic preservation. Ellen Beasley's earlier 1986 National Trust publication on this topic served as the starting point for the current 2009 National Trust publication.*

# Regulating New Construction in Historic Districts: Contemporary Design

by Eleanor Gorski

Few building projects evoke more opinions, public meetings, and discussion than new construction projects in historic districts. As preservation goals have become more mainstream and as the number of local historic districts has grown, so has the number of new construction projects proposed and reviewed by local communities and preservation commissions. Every request for new construction in a historic district is site specific, and what was successful in one location can be a disaster in another. The challenge for preservation commissions is knowing how to make the judgments that will preserve the distinguishing characteristics of the district while allowing expressions of change and adaptation.

Most preservation standards and guidelines dictate that new construction in a historic district should be of the highest quality possible and respond appropriately to its context. These can be fairly subjective goals. Each can be accomplished through the design review process as established by the preservation commission. However, community sentiment and a preference for a particular architectural style can complicate or even negate agreed upon standards and guidelines.

Anytime new construction is proposed for a historic district, questions begin to arise concerning what is “good” and “appropriate” design. Some critics say that the review process itself inhibits creativity or forward thinking design in a project. Assuming that design review is simply a “check” to ensure that new construction reflects the basic character-defining features of a district, then this should not be the case. This check can work both ways—by not dictating or restricting styles, both “good” and “bad” designs may be built, depending on your viewpoint. A contemporary design and a traditional design may both be built in the same district, since both meet the same basic guidelines.

But how can good contemporary design regardless of style be encouraged? Contemporary design (design of its place and time) may meet historic guidelines, but is this what everyone wants? To answer these questions, the *Secretary of the Interior's*

*Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* offers some guidance for new construction in historic districts. Most preservation commissions throughout the county use these standards to some degree, and they are seen as the basis for design review in many historic districts.

**Standard 9** states: “New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. New work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion and massing to protect the integrity of the property and its environment.”

This Standard notes three important review considerations for new infill construction: characteristics of the property, differentiation of new work from old, and compatibility with existing fabric in terms of materials, features, size, scale, and proportions and massing. But there is no mention of design or style, which leads to open interpretation for any design that meets the broad criteria listed above.

The effectiveness of the Standards in guiding “good” new construction is frequently debated, for their language is open to much interpretation. In this sense, it is important to note that the Standards are to be one of many guides to assist local commissions in design review and are meant to be interpreted based upon the locality and the particulars of each project. Only Standard 9 is devoted to what has become one of the most challenging demands on local commissions and review boards.

The design of new construction in response to these review considerations depends on the following variables: the skill of the architect, the skill and architectural knowledge of the commission staff and commission members, zoning and code requirements, local politics, and the involvement and temperament of the community. Almost none of these variables can be controlled—but they may be shaped for the best possible outcome, depending on the circumstances and the historic district.



The proposed new construction does not have to replicate the existing style of the surrounding architecture, but it should be compatible. The proposed project should be evaluated for its compatibility with the surrounding historic district based on a number of criteria, and how such criteria are applied depends on the type of project and its location. The criteria should include: (1) site placement; (2) height, massing, proportion, and scale; (3) materials; (4) development patterns; and (5) architectural characteristics, such as ornamentation and fenestration.

Furthermore, Standard 9 states that a new design should be “differentiated from the old.” This is sometimes taken to an extreme, when applicants propose a contemporary design that would distinctly stand apart from the existing buildings in the district, drawing attention to itself instead of working as part of the ensemble of buildings. In a district with a long period of significance and many different building styles, it is easier to make an argument for such a distinctive contemporary design. In a district with more consistent building styles and with very little new construction, this becomes more difficult. The degree to which such a building would stand out and not be compatible can be measured somewhat but is also subjective.

Still, designs reflecting current styles and tastes should use siting, massing, proportion, and materials to achieve compatibility with the surrounding district, and it should be communicated clearly with the public what is required to make a contemporary design also a compatible one. As with any design, it is important not to “water down” the concept so that it turns into a mediocre ghost of the initial proposal. The goal should be to allow the applicant’s vision to come through so that he or she is satisfied with the process while aligning the design with the guidelines and standards.

Personal biases are hard to get away from in any situation, and this is certainly true in the often perceived-to-be subjective exercise of design review. Commission members may shun contemporary or other styles, or too heartily embrace them. The best way to avoid these biases, whether at a staff, commission or community level, is to have a varied group of reviewers with different expertise and interests comment on a project. Most commission ordinances require that the membership include a mix of professions for this very purpose, and this mix may help provide objectivity in the decision-making process. And community groups by their very nature often have a variety of differing viewpoints. The commission staff managing a challenging project should also confer with the other staff or commission members on critical decision points or precedent issues, to confirm that his or her recommendations are in line with the standards and guidelines.

But what happens when an entire commission has a bias against contemporary styles of design? Education is the key in this circumstance. Workshops to discuss the standards and guidelines should be held regularly to help commissioners understand how to evaluate contemporary design. Good examples of new construction produced in different cities and districts can show what is possible and acceptable. And there are different types of contemporary design, just as there are variations in styles from any era. It may simply be a reaction to the unfamiliar, rather than a real bias. Design training also helps commission staff to be more knowledgeable when working with applicants who are willing to move beyond traditional and replicative design. Applicants, in turn, will know that their designs will be given a fair review. It is hard to encourage good contemporary design if the commission is uncomfortable with it. ■

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## Part One: Differentiated and Compatible: Four Strategies for Additions to Historic Settings

### **“DIFFERENTIATED” AND “COMPATIBLE”: FOUR STRATEGIES FOR ADDITIONS TO HISTORIC SETTINGS**

By Steven W. Semes

In the postwar period, an important issue for preservation has been defining how new construction might appropriately support and enhance, rather than detract from, historic buildings and districts under regulatory protection. So long as new additions or infill buildings were likely to be designed in the same styles as their historic neighbors, “fitting in” was rarely an issue. But since the ascendancy of modernist architecture in the United States in the 1950s—a style which defined itself in terms of opposition to traditional styles and assumptions about design—an important part of the preservationist’s mission has been to tame the ambitions of modernist architects and their penchant for setting off historic structures with contrasting new ones. At the same time, many preservationists either acquiesced in or actively embraced modernist aesthetics for new buildings, especially as a means of distinguishing new and old construction, which has been a preservation goal since John Ruskin called for it in the nineteenth century. Not surprisingly, much attention has been focused on the question of how we ought to manage the relationships between historic buildings and contrasting new additions in the context of contemporary architectural debates about style.

The 1964 Venice Charter—considered the founding document of the modern preservation movement—declares that the purpose of conserving and restoring historical monuments is to “safeguard them no less as works of art than as historical evidence.” But it also says any addition to the landmark must be “distinct from the architectural composition and must bear a contemporary stamp<sup>1</sup>.” The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, first issued in 1977, were closely based on the Charter and called for additions to be at the same time “differentiated” from the historic fabric and “compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment<sup>2</sup>.” Both the Charter and the Standards assumed that any new work would be modernist in style and would need to be monitored to ensure compatibility. But today contemporary architecture has reintroduced traditional styles and the focus of some preservation authorities has shifted to defending the differentiation of new and old construction as a means of preventing confusion in the public’s perceptions of the historic building and its site. Consequently, some preservation commissions and architectural review boards have seemed to prioritize differentiation over compatibility in numerous recent decisions. For example, all the New York City projects mentioned in this article were approved by that city’s Landmarks Preservation Commission, some of which have proved highly controversial.

Moreover, both the Charter and the Standards assume a narrow definition of the “resource”—the built work to be protected—that emphasizes the tangible, physical material of the historic structure over more intangible factors, such as the original architect’s design intent or the historic style, typology, or building culture embodied in the protected structure or district. This interpretation of the resource, in combination with potentially contradictory require-

<sup>1</sup> Second International Congress of Architects and Technicians of Historic Monuments, “International Charter for the Conservation and Restoration of Monuments and Sites” (The Venice Charter), Venice, 1964. See in particular Articles 3 and 9.)

<sup>2</sup> *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, 1995. (As amended and annotated. First published 1977. See in particular the “Standards for Rehabilitation,” Standard 9.)



**Figure 1.** Jewish Museum, New York, formerly Warburg Mansion (C.P.H. Gilbert, 1908) with addition (left two bays) by Kevin Roche John Dinkeloo and Associates, 1993.



**Figure 2.** Kennedy-Warren Apartments, Washington, D.C. (Joseph Younger, 1929) with addition (right) by Hartman-Cox Architects, 2004, completing Younger's original design.

ments for differentiation and compatibility, has resulted in considerable confusion as both national and local bodies grapple with changing ideas and tastes among architects and the general public. This article will consider how these conflicting values have played out, both historically and in current practice.

A designer or preservationist contemplating new construction in a historic setting may adopt one of four strategies based on four possible attitudes toward the existing setting or resource: 1) literal replication, 2) invention within the same or a related style, 3) abstract reference, and 4) intentional opposition. These options represent a range of responses to the call for “differentiated” yet “compatible” designs for additions or infill construction in historic settings found in the Secretary’s Standards. Let’s consider each of these strategies in relation to both the Standards and historic practices and with respect to the differing views of the resource implied by each strategy.

### **LITERAL REPLICATION**

The strategy of replication prioritizes compatibility and minimizes differentiation. This strategy will likely sustain the character of an existing setting so long as the historic elements to be replicated are well understood, the technical means to effect replication are available, and so long as the scale of the replication is modest relative to the original building. Despite frequently-expressed disapproval of this strategy by many contemporary preservation theorists and officials<sup>3</sup>, it has the sanction of history. Architects have often chosen to add to existing buildings by reproducing a previous architect’s work, sometimes even centuries afterward, usually for the sake of completing an intended but unrealized symmetry or extending a pattern already established. In such cases, the resource is defined as the design concept as a whole rather than any isolated part of it as it appears at a given time.

Many great European monuments visible today were completed not by the original designers but by a series of successive architects willing to realize their colleagues’ designs. Filippo Brunelleschi completed his Ospedale degli Innocenti in Florence (1425) on the southeast side of the Piazza Annunziata. Over the course of the next two centuries the disparate buildings around the square were unified by a series matching arcades that appear to be the work of a single hand. In mid-17th century Paris, Jacques Lemercier replicated Pierre Lescot’s century-old facade on the Cour Carré of the Louvre to maintain the symmetry of the expanded elevation we see today.

The recent Jewish Museum addition in New York, designed by Kevin Roche and completed in 1993, continued the fabric of the existing Warburg Mansion by adding two bays to the north and replicating the materials, general design, and much of the ornament of the original building. Although this “seamless” addition was criticized by some preservationists, the resulting unity of the composition would not have been achieved had the architect introduced a different architectural style or material for this modestly-scaled addition. (Figure 1)

For the Kennedy-Warren Apartments in Washington, D.C., Hartman-Cox Architects designed a new wing for the building that completed the unbuilt designs of the original architect more than seventy years after construction was interrupted by the Depression. (Figure 2) With a few almost imperceptible exceptions the new wing replicates the forms, materials, details, and character of the original building. The National Park Service declined the project’s application for historic rehabilitation tax credits, however, finding that the new wing violated the proscription in the Secretary’s Standards’ against additions that create “a false sense of historical develop-

<sup>3</sup> See, for example, James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World*, McGraw-Hill, 1982, (reprinted by University Press of Virginia, 1990) and Paul Spencer Byard, *The Architecture of Additions: Design and Regulation*, W. W. Norton & Co., 1998.





**Figure 3.** New Commercial Buildings, Merchants Square, Williamsburg, VA, by Quinlan & Francis Terry, 2003.



**Figure 4.** 500 Park Avenue, New York, formerly Pepsico Building (Skidmore, Owings & Merrill, 1960) with office tower addition (right) by James Stewart Polshek and Partners, 1985.

ment<sup>4</sup>.” National Park Service publications and guidelines strongly discourage additions that might confuse the public’s perception of new construction as distinct from historic fabric and make no exceptions for delayed completion of a historic design. The wing completing the Kennedy-Warren’s originally intended courtyard was seen as changing the historic character of the site because it changed the way the public “perceives what is genuinely historic,” which is to say “the way the building came down to us in history<sup>5</sup>.” This literal and rather materialistic reading of the resource has been superseded in recent European conservation theory, which takes into account “intangible” aspects of cultural heritage—including the architect’s designs, or relevant historic styles and building cultures—as well as the “tangible” historic building fabric<sup>6</sup>.

While the recent construction of the missing east stairway at New York’s Grand Central Terminal would have been an appropriate occasion of replication—the original stair is plainly visible across the room—the New York City Landmarks Preservation Commission required the architects to alter the design for the new stair. The carved ornament was omitted from the newels and the profile of the balusters was simplified, resulting in a blocky and inelegant appearance. In this case, the Commission’s insistence on differentiation needlessly resulted in an inferior design that diminished the primary resource—the integrity of this historic interior.

Many historic preservation officials oppose replication, believing that new construction must, as the Venice Charter expressed it, “bear a contemporary stamp<sup>7</sup>.” But a broader view of the resource would permit replication when the formal properties of the setting and the modest scale of the proposed construction make it appropriate. The “contemporary stamp” might then be supplied by a literal stamp on the added material, such as an inscription or other interpretive device identifying the addition and its date.

### **INVENTION WITHIN A STYLE**

This strategy, while not replicating the original design, adds new elements in either the same or a closely related style, sustaining a sense of continuity in architectural language. The intention is to achieve a balance between differentiation and compatibility, but weighted in favor of the latter. This strategy also has a long history: In fact, *it is what most architects have always done*.

Leon Battista Alberti, in his 15th-century treatise, urged architects adding to a preexisting building to work in the same style as the original builder and complete the work in the same spirit<sup>8</sup>. He followed this principle to complete the facade of Santa Maria Novella in Florence, adding to its medieval first story in kind, then subtly transforming the style into a Renaissance flourish at the top. Giacomo Barozzi da Vignola and other Renaissance designers followed Alberti’s lead in their competition designs for the facade of San Petronio in Bologna, extrapolating the existing gothic language without replication<sup>9</sup>. Back at the Louvre, two hundred years after Lemercier, Louis Visconti and Hector Lefuel designed the monumental facades on the Cour Napoléon in conscious imitation of his work. Our own United States Capitol in

<sup>4</sup> *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, 1995. (See in particular the “Standards for Rehabilitation,” Standard 3.)

<sup>5</sup> See National Park Service publications such as “New Exterior Additions to Historic Buildings: Preservation Concerns,” in *Preservation Briefs 14*, no date.

<sup>6</sup> See, for example, “Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment,” English Heritage, 2007.

<sup>7</sup> The Venice Charter, 1964, article 9.

<sup>8</sup> Leon Battista Alberti, *On the Art of Building in Ten Books*, (Translated by Joseph Rykwert, Neil Leach, and Robert Tavenor), MIT Press, 2001. (Originally published in Venice, 1486)

<sup>9</sup> See Rudolf Wittkower, *Gothic vs. Classic*, G. Braziller, 1974 and Marzia Faietti and Massimo Medica editors, *La Basilica Incompiuta*, Museo Civico Medievale Bologna, 2001.

Washington, D.C was greatly expanded in size over the course of two centuries without changing its style.

More recently, Quinlan Terry's group of four new buildings at Market Square in Williamsburg adopts the language of Virginia's 18th-century colonial capital but includes elements not previously seen in the restored town. (Figure 3) Similarly, the New York townhouse by Zivkovic Associates with John Simpson & Partners illustrates how a new building can display a traditional style and make a strong statement of its own identity without subverting the character of its setting<sup>10</sup>. Modernist landmarks also benefit from this strategy. For 500 Park Avenue, a 1960 "glass box" by Skidmore, Owings & Merrill in New York, James Stewart Polshek and Partners designed a sympathetic high-rise addition 25 years later that knits the older building more strongly into its urban setting without replication. (Figure 4) In these cases, the resource is defined as the continuity through time of the historic setting itself, which is then sustained through the use of similar or congruent formal language.

Invention within a style—so long as it is an informed and fluent exercise—leads naturally to new work that is *both* differentiated and compatible with respect to its pre-existing context. Unfortunately, some preservation authorities continue to resist the very approach most likely to yield the results called for by the Charters and Standards they are charged with applying.

### **ABSTRACT REFERENCE**

The third strategy seeks to make reference to the historic setting while consciously avoiding literal resemblance or working in a historic style. This approach seeks to balance differentiation and compatibility, but with the balance tipped toward the former. This is a difficult strategy to execute because it requires an artistry and skill that are not often available.

The abstract referencing of historic architecture is a modernist innovation in which the compatibility of the new and old is suggested by the reduction of composite form to abstract shape. An early example, Adolf Loos's 1910 Goldman & Salatsch Building on the Michaelerplatz in Vienna makes reference to its setting through massing, size, materials, and very restricted articulation, allowing it to be both "modern" (in the sense of using a minimum of historical detail) and "contextual" (in the sense of "fitting in" physically with the scale, materials, and massing of the surrounding buildings). Loos's building may be the earliest—and is perhaps still the best—example of the differentiated-yet-compatible formula enshrined in the Secretary's Standards some six and a half decades later.

A more recent example of abstract reference in a historic setting is the Seamen's Church Institute, an infill building in the South Street Seaport Historic District in New York, designed by James Stewart Polshek and Partners. (Figure 5) The new building's brick and metal facade approximates the massing of the adjacent 19th-century structures, but its pipe railings and exposed steel connections recall early modern maritime design, the rounded corners of its windows resembling portholes. The flatness and industrial imagery of the building clearly differentiate it from its historic pre-industrial neighbors, but the general massing and color pass the "first glance test" for compatibility—the building does not jump out of its context or attract immediate attention.

Beyer Blinder Belle Architects took a similarly referential approach in their unbuilt design for the East 95th Street townhouse, in which similarities of abstract composition and alignments of horizontal features are used to relate the new and old buildings in the absence of a shared formal language<sup>11</sup>. But this reduction can only be carried so far: In the Davis Brody Bond addition



**Figure 5.** Seamen's Church Institute, South Street Seaport Historic District, New York, NY. James Stewart Polshek and Partners, 1992.



**Figure 6.** Addition to the Harvard Club (McKim, Mead & White, 1892-1902) by Davis Brody Bond, 2003. New York Yacht Club (Warren & Wetmore, 1899) is at left.

<sup>10</sup> See Steven W. Semes, "The Art of Conversation," *Period Homes*, October 2006, pp. 18-21.

<sup>11</sup> See Semes, 2006.





**Figure 7.** Greenwich Village Townhouse, New York, NY, by Hardy Holtzman Pfeiffer Architects, completed 1978.



**Figure 8.** Brooklyn Museum, Brooklyn, NY (McKim, Mead & White, 1897) with addition by the Polshek Partnership Architects, 2003.

to the landmark Harvard Club in New York, compatibility is sought through alignments of curtain wall mullions and limestone projections alone, but such abstract references do little to mediate a conspicuous disparity in formal composition, predominant material, and scale. (Figure 6)

This strategy is limited by the fact that a formal language—classicism, for example—cannot be reduced to abstract shape and still retain its distinctive “composite” quality—its ability to subdivide into coherent sub-parts or to join with other parts to become a larger whole<sup>12</sup>. Furthermore, many modernist architects resist compromising for the sake of “fitting in,” which is undoubtedly why the contextualism of the 1980s has been abandoned in favor of a newly aggressive oppositional posture toward historical architecture in the recent works of Frank Gehry, Rem Koolhaas, Steven Holl and others. In any event, the strategy of abstract reference sees the historic urban setting as a resource to be conserved by means of deferential massing, but is typically unwilling to engage traditional formal language at the scale of the building or its constituent elements.

### **INTENTIONAL OPPOSITION.**

Finally, the fourth strategy is one of conscious opposition to the context and the determination to change its character through conspicuous contrast, prioritizing differentiation at the expense of compatibility. Modern architects did not invent this idea. Andrea Palladio, who famously loathed gothic architecture, wrapped the medieval town hall of Vicenza with elegant arcades to conceal the geometric irregularities of the older building. Palladio’s arcades became a model of urban amenity and there is no question that the center of Vicenza is the richer for this facelift. Sometimes contrast *is* the appropriate response to a context that is weak or otherwise unsatisfactory, but we must be careful making such judgments. The most suitable use of this strategy is to repair damage to the historic setting brought about by previous insensitive or oppositional interventions. The use of this strategy intentionally to diminish a valued historic context is usually inappropriate.

For example, Hugh Hardy’s cubistic reconfiguration of a bombed-out Greek Revival townhouse on West 11th Street in New York’s Greenwich Village is a dissonant interruption in the civility of the historic street, perpetuating the violence that destroyed the original facade in the 1970s. (Figure 7) Norman Foster’s *mediateque* in Nîmes opposite the Maison Carré or his glass tower above the Hearst Building in midtown Manhattan confront older masonry landmark buildings with contrasting metal and glass structures that have been widely imitated in historic settings worldwide. The Polshek firm, whose reputation was made by deferential additions like those at 500 Park Avenue and the Seamen’s Church Institute in the 1980s, embraced the new oppositional stance in their more recent entrance pavilion at the Brooklyn Museum, a discordant intervention that deliberately violates the classical composition of the landmark building. (Figure 8) In these cases, the resource is seen as an artifact from a vanished world, something to be isolated in a museum setting or set off by contrast with a radically different modernist expression. Such designs are inherently incompatible with adjacent traditional buildings and inevitably lead to the erosion of historic character as increasing numbers of intrusive and alien forms challenge the qualities that made our protected settings valuable in the first place.

<sup>12</sup> For a discussion of classical formal composition, see the author’s comments in “Raising the Standards,” *Traditional Building*, February 2007, pp. 13-18. There is an extensive literature on classical composition: see for example Nathaniel Curtis, *Architectural Composition*, J. H. Jansen, 1935 and A. Trystan Edwards, *Architectural Style*, Faber and Gwyer, 1926. More recent discussions include Steven W. Semes, “The Art of Composition” in Georges Gromort, *The Elements of Classical Architecture*, (Henry Hope Reed and W. Stafford Bryant, editors), W. W. Norton & Co., 2001; Alexander Tzonis and Liane Lefaivre, *Classical Architecture: The Poetics of Order*, MIT Press, 1986; and Nikos Salingaros, *A Theory of Architecture*, Umbau Verlag, 2006.



## **RETHINKING DIFFERENTIATION AND COMPATIBILITY**

These four strategies represent four variations on the relationship of differentiation and compatibility, two terms that represent a logical contradiction if we treat them as equally important values. In my view, the fundamental interests of preservation can only be served if compatibility is given greater weight, since it alone allows us to sustain valued historic character in the face of the many forces threatening it. To insist on differentiation by means of a contrasting modernist style for new construction, as some authorities have in recent years, condemns historic buildings and districts to change in ways alien to their historic patterns and typologies. When consistently applied, this policy leads to the gradual erosion of historic character as the inevitable consequence of the preservation effort itself—an unacceptable contradiction in contemporary preservation practice.

The doctrine of differentiation has too often been used to mask simple stylistic bias. The Secretary's Standards and the Venice Charter both assumed that the modernist aesthetic would remain normative for contemporary building indefinitely. But current practitioners have revived traditional architecture and urbanism so that "contemporary" no longer necessarily means "modernist." Preservation regulations, including the Secretary's Standards, should not be construed to support the acceptance or rejection of any proposed project *solely on the basis of style*. Consequently, alterations or additions to historic settings that improve or strengthen the pre-existing character should be welcomed, regardless of their style; changes that weaken or diminish the historic character should not be permitted, again regardless of style. Additions or new construction *may* be in the same style as the historic buildings, provided that the new construction is consistent with the typology, composition, scale, proportion, ornament, materials, and craftsmanship typical of the setting. Violation of these attributes for the sake of a questionable principle of differentiation leads inevitably to the loss of historic character and, thereby, loss of the resource in its truest sense.

When additions or new construction are appropriate at all, they should be added in such a way that the new is distinguishable from the historic fabric *by informed observers or trained professionals*. No differentiation should be made that would result in an incongruous appearance or a ruptured integrity. Where the new construction might not be readily distinguishable by the public at large, interpretive materials should clarify the construction history of the site rather than expecting this to be self-evident from the appearance of the new construction alone. De-emphasizing differentiation and prioritizing compatibility would allow historic buildings and districts to grow and change in accordance with their historic patterns and styles, thereby assuring a continuity of character through time. This, in my view, is the proper way to protect the resources to be conserved in our historic buildings and districts.

Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the designer and an integral part of the design process for projects in historic settings. What makes buildings from different eras and styles compatible is that they share the same underlying principles of space, structure, elements, composition, proportion, ornament, and character. If these principles are consistent among the buildings along a street or around a square, they will be compatible, regardless of style. Compatibility is not uniformity; however, if the principles embodied by neighboring buildings are antithetical, no alignment of cornices or adjustments of massing will be sufficient to maintain a relationship of civility among them.

The decision about which of the four strategies to follow cannot be made lightly. It is a question of what is most respectful of the existing architectural and urban conditions or, if these are not suitable, what will produce the greatest degree of harmony and wholeness in the built

environment. Such decisions cannot be made one building at a time, but must recognize the potentially exemplary nature of every architectural act. If we pay more attention to the historic urban setting than to the individual building and move beyond an obsessive concern with the chronology of construction, our choice of strategy can fulfill our obligation as citizens to make the city more beautiful, sustainable, and just. If we adopt this ethic, we will naturally seek not the architecture of our time but, more importantly, the architecture of our place.

### **Comments on Steven W. Semes presentation at the 2007 National Preservation Conference**

In his presentation at the National Preservation Conference, Steven W. Semes emphasized the concept stated at the end of his article that new buildings in an historic setting should focus more on the “sense of place” than the “sense of time.” This comparison refers to the language in the *Secretary of Interior’s Standards* (9) that the design of new buildings should be of “our time.” Semes notes that when the standards were first introduced in 1977 there was a specific reference to a preference for contemporary design that was removed when the standards were revised in 1990. Although the National Park Service appears to continue to prefer differentiated designs when reviewing additions to historic properties seeking federal investment tax credits, Semes notes that the Park Service is beginning to be more flexible, accepting designs that are in a more traditional style. This may reflect that fact that at the end of the 20th century the architectural style of “our time” had become the post Modern style, a style that included more traditional elements of architectural design (variations in materials, greater detail and ornamentation) than had the Modern style prevailing at the time the *Secretary’s Standards* were originally written.

Semes’s point of view regarding the idea of “sense of place” is that historic districts usually contain buildings in many different styles, but most follow an approach to design that reflects the sense of the specific place and create continuity over time rather than contrast and disruption. It is this continuity over time that is important to creating and maintaining the character of historic districts. Thus, from Semes’s point of view, any style would be acceptable in an historic district provided it draws on the influences of the place and harmonizes with, rather than ruptures, the continuity of architectural character. However, the inherent objective of the Modern movement was to create rupture with the styles of the past. The use of glass and steel, lack of ornamentation and traditional detail and other characteristics of the Modern style were deliberately intended to create this break with the past. Thus, for Semes, no building designed in the Modern style would be appropriate for an historic district. While buildings designed in the post Modern style use materials more similar to traditional building design and incorporate details and ornamentation in what is sometimes referred to as a “simplified classical style,” such buildings can also be disruptive to historic districts when they select “classical” elements not directly relevant to the district in which they are located. The issue, from Semes perspective, is not using the “style of our time,” but using the influence of place to create continuity of character *regardless* of the style.

Of the four approaches outlined in his paper, Semes believes that “intentional opposition” is the least acceptable in an historic district. On the other hand he notes that “literal replication” is not used very often and, therefore, poses a much lesser threat to the integrity and continuity of an historic district than does intentional opposition or a design that is indifferent to its setting. In fact, he offers the helpful perspective that literal replication, often feared by preservationists for creating a “false historicism,” has its place in certain circumstances. In Philadelphia, literal replication has been used infrequently for the design of new buildings in historic districts.

There are examples of literal replication among some houses built in Society Hill in the 1950s and 1960s (1). Benjamin Franklin's tenant houses (2) are literal replications, but intended to help create an opportunity for interpretation of Independence National Historical Park and based on relatively reliable information about the probable design of the houses.

Semes also points out that "invention in a style" is also less frequently used. This also seems true of Philadelphia. Edwin Brumbaugh's house for Mayor and Mrs. Richardson Dilworth on South 6th Street (3) might qualify as an example: it is in the Colonial Revival style—a style which historian Richard Guy Wilson declares as relevant in American architecture of all periods, including today—but has sufficient differences from a colonial house to demonstrate that it is of a later period.

Semes's four strategies provide a useful framework for examining recent buildings in historic districts in Philadelphia and are used as a reference point in the discussion of case studies. However, Semes does not address the question of what specific elements of design enable a new building to have a "sense of place" relevant to an historic district and to create continuity of character. That issue is the focus of this publication.





## Acquired Significance and Standard 4

Standard 4 of the Standards for Rehabilitation states that *"Most properties change over time; those changes that have acquired significance in their own right shall be retained and preserved."* Materials, features, and spaces do not need to be original to be considered "historic" and "character-defining." A property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period or illustrates changing tastes, attitudes, and uses over a period of time. Buildings change over time, and these changes often contribute to a property's historic significance. If a change is important in defining the property's historic character, the change should be retained and preserved.

Changes should be carefully evaluated for their relative importance to a property's overall historic character. A change is not automatically considered to have acquired significance just because it occurred within the property's period of significance or by virtue of the change's age (for example, just because a change is more than fifty years old). Also, a change important to the historic character of one building may not be similarly important to the character of another building, and some changes may have little or no historical and architectural merit or may otherwise not be sufficiently important that they have to be retained in order to preserve the overall historic character of the property.

An addition to a school to accommodate growing enrollment may be important when the property is significant for its associations with the history of education in the community. A front porch added to a single-family residence important for its architecture may be significant depending upon when it was added, its architectural character, and condition. An exterior or interior remodeling of a commercial building may be important to the historic character of a building associated with a particular person or with the later commercial development of a neighborhood or area. Some changes may also be important for reasons apart from why the property is otherwise significant. For example, a later structural glass storefront may be important as an example of an architectural style, or a tenant space may be significant for its associations with an important later historic event or use.

Conversely, a later change to a building may not be significant if the property is important as an example of a specific architectural style or the work of a particular architect. An individual storefront change to a multi-storefront commercial building or changes made for a particular use or tenant may not be as important, depending upon the extent to which they contribute to the property's historic character. A minor addition on the rear or side of a property may not be sufficiently important that it must be retained, and interior changes of a limited impact to the historic character of a property's important interior spaces, features, and materials may not be significant.

A change needs to be evaluated within the context of the specific historic property, the property's materials, spaces, and features, and why it is significant to determine the change's relative importance to the property's overall historic character and whether the change should be retained and preserved. For contributing buildings in historic districts, a change needs to be evaluated within the context of the historic building itself, as well as the district. Evaluations should be made on the basis of the property's National Register of Historic Places nomination, if the property is already listed, as well as other documentation, research, and information as needed.

For listed properties, the National Register nomination will describe why the property is significant and will typically identify a period of significance. This stated period of significance should generally be used in evaluating the relative importance of a change to the property and its historic character. Some older nominations, however, may not have a defined period of significance, and other nominations may have an open-ended one. The available National Register documentation may not have addressed the importance of a later change—whether having occurred inside or outside the period of significance—that has acquired significance in its own right. Also, the documentation may not be conclusive, particularly for districts, and supplemental information on the significance of the specific property and change being evaluated may be required. (In some instances a determination that a later change is significant should be reflected in the formal submission of an Additional Documentation form from the State Historic Preservation Office to the National Register or through a Supplementary Listing Record by the National Register staff.)

The relative importance of a change to the historic character of a property remains specific to that individual property, as well as to how it contributes to the district if in a district. Again, a change is not automatically considered to have acquired significance just because it occurred within the property's period of significance or due to its age.

Wanting to return a property to its original appearance is not adequate justification by itself to remove later changes and may not meet the Standards for Rehabilitation if it requires the removal of later materials,

features, or spaces that have acquired significance in their own right. Other times these later changes may not be as important and can be removed without impacting the historic character of the property.

## New Construction within the Boundaries of Historic Properties

It is possible to add new construction within the boundaries of historic properties if site conditions allow and if the design, density, and placement of the new construction respect the overall character of the site. According to the [Secretary of the Interior's Standards for Rehabilitation – Standard 9](#) in particular – and the [Guidelines for Rehabilitating Historic Buildings](#), new construction needs to be built in a manner that protects the integrity of the historic building(s) and the property's setting.

In addition, the following must be considered:

- Related new construction – including buildings, driveways, parking lots, landscape improvements and other new features – must not alter the historic character of a property. A property's historic function must be evident even if there is a change of use.
- The location of new construction should be considered carefully in order to follow the setbacks of historic buildings and to avoid blocking their primary elevations. New construction should be placed away from or at the side or rear of historic buildings and must avoid obscuring, damaging, or destroying character-defining features of these buildings or the site.
- Protecting the historic setting and context of a property, including the degree of open space and building density, must always be considered when planning new construction on an historic site. This entails identifying the formal or informal arrangements of buildings on the site, and whether they have a distinctive urban, suburban, or rural character. For example, a historic building traditionally surrounded by open space must not be crowded with dense development.
- In properties with multiple historic buildings, the historic relationship between buildings must also be protected. Contributing buildings must not be isolated from one another by the insertion of new construction.
- As with new additions, the massing, size, scale, and architectural features of new construction on the site of a historic building must be compatible with those of the historic building. When visible and in close proximity to historic buildings, the new construction must be subordinate to these buildings. New construction should also be distinct from the old and must not attempt to replicate historic buildings elsewhere on site and to avoid creating a false sense of historic development.
- The limitations on the size, scale, and design of new construction may be less critical the farther it is located from historic buildings.
- As with additions, maximizing the advantage of existing site conditions, such as wooded areas or drops in grade, that limit visibility is highly recommended.
- Historic landscapes and significant viewsheds must be preserved. Also, significant archeological resources should be taken into account when evaluating the placement of new construction, and, as appropriate, mitigation measures should be implemented if the archeological resources will be disturbed.



Mr. Jones introduced Mr. Mario Picolo, the President of the Knoxville Housing Cooperative, the organization that sponsored the Sunday afternoon meetings.

Mr. Mario Picolo (1224 Luttrell) explained that the Knoxville Housing Cooperative had been part of the neighborhood since 1982. Its formation was to answer the need to quality housing for long-term residents in a historic neighborhood, to present displacement, and to restore the housing stock in the neighborhood, and to protect the unique character of the neighborhood. He explained that the Coop and the neighborhood board had worked together to assure that the guidelines had language that minimized misunderstanding and were flexible enough to allow interpretation if that was necessary. It is the Coop's hope that the Historic Zoning Commission will continue to support all the residents of the neighborhood, and to offer technical assistance to neighborhood residents as they attempt to meet the provisions of the design guidelines.

Mr. Clancy called for additional questions, noting that there were some changes in the guidelines, but most of those changes were inserted to help neighborhood.

Mr. Doug Price, owner of 715 Wells Avenue, asked that the lot, which is vacant, be excluded from the overlay. Mr. Clancy noted that, if there was a property on the edge of the district and the owner asked that it be excluded, the Historic Zoning Commission had always been amendable to excluding it. A discussion between neighborhood residents and the commission ensued. Mr. Price noted that the lot was a part of the property that was developed with his business. Mr. Nic Arning asked if there were plans to put an addition on the property and Mr. Price reported that there were none. Mr. Clancy asked if the neighborhood had objections to excluding the property. None were noted. Mr. Dwight Guinn, 1249 Monroe, asked for the current zoning of that lot. He noted that he was not a resident of the neighborhood, but did own property there, and asked what the current zoning of the property was. The owner reported that the lot was zoned C-3.

Mr. Picolo introduced Mrs. Jeanne Yarnell, of 700 Eleanor, who asked that she also be excluded from the overlay. Mr. Clancy asked if anyone in the neighborhood objected to excluding Mrs. Yarnell's property.

Mr. Jeff Tallman, 1023 Eleanor, expressed his concern over excluding edge parcels. He noted that he understands the need for support and unanimity among residents, but he indicated that it was important to preserve as much of the district, including the edges, as possible. He noted that he felt some of the edge properties were some of the most important because they were the ones that introduced the district. He indicated his fear and caution over the willingness to grant easy exceptions.

Mr. Bob Whetsel, 1018 Luttrell, expressed his support for the removal of Mrs. Yarnell's house. He noted that she had attended the meetings, and worked to maintain her house, but was basically uncomfortable with the idea of the historic overlay for her property. He indicated his support for her position as an act of courtesy and good will. He also noted that there were deed restrictions that applied to Mr. Price's property, so he felt that the neighborhood was protected.

Mr. Clancy noted that the Historic Zoning Commission would, although they understood Mr. Tallman's position, entertain a motion to accept the modified boundaries. Mrs. Lila Wilson made the following motion:

MOVED that the Knoxville Historic Zoning Commission approve boundaries for the Fourth & Gill Historic Overlay as outlined on the displayed map, with the omission of 700 Eleanor and 715 Wells.

Mr. Bill Hoehl seconded the motion.

Mr. Arning asked for comments from Mr. Jones and Mr. Picolo. Mr. Jones indicated his willingness to modify the boundaries, noting that the cooperation expressed by the board would be consistent with excluding these properties. Mr. Picolo indicated that the Knoxville Housing Coop also agreed with this change.

Mr. Arning stated that the Historic Zoning Commission wanted to approve what the neighborhood wanted, but that he understood and agreed with Mr. Tallman's concerns that every piece of property that was excluded weakened the neighborhood boundaries.

Ms. Barbara Simpson, 1003 Luttrell, asked if the original overlay was designed to include the National Register properties. Ms. Bennett replied that it had been. Ms. Simpson asked how many total property owners had asked to be excluded. Ms. Bennett replied that exclusion would apply to five properties.

Mr. Clancy called for the question. The motion was adopted unanimously.

Mr. Clancy then noted that the boundaries had been approved. He asked for comments about the design guidelines text that had been distributed. The following motion was made by Mr. Hoehl and seconded by Ms. Wilson:

MOVED that the text of the design guidelines proposed for the Fourth & Gill Historic Overlay District be approved.

Mr. Clancy asked for discussion. Mr. Picolo noted that he was concerned that illustrations be included in the design guidelines. Ms. Bennett noted that all of the previously adopted historic design guidelines contained illustrations. She noted that in the other design guidelines, people from the neighborhood had submitted some of the illustrations. If there is anyone in the neighborhood who is interested in assisting with the guidelines, their help would be greatly appreciated. Mr. Picolo noted that he would be interested in helping with illustrations for the guidelines, so that the document would be helpful and would not frighten people who needed to use it. Mr. Clancy noted that the commission and its staff would welcome input, but needed to be able to approve the text.

Mr. Picolo asked how the commission would address hardships. Ms. Bennett noted that page seven of the design guidelines included economic hardship language. The language was basically repeated in the St. Elmo (Chattanooga neighborhood) guidelines. She noted that the commission examined the impact of the hardship on the property and the impact of the hardship on neighboring historic buildings. In almost every instance, she noted that the commission had not had to finally rule on the hardship because the owner, when economic research was complete, discovered that the hardship was not necessary because the commission's requested course of action was less expensive than the owner's request. In the few instances where an economic hardship was approved, the owner was allowed to replace the materials but was asked to save the originals so that the architectural record of the structure was not lost.

Mrs. Janet Freemore, 1119 Gratz, asked Ms. Bennett to explain the timing for the designation to be final. Ms. Bennett explained that MPC was scheduled to hear the matter on March 11. MPC would forward the matter to City Council for their next meeting, and that it would be heard twice by Council. An appeal period would follow Council action, after which the overlay would be effective.

Mr. Picolo asked how disputes would be resolved. Ms. Carolyn Jensen noted that the Commissioners would ask questions and try to lead the petitioner to information that was adequate to answer their questions. Ms. Bennett noted that the only appeal from Commission's actions was to the courts. Mr. Clancy noted that Ms. Bennett spent a good deal of time with each application, and that the commission spent a great deal of time trying to consider all the property owner's opinions.



Mr. Tallman noted that he had seen and studied the Edgewood-Park City Design Guidelines, and felt that they were informative and very helpful to residents. He also recognized Ms. Sandra McCall, who had a great deal of knowledge about the architecture and construction of the neighborhood's buildings.

Ms. Jensen noted that property values usually increased in historic overlay districts. Mr. Clancy pointed out that there were design guidelines available for examination.

The Knoxville Historic Zoning Commission unanimously adopted the design guidelines.

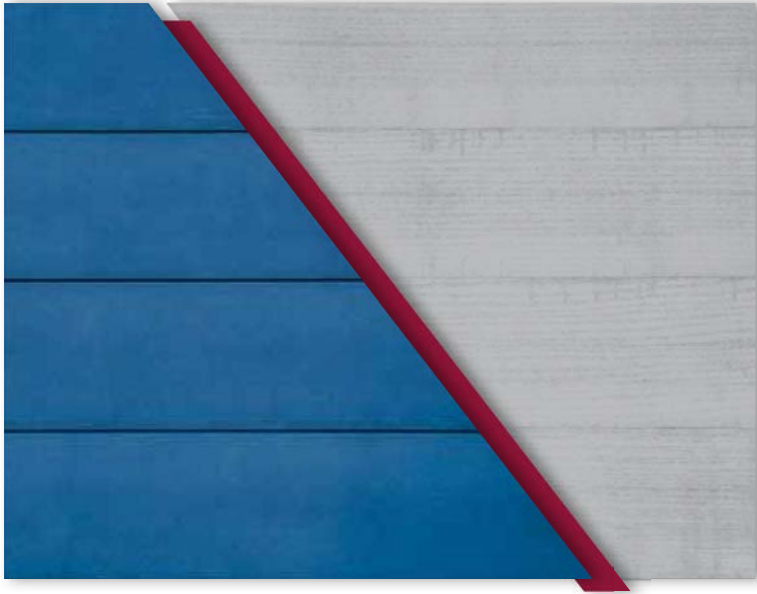
Mr. Arning noted that all the residents were welcome at the Historic Zoning Commission meetings, and that they were carried on Channel 12 (public access TV). Ms. Bennett noted that the Historic Zoning Commission had asked the neighborhood to appoint representative(s) from the neighborhood to work with her in reviewing Certificate of Appropriateness applications.

Mr. Jones thanked the neighborhood residents, the commissioners and their staff for the help with the process of designation.

The meeting was adjourned.

## NEW! Reversible Shiplap-Nickel Gap Siding

### Smooth Nickel Gap/Woodgrain Shiplap



TruExterior® Siding & Trim's new reversible profile comes in two formats: one features smooth Nickel Gap on one side and wood-grain Shiplap on the other; the second has woodgrain Nickel Gap on one side and smooth Shiplap on the other. A rabbeted edge ensures panels fit together perfectly to create the authentic spacing—the tight joint appearance of Shiplap on one side and the nickel-sized space of Nickel Gap on the other. Like other TruExterior products, the new profile comes pre-primed and does not require paint.



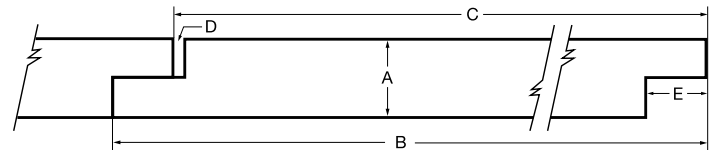
WOODGRAIN



SMOOTH

### Nickel Gap Side

Nominal Size	Actual Thickness (A)	Actual Width (B)	Reveal (C)	Gap (D)	Tongue (E)
1 x 4	11/16"	3-1/2"	3-5/64"	5/64"	13/32"
1 x 6	11/16"	5-1/2"	5-5/64"	5/64"	13/32"
1 x 8	11/16"	7-1/4"	6-53/64"	5/64"	13/32"
1 x 10	11/16"	9-1/4"	8-53/64"	5/64"	13/32"

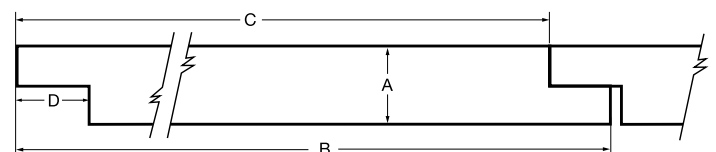


### Woodgrain Nickel Gap/Smooth Shiplap



### Shiplap Side

Nominal Size	Actual Thickness (A)	Actual Width (B)	Reveal (C)	Tongue (D)
1 x 4	11/16"	3-1/2"	3-5/64"	1/2"
1 x 6	11/16"	5-1/2"	5-5/64"	1/2"
1 x 8	11/16"	7-1/4"	6-53/64"	1/2"
1 x 10	11/16"	9-1/4"	8-53/64"	1/2"



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