

3

Prospectus

UNIVERSITY OF PENNSYLVANIA
SCHOOL OF DESIGN
GRADUATE PROGRAM IN HISTORIC PRESERVATION



PROSPECTUS IS A PUBLICATION OF THE UNIVERSITY OF PENNSYLVANIA'S
GRADUATE PROGRAM IN HISTORIC PRESERVATION. IT PRESENTS AN OVERVIEW
OF THE ACADEMIC PROGRAM, INCLUDING COURSES, STUDENT WORK, AND
CURRENT RESEARCH. ACCOMPANYING EACH ISSUE ARE CRITICAL REFLECTIONS
BY FACULTY, STUDENTS, AND ALUMNI/AE ON CONTEMPORARY ISSUES THAT
ARE CHALLENGING AND SHAPING THE FIELD.

University of Pennsylvania, School of Design
Graduate Program in Historic Preservation
Randall F. Mason, Chair

115 Meyerson Hall, 210 South 34th Street
Philadelphia, Pennsylvania 19104 6311
Phone: 215. 898. 3169

Fax: 215. 573. 6326

Web: www.design.upenn.edu/historic-preservation

Edited by
Cara Bertron

Copyright 2011
University of Pennsylvania

Prospectus

2011

Visibility

prō·spēc·tus

an outlook, a distinct view

something expected

the act of examining

characterized by foresight



UNIVERSITY OF PENNSYLVANIA
SCHOOL OF DESIGN
GRADUATE PROGRAM IN HISTORIC PRESERVATION

CONTENTS

- 4 Being Seen, Being Heard – Randall Mason
- 9 Out of Time: George François Mugnier’s Views of New Orleans and Vicinity – Frank Matero
- 19 Villa Louis: Making the Past Visible – Gail Caskey Winkler
- 25 **Student Essays**
- 27 History with Blinders On: A-Historic Preservation and Philadelphia’s Independence Mall – Nicholas Baker
- 33 Neighborhood Transformation Initiative: The Battle for Neighborhood Preservation, 2001-2008 – Cara Bertron
- 39 The Barnes Foundation: Forging a New Identity – Rebekah Krieger
- 45 The Excavation of the Pennsylvania Academy of the Fine Arts – Nicole Matchette
- 49 Façadism at Rittenhouse – Kevin McMahon
- 55 Reconciling a Territory: The Death and Rebirth of “America’s Playground” – Betty Prime
- 61 The Incompatibility of Style and Historic Preservation: How Taste Almost Destroyed the Fisher Fine Arts Library – Michael Shoriak
- 67 James Madison’s Montpelier: The Restoration of the Home of America’s Fourth President – Tiffin Thompson

71	Research Projects and Preservation Studios
73	Gordion Archaeological Expedition
75	Gordion Heritage Complex: Regional Planning Studio
76	Texaco Road Map, New York State Pavilion
78	This Was Tomorrow: Designs for the New York State Pavilion
81	Fairhill: Leveraging Historic Assets to Meet Contemporary Needs
83	The Sanctuary at Fleisher Art Memorial
84	West Powelton Community Preservation Plan
86	St. Andrew's Chapel Preservation Plan
89	Far View House, Mesa Verde National Park
90	El Morro National Monument Cultural Landscape Report
93	Shanghai Urban Conservation Workshops
94	Program Information
95	Overview
99	Areas of Emphasis
102	Research
105	Courses Offered
106	Faculty and Staff
107	Theses
111	Student Internships

“Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”

John Berger, Ways of Seeing

Visibility is perhaps the most fundamental—and the least examined—idea in historic preservation. Since the 19th century, conserving the material past and giving it presence in contemporary life have been the twin forces driving the field. These two desires for visibility—literal visibility of old things, buildings, and places; and the political visibility of heritage conservation causes—are deeply rooted and abiding issues in historic preservation. The desire of preservationists is to assert their views as part of the public conversation about managing the built environment. Preservation, at base, wishes to be seen and to be heard.

The contemporary desires for visibility remain stubbornly similar to those already familiar in the 19th century. Literal and political visibility have long animated our field. We use the literal visibility of drawings and photographs to describe artifacts empirically; we arrest decay and protect buildings and artifacts themselves; we deploy scientific and technical knowledge as experts to conserve and interpret the material past. Political visibility frames preservation as a cause, by stretches a quasi-religion and an investment strategy, positioning preservationists as crusaders and partisans. Even if the pursuit of visibility is longstanding, the preservation field’s means for pursuing it are ever in flux and, as Berger might suggest, “unsettled.”

Ruskin articulated the original idea of visibility in preservation, valuing the apparent passage of time as an aesthetic trope. Modernity’s nostalgic impulses—yearning for control over a newly remote past—called forth this kind of literal visibility as a cultural response. The preservation field has always organized around some version of this material revelation of past-ness. The core documentary functions of preservation—representing, classifying, and protecting the material remains of times passed—are perhaps the most abiding version of visibility at work in preservation. Documentation and visual representation were as important to Ruskin and Viollet as in our current digital workspace.

Preservationists have long aspired to a second, political kind of visibility out of the desire to wield power over the design and meaning of the built environment. In this light, preservation is advocated as a



Little Egg Harbor Friends Meeting House, Tuckerton, NJ. Source: Library of Congress/Historic American Buildings Survey

battle waged rhetorically and legally in the arena of cultural, urban, and environmental change. From Morris's 1877 manifesto for the Society for the Protection of Ancient Buildings to the more brash and savvy postwar advocates (Jane Jacobs the best remembered), the political visibility of preservation is an important theme in its history. This desire disproportionately defines the reputation of preservation today, for better and for worse, even as it has won substantial presence for preservation in the worlds of policy and practice. Historic preservation has won status in the federal preservation policy framework nearing 50 years old, in the legions of public-private partnerships that have inscribed preservation values and ethic into real projects, and even in the discourse around World Heritage, which, with all its superlatives and logos, is fundamentally an exercise in promoting the visibility of preservation in both political and economic spheres.

Visibility and memory, together, are core to theories of historic preservation's power as an aesthetic strategy and a social movement. Merely giving the past material presence invokes the core modern value of critical reflection on the past. The power of old things in human consciousness (and by extension in social relations and cultural expression) seems as essential a cultural element as exists—as deeply embedded in language, worship, fashion, or technology. What culture, what person, what family does not value and somehow preserve some old things as a way to fix identity, constitute themselves, and declare their humanity? Maurice Halbwachs, the pioneer of collective memory studies, long ago declared the marriage of memory and spatial forms: “Never do we go outside space.... [I]t is the spatial image alone that, by reason of its stability, gives us an illusion of not having changed through time and of retrieving the past in the present. But that's how memory is defined.” The connection between space and memory is, of course, constant but never fixed and functions differently in different cultures—but it is present nevertheless.

Visibility and memory are not merely essentialist “facts” of modern culture. They are constructed historically and culturally; they are shaped, if not determined, by economic and political dynamics. As an inherently political process, preservation frequently adopts a normative bent seeking to enforce right and wrong ways of regarding the past. Heritage doesn't merely exist; it is used for particular ends. Visibility consists of active ways of seeing, not just passive presence.

Preservation is rather more like an argument than the discovery of fixed meanings. Take, for example, a historic town wall. In Kotor, Montenegro, where our students have worked the past two summers, the preservation of old fortifications suggests a settlement bounded and defined by the wall—what is contained is historic. But the wall is among the buildings of the settlement—visually it seems to define an edge, but functionally it was (is) a center. Our students' investigations revealed that the wall is as much about the world outside as the buildings inside. The town was a product of the region's geography, the valley's landscape, the outsiders who wished to possess the place. The town was not the product of the wall; the wall was the product of a larger cultural landscape and regional geography. Today, the wall is the defining artifact of the town, and its hyper-visibility leads to overinterpretation. The story of Kotor is not the wall but the flow of ideas and empires, the traditions of trading and worship, that occasioned its design. The wall is but one chapter in this story, yet its visibility tends to blot out other stories.

Visibility is the power of historic preservation, and it both leads and misleads us to interpret the past. We cannot mistake what is easiest to read about a place—what is most visible—for what is most meaningful or valuable. This is Berger's point applied to preservation, a cautionary tale about the field's reliance on visibility.



Kotor, Montenegro. Photo: Charles Lawrence

One of the abiding concerns of heritage and its conservation has become the unseen (in preservation parlance, the intangible). What is not visible? A previous building? An event that left no physical trace? A tradition? Here, the role of the heritage expert—historian, archaeologist, conservator, anthropologist, preservationist—is paramount. Making memory and narrative visible—recovering in word, image, and space what could not otherwise be seen—remains a key contribution of preservation as a mode of design.

The goal of political visibility for preservation is not simply to convince “non-believers” of our arguments, or point out the stupidity or greed of opponents. We seek to change the questions being asked, throw the questions of cultural confidence, visual art, environmental stewardship, and responsible building into a new light. The unrealized opportunity of preservation’s political visibility is considerable.

Where is preservation visible today? Are new forms of visibility emerging? Are new means of representation and communication enabling the field to gain new visibility? What ideas of visibility drive the practice and theory of preservation today? These are some of questions that animate historic preservation teaching and research at PennDesign.

We need to pay a lot more explicit attention to the visual culture of preservation. To this end, you’ll find the essays by Frank Matero and Gail Winkler—esteemed senior professors—illuminating. A look at the studio, research, and internship projects of our graduate students certainly excites interest in re-asking and re-exploring the longstanding question of how to bring greater visibility to bear in, and for, preservation.

Prospectus 3 makes visible many aspects of our Program’s work: the creative work of our students, the intellectual work of our faculty, the organization of our curriculum. We invite you to take a look.

OUT OF TIME: GEORGE FRANÇOIS MUGNIER'S
VIEWS OF NEW ORLEANS AND VICINITY
FRANK MATERO

The announcement of the invention of photography in 1839 marked a revolution to come in the ability to produce images of self-depiction and the surrounding world. Within a relatively short period of time, by the 1860s, photography created a ready familiarity with views of people, places, and events, which in turn had a significant effect on the creation and display of personal and collective memory (de Caro 10). In America this was evident, from the widespread popularity of individual portraiture—both in life and in death—to the national identity emerging from the country's rapid urban growth and western expansion, as displayed at the National Photographic Association at the Philadelphia Centennial Exposition of 1876.

Of the many ways to remember—oral history, memoir, historical narrative, relic and site preservation—photography is a powerful visual medium that captures both the intended and the unintended. As a record, the photographic image is unequalled in its visual authority and “revelation of the truth,” yet that truth can be manipulated by the photographer in ways obvious and subtle. As a form of communication, a photograph can also depict or elicit strong emotions, the distinction shared between the photographer and the viewer (Stott 8-9, 12). Like all visual media, photographs can exert tremendous influence in selectively shaping our knowledge or viewpoint about a person, place, or event, but especially in the power of their immediacy and reproducibility. This last aspect is particularly important in the role commercial photographers played in defining the American landscape for public consumption by the 1870s, and later in the re-use of those images as historical documents. According to Peter Bacon Hales, urban photographers delivered “...a present that was always instantly becoming the past and thereby gave Americans a visual history of their cities” (5). His thesis, that American photographers advertised and celebrated that transformation in the latter half of the 19th century from a rural and agrarian nation to an urban industrial society, ignores the role the medium also played in influencing and shaping the growing preservation movement in cities like Boston, Philadelphia, and New Orleans. Ironically, the vision of the modern American city that photographers reflected and hoped to define eventually became heritage itself in its record of that urban experiment.

Scenic landscapes, ruins, monuments, and buildings were among the earliest photographic subjects, following a long artistic tradition of pictorial urban and rural bird's-eye views and picturesque compositions. Aside from the highly desirable static qualities required for the long exposures necessary, topographic and architectural images were common subjects for commercial production, as they appealed to visitors and armchair travelers in the form of collectible photo albums, stereographs, and printed “view books.” Taft and Hales both note that stereographs were extremely popular in the United States from the late 1850s into the early decades

of the 20th century; they provided a three-dimensional realism that surpassed the panoramas and dioramas of a generation earlier, even if in miniature (Taft 184-85; Hales 5). This market created a demand for images from around the world as well as those describing the local scene. Natural scenery, parks, monuments, public buildings, notable private houses, historic sites, and traditional “folk” were popular subjects sold as numbered stereographic sets or as bound view books, the latter first as photographic albums and later in printed format as photomechanical methods of reproducing photographs improved. These view books served a number of purposes. Originally created as inexpensive souvenirs for the visitor, they also could be lavishly illustrated publications that described the history of the locale and its prominent citizens and contained commercial advertising for local businesses and government.

The demand for stereographs was easily met by several large American companies such as E. and H. T. Anthony in New York, Langenheim Brothers in Philadelphia, Keystone View Company, and the largest, Underwood and Underwood, which produced 25,000 stereographs a day (de Caro 11). The supply of images needed for such large-scale production was met by company photographers as well as itinerant professionals and amateurs. However, it was also possible for local photographers to publish their own views locally, and many did so in virtually every part of the United States.

These depictions of the local scene—the people, street views, festivals, and labors—have received renewed attention by scholars today as evidence of an early interest in folklife, that segment of the local culture and the traditional styles of life that are associated with it (de Caro 2). Whether these early depictions qualify as documentary photography depends on their original motive for production and current definitions of documentary. De Caro reminds us that the term *documentary photography* is of relatively recent vintage, while documentary photography as an activity predates the concept (3). If by documentary photography we mean “a depiction of the real world by a photographer whose intent is to communicate something of importance—to make a comment—that will be understood by the viewer,” as de Caro states, then the very selection of one subject over others is significant, especially if the intent of the photograph is to describe and define the locality of a place (Mann 12). Other definitions of documentary photography have stressed realism by avoiding manipulation of the subject and a concern for social issues. Rather, authors like Arthur Rothstein emphasize the educational, informational, and functional nature of documentary photography, as well as the significance it places on the commonplace and ordinary (18). This range of criteria describes the shifting notions of truth and reality and the ability of the documentary photograph to depict them, as well as the use of photographic image to influence what we know and how to feel.

While the motive or intent of the photographer has often dominated discussions about the value of the photograph as document, the reception of the image is equally important, especially in its intended influences and sometimes unintended consequences in defining the character of a place and its people over

time. This aspect of the power and influence—one might say hegemony—of the photographic image to convey meaning and feeling has been long exploited in helping to define cultural and national identities. In this way, photography has been a most effective and available medium in making the visual visible to a mass audience and in defining a place, especially for the tourist market. In this respect, such commercial photographs must be viewed as historical documents with an agenda—indeed, it has become increasingly obvious that their subsequent rediscovery and use have helped to shape historic preservation attitudes as a form of reception. (See Note.)

By the late 19th century, older American cities such as Philadelphia, Boston, New York, and New Orleans promoted their civic personas through the construction of rich historically-based identities. These official narratives—part fact, part fiction—drew from local elements including race and ethnicity, social customs, language, music, cuisine, art, and architecture. It is within this construction of heritage that much of European and American preservation developed as a social and public movement (Boyer 1-2). No American city was more successful in celebrating and promoting its uniqueness through a richly constructed heritage than New Orleans. This was based first and foremost on the forging of a Creole identity whereby the city and its people were defined by real and imaginary historical characters, places, events, food, music, and stories that were consumed by increasingly mobile middle-class visitors. With its confluence of French, Spanish, Indian, African, and Caribbean traditions, New Orleans presented a complex and exotic cosmopolitan “other” to largely Protestant American and European tourists. This urbane cultural oddity was further exaggerated by the physical isolation and dilapidated state of preservation of the old Creole city or “French Quarter” compared to the rapidly expanding modern “American Sector” after 1803.

The clearly defined grid of the original French and Spanish colonial city—its heart and origin reflected in its moniker, *Vieux Carré*—together with its characteristic buildings, people, streets, and lingering Old World customs, provided a concentrated and contained setting for exhibiting the city’s colonial and postcolonial “Latin” culture. By the end of the 19th century, city directories and “strangers’ guides” with a few rude printed images gave way to commercially produced *carte-de-visites*, stereoscopic views, photographic view books, and tourist guidebooks extolling the history and sights of the French Quarter. These visual and written narratives were built on the popularization of the city and its denizens through the stories of George Washington Cable, Lafcadio Hearn, and Grace King. George Englehardt’s 1902 guidebook described the Quarter as a proud, stubborn, and doomed survivor:

[It is] very strange to Northern eyes... A little world, a world apart—in its habits, its recreations and mode of life and ideas... clinging still to the ancestral way and old ideals... Conservative no doubt it is; changing little, yet changing nevertheless; passively accepting to-day’s innovations; yielding to the inevitable, to the irresistible pressure of improvements along its upper limits particularly. (16-17)

No other city east of the Mississippi could boast of a distinct resident population still so intimately associated with its traditional setting and ways of life.

Of the many aspects of Creole culture that were celebrated as unique and promoted as visitor attractions, the city's architecture—its old houses with their characteristic iron balconies and galleries and stuccoed fronts, the French Opera House, the French Market, Madame John's Legacy, and the above-ground cemeteries—ranked among the most popular. Images of these signature sites were made available through coverage in national weeklies such as *Harper's Weekly* and *Frank Leslie's Illustrated Magazine*, as well as in illustrated tourist guides, view books, and stereoscopic sets sold to tourists. Local commercial photographers such as Samuel T. Blessing, Andrew D. Lytle, Theodore Lilienthal, and George François Mugnier all provided tourist views that included these and other “tableaux” that characterized the region: the bayou swamp, the Mississippi docks, sugar cane and cotton production, and Mardi Gras parades.

Of these early New Orleans photographers, George François Mugnier best captured the indigenous nature of the old Creole city. He is also perhaps the most interesting, not only for the large number of images that survive (he personally deposited his glass plate negatives as a collection in the Louisiana State Museum in 1930/31), but in his unusual and highly personal treatment of local subjects. The young Mugnier (ca. 1857-1936) came to New Orleans from France with his family by 1868. Originally a watchmaker, he turned to photography in 1884 and established a studio on Exchange Alley, where he produced commercial views of New Orleans and vicinity for the tourist market. Later he continued his photographic work with the Photo-Electric Engraving Company and the *Times Democrat* newspaper (Kemp 1-2).

Over 100 glass plate negatives and printed stereoscopic cards from Mugnier's series “New Orleans and Vicinity” survive in the collections of the Louisiana State Museum, the New Orleans Public Library, and Louisiana State University. These include the French Quarter and its denizens, the bustle of Canal Street and the modern American Sector, and the natural scenery of the bayou and pleasure grounds of Lake Pontchartrain. Taken together and printed as a numbered stereoscopic set, these views defined and reinforced the two faces of old and new New Orleans to the increasing number of visitors who traveled there for pleasure and entertainment beginning with the development of the rail lines in the 1880s.

Unlike his local contemporaries, Mugnier chose to focus on the historical and antiquarian aspects of New Orleans as an important counter-narrative to the promise of the modern city as recorded through the lenses of Lilienthal, Blessing, and Jay D. Edwards. Perhaps influenced by his French origins, his artful treatment of the streetscapes, structures, and inhabitants of the French Quarter transformed, what was for many, a symbol of the backwardness and failure of Creole society into a sympathetic past. Mugnier captured the gentle, overwhelming decay of the old city in his melancholic images of the architecture of the living and the dead. In his “old house” series, he sought out not just the historical or architectural landmarks, but buildings



The Crescent City - Scenes in and around New Orleans, Louisiana,
by A. R. Waud. Source: Harper's Weekly, 1867

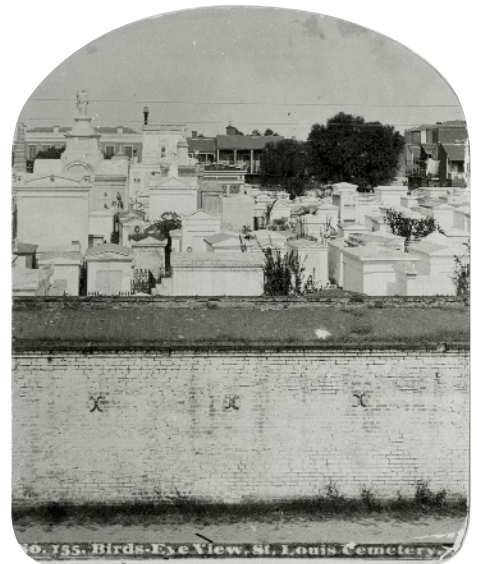
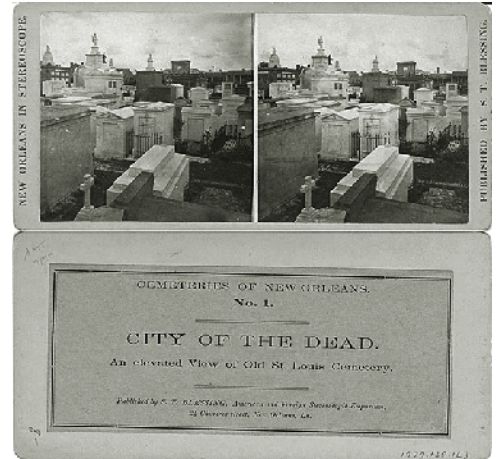
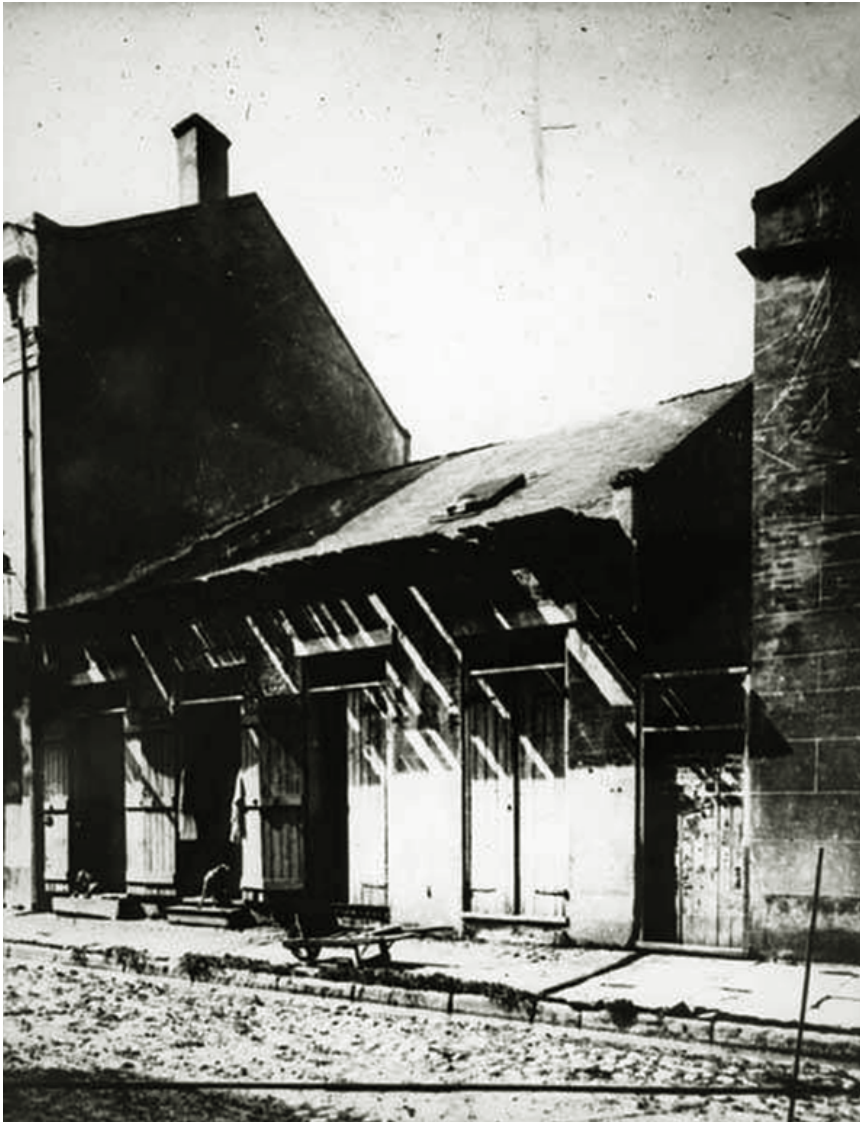
in a state of “un-becoming.” One stereoscopic image, *No. 414. Old Houses, Urselines [sic.] Str.*, is particularly striking in his capture of shafts of sunlight streaming through the overhanging roof of a dilapidated Creole cottage, the piercing rays dematerializing the building before the viewer’s eyes. His view of the old Citizen’s Bank, *No. 63. Old Bank Building*, continued the earlier appeal of depicting the Quarter’s urban ruins as seen in the city’s directories beginning in the 1840s.

In his cemetery series of the city’s oldest urban burial grounds, St. Louis Cemeteries Nos. 1 and 2, Mugnier typically placed his camera outside and above the high cemetery walls, the dense crowded tombs stretching across the field of view. Unlike Blessing, who also produced a number of commercial cemetery views but in a more conservatively composed manner where the viewer is invited into a picturesque scene of tomb, path, and greenery, Mugnier keeps us outside and separated from this sacred place of sepulcher, where we are allowed to peer in but never enter the scene. His manipulation of the view clearly depends on the distinct separation of the cemetery’s ethereal white tombscape floating between the living worlds of the viewer (foreground) and the darker streetscape beyond. Mugnier’s urban and cemetery views are also noteworthy in their general absence of people, not even staged to accommodate slow shutter speeds, yet their presence is clearly felt in the evidence left behind: fresh immortelles on tomb walls and empty scaffolding in front of a tomb, or parked carriages and automobiles in otherwise empty streets.

These images fall well outside the larger dominant tradition of late 19th-century American urban photographers who “...rework(ed)...the visual city in the same vein as architects and landscape designers... making representative views of major buildings, monuments, and symbols of civic pride...us(ing) formal order to imply civic order and...the application of the Romantic concept of harmony...for interpreting the urban scene” (Hales 63). Nor are they the conscience of social reform as seen in the photographs of Jacob Riis and Lewis Hine, for example. Even when compared to other commercial examples of “picturesque” urban poverty and “exotic” ethnic enclaves elsewhere such as San Francisco’s Chinatown, the large number of images represented in Mugnier’s New Orleans stereoscopic series suggests a personal interest in transmitting and artistically transforming this character of the city and region to American and international visitors.

One of Mugnier’s most enigmatic series of photographs, apparently not for public consumption, was his recording of the 1915 destruction and demolition of the Hotel Royal, one of the city’s most distinguished old hotels. Designed by French émigré Jacques N. B. de Pouilly, the Royal succeeded the equally grand St. Louis Hotel that was lost to fire in 1839. Existing only as glass plate negatives, with no characteristic labels or numbers for commercial production, one can only imagine these were produced by Mugnier for himself or perhaps the owner to record the last days of this once great edifice where Creole society entertained and transacted business. It is in these photographs that we clearly see Mugnier’s interest in the magical realism of time caught in the distorted reflections of the decayed mirrors, the half-exposed ribs of the great coffered

Clockwise from left: No. 414. Old Houses, Urselines Str., by George François Mugnier;
 City of the Dead: An Elevated View of Old St. Louis Cemetery, by S. T. Blessing;
 No. 155. Birds Eye View, St. Louis Cemetery No. 1, by Mugnier
 Sources: New Orleans Public Library (Mugnier); Louisiana State Museum (Blessing)





Self portrait in Hotel Royal, by George François Mugnier
Source: New Orleans Public Library

dome, and again the shafts of light dissolving the ruinous interiors. It is also in this series of images that Mugnier indulges in his own portraiture as the observer observed in his imperfect reflection in one of the hotel's grand salon mirrors.

Until the dogged efforts of early local preservationists and the creation of the *Vieux Carré* Commission in 1925 to preserve the buildings and ensemble of the French Quarter, its earlier notoriety was more the result of an acquired reputation from the 19th-century writings produced about its historic Creole past. This appreciation helped transform the squalor and dilapidation of the Quarter, significantly worsened by the closing of Storyville in 1917, into a constructed historic district by the 1930s. Here the past truly became a foreign

country that delivered the same promises of entertainment and escape to the modern tourist, judging from the itineraries published in guidebooks of the period and later.

George François Mugnier's images of the French Quarter both reflected and shaped the romantic qualities and sentimental associations that were highly valued by late 19th-century visitors to New Orleans. His capture of physical transformation through decay and weathering not only depicted the transitory nature of all things, but the "voicefulness" of such architecture as witness to time as espoused by John Ruskin in *The Seven Lamps of Architecture*, especially potent and relevant for memory landscapes such as the French Quarter and its cemeteries. Yet Mugnier's treatment of the demolition of the old St. Louis Hotel also suggests a personal and melancholic commentary on the inevitable changes that were already besetting the old quarter in the face of progress. Unlike the edited positivist views of Lilienthal, Edwards, and others who largely celebrated and promoted the building of the modern city after the American Civil War, Mugnier described a French Quarter habitus increasingly associated with an ever-present past reinforced by the words of local author and historian Grace King:

The past is our only real possession in life. It is the one piece of property of which time cannot deprive us; it is our own in a way that nothing else in life is. It never leaves our consciousness. In a word, we are our past; we do not cling to it, it clings to us.

The deposit of his photographs in 1930, including his late 19th-century views of the French Quarter, bridged an almost fifty-year gap for the preservation efforts beginning in the 1920s. Mugnier's photographs were first exhibited locally in 1955 and twice again in the 1960s and 1975 with two photo-essay publications in 1972 and 1975 (Bridaham and Kemp and King, respectively). Further research is needed to determine what, if any, impact his photographs and their exhibition and publication had on the preservation of the French Quarter and vicinity. Moreover, the recent plethora of post-Katrina photographic exhibitions and essays on the city suggests a reconsideration of his work against the larger backdrop of Reconstruction and the period's overall urban change from natural disasters and social upheaval.

Today the *Vieux Carré* still retains much architectural integrity and authenticity in the preservation of its buildings and intact streetscapes. Mugnier's photographs captured another authenticity that helped to construct and display the French Quarter to an interested visiting public who would eventually become the city's dominant tourist industry. Preservationists would do well to reflect on past representations of the past and the reception of such imagery to remind themselves that the chasm between the past and the present is more than temporal, it is intentional; and it is this intentionality that informs the critical shift that defines where tradition ends and preservation begins.

Note: In literary and philosophical circles in the 1950s, reception theory addressed the readers' judgment and grasp of the meaning of the text and the interaction of the text with its readers. This resulted in two positions or "fallacy theories": intentional fallacy and affective fallacy. Intentional fallacy warned the reader to avoid using implied or actual authorial explanations of intent in literary analysis and to involve the reader in determining meanings. Intentional fallacy or anti-intentionalism argued that artist's intentions were neither available nor desirable as a standard for understanding or assessing the work. In contrast, affective fallacy or intentionalism repudiated confusions between the text and its results or effects on the reader. For intentionalists, the meaning occurred in the mind of the reader and the artist's intention, no matter how obscure, could be useful in understanding the work. Although reception theory is implicit in all subsequent reworkings and reinterpretations such as preservation, its meaning has hardly been addressed in the professional literature.

Sources

- Boyer, Christine. *The City of Collective Memory*. Cambridge: The MIT Press, 1996.
- Bridaham, Lester Burbank, ed. *New Orleans and Bayou Country: Photographs (1880-1910)*
by George François Mugnier. New York: Weathervane Books, 1972.
- de Caro, Frank. *Folklife in Louisiana Photography*. Baton Rouge: Louisiana State University, 1990.
- Englehardt, George W. *New Orleans Louisiana, The Crescent City: The Book of the Picayune, also of the Public Bodies and Business Interests of the Place*. New Orleans, 1902.
- Hales, Peter Bacon. *Silver Cities: The Photography of American Urbanization 1839-1915*. Philadelphia: Temple University Press, 1984.
- Kemp, John R. and Linda Orr King, eds. *Louisiana Images 1880-1920: A Photographic Essay by George François Mugnier*. Baton Rouge: Louisiana State University Press, 1975.
- King, Grace. *Memoirs of a Southern Woman of Letters*. New York: Macmillan, 1932.
- Mann, Martin. *Documentary Photography*. Time Life Books, 1972.
- Rothstein, Arthur. *Documentary Photography*. Boston: Focal Press, 1985.
- Ruskin, John. *The Lamp of Memory in the Seven Lamps of Architecture*. New York: Dover, 1989.
- Smith, Margaret Denton and Mary Louise Tucker. *Photography in New Orleans: The Early Years 1840-1865*. Baton Rouge: Louisiana State University Press, 1982.
- Stott, William. *Documentary Expression and Thirties America*. Chicago: University of Chicago Press, 1986.
- Taft, Robert. *Photography and the American Scene*. New York: Dover, 1964.

VILLA LOUIS: MAKING THE PAST VISIBLE
GAIL CASKEY WINKLER

Every historic site is a mystery waiting to be solved. For me, such a mystery began in spring 1995, when I began a long relationship with Villa Louis, a National Historic Landmark owned by the Wisconsin Historical Society that occupies part of an island in the Mississippi River, adjacent to the town of Prairie du Chien.

The house was the latest of two built on the site. The first was erected in 1843 by Hercules Dousman (1800-1868), a partner in the Western Outfit of the American Fur Company as well as other commercial ventures. Dousman and his wife, Jane Fisher Rolette (1804-1882), enlarged and redecorated their house in 1855. The federal census confirmed Hercules Dousman's rising status from "Indian trader" in 1850 to "Gentleman" in 1860.

Soon after Dousman's death in 1868, his only child, Louis (pronounced in the French manner), engaged the prominent Milwaukee architect E. Townsend Mix to design a new house to replace that of his parents. His mother lived in the new house until her death in 1883, whereupon Louis Dousman, his wife, and their young family moved in and began to completely redecorate. Louis Dousman died unexpectedly at age 37 in January 1886, leaving a widow and four children under the age of eleven. By 1911, with the children married and the inheritance depleted, the house was put up for sale and some of its contents divided among the children.

Eventually, the house and its remaining contents were given to the city of Prairie du Chien and subsequently to the Wisconsin Historical Society. In the late 1980s, the site acquired over 500 photographs documenting the house, plus an extensive manuscript collection and some pieces of family furniture, including original curtain panels from the estate of a family descendant. This evidence determined the interpretation of Villa Louis as it had been in the 1890s. In 1995, I was engaged to recreate the house's 1890s interiors.

Among the most important photographs that informed the recreation were some taken at the time the older Dousman daughters were entering Society with a series of parties in St. Paul and at Villa Louis. In August 1898, one guest came with a camera and photographed six rooms in the house, including the billiard room with fellow guests. The same guest photographed the entry hall, parlor, and dining room.

Invoices supported the pictorial evidence, documenting the long-lost wall and frieze papers as well as the leather-covered "reclining couch," the "Eclipse Lamp" over the billiard table, and the series of prints entitled "Celebrated Horses" that remained in the collection.



Billiard room and dining room of Villa Louis.
Source: Villa Louis, Wisconsin Historical Society

The textiles on the sofa and the portieres in the hall, the dining room window panels, and the wallpaper in the parlor were identified as William Morris designs, while the textiles for the parlor curtain were by Thomas Wardle, who worked with Morris. Invoices confirmed the original supplier had been John J. McGrath, Chicago, who touted his firm as the sole source of British Arts & Crafts designs in the Midwest. The Dousmans' redecoration may have been guided by their visit the Centennial Exhibition in Philadelphia, where designs by British reformers such as Morris (1834-1896) had been shown.

Having identified the designs, I set about to recreate them in consultation with the site director, curator, and the Wisconsin Historical Society. Fragments of paper found under wood moldings proved that the lower portion of the billiard room walls and many of the ceilings had been covered with a product known as "ingrain paper" made from dyed pulp. These papers were reproduced in colors matching the documents at a mill in Montreal that uses traditional vat dyeing methods.

Arthur Sanderson & Sons Ltd., England, who hold the copyright on all Morris wallpapers, block-printed the pattern "Venetian" in its original colorway for the parlor. The sources of the wallpapers in the entry hall and dining room were unknown. A portion of the 1880s entry hall paper was found in a trunk in the attic affixed to a layer of burlap that had been applied to the walls early in the 20th century. The document had been block-printed, and paint analysis determined its true colors. The full design repeat was created by an American stylist and the paper was block-printed in England. Similarly, a portion of the billiard room frieze was found under a window molding and reproduced for the room. The dining room paper, however, was gone. Using photographic enlargements and measurements I had taken at the site, the same stylist created full-size artwork of the two-color design; a scrap of the original paper found under the picture rail gave us the colors, which were two values of "old gold." When the artwork arrived at the printing mill near London, the original block for the pattern was found in their archives and used to print the paper.

Also missing from the dining room was the Lincrusta Walton, an embossed product composed of raw linseed oil plus wood flour, rosin, paraffin wax, and titanium dioxide. The ingredients are mixed, heated, and pressed onto heavy paper to form the substrate, or backing. The product is then passed under an engraving roller that creates the embossed surface. Akzo Nobel, located near Manchester, England, is the sole manufacturer of Lincrusta Walton. The firm had not introduced a new pattern in twenty years, but the director of the design studio liked what he saw in the photographs I sent. We agreed the artwork would be done in the United States. Once again, photographic enlargements were dimensioned and sent to the wallpaper stylist. She produced the artwork full-scale on film, as the mill requested, and in three dimensions using her daughter's playdough. Once installed, the Lincrusta Walton was glazed to match the original color found on the bare plaster and the grained surface on the iron fireplace surround (determined by paint analysis).



Exterior

Source: Villa Louis, Wisconsin Historical Society



Entry hall.
Source: Villa Louis

A textile stylist created the artwork for the William Morris and Thomas Wardle textiles based on three curtain panels and two chair seats that remained in the collection at Villa Louis. The dining room cotton panels were printed in Long Island City, New York; the three patterned velveteens for the parlor and hallway curtains were printed in Northern Italy. All the matching cording, tie-backs, ball fringe, and upholstery trimming seen in the 1898 photographs were replicated in Long Island City.

No trace of the carpets remained in the collection. Only the entry hall carpet could be reproduced because both field and border were clearly visible in the 1898 photographs. An 1885 receipt from Marshall Field & Company, Chicago, identified the carpet as having a cut pile surface. An inventory taken in 1913 when the family rented the house to a school described the carpet as “red.” As pre-panchromatic film typically records reds as very dark, I surmised the ground was red and the spiral patterns much lighter—perhaps yellow and ivory—which were the colors of Morris’s “Venetian” wallpaper in the adjoining parlor. The carpet was woven at a mill near Philadelphia.

Parlor photographs showed a carpet with an indistinct field and a border whose entire pattern was not visible. An invoice from Marshall Field & Company dated July 3, 1885, listed fifty yards of Wilton (cut pile) carpet and 30 yards of Wilton border. The 1913 inventory described both field and border as “yellow,” thus coordinating with the “Venetian” pattern wallpaper in the room. A c.1880 pattern was woven in custom colors in Kidderminster, England, at a carpet mill whose archives of designs extend back to 1790.

According to an invoice in the collection, the Dousmans purchased an oak parquet floor from E.B. Moore and Company, Chicago, who installed it in July 1885. The late 19th-century photographs confirmed there had been a carpet on the floor, but they did not reveal a distinct pattern. The 1913 inventory listed an “art square,” a term generally used to describe an inexpensive flat pile rug woven with an attached border. Art squares are not produced today, so I found an English mill that wove Chlidema carpets with borders attached to the outermost strip of carpet. We colored the design following the 1913 inventory that listed the art square as “maroon, white & black.”

After this initial phase of the project, I have continued to work with the staff at Villa Louis. We have completed the sitting room and enclosed veranda, which were photographed in 1898. We have also finished the more difficult spaces where only fragmentary evidence is present: in the family bedrooms and the servants’ rooms, only paint analysis for the walls and woodwork and tack holes on the floor indicated the c.1890 finishes. Surprisingly, the family bathroom was nearly complete, lacking only a water closet appropriate for the late 19th century, and while the servants’ facility had become a storeroom, paint build-up and bits of lead pipe enabled us to locate and replicate all the original wood-encased fixtures.

STUDENT ESSAYS



Views over Independence Hall (1950 and 2011).

Source: Independence National Historical Park, National Park Service

HISTORY WITH BLINDERS ON: A-HISTORIC PRESERVATION AND
PHILADELPHIA'S INDEPENDENCE MALL
NICHOLAS BAKER

By the time Romaldo Giurgola's 1975 Liberty Bell Pavilion made the new Independence Mall ready for the bicentennial celebrations, more than five hundred buildings had been removed to allow better views of just one. Independence Hall demanded wholesale clearance on a scale commensurate with its place in our national mythology.

The single-minded focus on one building frozen in one time at the expense of all other phases of our national history is more than troubling, especially in light of the extreme measures that have been taken. The lost urban context cleared for the Mall's construction cannot be restored. Still, the design of the Mall has the potential to transform public understanding, not just of Independence Hall but our national history—and it falls short, raising serious issues around the interpretation of our collective past and the shaping of our national self-image.

Framing Independence Hall: A Brief History

The buildings around Independence Hall—the State House, Congress Hall, and Old City Hall—were constructed between 1732 and 1791. While initially built at the fringes of the colonial city, they soon were surrounded by an urban context. The intensity of development in the area increased throughout the 19th century.

Independence Hall's symbolic importance also grew in this period, and popular images of the building increasingly showed it isolated from its surroundings. Kenneth Finkel writes that painters and printmakers “created in the public's mind a ‘Cradle of Liberty’ isolated from the rest of the world, a vignette that floated on a cloud.” While parades and other public ceremonies created practical space issues on the site and various groups warned of the fire hazards posed to the building by the surrounding fabric, it was to create a “vignette-like image” that calls first surfaced to disencumber the hall from its surroundings.

The first such proposal was presented in 1915 by local architects Albert Kelsey and David Knickerbacker Boyd. Their plan was relatively modest and showed an explicit recognition of Independence Hall's scale, using only the half-block directly north of the Hall as open space. As Kelsey explained, “Independence Hall was not large enough to be seen at its best from a distance.” In 1924, Jacques Greber submitted another proposal in preparation for the upcoming Sesquicentennial Exposition. His plan filled the full block, placing the Liberty Bell in the center of a new Memorial Court of Independence. During the same period, Philadelphia architect Paul Cret prepared two schemes presented as half-block extensions to the existing Independence Square.

Nothing came of these proposals, but a drastic departure in 1937 set the tone for future discussions of the site. Cret's partner Roy Larson presented plans for a three-block mall extending from Chestnut Street to Race Street. Larson's plan was a "breathtaking" application of Beaux Arts principles: "A threshold had been crossed toward gigantism and formality," wrote G. L. Claflen. The project's scale increased in 1944 when the City Planning Commission expanded it to include slum clearance of the adjoining 19th-century blocks.

The plan had detractors. National Park Service architect and HABS founder Charles Peterson quoted Hans Huth in a 1947 report: "I hope they won't pull down too much of Philadelphia. I hate to see Independence Hall in splendid isolation land-scaped like a rest room." Yale architecture professor Carroll Meeks joined writer and urbanist Lewis Mumford to advocate for a rehabilitation of the area that incorporated a wider variety of buildings and constituted "a record of continuing development" in scale with Independence Hall.

Larson's plan proceeded in 1950, though shifting architectural tastes largely led to the elimination of his original Beaux Arts design.

Independence Mall: Critiques & Analysis

Initial evaluations of the design were never particularly good, but criticism focused almost exclusively on design and landscaping. Architectural critics Witold Rybczynski and Inga Saffron cited an "awkward" marriage of "International Style modernism and Beaux Arts formalism" and an "unengaging" axial format. Scant attention was given to the functional causes for low usage by the public and even less given to its shortcomings as a piece of historical interpretation.

When the Mall was reassessed in the mid-1990s, the City of Philadelphia was concerned primarily with turning it into a tourist-oriented economic engine. In 1997, a group led by landscape architect Laurie Olin and architect Bernard Cywinski was chosen to prepare a new master plan. Like Venturi, Olin believed that the Mall's vast scale demeaned rather than enhanced the Hall, and he acknowledged the negative effects of urban renewal and the clearance of surrounding neighborhoods. He also showed a good understanding of the Mall's role in shaping, interpreting, and presenting history: "Our challenge was to give physical form to a creation story: the settlement of the city and the founding of our nation."

However, his team made little or no effort to expand interpretation of American history and its relationship to the contemporary urban context. They emphasized concepts of "rus in urbs" and suburban lawns that had little to do with the rapidly changing city of the early years of the republic or, indeed, the local context in any time period.

The key question remained what it had been at the Mall's birth: How should visitors view Independence Hall? Here, the team seems either to have been split or overridden by outside interests, as Bacon's straight-on view was faithfully preserved even as it was criticized. Much effort was directed at creating a vantage point that cut the looming Penn Mutual towers out of the picture of the Liberty Bell and Independence Hall, again returning to the early focus on the framing of static, idealized postcard views that removed "interfering" urban context. Smaller landscaping gestures aimed to interpret a specific period of the colonial context rather than to tell a more complete story of urban development.

In deliberately framing the kind of vignette-like postcard images imagined by early proponents of the Mall, the designers chose interpretive mythology over more direct history, even while denying the history of that interpretation a place in their landscape.

Critical Reaction

The popular press and the political establishment were generally supportive of Olin's design. Even the obsession with eliminating the Penn Mutual towers from the view of the Independence Hall steeple was embraced by most, with reputable academics like Rybczynski speaking earnestly about framed views of the Hall "silhouetted against the sky – the way it was meant to be seen."

Philadelphia Inquirer critic Inga Saffron, among others, acknowledged the inherent and continuing problem of the Mall's massive scale, which seemed scarcely diminished by the new Constitution Center at the north end. George Clafien raised two key questions for a critical evaluation of the new Mall. He pointed out that the Olin scheme was presented as "anti-imperial" – a direct response to the authoritarian associations of the previous design. "Will the new scheme as built," he asks, "enable the public to experience the multiple readings that it clearly aspires to?"

Many of the issues raised by the Mall's new design can be traced to the tensions between the national values and significance attached to Independence Hall and its existence within a local context, between those symbolic associations and its modest physical character, or between the "creation myth" shaped by its interpretation and more banal realities, past and present. Today's Independence Mall makes little or no reference to the pre-renovated Mall or the original 18th- and 19th-century urban fabric. The result, while embraced by most as more aesthetically pleasing, is an unfortunate continuation of an uncritical historical interpretation with a severely limited scope. While improved interpretation in the Liberty Bell exhibits or at

the new President's House site show the potential for the successful integration of multiple narratives, these lessons have not extended to the Mall as a whole.

As something of an added irony, for all of the focus on the faming of Independence Hall, the best, most evocative framing of the Hall remains in leafy, intimate Independence Square. As Lewis Mumford wrote in a 1957 *New Yorker* series:

When the trees are in leaf in this park, one sees only parts of the Independence Hall group of buildings – a patch of brick wall or a bit of white spire – until one is close enough to take in the main structure as a whole... There is nothing magnificent in this approach; its charm is its unpretentiousness, just as Georgian buildings please by their modest details rather than by any larger structural assertions. By the time Independence Hall is in view, it almost seems bigger than it is, and that, too, is quite fitting.

In that view, the issues of scale are nearly eliminated by a setting that enhances rather than diminishes the structure, reconciling the tension between its symbolic and architectural meanings in a way that has never been possible from the Mall – all while avoiding the issues of authenticity and interpretation that come with the Mall's checkered history.

Sources

- "Abbreviated Final General Management Plan, Environmental Impact Statement: Independence National Historical Park." National Park Service, 1997.
- Claflen, George L., Jr. "Framing Independence Hall." *Places* 13, no. 3 (2000).
- Dahir, Mubarak S. "The Politics of Public Space: Issues of Interpretation Enter the Rethinking of Independence Mall," *Preservation* 48, no. 5 (1996).
- Finkel, Kenneth. *Philadelphia Then and Now*. New York: Dover, 1988.
- Finta, Gyula. *Reconsidering Independence Mall*. Philadelphia: The University of Pennsylvania, 1987.
- Gibson, Deirdre. "Cultural Landscape Report, Independence Mall: Independence National Historical Park." National Park Service, 1994.
- "Independence Mall Upgrade." *Architecture* 86, no. 11 (1997).
- Lingelbach, William E. "Historic Philadelphia Redevelopment and Conservation." *The Independence National Historic Park and Independence Mall in Historic Philadelphia*. Philadelphia, PA: The Independence Hall Association, 1951.
- Mumford, Lewis. *The Highway and the City*. New York: Harcourt Brace, 1963.
- . "The Sky Line: Historic Philadelphia II." *New Yorker*, February 9, 1957.
- "New Home for Liberty Bell Rings Clear Amid Revamped Independence Mall Projects," *Architectural Record* 189, no. 2 (2000).
- Olin, Laurie. "Giving Form to a Creation Story: The Remaking of Independence Mall." *Places* 13, no. 3 (2000).
"Rethinking Philadelphia's Independence Mall." *Architectural Record* 184, no. 7 (1996).
- Rybczynski, Witold. "Moving the Bell." *Atlantic Monthly*, June 1998.
- Saffron, Inga. "Patriot Games." *Architecture* 89, no. 4 (2000).
- Turner, Rob. "Independent View: A New Home for the Liberty Bell Cuts Modern Intrusions Out of the Historic Picture." *Metropolis* 23, no. 3 (2003).
- Von Moos, Stanislaus. *Venturi, Scott Brown & Associates: 1986-1998*. New York: Monacelli Press, 1999.



Top: Vernon House, rehabilitated with tax credits (2009).
Below: Encapsulated buildings on Diamond Street (2009). Photos: Cara Bertron

NEIGHBORHOOD TRANSFORMATION INITIATIVE:
THE BATTLE FOR NEIGHBORHOOD PRESERVATION, 2001-2008
CARA BERTRON

Philadelphia's Neighborhood Transformation Initiative (NTI), introduced in 2001 by Mayor John Street, was a strategic plan for combating blight. NTI's multi-pronged approach included demolition of neglected buildings, vacant lot clean-ups, abandoned car removal, construction of new housing, and encapsulation of older buildings, all aimed at spurring private investment. Called "one of the most ambitious urban renewal programs in the United States," NTI tackled one of the most widespread cases of urban blight in the country: the city of Philadelphia.

By the end of the 20th century, Philadelphia was in dire straits. Deindustrialization resulted in a precipitous population drop from 2.2 million people in 1950 to 1.5 million in 1990. Many middle-class residents moved to the suburbs after World War II, leaving behind concentrated poverty in urban neighborhoods. Meanwhile, residential construction continued. By 2000, Philadelphia had the country's highest per-capita vacancy rate with 31,000 vacant lots and 26,000 abandoned buildings, as well as continuing population loss.

"The choice for us as a city is very clear... Our city clearly needs this initiative and the time to act is now!" urged Mayor John Street when he announced NTI in 2001. Few argued: bold intervention was a clear imperative. Some people supported the mayor's strategy, applauding the demolition-heavy program as a needed catalyst for revitalization. Others raised concerns that widespread demolition without planned replacement would make areas "urban prairies," decimating the built environment and further damaging distressed communities. NTI became a rallying cry for both supporters who saw it as a way to deliver much-needed resources and people for whom it raised the specter of mid-century urban renewal.

NTI's five-year goals included towing hundreds of thousands of abandoned cars, cleaning 31,000 vacant lots, demolishing 14,000 abandoned and dangerous buildings, encapsulating 2,500 buildings for rehabilitation, and creating 16,000 housing units through new construction or rehabilitation. These strategies aimed to attract 75,000 new residents and increase the tax base, thereby revitalizing the city; they were backed with \$1.6 billion, including \$306.6 million from bond issues and interest.

Preservation and NTI

Historic preservation was not included as an explicit tool in NTI. At the urging of Patricia Smith, the first director of the NTI office, Mayor Street's original vision for blight eradication was expanded to create redevelopment opportunities. With input from the National Trust for Historic Preservation and the Preservation Alliance of Greater Philadelphia, \$30 million was allocated to encapsulate (clean and seal) 2,500 buildings that were candidates for near-immediate rehabilitation and market-rate reoccupation by private investors.

Other preservation tools included repair grants to low-income homeowners of historic buildings. The National Trust for Historic Preservation produced the *Preservation Development Assessment Report* and gave funds to the City to produce the *Philadelphia Rowhouse Manual*, which provides a historical perspective on rowhouse development and tips for historically sensitive maintenance and energy efficiency. Eva Gladstein, who directed NTI from 2005 until 2008, asserted that improving market conditions led to more rehabilitations and fewer demolitions toward the end of the initiative. During her tenure, alternative lending programs targeted at house rehabilitations were also developed.

Circumstances did not permit a simple preservation approach. The magnitude of blight was difficult to comprehend for preservationists used to focusing on one building or a defined historic district. When NTI began, a citywide vacancy survey counted 9,000 dangerous or eminently dangerous properties; a spate of building collapses in 2000 raised urgent concerns about public safety. People from other places “didn’t understand the level of deterioration or the decades of investment, or what that means to a community...or the limited resources,” said Adrian Fine of the National Trust. “How do you really do justice from all perspectives? It’s really all about the balancing.”

New Directions: Community Preservation

Clearly, NTI was not intended to be a preservation program. So why should historic preservation be a consideration? Simply because built history helps recall, interpret, and retell the stories of communities through time. Layers upon layers of building fabric tangibly show the development of a neighborhood and record subsequent changes, both physical and social. Preservation asserts the worth of a place by building on existing assets.

Though preservation is historically a discipline bounded by foundations, walls, and roofs, this scope fails to actively engage with the complex challenges facing modern cities, towns, neighborhoods, and blocks. Indeed, it keeps preservationists sequestered from the very real challenges facing cities like Philadelphia. Historic preservation must be linked with community preservation if it is to honestly continue its mission of serving the public good by safeguarding historic resources. This link may also increase visibility, public perception of relevance, diversity within the field, and funding opportunities.

With widespread resident involvement and support, preservation has the potential to strengthen the entire community. “Nothing [in the neighborhoods] belongs to anyone other than the people who are already

there,” asserted MJ, a Philadelphia resident who saw NTI as an idea overlaid on a landscape owned by others, with the owners not consulted. “[In NTI] we were just talking about buildings and no people.” Jorge Danta, who was the Philadelphia Historical Commission’s (PHC) primary liaison to NTI after 2005, expressed a similar view: “There’s a huge gap between bricks and mortar and the social fabric of the city.”

To help bridge that gap, historic rehabilitation should be expanded to deliver social programs and help build capacity. In 1965, housing consultant Drayton S. Bryant discussed the necessity of community-benefit programs: “Physical renewal alone will be insufficient to reverse the current trend towards decay and disorganization.” He was right. Community development corporations (CDCs), which offer an array of housing development, commercial revitalization, and social services, initially went untapped in NTI. (Eva Gladstein later allocated NTI funds to support CDCs’ work in neighborhood commercial corridors, housing creation, and home repair loans.) Engaging local, community-based institutions like CDCs in preservation work can help validate preservation as a community benefit and maintain a sense of history and continuity in the neighborhood. Dick Tyler, the executive director of the PHC until 2005, advocates entrusting CDCs and community leaders with rehabilitating historic fabric in low- to moderate-income neighborhoods, as in the Philadelphia Redevelopment Agency’s Homeownership Rehabilitation Program. Historic Property Repair Grants might also be disbursed in a partnership between CDCs and the Preservation Alliance to expand preservation stakeholders.

More creative ways must be found to engage new stakeholders while serving community needs and preserving historic fabric. Unemployed community members trained in basic construction techniques could encapsulate buildings that do not pose safety hazards. With more specialized instruction, they could undertake rehabilitation work while gaining job skills. Creative partnerships with residents might include property tax abatement on owner-occupied rehabilitated properties or job training and a share of the eventual sale price in exchange for rehabilitation of a nearby property. Other financial support might come from permit fee waivers; earmarking a portion of the real estate transfer tax for the Historic Property Repair Grant program or a similar fund that lowers the expected owner contribution; a historic home improvement loan program, as advocated by the National Trust’s *Preservation Development Assessment Report*; and a credit pool of local banks and credit unions that issue mortgages for home improvements.

Revitalization must include community addition—attracting new residents to distressed neighborhoods that have lost significant population. Preservation-based strategies for repopulation include allowing potential buyers to move into a house with little or no down payment until a sufficient payment on principal has been

accumulated, and possibly subtracting improvements to the house from the purchase price. Creating new locally-based institutions such as community land trusts to make long-term investments in properties—potentially as affordable housing—is a larger capacity-building strategy. Through mechanisms such as property tax relief, current residents should be empowered to stay in their homes in the case of rising property values and real estate taxes.

Clear communication and a sense of direction are critical in engaging the entire community in any ambitious project. Mayor Street and NTI staff saw NTI as strategic preparation for private development, but that was not communicated effectively to residents who protested that demolition would add to an already large supply of vacant lots. Strawberry Mansion resident Judith Robinson's first impression of NTI was "that we were sure going to have a lot of vacant land after all this was over, and what were we going to do with it?"

Neighborhood transformation requires winning hearts and minds as well as the battle against physical decay. While many residents welcomed NTI's demolition of abandoned houses that harbored crime and lowered property values, others saw NTI as a strong-arm, top-down approach that took little account of *their* vision for and continuing investment in *their* neighborhoods.

Preservation has the potential to be part of a broader revitalization strategy that invests in people and the built environment. Still, situations like Philadelphia are confounding. Is it really possible to effectively build on assets with meaningful community engagement? What if those assets are deteriorated or surrounded by deterioration in severely distressed neighborhoods? Who should be enlisted as allies? How many resources will it take? Who wins?

Sources

- Bryant, Drayton S. *Market Analysis for Development and Rehabilitation: Strawberry Mansion, Urban Renewal Area, Unit 1.* Produced for Erlich, Levinson & Kaplan, under contract with the Philadelphia Redevelopment Authority. Philadelphia: January 1965.
- Clines, Francis X. "Philadelphia's Mayor Seeks to Expand City's Revival." *New York Times*, April 26, 2001.
- Danta, Jorge, Historic Preservation Planner at the Philadelphia Historical Commission. Telephone interview by Cara Bertron. December 10, 2009.
- Fine, Adrian, Director of Center for State and Local Policy, National Trust for Historic Preservation. Telephone interview by Cara Bertron. November 23, 2009.
- Gallery, John Andrew, Executive Director of the Preservation Alliance of Greater Philadelphia. Interview by Cara Bertron. November 12, 2009.
- Gladstein, Eva, former Director, Neighborhood Transformation Initiative. Interview by Cara Bertron. December 4, 2009.
- Halverson Pace, Valerie Sue. *Society Hill, Philadelphia: Historic Preservation and Urban Renewal in Washington Square East.* Ph.D. diss., University of Minnesota, 1976.
- "How We Live: Philadelphia." NewsHour with Jim Lehrer. PBS, October 2, 2002.
http://www.pbs.org/newshour/bb/entertainment/july-dec02/hwl_10-2.html.
- McGovern, Stephen J. "Philadelphia's Neighborhood Transformation Initiative: A Case Study of Mayoral Leadership, Bold Planning, and Conflict." Fannie Mae Foundation. *Housing Policy Debate* 17, no. 3 (2006).
- MJ, Philadelphia resident. Interview by Cara Bertron. December 4, 2009.
- "NTI Launch." Office of the Mayor, Philadelphia, PA. April 18, 2001.
- Parker, Al Brandt. *Typology and Blight in Philadelphia.* Master's thesis, University of Pennsylvania, 2003.
Preservation Development Assessment Report. National Trust for Historic Preservation, 2005.
- Redding, Richard, Director of Community Planning Division, Philadelphia City Planning Commission. Telephone interview by Cara Bertron. November 23, 2009.
- "Reflecting on the Neighborhood Transformation Initiative." Young Philly Politics blog. April 1, 2007.
www.youngphillypolitics.com/reflecting_neighborhood_transformation_initiative.
- Robinson, Judith, Strawberry Mansion resident. Telephone interview by Cara Bertron. November 24, 2009.
- Smith, Patricia, former Director of Neighborhood Transformation Initiative. Interview by Cara Bertron. November 30, 2009.
- Tyler, Dick, former Director of Philadelphia Historical Commission. Interview by Cara Bertron. December 15, 2009.
- Vitiello, Domenic. "Twenty-First Century Urban Renewal in Philadelphia: The Neighborhood Transformation Initiative and its Critics." *Progressive Planning*, no. 170 (Winter 2007).



Top: Barnes Foundation in Lower Merion (2010). Photo: Rebekah Krieger
Below: View of proposed Barnes Foundation building
by architects Tod Williams Billie Tsien. Source: Barnes Foundation

THE BARNES FOUNDATION: FORGING A NEW IDENTITY
REBEKAH KRIEGER

The Barnes Foundation's struggle to maintain relevance and financial security while adhering to the eccentric strictures of its founder presents an opportunity to explore issues of institutional identity, sense of place, and viewer reception. Two essential questions arise when evaluating the foundation's move from Lower Merion to Philadelphia. First, how central is the original site and arrangement to the foundation's educational mission and the viewer's experience? Second, how central is its educational mission to a compelling display of its art?

The Barnes Foundation's current mission is to "promote the advancement of education and the appreciation of the fine arts." The method of implementation has been the subject of much debate and will shift dramatically when the organization moves from the Main Line enclave of Lower Merion to the Benjamin Franklin Parkway in 2012.

The Barnes Foundation is a place of myth and rumor, one that has ardent supporters as well as vehement detractors. To its admirers, the Barnes Foundation is a unique hidden jewel under constant assault from destructive, covetous outsiders. Detractors cast the institution as a backward, exclusionary art crypt that hoards knowledge and paintings from the deserving public. Whatever one's bias, it is undeniable that the organization has changed so little over the past 90 years of its existence that if Albert C. Barnes were able to visit his creation today, he would undoubtedly not only recognize the galleries but would be able to find his favorite Renoir in the dark.

After nearly a century of stagnation, the organization has found itself in the midst of a crisis of identity. The paintings in the collection have been transformed from revolutionary to canonical. Contemporary expectations for the display of art and artifacts have transformed Paul Philippe Cret's dignified and austere Beaux-Arts building into a cramped and limiting venue. The Barnes Foundation has had to seriously consider whether to present itself to the world as an educational institution or to embrace its other identity as one of the most valuable collections of 19th-century European paintings in the world.

In 1922, self-made millionaire Albert C. Barnes purchased an old estate and arboretum and transformed it into a home for himself and his art collection. His peculiar educational methods determined a strict spatial program and set severe limitations on the future of the collection. These inflexible rules, built into the Foundation, are partially responsible for its inability to remain solvent and relevant in the 21st century.

The educational ideas developed by Barnes and collaborator John Dewey center around the notion of teaching the viewer to “see” art in a new way. Rather than judging paintings by their ability to tell a narrative story or the technical ability of the painter to recreate a realistic, Barnes sought to impart to individuals the resources to judge painting by “the contemporary manifestations” of “the living spirit of the past.”

Ironically, nearly a century of the academic stagnation that Barnes abhorred has gotten the Barnes Foundation into the crisis it faces today. In the lengthy, curiously specific Indenture of Trust, Barnes demanded that the institution’s collection remain unchanged after his death and forbade the loan of any part of the collection to another exhibition or institution. These clauses were used to justify a policy of absolute inflexibility for decades.

The Barnes Foundation still operates as an educational facility and arboretum, offering courses in art and horticulture. The paintings, sculpture, and ornaments hang in the exact configurations that Albert Barnes devised before his death in 1951.

Today, the value of the collection has been estimated at \$6 billion. Much of that value is derived from the sheer quantity of Impressionist, Post-Impressionist, and early Modern paintings Barnes amassed during his lifetime. Lesser-known parts of the collection include African masks, textiles, Quaker furniture, and numerous wrought-iron farm implements used in Barnes’s educational wall assemblages. The totality of these items represents one man’s unique vision of understanding art and handicraft. But how long can that singular vision interpreted in a completely static manner maintain relevance?

The beginning of the end of strict adherence to Barnes’s vision came in the 1990s, when the realities of passing decades began to reveal themselves as shortcomings in the Cret-designed galleries. Financed by a world tour of the collection’s heavy hitters, the Museum underwent extensive renovations in 1996 by Venturi, Scott Brown and Associates.

These improvements were not merely renovations, but a restoration completed with an almost religious reverence for original detail. Mechanical systems were updated, lighting fixtures were rewired, wall coverings were replaced, and new stone steps installed—but to the eyes of a visitor, nothing changed. Everything was refurbished with identical materials, including a newly manufactured reproduction of the burlap wall upholstery. Each object and painting was replaced to the millimeter.

But the renovation did not remedy the institution's systemic problems. Its small endowment, constrained by Barnes's overcautious financial requirements, had been drained by legal battles with Lower Merion and the State of Pennsylvania. Its mission as a horticultural facility and arboretum, as well as its location in a residential enclave, had virtually eliminated expansion possibilities. Even accommodating visitors and their motor vehicles at the suburban site had become a major obstacle.

In November 2012, the Barnes will move its renowned collection to a new facility on Benjamin Franklin Parkway in downtown Philadelphia. The building will be significantly set back from the parkway, surrounded by a garden and public plaza, and include two interior courtyards to emulate the garden atmosphere of the Merion arboretum, as well as expanded classroom space, a retail shop, café, and auditorium. The Foundation has promised the public a facility "that replicates the scale, proportion and configuration of the original galleries in Merion."

It is clear that, despite the new museum's strong reference to the original galleries' design, the building on the parkway, designed by Tod Williams Billie Tsien Architects, will be a wholly different visitor experience. There will not be burlap upholstering the walls, electrified gas light fixtures, or woven window blinds. There will be no attempt to replicate the warm, intimate feel of the Cret galleries. Despite the lip service paid to maintaining Albert Barnes's mid-20th-century vision, this will most certainly be a 21st-century museum of international stature.

The Foundation has experienced its share of contentious legal battles in the past, but the uproar surrounding its proposed move has been enormous. Proponents of the move (composed chiefly of the administration of the Foundation and Philadelphia's city leadership) say it will increase the collection's accessibility and widen the Foundation's offerings to the public—a core value of its original mission. It will gain relevance and new context by joining the Philadelphia Museum of Art, the Rodin Museum, and others along Philadelphia's "cultural corridor."

Detractors insist that moving Albert Barnes's collection out of the Cret-designed space and its cultivated landscape will fatally alter the mission of the institution and the intended reception of the art collection. Robert Venturi wrote a vehement letter stating, "The building and site design are an integral part of the collection, and vice versa. Separating them vastly diminishes the value and purpose of both." Peter Schjeldahl, art critic for the *New Yorker*, writes, "Altering so much as a molecule of one of the greatest art installations I have ever seen would be an aesthetic crime."

Yet the thrust of these arguments gives primacy to the collector's vision over the identities of the paintings and the possible wishes of their creators. They also do not acknowledge the dire financial straits the organization has created for itself and the necessary sacrifices that must follow.

The Barnes Foundation maintains that the works of art remain distinct units that can be separated from the architectural environment envisioned for them by their original owner without a significant loss of meaning or value. While perhaps insensitive to the late owner's vision, this position is true. Barnes visitors come to see works by Renoir, Cezanne and Picasso; they do not come to the museum to study Albert Barnes's pedagogical vision.

A subset of public response to the move is criticism of the building itself. But the new building does not justify or deny the merits of the move. Despite the contentious debate surrounding the legality and ethical implications of the move, it is undeniable that the very survival of the Barnes Foundation itself depends upon it. With the move come new visitors, programming, retail, and neighbors. The new location on the parkway opens the astounding collection to the world. It also gives the individual paintings in the collection a chance to be rediscovered outside of Barnes's claustrophobic vision.

The campus in Lower Merion, including the Cret building and arboretum, will be preserved in a new capacity, maintaining the original identities and configuration of the galleries without the Renoirs they were designed to complement. The unique installations that Albert Barnes designed will be recreated in the facility, albeit in a new architectural and urban context.

The Barnes Foundation move will certainly transform the institution's identity. By removing the collection from its historic context, the foundation will gain visitors, revenue, and stature while saving the institution and the influence of its founder's educational goals. A new era of the Barnes will begin: one that does not as literally serve Albert Barnes's vision, but that does serve the interest of the art-viewing public.

Sources

Anderson, John. *Art Held Hostage*. New York: W. W. Norton & Co., 2003.

Barnes, Albert C. *The Art in Painting*. New York: Harcourt, Brace and Co., 1937.

———. Indenture of Trust. In Gilbert M. Cantor, *The Barnes Foundation: Reality vs. Myth*. Philadelphia: Consolidated/Drake Press, 1974.

The Barnes Foundation. "The Barnes Foundation Unveils Design by Tod Williams Billie Tsien Architects." www.barnesfoundation.org/v_pr_100709.html.

Greenfeld, Howard. *The Devil and Doctor Barnes*. New York: Penguin Books, 1987.

Knight, Christopher. "Architect Robert Venturi Slams Planned Barnes Foundation Move." *Los Angeles Times*, October 6, 2009.

Ouroussoff, Nicolai. "Architects Reimagine the Barnes Collection." *New York Times*, October 7, 2009.

Saffron, Inga. "Tallying Up the Worth of the Move." *Philadelphia Inquirer*, October 7, 2009.

Schjeldahl, Peter. "Untouchable." *New Yorker*, February 24, 2004.

Venturi, Scott Brown & Associates. "Improvements to the Barnes Foundation." www.vsba.com/projects/atozlist/index.html.



Top: PAFA interior (2007). Photo: Ser Amantio di Nicolao, Wikipedia.org

Below: Exterior (2001). Photo: A. D. Forman, pbase.com/artichoke

THE EXCAVATION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
NICOLE MATCHETTE

Frank Furness was just starting his career when he designed the Pennsylvania Academy of the Fine Arts (PAFA) in 1871. The 32-year-old architect won the competition for a building to house the nation's first art school and museum, founded in 1805. Construction began in 1872, and the building opened in time to celebrate the Centennial Exposition of 1876. Its bright colors and ornate decoration were typical of the period and the High Victorian Gothic style, with Furness's added flair.

The building would see many changes in the next hundred years. High Victorian Gothic fell out of favor within the first decades of the 20th century. Alterations in contemporary styles removed or covered the building's characteristic ornamentation and flamboyant color palette. In 1973, a major restoration project began on the PAFA that took an interesting excavation approach.

Furness died in 1912. Shortly before his death, his firm had declined in popularity and Furness himself was given few architectural commissions. Many of his buildings also faced grim futures in the next decades. The PAFA's High Victorian Gothic style was so reviled that at one point members of the Academy advocated the building's demolition and almost succeeded. During the mid-century "re-urbanization" of Philadelphia, many Furness-designed buildings were demolished, including two of his greatest works: the Pennsylvania Railroad Broad Street Station and the Provident Life and Trust Company building. Of the hundreds of buildings attributed to Furness, only one third still stand today.

Scholars revived Furness's reputation in the 1960s, and in 1973 a major restoration project began on the PAFA. Hyman Myers and Day and Zimmerman Associates undertook the work. An initial conditions survey of the Academy revealed no substantial structural damage, but it was apparent that many modifications had been made to the original building.

Because many of the original drawings and studies of the Academy had been lost or destroyed, Day and Zimmerman Associates performed an "excavation" of the building by removing paint layers, tiles, and other surfaces to find out what had been buried underneath. Materials had been removed or covered, and entire rooms had been blocked off. Skylights had been covered to prevent sunlight from illuminating the building. The original carved wooden floral motifs on the walls and columns of the PAFA—elements that demonstrated Furness's love of nature and attention to detail—had been largely obscured by 1973. The iron roof cresting, ventilators, and Furness-designed street lamps had been removed; the original color scheme of red, blue, gold, and silver had been replaced with a scheme of subdued neutral colors; the floor tiles on the stairs had been replaced and other colorful tiles painted over; and the main entrance doors had been replaced.

Because relatively few Furness buildings survive, Day and Zimmerman Associates decided to bring Furness's design back to life. Their restoration eliminated all alterations to the original 1876 building. A 1973 report stated that work would take place "without encroaching on, or altering, the original architectural fabric or special concept of the building." Original materials that had been lost were re-created. The few remaining original tiles were replicated and the replicates placed in the original locations. The entrance was restored to its original appearance. The headless statue of Ceres was removed from the main entrance, and non-original roof cresting was taken off. In the entrance foyer, original finishes replaced a marble wainscot and floor.

The restoration of the Academy has been compared to an archaeological excavation in terms of the amount of material removed to uncover Furness's original design. Critics and newspaper articles hailed the restoration and associated systems modernization as a success, and in 1977 Hyman Myers received the David E. Finley award from the National Trust for Historic Preservation for his outstanding work restoring the building. Myers explained that uncovering blocked-off rooms reveals the original building plan and "Furness's genius for the unfolding of spaces. You don't get a museum fatigue here because of the sequence of progression... There are no circulation flaws." On a larger scale, restoring the Academy to its original state helped scholars to better understand Furness's work.

The restoration of the PAFA opened doors to the restoration of other Furness buildings, including the Fisher Fine Arts Library at the University of Pennsylvania in 1993. There, Venturi, Scott Brown and Associates took an approach similar to the PAFA by removing 20th-century additions to the original Furness design. This approach shows respect for the architect's intent and pays homage to the work of Frank Furness. Even though many of his buildings were lost forever, these firms—and their work to excavate original materials—have made sure that the Pennsylvania Academy of the Fine Arts and the Fisher Fine Arts Library survive for future generations.

Sources

- Biddle, James. Letter to Richard J. Boyle, March 15, 1977. File. Philadelphia Historical Commission, Philadelphia, PA.
- Day and Zimmerman Associates. *The Pennsylvania Academy of the Fine Arts: A Second Look: Building Restoration*. Philadelphia: Pennsylvania Academy of the Fine Arts, 1973.
- Loviglio, Joann. "Plan to Alter Furness' Philadelphia Landmark Draws Fire." *Associated Press*, November 11, 2003.
- Massey, James C. *Frank H. Furness and His Centennial Sensation: The Pennsylvania Academy of the Fine Arts: An Essay*. Philadelphia: Pennsylvania Academy of the Fine Arts, 1970.
- Morton, David. "Furness Unfettered." *Progressive Architecture* (November 1976).
- Thomas, George E., Michael J. Lewis, and Jeffrey A. Cohen. *Frank Furness: The Complete Works*. New York: Princeton Architectural Press, 1991.



Right: Rittenhouse Club with 10 Rittenhouse Square behind. Photo: Jeffrey Totaro

FAÇADISM AT RITTENHOUSE

KEVIN McMAHON

A former bastion of aristocratic sociability in Philadelphia, the Rittenhouse Club, has disappeared, leaving only its front façade. Indeed, with the completion of the new 10 Rittenhouse condominium building by Robert A.M. Stern Architects, Philadelphia has been introduced to a kind of façadectomy that it has not seen before on this scale, if at all. Although façadism is generally not received in a favorable light, the demolition of the club received very little opposition. Saving the front of the deteriorating building—the only part of the building that the majority of the public had ever experienced—was enough for most people. Upon completion, it is hard to deny that the Rittenhouse Club's public face has been treated sensitively and skillfully, in a way that allows it to maintain its presence on Rittenhouse Square without appearing as though it has been sliced through or pasted on.

The Club and the Building

The Rittenhouse Club was founded in 1875 as the Social Art Club at 1811 Walnut Street. Situated on the north side of Rittenhouse Square, the establishment of the club signified the westward shift that wealthy Philadelphians had made in the previous decades.

From its founding, the Rittenhouse Club was a center of upper-class sociability in Philadelphia, becoming very nearly the pinnacle of exclusivity in the city throughout the late 19th and 20th centuries. Its limited membership of four hundred men included some of the most prominent names in Philadelphia society.

The club was located for almost its entire life in its Beaux-Arts building at 18th and Walnut streets, where it moved in 1878 from a house at 1525 Chestnut Street. The building was created from two houses unified with a symmetrical limestone Beaux-Arts façade in 1900. From the street, the building has changed little since then, though additions were built at the rear, some designed by Frank Furness and Paul Cret. It was not until 2007 that the most dramatic changes would take place as the result of a condominium project next door.

The Project(s)

By the early 1990s, private-club culture in Philadelphia was on the wane. Even the largest clubs had declining memberships and were forced to close off rooms and sometimes entire sections of their buildings. The Rittenhouse Club was not immune. With only 100 members left, suffering from deferred maintenance and facing an uncertain financial future, the club's president and board decided to put the building up for auction in 1990. This sale and a subsequent attempt were not successful.

In May 1996, the Rittenhouse Club finally caught the eye of an imaginative development company, Wheeler Equities, which proposed five development concepts over the next eight years. One proposal was for a 33-story high-end hotel that would be located behind the Alison Building and Van Rensselaer Mansion and use the Rittenhouse Club as an entrance. Although this prototype of the current 10 Rittenhouse project called for demolition of most of the club's structure behind the façade, it was received much more warmly by the neighborhood than another proposal that planned to preserve the Rittenhouse Club. Residents were supportive because Rindelaub's Row, a series of four adjoining 19th-century storefronts north of the Van Rensselaer Mansion on 18th Street, would be preserved. However, sufficient funding could not be obtained and the project fell through.

After three unsuccessful proposals, Wheeler finally gained ground in 2002 with a new proposal for a 27-story condominium building designed by Robert A.M. Stern. The new plan followed the same configuration as Wheeler's earlier proposals: it would form an L-shaped property using the Rittenhouse Club as an entrance and the parcel on 18th and Sansom streets for the new condo tower. This time, however, Wheeler called for the demolition of Rindelaub's Row, which set off a firestorm of controversy among Rittenhouse Square residents. Many fiercely opposed what they saw as the loss of the pedestrian character of their neighborhood represented by the storefronts. This proposal was rejected by the Philadelphia Historical Commission in 2003, citing the city code's stipulation that historic buildings may be demolished only if demolition serves the public interest or if the buildings cannot be adapted for any reasonable purpose.

When Wheeler's concept changed slightly in 2004—the tower was increased to 33 stories—it was again reviewed by the Historical Commission. This time though, Wheeler cited a financial hardship, claiming that Rindelaub's Row was deteriorating and that there was no cost-efficient way to incorporate the old buildings into the project. The Historical Commission was convinced and eventually approved the demolition, surprising many. Ironically, one of the stipulations of the approved demolition was the preservation of at least the facade of the Rittenhouse Club, which was planned anyway. In 2007 everything behind the front façade of the club was demolished. For months, it was supported by a system of heavy steel braces while the ground behind it was excavated and the new structure was added.

The Criticism

Philadelphia had seen façadism projects before, the most notable of which was the Penn Mutual Life Insurance building behind Independence Hall. Here, a four-story Egyptian revival-style façade was rebuilt as a freestanding sculptural wall, behind and above which the new Penn Mutual building was cantilevered. This project reflects how Jonathan Richards defines façadectomies in his book *Façadism*: “A purely postmodern concept, a symptom of the reaction against the modernist dogma and a compromise reflecting both the new spirit of urbanism and also the continuing need for urban areas to accommodate change.” Although the project received a generally positive reaction among critics, it might today be called historic preservation at its most superficial and arbitrary. It is architecture completely divorced from its social and historical contexts. In the same vein, York Row, a series of early 19th-century row houses at 7th and Walnut streets, was sliced through to accommodate the Saint James apartment building in 2004. Inga Saffron, architecture critic for the *Philadelphia Inquirer*, says the York Row façades “look as if they were trucked in by the Disney Company.”

The Rittenhouse Club has also been divorced from its original function, but it has in no way been Disneyfied. In fact, the project is very different and much more successful than its predecessors. Although planned as the entrance to the new condominium building, Stern’s tower was built well behind and to the east of the Rittenhouse Club. Unlike the Penn Mutual building and York Row, it appears as if nothing has changed here. The club still seems to be its own building when viewed from the sidewalk. From the park, the only evidence of change is a single additional story that pokes up beyond the club’s cornice. There is almost nothing to suggest that it is connected to the new brick tower. In this way, the project is less of an ideological statement than the Penn Mutual building. It is much more about preserving a streetscape than it is about exploring the novelty of juxtaposing old and new buildings.

The treatment of the Rittenhouse Club cannot be considered historic preservation, even in a non-traditional sense. None of the historic fabric, beyond a façade less than two feet thick, was saved. Yet the project is successful because it was able to reuse the façade in a sensitive and practical way that fades inoffensively into the elegant background of the square. Sure, the rooms behind it have disappeared, but does this even matter?

Probably not. For one, they had suffered from years of neglect and were in an advanced state of deterioration. Second, most of their architectural features, including a fireplace designed by Frank Furness, had been sold at auction to raise funds. Furthermore, the vast majority of Philadelphians, even those living around

Rittenhouse Square, had never been inside the original rooms. The interior only had meaning to a select few. Saffron wrote in 2006 that 10 Rittenhouse “will give the club, which has been vacant for years, a new life by making it the condo tower’s entrance.” It did precisely that. Had the 10 Rittenhouse project not progressed, the club building could have remained vacant and deteriorated to the point at which not even the façade was worth saving.

Perhaps this is why there was much more opposition to the demolition or façadectomies of the four buildings on 18th Street than to that of the Rittenhouse Club. The storefronts of Rindelaub’s Row were far more accessible to the public than the Rittenhouse Club ever was. The Club was always a highly exclusive place that few Philadelphians ever entered. What meaning could the building—beyond its façade—have to the public if the public was never allowed to enter?

Some might consider the Rittenhouse Club a contemporary interpretation of façadism, one in which the architects and developers had evolved beyond an attitude of compromise or a daring for experimentation. But it is not façadism as in the case of Penn Mutual and York Row. Rather, the façadectomy of the Rittenhouse Club responds to certain conditions unique to its site and situation: the sad state of the original building, the location of the new condo building away from the club, and the desire or need to continue the high-end commercial corridor of Walnut Street, to which a former exclusive club could add much.

And it does. Today the Rittenhouse Club houses a Barneys CO-OP store and serves as the entrance to the 10 Rittenhouse tower, which contains expensive condos. So, although the building’s façadectomy has detached it from any meaning it had as a private club for wealthy gentlemen, it continues, for better or worse, to serve the wealthy. And the façade, as ever, will serve the public.

Sources

- 1800 block of Walnut Street. Folder. Philadelphia Historical Commission, Philadelphia, PA.
- Baltzell, E. Digby. *The Philadelphia Gentlemen: The Making of a National Upper Class*. New York: Free Press, 1958.
- Burke, Bobbye. *Historic Rittenhouse, a Philadelphia Neighborhood*. Philadelphia: University of Pennsylvania Press, 1985.
- Cohen, Charles J. *Rittenhouse Square, Past and Present*. Philadelphia: Privately printed, 1922.
- Gelles, Jeff. "Rittenhouse Square may get a New Luxury Hotel." *Philadelphia Inquirer*, September 19, 1996.
- Harris, Linda K. "Historical Panel Rejects Plan for Condo Tower." *Philadelphia Inquirer*, December 17, 2003.
- Iams, David. "The Exclusive-Club Life is Taking a Beating." *Philadelphia Inquirer*, May 2, 1993.
- Richards, Jonathan. *Façadism*. London: Routledge, 2004.
- Saffron, Inga. "Is it Just a Façade?" *Philadelphia Inquirer*, February 1, 2004.
- . "Old Buildings Lost, but New Residents Gained." *Philadelphia Inquirer*, January 13, 2006.
- Warner, Susan. "A Superfresh Market is Coming to Rittenhouse." *Philadelphia Inquirer*, May 15, 1996.



Left: The Bowery on
Coney Island (ca. 1903).
Source: Library of Congress



Coney Island (1910).
Photo: Geo. P. Hall & Son, Library of Congress

RECONCILING A TERRITORY: THE DEATH AND
REBIRTH OF "AMERICA'S PLAYGROUND"
BETTY PRIME

"If Paris is France, then Coney Island, between June and September, is the world."

George Tilyou, 1886

Coney Island, the birthplace of the roller coaster, fast food, and countless forms of entertainment that delighted and enthralled America for over a century, is now a shell of its former self. The parks, hot dog stands, lights, and oddities that once were fundamental to the vitality of Coney Island are no more.

In 2005, after decades of slow decline, New York City mayor Michael Bloomberg announced the Coney Island Strategic Plan, outlining his personal mission to convert the historic amusement district into a year-round economic engine for the struggling neighborhoods surrounding the park. However, initial elation over the potential revitalization of Coney Island has been overshadowed by a difficult developer and community opposition to the mixed-use rezoning of Coney Island's Historic Amusement District.

Today, the public questions whether the few remaining iconic rides and buildings will be enough to retain Coney Island's character and style in a field of new development. To many, it is less about the individual buildings found at Coney and more about the sense of place and the nostalgia that Coney Island's amusements evoked for its patrons. Coney Island has always been "America's Playground," Coney Island native Charles Denson says: a place where common people from diverse backgrounds and races come together in one location; where they are offered the future, a chance to experience the modern world.

Critics and public alike envision the park in its historic role, not as a luxury park accessible only to the elite and upper-middle classes. Yet impending development will ultimately lead to change. For the people of New York, it is now a waiting game to determine whether the essence of Coney Island will be enhanced or degraded by the upcoming redevelopment plans.

Following the 1963 demolition of Penn Station, New Yorkers were newly conscious of their historic resources. In the case of Coney Island, most of what was important was already lost. Robert Moses shrank and gutted the amusement district in the 1930s, 40s, and 50s. What remained after his efforts was a series of inferior structures interspersed with elegant gems from decades past. In 2008, Municipal Art Society former president Kent Barwick argued, "Certainly, a great deal of Coney Island's historic fabric has been lost over time, but some historic buildings, rides, and other structures from Coney Island's heyday do remain. With so little left, the preservation of the existing historic resources becomes all the more important."

Yet Coney Island's historic significance has never been in its architecture or built environment, but rather in the experience and vitality of the place. This status—as a cultural landscape without significant built resources—has made it a challenge to preserve Coney Island. In the words of Kate Daly, Executive Director of the New York City Landmarks Preservation Commission:

Coney Island is different from other neighborhoods because its significance is related to use.

Streetscapes don't add up to create a historic district in the same way [as] other existing neighborhood designations. Coney Island has a prescribed role in NYC: one of nostalgia.

The neighborhood is shaped by use, not by individual buildings.

In 2007, Mayor Bloomberg unveiled plans to revitalize the waning economy of Coney Island through the introduction of year-round mixed-use development. Bloomberg's rezoning plan proposed hotels in the center of the amusement district, with significant development outside the amusement park, including 4,500 residential units—20 percent of which were affordable housing—and 21 acres of amusement. The public responded with protests and calls for the hotels to be moved to the periphery, more affordable housing, no high-rise development adjacent to the amusements, and more extensive amusement space. The plan was abandoned after widespread opposition.

In January 2008, a revised proposal was released. This comprehensive rezoning plan attempted to combine public opinion and the economic demands of developers. The new proposal aimed to facilitate the development of a year-round 27-acre urban amusement and entertainment district by catalyzing a variety of new indoor and outdoor amusements, entertainment, and complimentary uses. It attempted to lay the groundwork for the development of a 12-acre urban amusement park that preserves and expands amusement uses in their historic boardwalk location in perpetuity; creates a vibrant pedestrian environment; recognizes and supports Coney Island's unique character, culture, and needs through the creation of the Special Coney Island District; and facilitates the area's economic development.

The plan's proposed zoning sought to broaden the range of uses with four general categories of use: hotels, open and enclosed amusements with limited access to retail, restaurants, and retail. The hotels would be isolated to the east along Surf Avenue, 12 acres of the amusement district would be owned and operated by the city, and residential towers would have height restrictions in relationship to their vicinity to the amusements. The plan attempted to capture Coney Island's patchwork quality by requiring small retail spaces at the ground levels of parking garages, residential towers, and hotels.

On July 29, 2009, the comprehensive rezoning plan for Coney Island was passed by the City Council. The decision was a triumph for some; others feel the rezoning will ultimately lead to the demise of historic Coney Island. “Coney Island’s fans...can rest assured that the People’s Playground will in fact reclaim its title as the world’s most celebrated open, affordable, and accessible urban amusement park,” said Commissioner Amanda Burden. But native Charles Denson believes that “the final plan is a ‘razzle’”—a complex, flashy carnival game designed to confuse or deceive its players. “What is actually at stake in Coney Island,” he says, “[is] the possible destruction and gentrification of one of New York’s last diverse neighborhoods.” *Huffington Post* contributor Daniel Treiman wrote that success can be achieved by “expanding acreage for amusements, keeping high-rises out of the core amusement district, and honoring rather than destroying Coney Island’s history. Above all, it means leaving room for dreams.”

Despite criticism, the comprehensive rezoning plan is an opportunity to revive and reinvent Coney Island for the 21st century. The plan attempts to build on the few remaining amusements to create a vibrant urban amusement and entertainment district, revitalizing the area for new recreational needs, and reestablishing Coney Island for future generations. In many ways, the plan is “history light,” introducing new road configuration, uprooting rides, and altering scale and use drastically—but all this can be overcome if the character of Coney Island remains.

Clearly, historic resources are essential to the fabric of the landscape. To lose them would devalue the redevelopment. Will these physical objects retain their character when re-inserted into a completely new environment? Will their presence be enough to embody all that Coney is and was? Can the interaction of the new and old be reconciled?

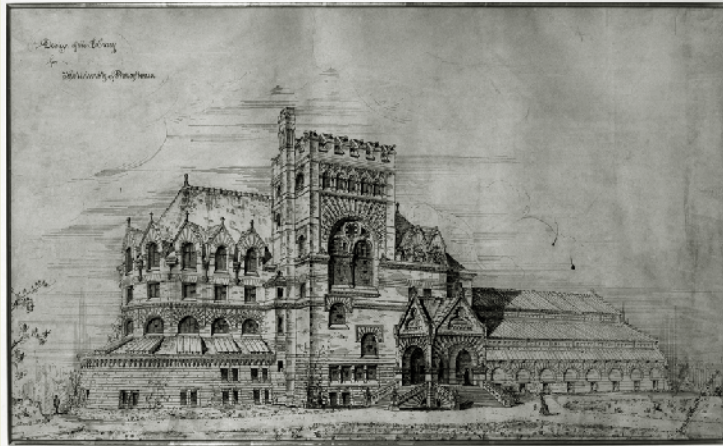
“It has often proved easier to study either the natural or the built components of a cultural landscape than to wrestle with the combination of the two in the concept of place,” writes Dolores Hayden. The characteristics that have made Coney Island a unique landscape are directly related to action and experience as well as physical resources. Time will tell whether the redevelopment will evoke the historic spirit of Coney Island: a place of respite and escape, a place to stimulate the mind and draw out fantasy, to engage the senses—and to leave patrons wanting more.

Sources

- American Experience: Coney Island*. Produced by Bob McCausland. 1991.
- Avrami, Erica, Randall Mason, and Marta de la Torre. *Values and Heritage Conservation: Research Report*. Los Angeles: The Getty Conservation Institute, 2000.
- Bagli, Charles V. "Seeking Revival, City to Buy Land in Coney Island." *New York Times*, November 11, 2009.
- Barwick, Kent. Letter to Robert Tierney. December 19, 2008.
- Burns, Amanda. "Statement of Commissioner Amanda Burns on the Adoption of Coney Island Revitalization Plan." July 30, 2009.
- Chatelain, Ryan. "Historian: City Would Break Promise with Coney Island Hotels." *AM New York*, March 5, 2009.
- Coney Island: A Documentary Film*. Produced by Buddy Squires. WNET (New York), 1990.
- Coney Island and the Modernization of America*. "Literature." web.wm.edu/americanstudies/370/2007/sp8/Imagination_Literature.html.
- "*Coney Island Comprehensive Rezoning Plan*." New York City Department of City Planning. July 29, 2009. www.nyc.gov/html/dcp/html/coney_island/index.shtml.
- "Coney Island Historical Maps." www.westland.net/coneyisland/histmaps.htm.
- "Coney Island, USA." www.coneyisland.com.
- Coney Island with Barry Lewis*. Produced by Ed Forgotsen. CBS, July 27, 2007.
- Coney Island's Amusement Park to Close. Produced by My Earbot. July 19, 2007.
- Daly, Kate, Executive Director at the New York City Landmarks Preservation Commission. Interview by Betty Prime. December 5, 2009.
- Denson, Charles. *Coney Island Lost and Found*. Berkeley, CA: Tenspeed Press, 2002.
- "The Destruction of Coney." Jeremiah's Vanishing New York. August 5, 2009. www.vanishingnewyork.blogspot.com.
- Diamant, Rolf, J. Glenn Eugster, and Nora J. Mitchell. *Reinventing Conservation: A Practitioner's View*. In *Reconstructing Conservation: Finding Common Ground*. Ben A. Minteer and Robert E. Manning, eds. Washington, D.C.: Island Press, 2003.
- Feuer, Alan. "It's Alive! Step Right Up and See for Yourself." *New York Times*, April 3, 2009.
- Foster, Margaret. "As Coney Island's Rides and Pier Disappear, Its Rocket Needs a New Home." *Preservation* (December 30, 2008). www.preservationnation.org/magazine/2008/todays-news/as-coney-islands-rides-and.html.
- Griffin, David. "Summer ends at Coney Island." *Preservation* (August 26, 2006).
- Guskind, R. S. "Here Are Some Coney Island Rezoning Details." The Gowanus Lounge. November 9, 2007. www.gowanuslounge.blogspot.com/2007/11/coney-island-rezoning-details.html.
- Hayden, Dolores. *The Power of Place: Urban Landscapes as Public History*. Cambridge, MA: MIT Press, 1997.
- Immerso, Michael. *Coney Island: The People's Playground*. New Brunswick, NJ: Rutgers University Press, 2002.
- Jackson, John Brinckerhoff. *The Necessity for Ruins*. Amherst, MA: The University of Massachusetts Press, 1980.
- Kamber, Michael. "Age of Empire: The Reopening of a Brooklyn Roller-Skating Mecca." *Village Voice*, April 12-18, 2000.

- Kasson, John F. *Amusing the Millions: Coney Island at the Turn of the Century*. New York: Hill & Wang, 1978.
- Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: The Monacelli Press, 1978.
- Lamprakos, Michele. "Rethinking Cultural Heritage: Lessons from Sana'a Yemen." *Traditional Dwellings and Settlements Review* 16, no. 2 (2005).
- Lilliefors, James. *America's Boardwalks: From Coney Island to California*. London: Rutgers University Press, 2006.
- Lowenthal, David. *The Past is a Foreign Country*. New York: Cambridge University Press, 1985.
- Lukas, Scott A. *The Themed Space: Locating Culture, Nation, and Self*. Lanham, MD: Lexington Books, 2007.
- The Municipal Art Society of New York. www.mas.org.
- . "Imagine Coney." www.imagineconey.com.
- Murray, James T. and Karla L. Murray. *Store Front: The Disappearing Face of New York*. Corte Madera, CA: Gingko Press, 2009.
- Ryan, Ellen, former Director of Governmental Affairs at the New York City Department of City Planning.
Interview by Betty Prime. October 2009.
- Stein, Harvey. *Coney Island*. New York: W.W. Norton & Co., 1998.
- Treiman, Daniel. "How Mayor Bloomberg Is Killing Coney Island." *Huffington Post*, July 22, 2009.
- Wills, Eric. "The Role of Condos Is Provoking Dissent Over the Coming Redevelopment of Coney Island." *Preservation* (July/August 2007).

Original perspective of Library of the University of Pennsylvania, drawn by J. M. Huston (1888). Source: Library of the University of Pennsylvania Building Collection, Architectural Archives, University of Pennsylvania, 195.4



Proposal by Robert Rhodes McGoodwin to re-clad the library in the Collegiate Gothic style (May 17, 1931). Source: Same, 195.19



THE INCOMPATIBILITY OF STYLE AND HISTORIC PRESERVATION:
HOW TASTE ALMOST DESTROYED THE FISHER FINE ARTS LIBRARY
MICHAEL SHORIAK

“Judgment implies rationality; taste, on the other hand, is based on the irrational.”

Joseph Rykwert

“Fashion is also a search for a new language to discredit the old, a way in which each generation can repudiate its immediate predecessor and distinguish itself from it.”

Fernand Braudel

Style is an unpredictable phenomenon. Tastes change, buildings come in and out of fashion, and architects loved by one generation are reviled by the next. So why does style still play such an important role in selecting the buildings that are preserved and those that are destroyed? This paper questions the validity of style as a designation and motivation for historic preservation by looking at one of the most adored buildings on the University of Pennsylvania campus, Frank Furness’s Fisher Fine Arts Library. Studying the movements to drastically alter the building’s appearance, to tear it down, and later to restore it as the centerpiece of the campus show how fluctuations in style are the enemy of preservation. Although the library still stands, most of Furness’s other buildings and buildings by mannerist architects of every period are torn down as aberrations to the prevailing taste of the next generation.

In 1885, the University of Pennsylvania sought to improve the quality of education at its new West Philadelphia campus by constructing a library to replace the cramped quarters in College Hall. Architect Frank Furness designed a library that was the most modern of its time, with a grand space for studying and an efficient method of storing books. Furness designed the building in his characteristic style, today called Victorian Gothic. The exterior is a mixture of red sandstone, brick, and terra cotta, the last molded into a dramatic chimney and gargoyle-shaped downspouts. Piston-like columns and intricate wrought and cast iron make the library’s interior one of the most unique and impressive spaces in any building in the United States. But these cherished features of Furness’s design are part of the same thing that almost condemned this building in the 1930s and again in the 1960s: style.

By 1930, the taste of architects working in Philadelphia had changed dramatically. Firms such as Cope and Stewardson and Robert Rhodes McGoodwin were constructing university buildings at the University of Pennsylvania and Princeton in the Collegiate Gothic style. To these architects, Furness’s library was now hopelessly out of style. William F. Gray, author of *Philadelphia’s Architecture* (1915), was troubled by the fact

that the University library was not designed by Cope and Stewardson or Frank Miles Day: “It is unfortunate that the change in regime did not take place a few years earlier, as we would have been spared the so-called Library Building with its raw, ugly color, its ‘original’ design and awkward plan and wild and obtrusive ‘ornament.’” To correct this problem, McGoodwin proposed recladding the building in the proper Collegiate Gothic style of the period. In 1930, he constructed the Horace Howard Furness Memorial Gallery as the first phase of a process to reclad the entire building. But 1930 was also a year of great economic hardship, and his proposal for the rest of the building was never executed. It had taken just under forty years—one generation—for this building to fall from the height of design excellence to something that should be covered to hide its ugly face.

Though the library survived, it was neglected for the next forty years to the point where imagination was required to see its beauty and significance. The second floor halving the reading room (added in 1922) remained, the exterior was black with eighty years of dirt and soot, and the leaded windows and skylights were replaced or painted over. Still, some could still see this building as the work of a creative genius. When Alfred Bendiner brought Frank Lloyd Wright to see the building his teachers told him “stank and was Supreme Lousy,” Wright remarked simply, “It is the work of an artist.” Robert Venturi and Denise Scott Brown also saw something in this building. In *Iconography and Electronics Upon a Generic Architecture*, Venturi describes the hatred of this building as

A matter of taste – your sensibility concerning what seems perceptually right – or rather, the matter of cycles of taste. You usually hate what your father loved and like what your grandfather liked, as Donald Drew Egbert pointed out, but believe me, it was only we extreme sophisticates who could take Frank Furness even as late as the mid-sixties.

The same stylistic features that were used to criticize the library were the very same aspects of the building that attracted its most committed admirers. Historic preservationists must somehow find the middle ground, valuing the characteristics of a building that can be both hated and loved by the same generation.

During the early 1960s, the library was almost demolished. Scott Brown was one of the only faculty members willing to speak out at faculty meetings against its destruction. David De Long, former chair of the Historic Preservation Program, also served as a voice against demolition in faculty meetings where architecture professors advocated tearing down the library and replacing it with a building that was cheaper and easier to maintain. Scott Brown and De Long succeeded in the end, and in 1985 they joined again to restore the library that they had fought to preserve.

The renovation and restoration of the Fisher Fine Arts Library was carried out by Venturi, Rauch and Scott Brown Architects and Planners (VRSB) with the Clio Group and Mariana Thomas Architects under the guidance of De Long, who served as the chairman of the Furness Restoration Committee. On the exterior, the brick, sandstone, and terra cotta were cleaned, and missing copper finials and leaded glass windows and skylights were replaced. The interior spaces were divided into areas of primary, secondary, and tertiary importance. De Long stipulated that the architects perform an accurate restoration in primary areas such as the stair hall and reading room. This meant that the second floor that had cut the reading room in half would be removed. In the studios and basement level of the building, which were never fully utilized in Furness's original plans, VRSB was allowed more design freedom.

The furniture that Venturi designed stands out as one of the most visible marks on Furness's library. Venturi took Furness's original designs and abstracted and simplified their form. Tables were designed with Formica-inlaid tops to withstand the library's heavy use. Their flattened profiles evoke the past but are certainly a product of modern thinking. Venturi cites Furness as a primary influence, writing, "The first lessons I learned from Furness had to do with mannerism: architecture could be complex and contradictory."

Ralph Adams Cram's 1913 essay "Style in American Architecture" distinguished seven contemporary styles. It would not now be possible to count the number of styles that exist in architecture internationally; even separating one style from another would be difficult. Today, style is ubiquitous and constantly changing and evolving. Fashion changes every spring, summer, fall, and winter. Technology is constantly updated, making cutting-edge products obsolete the following year. Modern style can also arise from popular culture and commercial advertising. As Venturi, Scott Brown, and Steven Izenour remind us in *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, "We look backward at history and tradition to go forward; we can also look downward to go upward. And withholding judgment may be used as a tool to make later judgment more sensitive. This is a way of learning from everything." Venturi, Scott Brown's interpretation of Thomas Cole's *The Architect's Dream* (1840) visually describes what has happened. Cole's original image of the styles that the architect can choose from—Egyptian, Greek, Roman and Gothic—is supplemented by modern stylistic influences that Venturi and Scott Brown have incorporated into their architecture by "learning from everything." Commercial images of the Las Vegas Strip and Main Street are now a part of the landscape of styles from which the architect can design, opening the door for style to come from everywhere.

On what grounds, then, can contemporary practitioners of historic preservation base their judgment about which buildings to preserve? Simply preserving what is in style fails to fully address the task of preservation. Rather, preservation “must allow itself to be emphasized as a true historical event – for it is human action – and to be made part of the process by which the work of art is transmitted to the future,” as Cesare Brandi asserts. Tearing down a building can also be seen as a historical event indicative of the values of the period—but coupled with James Marston Fitch’s claim that buildings are “reservoirs of energy,” tearing down buildings simply because they are ugly no longer seems rational. The critical act of preservation is to make the building more comfortable for the modern user while also preserving its material fabric, just as Venturi reinterpreted the furnishings of the Fisher Fine Arts Library. That is the only way for preservation to move forward on a rational footing. Simply following style can no longer be an option if preservation seeks to establish itself as an equal member of the design community.

Sources

- Bendiner, Alfred. *Bendiner's Philadelphia*. New York: A. S. Barnes and Company, 1964.
- Brandi, Cesare. "Theory of Restoration, I." In *Teoria del restauro*. Rome: Edizioni di Storia e Letterature, 1963.
- Brownlee, David B., David De Long, and Kathryn B. Hiesinger. *Out of the Ordinary: Robert Venturi Denise Scott Brown and Associates*. Philadelphia: Philadelphia Museum of Modern Art, 2001.
- The Clio Group, with Venturi, Rauch and Scott Brown. "3 Historic Structures Report" (225.II.A.8511.30).
Venturi Scott Brown Collection. The Architectural Archives, University of Pennsylvania, Philadelphia, PA.
- De Long, David, Professor Emeritus, University of Pennsylvania. Interview by Michael Shoriak. November 16, 2009.
- Fitch, James Marston. "The Philosophy of Restoration, Williamsburg to the Present." In *James Marston Fitch, Selected Writings on Architecture, Preservation, and the Built Environment*. New York and London: W. W. Norton, 2006.
- Library of the University of Pennsylvania Building Collection. The Architectural Archives, University of Pennsylvania, Philadelphia, PA.
- O'Gorman, James F. *The Architecture of Frank Furness*. Philadelphia: Philadelphia Museum of Art, 1973.
- Rybczynski, Witold. *The Look of Architecture*. New York: Oxford University Press, 2001.
- Thomas, George E., Michael Lewis, and Jeffrey Cohen. *Frank Furness: The Complete Works*. New York: Princeton Architectural Press, 1996
- Venturi, Robert. *Complexity and Contradiction in Architecture*. New York: Museum of Modern Art, 1966.
- . *Iconography and Electronics Upon a Generic Architecture*. Cambridge: MIT Press, 1996.
- Venturi, Robert and Denise Scott Brown. *A View from the Campidoglio: Selected Essays 1953-1984*. New York: Harper and Row Publishers, 1984.
- Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge: MIT Press, 1972.



Montpelier before and after the restoration.

Top photo by the Montpelier Foundation; below by Kenneth M. Wyner/The Montpelier Foundation

JAMES MADISON'S MONTPELIER:
THE RESTORATION OF THE HOME OF AMERICA'S FOURTH PRESIDENT
TIFFIN THOMPSON

"A squirrel's jump from heaven . . ."

James Madison, Jr.

The first views of Montpelier are from about half a mile away: The blinding white of the colonnade on the portico contrasts sharply with the red of the bricks—the primary building material—and the green of the lawn. It would be difficult to know that the house was not recently built, but rather restored in a six-year project that completely altered the existing building.

Montpelier is located in the foothills of Orange, Virginia, just outside of Charlottesville. Ambrose Madison, grandfather of the fourth American president, purchased the property in 1723. Montpelier evolved significantly while owned by the Madisons. James Madison, Sr., chose the site on which the property now sits, building a stately brick structure that was one of the grandest in the region. In 1794, James Jr. married Dolley Payne Todd. They returned to Orange, where he undertook a renovation of the house his father built. In 1809, the original house was enlarged with symmetrical flanking wings with chinoiserie balustrades, kitchens below the new wings, and a rear portico. In 1817, the Madisons retired from public life to Montpelier, where they lived until James's death in 1836. In 1844, Dolley sold Montpelier to pay off the debts of her wastrel son and moved back to Washington, D.C.

Over the next fifty years, Montpelier was sold seven times. In 1901, William du Pont acquired the property and quickly began remodeling. By the time construction ceased, the modest 22-room dwelling had become a 55-room expanse. The landscape was also altered to reflect contemporary design and Marion du Pont Scott's enthusiasm for horses. Stables, pastures, and two racetracks were constructed in the historic locations of slave dwellings and crop fields.

When Marion du Pont Scott died in 1982, her will left the mansion to the National Trust for Historic Preservation with instructions to return it to its Madison-era appearance. However, the Trust established the mansion as a historic house museum including the du Pont additions, despite several proposals to restore it as Marion had wished. In 2002, another restoration proposal was backed by a large donation from the Mellon family. The Trust's acceptance of the proposal was contingent on the discovery of sufficient evidence for the Madison house.

The Search for Authenticity

A team of experts was assembled to determine what remained of the Madison house. The team included people from the National Trust, Monticello, the Colonial Williamsburg Foundation, and the Virginia Department of Historic Resources. The team's goal was to discover if enough historic evidence existed to support an accurate restoration of James Madison's Montpelier. One member described the pre-assessment attitude: "Probably every person on the committee went in thinking you should probably not remove the du Pont stuff..."

Yet as research began to unfold, it turned out that William du Pont had been a preservationist himself. Significant amounts of original materials were still present. In the older parts of the mansion, almost all the windows were original. Many doors also dated to the Madisons' time, though some had been re-hung in new locations. Cornices, removed from their original locales, had been reused in the attic. Other such examples existed throughout the house.

Historical documentation such as Madison's master builder's list of purchased materials proved particularly helpful in the search for authenticity. Additional investigations were still needed, and nearly 300 samples were taken throughout the house. These allowed experts to create a chronology from the strata of paint, plaster, and mortar; flooring and construction techniques; and paint, nails, and wood.

After this detailed review, the team then concluded that their initial question could be answered positively. Edward Chappell described the outcome in the *Colonial Williamsburg Journal*:

Reporting [its] findings in ten volumes, the team built a case that much more could be learned about the state of the house when James, Dolley, and Nelly Madison lived there—enough for a restoration more accurate than imagined.

Calder Loth, from the Virginia Department of Historic Resources, suggested that approximately 80 percent of the Madison mansion was still extant.

Extensive investigation and intricate attention to detail gained the project widespread support. A donation of \$20 million from the Mellon family as well as funds from other donors and organizations enabled nearly inexhaustible research and ensured that no corners were cut in returning the house to its Madison-era appearance.

Public Visibility

Other factors contributed to the final decision to restore Montpelier to its Madison-era appearance. Tour numbers had dwindled; the property barely functioned in its role as a regional attraction. The house was difficult to maintain because of its size and age. An updated interpretation could bring attention—and money—back to the site. The restoration also would ensure the creation of a new maintenance plan for the immense property.

To garner public support and funds, the restoration project set up a blog. Frequent posts reported on the status of projects like shutters, doors, millwork, and the colonnade. Photographs and videos of the restoration allowed people to “participate” in the ongoing work from their homes. Each post also had a question and answer section, where visitors to the site frequently commented.

For those who could visit Orange, a new interactive visitors’ center was erected. One of the most important parts of the center was the du Pont Gallery, where visitors could see “what life was like at Montpelier during the early 20th century for another grand American family.” Here, two rooms from the du Pont era were preserved in the deconstruction process as an acknowledgment of the du Ponts’ stewardship and a way to incorporate their history.

Tours of the Madison house are highly recommended as the best way to experience the restoration work. Efforts have been made to show the process of how the final appearance was achieved. For instance, one room shows the progression of layers from the brick walls to thin pieces of lath, the base coats of plaster, and finally to the surface coat of paint.

Public Reception

The restoration has been received with overwhelming enthusiasm. This seems largely a result of the technical studies conducted in order to achieve authenticity through accuracy, inspiring questions about the role of science and technology in historic preservation. Is removing large portions of an existing building legitimized if it is done with the utmost precision and attention to detail? Mark Wegner, chief architect for the restoration project, argues it is: “[We learned] the size of doorways within a sixteenth of an inch, and which way the doors swung and what the hinges were like. With time and resources, it’s amazing what can be deduced.”

Though such detailing makes the house seem more authentic, visitors may not realize that they are walking through a 2008 version of James and Dolley’s home. Nonetheless, the restoration is ultimately closer to the Madison truth—thanks to the application of science—than the one experienced while walking through the du Pont additions.

The project is not without critics. Aside from people's disbelief around the amount of money spent, two arguments continue to resurface. The first is the house's discontinuity within the landscape. Richard Longstreth, the director of Historic Preservation at the University of Mary Washington, observed, "The du Ponts built a really spectacular 20th-century landscape that is now a world away from the house." To the untrained observer—the majority of visitors—this discontinuity could be construed as truth, a dangerous situation for an institution hoping to impart knowledge.

Many academics charged that the building's natural evolution was lost in its deconstruction. Daniel Bluestone, the director of the University of Virginia's historic preservation program, called the scientific research and analysis "seductive" tools that made it easy to overlook how much of the building is, "in fact, new—as opposed to recovered." Bluestone and others charge that the whitewashed colonnade and crisp red-brick appearance "break any sense of continuity between the past and present." Preservation architect William Dupont (no relation to the previous owners), who was involved in the entire restoration, wrote, "The real problem for me was this: Madison's house simply wasn't there anymore. In my opinion, the project that set out to be a restoration morphed into a conjectural reconstruction."

Conclusion

While the restorations have made Montpelier an undeniably beautiful place, it is also an undeniably new building. Clearly, a major factor in attracting funds for the project and bringing visitors to Orange was the detail of the recreation of a lost building. People visit as much to find out about the deconstruction of the du Pont mansion as to learn about James and Dolley Madison. Is this a good reason to restore? The Montpelier Foundation measures success in visitor numbers, which say yes.

Sources

Chappell, Edward. "The Restoration of James Madison's Montpelier." *Colonial Williamsburg Journal* (Spring 2005).

Clark, Jayne. "Restoration Puts Madison Back into Montpelier: It Has Design from When President Lived There." *USA Today*, September 12, 2008.

Matthews, Richard. *If Men Were Angels: James Madison and the Heartless Empire of Reason*. Lawrence, KS: University of Kansas Press, 1995.

The Montpelier Foundation. www.montpelier.org.

Talcott, Christina. "Virginia House Fit for a President (Again)." *The Washington Post*, September 17, 2008.

"Uncovering Montpelier's Hidden Past." *Preservation* 197, no. 6 (September/October 2008).

RESEARCH PROJECTS AND PRESERVATION STUDIOS



Aerial view of site.

Photo: Architectural Conservation Laboratory and Penn Museum

GORDION ARCHAEOLOGICAL EXPEDITION
ARCHITECTURAL CONSERVATION LABORATORY
2006 – ONGOING

Project Director:

Frank Matero

Site Conservators:

Elisa Del Bono

Lindsay Falck

John Hinchman

Angelo Lanza

Only a few sites in the world offer a glimpse of the early civilizations of the Late Bronze and Iron Ages. Gordion is one of the key sites in central Anatolia that features a royal center from the Iron Age Phrygian period and a monumental 9th-century B.C.E. Early Phrygian Gate structure, along with the remains of a once impressive Terrace Building complex and stately Megaron buildings. Although the site today is more prominently associated with the reign of King Midas, who led the Phrygian Empire to its zenith at the end of the 8th century, its continuous occupation for over 3,000 years makes Gordion a unique and rich repository for scholars, visitors, and students.

Graduate Conservators:

Leslie Friedman

Meredith Keller

Alex Lim

Sarah Stokely

Kelly Wong

The Architectural Conservation Laboratory (ACL) of the University of Pennsylvania has joined with Penn's Museum of Archaeology and Anthropology to direct the conservation of the site for future research and visitation. Over 50 years of excavation and natural weathering have left the site in a fragile and illegible condition. The monumental Citadel Gate, the most complete to survive from the Iron Age in the Middle East, is particularly vulnerable to seismic activity in the region.

Graduate Interns:

Henry Bernberg

Elvan Cobb

Betty Prime

Tiffin Thompson

The ACL has developed a Conservation and Management Plan that offers strategies for managing the sustainable development of the site through a careful program that addresses the need for targeted conservation and interpretive measures. Underlying all recommendations are two core beliefs. First, the site of Gordion comprises more than its extant archaeological fabric and therefore represents a unique cultural landscape that also encompasses the surrounding tumuli and vegetation, as well as the village of Yassihöyük and regional center of Polatlı. Second, the involvement of residents from both Yassihöyük and Polatlı is critical to Gordion's sustainability. Fostering local pride and involvement is key to developing the infrastructure and sense of stewardship that are critical to Gordion's future.

The citadel conservation plan is comprised of five critical components: 1) stabilization of the escarpments and restoration of the mound profile, 2) design of the visitor circuit and associated viewing platforms, 3) conservation and stabilization of the structures and pavements, 4) conservation of the lifted and in situ pebble mosaics, and 5) development of a site guidebook. This multi-year, phased program has already allowed for substantial progress in the conservation of structures and visitor circuit components.



Aerial view.
Photo: Studio team

Professor:

Lindsay Falck

Teaching Assistant:

Aysem Kılınç-Ünlü

Studio Team:

Fleet Hower

Aysem Kılınç-Ünlü

Karli Molter

Betty Prime

Nathaniel Rogers

Kate Rufe

Abigail Smith

Joseph Torres

Beginning in 1950 and extending now over half a century, the University Museum's excavations at Gordion have forever changed the physical and social landscape of this agricultural and pastoral region of Anatolian Turkey. With the discovery of the Phrygian capital and Tumulus MM (Midas Mound), a dig house complex was established and a small local museum constructed in 1963, the latter in the hopes of attracting Turkish and foreign visitors to the citadel site, the village of Yassihöyük, and the Polatlı region.

Development in the region has been slow, however, and the Gordion Heritage Complex is challenged by disinvestment and deterioration of its historic resources and piecemeal conservation interventions unguided by large-scale vision. The Midas Mound and museum complex remain isolated. Though the Museum's collection offers an excellent cross-section of the cultural diversity of the region, it is in need of renovation and rethinking in terms of visitor experience and amenities. Recently renewed archaeological and conservation activities at the citadel offer an exciting potential for Turkish and foreign visitors and call for development of a visitors' center and other tourism amenities. The excavation house complex requires rehabilitation and expansion to meet the needs of a new generation of researchers and the planned expansion of the archaeological and conservation teaching program.

The multidisciplinary studio team (drawing students from four departments) approached Gordion as a larger and deeply layered landscape with the latent potential to reveal its ancient and modern layers of meaning. To ensure that future development is economically viable and culturally and environmentally sensitive at the local and regional levels, the team examined the planning and design needs for the Gordion Heritage Complex in the context of the Yassihöyük village and the surrounding landscape. It developed a master plan that choreographs experiences that engage archaeologists, conservators, visitors, and village residents to interact with one another in mutual interest, ownership, and stewardship. This studio built upon and expanded the current Gordion regional and site conservation and management plans developed simultaneously by the Middle East Technical University (METU), the Penn Museum, and the ACL.

The 1964-65 New York World's Fair was an event of unprecedented size and expectation that came to symbolize the paradoxes of a decade that celebrated the culmination of post-war optimism and the beginning of America's postmodern malaise. The New York State Pavilion, designed by American architect Philip Johnson with partner Richard Foster and engineer Lev Zetlin, was a centerpiece of the Fair, praised for its engaging design and innovative technology. By the close of the fair's second season in 1965, an estimated 6 million fairgoers had passed through its gates and walked upon its famous terrazzo Texaco road map pavement. Today the structure remains a beloved landmark, especially for New Yorkers, despite its ruined condition after 35 years of disuse.

The map pavement, a 22,000 square-foot replica of Texaco's New York State road map, was an immediate success and a monument for the times, combining innovative high technology and tradition with oversized pop culture imagery. The most extensive terrazzo project to be undertaken at the time, it was also one of the first large-scale public Pop Art monuments. The map floor was irresistible to visitors who moved across its surface locating their lives in space. It also neatly captured the spatial theme of the Fair, both in manner and in materials that referenced ancient mosaic maps. For decades following the Fair, though, the mosaic was left open to the elements.

The Architectural Conservation Lab's approach to conserving the map was to preserve and stabilize as much of the original fabric as possible, introduce new materials that were visually and compositionally compatible with the original materials, and consider the long-term viability of treatments and their potential use and durability over the entire pavement. The conservation treatments addressed the problems associated with the original construction, the present condition of the tiles as a result of their neglect and prolonged outdoor exposure, and the reintegration of the design of the tiles. Project work included GIS mapping, physical and chemical analyses of the pavement, conservation of representative tiles, and an exhibition at the Queens Museum of Art.

Project Director:

Frank Matero

Project Supervisor:

John Hinchman

Research:

Susan Singh

Conservation:

Amel Chabbi
Annie Thorkelson

Exhibit Design:

Lindsay Falck
Monica Wyatt

Videography:

Gautam Malik

Web Design:

Megan Cross Schmitt



Photos: Architectural Conservation Laboratory

Johnson's New York State Pavilion presents an opportunity to explore ideas and test solutions for the adaptation and renovation of a signature post-war Modern building. The great terrazzo road map floor presents an obvious and urgent conservation problem (already address by the Architectural Conservation Lab project). In addition, many critical issues—such as the structure's unique design and original use and its qualities as a modern ruin—make it an architectural, technical, and intellectual challenge.

The New York State Pavilion has tremendous autonomous architectural power as an iconic symbol of New York City and the cultural and political revolution of the 1960s. As such, this design studio sought to create interventions that were programmatically transformative without diminishing the building's architectural impact or the intent of its original designers. The investigation of both language and intent raised the question, to what degree it is appropriate to consider contemporary design an extension of the Modern Movement? With this question, the broader and perhaps more profound goal of this studio was encouraging critical thinking on the meaning of the contemporary modification of any important historical context.

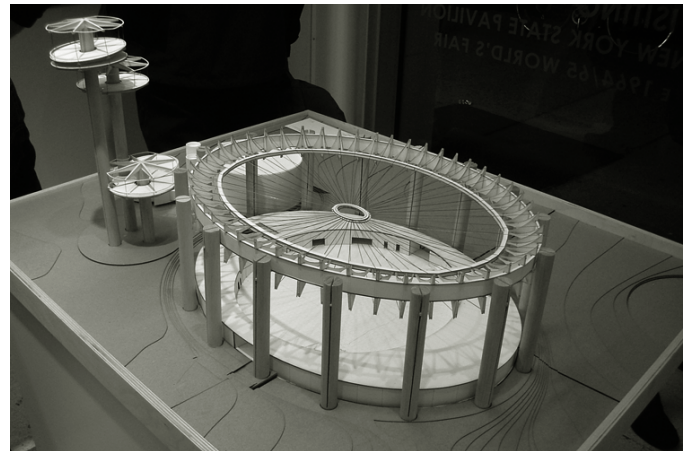
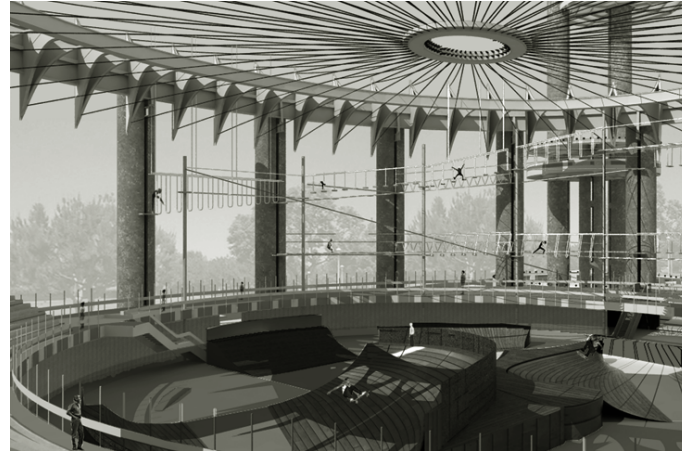
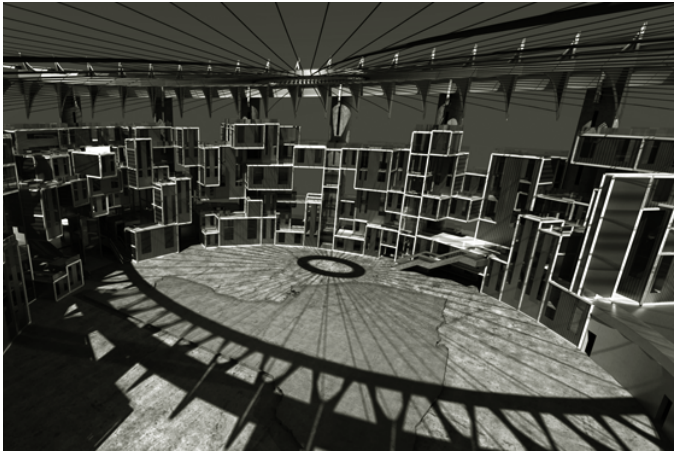
Interventions designed by the students included a garden, farmers' market, sports facilities, and other public spaces. The studio's work culminated in an exhibition at the Center for Architecture in New York City.

Professors:

Gionata Rizzi
Giovanni Galli

Studio Team:

James Bennett
Andrea Hansen
Gregory Hurcomb
Nakita Johnson
Johanna Lofstrom
Betty Prime
Nathaniel Rogers



Clockwise from top left: Factory 54: An Epic Affair (Gregory Hurcomb);
Queens Adventure Pavilion (Nakita Johnson); Model Towers; Quantum
Reflection (Nathaniel Rogers)



Photos: Studio team

Professors:

Randall Mason
Stephanie Ryberg
Jayne Spector

Studio Team:

Lindsey Allen
Elvan Cobb
Libbie Hawes
Yaritza Hernandez
Helen Johnson
Patrick Kidd
Charles Lawrence
Katie Milgrim
Tiffani Simple
Natalie Weinberger
Jacqueline Wiese

Fairhill, a characteristic postindustrial neighborhood in North Philadelphia, embodies a complex social history reflective of the city's evolution through three centuries. Centered on a Quaker burial ground, the neighborhood flourished during the late 19th and early 20th centuries when Philadelphia emerged as the industrial "Workshop of the World." With the waning of the industrial era, a large portion of the workforce followed industries from the inner city to the urban periphery, resulting in a significant loss of middle- and upper-class wealth. In Fairhill, the largely Central and Western European population was replaced by waves of African Americans and Puerto Ricans, who make up the majority of the community today. From the mid-1970s through the 1990s, Fairhill, along with much of Philadelphia, fought drugs, violence, and crime to a degree that earned it the label of "The Badlands." Despite these changes, the area retains its character as a residential and mixed-use neighborhood, including a strong physical legacy of 19th-century building stock and urban form. Fairhill's significance extends beyond the integrity of its historic assets to layers of social history, devoted community activists, and its continual evolution as a typical Philadelphia neighborhood.

The studio team aimed to understand and analyze the complexities of the neighborhood in order to craft a preservation-oriented plan to guide its future. The resulting preservation plan focused on how the preservation and stewardship of the neighborhood's historic built environment might be creatively leveraged to generate other benefits for the area and included a number of creative preservation-based strategies for economic revitalization.

The team asserted that historic preservation could be a great catalyst for the community. Preservation could help stakeholders in Fairhill to cultivate community identity and engender community pride by creating a link with the rich history of their neighborhood. Specific recommendations included reuse of monumental and public buildings, including a large public school and Catholic church; gradual infill development of open spaces and empty lots; strengthening the commercial corridor along Germantown Avenue; and researching and designating local resources, including the corner stores iconic to many Philadelphia working-class neighborhoods.



Photos: Studio team

THE SANCTUARY AT FLEISHER ART MEMORIAL
FALL 2009

Professor:

Randall Mason

Studio Team:

Alison Haley
Christine Wells
Crystal Medler
Kate Verone
Kate Woodman
Lauren Vollono
Marissa Moshier
Meaghan Colahan

Fleisher Art Memorial is a non-profit organization dedicated to providing free or low-cost arts education to Philadelphians of all ages, backgrounds, and levels of experience. Established as the Graphic Sketch Club in 1898 by philanthropist Samuel Fleisher, the institution grew steadily. In 1922, Fleisher purchased the Church of the Evangelists (constructed in 1886 by the firm of Furness and Evans) on Catharine Street, establishing the core of the Fleisher Art Memorial's modern campus. Within the campus of Fleisher Art Memorial, the church—today called the Sanctuary—serves as an art gallery, classroom, gathering place, and quiet refuge. These multiple values and uses give the Sanctuary a significant place within the history and current functioning of the organization.

While several studies have addressed campus-wide space allocation and organizational structures, a comprehensive study of the interior historic fabric was needed, along with a detailed understanding of stakeholder uses of the Sanctuary. The studio team addressed these gaps and connected treatment and redesign recommendations for the Sanctuary to Fleisher Art Memorial's goals for institutional growth. The team focused on preservation issues relating to the interior of the space, such as conservation of the wall paintings, and remedying the current underutilization of the Sanctuary through possible alterations to building fabric and usage. It also examined what role the Sanctuary plays within the context of the campus.

The final report provided a comprehensive historical, physical, programmatic, and contextual evaluation of the Sanctuary at the Fleisher Art Memorial that was designed to inform the development of a long-term strategy to preserve and properly utilize the Sanctuary. It deliberately connected the Sanctuary with Fleisher Art Memorial's mission "to make art accessible to everyone," thus strengthening the building's role as a landmark within the campus and the neighborhood. The Studio project also resulted in an exhibit on the history of the Sanctuary (written by Marissa Moshier and designed/fabricated by Philadelphia Museum of Art staff) being mounted in the space.

West Powelton is a neighborhood at a tipping point. Once a vibrant retail corridor and residential neighborhood along Lancaster Avenue in West Philadelphia that boomed with the introduction of the electrified trolley car line in the late 1800s, the neighborhood was hit hard by economic downturn and the social and political tensions of the mid- to late 20th century.

The West Powelton studio team explored and documented the neighborhood's historic development and current conditions in historical archives, on foot, and by talking to its residents and community leaders. The neighborhood faces a number of challenges, including high levels of vacancy, a struggling commercial corridor, and tension between long-time residents and newcomers. It also has many strong assets: impressive commercial buildings from the heyday of Lancaster Avenue, a relatively intact late 19th-century brick rowhouse building stock, active community organizations, and committed residents who have invested in their neighborhood through public art and community gardens.

Though many challenges face West Powelton, growing interest in the area—including Drexel's emerging campus plans—has provided an opportunity for the various community organizations, institutions, and invested individuals who live and work in the neighborhood to push for community development that emphasizes economic inclusiveness and social equity. To contribute to this effort, the studio team proposed a preservation approach that recognizes the value of West Powelton's deeply-rooted community, its built assets, and the complex historical narrative they embody.

Professor:

Randall Mason

Studio Team:

Jessica Ball
Cara Bertron
Rebecca Chan
Cassie Glinkowski
Ana Gonçalves
Kristin Hagar
Natalie Karas
Aysem Kılınç-Ünlü
Nicole Matchette
Kevin McMahon
Alanna Stewart
Alison Swing
Joseph Torres



Clockwise from top left: West Philadelphia Title & Trust Company (ca. 1910), from Robert Morris Skaler, *West Philadelphia*, Arcadia Publishing, 2002; Baring Street (1961), from City of Philadelphia Department of Records/PhillyHistory.org; photos by studio team.

St. Andrew's Chapel, a former divinity school chapel in West Philadelphia, was designed in the Collegiate Gothic style in 1925 by Philadelphia architects Zantzinger, Borie & Medary. Nationally recognized artisans were commissioned to execute the chapel's spectacular decorative program in woodwork, wrought iron, stained glass, and gilding and painted finishes. The building was vacated in the 1970s and has since been without a steady use, in part due to the relatively small amount of usable space in its soaring vertical design. It is owned by the University of Pennsylvania.

The St. Andrew's studio team sought a feasible reuse for the chapel and attached deanery that would stabilize the buildings, maintain the integrity of important interior spaces, and preserve character-defining elements. It also looked to the building's broader context: the property owner's priorities, the current use of the block by the Parent Infant Center and the Penn Alexander School, and the needs of the Spruce Hill neighborhood.

This multifaceted framework was used to evaluate a range of reuse strategies for reinvigorating the chapel and deanery. Three schematic proposals focused on a potential reuse of the chapel's open nave as a performance space, recreation center, or envelope for commercial/office infill; two smaller interventions for hospitality and retail conversion were also considered. The final preservation plan included the financial and management implications of each schematic proposal, as well as conditions surveys of both buildings.

Professor:

Suzanna Barucco

Studio Team:

Emily Aloiz

Henry Bernberg

Janelle Sahutski

Kim Broadbent

Samantha Driscoll

Rebekah Krieger

Olivia Mitchell

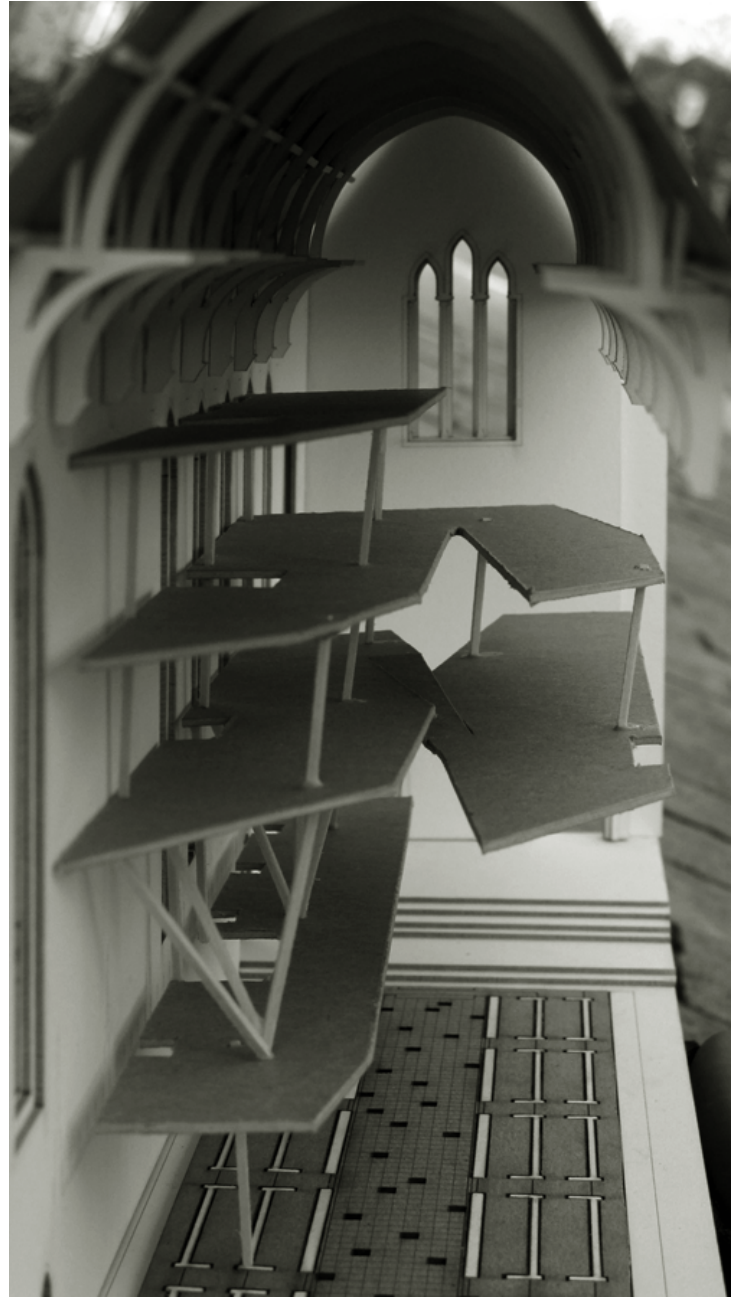
Betty Prime

Nathaniel Rogers

Sara Rogers

Tiffin Thompson

Rie Yamakawa



Photos: Studio team



Photos: Architectural Conservation Laboratory

Project Director:

Frank Matero

Graduate Conservator:

Alex Lim

Archaeological sites account for a large percentage of the world's cultural heritage—and rank among those most at risk from natural and human threats. The protection of exposed masonry walls and other architectural features depends ultimately on control of moisture, temperature fluctuations, and structural movement. Exposed walls traditionally have been protected by hard cappings of lime, cement, and modified soil mortars. However, hard capping has often been found inadequate in addressing the long-term management of moisture ingress and thermal movement that stresses and damages masonry walls. Instead of protecting the wall as initially designed, hard capping can actually accelerate deterioration over time. Moreover, such approaches to stabilization and display have been challenged by culturally affiliated groups (e.g., Native American tribes) as to their insensitivity to the environment.

In 2008, Professor Frank Matero and graduate student Alex Lim began work on Far View House, a mesa-top dwelling at Mesa Verde National Park first excavated in 1916. Shortly after the excavation, the tops of the exposed sandstone and earthen mortar dwelling walls were stabilized with Portland cement, an abundant material believed to yield effective, long-lasting protection. However, Far View House has required significant annual maintenance and intermittent large-scale remedial stabilization (1934, 1983, and 2005).

In response to past damage and collapse, ACL researchers explored soft capping, a new method of stabilizing the wall tops that would preserve wall integrity and reduce the high maintenance cycles associated with cracked wall tops. Soft capping utilizing soil, plants, and geosynthetics was installed on a selected test wall and evaluated by monitoring moisture content, temperature, and lateral movement over one year. The new intervention method proved successful. It reduced the water penetration and thermal fluctuations that had damaged the walls through salt crystallization and freeze-thaw for decades. Furthermore, it was easily repairable, utilized locally available and non-toxic materials, and resulted in little construction waste. Its flexibility makes it a cost-effective method for the range of wall top conditions found at Far View House and other exposed archaeological sites.

El Morro National Monument, located in western New Mexico, was one of the first national monuments created, in 1906. The heritage of Ancient Puebloan, Spanish and Anglo-American cultures are preserved here through over 2,000 petroglyphs, pictographs, signatures, proclamations, and poetry carved into the sandstone face of the rock called El Morro (the headland). This rare assemblage of rock art and fragile natural environment is truly a national treasure. El Morro's rich history as a protected site offers a unique opportunity to examine the interplay of inscription conservation, land management, visitor interpretation, design, community partnerships, and other management activities. Traditionally, the Monument was managed according to the fate of the inscriptions and secondarily the archaeological resources, but current management practices are moving more fully to a cultural landscape-centered framework. Penn's study advances this effort.

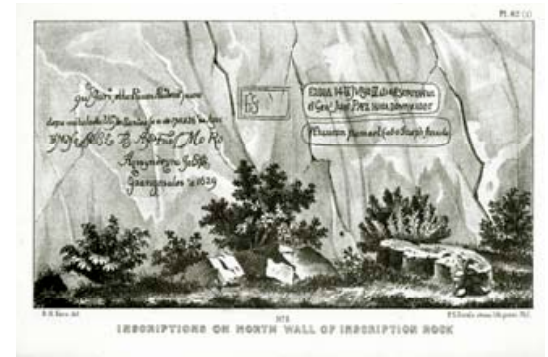
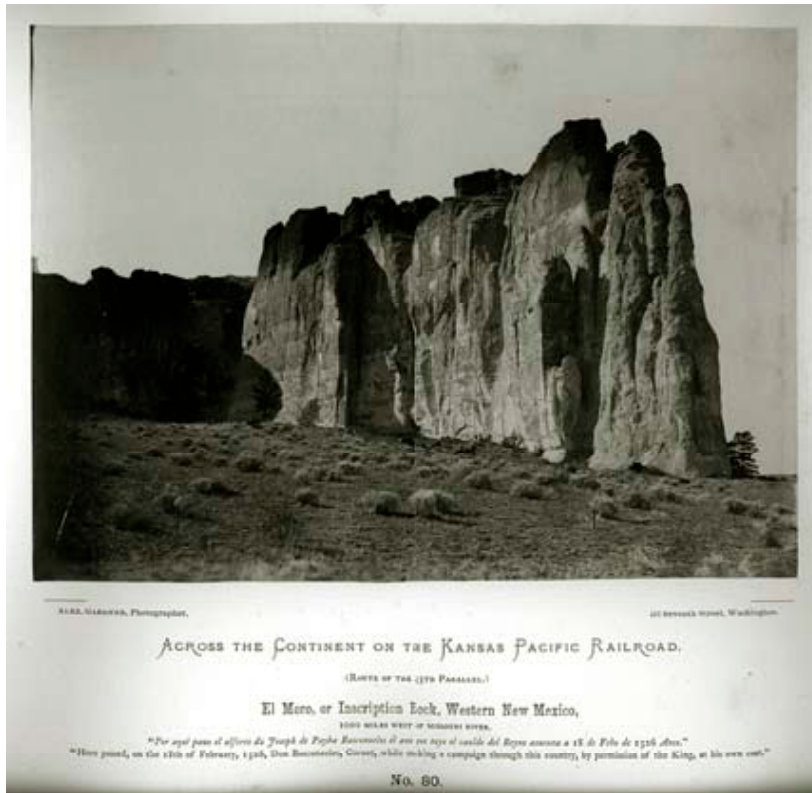
A diverse group of students, professors, visiting experts, and National Park Service staff has collaborated on a comprehensive study of the park's significance and management as a cultural landscape. Over three summer research seasons, graduate students and professors from Historic Preservation and Landscape Architecture studied varying technical aspects of conservation and management and worked to build on NPS archives and best practices to formulate management guidance in the form of a new Cultural Landscape Report. While undertaking a critical study of past inscription management and conservation work, the team also studied the changing natural landscape, the history of the park, and anthropological processes at work. The result is a Cultural Landscape Report focused on re-orienting park management toward more holistic models of conservation—particularly linking the management of inscriptions to conditions in the broader landscape and natural environment, rigorous data analysis to prioritize inscription treatment, and reframing the park's significance in terms of its evolving cultural landscape attributes.

Project Directors:

Randall Mason
Frank Matero

Project Team:

Taryn D'Ambrogi
Rachel Adler
Nick Pevzner
Katie O'Meara
Emily Vogler
Charles Lawrence
Jessica Kottke
Alex Lim



Clockwise from top left: Earliest known photograph of El Morro, 1867; early engraving of inscriptions.
Source: El Morro National Monument Library
Atsinna pueblo; approach to El Morro National Monument. Photos: Charles Lawrence/PennDesign



1947 map of Hongkou Creek, Shanghai.
Source: Penn Libraries



Top: Shanghai's French concession. Photo: Liu Gang
Below: Typical lilong house. Photo: R. Mason/PennDesign



Shanghai has witnessed a series of remarkable urban transitions over the past 15 years, with incredible urban growth and dramatic new skylines as iconic symbols of quickly urbanizing China. Also among the transitions is a redefinition of historic urban fabric and an active conversation about the role this heritage should play in the city's future.

As part of its curriculum in preservation planning and urban conservation, the Graduate Program in Historic Preservation has focused coursework and a growing partnership with Chinese colleagues on the practical, theoretical, and design dimensions of achieving conservation outcomes in Shanghai. Urban conservation provides a comprehensive component to city planning that aims to foster livable, economically profitable, and culturally meaningful urban settlements through the identification of and capitalization on existing assets. The practice of conservation on an urban scale raises complex issues unique to each city: cultural histories, political constraints, practical limitations, and development imperatives. Yet conservation is pursued alongside the imperative—shared by all cities—to grow sustainably by addressing environmental, economic, infrastructural, and livability holistically.

In partnership with Tongji University's School of Architecture and Urban Planning, the Graduate Program in Historic Preservation has undertaken a series of workshops studying the prospects of urban conservation in some of Shanghai's urban core neighborhoods—places characterized by lilong housing blocks from the early 20th century. In an effort to explore a wide range of issues and develop a base of knowledge for positioning conservation as part of Shanghai's urban future, the workshops were structured on a three-tiered approach: research on urban forms and their development, policy and design precedents, and conservation theory; seminar discussions; and studio projects involving collaborative work among students from both schools.

The 2007 workshop focused on an intact block of lilong housing in the French Concession area, near the new Xintiandi redevelopment project. The 2009 and 2011 workshops addressed different parts of the Hongkou Creek area just north of the Bund and Suzhou Creek.

PROGRAM INFORMATION

Overview

Historic preservation addresses and designs change responsive to the historic environment. At a time when society increasingly realizes the historical and cultural value of the inherited environment—as well as what is lost culturally, environmentally and economically through the destruction of buildings, landscapes, and communities—the field of historic preservation has become more prominent. The central tasks of the preservation field, including diagnosis and repair of monuments, conservation of archaeological sites, adaptive reuse of buildings, and holistic management of settlements and regions, gain greater urgency and relevance with each passing year.

PennDesign's Graduate Program in Historic Preservation is a leader in education and research for the historic preservation field. Begun in 1981, Penn's Program is among the oldest, largest, and most comprehensive preservation departments, situated in a school with a storied past in all the design disciplines. We provide an integrated and time-tested approach for architects, landscape architects, planners, historians, archaeologists, conservators, managers, and other professionals to understand, sustain, and transform the existing environment. And we aspire to educate tomorrow's leaders of the preservation field.

The identification and analysis of historic fabric, the determination of significance and value, and the design of appropriate conservation and management measures require special preparation in history, theory, documentation, technology, and planning. These subjects form the core of PennDesign's program, which students individualize to define an area of emphasis such as building conservation, site management, landscape preservation, preservation planning, or preservation design (for those with a previous design degree) built on a foundation of core courses. The curriculum stresses mastery of the research process along with the marriage of theory and practice.

In coursework, studios, and laboratories at the School of Design, as well as through partnerships with other national and international institutions and agencies, students have unparalleled opportunities for study, internships, and sponsored research. Graduates can look toward careers focused on the design and preservation of the world's cultural heritage, including buildings, engineering works, cultural landscapes, archaeological sites, and historic towns and cities.

For all the latest information about the Graduate Program in Historic Preservation and its activities, please visit our website: www.design.upenn.edu/historic-preservation.

PennDesign's Graduate Program in Historic Preservation offers a Master of Science in Historic Preservation as its principal degree. A Certificate in Historic Preservation and postgraduate Advanced Certificate program for advanced study in architectural conservation and site management are also available. PennDesign does not offer a specific Ph.D. program in historic preservation, but preservation faculty often work with students enrolled in the School of Design's Ph.D. programs in Architecture and City & Regional Planning.

Master of Science in Historic Preservation

The Master of Science in Historic Preservation combines rigorous intellectual training with practical foundational skills needed for professional practice. The degree is earned in four consecutive semesters (two years), with students taking four to five courses per semester (for a total of 19 Course Units). First-year core courses prepare students for second-year integrative courses—the Preservation Studio and individual Thesis. Each student chooses electives clustered around an Area of Emphasis; ten of the 19 required Course Units are devoted to electives. For more details on the MSHP curriculum and Areas of Emphasis, please see succeeding sections. A professional internship is required in the summer between the two years of study. The MSHP degree may be pursued in conjunction with other PennDesign departments and Penn schools as part of established dual-degree programs.

Certificate in Historic Preservation

The Certificate in Historic Preservation provides an opportunity for students in other PennDesign departments to gain expertise in historic preservation while completing requirements for their other professional degrees (in architecture, city planning, or landscape architecture). The Certificate program also offers practicing professionals the opportunity to pursue specialization training in historic preservation in one semester of full-time work. For all students, the requirements must be completed within four years of admission. Five course units in Historic Preservation, including HSPV 660 (Theories of Historic Preservation), are selected in consultation with the faculty to develop an area of professional focus.

Advanced Certificate in Architectural Conservation

The Program also offers a one-semester Advanced Certificate in Architectural Conservation and Site Management that provides post-graduate training focused on research or praxis for those who have completed the Master of Science in Historic Preservation. The Advanced Certificate allows graduates the unique experience of directed research and field work at home or abroad under direct professional mentorship.

MASTER OF SCIENCE IN HISTORIC PRESERVATION
CURRICULUM

YEAR 1

Fall

Theories of Historic Preservation
American Architecture
Documentation and Archival Research
Digital Media for Historic Preservation
HSPV Elective

Spring

Recording and Site Analysis
HSPV Elective
HSPV Elective
HSPV Elective
General Elective

Summer

Internship / Praxis Course

YEAR 2

Fall

Preservation Studio
HSPV Elective
General Elective
General Elective

Spring

Thesis
HSPV Elective
General Elective

Building Conservation

Conservation encompasses the documentation, analysis, conditions diagnosis, testing, monitoring, and treatment of the material aspects of buildings and sites. It is the technical means by which the whole spectrum of preservation interventions can be ultimately accomplished to address a broad range of goals. Coursework includes lab-based scientific subjects as well as treatment-related praxis work. Employment opportunities within this specialization include public and private institutions such as governmental agencies, and private practice such as architectural and technical consulting firms.

Preservation Planning

The core challenge of preservation planning is organizing preservation work at a large (urban) scale and in the contexts of policy and legal tools, market dynamics, and social processes. Applying preservation thinking at all scales, from neighborhoods, districts, or waterfronts to the largest scales of city and region requires grounding in city planning and other contexts. Coursework in policy, law, and economics of preservation, as well as urban history and physical planning, informs this work. Employment in this area includes public-sector planning, historical and regulatory agencies, preservation advocacy organizations and other non-governmental organizations, and a variety of foundations, developers, and consulting firms.

Site Management

The management of buildings and sites distinguished by their cultural value and set aside for curatorial care is a core operation of historic preservation. Site management uses history and preservation as a basis for economic and environmental sustainability and development. It requires knowledge of inventory, documentation, evaluation, public policy, finance, communications, and general management and administration. Such work is normally undertaken in both the public and private sectors by various planning, historical, and regulatory agencies with stewardship responsibility for historic sites, including governmental and nongovernmental organizations, and by foundations, not-for-profit corporations, developers, and consulting firms.

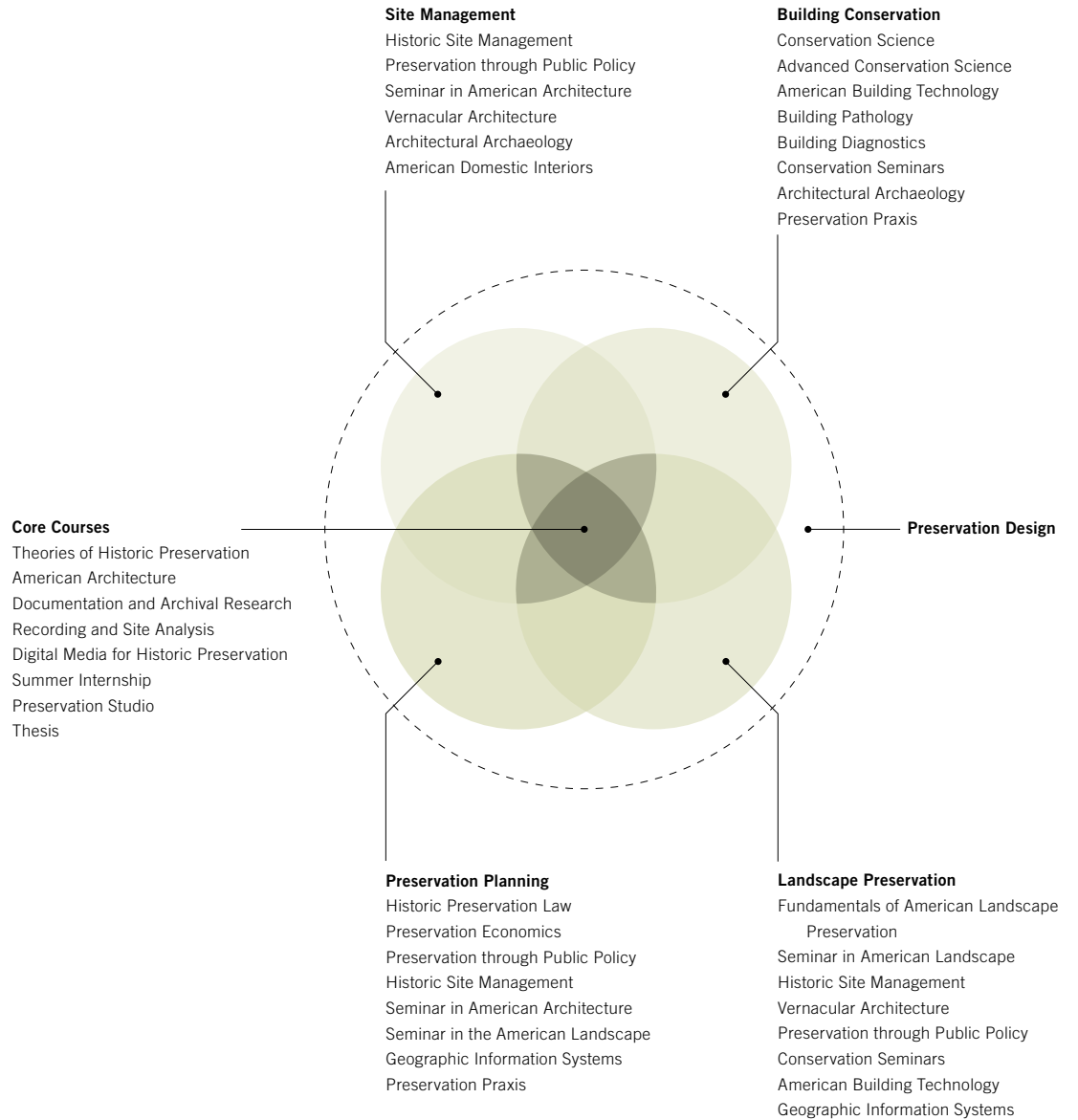
Landscape Preservation

The identification, preservation, and management of landscapes require complex training in landscape history, ethnography, ecology, regional planning, and the materiality of the built and natural environment. As the objects of preservation, landscapes are typically classed as designed, historic, or cultural, and different preservation approaches apply to each. Coursework includes theoretical and historical topics as well as public policy, planning, and geographic information systems.

Preservation Design

Many architectural and landscape problems require design professionals with special training in creative and sensitive intervention for existing structures and sites. For architects and designers who choose to broaden their professional expertise by preparing for such specialized practice, detailed knowledge of history and preservation theory and technology is essential for good design. This emphasis is available only to joint architecture/landscape architecture students, students with previously earned design degrees, and urban design degree/certificate candidates with design backgrounds. Selected courses are tailored to meet the interests and needs of individual students, and special Thesis guidelines allow design work.

AREAS OF EMPHASIS



The Architectural Conservation Laboratory

Director: Prof. Frank Matero

The Architectural Conservation Laboratory of the Graduate Program in Historic Preservation is devoted to training and research in the conservation of the built environment. This specialized facility provides a unique intellectual environment for those pursuing studies in architectural conservation and the history of building technology.

The ACL encourages cross-disciplinary collaboration on contemporary issues related to the conservation of culturally significant buildings, monuments, and sites throughout the world. Through grants and sponsored projects, the faculty and staff of the Graduate Program in Historic Preservation conduct a full research agenda dedicated to field survey, recording, analysis of building materials, and treatment evaluation of historic structures. The ACL collaborates with other University centers such as the Laboratory for Research on the Structure of Matter and the Cartographic Modeling Laboratory, and has cooperative agreements with many private and public agencies and educational institutions in the U.S. and abroad that provide opportunities for independent study, thesis work, and sponsored research for students from Penn and guest institutions. Selected projects also provide funded opportunities for postgraduate students pursuing the Advanced Certificate in Architectural Conservation. The European Conservation summer program co-sponsored with external partners such as the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome (ICCROM) offers students a unique opportunity in international training and field experience.

Complete information about Architectural Conservation Laboratory projects can be found at www.conlab.org.

The Center for Research on Preservation and Society

Director: Prof. Randall Mason

PennDesign's Center for Research on Preservation and Society studies the relationships between historic preservation and contemporary social dynamics—particularly city planning, economic development, urban design and the interpretation of cultural values. The center's goal is generating debate and disseminating knowledge about the functions, uses, and impacts of preservation in contemporary society.

Broad societal understanding of historic preservation has traditionally been hampered by a lack of research on preservation and its connections to cultural, economic, and other social issues. Such understanding can be advanced, in the first instance, by scholarly research. The lack of academic infrastructure devoted to the questions linking preservation and contemporary society has limited progress. Rigorous, scholarly research—as opposed to research driven purely by advocacy—is needed to advance the state of practice, cultivate supporters, strengthen the education of preservation professionals, improve public policy, and strengthen the capacity and effectiveness of preservation institutions. The Center addresses these pressing needs by undertaking strategically chosen research activities and creating a platform for the collaboration of scholars from numerous social science, humanities, design, and professional fields on the issues linking preservation and society.

Current and past research initiatives include:

- Research characterizing and analyzing the neighborhood-level impacts of federal rehabilitation tax credits in large American cities, with Professor Stephanie Ryberg (PhD '10) of Cleveland State University.
- Research associate Cara Bertron (MSHP '11) is leading a project to devise survey methods for large areas of the city; these “character studies” will be piloted early next year and ideally integrated with the Planning Commission's series of District Plans being undertaken as part of Philadelphia's 2035 Comprehensive Plan.
- Presentations to World Bank and Inter-American Development Bank seminars (May 2011 and September 2010, respectively) on the integration of urban conservation in regeneration projects.

- Preservation Plan for Philadelphia: For the Preservation Alliance's initiative to stimulate citywide preservation planning, the Center carried out research and public engagement and authored "Historic Preservation in 2020: Strategic Vision and Strategic Initiatives"; this project also resulted in an article on preservation planning in large American cities published in the National Trust's *Forum*.
- White paper on community engagement methods, researched and written by Lindsey Allen (MSHP '10) and Professor Mason (commissioned by the Preservation Alliance for Greater Philadelphia).
- Partnered with the National Trust for Historic Preservation to convene a workshop on future stewardship and interpretation of Louis Kahn's Fisher House (funded by Pew's Heritage Philadelphia Program).
- "History Hits the Front Page": a series of seminars undertaken with support of the Provost's Interdisciplinary Seminar Fund with colleagues from the Departments of History (Phoebe Kropp), Anthropology (Robert Preucel) and the Annenberg School for Communication (Barbie Zelizer).

COURSES OFFERED

Fall

American Architecture
(HSPV 521) - Wunsch

American Building Technology
(HSPV 540) - Falck

American Domestic Interiors
(HSPV 530) - Keim

Conservation Science
(HSPV 555) - Matero

Conservation Seminar: Wood
(HSPV 740) - deMuzio

Building Diagnostics and Monitoring
(HSPV 516) - Henry

Digital Media for Historic Preservation
(HSPV 624) - Hinchman

Documentation & Archival Research
(HSPV 600) - Mason/Wunsch

Preservation through Public Policy
(HSPV 572) - Hollenberg

Seminar in American Architecture
(HSPV 620) - Wunsch

Preservation Studio
(HSPV 701) - Mason

Theories of Historic Preservation
(HSPV 660) - Matero

Thesis Research
(HSPV 710)

Spring

Advanced Conservation Science
(HSPV 656) - de Tagle/Charola

American Domestic Interiors After 1850
(HSPV 531) - Winkler

Architectural Archaeology
(HSPV 744) - Milner/Carter

Building Pathology
(HSPV 551) - Henry

Conservation of Archaeological Sites
(HSPV 740) - Matero

Conservation Seminar: Masonry
(HSPV 743) - Matero

Fundamentals of Landscape Preservation
(HSPV 538) - Mason

Historic Site Management
(HSPV 606) - Young

Historic Preservation Law
(HSPV 671) - Michael

Preservation Economics
(HSPV625) - Rypkema

Recording and Site Analysis Praxis
(HSPV 601) - Wunsch/Hinchman

Regional Planning Studio
(HSPV 702) - Falck

Special Topics: The Future of Heritage
(HSPV 741) - Mason

Special Problems: Politics, Advocacy & Communication
(HSPV 742) - Means

Thesis
(HSPV 711)

Urban Conservation Seminar
(HSPV 621) - Mason

FACULTY AND STAFF

Full biographies and links to current projects are available on the Program web site, www.design.upenn.edu/historic-preservation.

Standing Faculty

Randall F. Mason, Associate Professor and Chair
Frank G. Matero, Professor

Associated Faculty

David G. De Long, Professor Emeritus
John Dixon Hunt, Professor Emeritus
of Landscape Architecture
Witold Rybczynski, Professor of Architecture
Robert St. George, Associate Professor of History
C. Dana Tomlin, Professor of Landscape
Architecture and City & Regional Planning

Adjunct Professors

Michael C. Henry
John Milner

Staff

Suzanne Hyndman
Karen Gomez
Victoria Pingarron Alvarez

Lecturers

Suzanna Barucco
Christina Carter
A. Elena Charola
Jeffrey A. Cohen
Emily T. Cooperman
David deMuzio
Alberto de Tagle
Joseph Elliott
Carol Franklin
John Hinchman
David Hollenberg
Michele Lamprakos
P. Andrew Lins
Mary Means
Patrick E. McGovern
Melissa S. Meighan
Elizabeth Milroy
Autumn Rierson Michael
Catherine Myers
Gionata Rizzi
Eduardo Rojas
Mario Santana-Quintero
Donovan Rypkema
Fon Wang
Gail Caskey Winkler
Aaron Wunsch
David Young

HISTORIC PRESERVATION THESES

All Thesis projects completed in the Graduate Program in Historic Preservation—more than 500 to date—can be accessed through the Penn Libraries web site. In the Franklin electronic catalog (<http://www.franklin.library.upenn.edu/>), enter the term “Historic Preservation—Penn theses” in the Subject Heading search box. Theses from the last three years are listed here.

2009

Weathering The Storm: Diagnostic Monitoring For Preventive Conservation at Spruce Tree House, Mesa Verde National Park, Colorado
Rachel Sarah Adler

Assessment Of Deterioration Phenomena on the Exterior of the Second Bank of the United States, Philadelphia, Using GIS As An Interpretative Tool
Tejaswini J. Aphale

A Preservation and Redevelopment Plan for Louis Sullivan's Home Building Association Building in Newark, Ohio
Alexander Balloon

Louis I. Kahn's Fisher House: A Case Study on the Architectural Detail and Design Intent
Pierson William Booher

The Writing on the Wall: A Cultural Landscape Study and Site Management Recommendations for Inscription Trail Loop, El Morro National Monument
Taryn Marie D'Ambrogio

The Implications of the Second Vatican Council on Historic American Catholic Architecture
Jenna Victoria Farah

The Early Phrygian Gate at Gordion, Turkey: An Investigation of Dry Stone Masonry in Seismic Regions and Recommendations for Stabilization
Meredith Arlene Keller

Conservation Plan for the Suddards-Manuel-Clark Funerary Monument, The Woodlands Cemetery, Philadelphia, PA
Elise S. Kemery

An Investigation of Quantifying and Monitoring Stone Surface Deterioration Using Three Dimensional Laser Scanning
Jessica Kottke

Moving Toward Neutrality: The Establishment Clause and America's Historic Religious Places
Caitlin Kramer

Recreating an Early 20th-Century Kitchen: A Case Study in Preservation and Green Design
Caitlin Douglas Laskey

Soft Capping of Archaeological Masonry Walls: Far View House, Mesa Verde National Park
Alex Byungwook Lim

Striking the Balance: Finding a Place for New Urbanism on Main Street
Meredith Marsh

Preservation Planning at the Local Level: A Case Study Analysis
Kathryn L. Ritson

Cleaning Methods for the Removal of Limewash from Painted Plaster Surfaces: Utilizing Ion Exchange Resins on the Interior Architectural Finishes of the Capilla de Nuestra Señora del Rosario in Iglesia San José, in San Juan, Puerto Rico
Caitlin E. Smith

Expanding Public Access to Historic Resources: A Case Study of the Philadelphia Architects and Buildings Project
Melissa A. Steeley

The Choice Is Yours: Considerations & Methods for the Evaluation & Selection of Substitute Materials for Historic Preservation
Sarah K. Van Domelen

The Feasibility and Significance of Applying the Main Street Approach to Preservation Based Economic Development in Contemporary China
Ning Wang

2010

Philadelphia Neighborhood Conservation: Using Public Policy to Protect Historic and Threatened Residential Neighborhoods
Lindsey E. Allen

Cultural Heritage in Conflict: World Heritage Cities of the Middle East
Elvan Cobb

Implementing Archaeological Conservation During American Nation-Building Efforts
Meaghan Colahan

Preserving the Neighborhood Theatres of William Harold Lee
Mark Edward Donofrio

Rediscovering an American Master: An Examination and Analysis of the Decorative Plaster Ceiling of Robert Winthrop Chandler's Whitney Studio, New York
Lauren Vollono Drapala

Curating Architecture: An Investigation of the Motives and Practice of Architectural Collection and Exhibition with Recommendations for Interpretation of the Architectural Study Collection at Independence National Historical Park
Sarah Elizabeth Hawes

The Economics of Rehabilitation for Affordable Housing Projects: Are the Secretary of Interior's Standards for Rehabilitation a Significant Barrier to Project Completion
Helen Johnson

RE / Fab: How the 10% Investment Tax Credit Can Aid in the Creation of a Prefabricated System for the Rehabilitation of Non-Designated Historic Structures
Nakita Ann Johnson

Branding the Southwest: A Preservation Plan for the Fred Harvey Houses
Patrick W. Kidd

New Neighbors In Old Neighborhoods: Explaining the Role of Heritage Conservation in Sociocultural Sustainability and Gentrification
Charles William Lawrence

Beneficial Additions: Addressing Brutalist Architecture to Create a Financial and Spatial Synergy Between Historic Places of Worship with Secular Mix-Use Building Additions
Johanna Louise Lofstrom

Certainty in the Uncertainty of Venice:
John Ruskin and the Daguerreotype
Photographic Process
Crystal Leah Medler

Manufacturing Prosperity: Evaluating
the Rehabilitation of Industrial
Complexes
Kate Spencer Milgrim

Commemoration and Protest:
The Use of Heritage Trails to Connect
Women's History with Historic Sites
Marissa J. Moshier

Alveolar Erosion and its Conservation
Recommendations for the Sandstone
Masonry at Durham Castle
Tiffani L. Simple

From Dockyard to Esplanade:
Leveraging Industrial Heritage in
Waterfront Redevelopment
Jayne O. Spector

The Shophouse as a Tool for
Equitable Urban Development:
The Case of Phnom Penh, Cambodia
Natalie Weinberger

Putting American Democracy on a
Pedestal: The Story of the
1975-1976 Old Supreme Court and
Old Senate Chamber Restorations
Christine Stewart Wells

Public Policy and the Non-Secular:
How Non-Profit Organizations
Preserve Inner City Historic
Sacred Places
Jacqueline R. Wiese

Performance of the Roof Structure at
the Wagner Free Institute of Science:
A Computational Simulation and its
Implications of Plaster Conservation
Katharine Helene Woodman

2011

New Investigations Into a Historic
Treatment: The Efficacy of Gelatin as
an Adhesive for Earthen Finishes at
Mesa Verde National Park
Emily Marie Aloiz

Predictive Analysis of Stone Decay
Mechanisms and Treatments on
William Strickland's Second Bank of
the United States
Henry Martin Bernberg

Between a Rock and a Historic
Place: Preservation in Postindustrial
Urban Planning
Cara Bertron

Assessing the Impact of Local
Historic District Designation on
Mortgage Foreclosure Rates:
The Case of Philadelphia
Kimberly A. Broadbent

Old Buildings, New Ideas: Historic
Preservation and Creative Industry
Development as Complementary
Urban Revitalization Strategies
Rebecca Cordes Chan

Practical Preservation in
Philadelphia: The Octavia Hill
Association 1896-1912
Samantha Grace Driscoll

Enablers and Disablers of
Private Small-Scale Residential
Rehabilitation in Fringe
Neighborhoods of Philadelphia
Cassandra Glinkowski

Corrosion Prevention in Reinforced
Concrete - Monitoring the Richards
Medical Laboratories
Ana Paula Arato Gonçalves

Toward a New Approach to
Evaluating Significance in Recent-
Past Preservation Planning with a
Case Study of 1960s Properties in
Philadelphia County
Kristin Margaret Hagar

An Evaluation of Acrylic Resin, Ethyl
Silicate, and MTMOS Treatment
at San Antonio Missions National
Historic Park, San Antonio, Texas
Natalie Karas

A Study of Historic Towns After
"Tourism Explosion": The Case of
Çesme, Foça and Sirince in
Western Turkey,
Aysem Kılınç-Ünlü

Architectural Finishes at Spruce
Tree House, Mesa Verde National
Park: Characterization and
Interpretation of Room 115(2)
Rebekah Krieger

A Proposed Approach for Stabilizing
Verdant Concrete of Stairway to the
Sky, Las Pozas, Mexico
Nicole Matchette

Philadelphia's 13th Street Passages:
A Model for Urban Main Street
Development
Kevin McMahon

An Evaluation of Historic
Preservation Revolving Loan Funds,
and Recommendations for the
Establishment of Future Programs
Olivia Mitchell

Exterior Architectural Finishes
in Puerto Rico: The Painting
Traditions of Guayama's Vernacular
Architecture
Betty Louise Prime

Forms of Attachment: Additions to
Postwar Icons
Nathaniel Forbes Race Rogers

Evaluation and Testing of Brick
Dust as a Pozzolan Additive to
Lime Mortars for Architectural
Conservation
Sara B. Rogers

The Construction of Interstate-95:
A Failure to Preserve
a City's History
Alanna Catherine Stewart

Cultural Wilderness: How the
Historical Evolution of American
Wilderness Values Influence Cultural
Resource Management Within
Wilderness Areas at National Parks
Alison Emlyn Swing

Documentation and Evaluation of
the Conditions of the 9th Century
B.C.E. Mosaic, from Gordion,
Turkey and Recommendations for
its Conservation and Treatment
Elizabeth Tiffin Thompson

Resurrecting Saint Louis No. 1
Cemetery: Integrating Archival
and Field Research with Digital
Tools to Spatially Analyze, Map,
and Reinterpret Site Evolution and
Morphology
Joseph C. Torres II

SELECTED STUDENT INTERNSHIPS 2000-2010

Albert Michaels Conservation, Harrisburg, PA	Goldman Properties Co., Philadelphia	National Trust for Historic Preservation
Alchi Association, Ladakh, India	Gordion Archaeological Expedition, Ankara, Turkey	New Jersey Barn Company, Ringoes, NJ
Amtrak	Gregory Saldana Architects, Miami	New Jersey State Historic Preservation Office
Architrave P.C. Architects, Washington	Historic House Trust of New York City	New York City Department of Parks & Recreation
Bovis Lend Lease, New York	I. N. T. A. C. H., New Delhi, India	New York City Landmarks Preservation Commission
Building Conservation Associates, Inc., New York	John Milner Architects, Chadds Ford, PA	New York University archaeological dig, Aphrodisias, Turkey
Bell Architects, Washington, DC	John Sanday Associates, Katmandu, Nepal	Noble Preservation, Zionsville, PA
Beyer Blinder Belle Architects & Planners LLP, New York	Kathryn Sather & Associates, Cheshire, England	Page Ayers Cowley Architects, New York
Capilla del Cristo de los Ponce, Iglesia San José, San Juan, Puerto Rico	Li Salzman Architects, New York	Partners for Sacred Places Philadelphia
Carnevale Eustis Architects, Inc., Phoenixville, PA	Lockwood-Mathews Mansion, Norwalk, CT	Pennsylvania Capitol Preservation Committee
Central Park Conservancy, New York	Lower Merion Conservancy, Gladwyne, PA	Pennsylvania Conservation Corps
Chris Topp & Co., North Yorkshire, England	Lyndhurst, Tarrytown, NY	Pennsylvania Historical and Museum Commission
Colonial Williamsburg	Meadors Construction, Charleston	Philadelphia City Planning Commission
Colorado Historical Society	Merchants' Exchange, Philadelphia	Philadelphia Historical Commission
Community Redevelopment Agency, City of Los Angeles	Milner + Carr Conservation, Philadelphia	Philadelphia Museum of Art
Department of City Planning and Community Investment, City of San Diego	Mission San Juan Capistrano, San Juan Capistrano, CA	PlaceEconomics, Washington, DC
Eastern State Penitentiary, Philadelphia	Musee National Du Bardo, Tunis, Tunisia	Powers and Co., Philadelphia
Fairmount Park Historic Preservation Trust, Philadelphia	National Center for Preservation Technology and Training	Preservation Alliance for Greater Philadelphia
Fairmount Water Works Interpretive Center, Philadelphia	National Park Service (many units, including Mesa Verde National Park, Yosemite National Park, Bandelier National Monument, Independence National Historical Park, Northeast Regional Office, the Second Bank/Philadelphia)	The Presidio Trust, San Francisco
Fort El Cañuelo, Puerto Rico		RBF Consulting, Irvine, CA
Garland Farm, Bar Harbor, ME		Redevelopment Authority of Philadelphia, PA
		RMJM Hillier
		San Francisco Planning Department

The Presidio Trust, San Francisco
Redevelopment Authority of
Philadelphia
San Francisco Planning Department
San Gemini Preservation Field
School, Italy
Save Outdoor Sculptures,
Washington, DC
Seattle Chinatown International
District Preservation and
Development Authority
Stonewall Jackson Foundation,
Lexington, VA
Strawberry Banke Museum,
Portsmouth, NH
Thomas R. Deans Associates,
Milton, PA
Thomason and Associates, Nashville
Tibetan Heritage Fund,
Ladakh, India
UNESCO
University of Pennsylvania
(Architectural Conservation Lab,
University Archives)
US/ICOMOS
VITETTA, Philadelphia
Wallace, Roberts & Todd
Welsh Color & Conservation,
Bryn Mawr, PA
Wise Preservation,
Chester Springs, PA
Woodford Mansion, Devon, PA
World Monuments Fund
(Las Pozas, Mexico; Angkor
Wat, Cambodia)



University of Pennsylvania
School of Design
Graduate Program in Historic Preservation

115 Meyerson Hall, 210 South 34th Street
Philadelphia, Pennsylvania
19104 6311

Phone: 215. 898. 3169

Fax: 215. 573. 6326

Web: www.design.upenn.edu/historic-preservation