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REFLECTION BY FACULTY, STUDENTS AND ALUMNI/AE ON CONTEMPORARY
ISSUES THAT ARE CHALLENGING AND SHAPING THE FIELD TODAY.

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Prospectus

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On Reception

prō·spēc·tus
an outlook, a distinct view
something expected
the act of examining
characterized by foresight



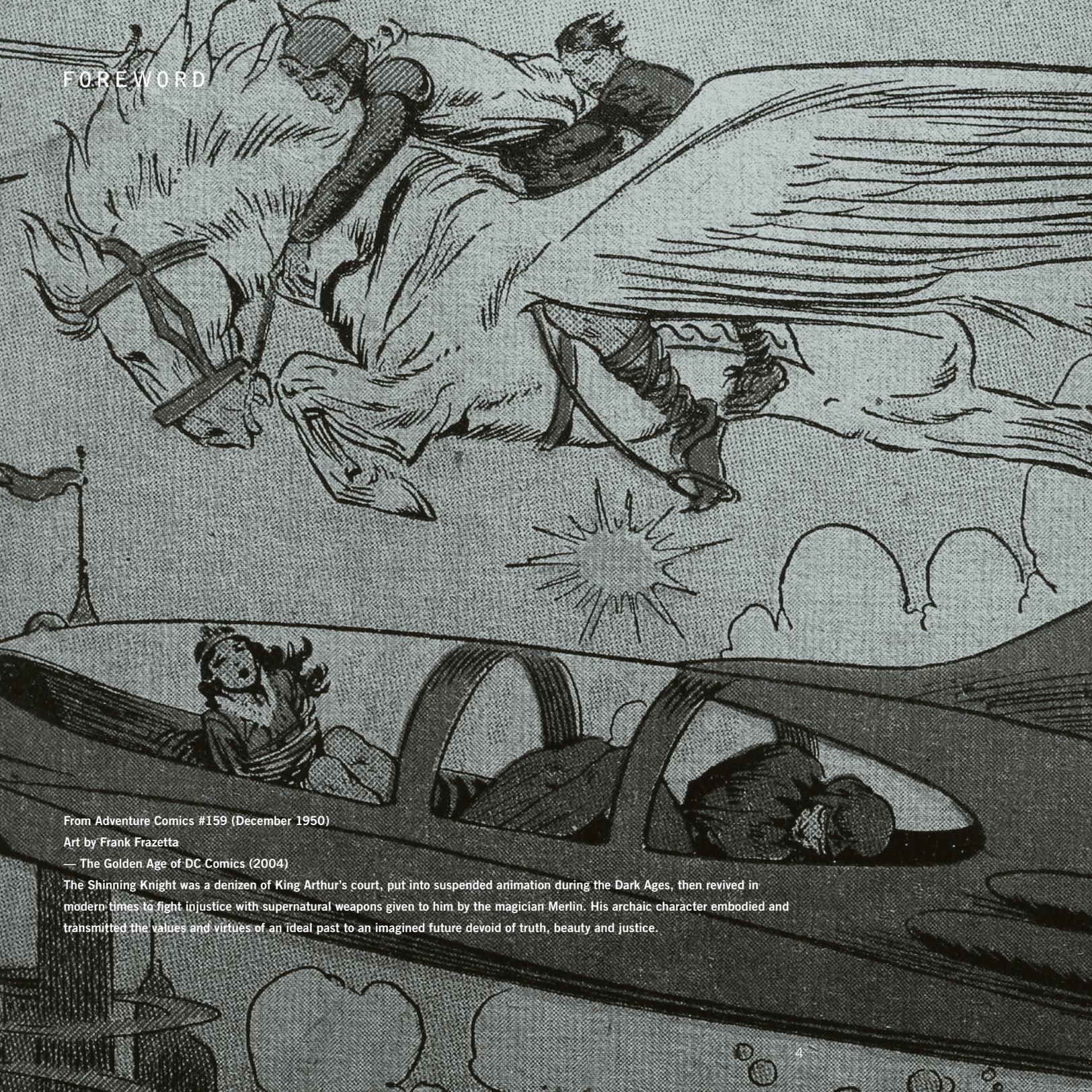
UNIVERSITY OF PENNSYLVANIA
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FOREWORD



From Adventure Comics #159 (December 1950)

Art by Frank Frazetta

— The Golden Age of DC Comics (2004)

The Shinning Knight was a denizen of King Arthur's court, put into suspended animation during the Dark Ages, then revived in modern times to fight injustice with supernatural weapons given to him by the magician Merlin. His archaic character embodied and transmitted the values and virtues of an ideal past to an imagined future devoid of truth, beauty and justice.

All creative works pass down to us through time. How they are received by each generation depends on the specific conditions of time and place. Preservation has always been about transmission and reception. As the 2nd-century grammarian Terentianus Maurus pronounced, *Habent sua fata libelli*—books always have their histories--and so it is with the physical places we inhabit. What survives, what is forgotten, what is cared for or destroyed describe the lives buildings and places acquire over time. Such trajectories are dependent on many diverse factors; however once consciously examined, all works come under consideration for their ability to communicate to us; to have relevance in ways consistent with or new to their original authorship and contemporary society.

As stated by the Italian theorist Cesare Brandi, for works of art, including architecture, “restoration [conservation] is the methodological moment in which the work of art is appreciated in its material form and in its historical and aesthetic duality, with a view to transmitting it to the future.” Preservation is a true historical event, a human action that is part of the process by which a work is transmitted and received. The act of preservation is the actual moment of the conscious contemplation of the work primarily for its historical value. It begins, in a sense, the “after-life” of the work extending the entire life process of conception, inception, maturation, aging, and death of a work.

The essays in this volume grew out of critical site analyses prepared by students in my 2004 graduate course on the Theories of Historic Preservation at the University of Pennsylvania. Although the cases vary greatly, they all consider the current state and future potential of their subject through an examination of site history, changing values and significance, legal constraints, past and present approaches of intervention, and public and professional response. Like the ubiquitous post card, used here to introduce each site, our experience of any place is a complex, sometimes confused mixture of information received, edited, and transmitted. These essays serve to remind us that preservation has a long and diverse history in the continual making and remaking of places of cultural and historical importance.

Frank Matero
Philadelphia 2006



ON RECEPTION & ITS PERFORMANCE

“Give voice to what is gone”¹

JOHN DIXON HUNT
UNIVERSITY OF PENNSYLVANIA

Two performances of the Basilica of San Marco, Venice. In the painting by Gentile Bellini (Accademia Gallery), the Republican State is represented as being displayed or performed with the participation of its leading members and in the presence of an attentive citizenry. In the modern view, a far more varied and scattered “performance” of Venice takes place, with the Piazza now a stage for a greater range of activities, all of which, nonetheless, constitute a reception of Venice in its contemporary character and which may include for some visitors an understanding of the Basilica’s historical role in the city’s rituals.

Procession in Piazza San Marco (1496) Painting: Galleria dell’ Accademia, Venice
San Marco, Venice (present day) Photo: John Dixon Hunt

Collected here are projects that explore a wide range of sites, approaches to their understanding, and recommendations for their historic preservation in different circumstances and for various audiences. That diversity is more apparent than any immediate sense of communal endeavor or collective philosophy. And that is doubtless as it should be. So we encounter moves that privilege intuitive or imaginative readings of the past alongside appeals to authenticity or literal recoveries of very specific elements (paint or lighting fixtures). That bugbear “authenticity” stalks all the essays—and emerges in disparate guises, for especially in a post-modern world there are all sorts of authenticities that jostle for approval—authenticities of the imagination, of the “place itself,” of process or transformation in a site, of memory, of materials, of “historic identity,” of those originally involved with making a place versus those whose responsibility is currently to look after it. Then there are a series of divergent notions that tickle one’s curiosity: do appeals to a “living history” really suppose that there are dead histories? If so, what are they, and is there a similar parallel to be drawn between a “living memorial” and a dead one? How is vicarious experience to be equated with “actual” experience? How big is a site—the limited physical fabric, the streets around it, the neighborhood (of the Barnes Foundation) or the whole culture that supports it? Who owns—as narrator—a story or history? Equally, who may claim membership of the audience for listening to that narrative? And what exactly are the “full material remains” of a *history* (as opposed to a site)? Do you need to be at the very location of an event to recall or commemorate it, and if not, what then authorizes or authenticates your experience?

In searching for some common theme, some *passee partout* that allows access to all these enquiries, one issue presents itself: namely, not the places themselves, but how we experience and adjudicate the many elements that are combined, however differently, in these projects—a physical fabric (or lack thereof), its current state or presentation, the extent of our historical information, the role of the historical imagination and/

or our memories, our awareness of—and indeed the availability of—interpretative materials and strategies. I would characterize our experience of this cluster of elements as constituting what one might term our “reception” of a site.

Reception theory has established itself in literary studies, so I shall not elaborate here on its methods and achievements. It offers itself, as I have elsewhere suggested,² as a useful tool in historic preservation studies, that is to say where an event or structure or site exists yet the circumstances surrounding its use/reception have changed and in doing so have impacted the original event, structure or site. We may think—or like to think—that the survival of an artifact—be it a painting, building, sculpture, novel, poem—ensures its being read or understood in ways consistent with an “original” or “objective” understanding. But in practice each reader of a literary text, every observer of a painting or sculpture, every visitor to a building comes to it and “reads” or receives it in ways that the original “author,” if there was one, may not have anticipated and anyhow cannot continue to control. Shakespeare cannot direct our reading of one of his plays, as he once directed his fellow actors in its presentation on the stage of the Globe Theatre. W H Auden commemorated the death of the Irish poet William Butler Yeats with the slightly ambiguous claim that the “words of a dead man are *modified* in the guts of the living” (my italics). He implied that we put our own gloss upon the words—the term “gloss” comes from the Greek word for tongue: thus we speak Yeats’s very words, give tongue to the lines he choose finally to commit to print, but now always with our own voice and our fresh inflections. However careful we are to understand the past event or text, however wedded to the exact recovery of historical meaning, nuance and tone, our reading or reception of it plays a significant role. “Reception” is not, as is the case with TV or wireless reception, a question of simple or mere transmission of unmediated sound; our reception involves much more complex responses and adjudications.

This is why I would amplify what I have previously argued, that the invocation of “reception” needs to be adjusted before it can be usefully employed in other, non-literary fields, including historic preservation. Two extra dimensions are principally at stake: one has to do with associationism, which mediates how visitors respond; the other, with how a site may be said to be “performed”. Both need some explanation.

How our minds work, how they associate ideas with things (including places), was one of the major topics of research and theorizing during the eighteenth-century Enlightenment; these psychological enquiries constitute one of the central elements that define the beginnings of our modern world and continue to be of the utmost significance³. One of the wonderful things about eighteenth-century men and women was their understanding of and their skilful attention to the simultaneity of observation and reflection. The ideally formed mind would observe and respond to the world around it on different levels of consciousness and at different intensities, all the while verbalizing, visualizing, sorting, contextualizing in differing mental frameworks,

testing, refining, diverting and debating. Laurence Sterne's novel, *Tristram Shandy*, is a wonderful, sometimes sympathetic and sometimes ironic, exposition and demonstration of the mind's protean capabilities. Much of the good writing in the picturesque movement around 1800 was also dedicated to understanding how the mind responded to scenery, and though we tend to scorn the picturesque as a devalued aesthetic, its strategies have not been displaced.

Today, our interaction with a historical place may not seem as fruitful or as energetic an experience as Sterne's characters seem to enjoy; yet even a superficial survey of the responses to some of the sites addressed here suggests that the human mind's activities in the face of past events are rich and often disturbingly complex. I say "some of the sites," for one thing that the following papers suggest is that the scale of our associations with past sites, events, and persons varies enormously, and therefore must become a factor in proposals for historic preservation. There are very different levels and intensities of associationist activity involved in the redevelopment of a defunct hotel, the restoration of the fabric of a basilica and the creation of a museum in a former tenement. We engage, surely, in a fuller response to ideas, emotions, and beliefs than to the recovery of historic paint colors and moldings: sure, the preservation of decorative or structural elements in a former department store can be important, but our associative response—even if we are architectural historians—will be less complex than, say, how we respond to the quality and incidence of light in one of Latrobe's churches. That experience might simply elicit unconscious satisfaction with a phenomenal effect we do not fully understand, or it could call into play some informed understanding of the Enlightenment's attitudes to religion and its observances. A Holocaust museum, a Vietnam Memorial or an African graveyard elicits a far stronger, richer and more global associationist pull (than say a naval shipyard), but even with those three examples we know only too well how the range of people's associations will elicit different receptions.

Some greater understanding of how the human mind connects ideas and emotions with things, including places, seems to be a vital requirement in the practice of historic preservation. So we need to probe how memory may be triggered, whether physical remains are more or less productive of significant visitation, how associations can be prompted and what range of response is called for by any particular site, and how accurate or "authentic" representations of things work upon us. For it is through minds, imaginations, memories and associations that a given site will come alive again, find a voice through which to speak to people who were never there in the first place.

This is why we also need to understand reception as something that happens in performance. By this I mean, quite simply, that (1) the meaning of a site has to be presented—performed by the physical organization of all the site's elements (interpretative ones mostly obviously, but the subtle manipulations of visitors by paths and viewsheds are among other important resources) and then that (2) the experience of that

site and its meaning(s) has ideally to be consciously received. For a performance involves the very deliberate coincidence of performers, a scenario (text or score) and an audience who know what they are witnessing. Further, one performance may not be identical to another at the same site and even for the same person—we have all revisited a place and found ourselves responding differently on a second or third visit. A site needs to be acted out both by itself and by its visitors. This is partly achieved by the familiar modes of interactive interpretation that we encounter on many sites these days. But performance is more than interpretation, even when it involves the impersonation of historic figures—the cassette of Louis XIV’s voice guiding you around Versailles! Performance is the presentation of some place in ways that gives us insights into its historical significance while also releasing the associations that have accrued around it over time.

An analogy from something we can more clearly understand as performance may help. *Hamlet* or *King Lear* or Beethoven’s Fifth Symphony has received many different performances, the individual characters of which we can register even as we also recognize the basic play or music: there is a Hamlet performed in Freudian terms (Olivier’s film) or a Japanese Lear where daughters have become sons (Kurosawa’s *Ran*), and in each case we recognize both an “original” and its current representation. So we might—invoking performance studies—say that a modern person performs a text or a painting or a building in ways that may often be different from what we know or suppose would have been those of its creator or audience, yet the original piece or place is also a presence. An obvious example is tourists who visit what was during an earlier age a sacred building but is now, say, a museum, or enter a building they themselves do not regard as sacred in their own culture though it is for some in the one where they are guests. They can respond to the place without perhaps physically changing it, they “receive” it, or “perform” it in ways that are markedly different from how the structure was originally conceived and used. The associations they bring with them, however directed by historical interpretation and the reading of guidebooks, will be able to inhabit old spaces in ways those spaces never anticipated or even wanted. Just think of the Parthenon, Hagia Sophia in Istanbul, or the Basilica of San Marco in Venice: depending on the cultural resources each tourist brings to their visit, each of these structures can still be experienced to a greater or lesser extent as its original creators anticipated. Sometimes new forms of visitation will have effected physical changes, some of which modify the building only marginally (barriers to guide crowds that liturgical services do not require); sometimes the changes are strikingly palpable—partial ruination and pillage, or a distinct change of function with an ensuing re-organization of space; sometimes the transformations are not even physical, but still palpable, resonating as changes in the *ambiente*—effects of behavior that seems out of place or awkward in the building as conventionally viewed.

We might learn to see historic preservation, then, as a form of what I’d like to call performed reception. We all know what reception is, for it is part of our daily lives; we live by and through reception. We are at the

receiving end of life's many adventures, events and episodes. We have "first-hand" or direct experiences—we are assailed by noise, we listen to somebody speaking, we see buildings as we walk along the street, we taste the first summer peach, or we touch somebody we love. Our assimilation of these myriad sensual experiences and the associations we make with them are often automatic, unconscious, instinctive. Generally speaking, I imagine, we do not need to discriminate unduly or often between an event and its impact or consequences, its reception, what we make of it. Sometimes, though, when the experience is new or important—exploring a strange city, hearing an unknown language spoken, tasting a fruit never eaten before, meeting somebody for the first time—we focus consciously on that experience; we are aware of receiving it and (as we say) of taking it in. And then we find it necessary to discriminate, to prize apart what happened and how we responded. At that moment, I suggest, we are also engaged in performing and in understanding our performance of reception.

The sites under consideration in the following papers all required that past spaces, buildings, events, or cultures are re-formulated for future use, in other words for reception by future users. Some call for more performative skills than do others. Sometimes a future "use" is indeed utilitarian—how can the Fairmount Waterworks, say, be utilized when the buildings and the river site are no longer needed for the engineering of Philadelphia's water supply? What can we do usefully with a former naval yard, an old hotel or an empty department store? Yet sometimes the utilitarian and pragmatic issues are far less pressing, if they are relevant at all, for some future reception and its performance: an African Burial Ground or tenements in New York are not to be "used" anymore to bury slaves or house immigrants. But they are to be used in different ways—like Franklin Court or the United States Holocaust Memorial Museum—as sites where memory, sometimes difficult and always contested, is to be re-activated. The challenge to those engaged in historic preservation is to determine how these more intricate futures may be performed in ways both appropriate to the history of the place and to its visitors/users/actors. This is no easy task, not least because there is often enormous competition among those who claim a role, by right or responsibility, in scripting, in acting and/or in directing that performance.

Giving voice to what is gone was a traditional motive of classical Chinese poetry that celebrates place (for since all places change and lose something once essential to them, it was deemed the poet's task to replenish that void). It required special skills and sensitivity, and the best poets knew how to perform their role and the most accomplished audiences how to respond. Historic preservation functions in the same way, and its challenges are not much different. Should our voice try and imitate what we think older voices would have said? Can we learn how to speak in those former tones and vocabulary? May we augment that historical potentiality with our own? How can we not do so—can we repress our own person? How can we, then, hold in equipoise and connect the threefold art of recreating an original voice, finding the sound and content of our

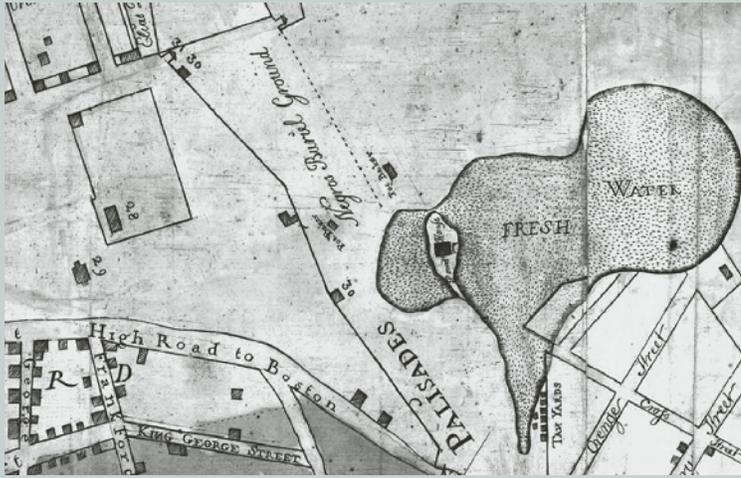
own voice, and registering their dialogue or tension? How can we best perform—and as professionals help others to perform—what we inherit or take from these places? When an American poet, T S Eliot, probed exactly these issues in his *Four Quartets*, poems that may surely be read as exploring a personal ethic of historic preservation, he famously wrote that we may have an experience but miss its meaning: however, he continued, as all historic preservationists must know or must confront as a viable truth, that an “approach to the meaning restores the experience”. With “approach” he was, I think, saying something akin to how the reception of a site may be performed.

Endnotes

- 1 Yi Huan, Prince Chun, translated by Vera Schwercz, “A Lesson in Mourning”, *Resonance* (May 2001), 37.
- 2 In *The Afterlife of Gardens* (University of Pennsylvania Press, 2005) I suggested, largely in passing, that reception theory might be a useful tool in historic preservation. I relied then upon R.C.Holub, *Reception Theory: a critical introduction* (London and New York, 1984), Elizabeth Freund, *The Return of the Reader: reader-response criticism* (London, 1987), and *Reader-Response Criticism: from formalism to post-structuralism*, ed. Jane P. Tomkins (Baltimore. MD and London, 1980).
- 3 I am grateful to Michael Leslie for reminding me of this important fact and its continuing usefulness; some of his remarks in a personal communication are incorporated in what follows. The modern enquiry begins with John Locke's addition of a chapter on “The Association of Ideas” to the fourth edition of his *Essay concerning Human Understanding*.

The construction of personal and collective memory has been widely discussed in the literature of many fields: psychology, human geography, art history, architecture, and more recently, historic preservation. It is in fact *what* rather than *how* we remember that has captured public and professional debates on the role of heritage in contemporary society. Although historic preservation in the United States largely began as a means of constructing the narratives of democracy and nation-building, in the last twenty years preservation projects have steadily expanded to include people, events, and material that have been traditionally ignored in our national story. Yet as our definitions of significance (and value) broaden, what we choose to commemorate is being increasingly debated. Here, four papers present four diverse projects, all undertaken within the last twenty-five years, which challenged (and in some cases continue to challenge) our notions of what and how to remember through site-making.

The expansion of significance comes into play with the issues surrounding the African Burial Ground in New York City. Sarah Katz discusses the process of creating a memorial for a part of our national history that has only recently come to light; and how, through interpretation, a site that lacks physical impact can become a tool for community activism and representation. Alternative strategies for interpretation are also discussed by Anny Su. Through architectural and archaeological interpretation, the creation of Benjamin Franklin's "Ghost House" in Philadelphia's Independence National Historical Park, a structure for which we have little evidence or material remains, turns the traditional "founding father" historic house museum on its head by substituting an imagined structure for a literal re-creation. Cynthia Silva and Kelly Wong also discuss the creation of a different kind of historic house museum. New York City's Lower East Side Tenement Museum, created by restoring a building that housed several generations of immigrants, presents stories of immigration and situates the immigrant experience within our national memory. Lastly, Sergio De Orbeta and Leslie Friedman examine a new hybrid type of memorial museum. The United States Holocaust Memorial Museum combines methods of traditional memorials and historical museums to explore the memory of a dark and painful episode that occurred far from the museum's site. With the construction of a new building at a carefully selected location, the events of the Holocaust are formally commemorated on national territory in Washington, D.C.



THE AFRICAN BURIAL GROUND, NEW YORK, NY

SARAH R. KATZ

Maerschalk Plan, 1754. Source: The African Burial Ground Project, Howard University, Washington, DC, "New York Burial Ground Archaeology Final Report, Vol. 1" (2006) 58.

The African Burial Ground in Lower Manhattan is a site whose history and memorialization are still in process. Uncovered in 1991, a small portion of the six-acre historic site has been stabilized, preserved, and designated for memorialization. Today, a small fenced-in lot serves as the symbolic marker for the larger burial ground that lies underneath. While lacking a strong physical presence, the symbolic, historical, and cultural impact of the discovery of the Burial Ground has been enormous. Ongoing preservation efforts have focused on interpretation, expanding and preserving the historical, archeological, and spiritual significance of the site, rather than simply its physical fabric.

Background

In 1989, the General Services Administration (GSA) began plans for a federal office tower at 290 Broadway in Lower Manhattan. As a federally funded project, the GSA had to undertake pre-construction environmental and cultural resources surveys to determine the impact of the proposed project on the site. As researchers discovered, during the seventeenth and eighteenth centuries the lot had formed part of the city's Commons or public lands. Additionally, the lot was located in the area that the city's free and enslaved African population had used as a "Negroes Burial Ground" during the eighteenth century (Cantwell and Wall 2000).

Slavery was introduced to New Amsterdam in 1626, when the Dutch West Indies Company imported its first shipment of slaves. After 1664, when the Dutch ceded Manhattan, the British continued the slave trade, importing as many as 6,800 Africans between 1700 and 1774. In 1697, New York adopted a policy of "mortuary apartheid," forbidding the internment of blacks in the city's churchyards. Forced to find an alternative location to bury its dead, the African population settled on the desolate five-to-six-acre lot on the Commons. (Cantwell and Wall 2000). Historians estimate that between 10,000 and 20,000 people were

buried in the area from 1712 to 1794 (Harrington 1993). However, in 1796, the city laid out Chambers Street and began filling in land occupied by the Burial Ground and Commons, and during ensuing development, all traces of the site were wiped out (Bogart 1999).

Although GSA researchers concluded that it was unlikely the Burial Ground had survived the city's intensive development, evidence did suggest that some human remains might be preserved beneath the lot at 290 Broadway. The GSA proceeded with the purchase of the land, and in May 1991, hired an archeological salvage company to investigate whether any burials remained. By the end of the summer, archeologists began to find human bones, and by September, full-scale excavation was underway (Cantwell 2000).

On October 8, 1991, the GSA announced the discovery of the remains with GSA Administrator William Diamond assuring the public: "It is absolutely essential that the remains found on the site be treated with the utmost respect and dignity. We are committed to the re-interment of these remains to an appropriate site." (Dunlap, October 9, 1991). Yet, as the months wore on and the number of remains uncovered grew to over 200, the GSA became concerned about construction delays and urged archeologists to hasten their work and thus risk losing valuable information. When New York Senator David Patterson learned of this, he alerted *The New York Times* and formed a taskforce of concerned members of the public and preservationists to oversee excavations.

Meanwhile, outrage among the African American community was growing. Although, as required by Section 106 of the National Historic Preservation Act, the GSA had started holding public meetings with the "descendant community," community members were not included in the decision-making process. Additionally, many wanted the federal government to halt excavations, feeling that their ancestors' graves were being desecrated. Further, many objected to the archeological team's methods, as well as its make-up, which was primarily white. Finally, the salvage firm conceded that it was too small for a project of this scale, and was replaced by the much larger archeological firm, John Milner Associates (Cantwell 2000).

During the spring of 1992, members of New York's African American community held a series of public meetings and ceremonies to celebrate the Burial Ground and to protest the GSA's handling of the site. Despite these vocal community outpourings, the GSA did not respond. In July 1992, then-Mayor David Dinkins wrote to Diamond requesting that excavations cease. Diamond rejected the mayor's request, and less than a week later, Illinois Congressman Gus Savage, chairman of the Committee on Public Works and Transportation Sub-Committee for Public Buildings and Grounds, called a congressional hearing in New York, and, at a fiery session, ordered that excavations cease. Three days later, the GSA announced that it would permanently halt excavations, and that while construction would continue on the office tower, the pavilion proposed for the eastern portion of the site would not be built, and the graves in that area (an estimated 200) would remain

undisturbed. In October, former President Bush signed this decision into law and approved \$3 million for the construction of a museum honoring the contribution African Americans to colonial New York (Harrington 1993).

Response

In the period immediately following, several events brought the values and significance identified with the Burial Ground to the fore. The discourse surrounding these events revealed the multiple layers of significance—historical, archeological, and communal—assigned to the site and pointed to central contest for the control of historical memory that informed many of the decisions made regarding the preservation of the Burial Ground.

In 1993, the New York City Landmarks Preservation Commission created the African Burial Ground and Commons district in Lower Manhattan. The boundaries reflected those of the original site and also encompassed areas of New York's civic center, including City Hall and City Hall Park. While the designation emphasized the Burial Ground's importance as a memorial to New York's enslaved population, it also argued for the district's uniqueness based on the area's long history of overlapping civic and public use. Through the designation, the Landmarks Commission acknowledged and incorporated the narrative of slaves interred in the Burial Ground to create a broader, more inclusive history of public life in New York. (New York City Landmarks Preservation Commission 1993)

Soon afterwards, the Burial Ground was placed on the National Register of Historic Places and received National Historic Landmark status. With slightly different boundaries than the New York Historic District, the national designations focused solely on the original Burial Ground site. These geographic boundaries reflected the primary significance identified in the National Register and Landmark designations: the Burial Ground's archeological value as a potential source of historical information (New York City Landmarks Preservation Commission 1992).

Debates surrounding the investigation of the excavated human remains also pointed to the values and significance that members of the descendent community ascribed to the site. Led by bioanthropologist Dr. Michael Blakey, members of the descendant community called for the research to be carried out under African-American leadership. In this discussion, a significant thread emerged: the right and ability of African-Americans to “exercise control over the handling and disposition of the physical remains and artifacts of their ancestors” (La Roche and Blakey 1997, 90). Control over the remains and the Burial Ground site became emblematic of the ability of African-Americans to determine their own history and identity, as well as an important indicator of collective power. Again, members of the descendant community were successful, and in 1994, excavated remains were sent to Howard University for analysis under Dr. Blakey's supervision.

Closely connected to this struggle for agency was a belief in the power of the Burial Ground to correct the historical narrative. Members of the descendant community and project researchers felt that

by raising awareness and deepening historical knowledge, the Burial Ground would make known the extent and brutality of slavery in New York. Just as important, research would also bring to light the important role that slaves played in New York's development. As researchers Cheryl La Roche and Michael Blakey noted, "Indeed, New York's African Burial Ground was a vivid example of the omission of the colonial African's presence and contribution to building the city and the nation" (La Roche and Blakey 1997,90). Finally, the African Burial Ground assumed significance as a symbol of African-American identity and heritage, serving as a point of origin for the diasporic community. As Mayor Dinkins wrote in 1994:

Millions of Americans celebrate Ellis Island as the symbol of their communal identity in this land. Others celebrate Plymouth Rock. Until a few years ago, African American New Yorkers had no site to call our own....Now we—their descendants—have the symbol of our heritage embodied in lower Manhattan's African Burial Ground (La Roche and Blakey 1997, 100).

Commemoration

Immediately following the stabilization of the site in 1992, a Federal Steering Committee, including historians, archeologists, politicians and members of the descendant community, was established to determine how to interpret and preserve the Burial Ground. The central constraint was the small scale of the contemporary site as compared to the actual size of the historic Burial Ground. Before the committee was the issue of how to transcend the site's limited physical confines to convey its true scope, meaning, and significance.

In 1993, the Committee submitted its final report to Congress, which laid out many of the issues informing the preservation of the site. The report acknowledged the Burial Ground's archeological importance and its identity as a sacred site for both 18th-century slaves and members of the contemporary descendant community. To account for the rich and layered meanings of the site, the committee suggested a multi-prong approach that would include:

1. A world-class memorial museum and research center of African-American history and culture.
2. A memorial monument to commemorate all Africans in America, the estimated 20,000 who were interred in the African Burial Ground.
3. A signage program to interpret the history and culture of the interred throughout the National Historic Landmark Area.
4. Memorial exhibition and artwork in the lobby of the Federal Building at 290 Broadway.
5. The reinterment of the 425 excavated human remains on the African Burial Ground site.

(King 1993).

Since the Committee's report, a number of the recommendations have been carried out, including the commission and installation of six artworks in the lobby of the Federal building. The National Park Service has also installed an exhibition about the excavations conducted on the site in the lobby (Office of Public Education and Interpretation 2004). Additionally, the Office of Public Education and Interpretation was established in 1993 to interpret the site and serve as the public relations and education arm for the project (Wilson 2004). The centerpiece of the memorial process thus far has been the reinterment of the excavated remains at the Burial Ground. Following completion of analysis at Howard University, the remains were sent in a ceremonial procession from Washington to New York, with stops in Baltimore and Philadelphia, before being buried at a moving two-day ceremony in October 2003 (*The New York Times* 2003).

After several rounds of competition for the memorial, five finalists were selected in 2002 and designs presented for public comment during 2003 (Hernandez 2003). Also in 2003, the National Park Service agreed to develop a long-term plan for stewardship and interpretation of the site and to coordinate the various aspects of the memorial efforts (National Park Service and the General Services Administration 2003).

To date, a number of concerns regarding plans for the memorial remain. First, a strong contingent among the descendent community opposes a memorial on the site, believing that it would disturb the graves even further. Second, only one of the five finalists contacted OPEI to review historical materials, raising questions about the validity of the designs (Wilson 2004). Lastly, and perhaps most troubling, is that the descendant community will not be involved in selecting the final design. Although an advisory committee made up of African American professionals helped select the finalists, the decision will be made by GSA's Source Selection Committee—perhaps inviting renewed controversy over who controls the destiny of the African Burial Ground. Additionally, the GSA has not addressed the call for a major museum devoted to the history of slavery, a key component of the memorialization plans, leaving open yet another door for controversy (Montanga 2004).

Conclusion

While it is too early to evaluate the success of efforts to preserve the African Burial Ground, and potential pitfalls clearly remain, the site can provide instructive lessons in the power of community, the contest for control of historical memory, as well as the relationship between historic preservation and the contemporary politics of identity. From the initial discovery of the site onward, discourse surrounding the Burial Ground has been characterized not only by a concern for the past, but also with what the site signifies for today. As members of the Federal Steering Committee clearly realized, successful preservation of the site would have to address the site's form and fabric, but also find a way to communicate and preserve its content—the multiplicity of values imbedded within the Burial Ground, values very much oriented toward the present.

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FRANKLIN COURT, PHILADELPHIA, PA

ANNY SU

Photo: Anny Su, 2004

As the 1976 Bicentennial in Philadelphia approached, completing Franklin Court as a national memorial to Benjamin Franklin became increasingly important for the National Park Service. The goal of the project, as a major component of Independence National Historical Park, was to present a memorializing “shrine” not just to one of Philadelphia’s most important figures, but to a founding father of the nation. Franklin Court had presented a complex preservation issue since the Park’s acquisition of the site in 1948 because of the lack of material evidence upon which to base the commemoration and interpretation of Franklin’s life.

A review of the strategy developed for Franklin Court demonstrates that literal reconstruction is not always the only or best answer to presenting the historical past. Alternative methods of preservation—in this case, architectural design and archaeological collaborations—were integral to the realization of Franklin Court’s program, significance, and ultimate reception.

Background

Franklin Court is comprised of a group of buildings, including five rowhouses, three of which were owned by Benjamin Franklin, his own house and courtyard, and his print shop. Initially considered for preservation in the early 1950s, the buildings had undergone drastic changes. The rowhouses still survived but were greatly altered. Most significantly, Franklin’s house had long been demolished (Lopez 1981; Riley 1950). The Philadelphia National Shrines Park Commission had bought the land in 1948, and after preliminary reports on the possibility that material remains of Franklin’s house were still present, archaeological help was enlisted. However, the first report by Edward Riley for the National Park Service on Franklin Court stated that reconstruction of Franklin’s house was not possible due to the lack of sufficient evidence: “It is believed that the primary purpose of the Independence National Historical Park should be to preserve and interpret the surviving

historical remains of old Philadelphia, rather than to embark on an extensive program of reconstruction of structures which have been demolished” (Riley 1950, 74). As Riley’s report suggested, the reconstruction debate was already on people’s minds.

The first archaeological digs were severely limited because of continuous occupation. The site of Franklin’s house and courtyard had been replaced by later development and a new street that cut into the block. The archaeologists’ finds were, however, instrumental in setting the groundwork for future excavations, proving that foundations of the house did indeed exist. Although reconstruction was not part of the original plans for the memorial, as ongoing research and excavations progressed, the idea of a reconstruction of Franklin’s house was considered.

The project’s outcome would ultimately rely on the importance of the archaeological contributions. Because this was the first large-scale urban archaeological endeavor in the United States, project methodology was still in the making. The next wave of archaeological work, under the guidance of James Cotter, produced a wealth of material and the discovery of the actual first and second story plans of Franklin’s house increased the possibility of reconstruction. Despite these advances, complete knowledge of the house was thwarted by the lack of any exterior images. Proponents of reconstruction, including archaeologist Cotter, felt that it was necessary to have a physical memorial in which to present Franklin to the public. With extensive archival descriptions of the interior furnishings that survived through letters between Franklin and his wife, coupled with the existence of foundation dimensions and floor plans, Cotter felt that reconstruction was entirely feasible.

Opponents of reconstruction, however, concluded that there was not enough visual evidence. Park architect Penelope Batcheler proposed alternative solutions for the planning and presentation of Franklin Court, arguing that “...too much was unknown, which would result in too much conjectural and personal interpretations on the part of the architects who would have to restore which was dangerous, and not authentic...” (Batcheler 1969, 2). Her proposal called for the display of archaeological remains under a minimalist shelter of glass and steel, reminiscent of Crown Hall by Mies van der Rohe, with whom she studied prior to joining the National Park Service (Matero, personal communication). The idea appealed to NPS and the decision not to reconstruct Franklin’s house demonstrated the Commission’s reorientation to the issue: this site was first and foremost about Franklin the man, and, although a factor, was not primarily about authenticity of reconstructions.

The third set of archaeological excavations, under Barbara Liggett, further refined the details and measurements of the house, and uncovered ceramics and glassware from the late seventeenth century, the earliest group of artifacts to date (Liggett 1973). This final round of excavations proved to be a watershed in urban archaeology. Not only was this the largest successful urban dig in America, proving that archaeology was not a practice relegated to remote and desolate areas, but it also showed that any area, no matter how

much it had undergone change and/or renewal, could still contain full material remains of that history (Ekholm and Deetz 1971.)

Commemoration

An assembly of Franklin scholars in 1972 concluded that Franklin Court should be understood as “a reflection of the man, and not the myth” (Venturi, Scott Brown and Associates 1972). Furthermore, the emphasis on Franklin was but a springboard for the larger context of eighteenth-century American culture. The firm of Venturi & Rauch was given the commission for the design of the Franklin site project, but the process was really a group effort including NPS historic architect Penelope Batcheler, structural engineers Keast & Hood and Nick Gianopoulos, and the architectural firm John Milner Associates. The Park Service provided the guidelines for the architect, stating that the house site should be marked in some way and that a pavilion should be included to shelter the archaeological remains, which were to be exposed to view.

Venturi had consulted previous projects with similar problems and solicited advice on how to approach Franklin Court. One suggestion made to Venturi was the shelter and display of Crofton Roman villa in Kent, England, where the archaeological remains of the rooms were encapsulated under a modern structure. Critiquing a similar project to Franklin Court, the Roman villa at Fishbourne in England, James Marston Fitch said it “. . . is effective climatically but disturbing visually, making it difficult to imagine what the villa might have looked like in three-dimensional reality” (293). Therefore, although Franklin Court is not the first to deal with such a reconstruction problem, the approach taken is certainly different and innovative. Venturi’s approach seemed to “amend” what the Fishbourne project lacked: that is, the ability to imagine what the villa might have looked like three-dimensionally. The “ghost structure,” although conjectural, follows to a degree the dimensions and volumetric configuration of the original structure, and gives the viewer tangible expression to the site associated with Franklin’s domestic life and work. This was further extended on site through the incorporation of quotes from letters written between Franklin and his wife concerning the design and furnishing of the house on the pavement within the inscribed plan under the ghost structure.

Because the ideas on how to properly present Franklin were contributed by many involved, attempts to pinpoint one design source are difficult. For example, a member of the project team, architect Robert DeSilets found two photographs, one showing the covered remains of the Brick Palace Foundations in Lahina Hawai’i, and the second of a steel framed backyard shelter with a brick chimney remnant underneath to be “quite convincing...a kind of a “ghost” of things to come” (DeSilets to Vaughan 1973).

The design inspiration for the Franklin Court steel frame has also been attributed to a photograph

of the Wellfleet archaeological project in Cape Cod. Led by archaeologist James Deetz, the project was also a National Park Service project and had been completed in the summer of 1970. Drawn on the photograph of the unearthed site, Deetz outlined in white the conjectural framed volume of the 17th century building. “[F]rom a sketch of a similar frame made in 1970 as an overlay to a photograph of an archaeological house site at Wellfleet, Cape Cod,” (Batchelor, December 1985; Deitz and Ekholm 1971) the proposed abstract nature of the final design seemed a suitable balance reflecting the complexity of Franklin’s and Venturi’s personae.

A final interpretive report was prepared by deMartin-Marona & Associates and Venturi & Rauch by September 1973. The report stated that the area of the court was not as great or important to Philadelphia as it was in Franklin’s time, which is why it was decided not to build a monumental structure, but rather to leave the space open. The garden is not historically authentic in the sense of its planning, but it does draw upon eighteenth century garden design, taking its inspiration from such local gardens as the Pennsylvania Horticultural Society at 3rd and Walnut Streets. The general silhouette of the open ghost frame structure is arranged according to the original building. Its steel frame is on the one hand meant to reflect the space and place of Franklin Court as a whole, and on the other hand, to be a monumental work in its own right, what the report called “a visual abstraction in the modern art sense” (Venturi, Scott Brown and Associates 1973).

Response

The overall response to the completed project was extremely positive. Becoming the third most popular destination of the Independence National Historical Park (Grieff 1987), the site also received acclaim in the architectural professional world, winning an AIA honor award and the Presidential award in 1985 from the Reagan Administration for design excellence. This brought as much attention to the architectural design as the project did to the contributions of archaeology and preservation. Moreover, it showed that cross-disciplinary collaboration was possible and, in fact, a necessity in this particular project, and could produce successful results that balanced the decisions as to what was and was not restored. For the preservation field, the decision not to have a reconstruction was one of the first of its kind. The methodology of such a project was indeed a first, and throughout, the project pushed preservationists to think outside the traditional opposites of restoration or preservation.

During the following decades of the project, Franklin Court was given a fair amount of publicity (*The Evening Bulletin* 1972, *The Philadelphia Inquirer* 1972, and *The Philadelphia Bulletin* 1972 are of particular interest). The media at the time demonstrated that not just the NPS architects were wary of reconstruction. In a *Philadelphia Bulletin* article from 1972, James Smart wrote that “I hope they never find a picture of the house.

We don't need a fake reconstruction of Franklin's house, anymore than we need a life-like plastic reconstruction of Franklin himself, sitting under the mulberry tree in the garden quoting taped Poor Richard maxims to the tourist" (Smart 1972).

Publicity continued well after the site was completed. The gardens have been particularly well received, providing, in addition to a historic context, a park-like setting for local workers. Benches cover every part of the complex, and the space is made engaging by its twisting pathways and specialized spaces. The site of the house is also experientially captivating. The four portals above ground are not symmetrically laid out, allowing for the visitor to walk through or around the spaces. The act of looking inside the portals down at the archaeological remains is an innovative display tactic, as the particular element being viewed is maintained within the original location of Franklin's house. The interplay of the pavement quotes and the implied architecture further reinforce the visitor's participation, allowing glimpses into the processes of the site's interpretations and significances.

Conclusion

As Fitch has written, ". . . this presentation was a more stimulating re-creation of the vanished houses than any actual reconstruction." (Fitch 1990, 304.) And, as the architects allowed for future modification of their design should documents surface in the future confirming the actual appearance of Franklin's house, the structure could be reconstructed without demolition. In the meantime, however, the ghost structure provides a perfect balance in preserving and presenting the archaeological and archival evidence on site while creating an innovative architectural solution that is a literal place-defining monument to Franklin.

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THE LOWER EAST SIDE TENEMENT MUSEUM

CYNTHIA SILVA & KELLY WONG

Market day in the Lower East Side (1912). Photo: Lewis Wickes Hine.

New York City's Lower East Side (1936). Photo: Bernice Abbott.

Located at 97 Orchard Street, the Lower East Side Tenement Museum (LESTM) commemorates the stories of immigrants to New York City and the United States and “seeks to promote tolerance and provide a historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences on Manhattan’s Lower East Side, a true gateway to America” (LESTM Web Site 2004). For more than 150 years, the Lower East Side has served as an entry point for immigrant and migrant communities, and today continues to serve as a vibrant enclave of immigrant life. The Tenement Museum represents these people, whose experiences are at once personal and universal, and illuminates an important aspect of America’s history. Through its presentation of the mid-nineteenth and early-twentieth century immigrant experience, the museum seeks to remain relevant to contemporary community members, including new immigrants to the Lower East Side.

Constituting a new version of the historic house museum, 97 Orchard Street has been designated as a National Historic Landmark, exhibiting several apartments in a tenement building that have been restored to suggest the unique experiences of its past inhabitants. The restoration and presentation are sensitive to the building fabric and deserve recognition for the careful research that has enabled the process. However, its success as a popular and well-received museum has created unexpected problems. The increasing number of visitors has led the museum to seek expansion, creating conflict with the community neighbors it seeks to represent. Additionally, the museum must now develop a maintenance plan for the long-term preservation of the historic fabric.

Background

Since the early nineteenth century, Manhattan’s Lower East Side has been an immigrant destination. In the

1820s, Irish immigrants and free people of color composed 20 percent of the area's population. Between 1845 and 1860, New York's City's population doubled with an influx of Irish, German, Puerto Rican, Cuban, and Caribbean immigrants (LESTM 2004a). Between 1880 and 1924 the Lower East Side was flooded with new Italian and Jewish immigrant populations, and, despite the 1882 Chinese Exclusion Act, migration from the West Coast nearly tripled New York's Chinese population between the years 1890-1900 (LESTM 2004a).

The conditions immigrants encountered were often wretched and difficult. Immigrant families lived in poorly-lit five and six-story apartment buildings, known as tenements, which were developed in the nineteenth century to house the maximum number of residents. As many as a dozen people crowded the buildings' tiny apartments and the estimated population living in tenements in New York as of August 1, 1890 was 1,250,000 (Riis 1890).

The museum's facility, 97 Orchard Street, is a five story brick building built in 1863-64 to house 20 immigrant families that exemplifies many of the original defining features of the tenement as well as the attempts required by later laws to ameliorate horrific living conditions. Originally one of three adjoining tenements (Nos. 95 and 99), the structure originally met only minimum sanitation standards with a water spigot and privy in the back yard, an unlit unventilated staircase with four, three room apartments, on each floor. As the volume of residents increased, conditions in the building became intolerable (Dolkart 2004).

Ninety-seven Orchard Street is a three-dimensional record of Tenement reform laws. An "Old Law" tenement, it was constructed before the Tenement House Act of 1879, which, in response to the spread of disease among tenement residents, required airshafts for all new construction and prohibited the construction of new buildings like 97 Orchard that contained windowless interior rooms. Further attempts at reform came with the passage of the Tenement House Act of 1901 (Dolkart 2004). This act required landlords to light previously dark hallways by adding glass windows, transoms, and gaslights. At 97 Orchard a large interior glazed window was installed between the kitchen and parlor to provide additional ventilation and light. Each unit was required to have an airshaft for ventilation, and landlords were required to install one toilet for every two families in the building. With the advent of indoor plumbing, landlords provided a sink that doubled as a bathtub and two toilets in the hallway of each floor, shared among four apartments. Owing to the mandate that water closets also be naturally ventilated, an airshaft was cut into the building. (Unfortunately, this made the back bedrooms of the southern apartments even smaller). Eventually, the building's entryway was also renovated: tile floors, burlap wall coverings, pressed metal ceilings, and oil paintings were installed (LESTM Web Site 2004). Between 1863 and 1935 almost 7,000 people from over 20 countries lived at 97 Orchard Street (LESTM 2004a). After 1935, the building ceased serving as a residence, although, the shops fronting Orchard Street continued to be occupied (Mendelsohn 2001).

Commemoration

According to Ruth Abram, LESTM founder and director, “for a nation of immigrants there is no single site more historically significant than the tenement.” For Abram, the tenement also provides the ideal place to discuss issues “key to our democracy and national identity” (LESTM 2004a,11).) Thus housing the museum in an “authentic” tenement was critical to the museum’s mission and program. However, according to the museum’s architect Judith Saltzman, it was quite clear from the start that Abram and the rest of the Museum staff had no experience with preserving an historic building (Saltzman 2004).

According to Saltzman, the first, and most pressing, issue was whether the late-nineteenth century tenement building could be safely converted into a public museum. A second issue was the challenge of developing exhibits about a subject and time period to which the firm had no direct connection. Addressing first the issues of safety, the architects stabilized the floors on each level to support increased loads from visitors and provided an exit fire stair at the rear of the building. The fire stair and the front stoop were reconstructed using digitally enhanced historic photographs (LESTM Web Site 2004; Saltzman 2004).

Interpreting and reconstructing the apartments was more difficult owing to the lack of direct firsthand knowledge about the families who lived in these spaces. Conflicts arose over the appropriate method of interpretation and whether to restore or preserve the spaces. For example, initially it was proposed that the Baldizzi family apartment be preserved as found—years after the family moved out in 1935. However, when a daughter, Josephine Baldizzi Esposito, learned of this, she protested, arguing that the presentation of the apartment in its ruinous “as found” condition was wrong, misrepresenting, among other things, her mother’s housekeeping skills. As a result, the apartment was restored to its ca. 1935 appearance using architectural evidence and oral histories. As in other apartments, wallpapers, painted finishes, and found objects were documented, archived and used in creating replicas of wallpaper patterns and floor coverings.

Ultimately five permanent exhibitions were developed in the building, consisting of restored apartments with period furniture that interpret the homes of immigrant families who actually lived in 97 Orchard Street between 1863 and 1935. The remainder of the apartments were intentionally left as found. According to Steve Long, Director of Collections & Education, the immigrant stories were selected mainly for their ability to raise contemporary issues (Long 2004). The exhibitions themselves were developed by a planning team, which included museum staff, preservation architects, and advisors as historians, archaeologists, genealogists, and conservators. Ongoing work has sought to present multiple views of the immigrant experience, and has included archival research, building excavations, interviews, and the participation of tenants who actually lived at 97 Orchard Street.

The museum is presented through three tours of 97 Orchard Street and one neighborhood walking tour of the Lower East Side. *Piecing It Together* celebrates the immigrants of the garment industry and features the apartments of the Levine family in 1897 and the Rogarshevsky family in 1918. *Getting By* visits the apartments of the Gumpertz family in the 1870s and the Baldizzi family in the 1930s, emphasizing the hard economic times faced by each family during the two depressions. To educate visitors about the preservation process, both these tours feature an apartment that has been left as a ruin. The third tour is a “living history” experience that allows visitors to meet a costumed interpreter who plays Victoria Confino (c. 1916), a Sephardic-Jew from Kastoria. The neighborhood walking tour, sponsored by a group of neighborhood residents called the Lower East Side Community Preservation Project, tells the stories of many people who today call this neighborhood home.

A visitors’ center and gift shop is located across the street from the museum at 90 Orchard Street. However, with the increasing success of the museum, the space is no longer adequate. To address issues of overcrowding, the museum has recently purchased another building on Orchard Street to house the center and plans to transform the building currently housing the center/shop into a private antique store affiliated with the museum. Directly across the street from the Visitors’ Center are the museum’s administrative offices. At present, over one hundred people work at the museum including 63 paid staff members. Representing the museum’s commitment to the immigrant experience, staff and consultants come from over 38 countries and many of the museum’s personnel live in the area. (LESTM 2004b).

In 1994, the Lower East Side Tenement Museum was designated a National Historic Landmark. This initial landmark status was a revolutionary step toward recognizing this new genre of museum dedicated to the importance of under-represented immigrant populations in America. Four years later, in 1998 the museum was designated a site of the National Trust for Historic Preservation (NTHP) as the Lower East Side Tenement National Historic Site thus expanding the Trust’s representation of the American experience. These “official” designations have played an important role in legitimizing this new and unorthodox museum. Furthermore, these designations ensure the long-term sustainability of the site for future generations through preservation, maintenance, and interpretation of the site.

Offering an array of programs for neighborhood residents, students, artists, and visitors, the Lower East Side Tenement Museum also functions as a community organization. The Tenement Museum’s *Good Neighbor Program* collaborates with various social service organizations to develop programming, while providing free tours to their staff and clients. For example, since Fall 2003, *Shared Journeys*, a series of six educational workshops available through the English for Speakers of Other Languages (ESOL) program, has enabled students to learn English through facilitated discussions about the connections between past and present immigrant experiences (LESTM, 2004b). The Lower East Side Community Preservation Project (LESCPP) brings together community

leaders from organizations representing different ethnicities and interests, who work with the museum to establish sites as centers for civic dialogue on about social issues.

Additionally, when developing the museum's own programs and collections, public community advisory meetings are held. The Tenement Museum is also a founding member of the International Coalition of Historic Site Museums of Conscience. Founded in 1999, the Coalition is composed of museums that share a commitment to "use the history of their sites to promote dialogue on contemporary social issues and democratic principles" and seeks to promote tolerance worldwide. (International Coalition of Historic Site Museum of Conscience 2004).

The Lower East Side Tenement Museum also supports local arts by showcasing immigrant artists through the Tenement Theater & Immigrant Art Program. Additionally, the Digital Artists in Residence Program (DARP) was established in 2001 to presents original works to audiences via the internet. Other programs, such as the Kitchen Conversation, aim to educate visitors about contemporary immigrant issues through discussions around a kitchen table in one of the tenement classrooms. A set of special educational programs for K-12 school children includes pre- and post-visit activities which are available on the museum website.

As a result of a mandate issued by the American Association of Museums to "improve connections between museums and members of multi-cultural communities" (LESTM 2004b), the museum collaborates with the City College of New York and New York University for Museum Studies classes. Additionally, a wealth of information is available on the museum website, including interactive virtual tours of the restored apartments. The goal of the museum's educational programming is to have the students leave with an understanding of the history and culture of the many ethnic and cultural groups that make up American society (Long 2004). Whether through facilitated discussions, performances, art installations, or touring the tenement, the museum's aim is to evoke a personal connection or awareness of the contemporary issues faced by immigrants today.

Response

Recent needs for expansion have resulted in an eminent domain case that has greatly hurt the museum's reputation. In the 1990s, the museum made an offer to purchase 99 Orchard Street; the owner, knowing of the museum's vested interest in the property, countered with an inflated \$6 million asking price (LESTM 2001). The museum decided not to pursue the property. A few years later, the owner began a gut renovation of the building, violating the laws regulating properties adjacent to National Historic Sites, as well as safety and building requirements. Because the museum and 99 Orchard Street share a party wall, the construction at 99 Orchard appeared to cause structural damage to the museum building. Following an engineer's report, which connected the damage of 97 Orchard Street to the 99 Orchard Street renovation, the city's Department

of Buildings conducted its own inspection. Consequently, a total of four stop work orders were issued over fourteen months; the orders were repeatedly ignored and construction was eventually shut down.

The museum proceeded to argue that acquisition of the property was the only way to stop this illegal work and secure the safety of the museum's future (LESTM 2001) and was ultimately successful in having the building condemned. The museum began the acquisition process, pointing to safety of the landmark building, its expansion, and the benefit of the public interest as its primary motivations (LESTM Web Site 2004). Museum representatives argued that the institution provides unique historical, community, and economic benefits to the Lower East Side neighborhood and pointed to its status as a National Historic Site and extensive involvement with new immigrants and community organizations.

The planned acquisition would have enabled the addition of an elevator to make the museum wheelchair accessible (97 Orchard Street currently does not comply with the Americans with Disabilities Act), as well as additional gallery and exhibition spaces, including open spaces for the interpretation of the new immigrant and migrant communities in the area.

However, the expansion would have also resulted in the displacement of fifteen residents. This generated negative public response, which suggested that the museum was acting hypocritically. Critics accused the museum of contradicting its mission "to promote tolerance and historical perspective" (LESTM, 2004b). As one 99 Orchard Street resident commented during a community board meeting, "What are they going to tell the tourists of 99 Orchard Street? 'This is the history of the people who lived here before we evicted them?' (*Mr. Beller's Neighborhood* 2004).

For the museum, the only alternative to not purchasing the building was scrapping its plans for expansion. While purchase of the building without renovations would have allowed tenants to remain while protecting the historic property, it would not accommodate the need for new exhibition space. Seeking to address the needs of the surrounding community, the museum did report that the owner would be fully compensated for his property and the tenants relocated to other comparable apartments. The owner would be paid a fair market price for the building and the museum would assist the tenants in finding new similarly priced apartments with their moving costs paid. Ultimately the plan fell through in February 2002 because the Lower East Side Business Improvement District did not approve the use of eminent domain to acquire 99 Orchard Street.

Since 2001, the museum has experienced an abundance of media coverage raising public awareness and visitation. Before the eminent domain case, newspaper articles in general were complimentary in their coverage. Several articles in *The New York Times* praised the Lower East Side Tenement Museum as early as 1992 when the museum was placed on the National Register of Historic Places (*The New York Times* 1992).

There was also an overall fascination with the novel idea of opening up a “grimy and dank building at 97 Orchard Street” for tours to interpret the lives of immigrants. Another article remarked that visiting the museum was like “dipping your toes into the primordial soup where contemporary urban life first unfolded” (*The New York Times* 1994) Other articles used the museum to discuss contemporary social issues, such as Somini Sengupta’s article on the similar issues facing both past and current immigrants (*The New York Times* 1996).

Visitor attendance is growing steadily, indicating a strong public interest in the museum. In 2004, approximately 120,000 visitors attended the museum site. Many of the visitors appear to feel a personal connection through their own history as immigrants or as descendants of immigrants. The objective of the museum is to present the experiences of past immigrants in order to allow visitors to experience parallels with today’s issues. (Long 2004),

Conclusion

With the generally positive reception and public success of the museum, significant problems have arisen. While there is an educational value to the museum, which offers diverse programs and benefits to the public, its relationship with its neighbors has been compromised by attempting to displace the very people the museum seeks to represent. The second problem with the success of the museum has been learning how to maintain the presentation of the building as visitation increases. The question at hand is to decide what is more important: the experience or the artifact? Architect Saltzman is currently working with the museum to establish a plan which addresses this issue. The success of the Lower East Side Tenement Museum owes to its interpretation and presentation of an original tenement building, its authentic location on the Lower East Side, and in the new found appeal of the creation of an historic house museum dedicated to immigrants. Understood within the larger context of America’s past, the Lower East Side Tenement Museum has given a face to the anonymous immigrant and provides a bridge to better understanding the contemporary immigrant experience.

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THE UNITED STATES HOLOCAUST MEMORIAL MUSEUM,
WASHINGTON, DC

SERGIO DE ORBETA AND LESLIE FRIEDMAN

Photo: Max Reid, USHMM Photo Archives.

Introduction

In the absence of a singular site, building, or object, when human existence is the focus of preservation, we must ask ourselves: is it possible to define and preserve that which is intangible? In December 1986, the United States Holocaust Memorial Council asked architect James Ingo Freed to face this question and create a place that would "...preserve the memory of those who suffered; and...encourage its visitors to reflect upon the moral and spiritual questions raised by the events of the Holocaust..." (Weinberg 1995, 23). The result has been a hybrid memorial museum, experienced by millions over the past eleven years, and one that has challenged how and what we remember.

This paper explores the process through which the Holocaust Museum was created, its design, and responses to it. Lying at the heart of these matters is the issue of reception; guiding every decision has been a struggle over how the past, present, and future are and should be understood. The museum's planning evoked a struggle for the control of historical memory, revealing different understandings of the Holocaust's scope and significance, while its innovative design was based both on its architect's use of the forms of the past, as well as experience and anticipated responses of the visitor. However, in the end, the museum provides a space for memory that allows visitors to construct their own understandings of this unimaginable tragedy.

Background

Like any preservation project, the Holocaust Museum revolves around a story. However, this is a story like no other. The term "Holocaust" refers to the systematic extermination of almost six million Jews and other groups deemed undesirable by the Nazi state and its collaborators during World War II. From 1933 to 1945, the primary institution of the Nazi regime of terror was the concentration camp. After a long campaign of

persecution, segregation and deportation, prisoners arrived at the camps to face almost certain death either through mass execution or from the exhaustion of slave labor and ill treatment (*Progressive Architecture* February 1993, 63).

In addition to the six million Jews, half a million Gypsies, and at least 250,000 gay, handicapped, infirm, mentally retarded, and emotionally disturbed people were also executed. Millions of Soviet prisoners were also killed because of their nationality. Poles and other Slavs were targeted for slave labor, resulting in the deaths of tens of thousands. Homosexuals and others deemed “anti-social” were persecuted and often killed. Communists, socialists, trade unionists, and Jehovah’s Witnesses also died as a result of imprisonment and maltreatment. While this has not been the only genocidal nightmare in the history of humankind; some argue that “...the Holocaust was unique—not only in the sheer number of those killed—but as a calculated mass criminal enterprise sanctioned and organized by the state” (*Progressive Architecture* February 1993, 63). For this reason, it is important for many never to forget.

President Jimmy Carter established the President’s Commission on the Holocaust in 1978 as a way to reconcile himself to America’s Jewish community, with whom relations had been strained due to complicated Middle East politics, and in particular, the administration’s sale of fighter planes to Saudi Arabia. It was believed that establishing a Holocaust memorial would do something positive for Holocaust survivors in the United States and heal political wounds.

Chaired by the Holocaust survivor and celebrated author, Elie Wiesel, the President’s Commission presented a report, which, in addition to emphasizing the distinctly Jewish-ness of the Holocaust, recommended that the memorial include:

- 1 A “living memorial” to honor the victims and survivors of the Holocaust and to ensure that the lessons of the Holocaust will be taught in perpetuity;
- 2 An educational foundation to stimulate and support research in the teaching of the Holocaust;
- 3 A Committee on Conscience to collect information on and alert the national conscience regarding contemporary reports of actual or potential outbreaks of genocide throughout the world; and
- 4 A national Day of Remembrance of Victims of the Holocaust to be held annually and in perpetuity (Linenthal 2001, 36-38).

In 1980, Congress unanimously passed legislation to establish the United States Holocaust Memorial Council. The Council, which succeeded the President’s Commission on the Holocaust, was charged with carrying out their recommendations. Elie Wiesel was named the first Chairman of the Council (Engelhardt 2002).

Among the first battles faced by the Commission was finding an appropriate site for the building. Many felt that it should be located in New York City for, as historian Lucy Dawidowicz described it, the city was the “center of the Jewish population in the United States and the cultural crossroads of the modern world” (Linenthal 2001, 57) The Commission, however, ultimately felt a location in Washington, D.C. on the National Mall would give the Holocaust a permanent place in the national memory and impart to the Museum the prestige of a central national monument. For survivors, central prominence was important, insurance that their memories and the memory of the Holocaust would survive them. In response to these concerns, planners ultimately chose the site of the old Auditor’s Building, located adjacent to the Mall between 14th and 15th Streets, for the museum’s location.

However, with the official announcement of the land donation by the federal government in 1983, controversy erupted about the appropriateness of the museum on the Mall. The argument most often heard was that the Holocaust was not an American event. There was also discussion about America’s hypocrisy and its inaction during the Holocaust, as well as concern that a Jewish museum was intruding on national space. Supporters, however, saw it as a responsibility of the United States to create this memorial, and envisioned it serving as a moral compass for the future.

Legislation mandated that all funding for the building and the costs of the museum come from private sources (USHMM Council 1984), and a massive fundraising campaign, called “A Campaign to Remember” began. Fundraising was exceptionally successful, among Jews and non-Jews, raising \$168 million, including 67 million-dollar gifts (Weintraub 1993).

After several rounds of consideration, James Ingo Freed was selected as the museum’s architect. Not only was Freed a world-class designer, but he was also a German Jew and a survivor of the Holocaust. (Linenthal 2001, 83-84). Struggling in the face of the enormity of the project, Freed decided to travel through the Nazi killing grounds in Europe. There, at Auschwitz (Swiebocka and Mensfelt 2004), Freed’s ideas began to coalesce.

Commemoration

The United States Holocaust Memorial Museum opened on April 22,1993. As constructed, Freed’s design constituted both a reaction to his experiences in Europe, as well as a conscious attempt to evoke responses within visitors. Essential to Freed’s final design was the evocation of “the incomplete” throughout the building. This idea grew from an understanding that every survivor has his or her own story, as well as that a notion the Holocaust can never be fully comprehended, and therefore, any attempts to do so, visual, or otherwise, will fail. By incorporating differences and ambiguity into the building, Freed believed that memory and intuition would play a large role in visitors’ experiences.

In discussing the building Freed has stated “The Museum is a place quarried from the memories of other places” (Linenthal 2001, 88), and from his trip to the Nazi killing grounds, Freed uncovered three dominating images that would persist throughout his final design museum: gates, bridges, and the intersection of steel and brick. In addition, the sheer complexity of the building and its subject cause these images to give way to a series of other images and themes. However, this process is dependant on the memory, understanding, and willingness of the visitor. Overall, the architecture is a critically and publicly acclaimed solution to a very difficult design problem.

Through its design, the building forces disorientation and disembodiment from the rest of the city. Although the location of the museum on the Mall was deemed vital, Freed’s building removes visitors from that location. During the initial approach to the building a screen deceives the visitor, appearing first as part of the building, but revealing itself as open to the sky and creating a sense of dislocation from the traditional memorial landscape of the Mall. The Hall of Remembrance, the museum’s final exhibition area, is a quiet, reflective space that contains an eternal flame under which is buried soil from Holocaust sites and American military cemeteries. The room’s hexagonal shape alludes to the Star of David, and its six points represent the six million victims, thus creating a separate, distinctive Jewish memorial. Although the exterior of this area fronts the Mall, the lack of visual access to the exterior landscape separates the Hall from the American space.

According to Freed, the concentration camps gates were, in his mind, layers of lies, screens that helped to hide the terrors beyond. The two entrances to the museum, particularly the 14th Street entrance, reflect this idea. Upon entering through a curvilinear plane, one is faced with a choice: two entrances made of steel and glass reflect both the industrial language of the concentration camp and the moment of separation of loved ones and family members upon their arrival to the camps. This moment also serves to introduce the visitor to the notion of duality (of choice, of experience, of path, of understanding) that will be present throughout the rest of the building (*Progressive Architecture* February 1993, 65-66). The intense security beyond the doors enhances the experience by reminding some visitors of the invasive search prisoners went through minutes after they entered the camps.

Freed employed two different materials in order to reconcile the aesthetic differences in the urban context immediately surrounding the site. He combined the brick used in the Victorian Auditor’s Building to the north with the neo-classical limestone of the Bureau of Engraving and Printing to the south. With this, the museum forms both a bridge between the two buildings and a break in between them. In addition, the museum’s brick towers continue the forms of the Auditor’s Building, while at the same time make a reference to the towers at the death camps. Bridges, however, were used by the Nazi state to “insulate people from the virus of Judaism” (Dannatt 1996, 5). The power of this gesture on the Nazi/Jewish landscape was too great for Freed to ignore, and this form dramatically shaped the organization, form and experience of the building.

The building forms a U-shape around an interior courtyard known as the Hall of Witness. On both sides of the building are programmatic elements and permanent exhibition spaces that Freed has connected through a series of steel-framed glass bridges edged with the names of Holocaust victims. Since the museum moves on a corkscrew pattern that leads downward from its fourth floor, the bridges not only help to connect the exhibition spaces, but also serve as oases of light and freedom within the dark and constricting exhibition halls. According to author Adrian Dannatt, the bridges stand for enlightenment and relief from the pressures of history (Dannatt 1996). At the very least, they provide visitors with a moment of pause and reflection, becoming not just a transition space, but also a dramatic space all in themselves.

Throughout the building, the use of industrial materials such as steel and glass, and the sharp contrast in scale and light (or lack thereof) between exhibition spaces and the large Hall of Witness helps individuals separate themselves from the outside world, and enter even further into the realm of the story. In addition, as individuals encounter actual materials, structures, smells and objects of the past, the experience gains yet another level of authenticity, arousing other senses aside from the visual, and transporting other parts of the body to a particular point in the past (Dannatt 1996).

During his visit to Auschwitz, Freed was fascinated by the brick ovens at the crematoriums. In order to prevent their explosion from overuse, Nazi engineers strapped together the masonry with steel, an image that became a very important thing for Freed (*Progressive Architecture* 1993, 65). Throughout the building there is a poetic intersection of materials, done in a way that falls under the intuitive rather than the literal. Nowhere else in the building is this intersection more present than at the Hall of Witness. Large spans of brick walls are met with linear steel elements in ways that could be described as aggressive or unconventional, in an attempt to draw the eye to them and get visitors to at least think about the details. In addition, the walls are also punctured with shapes reminiscent of the brick ovens and entryways at the death camps, giving the space an uneasy sense of familiarity. After being exposed to the sounds, images and textures of the Holocaust, new meanings could begin to emerge with regards to the architectural context that surrounds the visitor.

Other elements such as natural light, the sky (visible through the glazed roof of the Hall of Witness), and the people themselves also constitute kinetic contributions to the materiality and experience of the place. Often survivors expressed that whenever they felt the boundaries of the death camps closing in on them, they always had the sky to look at and escape to.

Given the building's power, perhaps the most problematic part of the museum is the permanent exhibit, designed by Ralph Appelbaum. Actual artifacts, treated like evidence, are interspersed with castings and replicas. This display, while raising concerns about authenticity, does create an overall experience that erases the distance between visitors and a (simulated) experience of the Holocaust. However, one must ask

if the exhibition creates a true experience, or are the views vicarious? The exhibit abounds with multi-media: images, sounds, objects, videos, pictures create a true sensory overload. The exhibition errs at times, creating a *mise-en-scene*, and the *way* information is presented often seems more important the information itself. This could be a result of the architectural dominance of the building, overpowering the exhibits and the historical information that the museum is trying to present. And it could be that the Holocaust Museum is unclear as to whether it is a museum or a memorial.

Former museum project director, Michael Berenbaum, has described one of the two main missions of the museum as “the Americanization of the Holocaust” (Cole 1999, 154). One of its primary objectives is to offer visitors a lesson in American ethical ideals by presenting the negation of those values. On walls outside the Hall of Remembrance are statements by Presidents Carter, Reagan, and Bush and eyewitness accounts by General Eisenhower. Statements from the Declaration of Independence and George Washington and President Clinton are also inscribed on the walls of the museum. The exhibition opens with scenes of American GIs liberating prisoners, immediately identifying Americans as heroes. Not until the end of the exhibit it is revealed that the American government had known about the death camps for years and had failed to act and the United States had refused entry to thousands of Jewish refugees.

Response

Questions of memory, particularly “Who owns the Holocaust,” have been critical to the museum since its inception. From the Commission’s first meeting, it was clear that the Commission had envisioned a “living memorial” that would include a memorial space, museum, a research and educational institute, and archives. Central to the question of ownership was whether the museum’s focus should be exclusively on the Holocaust, and in particular the Jewish narrative, or also discuss all episodes of genocide.

Seeking an inclusionary definition of the Holocaust, the Carter administration insisted on a broadly representational Council, which included members from each country that had been affected by the Holocaust. To Wiesel and some other survivors, the language defining the Holocaust was vital, as was the Council membership. They considered it offensive to have members from eastern European countries that were complicit in the Holocaust and aided the Nazis. There was also much debate about how to phrase the number of victims. Was the Holocaust the murder of six million Jews and five million others? Or was it the murder of eleven million people, six million of them Jews? The latter seemed an offensive dilution of the distinct Jewish-ness of the Holocaust, and Wiesel and other survivors felt that separation of Jewish victims and non-Jewish victims had to be explicit (Linenthal 2001, 38-41).

In the face of these debates, the question quickly became: How expansive and inclusive can the national memory of the Holocaust be without threatening the established historical narrative of the Holocaust that had itself become a basis of Jewish identity and memory? Although a struggle over how to share the memory of the Holocaust emerged, with many not wanting to share it at all, all Council members saw value in the cultural and political prestige of gaining recognition as Holocaust victims. Wiesel ultimately finessed the situation by saying that “the universality of the Holocaust lies in its uniqueness: the Event is essentially Jewish, yet its interpretation is universal” (Linenthal, 2001, 36).

Even before the building opened in 1993, it attracted much attention from the media, Holocaust survivors and scholars, and architectural critics. As early as February of that year, articles surfaced in anxious anticipation (*Progressive Architecture* February 1993), and a few months later critics praised the museum building and its exhibits (*Progressive Architecture* June 1993). However, it did not take long for negative comments to surface. In 1995 *Progressive Architecture* published an article by Ziva Freiman who questioned if the museum was “...too tactful for our own good.” In her mind, the museum did not do enough to “...put people emotionally on the spot” (Freiman, 1995, 62-69).

Nevertheless the building has survived its first eleven years with the overall approval from the general public. The Holocaust Memorial Museum is one of the most visited buildings in the country. More than 21.4 million people have visited the museum since it opened and currently, non-Jewish visitation is about 90%. The museum also offers extensive educational programs, as well as survivors’ registry, research center, and archives.

Holocaust monuments raise important questions about the role of architecture as containers for collective memory. As architect Yael Padan says, “The memory of communal events is usually associated with the places in which they occurred, linking collective memory with specific spatial frameworks” (Padan 2000, 61). But in the United States, temporal distance is combined with spatial distance from the sites, leaving memory as a formless narrative. How does one create power without place?

The museum memorial offers a potentially effective way to create a new setting for this narrative, a means to link memory to space. On one hand, the role of the architecture in diminishing the distance between memory and site increases as both of those dimensions increase. The architecture can aid in allowing memory to be transferred away from site and allow for its dissemination. Padan, however, would argue that, as a container for memories, a Holocaust memorial’s link between the sites of occurrence and memory is not a coincidence—it is very much intentional. In the case of the Holocaust Museum, Freed used specific references to specific concentration camps, with the intention of creating a (generic) Holocaust symbolism. Therefore, because the building is intended as a Holocaust memorial, it cannot be used for remembering anything else.

This contrasts directly with Freed's aims—that is, to create a space that allows for multiple layers of meaning and memories. Yet, as Freed himself admits, the container itself is a product of its own location, time, and creator, with its own memory and history (Freed 2003). Moreover, the materials and architectural specifics of the building have lost their initial “shock value” and have not stood the test of time.

Conclusion

Preserving the memory of the Holocaust is becoming increasingly important as distance grows from the event and eyewitnesses age and pass on. However, memorials can cause us to become complacent. Art historian Daniel Abramson critiques the eclipse of history by memory and argues that we should “Make history, not memory” (Abramson 1999, 83). J. B. Jackson describes memorials by saying, “The past is brought back in all its richness... There is no reason to learn, no covenant to honor; we are charmed into a state of innocence and become part of the environment. History ceases to exist” (Jackson 1980, 102). Once we give memory monumental form, we have disobliged ourselves of the need to remember—the memorial does the work for us. The impulse to memorialize tragic events like the Holocaust might actually originate from the desire to forget them. Instead of embodying memory, traditional memorials displace it. And of course, any memorial or monument encounters the danger of becoming fixed in time, able to communicate only its own historical moment. The first-ever plan for a Holocaust museum was designed by the Nazis, to be in Prague, and to show artifacts and images, commemorating the extinction of European Jews. The German historian Martin Broszat argued that “monuments may not remember events so much as bury them altogether beneath layers of national myths and explanations” (Young (1999) paraphrases Broszat's concept).

Perhaps the answer lies in what Young has termed “counter-monuments,” memorial spaces that challenge the basic premise of the monument (Young 1999). A counter-memorial would not console viewers or redeem tragic events, or “purport to mend the memory of a murdered people.” The most important space of memory for a counter-memorial is the space between the memory and the viewer: “the place of the memorial in the viewer's mind, heart, and conscience.” Maya Lin's Vietnam Veterans' Memorial is one such “counter-monument” (Young 1999, 13).

Perhaps a useful question is not only whether the Holocaust Museum succeeds as a memorial, and fulfills its mission statement, but in what ways does or does it not succeed as a “counter-memorial”? By creating a memorial, albeit one attached to a museum, there is the implicit danger of displacing memory. Are we memorializing to remember or to forget? Further, by Americanizing the Holocaust, the museum fulfills the national public and governmental desire for monumentalizing the past, creating a national interpretation of Holocaust memory, claiming ownership to that memory and establishing boundaries around that memorial

space. By advocating the role of democratic values, the museum falls into the trap of any national monument of advancing national ideals; whether they are democratic or authoritarian, the purposes are the same.

Yet, the architecture leaves space for multiple memories.. Freed has created a space that alludes to the difficulty of Holocaust memorialization by providing an architectural contrast and division between it and the traditional monuments which surround it. By emphasizing education about the Holocaust and other contemporary forms of genocide in the world, the museum is able to prove its contemporary relevancy. As with other Holocaust museums or memorials that are divorced from the historical locations in which the atrocities occurred, such as those found in Dallas, New York City, and Melbourne, Australia, the United States Memorial Holocaust Museum has become a de facto “heritage” site.

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CULTURAL LANDSCAPE

LOGAN McCLINTIC-SMITH

Cultural landscapes reflect the unique exchange between human beings and their surroundings. This relationship, unlike that found in many other types of heritage, is one in which people and place have an impact on one another: the landscape is shaped as we move through it, and we are affected as we experience the landscape.

John Ruskin famously argued that the restoration of ancient buildings is equivalent to the raising of the dead, but this same argument cannot be made for cultural landscapes. The preservation of a cultural landscape is the preservation of a living history, one that persists, despite environmental factors, social trends, or economic inclinations. It is also, perhaps, the most sustainable type of preservation, because this kind of history reconciles the conflict between past and present and acknowledges the passage of time.

Jayne Spector and Logan McIntic-Smith's paper on the Fairmount Waterworks, an important historic site in Philadelphia, points to some of the pressing issues facing cultural landscape preservation. Until recently, the site's history as an industrial and recreational landscape has been greatly overshadowed by that of its architectural features. As this paper suggests, it is only recently that landscapes have been treated as constructions equal in importance to architecture in terms of their historic value.



THE FAIRMOUNT WATERWORKS, PHILADELPHIA, PA
LOGAN McCLINTIC-SMITH AND JAYNE SPECTOR

Waterworks, Fairmount Park
Ca. 1914

Since its construction in the early nineteenth century, the Fairmount Waterworks, with its pumping mechanisms housed in classical buildings and monumental landforms, has been received as a tourist destination, a recreational haven, a technological marvel, and an architectural masterpiece.

Background

In 1812 the city of Philadelphia purchased five acres on the banks of the Schuylkill River for a new Waterworks to supply the city's growing population and industries with a plentiful supply of clean water. Philadelphia's original Waterworks was designed by Benjamin Henry Latrobe in 1801 and built in the heart of Philadelphia at Center Square as a reaction to the Yellow Fever epidemic of 1793. Subsequent epidemics led the city to reassess the issue of clean water supply as the Waterworks at Center Square proved insufficient. In 1811 Frederick Graff Sr., the Superintendent of the Latrobe Waterworks and a student of Latrobe's, was commissioned to design a new complex that would adequately fulfill the needs of the growing city. Graff decided that by locating the waterworks farther up the river, the water would be purer and thus safer for drinking, and that situating the reservoir at the summit of Morris Hill, or Fair(e) Mount would take advantage of gravity for the water's distribution through the city below.

Graff built nine buildings in a Classical Revival style that served the various functions of an Engine House (also called the Graff Mansion), a New Mill House (1858), an Old Mill House (1821-1822), a building to house the Watering Committee offices, two entrance houses (1872), a Caretaker's house, a pavilion (1872), and a gazebo. Perceived by Louis Kahn as, "the most outstanding example of Greek Revival architecture in America" and designed in a simple, functional and efficient layout, the complex had no prototype for its scale or configuration. It was "a civic place born from urban infrastructure needs," an entirely new idea with an

entirely new conception” (Hood 1996, 4). The buildings were designed as a public space that would provide insight into current technology within a scenic context. After, the Waterworks was admired as an engineering marvel. Public utilities officials and civil engineers from all over the world visited the Waterworks to better understand what Graff had accomplished.

The Waterworks complex quickly spread into the surrounding landscape. From the beginning, Graff had intended the integration of the buildings and the setting through careful site selection and meticulous site design (Baker 2002). The Fairmount Dam and Locks were constructed in 1821 to power the water wheels and, concurrently, the Forebay was blasted out of the rock at the base of Fairmount in order to create a basin from which water could pour into the wheel houses to power the pumps (Eberlein 1927). These utilitarian engineering features were integrated with ornamental and recreational features like the South Garden, public docks, bathhouses, a fishing terrace, and a cliffside path. By 1835 the five-acre site had grown to a twenty-four acre pleasure garden that showcased utility, recreation, and sculpture in the form of memorials, fountains, gazebos, pavilions and a rustic cliff house, which all served as early examples of public art in the United States. Intended as a public space, paths and gardens welcomed visitors to enjoy scenic views, the gardens, the sculpture, and even the machinery itself to create an engaging strolling experience or picnic destination (Harvey 1997). The acquisition of lands upstream to protect the water source yielded one of the earliest city parks in this country. In 1844, the lands around the Waterworks grew with the purchase of the contiguous lands of the Lemon Hill Estate and in 1855 with the purchase of the Sedgely Estate. The combined lands were called Fairmount Park, and notably became the first American effort to protect a watershed.

As a source of civic pride and inspiration, The Fairmount Waterworks went well beyond providing plentiful water and a public commons—the site incorporated innovative technological elements in an extraordinary architectural and garden composition within a functional and picturesque setting enriched with public art. The Waterworks reinforced the value of good design and artistic endeavors and became a source of inspiration for painters, photographers and composers.

By 1909, the pollution of the Schuylkill, together with deterioration of the machinery, led the city to relocate the municipal waterworks to filtration plants throughout the city and the Fairmount Waterworks was permanently closed. The reservoir was filled in and the site used for the construction of the Philadelphia Museum of Art. In 1911, the Engine House was converted into the city’s only aquarium that showcased innovative technology for water circulation, educated the public about natural history, and provided a recreational destination. By 1912 fresh water and saltwater fish were housed in the Old and New Mill houses and seals were placed in the Forebay. The seals did not fare well in the river water, and the Forebay was filled and paved over in 1924.

After the Aquarium closed, the New Mill House was used as a public swimming pool between 1962 and 1971. Throughout the rest of the twentieth century, the complex housed a steamboat terminal, a restaurant, a swimming pool, a café and a storage facility; however none were able to draw in the large crowds of the nineteenth century and the site entered a period of decline. A fire in the early 1980s occurred in the Engine house, which had been the last occupied building. Abandoned, the site fell prey to vandals, suffered from deferred maintenance, and eventually became an architectural ruin.

According to Ed Grusheski, director of the Fairmount Waterworks Interpretive Center, “To go to the Fairmount Waterworks in the 1820s and 1830s was like going to Cape Canaveral today to watch a rocket launch. It was the biggest technology of its time” (Yant 1997, B1). The site was also captivating in its ability to harmonize the nineteenth century ideals of both nature and technology. This distinguished it from other gardens of its period and set it above European models, which were rarely able to achieve such an engineering feat. Its categorization as “romantic industrialism” described the unusual character of the Waterworks and was integral in defining its future function [McMahon (1979); Milner (1981)]. Although this concept now seems rather ordinary, the Fairmount Waterworks was an incredibly modern for its time and set a precedent for later nineteenth-century industrial architecture.

The importance of the site was also recognized at the national level when it was designated a National Historic Civil Engineering Landmark in 1975, a National Historic Landmark in 1976 and a National Historic Mechanical Engineering Landmark in 1977.

Restoration

After approximately a decade of decline, several groups recognized that this complex, once an international tourist attraction and an architectural treasure, deserved to be more than a place filled with “trash and broken bottles” where “garbage bags and beer cans lay in a fetid pile” and “plaster chunks [fell]... and paint [peeled]” (Loeb 1994, 10). In 1974, the Junior League of Philadelphia spearheaded a promotional and fundraising campaign to restore the Waterworks. Under the title of the Fairmount Waterworks Restoration Committee, members provided funds for emergency repairs and matched a state grant of \$2.5 million (Frame 1984).

The Historic American Engineering Record (HAER) of 1978 was the first report to go further than commemoration of the Waterworks by attempting to document and assess the feasibility of its rehabilitation and reuse (Graham and Hohn 1979). The HAER report concluded that a major problem with the site was that the Waterworks were not part of a neighborhood and therefore no community or group of individuals felt an overall responsibility for its upkeep. Additionally, the interiors of the structures were small and awkwardly divided for modern usage. Lastly, ownership by the government meant there were certain restrictions on the buildings, such as sources of funding and options for use.

HAER's immediate plan for the Waterworks included creating greater geographical and theoretical links to the site and restoring it as a recreational area. The long-term plan focused on the complete restoration of the buildings and the incorporation of the buildings into their re-landscaped surroundings. The main conclusions of the HAER survey focused around possible proposals for reuse.

As a result of the HAER survey, the firm John Milner Associates (JMA) was hired in 1981 to conduct a complete Adaptive Reuse Feasibility Study to establish a program of "long-term preservation, restoration and effective reuse" (Milner 1981, 1). The buildings were to be restored to a late nineteenth-century appearance with the emphasis on the 1871 program as the date of the last major reconstruction. The straightforward restoration focused mainly on the exterior so as to provide maximum flexibility for interior reuse and because it was designed as a monumental public complex with an eye toward picturesque qualities. There were no major structural flaws or inconsistent additions, and the repairs focused mainly on stabilization and repair of the exterior stucco. JMA also saw the importance of restoring the landscape to the same period as the buildings.

The issue of adaptive reuse proved to be a more challenging endeavor. Most preliminary suggestions were not feasible because of the constraints of the site, especially its inaccessibility and its limited usable interior space. Although no single use was definitively recommended by the study, JMA did believe that the complex should have varied occupancies, all of which should be profitable; something of a necessity because as of 1981, the project costs were estimated at \$7 million, and had escalated to over \$27 million by 1993.

In 1983, the Water Department and the Fairmount Park Commission formed a Steering Committee to follow the lead of the 1981 Adaptive Reuse Study and to begin the restoration of the Engine house, the Caretaker's house, the Pavilion, and the Entrance houses, and the eventual development of those spaces into a restaurant, a hydroelectric plant, and an interpretive center and Waterworks museum. Two-million and seven-hundred thousand dollars was raised for the project, \$1.8 million of which came from the Junior League by way of the William Penn Foundation and the Pew Charitable Trust.

Actual work on the project began in 1984, with the initial emphasis on architectural restoration of the main buildings. Mark B. Thompson and Associates assumed leadership of the restoration project, reinforcing the idea of the Waterworks as a civic center. Thompson said, "An institution [like the Waterworks] is not just a building, it's a consensus between people. Unless it's inhabited, nourished, loved, cared for, used, it doesn't survive" (Loeb 1994, 10). The firm began work by talking to a variety of stakeholders in the site, including runners, rowers, fisherman, botanists and picnickers. Overall restoration work and site rehabilitation generally followed the agenda set forth by JMA in 1981, with more specific emphasis placed on maximizing the use of the exterior spaces.

In 1999 Menke & Menke Landscape Architects completed the *South Garden Historic Landscape*

Report for the Fairmount Waterworks, which recommended restoring the South Garden, the Cliffside and the Esplanade to their appearance in the 1870s. Landscape plans based on the information provided in the South Garden report have been prepared by Mark B. Thomson Associates.

Despite a number of previous recommendations for the museum/ interpretive center, the scheme implemented was a 7,200 square foot Fairmount Waterworks Interpretive Center (FWWIC) for which the Brown-Thompson Group was given a \$200,000 EPA grant in 1999. Ed Grusheski, the director of the FWWIC, said the center “tells the story of the region’s water resources and their connections to people throughout history” (*The Philadelphia Architect*, 1). The historic integrity of the site was therefore maintained because the Waterworks originally served the public, at least partially, in an educational capacity, which, in turn, fulfills the reuse objective “to identify and secure [users who would] engage in activities which would be consistent with the historic property...” (Milner 1981, 91). The center, scheduled to open in 2001, actually opened in October of 2003, has been a successful component of the complex and has drawn a variety of visitors from tourists to students.

Representatives from both the Fairmount Park Commission and the Philadelphia Water Department are impressed with the restoration design and oversight of the construction and finishing work by Mark Thomas and Associates. Work done in the 1980s prior to Thomas’s involvement resulted in the loss of a great deal of historic fabric in order to support emergency vehicles on the roof decks. Unfortunately, these material losses visibly affected the interior roof vaulting and original wall fabric, although the exterior appearance was not affected; the form and remaining fabric of the buildings’ exterior preserved. Today, the new HVAC additions are well concealed and discretely vented through shuttered windows.

The development of a restaurant was another hotly and publicly debated issue, despite the early presence of a cafe in the complex. After several proposals, and an unusual resistance to bend to developers’ insistence on additional space, a restaurant was successfully inserted in its original location in the Engine House.

The disappearance of site elements like the Reservoirs, Distribution Arch, and the Forebay has not received substantial public attention although knowledge of these elements is critical to a comprehensive interpretation of the site. The Forebay was filled in just fifteen years after the facility was decommissioned. In July 1927, Howard Eberlein referred to this alteration as

[A] regrettable performance that can only be characterized as a ‘fool trick’ since it serves no purpose further than to afford space for a needless roadway and the disappearance of the Forebay robs the eastern side of the buildings of more than half their former charm (1927).

To this day, obscure traces of the Forebay can only be discerned if visitors attend FWWIC docent-lead

tour where grates in the New Mill house deck and a partially excavated bridge and Mill House walls are pointed to as evidence of the watery Forebay which once surrounded the structure. Without clearer site interpretation few visitors will grasp the extent to which the Waterworks was a massive and innovative public works project.

Response

The main criticism of the project lies not in the project itself, but rather in the continued isolation of the site. Provisions must be made for public access, both visually and physically. The most frequent view of the complex may well be from the highways on the opposite side of the Schuylkill River. Yet navigating to the site from these roads is a challenge, and even rowers are cut off from a river access or close up view of the site as the Fairmount Dam precludes a river connection from the North. Hardly visible from the Art Museum and separated from Boathouse Row by a parking lot, the Waterworks does not benefit from much spillover from its closest neighbors. The proximity of the Philadelphia Art Museum, the Rodin Museum, and Boathouse Row, and the massive connector of the Benjamin Franklin Parkway, must be maximized. If one cannot physically get people to the Fairmount Waterworks, the architectural complex will not be used, the rehabilitated space will deteriorate, and its existence will again be threatened. Additionally, the Philadelphia Museum of Art should take greater responsibility for better access between the two complexes. The Museum garners a huge number of visitors each year and a minimal effort to link the sites would result in benefits for both facilities.

Many of the challenges faced by incorporating external resources into the complex were lessened when the City of Philadelphia decided to lease the buildings to the Fairmount Park Historic Preservation Trust. This meant greater flexibility in ways the spaces could be used and greater speed with which such occupancy could be accomplished. Additionally, the projects and tenants who occupied the newly restored spaces have allowed for continued public access to the site.

Public and critical response to the physical restoration of the Waterworks hardscapes has been generally favorable. Stonework on the Mill House walls has been restored where it has been exposed. Original and restored sections of masonry are easily distinguishable. The brick paving on top of the Old Mill House is consistent with the materials and methods used to install the original paving. A simple metal rail on top of the balustrade meets current building code height requirements without being visually obtrusive. Dry-laid pavers on top of the New Mill House are easily removed and stockpiled when funds become available for restoring the New Mill House. In reference to restoration efforts, one columnist stated, “All details of the restoration are painstakingly historic—from the shade of paint to the 1870s-style lighting fixtures” (Ung 2001, A01).

Site recommendations have also been carried out to good effect. Balustrades have been restored to the edges of the deck and bridge at the perimeter of the old Forebay and the footway of the old Forebay bridge is paved in different material than the parking lot it now crosses. Stairs have been installed to carry

visitors down to the South Esplanade, which is crowded with interpretive elements as if to make up for the lack of interpretation concerning the rest of the site. Additionally, some of the recommended site furnishings have also been installed, such as post lights and trashcans in a number of different styles that are evident at the site today.

The completion of the Schuylkill River Park trail through the Waterworks site has coincidentally restored a significant historic aspect of the site. The trail has re-established a traditional pedestrian approach to the site from the city to the south, and connected it to Lloyd Hall, Boathouse Row, and the rest of Fairmount Park to the north. Re-acquiring and installing the large gate designed by Fredrick Graff Jr. at the original south entrance would serve to punctuate the trail, incorporate original fabric at the site and celebrate the geographical and historical starting point of Fairmount Park.

Conclusion

Although the future of the Fairmount Waterworks is still uncertain, an enormous amount of progress has been made in, around, and on the complex. The buildings are in exceptional shape and the landscaping has recaptured some of the site's former beauty. Although the site is still not received as the popular attraction that it once was, it has been called a "destination in waiting" by the late Ernesta Ballard, a former head of the Fairmount Park Commission.

However, despite these accomplishments, only a fraction of the historically significant area of the Fairmount Waterworks has been restored. Walking the entire original five-acre site one would find no clue as to how water was diverted, directed, pumped, and distributed around a huge portion of the site. Nor could a visitor discern the Graffs' clever incorporation of technological elements and public art in the landscape or that they were standing on the nucleus of today's Fairmount Park. Any restoration or preservation of the Fairmount Waterworks will be incomplete unless the history and interpretation of the entire site is fully addressed. The buildings alone cannot tell the story of this landmark.

Exceptional in the eighteenth and nineteenth centuries, disintegrating in the early twentieth century but rehabilitated in the latter half and still a work in progress, the history of the Waterworks is reflected in the site's public and critical reception through time. The challenges that the site has faced and the public support that it has garnered both attest to the strength of the site and validity of its place at the cultural, spiritual and physical center of Philadelphia. Although the rehabilitation of the site has not been fully realized, this is, in many ways, appropriate as well. Throughout its history, the Waterworks has been in a constant state of functional evolution and perhaps its continuous development can be seen as another way of maintaining that historic integrity.

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Many of the world's most important collections of art, artifacts, and literature are housed in equally important buildings. Often commissioned at pivotal moments in the institution's history, these structures reflected the museum's credibility, preeminence, or, indeed, pretensions. Perhaps because their focus is on the works housed inside, many museums lose sight of the significance of their buildings—of the meanings they once held and the effects they have had on the experiences of countless visitors. Thus, at important moments in their existence, museums may undertake new plans that do not adequately consider the acquired historic qualities of their buildings.

The papers in this section address major construction projects for three museums. In her paper on the Pierpont Morgan Library in New York City, Jill Verhosek discusses how the library considered its historic buildings as a central part of the latest effort to unify its site. She also notes how the plan's emphasis on the library's older structures required the demolition of twentieth-century additions and alterations, touching on the issue of how to determine the significance, if any, of such accretions.

Kathy Quillinan and Mary Grilli find that concepts of institutional purpose and original intent are central to assessments of the latest plans of both the Pennsylvania Academy of Fine Arts in Philadelphia and The Barnes Foundation in Merion, PA. If, as these two institutions claim, a museum has education rather than the protection and display of artwork as its primary purpose, does this change the museum's responsibilities to its buildings? In addition, the authors examine whether the original intention of the founder or architect should still govern in light of changing times and modern challenges, and if it is even possible to determine what the original intention was.



THE BARNES FOUNDATION, MERION, PA

MARY GRILLI

Dr. Albert C. Barnes in the Main Gallery
with his students.
(Courtesy of The Barnes Foundation)

The Barnes Foundation, a renowned private art collection currently located in a suburb of Philadelphia, has recently gained permission to alter its legal foundations and move its main gallery into the city. It is unclear, however, what changes this move will have on the character of the foundation and the reception of the collection. An appropriate assessment of the desirability of moving The Barnes Foundation into Philadelphia requires both balancing the needs of numerous stakeholders and acknowledging the role of the physical location of the artworks in understanding the museum as an intricate cultural landscape.

Background

The Barnes Foundation was established in 1922 by Albert Coombs Barnes, a University of Pennsylvania-educated doctor who amassed a fortune through the manufacturing and marketing of Argyrol, an antiseptic chemical compound. Barnes had a love for the arts and began collecting as soon as his wealth accumulated. Barnes' close relationship with John Dewey, the influential author of *Democracy and Education*, influenced his ideas about education and its potential to act as a tool for the promotion of democracy and equality.

Through an indenture of trust for a non-profit corporation named The Barnes Foundation, Barnes conveyed \$6 million in money and stock, twelve acres of land in Lower Merion Township, Pennsylvania, and a building to be constructed by architect Paul-Phillipe Cret. The bylaws of the foundation stated that the foundation's mission was to "promote the advancement of education and the appreciation of fine arts; and for this purpose to erect, found and maintain, in the Township of Lower Merion . . . an art gallery" (Cantor 1963, 173). Barnes' idiosyncratic personality is reflected in a number of terms in the bylaws, such as those that specified details of the organization of the Board of Trustees, that the collection was not to be added to or

subtracted from after Barnes' death, that the arrangement of the paintings on the gallery walls was to remain as they were at the time of his death, and that no work belonging to the collection was ever to be loaned to another institution (Cantor 1963).

From the beginning, The Barnes Foundation prioritized its didactic role above its other functions, especially for the benefit of the working class. Barnes even included in the bylaws of the foundation that, “[i]t will be incumbent upon the Board of Trustees to make such rules and regulations as will ensure that it is the plain people, that is, men and women who gain their livelihood by daily toil in shops, factories, schools, stores and similar places, who shall have free access to the gallery...” (Cantor 1963, 196). Barnes was convinced that anyone with the desire would be able to understand and benefit from the work of great artists. The arrangement of the paintings on the walls was a significant part of his educational philosophy: each ensemble, generally consisting of a central painting surrounded by other smaller paintings and interspersed with pieces of iron hardware, African crafts, and early American pieces, served to illustrate the relationship between the works of art and the aesthetic principles that Barnes espoused. He sought to imbue in his students an understanding of the formal aspects of art, based on his theory that one could fully appreciate art through analyzing these elements rather than learning about the context, history, and ideas behind the work.

In the decade following Barnes' death in 1951, the \$9 million endowment that Barnes left (invested in government bonds as stipulated in the bylaws) remained stable due to low inflation. The rise in inflation during the late 1960s, however, caused the bonds to decrease in value to such an extent that the endowment amounted to only \$5.5 to \$6 million by the early 1970s (Anderson 2003). In addition, a long series of lawsuits in the 1990s nearly drained the Barnes of its endowment. Today, the Barnes claims that the initial endowment has been depleted and that its critical financial situation “puts at risk The Foundation’s ability to fulfill its primary purpose, and threatens The Foundation’s survival” (Montgomery County 2004a). Furthermore, zoning restrictions in Merion and past conflicts with town residents have severely limited the number of people permitted to visit the gallery each week, although the bylaws themselves are responsible for the limit on the number of days per week that the gallery is open to the public. These two factors together severely reduce the income that can be brought by admission sales. According to the foundation, the Barnes was operating at a deficit by the end of 2003, and during 2000 and 2001 its combined losses were more than \$1.3 million (“Second Amended Petition” 2003). Whatever the specific cause, the situation at the Barnes today is such that, without a major change, the foundation and its extraordinary collection are at risk.

Due to its desperate financial situation, a number of leading Philadelphia charitable organizations offered a proposal. The Pew Charitable Trusts and the Lenfest Foundation have offered to raise over \$3 million in operating expenses for the next two years, and, together with the Annenberg Foundation, have offered

to raise \$100 million for a new building and \$50 million to help develop a new endowment. The proposal, however, is premised on the foundation's agreement to move to Center City, Philadelphia. Additional changes would have to be made to the foundation to meet the Pew Charitable Trusts' strict requirements for receiving funds because of its small board, unbalanced budget, deficits, and the limited public access it allows. The museum's leadership has indicated that, along with the move to Center City, future intentions include creating at Ker-Feal, the foundation's other property, "the living museum of art and botanical gardens that Albert Barnes had envisioned for it" (Horn 2004b). The foundation plans to keep the Merion property, maintaining the institution's headquarters and horticulture classes on the premises. The likely location for the Center City Barnes would be on the Benjamin Franklin Parkway, creating what some have termed a "Magic Museum Mile" in Philadelphia.

In order to allow the move into the city, The Barnes Foundation filed a petition in 2002 to amend its charter and bylaws, requesting permission to adopt a revised and restated Charter of the Foundation and set of Bylaws for the Foundation, and an amended Indenture of the Foundation. The changes also provide for an expansion of the Board of Trustees from five to fifteen members and other organizational alterations.

In 2004 it was ruled that the foundation could expand its board of trustees and a move would be permitted if the foundation could prove that relocation was absolutely necessary to its survival. However, the judge found that the element of necessity had not been established and thus deferred his decision on the request until more information was provided (Montgomery County 2004a). Seeking hard evidence regarding the non-gallery assets that, according to the bylaws, could be sold in order to raise funds, a hearing was held regarding the value of those assets. There was disagreement among the various witnesses, however, with one appraiser arriving at \$24.6 million, and the other at \$35 to \$40 million.

In late 2004, the judge issued a three-part ruling (Montgomery County 2004b). He found that the foundation would not be able to raise enough money through the sale of its non-gallery assets to remain financially stable while keeping the gallery in Merion; that the facility envisioned in Philadelphia could be built with the \$100 million contribution being offered by the Pew, Lenfest, and Annenberg Foundations; and that the three-campus model proposed by the foundation would be feasible. Thus, The Barnes Foundation seems poised for upheaval.

Response

The dire financial situation at the Barnes has resulted in the need to "preserve" the viability of the foundation. Changes have been made before to the bylaws to comply with the Internal Revenue Code; permit fundraising events on the foundation premises; charge admission fees; and expand the Board of Trustees. These

alterations have changed the character of the foundation and also contradict Barnes' personal expressed desires. Nevertheless, the purpose behind these changes was to ensure that other characteristic elements of the foundation could be protected. While this argument seems sustainable for details that are arguably minor or administrative in nature, a similar argument cannot justify removing the collection from Merion.

The proposal places the gallery paintings at the pinnacle of the preservation hierarchy, interpreting those paintings as a collection of individual images, and the context in which those paintings exist as ancillary. The proposal is not flawed in its emphasis on the importance of the collection, but rather in its failure to acknowledge the value that the setting in Merion adds. By seeking to preserve the collection as extracted from its surroundings, the proposal ignores the understanding of the Merion facility as a cultural landscape of which the collection is an integral part and from which the collection derives much of its singular value. Much of the received significance of the collection derives from the visit to the gallery in Merion: the trip down Latches Lane through the residential neighborhood is a reminder that the gallery is the collection of an individual; the deliberateness of the journey, due precisely to the regimented admissions policy, makes the visit all the more intimate and anticipated; the arboretum on the gallery grounds hints at the didactic mission of the foundation, a theme repeated in the arrangements of the galleries inside. While the foundation claims that the unique wall ensembles are to be replicated in the new building, surely the visitor who catches a glimpse out the window of the Benjamin Franklin Parkway will not experience the same sense of intimacy and connectedness to the art and environment that he would by looking out the window onto the Merion landscape. Exporting the paintings from the Merion facility will deprive the landscape of the collection and the collection of the landscape.

Although the new Barnes building on the Benjamin Franklin Parkway will likely replicate the wall color and ensembles of the Merion gallery, replication of the whole cultural landscape will be impossible. One former Barnes student aptly expressed the absurdity of moving the collection, asking, "If you moved the Taj Mahal to the Parkway, would it still be the Taj Mahal?" (Horn 2003). While the Barnes Board of Trustees, in requesting this move, cannot believe that the experience of visiting the collection will be identical in Center City to that in Merion, their willingness to devalue this concern in favor of increased proximity to Philadelphia's other museums bespeaks a prevailing attitude in twenty-first century America. "We have moved from a telling and hearing society to a writing and reading (and painting and hanging and viewing) society to—what? A flash and glimpse culture?" (Riley 1997, 209). The Barnes, no longer the destination of a journey to Merion, will become a stop on a tourist's itinerary, sandwiched between the other "important cultural sites" of the city.

Aside from the devaluation of the Merion cultural landscape, the proposal privileges certain stakeholders while ignoring others. For example, the proposal clearly values the interests of future visitors to the Barnes who would not have had the time or resources to visit Merion. In an era fascinated by "authenticity,"

however, the move from the original location, inhabited by Barnes and visited by Matisse, Dalí, and others, sacrifices the perceived authenticity of the experience in exchange for increased exposure and accessibility of the collection.

Another stakeholder, the City of Philadelphia, would surely enjoy the increased tourism revenues that a move to Center City would elicit. However, the move is premised on a vision of Philadelphia as a cultural Mecca, with a Magic Museum Mile to match its Avenue of the Arts, a vision that leaves no room for a Philadelphia that maintains and nurtures its unique cultural resources. In using the Barnes as an instrument in the crafting of a “modern and cultured Philadelphia,” the foundation and its plan threaten the singularity of the Barnes and set Philadelphia on a path toward cultural homogenization.

Albert Barnes himself is also arguably a stakeholder in the dispute, at least via those who believe that his intentions should be honored to the greatest extent possible. An intangible element of the Merion landscape is the fact that Barnes’s intentions still govern it. That the wall arrangements remain unchanged since his death makes a visit to the Barnes an experience in reading art through Barnes’s eyes. Furthermore, Barnes made clear that the primary purpose of the foundation was to educate, and not to serve as a public museum of art. Barnes’s intent and understanding of the foundation was first and foremost as an educational institution, the collection of which serving as an instrument for carrying out that purpose. While the non-gallery assets may not be enough to save the Barnes, insisting that a move to Philadelphia is the only alternative left reveals that the perception of the Barnes’ educational role has truly become secondary to its role as an art gallery.

The situation, however, is much more complicated than merely discerning Barnes’ original goals. Making adherence to the intentions of its creator the primary goal of the Barnes is impossible, undesirable, or both. It would seem naïve and disingenuous to argue that the foundation’s core purpose is still or should still be educational. In the case of The Barnes Foundation, the significance of what Barnes created has become more important than why he created it. While the practical consideration of setting a precedent of respect for donors’ intentions, so as not to discourage future donations, is to be considered, it is not dispositive. Furthermore, given that another of Barnes’ intentions was to expose the common man to art and thus edify him, the gallery in relatively inaccessible Merion is not the best means to this end. Thus, Barnes’ intentions themselves may be somewhat mutually exclusive. Nonetheless, an argument can still be made that a more equal compromise between Barnes’ intentions and the foundation’s current board could be reached.

Conclusion

The proposal to move the collection of The Barnes Foundation to a new gallery in Center City would divorce the collection from the cultural landscape of which it is a part and from which it derives meaning. The visitor’s

experience and reception of the collection is integrally tied to its site. If given the stark choice between allowing the paintings to deteriorate and sacrificing the whole experience that comprises a visit to the Barnes in Merion, clearly the choice should be made to preserve the paintings at the expense of the landscape. The foundation posed the issue in this way, positioning the move as the only means of saving the art, and leaving the decision to the court. Unfortunately, precious little of the discourse in the legal briefs and opinions addressed the issue of just what effect moving the collection would have on visitors' experiences and, more importantly, how removing the collection from Merion would eliminate the very elements that make the Barnes worth preserving.

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THE PIERPONT MORGAN LIBRARY, NEW YORK, NY

JILL VERHOSEK

The Pierpont Morgan Library From *The Pageant of America:
A Pictorial History of the United States.*

For almost a hundred years, the Pierpont Morgan Library has been a stable presence in a rapidly changing city. Located on Madison Avenue between 36th and 37th Streets in the historic Murray Hill district of New York City, the library is the legacy of financier John Pierpont Morgan. It began as an intimate repository for Morgan's private collection of art and literature and ultimately became one of the most prominent cultural institutions in the United States. The significance of the Morgan Library, however, extends beyond the artifacts to the structures that house them. To accommodate its growing collections, the library has undergone three major expansions and two minor additions over the years. Each expansion has faced the challenge of creating a space that maintains the relationship of human beings to objects of art, historic buildings to contemporary buildings, and a cultural institution to the urban fabric. While three schemes, spanning eighty years of ideas, used different methods in meeting complex design criteria, each has continued the understanding of the library's intent for public research and enjoyment.

Background

John Pierpont Morgan, the most powerful banker in the country by the end of the 19th-century, was born in 1837 into an affluent family and educated abroad, where he acquired a taste for rare art, manuscripts, and other artifacts (Strousse and Pierce 2000).

Upon his death in 1913, Morgan's library and its contents were inherited by his son, John "Jack" Pierpont Morgan, Jr., with the wish that the "collections be made permanently available for the instruction and pleasure of the American people" (The New York Times 1913). Valued at \$8.5 million, Jack Morgan turned the library into a public institution in 1924 (The New York Times 1924). It was placed under the supervision of six trustees and incorporated by the State of New York as a public reference library for scholars and students. Today,

the Morgan Library's collections consist of approximately 350,000 items of rare art, books, manuscripts, and historic texts including three Gutenberg Bibles, drawings by Cezanne and Rembrandt, original manuscripts by Charles Dickens and Henry David Thoreau, and original musical manuscripts by Chopin and Mozart (Strousse and Pierce 2000).

Currently, the Morgan Library consists of three historic buildings and a contemporary addition to be completed in 2006. The original library, constructed in 1906 and designated a national and local historic landmark in 1966, was designed by Charles McKim of McKim, Mead, and White. In 1928, shortly after the conversion of the library to a public institution, an annex was constructed which became the new entrance and connected to the original library by a corridor called "the cloister." The annex was also designated as a local historic landmark in 1966. In 1988, the Morgan Library purchased a nearby 1850s brownstone that was the former residence of Jack Morgan and re-designated as a local landmark in 2002. In 1992, a garden court was constructed to connect the brownstone to the annex. Then, in 2002, with its most ambitious program to date, the Morgan Library decided to connect the original library, the annex, and the brownstone with three contemporary pavilions and an enclosed piazza (Nelson 2004).

Morgan's original library, completed in 1906, consisted of a simple, two-story rectangular structure with a recessed portico, scaled to the surrounding residences. The exterior envelope is constructed using classical Greek architectural methods. The pink-gray Tennessee marble blocks were cut so precisely that no mortar was needed in the construction of the walls. The entrance, where the greatest concentration of ornament is found, is a recessed barrel-vaulted portico. Two crouching stone lionesses, sculpted by Edward C. Potter, guard the entrance to the library. Visitors originally entered the building through a pair of bronze doors, which have been compared to the doors of the Baptistery of Florence. The building has the "feeling of immense solidarity... rigorous, not fanciful, classicism. It seems not so much a structure to house manuscripts as a great vault hewn out of a single piece of stone" (Goldberger 1981). The refined plan consists of three rooms radiating from a central domed entrance hall. The two-story-high east room housed books and objects of art. The west room was Morgan's private study, and the north room was reserved for the librarian (Nelson 2004). Nearly one hundred years later, the McKim building is in excellent condition. The superb craftsmanship has never required any major restoration work.

The library quickly became a highlight of the neighborhood, partly due to its prominent owner and the mystery of what lay behind its fortified walls. Well received by critics and considered McKim's masterpiece, it was thought that the building "uplifted the public realm through an elegant façade, handsome detailing and a respect for the street... the Morgan Library ... did more than just acknowledge the public realm; they truly ennobled it. [The building was] the output of an imperial city in its ascendance" (Goldberger 1991).

Restoration

By 1925, however, the collections had outgrown the original McKim building. Jack Morgan, who took control of the library after his father's death, commissioned architect Benjamin Wistar Morris to design an annex, one that "[should] be quite different from the Library (although it must harmonize with it.)" (Morgan 1925, 379-380).

Completed in 1928, visitors now entered the library through the annex and accessed the McKim building via a long, narrow corridor known as the cloister. The annex, although much simpler than McKim's, complements the original library; both having similar roof lines, abundant use of Tennessee marble, and two-story, rectangular plans. Contemporary critics praised the building, with the exception of the connecting cloister. The long and complicated path to the original library was compared to "entering the Paris Opera by a stage door" (Goldberger 1981). Over the next fifty years, the library constructed two smaller additions that complemented the annex and original library in materials, design, and scale.

In 1988, the Morgan Library purchased the 1850s brownstone that had been the residence of Jack Morgan. For its second major expansion, the Library commissioned local architects Voorsanger and Mills Associates to, among other things, visually and physically connect the 1850s five-story brownstone to the 1920s two-story annex. One critic noted the complexity of the situation, "To use either building's style for the new section in the middle runs the risk ... of exaggerating the clash of styles. But adding a third style could bring confusion to this already intense section of the New York streetscape" (Pearson 1992, 99). The solution, completed in 1992, was "a crystalline room that rises 54' to a wavelike vault and clearly embodies a Modernist sensibility The asymmetrical section of the glass and steel vault helps negotiate the change in height ... without favoring either structure" (Pearson 1992, 99).

Although many residences of Murray Hill treat their own courts like backyard terraces hidden from urban life, the addition received mixed critical reviews. Attempting to soften the transition between two buildings of different time periods and heights, the transition was instead too literal and was divisive, resulting in inefficient circulation patterns, inadequate exhibition spaces, and additional loss of focus on the original McKim building. Ten years after its construction, library director Charles Pierce admitted that the addition was not conducive to the overall efficiency of the library (Donadio 2002).

In order to rectify the situation, Renzo Piano, in conjunction with the New York-based firm Beyer Blinder Belle, was commissioned in 2002 to design the institution's third major expansion. Piano's design includes three pavilions inserted between the three historic buildings and enclosing an interior courtyard. The 1920s cloister and the additions made from the 1950s through the 1990s were demolished, exposing the rear of the McKim library and the annex for the first time in eighty years.

Piano proposed to join the historic structures through a series of opaque and transparent connections. No solid portions of the new structures would impinge upon the historic buildings, thus allowing each of them to be read separately. Furthermore, all new construction would be reversible (Southwick 2004). The main three-story pavilion, located on Madison Avenue between the brownstone and the annex, would be a windowless cube of recessed steel panels set into a large-scale grid. Symbolically, it represents a safe for the protection of art, much like the intent of the original library building. One critic, however, felt that “Piano’s plan conjures only a bunker that turns its back on its neighbors” (Horsley 2002). By moving the library’s main entrance into this new building on Madison Avenue, rather than on a side street, the Morgan hoped to raise its profile in the city. In response to this plan, members of the Historic Districts Council, along with architect Robert Stern, noted that the perception of intimacy at the Morgan Library is part of what makes it so unique. By moving the entrance, visitors not only lose that sense of intimacy, but are also directed away from 36th Street and view the original McKim building from the rear—not the way it was intended to be seen (Stern 2002).

Once inside the complex, the visitor enters an enclosed piazza which acts as a central hub where the visitor engages all three historic structures at once. The second pavilion, located between the McKim Library and the annex, is a perfect twenty foot cube designed for special exhibitions. These mathematical proportions of the cube are meant to celebrate the Renaissance revival spirit of the library designed by Charles McKim. The third pavilion is located adjacent to the brownstone along 37th Street, and contains offices and service areas (Southwick 2004).

Response

Despite the Historic District Council’s reservations, the overall response to the new expansion has been positive. The New York Landmarks Preservation Commission voted unanimously in favor of the design in February 2002. The Commission noted that Piano has taken great care to respect the existing buildings. In the past, modern additions “have been showcases, unable or unwilling to take a backseat to the architecture they were attaching themselves to” (Hawthorne 2002). Piano, who is accustomed to designing in dense urban fabrics, takes a different approach, “where [his] sleek contemporary design is happy to act as a platform or connective tissue” (Hawthorne 2002). Herb Muschamp wrote in *The New York Times* that “Piano’s design responds straightforwardly to this context. It adheres to the scale of the existing structures but departs from them in form, materials and proportions.... The forms are stark but not brutal.” (Muschamp 2002).

On a conceptual level, “the Piano design behaves more like an accommodating liquid than an unyielding solid, filling in the gaps and allowing the older buildings to float atop a pure, clean new surface” (Hawthorne 2002). At first glance, the steel, windowless cube may seem cold and uninviting, however, upon

further investigation, one sees that the pavilions are like blank canvases, receding into the background and allowing the eye to focus on the historic buildings. Furthermore, the design visually connects all three historic buildings at once from within the enclosed piazza, effectively unifying the complex, with the McKim library engaging the rest of the institution for the first time in eighty years.

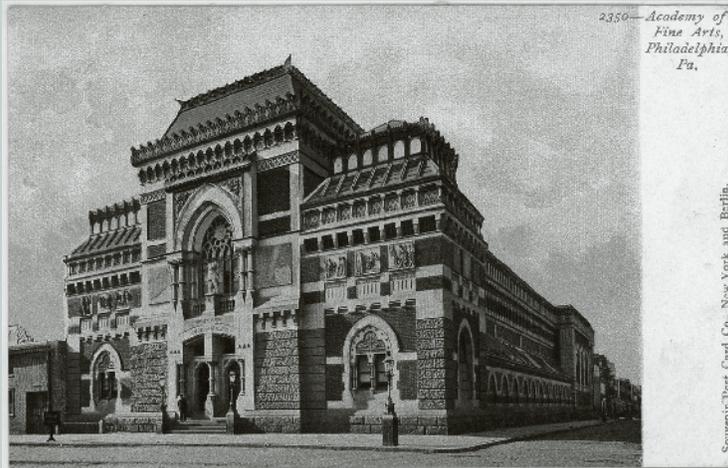
The relocation of the main entrance to Madison Avenue is perhaps the weakest aspect of the new design. An important feature of the library has been its entrance on a relatively small side-street. Visually hidden from Madison Avenue, the historic entrance created a perception of both formality and intimacy. Due to security and environmental concerns, visitors will never again enter the library the way Charles McKim intended. Following the demolition of the 1920s cloister, however, the area between the McKim library and the annex would provide an opportunity to create a new entrance to the library's campus that retains the spirit of McKim's original plans.

Conclusion

Interweaving historic fabric with contemporary design is a challenging endeavor, especially in a city that is constantly reinventing itself. The Morgan Library has managed to maintain its intimate scale, preserve its historic features, and address progress through contemporary design. The Morgan's three expansions over the years have not always been successful, but with each step the library has come closer to achieving the balance it desires. With the latest addition by Renzo Piano, the Morgan Library regains its historical, cultural, and architectural significance and is now perceived as a unified whole and, largely in character, the way Morgan intended. Time alone will judge whether the design will be truly accepted by the library's visitors and the people of New York.

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2350—Academy of
Fine Arts,
Philadelphia,
Pa.

Souvenir Post Card Co., New York and Berlin.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS,
PHILADELPHIA, PA

KATHY QUILLINAN

Academy of Fine Arts
Ca. 1900
Souvenir Post Card Co.

As a major art institution located in the heart of Philadelphia, the Pennsylvania Academy of the Fine Arts serves not only as a destination for viewing artistic treasures, but also plays a vital role in the collective consciousness of the city. The National Historic Landmark building designed by Frank Furness to house the museum's collection represents a significant period of American architectural history, and the structure itself is a unique piece of the urban fabric of Philadelphia. However, today, planned renovations are fueling new controversy.

Background

The oldest art museum and school in the nation, the Pennsylvania Academy of the Fine Arts (PAFA) was founded in 1805 by the scientist and painter Charles Wilson Peale. Throughout its history, the Academy has enjoyed a position of prominence in the city as a major civic institution. Numerous prominent American artists, including the painters Mary Cassatt, Thomas Eakins, and Maxfield Parrish, architect Louis I. Kahn, and filmmaker David Lynch have studied and taught at the Academy (Loviglio 2003). Nineteenth- and twentieth-century American paintings, sculpture, and works on paper comprise the basis of the museum's permanent collection, and the museum's special exhibitions showcase a range of artists and periods in American art history (PAFA Web Site 2004).

PAFA was originally located on Chestnut Street, but by 1870 was seeking a more prominent location (Myers 1982). In anticipation of the 1876 Centennial Exposition, the Academy acquired a new lot at the southwest corner of Broad and Cherry Streets. The Academy announced a competition in 1871 for the design of the new museum for a two-story, fire-proof structure with a brick exterior, ornamented by stone and terra cotta detailing, not to cost more than \$250,000 (Shinn 1872). The Academy awarded the commission to Furness & Hewitt, a Philadelphia architecture firm, whose design closely adhered to the specifications laid out by the Academy to include both gallery and studio spaces (O'Gorman 1973). Although the design of the

building is officially attributed to the joint partnership of Furness and George Hewitt, the Academy itself states that the building “is generally considered to be primarily the work of Furness, who finished the project after the partnership dissolved” (PAFA Web Site 2004).

Frank Furness trained in the office of Richard Morris Hunt and was influenced by both John Ruskin and Viollet-le-Duc. The combination of these influences created Furness’s appreciation for elements of the nineteenth-century Gothic Revival movement, coupled with rich colors, bold ornamentation, and cast-iron. His trademark work consisted of buildings that were strongly historically referential yet uniquely designed. At the time of his death in 1912, Furness had completed over four hundred commissions, a majority of these in the Philadelphia area (Myers 1982). In the late 19th and early 20th century, his work fell out of popular favor and few buildings remain today.

The cornerstone of the building was laid in 1872, and the building opened on April 22, 1876, to rave reviews. The museum building, at seventy feet tall, made a bold statement in the area of Broad Street just north of City Hall. The façade materials are red and white brick with sandstone, granite, marble, and ceramic tile trim, and its “polychromatic picturesque” face epitomizes the work of Furness (Webster 1976, 137). The building reveals a creative application of Gothic vocabulary, coupled with Islamic motifs. Furness utilized rich colors and texture in both the façade and the interior, which consists primarily of iron, heavy masonry, glass, and brick. Wood was used only for the floor, wainscoting, doors, and trim (Myers 1982). In his 1970 examination of the building for the National Trust, James C. Massey notes that “the paired exposed iron columns and beams in the upper galleries look imaginatively ahead to the beginnings of modern architecture” (Massey 1970, 3).

The centerpiece of the building, both visually and structurally, is the Grand Stairhall that greets the visitor upon entering through the main door on Broad Street. At four stories high, the Stairhall soars in scale, and Furness decorated it richly with masonry, metalwork, and tiles designed to celebrate natural forms, such as plants, animals, and flowers (Massey 1970). Myers describes the experience as one that is “both awe-inspiring and disarming, [it] separates the visitor from the mundane world outside while preparing him for the special world of art he is about to view” (1982, 684).

Changes to the structure and appearance of the building in the years soon after its completion caused some minor physical and aesthetic damage to the interior walls and ceilings (Morton 1976). Later, the original multicolored tiles on the floor of the Grand Stairhall were replaced with vinyl asbestos tiles. The original golden oak doors and cast iron gates of the Broad Street entrance were replaced with a glass and steel frame door. Much of the brass and polychrome ornamentation was covered with plaster, and decorative wall tiles were painted over, in an effort to appeal to the ‘modernist’ sensibilities of the early twentieth century (Morton 1976). Many of these issues would be addressed in the course of the museum’s major restoration of the 1970s.

Restoration

In 1973, the Furness building underwent a restoration project led by the Philadelphia architectural firm of Day and Zimmerman, under the direction of Hyman Myers. The primary purpose of the project was to remove incongruous modifications and to clean and restore original fabric. William D. Hershey has described this project as an archaeological undertaking, as Myers emphasized the importance of discovering and implementing Furness's original designs for the building (Hershey 1977). The efforts of the restoration team resulted in a three-year project that paid painstaking attention to the minute details of the structure. At the same time, the project was a comprehensive evaluation and restoration of the entire building as a complete work of art.

The main accomplishment of the project was the reconstruction of the solid oak vestibule at the museum's Broad Street entrance. Restorers stripped the layers of paint from the vestibule ceiling to reveal the original white brick arches and iron beams, and "the exterior limestone entrance archways and their iron and brass gates, lost in a 1950s modernization, were reconstructed and replaced" (Myers 1982, 686). Myers and his team also cleaned the stonework and repainted the decorative walls of the Grand Stairhall.

Restorers also discovered a three-foot brick wall underneath the Grand Stairhall, originally thought to be a part of a janitor's closet. Investigation revealed that this brick wall was actually a structural support that had been installed in the 1920s, when the digging of the Broad Street subway line nearly caused the collapse of the building. The Grand Stairhall, which serves as a foundation arch to support the entire building, had become unstable due to the tunneling. Girders were put in to support the façade, and a masonry anchor support was employed to stabilize the staircase, which in turn held up the entire building. The Grand Stairhall suffered a crack from the disturbance, which the brick wall served to mitigate. Myers decided against removing the support out of concern that the crack may widen, ultimately threatening the staircase as well as the entire building (Salisbury 2003a). During the investigation, restorers also found the only remaining original English Minton floor tiles and used this discovery to direct the reproduction of the original tiled floor (Myers 1982, 686).

Other components of the 1970s restoration included the repainting of the ceiling of the Grand Stairhall to resemble a night sky scene, the renovation of the skylight, and the re-opening of several galleries, complete with the restoration of their original wall fabric and paint colors (Myers 1982). Myers discovered an entire gallery that had been sealed off and forgotten, which gave contemporary Furness scholars a deeper understanding of Furness's concepts of spatial flow and redeemed the design from accusations of having a flawed circulation plan (Morton 1976). In reference to the modern additions to the building, Morton pointed out that the restoration team showed "an unusual awareness of modern standards of conservation [because] anything newly added throughout the building has been made explicitly new, so there will never again be a future doubt about what is or is not original" (Morton 1982, 51).

In the year 2000, the Academy acquired the former Gomery-Schwartz automobile factory located directly across the street from the Furness building, on the northwest corner of Broad Street and Cherry Street. This acquisition, coupled with a \$15 million state grant and other private gifts, launched PAFA's current \$50 million capital campaign to double its gallery space, increase its student body, and physically re-connect the museum and the Academy for the first time in forty years (Loviglio 2004).

The renovation of the newly acquired building has recently been completed by Peter Saylor of Dagit-Saylor Architects. The plans call for the relocation of the education facilities of PAFA to this structure, which will also house gallery space, administrative offices, and the main entrance and admissions counter for the museum.

Response

These various new plans, however, do not leave the historic Furness building untouched. In December 2003, a group of concerned citizens, including Pritzker Prize-winning architect Robert Venturi and Furness biographer George E. Thomas, held a public demonstration to protest the Academy's plans to insert another stairwell into the Furness building's entrance hall, underneath the Grand Stairhall. The new stair would connect the newly-acquired building to the Furness building via a walkway underneath Cherry Street.

Thomas cited two principal issues involved with this proposal: structural and, more importantly, aesthetic. Structurally, removing the brick wall could potentially threaten the security of the staircase, and thus the entire building (although a structural engineer could provide alternate means of support in the case of the removal of this makeshift support.) Thomas focused more heavily on aesthetic reasons in his objections to the Academy's plans, pointing out that Frank Furness's original vision for the building called for visitors to enter the museum via the Broad Street entrance and absorb the large-scale majesty of the Grand Stairhall, and then ascend the stairs to the upper galleries. Under the new plan, all visitors to the museum would enter through the new building, proceed through the underground tunnel, and enter the Furness building via a set of stairs leading to the underbelly of the Grand Stairhall.

Thomas compared the original plan of the museum building to Furness's design for the University of Pennsylvania Fine Arts Library; both structures feature a grand staircase "rising out of a carpet" of decorative tile (Thomas 2004). Furness did not envision an auxiliary staircase to interrupt his design by poking through the floor behind this grand staircase, and Thomas declared that current architects must not tamper with this intention, asking "Why pick the one [place for a stair] that can never be undone and will ruin the knockout psychedelic space of your building?" (Salisbury 2003a). Robert Venturi voiced similar sentiments by stating, "You don't punch a hole in a masterpiece" (News in Brief 2003). He called it "a ghastly idea . . . Frank Furness

is arguably the greatest, and certainly one of the greatest, architects in American history. This is one of the greatest buildings in architectural history, without doubt” (Salisbury 2003a).

However, then President of PAFA, Derek Gillman, argued that changes were reversible (Salisbury 2003a). The architect directing the project, Peter Saylor, also maintained that no structural damage would result. The Academy hoped that the tunnel would ease pedestrian traffic and allow for transportation of artwork between the two buildings. However, no Academy spokesperson has addressed the aesthetic objections raised by Thomas and Venturi.

At the time of this writing, plans to insert a stairwell under the Grand Stairhall, to have been completed by January of 2005, are at a standstill. The only state body with the authority to halt this plan is the Pennsylvania Historical and Museum Commission (PHMC), which initially approved the proposal, calling it “non-intrusive” (Salisbury 2003a). However, a PHMC spokesperson admitted that the Commission did not consider the potential structural impact when reviewing the plan (Salisbury 2003b). The Philadelphia Historic Commission (PHC) has no authority over interiors; however, when the Academy applies for a building permit to carry out this plan, it will be referred to the PHC, as it is a historically-certified structure (Saffron 2003). The controversy surrounding the plans for the Grand Stairhall remains unresolved.

Conclusion

Very few of Frank Furness’s buildings have escaped demolition. Since its 1970s restoration the Pennsylvania Academy of the Fine Arts has been regarded as one of Philadelphia’s most historically-significant architectural treasures. The careful work of Hyman Myers and his team to restore the building, as much as possible, to the original plans of Frank Furness faces an uncertain fate under the current plans of the Academy to drastically alter the building, both structurally and aesthetically. The implementation of this plan would modify the original Furness structure irreversibly, and would ignore the place of the building itself among the greatest of the Academy’s treasures.

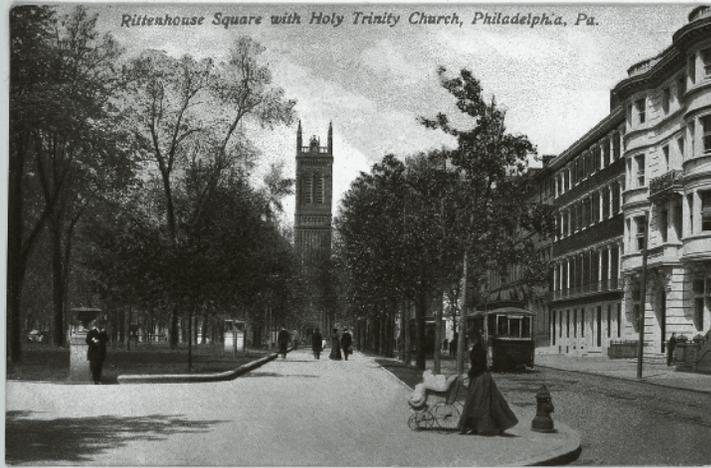
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REDEVELOPMENT

SARAH M. THORP

Today many American cities are characterized by an eclectic mix of architectural styles, representing years of construction, demolition, and reuse. Cities have remained living places where the physical fabric of the buildings has been adapted to meet the changing needs of contemporary life. How to protect historic resources in the face of constant pressures to demolish, reuse and redevelop urban space is among the most pressing issues for field of historic preservation. Here, Julie Donofrio's discussion of the historic Rittenhouse-Fitler Square Historic District in central Philadelphia illuminates the difficulties that can arise in reconciling the often-competing needs of real estate development and preservation. It suggests the consequences that policy decisions today can have for maintaining the historic urban environment for the future.



THE RITTENHOUSE-FITLER SQUARE
HISTORIC DISTRICT, PHILADELPHIA, PA

JULIE DONOFRIO

Rittenhouse Square with Holy Trinity Church
Ca.1912
Pub. Philips & Co.

As one of America's oldest cities, Philadelphia immediately evokes images of the nation's past and of the prosperous centuries between then and now. Many of those images are of the city's built environment, including icons such as City Hall, as well as streets lined with charming row houses. Although it would seem that Philadelphia had the utmost respect for its historic resources, appearances can be deceiving. During 2004, several decisions regarding Rittenhouse Square made by the Philadelphia Historical Commission, the local government agency that protects and regulates Philadelphia's historic resources, suggested a lack of commitment on the part of the City for protecting its historic resources. Although Rittenhouse Square is one of the city's most celebrated historic areas and is included in the Rittenhouse-Fitler Historic District, the Historic Commission failed to ward off threats to its architectural integrity, approving three controversial projects that undermine several tenets of historic district legislation.

This study focuses on the three projects proposed for the Rittenhouse Square historic district to examine the theory supporting the creation of historic districts, the principles that govern the decisions of the Philadelphia Historical Commission, and the possible repercussions of unsound decisions on the future of preservation in Philadelphia. Each case study will examine a primary motivation for creating historic districts and the different considerations applied to each project by the Commission. Together these studies provide a compelling look at how various interests are weighed when a building's worth is questioned and suggest that the application of City ordinance is as subject to how reviewers chose to interpret procedure as to considerations of historic value.

Background

In 1995, the Philadelphia Historical Commission created the Rittenhouse-Fitler Local Residential Historic District, an area roughly encompassing Broad Street to the Schuylkill River and Market Street to Lombard Street. The new designation expanded upon the Rittenhouse National Register Historic District, which was created in 1983 and described the value of the Rittenhouse area as lying in its wide range of architectural styles and typologies, including small row houses originally constructed for factory workers, late 19th and early-20th century mansions, and gracious pre-war apartment buildings. Echoing the earlier nomination, the 1995 local designation stated:

The Rittenhouse-Fitler Residential Historic District possesses a dense mix of distinguished residential and institutional, architect-designed and vernacular buildings woven into a single comprehensive and coherent district. The uniform streetscape of the many speculative row houses provides an important context for the district's architecturally significant residential, religious, institutional and commercial structures.

As Anthony M. Tung, former New York City Landmarks Preservation Commissioner, has noted, "historic districts use the mechanism of landmark designation to protect the ambiance of harmoniously related historic buildings" (Tung 2001, 353). Created through local ordinances, historic districts preserve not only specific landmarks, but entire streetscapes that share common attributes, including architectural style, scale, and materials. Buildings within the district are classified as *significant*, *contributing*, or *intrusive*, depending on their degree of concordance with the district specifications.

Section 14-2007 of the Philadelphia Code requires the Philadelphia Historical Commission to determine the appropriateness of any proposed alterations, demolition, or construction that might affect any structure within an historic district. The Commission must consider the proposed design and material, the significance of the building in question, the compatibility of the project with the historic district, as well as the public interest. However, in 2004, the Historical Commission approved applications for the demolition of three historically significant buildings within the Rittenhouse-Fitler Historic District to make way for new construction.

17th & Rittenhouse Square Streets

In 2004, the Commission approved the demolition of a 1706 Rittenhouse Square Street, a row house that had been designated as a contributing building in 1995. The Commission determined that the building was misclassified at the time of designation due to alterations to its historic fabric, and was therefore noncontributing to the district. A 31-story luxury condominium tower was approved to replace the building. This new building will conflict with the height of the surrounding neighborhood by a difference of over 300 feet, and its sleek

glass and buffed masonry exterior will not complement the materials of the surrounding older buildings.

Most disturbing, however, is the issue of reclassification. Although 1706 Rittenhouse Square Street may not be significant as a solitary structure, it sits in an area representative of Philadelphia's famed row-house-lined streets and was designated because it supports the preservation of the neighborhood as a cohesive unit. However, the Commission, instead of evaluating the building within the context of the historic district or the nonconformity of the proposed condo tower, focused on the procedures of classification. The demolition was therefore allowed based on a procedural determination, rather than on inquiry into the value of the building with respect to the integrity of the District as a whole. The action of the Historical Commission also sets a disturbing precedent. It suggests that if developers encourage the scrutiny of the value of structures on an individual basis, they may be able to get each one reclassified and demolished, thus chipping away the historic fabric of the city piece by piece.

18th & Walnut Streets

At 18th and Walnut Streets, the complete demolition of four contributing buildings and the partial demolition of a significant building was approved based on a claim of financial hardship. The new building, whose construction was halted pending an appeal, calls for a thirty-story condominium tower to be affixed on top of existing historic structures on Walnut Streets and the demolition of buildings along entire side of South 18th Street.

Historic districts seek to preserve cultural landscapes, which can be defined as the "combination of natural and man-made elements that comprises the essential character of a place" (Hayden 1997). Guided by the concept that the fabric of an urban space communicates its history, cultural landscape planning and preservation emphasize the protection of common buildings, as well as architectural masterpieces, as a total record of human experience.

The streetscape threatened by the project on 18th & Walnut Streets is a prime example of an urban and cultural landscape, deriving its value from the vitality and diversity of its combination of structures, rather than individual works of architecture. The area contains quintessential examples of the small local stores and businesses that characterize the Rittenhouse-Fitler Historic District, and, although the buildings themselves are not distinctive, each represents a significant example that collectively typifies the area's residential-commercial streetscape as it evolved by the early 20th century. As Philadelphia architect David Traub (2004) has noted, "Just because something can or cannot be attributed to a famous architect, does or does not have relevance to an actual historical event, or is or is not fancifully decorated and 'beautiful,' does not mean that it does not have merit in itself and should therefore be saved as a part of the historical or old significance of an area."

The decision to demolish the buildings on South 18th Street and all but the façade of the Rittenhouse Club on Walnut Street was based on the claim of financial hardship. The determining question before the

Commission was not whether the proposed building would be compatible with the surrounding streetscape or compromise the scale of the district, but whether a financial hardship existed in rehabilitating the structures. An affidavit verified that the Rittenhouse Club was unsafe for occupancy, unable to be rehabilitated on a stand-alone basis, and that all but the façade should be demolished. Although four buildings on South 18th Street proved to be suitable for their current uses, significant alteration would be necessary to accommodate new ones. This affidavit proved sufficient to garner the support of the Commission's Committee on Financial Hardship to approve demolition.

This decision, which has resulted in the loss of architectural continuity of South 18th Street and has changed the entire feel and rhythm of the Rittenhouse Square experience, has evoked strong reactions from the public. The ruling has spurred allegations of "stealth demolition" and "demolition by neglect" and was unsuccessfully appealed by Save Our Square, an organization of local preservation advocates. The area's inclusion as part of an historic district should have averted such threats, but, in response to a specific set of conditions, the Commission decided otherwise. This is all the more perplexing, given that design options were presented to the commission that retained the façades of the 18th Street rowhouses.

1900 Block of Sansom Street

A third project on 19th and Sansom Streets was approved on the basis that the demolition of one significant and two contributing buildings (all in good condition) to make way for a movie theater and parking garage would serve the public interest. Questions of significance were not discussed, nor was it considered whether the project could be executed at a smaller scale or at a different site, and no valid reason was given to necessitate the demolition. As proposed, the new buildings will clash in size, style, and materials with the surrounding buildings.

The Commission based its decision not on the historic resources in question, but rather on the phrase "necessary to the public interest." This idea is in direct conflict with the Supreme Court decision that first made historic designation legal in 1978, *Pennsylvania Central Railroad Company v. City of New York*, which held that historic designation contributed to the public interest and was therefore constitutional. In prioritizing a cinema over three historic buildings, the decision of the Historical Commission asserted that public interest was better served by a movie theater than historic preservation (Gallery 2003).

The decision was appealed by concerned parties, and the case was heard to the Court of Common Pleas, which halted demolition. In December 2004, Common Pleas Court Judge Matthew Carrafiello issued an opinion that it was "incomprehensible" that the buildings would be torn down as a "necessary" step towards economic growth (Ditzen 2004). Thanks to this judge's decision, the Historical Commission will hopefully be prevented from approving future proposals under the same considerations.

Response

As this brief study reveals, only one of these three cases was decided in favor of protecting the historical and architectural integrity of the Rittenhouse-Fitler Historic District. Ironically, this decision was made by a member of the judiciary, rather than the Historical Commission, which instead responded to needs articulated by developers, rather than its mandate to protect the city's historic resources. These case studies raise grave concerns about historic district legislation in Philadelphia. Although the Historical Commission is proposing the designation of additional historic districts, its failure to comply with its own guidelines calls into question the future of these new districts. A reevaluation of the decisions governing historic districts is an imminent necessity. The review process should be approached on a broader scale and scrutinized in the same way as when the districts were first designated.

Conclusion

Philadelphia is also a city struggling with a long history of economic disadvantage, and programs geared toward promoting development are important to the city's future. However, many agree that not every old building will survive this battle between preservation and economic growth. John Gallery contends that Philadelphia has an overabundance of historic resources, and that some might have to be sacrificed to make room for essential new development. However, this does not relieve the Historic Commission of its duty to evaluate every case closely and carefully. As a December 2004 editorial in *The Philadelphia Inquirer* opined, "not every old building is worth saving...but a city with Philadelphia's valuable historic legacy must carefully define public interest as something more than just the pursuit of a dollar."

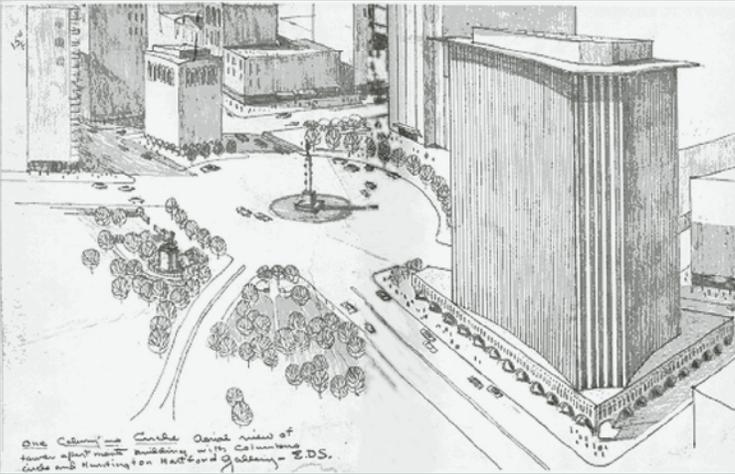
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Adaptive reuse—the insertion of new functions into historic spaces—offers a strategy for preserving the economic viability of historic fabric over time. “Reinventing” or finding new uses for historic fabric can maintain buildings’ relevance to society and allow them to stand as vital contributors to the present, rather than as testaments to the past.

The majority of the built environment consists of buildings constructed not as monuments or as memorials, but to house practical, everyday functions. However, when a building loses its original purpose, and thus its relevancy, two options generally emerge: demolition, or reinvention as a space that meets the needs of contemporary life. Although adaptive reuse is sometimes a last resort, it is often the better, offering a strategy for maintaining a cultural legacy for future generations, while meeting the needs of current ones.

The four papers in this section offer case studies for adaptive reuse. Papers by Frances H. Ford on the Bellevue Stratford Hotel, Sarah Cleary on the Ridgway Library, and Christy Lombardo on the Wanamaker Building explore three Philadelphia sites, while B.R. Beier examines the controversy that has surrounded New York City’s 2 Columbus Circle. Each of these buildings would most likely have faced destruction had new uses not been found for them. A key theme that emerges in the authors’ discussions is sustainability as a strategy that reconciles the needs of real estate development and preservation in a manner that responds to the present social and economic climate while reconciling historic values.



2 COLUMBUS CIRCLE, NEW YORK, NY

B.R. BEIER

Columbus Circle Aerial View
Proposed sketch by Edward Durell Stone.

In the preservation field, the word “landmark” generally refers to structures specifically designated as such by a local, state, or national historical commission. However the *Oxford English Dictionary* defines the term as “an object in the landscape, which, by its conspicuousness, serves as a guide in the direction of one’s course; hence, any conspicuous object which characterizes a neighborhood or district” (2004). Products of perception, landmarks are intimately tied to how an area’s inhabitants understand and use their space.

It is hard to imagine a building, whether for its architectural design or for the amount of publicity it has received, more conspicuous than 2 Columbus Circle—a building that, however significant in the eyes of many New Yorkers, has not been designated a landmark by the City’s Landmarks Preservation Commission. As redevelopment plans threatened to radically alter the original design, a fierce public debate unfolded challenging who gets to decide what is and what is not a landmark.

Background

Huntington Hartford, heir to the A&P supermarket fortune, was known as an eccentric character in the New York social scene and a self-avowed opponent of non-representational modern art. In the 1950s, Hartford decided to create his own museum in New York to promote his preferred artists and artworks, often overlooked by the city’s established museums and galleries. Edward Durell Stone, a prominent architect of the period who had recently moved away from orthodox Modernist trends and embraced rich materials and historicizing details, was chosen to design the new building in 1958 (The New York Times 1958).

However, difficulties associated with the building’s oddly shaped site, as well as strict New York building codes, created a series of obstacles and delays, and costs quickly escalated. The high cost of the construction, combined with substantial yearly upkeep, made Hartford realize early on that he could not

support the museum alone. His inability to secure financial support from outside sources led the museum to close in 1969, only a few years after it had opened to the public.

Yet for some time immediately after its opening in 1964, the controversial museum enjoyed tremendous popularity, drawing record crowds (*The New York Times* 1964). As “the first vertical type of building to be used as an art museum” (*The New York Times* 1958) and the only museum then willing to showcase the work of “unfashionable” 19th-century artists such as the pre-Raphaelites (O’Doherty 1964), the building was recognized as filling a previously unoccupied niche in the city. Even in its later years, after Hartford had sold the museum, the building continued to house the sort of controversial or unpopular shows that might not have been seen otherwise (Glueck 1974). The function of the building thus seemed to follow the heterodoxy of the building’s design.

As a rectangular block seeming to float above the ground and supported by a relatively thin piers along its perimeter, the museum appeared to follow some Modernist conventions. However, the building marked the continuation of the movement away from the tenets of Modernism that Stone had begun with his American Embassy in New Delhi and the design for his own townhouse in New York just a few years earlier (Stone Architecture company brochure). The structure actually conforms to the irregularities of its trapezoid-like site, with a main façade that gently curves to reflect its position facing Columbus Circle. Thus, although the building might initially appear isolated on its site, a hallmark of other Modernist structures, it is actually integrated into its context. Additionally, Stone embraced a notion of old-fashioned luxury by cladding the building in white Vermont marble and filling the interior with dark wood paneling, parquet floors, and thick carpets. The decorative elements of the exterior were seen by many as equally old-fashioned, employing motifs adopted from Venetian Gothic palaces and Eastern pierced screens.

Restoration

After the gallery closed in the late 1960s, Hartford donated the building to Fairleigh Dickinson University. However, the university was unable to maintain the building, and the gallery passed through the hands of several corporations until it was conveyed to the City in 1978, when it became a visitors’ center and the Cultural Affairs Department (LANDMARK WEST! 2004). In 1995, the City decided to sell the building, eventually abandoning it in 1998, without a prospective buyer in sight. A proposal was not accepted until 2003, when the City sold the building to the Museum of Arts and Design (MAD), formerly the American Craft Museum.

As plans to redesign the building began, the building’s condition and design both constituted significant challenges. Exterior problems ranged from minor issues, such as badly peeling paint, to much more complicated and potentially costly ones, particularly the damaged marble panels on the building’s exterior.

Concerns about the stability of the façade's marble cladding had led to the erection of protective scaffolding around the entire building (Hook 1994). More difficult was the problem of the building's interior, which featured galleries arranged in a downward spiral similar to the Guggenheim Museum. Although this design was, in fact, one of the few aspects of the museum that was highly praised from the very beginning (Huxtable 1964), changing museum practices had rendered the building's small galleries, which are practically devoid of natural light, undesirable. Furthermore, the number of different floor levels in the building posed a significant obstacle to meeting universal access standards.

Although it might seem that re-use of the building as another museum would require few modifications, MAD's plans for the building call for a dramatic reconstruction (Dunlap 2003). The entire façade of the building will be changed and the interior spaces completely reconfigured. As the poured concrete structure of the building is load-bearing, the form and massing of the building will remain, but the exterior will be stripped of its marble panels and covered in glass and terracotta tiles intended to evoke a sense of "materiality" appropriate to the building's new tenant (Iovine 2004). The majority of the interior, too, will be stripped and rebuilt—even though many of the original finishes and fixtures remain extant.

Some original features of the Stone building will be kept. Brad Cloepfil, the Allied Works architect heading the redevelopment, acknowledges the "icon" status that the building has attained, as well as the importance of "[r]especting its role in the memory of the city..." (Bohlen 2002). However, his design manifests this respect only through token gestures. For example, the auditorium—the least-known and used of the building's public spaces—is the only aspect of the original design that will be entirely preserved and restored. Although the latest design maintains the ground-floor exterior arcade, which is the most characteristic aspect of the building, the arcade's columns will be visible only in certain areas and through glass walls.

By transforming the original building into a sort of exhibit within the new museum, the design calls for what seems to be the worst sort of preservation: entirely cutting off the original aspects of the building from surrounding urban life. Yet preserving the building completely intact could separate the building from the life of the city just as much. Christine Boyer has discussed the potential difficulties resulting from emphasizing the "authenticity" or "truthfulness" of the fabric of historic structures over the freedom to allow the creation of new memories and experiences (2003). Strict regulation can be just as effective as a glass case in enshrining a building in a lifeless, museum-like environment. The key, then, to maintaining the building's vitality is to find the sort of preservation that is appropriate for a structure of this sort, in this sort of location. This, in turn, requires understanding what, exactly, the significance of this building is and the qualities in which its landmark status lies.

Response

The redevelopment of 2 Columbus Circle has aroused a great deal of public comment and interest. Although this public sentiment has by no means been entirely in favor of preservation, what does seem to be universal is the intensity with which these opinions, whether positive or negative, are held. It seems difficult to believe that a structure capable of creating so much controversy could be insignificant. It is more likely that it is the means of measuring this significance that is missing, not the significance itself.

The regulations of the New York City Landmarks Preservation Commission (LPC) rely on traditional criteria of aesthetic or historical importance to evaluate structures for designation. However, these criteria seem inadequate for buildings of more recent construction (Muschamp 2004). Buildings must be at least thirty years old before they can be considered for designation in New York, and 2 Columbus Circle was preliminarily reviewed in 1996, just two years after it became eligible. The subcommittee reviewing the building decided against recommending it for evaluation by the full commission, and so no public hearing was ever held.

Those organizations and individuals now leading the crusade to save the building have repeatedly called for the Landmarks Preservation Commission to hold a public hearing, if only as a means to further investigate the issues and bring all of the viewpoints to light. However, the LPC, without further explanation, has chosen to maintain its 1996 opinion, despite the changing circumstances and increased public involvement (Muschamp 2004).

The LPC's stated mission proclaims the commission as "responsible for safeguarding the architectural, historical and cultural heritage of New York City," thus making its reluctance to become involved with the issue, despite the clear public interest, inexcusable, if not necessarily unlawful. As Herbert Muschamp has written in *The New York Times*, "this abdication [of the LPC's responsibility]... raises the scary question of what other buildings the commission might choose to overlook in the future" (2003). Thus, the LPC's behavior in the decision of 2 Columbus Circle is important not only in respect to this building, but may set a dangerous precedent for preservation and planning in New York in general (Muschamp 2003; Sclar 2004).

The actions of the Landmarks Preservation Commission have also provoked strong responses from local and national preservation organizations. The building has since been included on the Preservation League of New York State's *Seven to Save* list, as well as the National Trust for Historic Preservation's *11 Most Endangered Places* of 2004 (Lopate et al. 2004). In November 2003, following the approval of the redevelopment plans by the local Community Board and the City Planning Commission, a consortium of organizations and individuals brought suit against the city to stop the sale of the building to the Museum of Arts and Design. (Barron 2003). The lawsuit has been unsuccessful in both the original trial court and the appeals court, and it is uncertain whether any further legal action will be taken.

Also of note is that several architectural historians have pointed to the building's significance as a risky and important departure from the tenets of orthodox Modernism, and even potentially its associations with the beginnings of Postmodern architecture. Preserving the building would create a fuller, and therefore more valuable, record of the history of modern architecture, recognizing that a system of preservation that preserves only the "winners" will result in a censored and inaccurate record of our past thoughts and efforts.

Conclusion

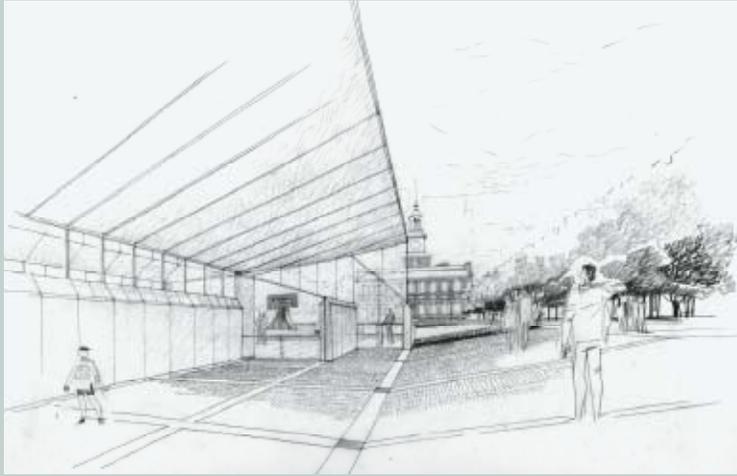
In a world of rapid change, when many within their own lifetime see cities and landscapes altered beyond recognition, the desire to preserve the familiar is understandable. However, a potential downside of increasing preservation activity is creating regulation that might hinder the development of contemporary architecture that speaks for today. The strongest argument against the preservation of the Stone building is the fact that it was neither a masterpiece nor particularly successful in its function as a museum in its day. In New York, a city that has long been characterized by dynamism and change, a ruthless attitude toward historic preservation may, in fact, be necessary in order to preserve the very cultural essence of the city.

If we choose to preserve 2 Columbus Circle, it must be done in a manner that respects the character of the city around it, accommodating and indeed preserving the city's need for growth and change. Sensitive design changes to the façade could accomplish these goals, serving as an alternate form of preservation that would retain the building's dynamic form and spirit, rather than simply its historic fabric. If anything, Cloepfil's design is too similar to the original building, in color, scale, and form, if not in the details. A tamer version of the Stone building, it matches neither the boldness of the original design nor the boldness of the city of New York. The character of New York should be preserved, either literally or figuratively. Cloepfil's design does neither. Designating the building would prevent the redevelopment plans proposed by Cloepfil and the Museum of Arts and Design. Yet it would also prevent other, future plans that could successfully reintegrate the building in its urban context, a context that has changed significantly with the recent redevelopment of Columbus Circle.

Two Columbus Circle is a landmark in the general consciousness, regardless of the Landmarks Preservation Commission's findings. If, according to the dictionary definition, a landmark is meant to serve as a guide to direct one's course, the City of New York must select where to head.

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HOUSING THE BELL
150 YEARS OF EXHIBITING AN AMERICAN ICON¹

FRANK MATERO

Mitchell Giurgola & Associates,
Courtesy of the Architectural Archives/Kroiz Gallery
University of Pennsylvania

Buildings, like people, pass through time. That passage, regardless of its length, describes the life of a building from its conception and realization to its reception over time. Most buildings live a long full life, some transform over time serving a variety of uses not originally intended. Many die a quick undistinguished death, the victims of obsolescence or natural disaster, while a few find distinction as heritage. Mitchell and Giurgola's Liberty Bell Pavilion in Philadelphia was a small yet extraordinary building whose short life encapsulated all the complexities confronting many late twentieth century masterpieces. Conceived, built and used over a brief 30 year period, the structure housed and displayed the single-most venerated symbol of American democracy after the Declaration of Independence and the U.S. Constitution. Although the display of the Liberty Bell as a symbol of independence and freedom dates back to 1852 when it was moved out of Independence Hall tower and placed on display below, the concept of a special structure to house, protect, and exhibit the bell was first realized with this design. Going beyond these programmatic requirements, Mitchell/Giurgola Associates created a space that was both contemplative and functional for the more than 30 million people who visited the Bell during the Bicentennial and afterwards.

Recent changes in display, architectural taste, and security have redefined Independence Mall and the presentation of the Liberty Bell. Throughout the long history of venerating and preserving these 45 acres of buildings and sites associated with the founding of the nation, the Liberty Bell has physically and ideologically moved from the sidelines toward a position of increasing focus, centrality and interpretation. The present exhibit is not intended to trace the complex story of the bell but rather the manner in which the bell has come to be displayed and how that display has shaped the bell's message and its reception.

Displaying Relics and Remains

*Firm matter melts, which She as mind renews,
And She makes firm what fertile Mind has done.*

Goethe, Im Beinhau (1826)

The building of structures to house, protect, and display objects and sites of extraordinary significance is as old as architecture itself. The Temple of Solomon was built to house the Ark of the Covenant, a precious casket which contained Judaism's most sacred objects including the stone tablets, Aaron's rod and the manna. Pausanius, writing in the 2nd century AD, described a shrine in Olympia which housed a wooden beam from the House of Oinamaos (Erder 1986, 2). In these examples we find expression of a universal impulse to venerate objects based on their special associations with the divine and the past. Such remains or relics (from the Latin *reliquiæ*) are believed to hold special powers and provide the experience of physical nearness to the holy. Relic veneration has been a defining characteristic of many world religions including Judaism, Buddhism, Christianity and Islam and indeed the practice goes back to man's earliest efforts to understand and control the world through the use of talismans and other objects imbued with supernatural or spiritual powers.

The veneration of relics reached its greatest expression in Europe during the Middle Ages. The faithful believed that the remains of Christ and the saints, the clothes they wore, and items they had touched possessed *virtus* or spiritual healing power. Possession of relics insured prestige, power, and authority to their owners and by extension to their communities. Kings and popes legitimized their rule through the acquisition and presentation of relics. The Venetians organized the fourth Crusade with the intent of pilfering the relics of their fellow Christians in Byzantium for their own gain (van Os 2001, 24). In 1239 Louis IX acquired the Crown of Thorns, the prize of a growing collection of holy relics for which he had the Sainte-Chapelle built in Paris. A building which in turn became a prototype for other reliquaries and chapels

The need for protected display of these precious remains resulted in the development of the reliquary, the reliquary shrine and later the reliquary chapel. Throughout Europe churches were designed to accommodate growing relic collections as well as the hordes of pilgrims who came to see them. The design of these shrines and their settings evolved over time reflecting the church's shift toward greater transparency in the celebration of the mass beginning in the 13th century (van Os 147). As a result, reliquaries evolved from early concealed containers, to representations of their contents through simulacra in precious materials (eg. Hands, arms, skulls), and finally to wholly transparent shrines of rock crystal (*ostensaria*) whereby the relic and reliquary were united as a self-displaying object (van Os 12).

Architectural settings, like reliquaries themselves, could take a range of forms. Christian reliquary chapels such as Sainte-Chapelle in Paris and Il Sindone in Turin and Buddhist stupas such as the Temple of the Tooth in Kandy were conceived to protect, store, and celebrate their valuable corporal fragments. At St. Peter's Basilica in Rome, Bernini transformed the crossing into a great reliquary display incorporating his Baldacchino over the Throne and tomb of St. Peter and inserting reliquary balconies into the four massive piers which contained the basilica's most important relics including the Volto Santo, also known as Veronica's Veil; the head of St. Andrew; pieces of the True Cross; and a piece of St. Longinus' spear, known as the Holy Lance.

Of course the saints were not alone in having their remains celebrated. The tomb as an obvious repository for corporal remains offered every conceivable opportunity for display whether for divine rulers or proletariat leaders. In the modern period, all types of significant objects have had buildings designed to house them, especially following the massive programs of collecting begun during the Enlightenment. Augustus's altar, Viking ships, Lincoln's boyhood log cabin, and even a small Egyptian temple were all transported and housed in structures designed to protect and display them to the public. In his design for the Beinecke Library at Yale University, Gordon Bunshaft created a large-scale reliquary whose translucent-transparent walls encase rare books and manuscripts.

Architecture could also serve to display the power of place and event, especially when associated with martyrdoms and miracles. Bramante's Tempietto, in addition to being a chapel, preserves and displays the hole of the cross of St. Peter's crucifixion and the Dome of the Rock and the Church of the Holy Sepulcher mark the holiest ground in Christianity associated with the passion of Christ. The Bhodi tree under which the Buddha attained enlightenment has been celebrated across Asia in countless numbers of shrines enclosing a living tree. In modern memorials such as the U.S.S. Arizona, event, remains, and place all converge to create a uniquely charged monument.

The Liberty Bell has had a history as episodic as that of any holy relic. Like King Oswald, whose sacred remains were gathered, cleaned, and re-housed above ground in a coffin shrine accessible to all; so too the Liberty Bell was dismembered and removed from its tower, cleaned, remounted, relocated and publicly displayed, at first in the building where independence and revolution were hatched. This process of enshrinement whereby the sanctity of the event translates to corporal and non-corporal matter which can be easily displayed, touched, or even transferred to other objects is called *translatio* or *commutatio* (Thomas 1973, 7). Such enshrinement allows all to see and sometimes to touch the remains and thus significantly shapes our experience of the holy.

As a secular relic, the Liberty Bell displays many of the attributes associated with non-corporal (secondary) sacred relics. While few if any monumental bells have attained such power of association

represented in word (inscription) and form (silhouette and crack), small bell relics do exist, the earliest and most notable being the Bell of St. Patrick's Will. Disinterred from the grave of St. Patrick around 552, the bell was enshrined in an elaborate reliquary for its miraculous powers and eventually found its way to the National Museum of Ireland (Price 1983, 84). Like the relics of martyrs and their place of martyrdom, the bell and its house, Independence Hall, were both witness to events. The bell as an object type is especially powerful as its original function was to sound, to call, and as a true monument, "to admonish." (from the Latin *monere*) That it has done so over the course of its life, especially later as a symbol for the anti-slavery movement in 1839 and again as a patriotic symbol during World Wars I and II, is a testament to its enduring power and legacy.

"Herald of Independence"

*From its eyre the bell has become an inspector and registrar-general
of all the principal occurrences of human life.*

Alfred Gatty, *The bell: its origin, history, and uses* (1848)

Bells have marked human life since the beginning of recorded time. They have sounded the canonical hours of prayer, birth, death, baptism, and excommunication. In secular life they have measured out the hours of the day, signaled curfew, warned of fires, murder, and attack and called communities for assembly. Fabricated with distinctive voices and symbolic imagery and inscriptions, bells were imbued with personalities. In the West church bells were named, baptized, and displayed with great ceremony and their inscriptions were often in the first person.⁸ During warfare bells were captured and destroyed, melted down, or appropriated for new uses such as the bells of Santiago de Compostella which were taken by the Moors and rehung upside-down as suspended lanterns in the Great Mosque of Cordova (Tyack 1991, 128). The bell which sounded the alarm associated with the murder of the young Prince Dmitri by Boris Godunov was vandalized and banished to Siberia for its association with the heinous crime where in ca. 1833 it was inscribed with its history and demoted as a common hour bell (Price 1983, 279).

The preeminence of the Liberty Bell as national icon owes as much to the incredible events surround its birth and afterlife as it does to its association with American independence. Created in England, recast two times in Philadelphia, and cracked twice, the bell had a difficult beginning. It has been cloned to produce several smaller commemorative versions of itself and it has been replicated large and small in fruit, vegetables, flowers, electric lights, and even from melted down 18th century artifacts (Rosewater 1926, 151-193). Its image has been reproduced on plates, goblets, and sheet music, and it has been celebrated in prose and poetry and in Lumadrama. Unlike its brethren, it has been silent on the ground for many more years than it has

been rung in service and while on the ground it has been both in exile and on tour back and forth across the country pulled by horses, trains, and automobile.

Since its removal from public service almost 100 years after its creation, the Liberty Bell has been on public display. It has been pedestaled and topped by a stuffed eagle, hung from a massive chain, encased in a glass and mahogany vitrine, and mounted on a rolling platform for a quick get-away in the event of danger. It has had its metal analyzed, its form x-rayed, and its crack drilled and bolted and supported by an internal “spider”. Lastly it has been privileged to reside twice in distinguished buildings designed for it alone. Irreparably cracked in the 1840s, the Liberty Bell has not been functional for over 150 years, its original use supplanted as a tourist attraction and an object for display. Perhaps not surprising for a physical symbol of such exalted ideals as liberty, freedom, and independence, the Bell has always been displayed as artifact, a secular relic whose materiality is proof of the events it signaled and witnessed. This association has shaped every plan to exhibit the Bell beginning in 1852 when it was placed in Declaration (now Congress) Hall along with other artifacts referencing the founding of the nation. This installation was rich with explicit and specific symbolism where it was placed on a thirteen-sided pedestal surrounded by liberty caps and fasces engraved with the names of the signers of the Declaration of Independence. Later it was hung from a chain of thirteen links directly underneath Independence Hall’s bell tower, to bring the Bell back into a stronger physical relationship with its original location.

Beginning with its first tour in 1885 to New Orleans for the Cotton States Industrial Exposition, the bell has traveled back and forth across the country, escorted by leaders, welcomed with solemn processions and riotous parades, and received by a fervent public everywhere it has toured. The Bell traveled on a specially designed open-air railroad car, ensuring that it remained visible at all times. During every public excursion throngs of people crowded to touch the relic or press some keepsake against it as a souvenir. During its trip to Atlanta in 1895 for the Atlanta Exposition, the 70 year old great grandson of Patrick Henry, requested permission to touch the bell before he died, while an 88-year old woman kneeled in front of it invoking a divine blessing (Rosewater 166). In Atlanta during the exposition, coins were rubbed over its venerable surface for “good luck” and a blind child was allowed to read its prophetic inscription with his fingers (Rosewater 167). While on display at the World’s Columbian Exposition in Chicago in 1892, the bell was briefly united with another national relic, the John Paul Jones flag where before a cheering crowd the colors were briefly laid upon the bell, its vulval form enveloped by the flag as if in patriotic embrace. And at the 128th Anniversary of Bunker Hill in 1903, the Liberty Bell was greeted by John Brown’s Bell, whereby the two engaged in a silent conversation on freedom from tyranny and oppression (Rosewater 173). The bell’s latent power to instill patriotic rapture extended even beyond its visual and material form when its voice was recalled as the first sounds to travel across the continent telephonically in 1915 and on radio in 1926.

In an effort to facilitate the movement of the Bell for these long trips, it was placed in a new moveable glass-enclosed case with bronze and mahogany fittings. Increased public ownership and a desire for greater access to the Bell occurred during World War I when the Bell was eventually freed from its glass enclosure. The public's belief in the importance of the Bell remaining in close physical proximity to Independence Hall has been a long-standing concern. As early as 1874 and again in 1924 and the 1960s, a separate structure was proposed to house the bell; however these were all abandoned. In 1969 during planning for the Bicentennial, Park officials believed the expected number of tourists could not be accommodated in the small space of the Independence Hall stair tower. Again they proposed that the Bell be moved to a new visitor center a few blocks away. The opposition to this plan resulted in the Mitchell/Giurgola pavilion located on Independence Mall directly in front of the Bell's original location.

A New Home for the Bell ²

Aldo Giurgola's design for the Liberty Bell Pavilion was misunderstood by the public from the beginning. The most visible of all the new projects included in the Bicentennial make-over of Independence National Historical Park, the architects conceived and built the structure in record time in a little over one year. Reversing over 100 years of exalted presentation, Giurgola literally brought the bell down to earth, mounting it on a simple pair of stanchions and placing it in a low transparent pavilion in a garden with a simultaneous view to Independence Hall. Transparency allowed the icon to be visible continuously to the public, much like the ostensaria of holy relics in the Middle Ages.

Program dictated the plan whereby visitors were first brought through an entry vestibule into a waiting hall and down a nave-like corridor until finally coming to the bell chamber. The pavilion's dumbbell axuality was both functional and psychologically effective in building visitor expectations. Didactic information on site was kept to a minimum; interpretation was largely oral and the emotional experience of seeing and touching the Bell was dominant.

As realized, the elegant structure was built of materials in concert with the pavilion's eighteenth century context—American granite, oak, lead-coated copper, glass and plaster. The complex roof articulated the interior space while providing shelter for the lines of visitors waiting outside to enter. Progressive Architecture summed up the intent of the designers by describing the pavilion as "...a simple, reticent space that does not draw attention to itself, but directs it to the Liberty Bell and Independence Mall which, after all, are what one comes to see." (April 1978)

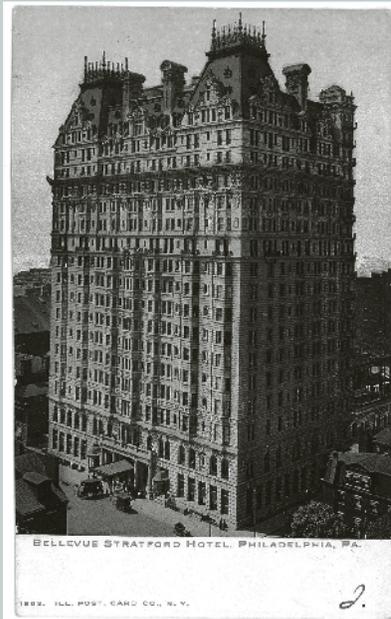
In 1998, as part of a larger effort to re-envision Independence Mall, the Liberty Bell was relocated to a new home on the green which expanded interpretation into a full museum exhibition on the Bell's history and its symbolism. Giurgola's installation set a standard of exhibition that summed up an entire generation's approach to display favoring experience over interpretation. His pavilion was in effect an open-ended memory container which invited visitors to bring their own interpretations to the concepts of liberty as delivered up in the presence of this great American icon.

Endnotes

- 1 This essay was written in association with an exhibit “Housing the Bell: 150 Years of Exhibiting an American Icon” on view April 19th through August 18th, 2006 at the Kroitz Gallery, School of Design, University of Pennsylvania. The exhibition, curated by Frank Matero and William Whitaker contains some 40 works, many of which are on public view for the first time, including drawings, photographs, lithographs and other objects. Contributions by John Hinchman, Brendan Beier, Teresa Duff, and Independence National Historical Park, The National Park Service.
- 2 Based on an analysis of the building by William Whitaker for the exhibit “Housing the Bell: 150 Years of Exhibiting an American Icon, 2006.”

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THE BELLEVUE STRATFORD HOTEL,
PHILADELPHIA, PA

FRANCES H. FORD

Bellevue Stratford Hotel
Ca. 1907
Ill. Post Card Co.

The Bellevue Stratford Hotel has occupied the corner of Broad and Walnut Streets in the heart of Philadelphia for over a century. Known as the “Grande Dame of Broad Street,” the Bellevue Stratford has embodied Philadelphia’s high society. Originally the city’s largest luxury hotel, built to rival those in New York and abroad, the hotel is a remarkable survivor whose story of boom, bust, and revitalization is equal only to that of the city itself (Teitelman 1974).

Background

Conceived by George Boldt, the hotel was designed by G.W. and W.D. Hewitt and constructed between 1902 and 1905. It replaced the existing Hotel Stratford on the same site (*Philadelphia Real Estate Record and Builders’ Guide* 1902). Fourteen stories high with a footprint of 196 feet wide by 125 feet deep, the final design was realized in the Second Empire style, intended to provide more “domestic” feel to distinguish the hotel from other surrounding commercial buildings (*Philadelphia Real Estate Record and Builders’ Guide* 1902). Its construction was steel frame, the most up-to-date at the time, and its design a confection of terra cotta and limestone (Teitelman 1974). Interiors were richly decorated and carefully furnished. One contemporary critic described its “overpowering and spacious magnificence” and noted that “ the Bellevue has no superior in the country for the splendor of its appointments” (*Architectural Record* 1905, 183, 185). The hotel boasted 1,090 rooms for guests, elevators and a ballroom with lighting specifically designed by Thomas Edison (Corr 1984).

The Bellevue-Stratford’s opulence did not last long, its elegance and novelty beginning to fade after the First World War. Almost simultaneously, the Great Depression greatly reduced the hotel’s income and the bombastic historicized designs of the preceding generation fell out of favor, resulting in the physical decline of Grande Dame of Broad Street.

The hotel continued in a semi-dilapidated state until 1976, when the nation's Bicentennial brought thousands of visitors to Philadelphia, including delegates of the American Legion, who held their convention at the hotel from July 21 to July 24. Just a few weeks later, however, on August 2, the Associated Press reported the deaths of eleven delegates. The Center for Disease Control (CDC) descended on the hotel, testing everything from paints to mechanical systems. The CDC ultimately issued a report stating that although they found no cause for the Legionnaires' deaths, they could not rule out the hotel's role entirely. This resulted in a death sentence for the old hotel (Foreman 1976), which closed on November 18, 1976 (Holton 1976).

Response

Following the Bellevue's demise, a struggle over the hotel's future and significance emerged. On one side were civic and business leaders, who perceived the hotel's value as an economic driver for the future. On the other were members of the city's preservation community, who recognized the hotel's significance as a civic landmark closely allied with the Philadelphia's past (Knox 1976).

Representing business interests was then-Mayor John F. Clancy, who, soon after the hotel's closure, announced a proposal by the City to purchase the hotel property, demolish the building, and use the site for a much-anticipated modern convention hotel. According to Clancy, such a facility would better provide for Philadelphia's development. " As the mayor noted,

[W]e must map bold plans for the economic future of the city. We cannot allow this hotel to remain vacant in our midst as a grim reminder of an earlier, unpleasant period, nor can we leave to happenstance the future development of the vital South Broad Street center city area (Clancy 1976, A9).

Highlighting this purely economic assessment of the Bellevue Stratford's significance was the City's announcement that it would only pay the appraised value of the land, because it was "not concerned with bricks and mortar" (Taylor 1976, A1).

However, the potential loss of what many believed was one of Philadelphia's treasures evoked a strong response from local and national preservationists, members of the public, and the owners of the hotel, who were all fiercely against demolition. The National Trust for Historic Preservation recommended a "six-month delay of demolition provision under section 14-2007 of the Philadelphia code" and consideration of the advantages of a National Register listing of the hotel in the form of grants and tax incentives (Roberts 1976, A10). Newspaper headlines and resolutions by the American Institute of Architects encouraging "adaptation of the old structure to new or augmented uses" lent professional weight to the preservation effort " (Philadelphia Historical Commission 1976). Perhaps the most critical statement was a letter from the Society of Architectural

Historians' Philadelphia Chapter to Clancy's successor, Mayor Frank Rizzo. The letter asked, "How will all this look to the generations to come? One of Philadelphia's great institutions was torn down in 1976 and was replaced with a cheap plastic imitation?" (Philadelphia Historical Commission 1976).

Restoration

Ultimately, a balance of preservation and economic concerns succeeded in saving the Bellevue Stratford. As it became evident that nomination to the National Register of Historic Places could provide enormous tax advantages for redeveloping the Bellevue Stratford, individuals other than preservationists were suddenly interested in maintaining the building (Knox 1976). Highlighting economic advantages was the fact that, at the time, new hotel construction could cost as much as \$70,000 per room, while renovation of an older structure cost just \$10,000 dollars per room (*Business Week* 1976). Additionally, historic hotels were well-built, rich in architectural details, and evocative of the elegance of the past, characteristics that could not easily be manufactured in new construction (*Business Week* 1976).

In June 1978, Philadelphia real estate mogul Ronald Rubin purchased the building for \$8,250,000 and spent another \$25 million for its renovation. In recognition of the Bellevue's architectural and historic value, work focused on restoring the hotel's spectacular decorative elements, removing recent "improvements," and retaining as much original fabric as possible (Corr 1984).

Although the renovation was considered a success, it was not enough to sustain the hotel and paralleling the economic downturn of the rest of the city, the Bellevue Stratford closed again on February 2, 1986 (Byrnes 1986). Determined to avert failure and recognizing that the closing of a well-known hotel again would create a negative impression of the city, Rubin hatched a new plan, one that would again accommodate the aims of Philadelphia's preservation and business communities. The new plan sought to preserve the hotel, while expanding its use in a manner that would assure not just the survival but the prosperity of the Bellevue Stratford and Center City for years to come (Byrnes 1986).

Rubin's development plan called for the conversion of the Bellevue into a small hotel with fewer than 200 rooms in the building's upper stories, with eight floors of office and retail space below. Retail and office tenants would spread financial risk and provide a solid income base. (Byrnes 1986). However, plans for this renovation required major changes to the hotel's interior. The existing 'E'-shaped footprint would be enclosed on the western side of the building, and the portions of the hotel's bottom floors removed to create a seven-storey atrium. At the lobby level a new three-story atrium would enhance circulation to proposed retail, restaurant, and meeting spaces via new escalators (Byrnes 1986). Despite these monumental changes, Rubin addressed public concerns, saying, "I want to assure each and every Philadelphian that the Bellevue will be restored with sensitivity, caring and love" (Byrnes 1986, B1).

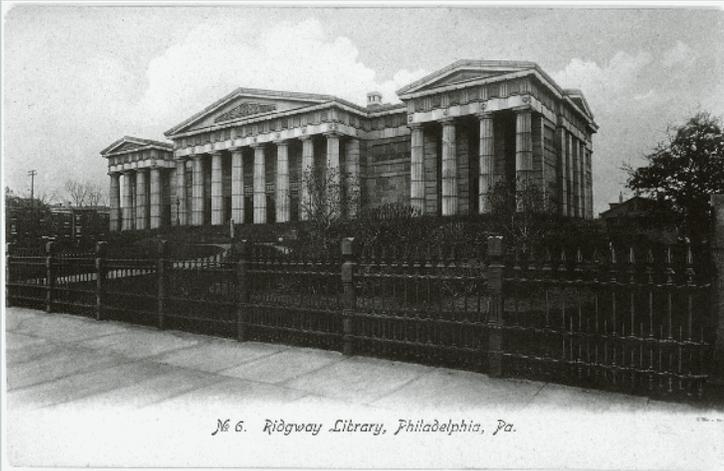
Conclusion

Following restoration, the Bellevue Stratford re-opened in the spring of 1989. (Warner 1989). Today, the hotel is owned by the Bellevue Associates investment group and is managed by George Rubin, Ronald's brother, who represents Pennsylvania Real Estate Trust. Improvements are ongoing and include the remodeling of rooms, and in 2005, the hotel's 100th anniversary, renovation of the top floor began in hopes of transforming the space into a destination for hotel guests and Philadelphia residents.

The retail space in the Bellevue lobby is thriving. Specialty stores and renowned restaurants ensure a profitable environment, while a top-of-the line fitness center and grand ballroom continue to keep the Bellevue in the daily life of the public. The vision and persistence of Ronald Rubin, despite many years of bad publicity and financial loss resulted in a successful formula of re-use that has made the Bellevue once again "The Grande Dame of Broad Street."

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RIDGWAY LIBRARY, PHILADELPHIA, PA

SARAH CLEARY

Ridgway Library
Ca. 1900

In the early 1990s, Philadelphia's landmark Ridgway Library, a massive late Greek Revival building at 901 South Broad Street, was converted into the Philadelphia High School for Creative and Performing Arts (CAPA). The building is listed on the Historic American Buildings Survey and the Philadelphia Register of Historic Places (however, although the building meets the criteria for the National Register, it remains unlisted). Restoration efforts were a result of widespread recognition of the building's historical, artistic, and potential economic value, as well as a response to the desires of the surrounding community. This paper explores the building's history, as well as the unique sequence of events leading to its rehabilitation. The project demonstrates how the identification of a suitable function can provide a new life for a building and its community while showcasing a significant architectural resource.

Background

The Ridgway Library was created through a bequest of Dr. James Rush, son of the physician-patriot Benjamin Rush to the Library Company of Philadelphia. (Wolf 1995). Following his death in 1869, Rush left his estate to the Company, which had been founded in 1731 by Benjamin Franklin as the nation's first subscription library. The bequest stipulated that the Company move its collection from its Library Hall on 5th Street to a new facility at Broad and Christian Streets, then well outside the city's center.

Rush's estate hired noted Philadelphia architect Addison Hutton to design the new library, which Rush had specified be "fire-proof" and "sufficiently large to accommodate and contain all the books of the Library Company of Philadelphia...and to provide for its future extension." Additionally, the facility was to be dedicated solely to research "without any large, lofty, or merely ornamental halls or lecture-rooms" (*Library Company of Philadelphia* (1960) quotes Rush's specifications). In 1878, the building was completed, and

despite misgivings, the Library Company accepted the facility, named Ridgway in honor of Rush's deceased wife, Phoebe Ann Ridgway Rush. The company moved a portion of its collection to the new Ridgway Library, and the funds remaining from Rush's bequest were set aside for building maintenance and acquisition of collections. However, the company also opted to maintain a central, downtown reading room for its members, and, in 1880, moved its 5th Street Library Hall to a new facility at Broad and Locust Street (*Library Company of Philadelphia* 1960).

As soon as the Ridgway Library opened, it became clear that it functioned poorly as a library. Its massive spaces imparted the building a museum-like, rather than a library-like, quality, and, with the majority of cubic footage devoted to a great hall and reading room, left minimal space for book storage. Compounding these problems were roof leaks, inadequate heating and lighting systems, and rising damp. Additionally, wooden floors and shelving in the stacks constituted a major fire hazard. It soon became apparent to company directors that the remodeling necessary to transform the facility into a serious research library would cost as much as the construction of a new building. The building's remote location on South Broad Street presented additional problems. In 1895, only two people visited the library, and for the next sixty years, the facility and its location remained an openly admitted mistake (Burton 1990b).

Response

In February 1964, following a fire that had ravaged the main reading room and significant vandalism, the City of Philadelphia purchased the building from the Library Company for the low price of \$675,000, \$125,000 less than its original construction cost. Between 1966 and 1973, the building remained unused (Burton 1990b), and in 1969, the City threatened to demolish the building, which had become a major economic drain.

However, the public and the media protested the potential demolition and established strong support for the structure's importance and future. A protest was held outside the building's main entrance (Durden 1969), and numerous letters, media attention, and other expressions of public concern helped to establish the building's historical, artistic, age, and deliberate commemorative value. The building's physical presence played an important role in defining its sense of history. Its large Greek Revival façade had been described as "a distinguished work of aesthetic creation and definite addition to the Philadelphia streets" that served as a significant landmark and a major entry point from South Broad Street to the city of Philadelphia (Hamlin 1954). It also established a sense of place for its surrounding neighborhood.

In response to public protests, the City halted demolition plans, which threw the building into a state of temporary paralysis. Finally, in 1973, the City converted the library into a recreation center (however the top two floors remained closed due to lack of funds). Over the next fifteen years, Philadelphia continued to consider various options for the building (Burton 1990).

In 1989, discussions began between the School District and the William Penn Foundation about converting the Ridgway Library into the High School for Creative Arts and Performing Arts (Conroy 1997), and in 1990, the project was officially announced. With a price tag of more than \$30 million, the project relied on the support and funding from a variety of public and private entities, including the School District, the State of Pennsylvania, The City of Philadelphia, the Pennsylvania Historical and Museum Commission, as well as local foundations and corporations.

Also driving the project was the ongoing redevelopment of Broad Street as the “Avenue of the Arts,” a major regional economic initiative spearheaded by then-Mayor Ed Rendell. Although Rendell did not take office until 1991, discussions about converting Broad Street into a performing arts district with a distinct streetscape had begun in the early 1980s. The project would capitalize on Broad Street’s rich history as a cultural destination, taking advantage of existing institutions such as the Academy of Music and the Merriam Theatre, while developing new ones. In 1993 the Avenue of the Arts, Incorporated (AAI) was established to provide oversight for the project (Pender 2000), and today continues to flourish. In 2000, the AAI estimated the annual economic impact of the Avenue to be \$157 million from an annual 1.1 million visitors who attend performances or functions at cultural facilities (Avenue of the Arts, Incorporated 2004).

Supporting the Avenue of Arts was the William Penn Foundation, which donated more than \$20 million dollars to support efforts for Broad Street, including the establishment of cultural institutions, including the Clef Club and the Arts Bank, on South Broad Street, as well as the initial studies for the Philadelphia High School for Creative and Performing Arts. Indeed, the foundation had played a pivotal role in convincing the City to turn the Ridgway Building over to the School District to house the Creative and Performing Arts High School, which was then located nearby at 11th and Catharine Streets. (Smith 2002).

Restoration

At two stories tall and with a granite exterior, the Ridgway Building features a central portico with eight Doric columns and flanking pediment porticos along its Broad Street facade. A granite staircase leads to the formal entrance from the portico to the central hall that is a two story interior space with a colonnaded mezzanine. The flanking wings once contained the stacks of the Library Company. Significant details include the large windows that light the first floor level, large skylights, interior Ionic order columns and pilasters, cast iron lamps at the main entrance, and the cast-iron fencing around the perimeter of the property (Gibbons 2004).

The Philadelphia Redevelopment Authority, which oversaw the project, selected the Philadelphia architectural firm Kise, Franks, Straw, & Kolodner to complete work the building, which included restoration as well as the design and construction of a major new addition. Work was carried out in consultation with Hutton’s original designs, as well as with input from the high school’s students and faculty. All work conformed

to the United States Secretary of Interior's *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* and the *Preservation Standards*. As a result, the interior merger between the old structure and the new addition is seamless.

According to James B. Straw, principal architect for the project, the primary objective was to ensure that the addition would not overpower or overshadow the original building (Ferrick 1997). The addition was built out from the east façade away from Broad Street and thus is not visible from the main entrance. John Gibbons, an architect working on the project, explained that the addition's exterior was designed to mimic the original granite exterior through choices in color and materials. The glass and aluminum addition is followed by a limestone-lined structure with aluminum-framed windows. The choice of limestone rather than granite was caused by the project's limited funding (Gibbons 2004).

To accommodate the school's needs for arts facilities, the addition included northern-lit painting studios, dance studios with sprung floors, an acoustical 350-foot theater, drama workshops, and practice rooms. However, the firm decided to limit its alterations in the original three-story, 47,000 square foot space and established the main office, a library, and instrumental and vocal practice rooms in Hutton's structure, and retained the dramatic main hall (Gibbons 2004).

The three-story main hall provides the most effective illustration of the subtle changes and attention given to restoration aspects of the project. Based on paint analysis, the hall's ceiling has been restored to its original scheme of pink with blue trim, the walls a rich cream, and the 24 cast-iron columns a rich red. Other changes include the installation of a new floor that was chosen to mimic the colors in the ceiling. The skylights have been enclosed and fitted with lights in order to remedy the problem of perpetual leaking (Gibbons 2004).

The rehabilitation of the Ridgway Library as the High School for the Creative and Performing Arts has been a success. In addition to respecting the integrity of the building's historic fabric, the project has addressed concerns articulated by the surrounding community and the school's unique education needs. The initial announcement of the school project raised concerns on the part of members of the surrounding community, who wanted the building to remain a community center (Burton 1990a). This concern was addressed by allowing the open space at the rear of the building to remain accessible to the community and under the jurisdiction of the City. Today, there are strong connections between the school and the surrounding community. According to principal Johnny Whaley, Jr., students are involved in community outreach, including a community garden, volunteering, voter recruitment, cleaning the neighborhood, Martin Luther King Day of public service, and participation at the Hawthorne Recreation Center. In Spring 2004 the National Association for the Advancement of Colored People sponsored an arts and music competition in the school (Whaley 2004). Additionally, the building is required to accommodate petitions for rental.

Conclusion

Overall, the rehabilitation of the Ridgway Library has met with positive response from the school community, its students, teachers, and parents, the general public, and the City of Philadelphia. The success of the reuse of the Ridgway Library as a public high school is the result of leadership from different groups, its combination of public and private funding, as well as the sensitive balance of preservation and new design and construction. At the heart of the project's success was the recognition on the part of these diverse groups of the value of Ridgway Library as an important civic and community resource, as well as potential driver of economic development. It remains an anchor institution in the redevelopment of South Broad Street.

Conceived by its founder, James Rush, as a facility for scholarly research, as well as a memorial to his departed wife, the landmark Ridgway Library stands today as an "intentional or deliberate monument...erected for the specific purpose of keeping particular human deeds or destinies alive and present in the consciousness of future generations..." (Riegl 1996, 69). The adaptive reuse of the Ridgway Library has preserved this important moment in Philadelphia history, while responding to the changing needs of the city.

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THE WANAMAKER BUILDING, PHILADELPHIA, PA

CHRISTY LOMBARDO

The Wanamaker Store

Ca. 1910

P. Sander, pub.

By the turn of the 20th century, John Wanamaker's retail empire had reached the pinnacle of success, and Wanamaker's Philadelphia store had finally surpassed the Bon Marché in Paris as the world's largest retail emporium. (Ershkowitz 1999). To house this rapidly growing business, the Wanamaker Building was constructed in downtown Philadelphia in 1910, quickly becoming a major civic landmark. However, by the late 1980s, the once magnificent building was rundown, and the store was suffering from a steep decline in sales.

In an effort to restore its former grandeur and return profitability, the building underwent certified rehabilitation beginning in 1988. Completed in 1992, the project was well received by both the preservation community and the general public. As with all successful rehabilitation projects, the final product was the result of a series of compromises that balanced preservation of historic fabric with the introduction of new functions, and sought to maintain special historic qualities while re-introducing vitality and viability.

Background

Wanamaker's founder, John Wanamaker, is renowned for his department stores, as well as the implementation and promotion of new retail practices that are commonplace today (Von Bergen 1999). Wanamaker entered the retail business in 1861 (Wanamaker 1921) and by 1876 had established the extraordinarily successful Grand Depot adjacent to Philadelphia's City Hall. The store quickly became "the center for the life of many ordinary Philadelphians," as well as a major tourist destination. (Ershkowitz 1999, 112).

By 1900, Wanamaker was planning a new, larger, modern store for Philadelphia and selected architect D.H. Burnham & Co. of Chicago to design the new facility. The new store would occupy the site of the Grand Depot and encompass an entire city block bounded by Market, Chestnut, 13th and Juniper Streets. *The New York Times* reported that the new Wanamaker Building would be "of the most substantial construction and cover more ground space than any similar structure of its kind in the world" (*The New York Times* 1903, 1).

Construction began in 1902 and was completed in 1911. The store was dedicated on December 30 of that year by President William Taft (Wanamaker 1921). The finished building was twelve stories above grade and two and a half below. One subterranean level housed the “bargain basement,” an idea pioneered by Wannamaker, which was accessible from the newly completed city subway system. Floors one through nine contained retail operations, and a grand restaurant, known as the Crystal Tea Room, was also located on the ninth floor (Adams 1977). The tenth through twelfth floors included stockrooms, storage areas, and a distribution facility.

Following in the footsteps of the Grand Depot, the Wanamaker Building became the “physical and ceremonial center of Philadelphia” (Ershkowitz 1999, 129). Wanamaker intended his building as a “major public place...superior to any museum or concert hall, [and he] filled the building with paintings, sculptures, and antiques” (Ershkowitz 1999, 155). Indeed, the store soon became synonymous with the city itself, and for visitors and residents alike, “going to Philadelphia meant going to Wanamaker’s” (Ershkowitz 1999, 129). As critic Thomas Hine has noted, “It’s not just a building or a store, but a place. Its Grand Court, complete with the bronze Eagle John Wanamaker purchased to be its focus, ranks with Rittenhouse Square as one of Philadelphia’s most important public spaces” (1995, D-3).

The Wanamaker Building was listed on the National Register of Historic Places in 1971 and on the City of Philadelphia Register of Historic Places in 1974. The Philadelphia Historical Commission, acknowledging the transient nature and economic needs of retail operations, specifically focused its designation on the exterior of the building and key interior spaces such as the Grand Court and Crystal Tea Room (Philadelphia Historical Commission 1974). This compromise allowed the department store some flexibility in updating the interior, but preserved those features that imparted historic character to the building. In 1978, the building was listed as a National Historic Landmark.

Restoration

The certified rehabilitation project was proposed in the late 1980s when the building’s vitality was threatened by a “national trend of shrinking retail space in major downtown department stores” (Hollenberg 2004). The term “certified rehabilitation” refers to the rehabilitation of a building listed on the National Register of Historic Places either individually or as contributing to a local historic building. In return for tax credits, rehabilitation efforts must be approved by the National Park Service (NPS) as “being consistent with the historic character of the property, and, where applicable, the district in which it is located” (National Park Service, 2006). Due to the Wanamaker Building’s numerous designations, the project was subject to review by city, state and federal agencies, including the Philadelphia Historical Commission, the Pennsylvania Bureau of Historic Preservation

(BHP) and the National Park Service (NPS). Because the building was listed as a National Historic Landmark, reviewers were especially sensitive to the project's impact on historic fabric.

The project converted the building into a mixed-use facility, with retail use limited to the first five floors. The basement levels were converted to parking, and upper stories were converted to Class A office space, although the Crystal Tea Room was retained and restored. A three-story atrium was created above the Grand Court by inserting a new floor in the ninth floor light court and enclosing it with skylights.

During the rehabilitation, several key issues arose, including the development and placement of a separate entrance for the office portion of the building, the configuration of upper office spaces, and the introduction of parking in basement levels. Minor difficulties surrounded these concerns, stemming from conflicting points of view between the building owner and federal and state reviewers over how to incorporate new uses into a building designed for a specific time and purpose. However, for the most part, interventions were able to balance the concerns of regulators and the building owner to combine the preservation of historic fabric with commercial viability.

Introduction of new uses to the building necessitated separate entrances for retail and office use. The Juniper Street carriage entrance was proposed as the new office entrance as it was the least used, while its location on Juniper Street would fit with surrounding office and institutional uses and provide the office portion of the building with a coveted Penn Square address.

To minimize the impact on historic fabric, the building's owner proposed to re-use the existing elevators at the center of the building to provide access to the office facilities. A new mezzanine level accessible from Juniper Street by stairs and escalators would connect the office entrance with the elevator banks via a series of "bridges." However the design required the replacement of the existing mezzanine with one with a larger footprint, the demolition of one of six monumental stairs, and the removal of floor plates on the second and mezzanine levels to provide for a large-scale entry.

Although reviewers acknowledged the need for an office lobby, BHP in particular found the loss of the monumental stair, as well as proposed floor cuts, of major concern. (Skeirik 1988). These concerns were reiterated during the course of the project, as reviewers pushed for the design of an acceptable mezzanine level lobby that minimized impact to historic fabric.

Today the completed configuration features a mezzanine with the central portion of its eastern edge in line with the former first floor mezzanine. Additional bridge elements extend to the elevators, reducing the height of the first floor retail space around the elevators. The monumental stair is gone, as is the original balustrade. A new transparent wall, capped by a sculpted railing, defines the new mezzanine space.

A separate entrance was clearly a necessity, and the choice of location appears to have been

thoroughly researched. In keeping with the original building, finishes in the new entrance are very grand, and ornamentation heavily references the original anthemion detail. Completed in an opulent mix of green marble flooring with multi-color insets, granite-clad walls, and a painted golden ceiling with suspended saucer light fixtures, the new entrance and mezzanine exude luxury. The finishes are clearly contemporary and overall the new mezzanine entrance is successful and respectful of the original building.

A second key issue in the rehabilitation of the Wanamaker Building was the design and layout of upper office spaces. Floors six through nine featured ornamental coffered ceilings, columns with ornamented capitals, and historic base and trim. The project included furring out exterior walls and adding dropped ceilings to cover new mechanical equipment. NPS was concerned about both of these aspects (Stevenson 1989). The dropped ceiling would effectively lower the ceiling height, changing the historic character of the spaces. It would also obstruct windows and possibly be visible from the exterior. In response, BHP suggested that the perimeter edge be chamfered (Deibler 1988).

Further arrangement of office spaces would be designed and reviewed as tenant improvements. This, too, was a concern because the precise scope of work would not be defined until tenants were in place and leases signed. As a compromise, NPS suggested the development of tenant guidelines to be included in any lease agreement that would provide design parameters and thus ensure retention of historic fabric. Guidelines for tenant improvements were written and revised several times. BHP was finally satisfied that the final guidelines would “insure that sufficient historic and architectural character is retained on these floors and that the dropped ceilings will not have a visual effect on the building’s exterior” (Deibler 1990).

Today, some of the new upper office spaces retain original moldings and full height, ornamental coffered ceilings, while others feature ordinary dropped ceilings and vinyl bases, essentially nothing that would convey that the office was in an historic building. In select spaces, original cased doors and base molding have been retained with the upper portion of the solid wall above the door trim replaced by clear plexi-glass. This compromise retains historic features, but allows light from perimeter windows to reach interior spaces. The result is an aesthetically pleasing combination and a better working environment. Original coffered ceilings, columns and bases are retained and exposed in public spaces, The solution conveys a sense of the original appearance of the building and at the same time accommodates contemporary use.

Finally, the rehabilitation project introduced parking to the three basement levels. Both the architectural detail and social significance of the space made the proposal to insert parking challenging. The basement and basement mezzanine levels were completely finished and featured ornamental column capitals and a simple plaster ceiling, unlike the highly decorative coffered ceiling found on the upper floors. The basement level was the location of the Wanamaker’s innovative “bargain area.” The sub-basement, however, was a strictly utilitarian space.

The owner proposed to infill the basement mezzanine level to provide for three full floors of parking. Both BHP and NPS expressed concerns regarding the “compatibility of parking ...with the architectural fabric of the basement and basement mezzanine [and] the extension of the basement mezzanine into the center of the building” (Hollenberg 1988). The finished layout of the parking levels followed this initial design, but retained the ornamental plasterwork on the columns.

To provide access to the parking garage, two new entrance ramps and one exit ramp were introduced, resulting in the removal of three bays of storefront. The decision to add a second entrance ramp along 13th Street came very late in the project and almost cost the whole project its certification as NPS formally denied the proposed second entrance. However, with the support of BHP and presentation of additional information that both underscored the need for another entrance and justified its location on a secondary elevation, NPS finally determined that the proposal was acceptable (Stevenson 1990).

Adding a parking garage to the Wanamaker Building was a creative use of existing space, although the resulting parking area is not successful aesthetically. The formerly grand columns are split in half by the new concrete floor, creating squatty columns of disturbing proportion, and the elaborate column capitals are now covered with dirt and grime and surrounded by utilitarian concrete masonry units. However, the introduction of parking greatly aided the viability of the building by providing a valuable commodity in a prime downtown location and ultimately a way of attracting shoppers and tenants. Loss of both the retail use and aesthetic value of the basement was more than balanced by the benefits of on-site parking.

Response

The completed rehabilitation project received positive feedback from both the general public and the preservation community. As *The Philadelphia Inquirer* noted, “The recent rehabilitation gives this indispensable building a longer future that will involve new uses and changing technologies. But its majesty and dignity remain intact” (Hine 1992, H-1). The project received a 1992 National Preservation Honor Award, sponsored by the National Trust for Historic Preservation.

After more than ten years, the office portion of the building is thriving. In 2001, the *Philadelphia Business Journal* noted that the Wanamaker Building was one of only a few downtown office buildings to have its assessed value rise over the preceding ten years. In 2003, the building had 93% of its office space leased and 100% of its retail space. John McCullough, Assistant Property Manager for the building, points to the high occupancy level and notes that the change in use “revitalized the building” (McCullough 2004). In contrast, the retail area has continued to struggle and has been further limited as two more floors were converted to office use in 1995.

Conclusion

Despite the significant reduction in retail space from Wanamaker's original vision, today the Wanamaker Building continues to offer Philadelphians a link to their commercial history. Under the management of Lord & Taylor and now Macy's, the traditional Christmas light show extravaganza continues and is still a holiday highlight, evidenced by the great gatherings of parents and children who come in anticipation of the hourly concert. The bronze eagle patiently provides a familiar meeting place, as it has for almost one hundred years, and the pipe organ, supported by a non-profit Friends group, continues to offer daily and special concerts. The certified rehabilitation of the Wanamaker Building brought back a viable contemporary use and simultaneously preserved the historic character and civic value of the building for future generations.

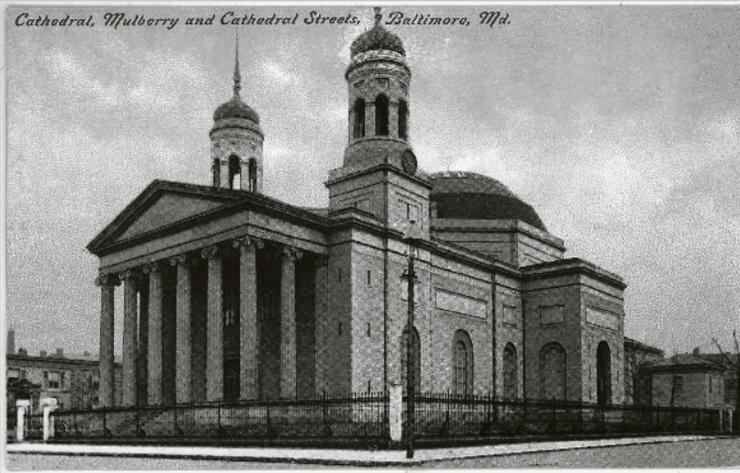
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The term “restoration” suggests returning the existing appearance of a structure or place to a certain historical moment in time. Here, two papers explore restoration projects for buildings that have retained their original functions. However, as these papers suggest, any building that is actively used in the present cannot be returned exactly to its original form or appearance.

Preservation supports the idea that buildings should maintain their original uses as long as is feasible. Today, as Dennison discusses, the Baltimore Cathedral in Baltimore, MD, is a building that has maintained its identity as an important religious structure and cherished landmark despite several rounds of alteration all in the name of worship. Seyfert examines how Houston Hall on the University of Pennsylvania’s Philadelphia campus has also retained its original function as a student center despite changes in contemporary student life.

However, for both these buildings, the decision to restore historic fabric while retaining original use has presented its own set of challenges. Building systems have been updated at the expense of original features, and the question of whether to retain earlier restorations and alterations, which have become a part of the building, has also arisen. Should such changes be maintained, or should buildings be “restored” to their original configurations through reconstruction and recreation? While these papers do not offer definitive answers, they frame some of the difficult and important questions surrounding the restoration of nationally important architecture.



THE BALTIMORE BASILICA, BALTIMORE, MD

SEAN DENNISTON

Cathedral, Mulberry and Cathedral Streets
pub: I. & M. Ottenheimer

This paper explores the restoration of Baltimore Basilica in Baltimore, Maryland. In addition to discussing alterations, both planned and completed, it examines issues raised by the Baltimore Archdiocese's decision to return the building's interior to the vision of its designer, famed architect Benjamin Henry Latrobe. Key to this decision was the Archdiocese's perception of the important role that restoring the past could play in shaping the Basilica's present and future.

Background

Built between 1804 and 1821, the Baltimore Basilica was intended as an icon of religious freedom for the newly formed United States—and for the world— after the restrictions under which Catholics had lived. Plans for the Basilica began soon after the Constitutional Convention of 1787 at the behest of Pope Pius VI, who issued a Papal Bull that created the Baltimore Diocese, the first Roman Catholic Diocese in the United States, and enjoined its new bishop, John Carroll, “to erect a church in the said city of Baltimore in the form of a Cathedral, inasmuch as the times and circumstances allow” (The Catholic Encyclopedia 1907).

Noted architect and designer of the United States Capitol Benjamin Henry Latrobe volunteered his services for the project and proposed two designs, one Gothic and one Neo-Classical, the latter based on Roman precedents. Seeking to avoid the “foreign” connotations of the Gothic style, Bishop Carroll opted for the Neo-Classical design to create a statement of a thoroughly “American” Catholic presence. The result is considered one of America's great buildings and Latrobe's masterpiece. The Basilica features a Latin cross plan with a great dome over the crossing and an Ionic order pedimented porch flanked by domed towers. With the help and influence of Thomas Jefferson, Latrobe created a double-shelled dome with an oculus in the inner dome and a series of 24 skylights ringing the outer dome (*The Catholic Encyclopedia* 1907). The resulting

effect of light streaming through the oculus without discernable source was termed *lumière mystérieuse*, or “the mysterious light.”

Restoration

According to Mark Potter, the Executive Director of the Basilica of the Assumption Historic Trust, the current restoration being undertaken by the Archdiocese through the auspices of the Trust aims to return the basilica as much as possible to the original vision of Latrobe. It will strip away many subsequent layers of change and restore damaged, deteriorated, and lost features. Although ostensibly called a restoration, the majority of the \$32 million project actually consists of alterations to the basilica as it currently stands.

The project can be divided into four primary parts: conservation of the building’s materials, infrastructure upgrades, reintroductions of lost Latrobe elements, and needed alterations. The major portion of the building’s conservation work involves cleaning the exterior stonework and restoring the mortar to a more compatible historic composition. Plumbing, restrooms, lighting, audio, and HVAC systems will also be updated to meet current standards (Gunts 2002). Systems will be installed in a newly built subterranean vault to minimize their impact on the historic structure. The entire structure will also be upgraded for full ADA accessibility.

Remaining work will seek to re-establish lost and altered parts of Latrobe’s design. Exterior interventions will include the replacement of the current roof, which had been raised significantly from Latrobe’s original roofline, with a new roof of historically accurate height and materials. This change will restore original views of the dome, which suffered from a reduction in the apparent height and dominance by the raised roof, and address problematic leaks. The upper portion of the dome will be clad in wood shingles and the lower portion in copper, rather than the total copper cladding currently in place.

Another significant change to the dome will be the reintroduction of the lost skylights. The 1940s saw a major renovation, which dramatically reduced the natural light in the interior, one of the key features of Latrobe’s design. During World War II, Latrobe’s skylights were painted over to accommodate blackout regulations, and by the time of 1940s renovations, were deteriorated and leaking. As a result, the skylights were blocked, and electric lighting was installed in their place. For the current round of renovations, the skylight system was researched under a Getty Foundation grant and four of the skylights were reintroduced, and their section of the inner dome refinished . The remaining twenty skylights will be reintroduced and dome refinished as part of ongoing work.

Also during the 1940s renovations, Latrobe’s original large clear-glass, north and south-facing windows in the nave and chancel were replaced with stained glass windows depicting scenes from the Bible and the history of the Archdiocese. In probably the most controversial aspect of the project, the stained glass

windows will be removed and replaced with replicas of the clear windows. The stained glass windows have been promised on permanent loan to St. Louis parish in Clarksville, Maryland, which is designing a new church around them.

Other changes introduced in the 1940s include the current dark green serpentine stone floor, wooden moldings, dark mahogany pews and confessionals and a darker paint scheme for the whole space. As a part of the current work, the dark green floor will be replaced with a white marble floor as Latrobe intended, the 1906 Communion rail replaced, and the pews and confessionals removed and replaced with white pews with mahogany trim (Gunts 2004). The entire interior will be repainted in a lighter color scheme based on paint analysis. The intention of all of these restorations and reintroductions is to restore Latrobe's *lumière mystérieuse* to the interior of the Basilica.

In addition to restoring Latrobe's original design, the work will include some new interventions (not in accord with Latrobe's original designs) to respond both to changes in Roman Catholic liturgy since the Second Vatican Council in 1965, as well as to pilgrim circulation. Alterations include the relocation of the high altar, and the extension of the side aisles and installation of a new Communion rail to allow pilgrims and visitors to circumambulate completely the Basilica, even during services, as well as to reach the Episcopal crypt and new chapel planned for the undercroft.

The new undercroft chapel falls between an alteration and a restoration. In Latrobe's original design, the vaulting beneath the basilica was designed to incorporate a chapel. However, the builder directing construction seems to have read the section upside down and assumed that the foundation was composed of inverted arches (Cohen 1994). Latrobe caught the alteration in time to fix the vaulting, but the undercroft became unusable as a chapel and was relegated to use as storage. Current work will open the space as a devotional chapel and an area for displaying the history of the Basilica.

Response

This project raises many questions and concerns about the validity of restoration in contemporary practice. The literature produced by The Basilica of the Assumption National Trust and the Archdiocese repeatedly refers to the project in terms of restoring Latrobe's original design; however, the reality is that Latrobe's design is not being completely recreated, and in fact in some places is actually being deviated from to an even greater extent. Additionally, the very intention to remove the physical accretions of time and return a building to a certain point in time runs contrary to prevailing tendencies in historic preservation theory today, which generally calls for the preservation of later additions, especially when they have attained historical consequence in and of themselves (United States Department of the Interior 1995).

The later changes, including the 1940s interventions, represent aesthetic and liturgical aspects of the basilica's history. While re-introducing the skylights and original color scheme has met with almost no resistance, the actual stripping away of other interior finishes—especially the stained glass windows but also the floor, Communion rail and pews—has experienced quite the opposite reaction. The proposed removal of the stained glass windows has provoked more than ten articles in the *Baltimore Sun* and a public hearing before the Commission on Historical and Architectural Preservation, the governmental body charged with matters pertaining to historic preservation in Baltimore. Indeed, the project has received unanimous approval by Baltimore's Commission for Historical and Architectural Preservation except for the removal of the windows (Gunts 2004). There has also been a spirited campaign to preserve the windows in their original position in the Cathedral led by preservationist lawyer John C. Murphy, the son of one of the architects who designed the windows (Gunts 2002).

For supporters, the stained glass windows are emblematic of the Basilica's history. Not only have they stood as witness to nearly a third of the Basilica's history, they actually record the history of the diocese in their panels, including a depiction of Elizabeth Ann Seton, the first person born in the United States to be canonized a saint (Dirvin 1990). Murphy summed up the objection when he wrote:

Buildings evolve and change over time. Over time the changes become incorporated into the history of the building. To wipe the slate clean and go back to the original conception is to ignore the history of the building. It is the antithesis of historic preservation, an attempt to create a false reality. (Gunts 2002)

In contrast, John G. Waite—the principal of the architectural firm leading the project—believes that removal of the 1940s alterations, including the windows, is critical to restoring Latrobe's design. Waite has argued that subsequent alterations have made the whole basilica less distinctive as a work of architecture and therefore less successful at filling its role in the Archdiocese (Gunts 2002).

Also at issue are concerns regarding the restored basilica's authenticity. As Murphy has remarked, "The new interior will not represent a restoration of the 1820s interior, since that interior no longer exists. It will be circa 2003 or 2004, not circa 1820. When a visitor walks through the doors of the 'restored' basilica, almost everything he or she sees will be new" (Gunts 2002). In contrast, Waite has argued for the authenticity of interventions, claiming that the parts to be replicated and reintroduced are well documented and that there will be very little guesswork involved (Gunts 2002). These contrasting opinions speak directly to one of the issues at the heart of historic preservation: does authenticity lie in form or fabric?

Also at issue is the spatial quality of the basilica and its impact on visitor experience. Before work on the basilica began, its interior was dark, in contrast to Latrobe's light-filled vision. Robert J. Lancelotta Jr.,

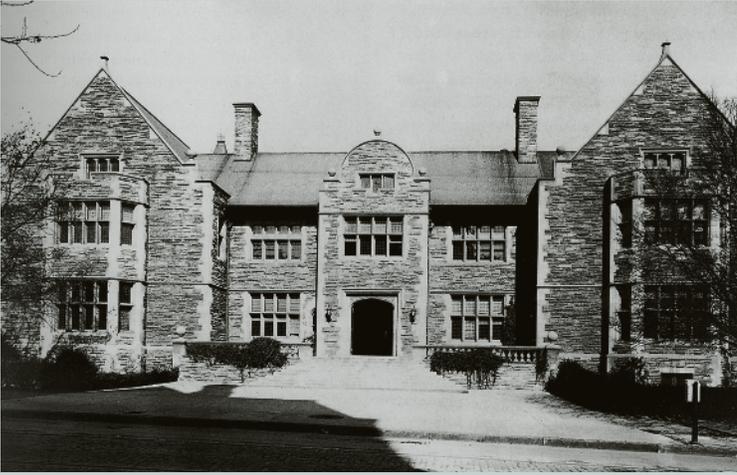
executive vice president of the Basilica of the Assumption Historic Trust, characterized the situation when he stated, “Light plays a very important role. The building is meant to be filled with light. Now the interior is dark and dim, even dank” (Stiehm 2004). Dan Rodricks, a *Baltimore Sun* columnist, has called the effect of the stained glass windows “funereal” (Rodricks 2004). Indeed, this author’s observations suggest that reintroducing the Latrobe interior scheme and natural lighting through the dome, while leaving the stained glass in place, would very likely only exacerbate this imbalance of light very likely making the nave seem cave-like.

Conclusion

The restoration of the Baltimore Basilica engages many of the core issues of historic preservation: authenticity, age-value, artistic intent and reception. The goal of the project is for the basilica to better fulfill the needs of the Archdiocese, as well as to establish its identity as what Cardinal Keeler, the current archbishop of the Baltimore Archdiocese, describes as “the world’s symbol of religious freedom, architecturally speaking” (Shea 2001). The Archdiocese believes that the restoration of the cathedral to its Latrobe design, together with infrastructure upgrades and spatial reconfiguration, will also help to promote the basilica as a destination of broader historical value. Based on considerations of architectural significance, usability, and public image, the architects and the archdiocese have clearly decided that the value of Latrobe’s original vision for the Basilica—even if in a modified form—outweighs the value of the subsequent layers of history.

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HOUSTON HALL, UNIVERSITY OF PENNSYLVANIA,
PHILADELPHIA, PA

LEIGH SEYFERT

Houston Hall,
Courtesy of the University of Pennsylvania Archives.

In 1894 the Provost of the University of Pennsylvania, Charles C. Harrison, announced a design competition for a new campus building to serve as a “Students’ Hall” (Laird 1894). The concept of a student union first developed at the University of Pennsylvania and emerged from a desire to emphasize social interaction and community as vital aspects of the collegiate experience (Thomas and Brownlee 2000). Offering a place for students to socialize and gather for the first time, Houston Hall immediately became a dynamic center of student life and has continued to serve in this role for over 100 years.

Responding to the needs of a growing student body, Houston Hall has been in a state of continuous change since its construction in 1896. This paper examines the history of Houston Hall, focusing on the building’s most recent restoration. Completed in 2000 by Venturi Scott Brown and Associates, this project, which amended work carried out by the firm during the in 1980s, has proved largely successful and illustrates the firm’s maturation in design and preservation.

Background

In a letter dated April 18, 1894 to Warren Laird, Dean of the School of Architecture, Provost Harrison wrote, “I heartily approve of your decision to admit graduates of the university who have been members of your School of Architecture, to compete for Students’ Hall” (Laird 1894, 1-4). Reflecting the priorities and values of the University of Pennsylvania in the late 19th century, the competition’s jury selected two recent graduates to design the new student union: William Hayes and Milton Medary.

Although Hayes and Medary won with a Spanish design, the pair changed it to an Elizabethan scheme in response to Harrison’s desire to steer the University away from its eclectic Victorian roots toward a unified Gothic campus (Thomas and Brownlee 2000). Drawing on an English precedent, the pair modeled their

new design on medieval elements in the Peacock Inn at Rowley (Thomas and Brownlee 2000). A gift from successful railroad executive, Henry Howard Houston in memory of his son Henry Howard Houston Jr., who had passed away shortly before his graduation from Penn, supported the project.

The new building's exterior was Wissahickon Schist, which Houston particularly admired, and Indiana Limestone. An account of the original interiors noted that "all things are suggested of ease and comfort" (Nitzsche 1906). Paneled oak walls were hung with paintings and engravings, heavily beamed ceilings supported with brass chandeliers, and floors of white oak were covered with rich oriental rugs. Leather easy chairs and settees, and gothic stone fireplaces gave the interior a cozy and club-like atmosphere. The first floor featured a large central lobby, a library and reading room to the east, and a billiards room on the west side. Remaining floors provided numerous amenities, including a swimming pool, gymnasium, bookstore, barber shop and bowling alley in the basement and a hammer-beamed theater on second floor. Additionally, the building provided office space for many student organizations.

When the building opened in 1896, it immediately pumped new life into the campus and essentially started a new page in Penn's history, as well as for campuses nationwide. Many institutions went on to replicate the Penn model, and the concept of a student union center, as embodied in Houston Hall, set a new precedent for collegiate planning and design.

Restoration

Changes to Houston Hall have been ongoing, beginning in the early 20th century, when interior spaces were reconfigured for offices. In the mid 1930s, Henry Howard Houston donated funds to support the addition of wings to the east and west sides of the building. The wings were designed by the successful Philadelphia architect Robert Rodes McGoodwin, and in the words of architectural historian George Thomas, "added with such skill that they are confused with the original design" (Thomas and Brownlee 2000, 171). The additions provided much needed space for a freshman dining hall to the east and a parlor in memory of Dr. Houston to the west. The swimming pool and bowling alley were also removed from the basement at this time.

The next major round of renovations was undertaken by the architectural firm of Hayes and Hough in the 1960s and 1970s (Athenaeum of Philadelphia 1968). Alterations included creating dining space on the second floor, a billiards game room in the basement, a snack bar in the room to the east of the lobby, removing the bookstore from the basement, and most significantly, removing the west side of the staircase in the central lobby.

In 1980, the university engaged the firm Venturi Rauch and Scott Brown to help maximize space in the building for additional university functions. The firm constructed a mini shopping mall in the basement with

national fast-food chains as well as a recreational area with video games and pinball machines. Bubble letters and neon signage along the indoor “strip” reflected Venturi’s theories on imagery, electronic graphics, and the use of common materials. On the first floor, the firm converted the rooms to the east and west of the central lobby to administrative offices and returned the central lobby to a 1930s scheme, emphasizing common materials through the installation of the black and white tiles on the floor and faux marble on the stairway (*The Pennsylvania Gazette* 1981).

In the early 1990s, the history of Houston Hall took a dramatic turn. Under President Sheldon Hackney, it was determined that historic Houston Hall could no longer meet the programming needs of a rapidly growing, modern university, and plans for a new student union were drawn up by Kohn Pederson Fox. Supported by the Perelman family of the Revlon cosmetic company, the new facility was to be named the Revlon Center and located several blocks away from the historic campus center.

Plans were all but finalized when Judith Rodin assumed the University presidency, and between 1993 and 1994, the university decided not to move forward with the Revlon Center, but to use the Perelmans’ money to support the Perelman Quadrangle project, which would include the restoration of Houston Hall and reconfiguration of the outdoor public spaces just to the building’s north. Venturi Scott Brown and Associates, (VSB&A) was selected to carry out the project.

VSB&A completed the Houston Hall component of the project in 2000, restoring the building’s original character, while also adapting it for modern use. The project responded to the history and values of Houston Hall. Recognizing its iconic status as the nation’s first student union, it enabled the center to remain in its original location and in its original building. However, it also updated the building to meet the needs of contemporary student life by adding new dining and meeting facilities. Today the center is bustling with students chatting, eating, studying, meeting with organizations, and holding various events, just as its founders intended (McMillian 1989).

The building the firm inherited in 1995 had many alterations associated with it, making design and preservation decisions complex. VSB&A strove to balance the mix, restoring original details, and updating for modern use. Work in Houston Hall reflects theories of historicism and postmodern architecture developed by Venturi in his *Complexity and Contradiction in Architecture* in which he criticizes the simplicity and straightforwardness of modern architecture and stresses the importance of multiple meanings in appreciating design (Venturi 1966).

Much of Venturi’s new construction has introduced historical precedent to modern design in the form of symbolism. Although often distorting and playing with historic motifs in its new designs, the firm has proven itself as skillful in its own brand of preservation. The firm’s restoration of the Fisher Fine Arts Library in 1991,

another significant historic building on Penn's campus, was acclaimed in its sensitive approach to the Furness masterpiece, representing a shift from the first renovation of Houston Hall ten years earlier. (Brownlee et al. 2001). The Venturi restoration of Houston Hall in 2000 marks another significant shift of the office's work in the 1980s, demonstrating a maturation in their preservation work.

According to Thomas, the Houston Hall/ Perelman Quadrangle project sought to restore significant aspects of Houston Hall, including its original materials and atmosphere; update it in response to the modern requirements of a student union center; as well as convert it into the "front door" of the University. (Thomas 2004). To accomplish these goals, in the basement VSB&A removed their earlier commercial corridor of stores, opened the entire floor of the original 1896 building, and exposed the original schist foundation piers. The firm carved out space from under Wynn Commons for a large kitchen and tunnel to 34th Street to support the installation of a food court in the new space. The insertion of the firm's trademark electronic imagery in the form of TV screen advertisements forms a successful contrast with the exposed historic stone.

The Houston Hall website notes that the building has "been restored to reflect the style and atmosphere of the nation's first student union" (Vice Provost for University Life 2004). On the first floor, the original 1896 plan has been restored by removing the administrative offices from the rooms to the east and west of the lobby and re-opening these spaces for student use. The western half of the grand stairway in the central lobby, which had been removed in 1971, was reconstructed and in the rooms off the lobby returned to wood and covered with oriental carpet. However, the floor of the main lobby emerged as a point of debate. Although Thomas suggested using wood that would be replaced every ten years and VSB&A recommended common tile, Judith Rodin insisted on using marble (Hauber 2004).

However, although the project sought to restore the first floor to its 1896 plan, no attempt was made to remove the wings, which were added in the late 1930s. As William Whitaker, Collections Manager at the Architectural Archives at Penn, explains (2004) "Venturi would never have done that. He believed that buildings had a life over time and he was not afraid to show it."

Response

Although VSBA's restoration largely respects the historic nature of Houston Hall, one element remains questionable: the kiosk in the central lobby. For the center of the main lobby, VSB&A designed an over-scaled information kiosk with bright colors and their famous Las Vegas style electronic signage. The firm had success with a similar kiosk at the Philadelphia Art Museum and argued that the desk would provide the orientation necessary for Houston Hall to assume its new function as the university's front door. However, many dislike the new feature. Thomas Hauber, the director of University Life Facilities, who has worked in the building since

1973, has compared the kiosk to the tray return in McDonald's and emphasized ineffectiveness and expense. During construction, Hauber was part of group requesting its removal, but was told by President Rodin to "let Venturi do what he wants" (2004).

Located at the center of the nation's first student union and the center of the campus, the Houston Hall lobby is revered space for Penn. It represents many layers of Penn history, as well as the values to which the institution strives. The over-scaled kiosk, which dominates the room and asserts the firm's signature presence has transformed the lobby into a contemporary space.

Conclusion

Aside from the kiosk, which can be easily removed, VSB&A has brilliantly restored Houston Hall. In reversing the work of the 1980s, the firm has demonstrated through maturation (and a better budget), how preservation and design can become compatible bedfellows. VSB&A meticulously restored original details and inserted dynamic new spaces allowing the building to retain its historic function as the nation's first student union. As former Penn president Judith Rodin has noted:

Penn's historic heart has not only regained its grandeur, it has begun to pump new life and excitement into the University. Designed by Robert Venturi and Graduate School of Fine Arts alumna Denise Scott Brown, the Perelman Quad radiates the genius of two internationally acclaimed architects who have developed a vision to create a seamlessly integrated precinct of student life" (2000).

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PROGRAM OVERVIEW

Historic preservation addresses change responsive to the historic environment. At a time when society increasingly realizes the historical and cultural value of that inherited environment and what has been lost through the destruction of buildings, landscapes, and communities, the field of historic preservation has become central to the design, adaptive use, planning, and management of buildings, cities, and regions. By understanding the time dimension in human culture, it identifies history as an integrated component of the continuous change responsible for the material, psychological, and symbolic qualities of our built works. The Graduate Program in Historic Preservation provides an integrated approach for architects, landscape architects, planners, historians, archaeologists, conservators, managers, and other professionals to understand, sustain, and transform the existing environment.

The identification and analysis of cultural places and their 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 the program, which students build upon to define an area of emphasis including building conservation, site management, landscape preservation, preservation planning, and preservation design (for those with a previous design degree).

Through coursework and dedicated 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.

Degrees and Certificates in Historic Preservation

Penn Design's Department of Historic Preservation offers a Master of Science and Certificate in Historic Preservation and it has a post-graduate certificate program for advanced study in architectural conservation and site management.

The Master of Science in Historic Preservation degree requires two years of study and a summer internship, and may be done in conjunction with other degree programs in the School of Design. The Certificate in Historic Preservation also provides an opportunity for specialization for mid-career professionals and for students in other departments of the school and university who wish to pursue the subject in greater depth than their degree program permits. Additionally, the department offers a one-semester Advanced Certificate in Architectural Conservation and Site Management, which provides post-graduate training, focused on advanced research for those who have completed the Master of Science in Historic Preservation degree.

Certificate in Historic Preservation

The Certificate in Historic Preservation provides an opportunity for students in the departments of Architecture, Landscape Architecture and Regional Planning, and City and Regional Planning to gain expertise in historic preservation while completing requirements for their professional degrees. The Certificate program also offers practicing professionals the opportunity to pursue specialization training in historic preservation within one semester full-time. For all students, the requirements must be completed within four years of admission. Five course units in Historic Preservation, including HSPV 660-301 Theories of Historic Preservation, are selected in consultation with the faculty to develop an area of professional focus.

Advanced Certificate in Architectural Conservation

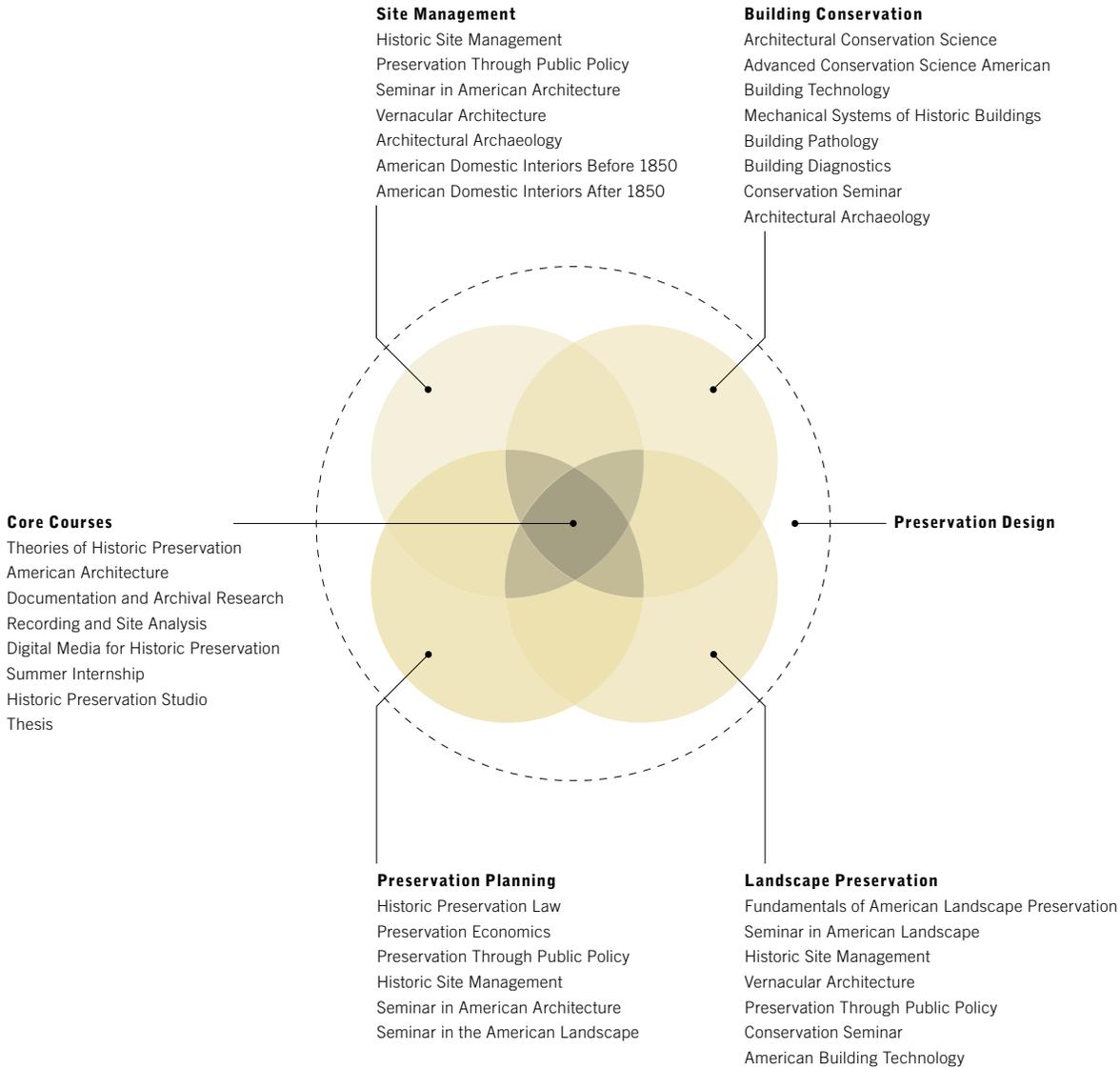
Additionally, the department offers a one-semester Advanced Certificate in Architectural Conservation and Site Management which provides post-graduate training focused on research or praxis for those who have completed the Master of Science in Historic Preservation. The Advanced Certificate allows graduates the unique experience of directed research and field work at home or abroad under direct professional mentorship. (see page 179 for a list of Advanced Certificate projects)

MASTER OF SCIENCE IN HISTORIC PRESERVATION

Year 1			
Fall	HSPV 660	Theories of Historic Preservation	1
	HSPV 521	American Architecture	1
	HSPV 600	Documentation and Archival Research	1
	HSPV 624	Digital Media for HSPV	1
		Elective	1
Spring	HSPV 601	Recording and Site Analysis	1
		Emphasis Elective	1
		Elective	1
		Elective	1
		General Elective	1
Summer Internship			
Year 2			
Fall	HSPV 701	Preservation Studio	2
		Emphasis Elective	1
		Elective	1
		General Elective	1
Spring	HSPV 711	Thesis	2
		Elective	1
		General Elective	1
Total Course Units:			19

All students entering the program should possess drafting or drawing proficiency; those electing the emphasis in building conservation should have at least one college-level course in chemistry.

AREAS OF EMPHASIS



Site Management

The modern concept of cultural heritage is related to the development of contemporary society, its values and requirements. Using history and preservation as a basis for economic and environmental sustainability and development, training in site management requires knowledge of inventory, documentation, evaluation, public policy, finance, communications, and administration. Such work is normally undertaken in both the public and private sectors by various planning, historical, and regulatory agencies including governmental and non-governmental organizations, and by foundations, not-for-profit corporations, developers, and consulting firms.

Building Conservation

Conservation encompasses the material documentation, analysis, conditions diagnosis, testing, monitoring, and treatment of buildings and sites. It is the technical means by which the whole spectrum of preservation interventions can be ultimately accomplished on a broad range of issues. Work opportunities within this specialization include private and public institutions such as federal and state agencies, and private practice such as architectural and technical consulting firms.

Preservation Planning

No component of the historic environment can be beneficially preserved in isolation. By providing for the establishment of essential continuities while defining strategies for change, planning is a fundamental component of preservation just as preservation is a means to planning. This entails expertise in policy, law, and economics as well as in history and physical planning. Such work is normally undertaken in both the public and private sectors by various planning, historical, and regulatory agencies including governmental and non-governmental organizations, and by foundations, not-for-profit corporations, developers, and consulting firms.

Landscape Preservation

The preservation and management of cultural and historic landscapes require complex training in landscape history, ethnography, ecology, regional planning, and the materiality of the built and natural environment. As the physical result of human interaction with the natural world, cultural landscapes as common and designed places require preservation strategies that incorporate sensitive design with responsible conservation and management.

Preservation Design

Increasingly, many architectural problems require design professionals with special training in the creative and sensitive intervention of 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, and urban design degree/certificate candidates and individuals with design backgrounds. Selected courses are tailored to meet the interests and needs of individual students.

THE ARCHITECTURAL CONSERVATION LABORATORY

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 Laboratory 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 Historic Preservation Program, in collaboration with other University centers such as the Laboratory for Research on the Structure of Matter and the Cartographic Modeling Laboratory, conduct a full agenda of research dedicated to field survey, recording, analysis of building materials, and treatment evaluation of historic structures. The ACL has cooperative agreements with many private and public agencies and educational institutions in the U.S. and abroad which provide opportunities for independent study, thesis work, and sponsored research for students from Penn and guest institutions. Selected projects also provide funded opportunities for post-graduate 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.

THE ARCHITECTURAL CONSERVATION LABORATORY PROJECTS, 1990–PRESENT

The following is a summary of conservation research and praxis projects from 1990 to the present, listed in reverse chronological order. Projects including associated advanced certificate internships (AI), field schools (FS), summer internships (I), and theses (T) are noted.

Analysis and Treatment of the Great Texaco Road Map Pavement
New York State Pavilion, Flushing Meadows, Corona Park, NY
(In collaboration with the New York City Parks Commission)
(National Endowment for the Arts and Samuel H. Kress Foundation)
Fall 2006-2008, AI/T

Landscape and Monument Conservation Program
Trinity Cathedral Burying Ground (Phase 3)
Pittsburgh, Pennsylvania
(In collaboration with Andropogon)
2006-2008, AI/I

Gordion Site Conservation Plan
Yassihüyük, Turkey
(Samuel H. Kress Foundation and Global Heritage Fund)
2006-ongoing, AI/T

Site Investigation and Analysis: Strawberry Hill
Twickenham, Middlesex, England
(In collaboration with the University of Plymouth, Strawberry Hill Trust and World Monuments Fund)
(Samuel H. Kress Foundation)
2005-2006, AI/FS/I/T

Stone Analysis and Treatment of the Sacristy Window:
Mission San Jose y San Miguel de Aguayo
San Antonio, TX
(Samuel H. Kress Foundation)
1995/2005-06, AI/T

Site Survey and Conservation (Phases 1-3)
Southampton Historic Cemetery
Southampton, NY
2004-2005, AI/C

Dome and Mural Survey and Treatment
Rosario Chapel, Iglesia San Jose
San Juan, Puerto Rico
(In collaboration with The New School of Architecture, Politechnic University of Puerto Rico and National Park Service)
(World Monuments Fund and Samuel H. Kress Foundation)
2004-2006, AI/FS/T

Masonry Condition Survey (Phases 1-3)
Merchant's Exchange-Independence National Historical Park
Philadelphia, PA
2004-2006
I/T

Conservation of Historic Graffiti and Architectural Embellishments
San Juan Fortifications National Historic Site
San Juan, Puerto Rico
(Samuel H. Kress Foundation)
2004-2005, AI/I

Evaluation of Micro-pinning Techniques for Stone
Detachment
Victoria (Morse-Libby) Mansion
Portland, ME
(Getty Grant Program)
2004-2005, AI

Specification Development for Column Masonry Repair
Second Bank of the United States-Independence
National Historic Park
Philadelphia, PA
2004, AI/T

Documentation & Condition Survey of Villa and Gardens
Vizcaya Museum and Gardens
Miami, Florida
(Getty Grant Program)
2003-2004, I

Exterior Masonry Survey and GIS Assessment:
Second Bank of United States-Independence National
Historic Park (Phase 2)
Philadelphia, Pennsylvania
2003-2006, FS/I/T

Documentation and Analysis of Gardens and Structures
The Orto Botanico
Rome, Italy
(Samuel H. Kress Foundation)
2002-2003, FS/T

Exterior Masonry Study:
Capilla del Santo Cristo de La Salud
San Juan, Puerto Rico
(In collaboration with the Politechnic
University of Puerto Rico)
(Getty Grant Program)
2003-2004, FS

Spruce Tree House Masonry Conservation:
Mesa Verde National Park (Phase 2)
Cortez, Colorado
2003, FS/T

Cavate Condition Assessment and Pilot Treatment
Program:
Bandelier National Monument
Los Alamos, New Mexico
(Getty Grant Program)
Summer 2003, FS/I

GIS Mapping and Tomb Survey:
St. Louis Cemetery No. 1
New Orleans, Louisiana
(Phases 1 & 2: Louisiana Division for Historic
Preservation, Office of Cultural Development).
(Phase 3: Save America's Treasures)
2000-2003, FS/I/T

Conservation of the Great Hall Plaster Ceiling:
Drayton Hall-National Trust for Historic Preservation
Charleston, South Carolina
(Getty Grant Program)
2001-2002, AI

Conservation of Archaeological Resources:
Bandelier National Monument
Los Alamos, New Mexico
1999-2000, FS/I

Cemetery Conservation Program
Trinity Cathedral Burying Ground (Phase 2)
Pittsburgh, Pennsylvania
2000, AI

Conservation of Cliff Palace Architectural Surfaces
Program for Archaeological Resources:
Mesa Verde National Park (Phase 6)
Cortez, Colorado (NPS)
(Save America's Treasures and World Monuments Fund)
2000-2002, AI/I/T

A Laboratory Test Program for Injection Grouting and
Limewater Consolidation:
Casa Grande Ruins (Phase 5)
Coolidge, Arizona
1999-2001, AI

Ruins Site Conservation Program:
Indian Key - Florida State Parks & Recreation
2000, I

Cliff Palace-Conservation of Architectural Surfaces
Program for Archaeological Resources
at Mesa Verde National Park:
Mesa Verde (Phase 5)
Cortez, Colorado
1999 – 2001, AI

Masonry Conservation Pilot Program for the
Ayyubid City Wall:
Cairo, Egypt
Aga Khan Trust for Culture
1999 – 2000, AI

Conditions Assessment of the Exterior Masonry of the
Second Bank of the United States:
Independence National Historic Park (Phase 1)
Philadelphia, Pennsylvania (NPS)
1999, I

Shelter, Stabilization and Presentation of Building 5:
Çatalhöyük (Phase 3):
Çatalhöyük, Turkey
(In collaboration with Cambridge University, UK)
1999, I

Masonry Conservation Pilot Program for the
Ayyubid City Wall:
Cairo, Egypt
Aga Khan Trust for Culture
1998 -1999, AI

Condition Survey and Recommendations:
Coronado State Monument
Bernalillo, NM
New Mexico State Monuments
1998, AI

Documentation for the Historic American Buildings Survey:
National Park Service
Philadelphia, Pennsylvania
1998-2003, I

Site Conservation Program for Architecture, Murals and
Relief Sculpture
Çatalhöyük, Turkey (Phase 2)
(In collaboration with Cambridge University, UK)
1998, I/T

Chief Tomokie Monument Stabilization:
Tomokie State Park (Phase 1)
Ormond Beach, Florida
1998
AI

Cultural Landscape Preservation Plan:
Tsankawi, Bandelier National Monument
Los Alamos, NM
(Samuel H. Kress Foundation)
1997-1998, I/T

Documentation for the Historic American Buildings Survey:
National Park Service
Philadelphia, Pennsylvania
1997-2000, I

Site Conservation Program for Architecture, Murals and
Relief Sculpture:
Çatalhöyük , Turkey (Phase 1)
(In collaboration with Cambridge University, UK)
(Samuel H. Kress Foundation)
1997, I/T

Inscription Conservation Program:
El Morro National Monument (Phase 4)
Ramah, NM
1997, I

Prehistoric Plaster Conservation (Phase 4):
Mug House Treatment
Mesa Verde National Park
Mesa Verde, CO
1997 , I/T

Documentation of Historic American Buildings Survey
(HABS) and Historic American Engineering Record
(HAER):
National Park Service
Philadelphia, PA
1996-2003, I

Conditions Survey and Site Preservation Plan:
Casa Grande Ruins National Monument
Casa Grande, AZ
1996 – 1998, FS/T

Documentation for the National Historic Landmark
Data Base
National Park Service
Philadelphia, PA
1996-1997, I

Mural and Site Conservation Program:
Catalhöyük, Turkey
(In collaboration with Cambridge University, UK)
(World Monuments Fund and Samuel H. Kress Foundation)
1996-1997, I/T

Cultural Landscape Documentation and Planning (Phase 1):
Rendez-Vous Folly
Lednice/Valtice, Czech Republic:
(World Monuments Fund and Samuel H. Kress Foundation)
1996, AI

Conservation Study of the Interior Surface Finishes:
The Tempel Synagogue
Krakow, Poland
(World Monuments Fund and Samuel H. Kress Foundation)
1996, AI

Adobe Ruins Monitoring Program and Preservation Plan:
Fort Union National Monument (Phase 5)
Watrous, NM
1996, FS

List of Classified Structures
National Park Service
Philadelphia, PA
1996, I

Stone Conservation Field Testing Program (Phase 3):
El Morro National Monument
Ramah, NM
1996, I

Pennsylvania Blue Marble Characterization and
Consolidation Treatment Testing:
Second Bank of the United States
Philadelphia, PA
1996, T

Conservation Program for 18th-Century
Decorative Ceiling of Belmont Mansion
Fairmount Park
Philadelphia, PA
1995 -1997, T

Masonry Conservation Pilot Project:
Mission San Juan Capistrano (Phase 2)
San Juan Capistrano, CA
1995 – 1996, AI

Stone Analysis and Assessment of the Sacristy Window:
Mission San Jose y San Miguel de Aguayo
San Antonio, TX
1995/2005-06, T

Ruins/Finishes Stabilization Program (Phase 4):
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
1995, I/T

Prehistoric Plaster Conservation (Phase 3):
Mug House Pilot Study
Mesa Verde National Park
Mesa Verde, CO
(Getty Grant Program)
1995 – 1996, FS/T

Terra Cotta Conservation Research:
Bibliography and Technical Glossary
(In collaboration with Bournemouth University, UK and
English Heritage)
1994 – 1995, I

Stone Conservation Field Testing Program (Phase 2):
El Morro National Monument
Ramah, NM
1994 - 1995, I

Conservation Survey of the Prehistoric Plasters of Mug
House (Phases 1 & 2):
Mesa Verde National Park
Mesa Verde, CO
1994, FS/I

Ruins / Finishes Stabilization Program (Phase 3):
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
1994 - 1995, FS

Stone Conservation Assessment of the Lincoln and
Jefferson Memorials:
Phase 1, Technical Literature Review and Assessment
Washington, DC
1994-1996, I

Conservation of Plaster Fragments:
Convento of the San Jose Mission
San Antonio Missions National Historical Park
San Antonio, TX
1994, I

Masonry Conservation Program (Phase 1):
Mission San Juan Capistrano
San Juan Capistrano, CA
1993 – 1994, I/T

Methods for the Reattachment of Delaminating Sandstone
(Phase 1):
El Morro National Monument
Ramah, NM
1993-1994, I/T

Ruins / Finishes Stabilization Program (Phase 2):
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
1993, FS

Consolidation and Repair of Convento Column
San Antonio Missions National Historical Park
San Antonio, TX
1993, T

Ruins / Stabilization Program (Phase 1)
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
1992, FS

Conservation Program for the Exterior Concrete of the
Solomon R. Guggenheim Museum
New York, NY
1992-1993, I

Assessment of Cleaning Techniques for Unglazed
Architectural Terra Cotta:
The Brooklyn Historical Society Building
Brooklyn, NY
(Getty Grant Program)
1991-1992, AI

Investigation, Documentation and Condition Assessment
of the Great Entry Hall Ceiling
Drayton Hall, National Trust for Historic Preservation
Charleston, SC
1991, I

Burial Ground Conservation Program:
Center Church Crypt
New Haven, CT
1990-1991, I/T

Desalination and Cleaning of Interior Limestone:
St. Mark's Episcopal Church
Mt. Kisco, NY
1990-1991, I

Development and Implementation of a Conservation
Program for Glass Mosaics:
St. Mark's Episcopal Church
Mt. Kisco, NY
1990-1991, I

Masonry Conservation Program:
Ohio Statehouse
Columbus, OH
1990-1991, I

Conservation Master Plan (Phase 1):
Trinity Cathedral Burying Ground
Pittsburgh, PA
1990, I

THE CENTER FOR RESEARCH ON PRESERVATION AND SOCIETY

The mission of the Center for Research on Preservation and Society is to study the relationships between historic preservation and society, generating and disseminating knowledge about the functions and impacts of preservation in contemporary society.

Historic preservation has traditionally been hampered by a lack of academic infrastructure devoted to the questions linking preservation and contemporary society. Rigorous, scholarly research is needed in order to improve the state of practice, cultivate supporters, strengthen the education of preservation professionals, improve public policy, and augment the capacity of preservation institutions. The Research Center on Preservation and Society fills a pressing need by acting as a crucible and conduit bringing the work of scholars in numerous social-science, humanities, design and professional fields to bear on the issues linking preservation and society.

The connections between historic preservation and contemporary society often are ill-defined or taken for granted. The benefits of preservation have been assumed to be self-evident public goods, essential for any healthy society; the costs of preservation rarely examined in sufficiently complex ways. The effects of preservation on society, in short, have been fairly unexamined matters of faith. Such strongly held beliefs, while admirable, have contributed to the relatively anemic state of research and academic discourse on preservation-society interfaces. While research capacities on *how* to do preservation have grown impressively over the last century, questions of how preservation benefits society and how the benefits can be expanded are rarely explored. The relatively insular ideas and works of the preservation field have not been tested and strengthened by critical, more outward-looking research.

The Center undertakes and advocates research on the connections between historic preservation and social themes such as economic and community development, public policy evaluation, social justice, and cultural criticism. Research is aimed at understanding the impacts and effects of historic preservation in the past and present, as well as projecting future roles for the field.

This mission has been pursued through a range of intellectual and praxis activities, including Center-led research projects on specific issues or sites, seminars and other academic gatherings, and strategic partnerships with national, regional, and local preservation organizations. The Center endeavors to be a source of innovation, generating new ideas, perspectives, and alliances geared toward making preservation a more effective part of contemporary society. There are enormous opportunities to strengthen the preservation field by building a base of research and collaboration that is outward-looking, seeking connections between fields.

Several Center initiatives are underway, including:

- Developing a seminar/studio course on international conservation praxis, including an urban conservation project undertaken in Shanghai's French Concession district, in collaboration with students and faculty at Tongji University in Shanghai.
- Organizing a research workshop to identify priority research areas regarding public policy and historic preservation, in collaboration with the Historic Preservation Program at the University of Texas-Austin, the National Trust for Historic Preservation, and other partners.
- Leading a research project on measuring the economic and cultural benefits in the Nordic countries, under the auspices of the Economics and Built Heritage project organized by the National Board of Antiquities (Finland), The National Heritage Board (Sweden) and the Directorate for Cultural Heritage (Norway).
- Organizing a research workshop on heritage areas, organized with the National Park Service as a special session of the George Wright Society's annual conference.
- Working with the Preservation Alliance for Greater Philadelphia, the region's leading preservation advocacy organization, to lay the foundations for a preservation plan for Philadelphia.

PRESERVATION STUDIO 2005

The Historic Preservation Studio is an applied, praxis course in preservation planning, required for all second-year students. Using many of the ideas, skills and issues covered in the first year of the HSPV curriculum, the Studio brings together many threads of preservation education and applies them to real situations and places.

The work of the Studio is collaborative and includes research, analysis, and formulation of preservation plans for a specific place. Each year, the Studio focuses on two sites, each presenting an array of preservation issues at the leading edge of historic preservation practice and research. In Fall 2005, the Studio carried out studies of North Brother Island in New York City, and Chestnut Street in Center City Philadelphia.

Faculty:

Associate Professor Randall Mason

Associated faculty:

Todd Bressi

Teresa Durkin

Marita Roos

NORTH BROTHER ISLAND

The North Brother Island studio foregrounded the difficult issue of addressing both ecological sensitivities and historic preservation opportunities within an overall scheme to conserve a cultural landscape.

The ecological and cultural values of this abandoned 20-acre island in New York City's East River are considerable. The greatest challenge was balancing the island's current use as a nature reserve and nesting locale for the endangered black-crowned night heron with its cultural values—its history as a quarantine and medical site, its many remaining buildings and ruins, the extraordinary experience of being in an abandoned site in the middle of a great city, described as the “institutional sublime.”

With the New York City Department of Parks and Recreation as our client, the Studio researched the island's ecology and documented its history as a quarantine station, hospital, coast guard station, and scene of the General Slocum disaster and Typhoid Mary's exile.

The studio's recommendations ultimately prioritized the preservation of the island's ecological values—through rethinking of ecological restoration strategies to deal with invasive species and bird habitat—over immediate preservation of historic structures. While the ecology of the place is stabilized, strategies can be hatched to realize the social and cultural values of the island as a rare green space and historic site in the Bronx, and the eventual preservation and reuse of some structures can be contemplated.

Hilary Adam	Christy Lombardo
Sarah Cleary	Sarah Shotwell
Andrew Fearon	Cynthia Silva
Leslie Friedman	Sarah Thorp
Gretchen Hilyard	Jill Verhosek
Sarah Katz	Kelly Wong

1. Tuberculosis Pavilion
2. Doctors House
3. Lighthouse
4. 1885 Map
- 5,6. Student work, 1892
and 2005 site plans

2



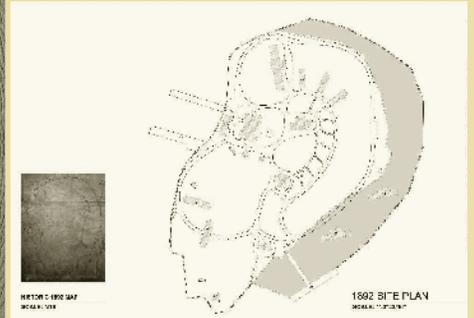
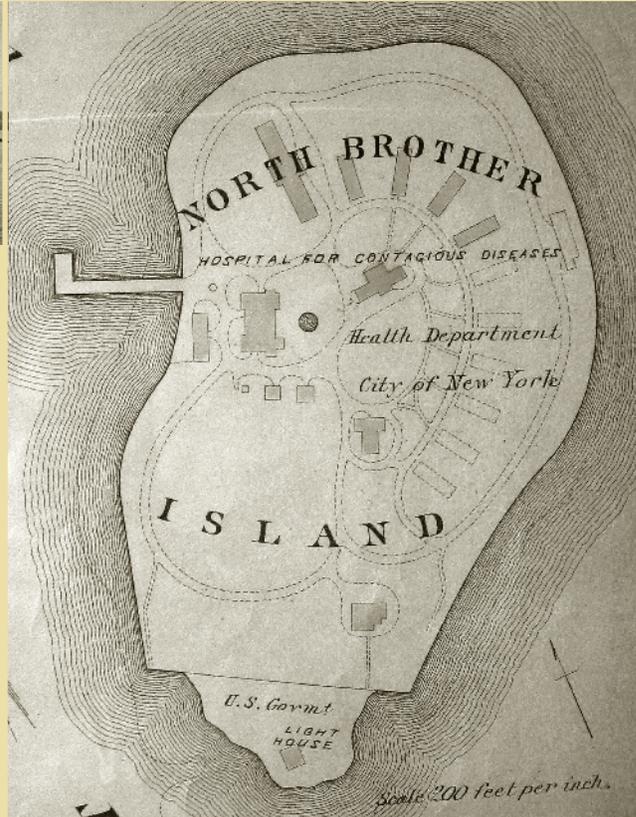
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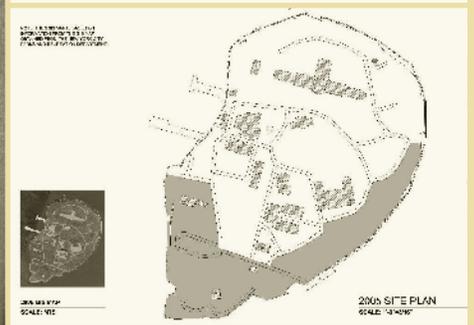


North Brother Island Light, East River, N. Y.



NETHERS 1882 MAP
SCALE: 1"=100'

1882 SITE PLAN
SCALE: 1"=100'



ST. JAMES ARCHITECTS AND ASSOCIATES
1999-2005
SCALE: 1"=100'

JWA MA STP
SCALE: 1"=100'

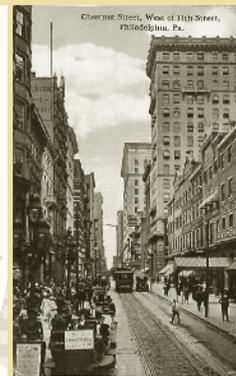
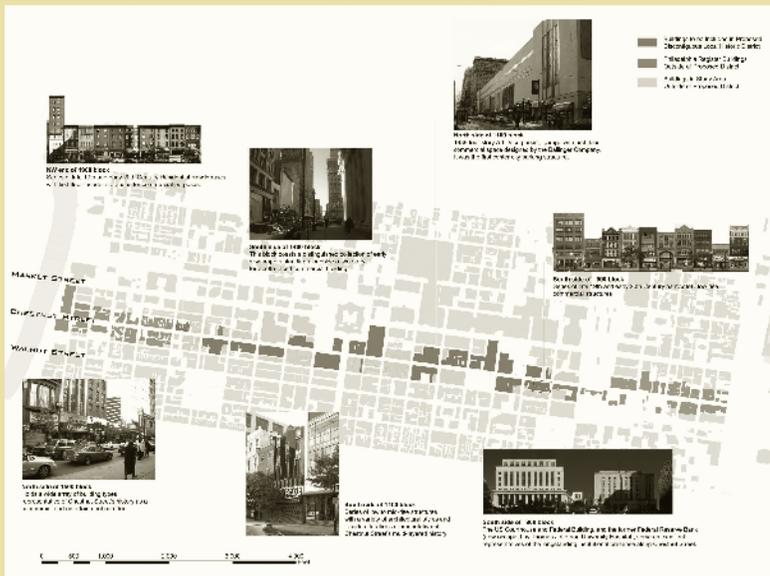
2005 SITE PLAN
SCALE: 1"=100'

5,6



1

1. 6th & Chestnut, present day
Public Ledger Building
2. 11th & Chestnut, early 20th c.
3. 16th & Chestnut, early 20th c.
4. Student work, Proposed
historic corridor.



2

3

4

CHESTNUT STREET

Chestnut Street is Center City Philadelphia's oldest commercial avenue and a "living record" of Philadelphia's commercial history, while continuing to function as the heart of Center City's retail life. The Studio project revolved around balancing the street's historic layers of commercial architecture with the ever-present need to build and rebuild new commercial space.

Focusing on the heart of Chestnut Street, between 6th and 20th Streets, the Studio found that "the commercial core of Chestnut Street reveals the gritty, organic, refreshing dissonance that seems characteristic of the city as a whole"—grand 19th commercial architecture like Wanamaker's and works by Willis Hale and other luminaries, amid more pedestrian and modest businesses.

Recommendations of the Studio centered on encouraging growth and a vibrant retail sector within a framework of stronger historic building protection. Reuse and improvement of the eclectic and historic streetscape would be advanced, it was asserted, by informing and educating property owners about the historic value of their buildings and the whole street. Streamlining the ways in which preservation gets managed as a public planning activity, along with other planning and development measures, was another strong recommendation. Specific measures included: designation of a discontinuous historic district; embedding the administration of preservation in the activities of business groups—the Center City District and perhaps a new merchants association; and a range of interpretive schemes to make the history of the street more visible and sensible to those outside the preservation field.

Brendan Beier	Jenna Higgins
Bhawna Dandona	Dina Kanawati
Sergio De Orbeta	Sunny Kim
Sean Denniston	Linda Kikunaga
Julie Donofrio	Logan McClintic-Smith
Gerry Fisher	Leigh Seyfert
Frances Ford	Sabra Smith
Mary Grilli	Anny Su

COURSE DESCRIPTIONS

HSPV 516

Building Diagnostics and Monitoring

Spring – Henry

Building diagnostics pertain to the determination of the nature of a building's condition or performance and the identification of the corresponding causative pathologies by careful observation and investigation of its history, context and use. Monitoring, a building diagnostic tool, is the consistent observation and recordation of a selected condition or attribute, by qualitative and/or quantitative measures over a period of time in order to generate useful information or data for analysis and presentation. Building diagnostics and monitoring allow the building professional to identify the causes and enabling factors of past or potential pathologies in a building and building systems, thus informing the development of appropriate interventions or corrective measure. In the case of heritage buildings, the process informs the selection of interventions that satisfy the stewardship goals for cultural resource.

HSPV 521

American Architecture

Fall – De Long

The development of architecture and its descendant modes in the United States is presented through an examination of work by leading architects. Major designs are related to influential stylistic patterns as a basis for historic evaluation of more anonymous examples, and current stylistic terminology is critically evaluated.

HSPV 528

Vernacular Architecture

Spring – St. George

This course explores the form and development of America's built landscape — its houses, farm buildings, churches, factories, and fields — as a source of information on folk history, vernacular culture, and architectural practice.

HSPV 530

American Domestic Interiors Before 1850

Fall – Winkler

The American domestic interior from the early British and French settlements in North America until 1850. Emphasis will be on the social, economic, and technological forces as well as the European influences that determined household decoration ranging from the decorative arts to floor, wall, and window treatments.

HSPV 531

American Domestic Interiors After 1850

Fall – Winkler

The American domestic interior after 1850 with emphasis on the social, economic, and technological forces, as well as consideration of European influences that determined the decoration and furnishing of the American home. Topics to be covered include the decorative arts, floor, wall and window treatments, and developments in lighting and heating. In addition to the identification of period materials, the course will give special emphasis to recreating historical finishes.

HSPV 538**Fundamentals of American Landscape Preservation
Fall – Mason**

The course presents the history of common American landscapes and surveys of the field of cultural landscape studies. The cultural-landscape perspective is a unique lens for understanding holistically the historical evolution of the built environment and the abstract economic, political and social processes that shape the places where most Americans spend most of their time. The course will focus on the forces and patterns (natural and cultural) behind the shaping of recognizably “American” landscapes, whether urban, suburban, or rural. Class discussions, readings, and projects will draw on work from several disciplines — cultural geography, vernacular architecture, environmental history, art, and more.

HSPV 540**American Building Technology
Fall – Falck**

Presentation of traditional construction materials and methods of the eighteenth, nineteenth and early twentieth centuries in North America. Structural and decorative building components including brick and stone masonry, terra cotta, wood framing, millwork, metals, roofing, and plaster will be discussed.

HSPV 545**Mechanical Systems of Historic Buildings
Spring – Staff**

Mechanical systems will be examined topically from the late 17th through the early 20th centuries, including lighting, water systems, drainage, heating, ventilation, kitchens, and security systems. The course equally divides between understanding historic systems and problems of introducing modern mechanical systems into historic buildings.

HSPV 551**Building Pathology
Fall – Henry**

Prerequisite(s): HSPV 555 or one technical course in architecture. This course addresses the subject of building deterioration and intervention, with the emphasis on the technical aspects of deterioration. Construction and reconstruction details and assemblies are analyzed relative to functional and performance characteristics. Lectures cover subsurface conditions, structural systems, wall and roof systems, and interior finishes with attention to performance, deterioration, and stabilization or intervention techniques.

HSPV 555**Architectural Conservation Science
Spring – Matero**

An introduction to architectural conservation and the technical study of traditional building materials. Lectures and accompanying laboratory sessions introduce the nature and composition of these materials, their properties, and mechanisms of deterioration, and the general laboratory skills necessary for field and laboratory characterization. Knowledge of basic college level chemistry is required.

HSPV 556**Conservation of the Historic Landscape
Spring – Staff**

A multi-disciplinary exploration of intervention strategies for the conservation of the cultural and historic landscape. This course aims to provide a comprehensive overview by looking at contemporary approaches of documentation, assessment, policy, and intervention of many different landscape types.

HSPV 572

Preservation Through Public Policy

Spring – Hollenberg

An exploration of the intersection between historic preservation, design, and public policy. That exploration is based on the recognition that a network of law and policy at the federal, state and local level has profound impact on the ability to manage cultural resources, and that the pieces of that network, while interconnecting, are not necessarily mutually supportive. The fundamental assumption of the course is that the preservation professional must understand the capabilities and deficiencies of this network in order to be effective. The course will look at a range of relevant and exemplary laws and policies existing at all levels of government, examining them through case studies and field exercises.

HSPV 577-401

Archaeological Chemistry

Spring – McGovern

Archaeological Chemistry has come of age in the last 25 years. Ancient foods, beverages, perfumes, dyes, DNA, and other organics, which could be surmised from ancient writings or ethnographic analogy, are now routinely detected by highly sensitive instruments in the laboratory. The study of inorganic materials (pottery, glass, stone, etc.) together with dating and renaissance methods, continue to be important. Combined with organic analysis, powerful new approaches for reconstructing the past are being developed. Archaeological Chemistry is opening up whole new chapters relating to our human ancestry and genetic development, cuisine, medical practice and other crafts over the past two million years.

HSPV 600

Documentation and Archival Research

Fall – Staff

The goal of this class is to help students build on their understanding of materials that record and contextualize the history of places. As in past iterations of the course, a centerpiece of the class will be first-hand exposure to the actual materials of building histories. We will visit a half-dozen key archival repositories, and students will work directly with historical evidence, both textual and graphic, exercising their facility through projects. We will explore various forms of documentation, discussing each in terms of its nature, especially the motives for its creation and some ways it might find effective use. Philadelphia is more our laboratory than a primary focus in terms of content, as the city is extremely rich in such institutions that hold over three centuries worth of such materials, and students will find here both an exposure to primary documents of most of the species they might find elsewhere, as well as a sense of the culture of such institutions and the kinds of research strategies that can be most effective.

HSPV 601

Recording and Site Analysis

Spring – Letellier/Santana/Elliott

Introduction to the survey and recording of historic buildings and their sites. Techniques of recording include photography and traditional as well as new digitally-based quantitative methods including measured drawings, rectified photography, and stereo photogrammetry.

HSPV 606**Historic Site Management****Spring – Mason**

The course focuses on management, planning, and decision-making for all types of heritage sites from individual buildings to historic sites to whole landscapes. Course material will draw on model approaches to management, as well as a series of domestic and international case studies, with the goal of understanding the practicalities of site management. Particular topics to be examined in greater detail might include conservation policy, interpretation, tourism, or economic development strategies.

HSPV 620**Seminar in American Architecture****Spring – Staff**

An investigation of a specific topic related to the history of American architecture and planning. Following introductory lectures, students participate through detailed reports and informal discussion. Written summaries of seminar reports are also required. The topic under investigation varies each semester the seminar is offered.

HSPV 624**Digital Media for Historic Preservation****Fall – Hinchman**

A required praxis course designed to introduce students to the techniques and application of digital media for visual and textual communication. Techniques will be discussed for preservation use including survey, documentation, relational databases, and digital imaging and modeling.

HSPV 625**Preservation Economics****Spring – Rypkema**

The primary objective is to prepare the student, as a practicing preservationist, to understand the language of the development community, to make the case through feasibility analysis why a preservation project should be undertaken, and to be able to quantify the need for public/non-profit intervention in the development process. A second objective is to acquaint the student with the measurements of the economic impact of historic preservation and to critically evaluate “economic hardship” claims made to regulatory bodies by private owners.

HSPV 637**Seminar in the American Landscape****Fall – Mason**

Each fall the seminar concentrates on a selected topic which illuminates a typical landscape/or significant aspect of the American landscape in a particular time and place.

HSPV 650**European Conservation****Summer – Staff**

Not offered every year. A four to six week summer course offered in different locations in Europe to teach international theories and methodologies of conservation as practiced there. Lectures, laboratory work, and field trips will be involved. Past course locations have included Italy, England and Turkey. Travel and residence fees extra.

HSPV 656**Advanced Conservation Science****Fall – Charola**

Prerequisite(s): HSPV 555, Conservation Science or Permission of the Instructor. A methodological approach to the examination and analysis of historic building materials. Practical analytical techniques appropriate for conservation practice include: optical microscopy, wet chemical procedures for qualitative and quantitative analysis of organic and inorganic materials, such as microchemistry, histochemistry, titrimetry, etc. Theoretical and practical applications of advanced procedures for instrumental analysis including atomic and molecular spectroscopies, thermal analysis, and x-ray techniques will be discussed. Course material will be taught through lectures, laboratory sessions, and readings.

HSPV 660**Theories of Historic Preservation****Fall – Matero**

An examination of theoretical issues governing the field of historic preservation. Accepted concepts are questioned, selected examples of current practice evaluated, and professional ethics reviewed. The instructor's permission is required for any student not in the Historic Preservation Program.

HSPV 671 (CPLN723, UDES723)**Historic Preservation Law****Spring – Staff**

Introduction to the legal framework of urban planning and historic preservation, with special emphasis on key constitutional issues, zoning, historic districts, growth management, and state and local laws for conserving historic buildings.

HSPV 701**Historic Preservation Studio****Fall – Mason**

The studio is a practical course in planning the conservation of larger areas, bringing to bear the wide range of skills and ideas at play in the field of historic preservation. Recognizing that historical areas are complex entities where cultural and socio-economic realities, land use, building types, and the legal and institutional setting are all closely interrelated, the main focus of the studio is understanding the cultural significance of the built environment, and the relation of this significance to other economic, social, political, ecological and aesthetic values. Through the documentation and analysis of a selected study area, the studio undertakes planning exercises for an historical area, carries out documentation and historical research, and creates policies and projects. The studio seeks to demonstrate how, through careful evaluation of problems and potentials, preservation planning can respond to common conflicts between the conservation of cultural and architectural values and the pressure of social forces, economic interest, and politics. The studio focuses on a specific area in need of comprehensive preservation effort, often in Philadelphia proper. Students work in consultation with local preservation and planning groups, community representatives, and faculty advisors to research and analyze the study area, define major preservation planning problems and opportunities, formulate policies, and propose preservation plans and actions.

HSPV 711

Thesis

Spring – Faculty

Students are admitted to thesis after completion of three semesters or their equivalent in the graduate program. Theses should be based on original research and relate to each student's elected concentration in history, theory, technology, planning, or design. Thesis proposals are required at the time of fall enrollment, and during the fall semester thesis students are required to defend their topics before preservation faculty and students. Thesis guidelines, available in the Historic Preservation office, describe other details.

HSPV 740

Conservation Seminar

Fall – Matero and Staff

Advanced study of historic building materials and techniques focusing on a different material each semester including masonry, metals, wood and surface finishes. Seminars will examine research methods and documentary sources, chemical and physical properties, deterioration mechanisms, specific methods of analysis, and conservation treatments. Case studies will be presented.

HSPV 741

Special Problems: Architectural Archaeology

Spring – Milner

This course explores the theoretical and practical issues surrounding the preservation of historic structures and sites, informed by a thorough understanding of their developmental and cultural history and significance. Students with different backgrounds and interests will have the opportunity, throughout the spring semester, to undertake on-site and hands-on investigation of an historic building. The goal will be to discover and document archival and physical evidence of the building's evolution over time, and develop multi-disciplinary approaches to its preservation and interpretation. Sites

selected for analysis in the past have ranged from modest farmhouses with long and complex histories to nationally significant public and institutional buildings. John Milner selects a different building for each class, based on availability, accessibility and potential for discovery.

HSPV 742

Special Problems In Preservation

Fall – Staff

See HSPV 741

HSPV 743

Conservation Seminar

Spring – Staff

See HSPV 740

HSPV 780

Architectural Conservation Advanced Praxis

Staff

This advanced 2 cu course offers training beyond the classroom by focusing on the integration of theory and practice in an applied field project. A written proposal must be submitted for consideration and approval by faculty, and a written defense of the work must be presented after the completion of the project. Students must have completed the Master of Historic Preservation at the University of Pennsylvania before enrolling.

HSPV 999

Independent Study

Faculty

An opportunity for a student to work on a special topic under the guidance of a faculty member.

HISTORIC PRESERVATION FACULTY STRUCTURE

Faculty	Frank G. Matero, Chair John Dixon Hunt Randall F. Mason Witold Rybczynski Robert St. George C. Dana Tomlin		
Associated Faculty	Jake Barrow A. Elena Charola Jeffrey A. Cohen Emily T. Cooperman David G. De Long (Emeritus) Terisa Durkin Joseph Elliott Lindsay Falck Carol Franklin Michael C. Henry John Hinchman	David Hollenberg Robin Letellier P. Andrew Lins Patrick E. McGovern Melissa S. Meighan John Milner Judy Peters Marita Roos Donovan Rypkema Gail Caskey Winkler	
Recent Lecturers and Visiting Scholars	Gunkut Akin Nur Akin Ron Anthony Erica Avrami Clive Boardman Paul Byard Tami Clare David Cornelius Tim Davis David Fixler Amy Freitag	Nubar Gianighian Gina Haney Laura Hansen Kevin Jones Brad Lander Gang Liu Daniel Maudlin Robert Melnick Roger Moss Catherin Myers David Myers	Gionata Rizzi Marita Roos Koenraad Van Balen George Thomas Mo Tianwei Lu Yongyi Pance Velkov Vicki Weiner Ronda Wist

FACULTY

Frank G. Matero
Professor of Architecture
Chair, Program in Historic Preservation
fgmatero@design.upenn.edu

B.A., SUNY Stonybrook (summa cum laude);
M.S., Graduate School of Architecture, Planning and
Preservation, Columbia University; Conservation Program,
Institute of Fine Arts, New York University

Visiting Professor — Polytechnic University of Puerto Rico
(2000-present), International Center for the Preservation and
Restoration of Cultural Property (UNESCO),
Rome (1988-2000). Previously Assistant Professor
of Architecture and Director, Center for Preservation
Research, Columbia University (1981-90). Teaching
and research in building conservation and appropriate
technology. Publications include — *Managing Change:
Sustainable Approaches to the Conservation of the Built
World* (2003), *Contributions Towards Reflexive Method
in Archaeology: the Example at Catalhoyuk* (2000),
Architectural Ceramics (1996), *Ancient and Historic
Metals* (1995), and *Conserving Buildings* (1994), as
well as articles in professional journals and conference
proceedings. Recipient of the Oliver Torrey Fuller
Award for Best Publication (1993 and 2006). Editor,
Conservation and Management of Archaeological Sites
and *Journal of Architectural Conservation*. Research
Associate, Museum of Archaeology and Anthropology of
the University of Pennsylvania.

David Brownlee
A.B. summa cum laude, Harvard College, 1973, A.M.,
Harvard University, 1975, Ph.D., Harvard University, 1980

David G. De Long
Professor Emeritus of Architecture
ddelong@design.upenn.edu

B.Arch., University of Kansas; M.Arch., University of
Pennsylvania; Ph.D. in Architectural History, Columbia
University

Visiting Critic in Architectural Design, Middle East
Technical University, Ankara; Visiting Professor,
University of Sydney; restoration architect, Harvard-
Cornell Archaeological Expedition to Sardinia; former
Associate, John Carl Warnecke and Associates, New
York City; former Chair, Program in Historic Preservation,
Columbia University. Fulbright Fellow, 1967-68; inaugural
James Marston Fitch Resident in Historic Preservation,
American Academy in Rome, 1997-98; Guggenheim
Fellow, 1997-98. Teaches History/Theory I, American
architectural history, and theories of historic preservation.
Chair, Graduate Group in Historic Preservation, 1984-
96. Books include *Historic American Buildings* (14 vols.,
1977-80), *Bruce Goff: Toward Absolute Architecture*
(1988), *Louis I. Kahn: In the Realm of Architecture*
(1991), *Frank Lloyd Wright: Designs for an American
Landscape* (1996), *Frank Lloyd Wright and the Living City*
(1998), *Out of the Ordinary: Robert Venturi, Denise Scott
Brown and Associates* (2001), *Auldbrass: Frank Lloyd
Wright's Southern Plantation* (2003). Former and current
affiliations include Editorial Board of the Architectural
History Foundation. Chairman of the Board of Directors
of the Preservation Alliance for Greater Philadelphia,
Western Pennsylvania Conservancy Advisory Committee,
and Board of Directors of the Frank Lloyd Wright Building
Conservancy.

John Dixon Hunt

Professor of the History and Theory of Landscape

jdhunt@design.upenn.edu

B.A. and M.A., King's College,
Cambridge (1957)

Ph.D., Bristol University (1964)

Professor John Dixon Hunt joined the faculty in 1994 and served as department chair through June 2000. He was the former Director of Studies in Landscape Architecture at Dumbarton Oaks. He is the author of numerous articles and books on garden history and theory, including a catalogue of the landscape drawings of William Kent, *Garden and Grove*, *Gardens and the Picturesque*, *The Picturesque Garden in Europe* (2002), and *The Afterlife of Gardens* (2004). He edits two journals, *Word & Image* and *Studies in the History of Gardens and Designed Landscapes*. Current interests focus upon landscape architectural theory, the development of garden design in the city of Venice, modern(ist) garden design, and ekphrasis. He is the inaugural series editor of the new *Penn Studies in Landscape Architecture*, (University of Pennsylvania Press), in which was published his own theoretic study of landscape architecture, *Greater Perfections: The Practice of Garden Theory* (1999). In May 2000 he was named Chevalier of the Order of Arts and Letters by the French Ministry of Culture. He was awarded a Doctor of Letters honoris causa by the University of Bristol (UK) in July 2006

John Keene

Professor Emeritus of City and Regional Planning

keenej@design.upenn.edu

B.A., Yale University, J.D., Harvard University, M.C.P.,
University of Pennsylvania

Professor Keene's teaching and research interests focus on the legal aspects of city and regional planning, land development regulation, environmental planning and law, legal and policy issues relating to brownfield remediation, and management of urban growth.

Professor Keene has advised local governments on the legal aspects of environmental and farmland protection, and is currently working on a study of urban sprawl and popular attitudes toward "walkable communities" and other alternatives to standard single family detached residential subdivision development.

Professor Keene is the Chair of the Graduate Group in City and Regional Planning, which administers the Ph.D. Degree program in City and Regional Planning. During 1999, 2000, and 2001, he served consecutively as Chair-Elect, Chair, and past Chair of the Faculty Senate of the University of Pennsylvania.

He is the co-author of *Saving American Farmland: What Works?; Guiding Growth: A Primer on Growth Management for Pennsylvania Municipalities; The Protection of Farmland: A Reference Guidebook for State and Local Governments; and Untaxing Open Space: An Evaluation of the Effectiveness of Differential Assessment of Farms and Open Space*, along with numerous articles and reports. He recently co-authored a study with Nancy L. Mohr, *Visions of Landscapes: A Study of Sprawl, Values in Conflict, and the Need for Public Persuasion*, which examined public attitudes toward alternative ways of shaping suburban land development.

Randall F. Mason
Associate Professor of City and Regional Planning
rfmason@design.upenn.edu

B.A., Bucknell University; M.S., Pennsylvania State University; Ph.D., M.Phil., Columbia University

Teaches historic preservation planning, urban history, and cultural landscape studies. Research interests include theory and methods of preservation planning, cultural policy, site management, and the history of historic preservation. Worked as Senior Project Specialist at the Getty Conservation Institute, researching economic and social issues relating to heritage conservation. Publications included in the *Getty's Economic and Heritage Conservation, Values and Heritage Conservation, and Assessing the Values of Cultural Heritage*; co-editor, *Giving Preservation a History* (2003). Served previously as Assistant Professor of Historic Preservation and Architecture, and Director of Historic Preservation, University of Maryland (2000-2003), and as adjunct faculty in landscape architecture at RISD. Partner in the nonprofit research and consulting firm Minerva Partners, which develops projects to strengthen the connections between heritage conservation and social development.

John Milner
Adjunct Professor of Architecture

B.Arch., University of Pennsylvania

John Milner is a practicing architect whose firm, John Milner Architects, Inc., specializes in historic preservation and design. His particular expertise is in the detailed analysis of historic buildings to document their physical and cultural history, and the development of strategies, technical procedures and design solutions for their restoration, conservation and adaptive reuse. His firm is also actively involved in the design of new buildings that are inspired by the architectural traditions of the eighteenth, nineteenth and early twentieth centuries. These projects are often within an historical context, and have been widely recognized and published. In 2005 John Milner joined with John Carr, an architectural conservator and graduate of Penn's Graduate Preservation Program, to establish a separate firm, Milner + Carr Conservation, LLC, to specialize in the documentation, analysis, condition diagnosis, testing, treatment and monitoring of historic buildings, monuments and sites. John Milner brings his extensive experience to bear on the course, Special Problems: Architectural Archeology, that he teaches in the spring semester.

Witold Rycbczynski

Director, Real Estate Design and Development
Martin and Margy Meyerson Professor of Urbanism,
Professor of Real Estate
rybczyns@design.upenn.edu

MA (Hon), University of Pennsylvania, 1994; MArch,
McGill University, 1973; BArch, McGill University, 1966

Honorary fellow, American Institute of Architects. Teaches courses in architectural theory. Research interests: urbanism, housing, architectural criticism. Previously professor of architecture at McGill University in Montreal. Author of many acclaimed books including *Home* (1986), translated into eight languages; *City Life* (1995); *A Clearing in the Distance* (1999), a biography of Frederick Law Olmsted and winner of the J. Anthony Lukas Prize; *The Look of Architecture* (2000), and *The Perfect House*, on the villas of Palladio. Currently writing a book on urban design and real estate. He contributes regularly to the *New York Times* and *The Atlantic Monthly*. He is also Professor of Real Estate at the Wharton School, and is founding co-editor of the Wharton Real Estate Review.

Robert St. George

Associate Professor of History

His research focuses on American cultural history, material culture, vernacular landscapes, and heritage productions in North America, England, Ireland, and Iceland. He teaches undergraduate courses on such topics as early American cultural history, witchcraft in the early modern world, public culture, American vernacular architecture, performing history, and American consumer culture. He is a graduate of Hamilton College (AB, 1976), the Winterthur Program in Early American Culture at the University of Delaware (MA, 1978), and the University of Pennsylvania (MA, 1980, PhD., 1982).

He joined the faculty at Penn in 1989. Prior to joining the History Department in 1999, he was a faculty member in the Department of Folklore & Folklife, where he was undergraduate chair (1990-1993) and graduate chair (1994-1999). He is currently a member of the graduate programs in Folklore and in Historic Preservation, and is Director of the Program in Public Culture in Penn's Master of Liberal Arts curriculum.

Among his publications are *The Wrought Covenant: Source Materials for the Study of Craftsmen and Community in Southeastern New England, 1620-1700* (1979), *Material Life in America, 1600-1850* (1988), *Conversing By Signs: Poetics of Implication in Colonial New England Culture* (1998), and *Possible Pasts: Becoming Colonial in Early America* (2000).

A past winner of the university's Lindback Award for distinguished teaching (1999), he has held fellowships from the American Antiquarian Society (1980), the National Endowment for the Humanities (1988, 1997), the Gilder-Lerhman Institute for American History (2000), and the John Simon Guggenheim Foundation (2000-2001). He is currently completing a book on popular violence and law in eighteenth-century Maine, exploring the class and religious tensions that surfaced in John Adams's last legal case.

C. Dana Tomlin
Professor of Landscape Architecture

tomlin.dana@verizon.net

<http://www.cml.upenn.edu>

B.S., University of Virginia (1973)

M.L.A., Harvard University (1975)

M.Phil. (1978) and Ph.D. (1983) in forestry and
environmental studies, Yale University

Professor Dana Tomlin joined the faculty in 1991. Prior to coming to the University of Pennsylvania, he was on the faculty at the Ohio State University School of Natural Resources and at Harvard GSD. He is a world-renowned expert on geographic information systems (GIS). He is author of *Geographic Information Systems* and *Cartographic Modeling*, developer of the Map Analysis Package software, and originator of Map Algebra. His current research interests involve the use of digital cartographic techniques in spatial pattern analysis and land use allocation. Tomlin was a 2002 recipient of a Lindback Award for Distinguished teaching.

LECTURERS

Jake Barrow

Sr. Exhibit Specialist
Inter-Mountain Support Office
National Park Service
Santa Fe, New Mexico
B.F.A. from the University of North Carolina, 1970;
Conservation Certificates from International Center for
the Study of Preservation and Restoration of Cultural
Property (ICCROM); both the Architectural Conservation
Course in 1984 and the Venice Stone Course in 1989.
Mr. Barrow is Senior Exhibit Specialist/Architectural
Conservator in the Historic Architecture Program,
Intermountain Region-Santa Fe, National Park Service.
Prior to his 28 years of service in National Parks
he worked for ten years in construction and private
practice in woodworking. He is the 1996 recipient of the
Appleman-Judd Award for cultural resource stewardship
in the NPS and received the 2002 New Mexico Heritage
Preservation Award. He is a member of the Historic
Design Review Board in Santa Fe, New Mexico.

A. Elena Charola

Ph.D. (Chemistry),
Universidad Nacional de La Plata, Argentina
Currently an independent consultant serving as Scientific
Advisor/Project Coordinator for World Monuments Fund-
Portugal. Also consults for World Monuments Fund in
their Easter Island Program, the Jesuit-Guarani Missions
in Brazil, Argentina and Paraguay, and other sites in
Turkey and India. Has lectured extensively at various
Universities in the US, Europe and Latin America, in
particular for the post graduate courses in architectural
conservation at the Catholic University at Louvain,

Belgium and the Catholic University in Buenos Aires,
Argentina. Has edited three conference proceedings,
published two books and over one hundred scientific
papers in the field of building materials deterioration and
conservation.

Jeffrey A. Cohen

Ph.D. (History of Art), University of Pennsylvania
Lecturer, Growth and Structure of Cities Program, Bryn
Mawr College, since 1995. Director, Digital Media and
Visual Resource Center at Bryn Mawr, and humanities
representative for Instructional Technology Team.
Co-author of *Drawing Toward Building: Philadelphia
Architectural Graphics, 1730-1985* (1986), *The
Architectural Drawings of Benjamin Latrobe* (1995), and
Frank Furness: The Complete Works (1991, rev. 1996).
Recent projects include Historic Structures Report
for Eastern State Penitentiary, and two exhibitions,
"Graced Places: The Architecture of Wilson Eyre"
and "The Changing Heart of the City: Building and
Rebuilding Western 'Wash West'." Chair of the Electronic
Media Committee and webmaster for the Society of
Architectural Historians. Project director for "Places in
Time," a web-site for disseminating documentation of
the Philadelphia area's built environment. Co-teaches the
Senior Preservation studio with Gustavo Aaroz and Nellie
Longworth.

Emily T. Cooperman

Emily Cooperman is the Director of Historic Preservation for the Cultural Resource Consulting Group, a cultural resource management firm with offices in central New Jersey, New York, and Philadelphia. Her undergraduate degree from Amherst College was in French and English, and she completed an M.S. in Historic Preservation and a Ph.D. in the History of Art at the University of Pennsylvania. She began her career in museum work and is the former director of Stenton, the National Historic Landmark house of James Logan in Philadelphia. She is also the former Director of Research at the Architectural Archives of the University of Pennsylvania, where she was one of the principal authors of architect biographies for the Philadelphia Architects and Buildings database program. She was a founding principal of George E. Thomas Associates, Inc. prior to joining CRCG. She has taught landscape and architectural history at both the graduate and undergraduate levels at Penn, Philadelphia University, and at Bryn Mawr College, and has curated exhibitions and lectured on related topics to both scholarly and general audiences.

Joseph Elliott

Photographer

Education: B.S. University of Minnesota 1972,

MFA Pratt institute 1981

Professor of Art, Muhlenberg College since 1983

Grants: NY State Arts Council 1982, Graham Foundation 2001

Exhibits: Minneapolis Institute of Art, Allentown Art Museum, PennDesign, State Museum of Pennsylvania, Lehigh University, Haverford College

Publications: *Metropolis*, *Wired*, *Smithsonian*

Projects: Numerous HABS/HAER documentations for US Dept of Interior, US Veterans Administration, CRCG, Richard Grubb and Assoc, Lichtenstein Engineers, Pantel del Cueto and Assoc.

Lindsay Falck

B.Arch. (1956), Master of Urban & Regional Planning (1972),

University of Capetown, South Africa

Lindsay Falck teaches courses in construction. Formerly, Professor at UCT, where he served as Director of Undergraduate Studies and Dean of Faculty. Visiting critic and external examiner to all major schools of architecture in South Africa and visiting critic at several schools in Great Britain and the USA. Recipient Distinguished Teacher Award, Ford Foundation Travel Grant, Helen Gardner Travel Award. Research focus in area of urban conditions. Extensive experience as architect and urban planner in South Africa. Continues in private practice in architecture and is a consultant in construction technology. Current research is in the field of archaeological conservation and structural mechanics at Catalhoyuk, Turkey and in high performance, climate-adjustable building enclosure systems and ultra-lightweight structures.

Carol Franklin

Principal and Co-founder
Andropogon Associates, Lts.
Philadelphia, PA
Franklinc@andropogon.com

Michael C. Henry

M.S., Engineering, University of Pennsylvania; B.S., Mechanical Engineering, University of Houston.
Mr. Henry has over three decades of experience in the conception, planning, design and execution of complex projects related to buildings and engineered systems, including technical direction and oversight, staff development and client accountability. For the past twenty-one years, he has been engaged in the investigation, assessment, preservation and conservation of historic structures, related sites and contents, as Principal Engineer/Architect and founding partner of Watson & Henry Associates. He consults on museum planning and environmental systems. As Lecturer in the Graduate Program in Historic Preservation, Mr. Henry teaches Building Pathology.

John Hinchman

Research Specialist: Architectural Conservation Laboratory
hinchman@canoemail.com

M.S. in Historic Preservation and Advanced Certificate in Architectural Conservation, University of Pennsylvania; M.F.A., Cranbrook Academy of Fine Arts; B.F.A., Cornell University.

As Lecturer, John teaches Applications of Digital Media in Preservation which focuses on developing a comprehensive understanding of the use of diverse software packages as a single integrated tool in Historic Preservation. Recent teaching projects include a joint effort with the Polytechnic University of Puerto Rico in San Juan Puerto Rico for which the team received an Education Honor Award from the American Institute of Architects. As research specialist for the Architectural Conservation Laboratory, he is presently involved with a wide range of projects including the Merchant's Exchange Building at Independence National Historical Park as well as Bandelier National Monument in New Mexico.

David Hollenberg

M.Arch., University of Pennsylvania
Currently serves as the University Architect of the University of Pennsylvania, responsible for encouraging and maintaining the highest level of architecture, preservation, campus planning and urban design on and around the campus. Previously served as the Associate Regional Director for Design, Construction and Facility Management of the Northeast Region, National Park Service (NPS), responsible for the full range of design and construction activities within the 14-state Northeast region, including restoration and preservation of historic structures as well as design and development of new facilities. Prior to joining NPS, was a partner in a cultural resources consulting firm, working as an architect and planner specializing in historic preservation.

Robin Letellier

Robin Letellier received a B.A. in Architecture from Laval University, Quebec City, in 1970. He was Chief of Heritage Recording Services, Heritage Conservation Program for Parks Canada between 1973 and 1997. Between 1974 and 1999, he was the Canadian delegate to ICOMOS' International Committee for Architectural Photogrammetry (Comité international de photogrammétrie architecturale - CIPA). Robin is founding member of the Recording and Documentation Committee of ICOMOS Canada, and was Chair of the Committee between 1983 and 1991. Between 1984 and 1999, he lectured annually at the ICCROM Centre (Rome) on the subjects of heritage recording, documentation, and information management. Since 1996, as management consultant he has been assisting national and international conservation organizations with improving their operations. Recently, he has been promoting new conservation management practices through presentations, seminars, and workshops in Japan, Thailand, Laos, Philippines, Indonesia, Brazil, Italy, Austria, Poland and Slovenia. Robin is currently working with the GCI as the International Coordinator for the RecorDIM Initiative. He is in the process of publishing with the GCI a book entitled: 'Guiding Principles - Heritage Information for Conservation', which should be completed in 2007.

P. Andrew Lins

B.A., University of Pennsylvania; M.S., Sir John Cass College, London; M.A., New York University; Diploma in the Conservation of Fine Arts, New York University Getty Institute Scholar, Kress Foundation Fellow, British Museum Research laboratory and Conservation Laboratories, Conservator for UNESCO Mission to Iran. Head of Conservation Department, Philadelphia Museum of Art (1997-present). Responsible for planning and implementation of conservation, preservation and treatment for the Museum's collections. Section Head of Decorative Arts and Sculpture, Senior Conservator of Decorative Arts and Sculpture (1979-present). Lecturer: Buffalo Conservation Program S.U.N.Y., Opleiding Restauratoren, Amsterdam; Adjunct Professor, University of Delaware/Winterthur, Art Conservation Program (1979-1992). Technical Consultant: Philadelphia Department of Public Works, Historical Commission, Arts and Culture, Fairmount Park; National Park Service, City of Philadelphia Art Commission Conservation Panel (1990-present).

Patrick E. McGovern

Ph.D. University of Pennsylvania, Asian and Middle Eastern Studies: Near Eastern archaeology and languages; Hebrew University, Jerusalem: archaeology; University of Rochester: neurochemistry; A.B. Cornell University: chemistry (major), English literature (minor) Senior Research Scientist, Adjunct Associate Professor, Anthropology Museum of Applied Science for Archaeology (MASCA)
University of Pennsylvania Museum
3260 Spruce Street
Philadelphia, Pennsylvania 19104-6324

Melissa S. Meighan

B.A., Connecticut College; All but dissertation for Ph.D., Ancient Near Eastern Art and Archaeology, New York University

Conservator of Decorative Arts and Sculpture, Philadelphia, Museum of Art, Lecturer: Historic Preservation Program, University of Pennsylvania, 1990 to present; Conservation Center, New York University; University of Delaware/Winterthur Art Conservation Program. Publications include *“Examination Report: Three Examples of Metalwork from the Rookery,” in Ancient & Historic Metals* (1994). Conservation Consultant to the Percent for Art Program of City of Philadelphia. Member AIC, IIC, DVC-APT

Judy Peters

M.S. Textile Chemistry, Virginia Polytechnic Institute & State University, M.S. Business Policy, Columbia University, and M.S. and Advanced Certificate in Historic Preservation, University of Pennsylvania. After 25 years of corporate project and business management experience, Ms. Peters is now focused on projects and research in the field of Historic Preservation. She is a member of the Architectural Conservation Research Center & Laboratory staff. Research and outside project interests include advanced development of digital media tools for preservation, conservation of historic cemeteries and burying grounds. Teaches GIS for Historic Preservation, a course which teaches the fundamentals of geographic information systems, and through case studies and applications, focuses on how people in preservation, archeology and history use GIS in preservation planning, condition and resource surveys, conservation and historical research.

Donovan Rypkema

M.S., Columbia University;

B.A. University of South Dakota

Principal, Place Economics, a Washington, D.C.-based real estate and economic development-consulting firm specializing in services to clients dealing with downtown and neighborhood revitalization and the reuse of historic structures. Has worked with communities in 49 states, spoken at conferences in Australia, Brazil, Canada, Portugal, Saudi Arabia, Spain and the United Arab Emirates and worked with citizens groups and officials in China, Japan, Russia, and Thailand. Author of *The Economics of Historic Preservation: A Community Leader's Guide*. Completed analyses of the impact of historic preservation on the statewide economy in Virginia, Kentucky, Maryland, New York and North Carolina and the effect of local historic districts on property values in Indiana.

Gail Caskey Winkler

M.S., Interior Design; Ph.D. (History of Design), University of Wisconsin — Madison

Professional member of the American Society of Interior Designers. Senior Partner in LCA Associates, a firm whose clients include museums throughout the United States. Teaches the History of the American Domestic Interior before 1850 (HSPV 530) and after 1850 (HSPV 531) in alternating fall semesters.

RECENT LECTURERS AND
VISITING SCHOLARS

Gunkut Akin
Nur Akin
Ron Anthony
Erica Avrami
Clive Boardman
Paul Byard
Claudio Cancino
Tami Clare
David Cornelius
Tim Davis
Teresa Durkin
David Fixler
Amy Freitag
Nubar Gianighian
Gina Haney
Laura Hansen
Kevin Jones

Brad Lander
Gang Liu
Daniel Maudlin
Robert Melnick
Roger Moss
Catherin Myers
David Myers
Gionata Rizzi
Marita Roos
Koenraad Van Balen
George Thomas
Mo Tianwei
Lu Yongyi
Pance Velkov
Vicki Weiner
Chris Wilson
Ronda Wist

LIST OF HISTORIC PRESERVATION THESES FOR 2004-2005

2004

- | | | |
|---|---|--|
| Gustavo Carrera
Adding to Meyerson: A Theoretical Approach To Designing Additions to Buildings of the Recent Past. | Hsin-Yi Ho
A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row. | Erin Marie McGinn
Harriet Tubman: A Special Resource Study of an American Icon. |
| Amel Chabbi
Restoring a 20th Century Terrazzo Pavement: A Conservation Study of the Floor Map of the New York State Pavilion, Queens, New York. | John Randall Howard
Origins and Architecture of Great House Plantation. | Sara K. Montgomery
New Hope, Pennsylvania and Lambertville, New Jersey: Two Approaches to Cultural Tourism |
| Jorge Martinez Danta
The Marine Garden at Villa Vizcaya, Miami, Florida. A Management and Interpretation Analysis. | Eric Hutchinson
The American Side-Lapped Shingle Roof | David Charles Overholt
Shaping and Defining the Public Experience at the President Lincoln and Soldiers' Home National Monument. |
| Stacey Donahoe
Guiding Additions to Historic Properties: A Study of Design Guidelines for Additions in Sixty-Five American Cities | Roy Joseph Ingrassia Jr.
Longwood: A Building Investigation and Intervention Proposal for the Cox House, Kennett Square, Pennsylvania. | Thomas Barton Ross
The Virginia State Capitol: A Tourism Proposal |
| Ayako Fukushima
Cultural Resource Management and Interpretation with GIS: A Pilot Project for the Independence National Historical Park, Philadelphia, PA. | Kuang-Han Li
Conservation of Vernacular Ladakhi Architecture: The Munshi House in Old Town Leh, Ladakh. | Han Ariel Salzmann
Reading Historic Sites: Interpretive Strategies at Literary House Museums |
| John R Glavan
An Evaluation of Mechanical Pinning Treatments for the Repair of Marble at the Second Bank of the United States. | Linda Marie Mackey
State-Funded Grant Programs & Assistance to Historic Religious Properties: A Decade of New Developments. | Susan Singh
Complexities in Conservation of a Temporary Post-War Structure: The Case of Philip Johnson's New York State Pavilion at the 1964-65 World's Fair. |
| | Laura Mass
The Synagogue at Eastern Penitentiary: History and Interpretation. | Amanda Thomas
Study of the Repair Mortars for the Ayyubid City Wall of Cairo. |

Kari Van Buren
University of Pennsylvania Museum
of Anthropology and Archaeology:
A Landscape Study.

Jeremy C. Wells
History and Characterization of
Mortars in Spanish New World
Fortifications: A Case Study on El
Castillo de San Cristóbal, San Juan,
Puerto Rico.

2005

Elizabeth J. Burling
Policy Strategies for Monuments
And Memorials

Kelli Coles
Interpretation and Design: The Last
Residence of African-American
Activist Paul Robeson

Purvi Gandhi
Imitators, Contextuals and
Contrastors: A Case Study of the
Effects of Modern Architecture on
the Streetscapes of the Society Hill
Historic District,
Philadelphia, Pennsylvania

Jennifer Gates
A Study of Inactive Main Street
Communities

Valerie Gomez
Tourism and Preservation in Gateway
Communities: A Case Study of the
Towns Surrounding Mesa Verde
National Park

Alison Hirsch
The Fate of Lawrence Halprin's
Public Spaces: Three Case Studies

Sarah Hyson
A Preliminary Survey of the
Historic Plays and Players Theatre:
Preservation Issues to be Addressed

Catherine Jefferson
Adaptive Reuse: Recent Hotel
Conversions in Downtown
Philadelphia

Sophia Jones
Mill Hill District: An Analysis of
Gentrification and Its Impact on
Historic Districts

Prema Katari
Preservation and Residential
Property Values: The Case of
Philadelphia

Jong Hyun Lim
Archaeological Site Management
Planning: Focused on a Study
of Management Guidelines for
Hwangryong Temple Historic Site

Wanda López Bobonis
A Preservation Plan for Fort
El Cañuelo, San Juan National
Historic Site, Isla de Cabras,
Puerto Rico

Rebecca L. McCleary
Financial Incentives for Historic
Preservation: An International View

Shelly Perdue
The Washington Memorial Chapel:
Historic Structure Report and
Condition Assessment

Norma Rosado
The Proprietary House as a Case
Study in Historic Preservation and
Social Change

Lisa Sardegna
An Examination and Analysis of
Fuga's Scalinata Delle Undici
Fontane and Prospettiva

Steven Uffusa
The Rehabilitation of the
John H. McClatchy Building:
A Study of the Financial Impact of
Preservation Incentives

Megan Venno
Interpreting Human Rights
Tragedies: A Comparison of The
United States Holocaust Memorial
Museum and Manzanar National
Historic Site

2006

Hillary G. Adam
Heritage Area Designation and its
Impact on Quality of Life in the
Schuylkill River Valley

Brendan R. Beier
Preserving the Work of Mitchell/
Giurgola Associates

Sarah Cleary
History and Characterization of
Mortars in the Ayyubid City Wall of
Cairo

Bhawna Dandona
Evaluation of Repair Methods for
Structural Cracks: Early Period
Monastic Architecture, Ladakh Case:
Mangyu Monastery

Sergio De Orbata
Preserving Penn's Recent Past

Andrew Fearon
A Technical Investigation of
Coatings on Woodwork by the
Herter Brothers: The Analysis of
Architecture and Furniture of the
Lockwood-Mathews Mansion

Geraldine A. Fisher
The Gentrification of Manayunk

Frances H. Ford
The Design and Fabrication of the
Plaster Cornices of the Gaillard-
Bennett House, 60 Montagu Street,
Charleston, SC

Leslie A. Friedman
Questions of Risk and Relocation:
Developing a Conservation Program
for the Gateway of the Sun,
Tiwanaku, Bolivia

Gretchen A. Hilyard
An Analysis of Campus Preservation
Planning Strategies: Wesleyan
University's Center for the Arts

Dina Kanawati
Founding or Funding: Are Historic
House Museums in Trouble?

Sarah Katz
Redesigning Civic Memory: The
African Burial Ground in Lower
Manhattan

Sung Won Kim
Interpretation Plan for the Dr. Philip
Jaisohn Memorial House

Christina C. Lombardo
Forever Gothic? Analysis and
Interpretation of the Interior of
the Great North Bedchamber at
Strawberry Hill

Logan McClintic-Smith
Historic Preservation and Public-
Private Partnership: The Political
Economy of the Restoration and
Reuse of Historic Buildings within
the New York City Department of
Parks and Recreation

Victoria I. Pingarrón Alvarez
Performance Analysis of Hydraulic
Lime Grouts for Masonry Repair

Elizabeth H. Seyfert
The Ohio State Pavilion at
Philadelphia's 1876 Centennial
Exhibition: Identification, Survey,
and Evaluation of 20 Types of Ohio
Stone

Sarah E. Shotwell
Mixed-Income Housing and
Historic Preservation: How Existing
Structures Can Fulfill Housing Needs
Through Incorporation With Mixed-
Income Housing Developments

Cynthia L. Silva
A Technical Study of the Mural
Paintings on the Interior Dome of
the Capilla de la Virgen del Rosario,
Iglesia San José, San Juan, Puerto
Rico

Anny Su
The Youth Study Center: Bringing
Modernism to the Benjamin Franklin
Parkway

Sarah M. Thorp
Integrating Historic Preservation and
Disaster Management

Jill T. Verhosek
Characterization and Assessment
of Argamasa Applied as a Water-
Resistant Masonry Surface Finish on
the Dome of the Capilla de Nuestra
Señora del Rosario, Iglesia San José,
San Juan, Puerto Rico

Kelly Wong
Assessment of the Grout Used
for the Structural Stabilization of
the Early Phrygian Citadel Gate at
Gordion, Turkey

STUDENT INTERNSHIPS
 GRADUATE PROGRAM IN HISTORIC PRESERVATION
 1989–2006

Adirondack Architectural Heritage	Caernarvon Historical Society	Corporation for Jeffersons Poplar
Architectural Resources Group	Morgantown, PA	Forest Forest, VA
San Francisco, CA	Cape Cod Commission	Craven Hall Historical Society
Alan Ritchie/David Fiorte, Architects,	Barnstable, PA	Dept. of Development and Planning
New York, NY	CAP Projects	Don McRea Contracting
American Battlefield Protection	Philadelphia, PA	Toronto, Ontario
Program Washington, D.C.	Carpenters' Company of Philadelphia	Don Rypkema Place Economics
Aphrodisias, Geyre, Turkey (Institute	Philadelphia, PA	Washington, DC
of Fine Arts, NYU)	Carthage, Tunisia	Doug Harnsberger, Architect
Architectural Archives of University	CCROM	Richmond, VA
of Pennsylvania/ Philadelphia	Cento, Italy	Dover Historic Properties
Museum of Art	Central Park Conservancy	Philadelphia, PA
Athenaeum of Philadelphia	New York, NY	Eagles Mere Museum
Philadelphia, PA	Central Philadelphia Development	Eagles Mere, PA
Bandelier National Monument	Group Philadelphia, PA	East Hampton Historical Society
Los Alamos, NM	CLIO Group, Inc.	East Hampton, NY
Bell Architects	Philadelphia, PA	Eastern State Penitentiary, HABS
Washington, DC	Clivedon of the National Trust	Philadelphia, PA
Boston Landmarks Commission	Philadelphia, PA	EHT Traceries, Inc
Boston, MA	City of Canaddaigua	Washington, D.C.
Brandywine Conservancy	Canaddaigua, NY	Einhorn Yaffee Prescott
Chadds Ford, PA	City of Seattle	Architecture and Engineering
Bucks County Conservancy	Seattle, WA	New York, NY
Doylestown, PA	Colonial Williamsburg	Elfreth's Alley Association
Bucks County Historical Society	Williamsburg, VA	Philadelphia, PA
Bucks County, PA	Cornerstones Community Projects	
	Santa Fe, NM	

El Moro National Monument Ramah, NM	Henry Ford Museum Dearborn, MI	Kieran, Timberlake Associates LLP Philadelphia, PA
English Heritage London, England	Highlands Historical Society Fort Washington, PA	Kise, Franks, & Straw, Inc. Philadelphia, PA
Fairmount Park Historic Preservation Trust Philadelphia, PA	Hillsborough County Preservation Board	Landmarks Preservation Advisory Board San Francisco, CA
Fairmount Park Commission Philadelphia, PA	HNTB Architects and Engineers Boston, MA	Landmarks Preservation Commission New York, NY
FLW Home and Studio Foundation Oak Park, IL	Historic Preservation Trust of Lancaster County Lancaster, PA	Landmark Facilities Group Norwalk, CT
Fonthill Museum Doylestown, PA	Historic Charleston Foundation	Landmarks Society of Western New York Rochester, NY
Fort Davis National Historic Site Fort Davis, TX	Historic Tampa Tampa, FL	Leo Berman, Architect Brattleboro, VT
Fort El Cañuelo Puerto Rico	H2L2 Architects Planners Philadelphia, PA	Lockwood-Matthews Mansion Norwalk, CT
Fort Union National Monument Fort Union, NM	Independence Park Philadelphia, PA	London, England
Garland Farm Bar Harbor, ME	Intergrated Conservation Resources	Lower Merion Township
Georgia Trust for Historic Preservation Atlanta, GA	Interpretation, Northeast Regional Office, NPS Philadelphia, PA	Maine Historic Preservation Commission Bangor, ME
Germantown Historical Society Philadelphia, PA	Israel Antiquities Authority Jerusalem, Israel	Martin Jay Rosenblum & Assoc., Inc. Philadelphia, PA
Greater Hartford Architectural Conservancy Hartford, CT	John Batteau Assoc., Architects Philadelphia, PA	MASCA Research Papers Philadelphia, PA
Great Camp Santanoni, Newcomb, NY	John Milner Architects Chadds Ford, PA	Mercer Island Historical Society Mercer Island, WA
Helyer, Schneider & Co. Philadelphia, PA	Katherine Gleeson, Landscape Architect Philadelphia, PA	Merchants Exchange Philadelphia, PA

Mesa Verde National Park Durango, CO	NYC, Dept. of Design and Construction New York, NY Historic Preservation Unit	Preservation Alliance of Philadelphia Philadelphia, PA
Metropolitan Museum of Art New York, NY	NYC, Dept. of General Services New York, NY / Division of Real Property	Preservation Society of Charleston
Mid-Atlantic Office Philadelphia, PA	Oerhleim and Associates	Radnor Historical Society Radnor, PA
MIT Museum Cambridge, MA	Office of Parks, Recreation, and Preservation Albany, NY	RBF Consulting Irvine, CA
Monmouth County Park Service Lancroft, NJ	Pabst Mansion Milwaukee, WI	Richard Bergman Architects New Canaan, CT
Morris County Park Commission Norristown, PA	Parkside Historic Preservation Corporation Philadelphia, PA	Ryerrs Museum and Library Philadelphia, PA
Nantucket Preservation Trust Nantucket, MA	Partners for Sacred Places Philadelphia, PA	Salem Planning Department Salem, MA
National Park Service	Paul Revere House Boston, MA	San Francisco City Planning Department
National Trust	Pennsylvania Academy of Fine Arts Philadelphia, PA	Scalamandre Long Island City, NY
New Jersey Heritage Trenton, NJ	Philadelphia Historic Preservation Corporation Philadelphia, PA	Schultz House Committee Montclair, NJ
New Jersey Historic Preservation Office Trenton, NJ	Philadelphia Museum of Art Philadelphia, PA	Second Bank of the United States/ DPK&A
New Jersey State Historic Preservation Office Trenton, NJ	Philadelphia Society for the Preservation of Landmarks Philadelphia, PA	Second Bank of the United States/ Independence National Historic Park
New York State	Planning and Community Development Ardmore, PA	S. Harris & Co. Philadelphia, PA
Northeast Regional Office National Park Service Philadelphia, PA	Preservation Action Washington, D.C.	Simpson, Gumperz & Heger, Inc.
North East Regional Office Boston, MA		Society for the Preservation of Landmarks
		Spencer Higgins Architects Toronto, Ontario

Strang Environmental Oreland, PA

Stawberry Hill
Twickenham, England

Thomas & Newswanger Architects
Philadelphia, PA

Topsfield Historical Society
Topsfield, MA

Tyler Arboretum Media, PA

University Archives
Philadelphia, PA

University of Pennsylvania /
Morris Arboretum
Philadelphia, PA

University of Pennsylvania / Office of
Community Housing at Penn

US/ICOMOS

Valley Forge National Park
Valley Forge, PA

Vitetta Group

Walter Gropius House
Lincoln, MA

Welsh Color & Conservation

Westfield Architects & Preservation
Consultants

Whydah Joint Venture
Provincetown, MA

Woman's Right National
Historical Park
Seneca Falls, NY

World Monuments Fund

Yosemite National Park
El Portal, CA

ADVANCED CERTIFICATE PROGRAM
IN ARCHITECTURAL CONSERVATION
AND SITE MANAGEMENT

**Architectural Conservation Advanced Praxis:
HSPV No. 780-001, University of Pennsylvania**

Student/Intern	Project	Sponsor/ Supervisor	Advanced Certificate Awarded	Funding
Almyr M. Alba Evin Erder Dawn Melbourne Isil Ozturk	Mission San Juan Capistrano California	Sponsor: Mission San Juan Capistrano Supervisor: Gerald Miller John Loomis	May 1997	
John Carr	The Rendezvous Valtice-Lednitze Park Czech Republic	Sponsor: World Monuments Fund Supervisor: Frank Matero	May 1997	Samuel H. Kress Foundation
Katherine McDowell	Mission Concepcion San Antonio, TX	Sponsor: NPS Supervisor: Jake Barrow	May 1998	
Susanna Fourie	Lockwood Mathews Mansion Norwalk, CT	Supervisor: Zachary Studenroth	December 1998	
Ann DiLucia	Coronado State Monument New Mexico	Sponsor: Museum of NM/UPenn Supervisor: Michael Taylor	May 1999	Samuel H. Kress Foundation
Shaun Provencher	Tsankawi, Bandelier National Monument New Mexico	Sponsor: NPS Supervisor: Jake Barrow	May 1999	

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Jeffrey Allen Debora Rodrigues Catherine Dewey Kecia Fong	Pilot Conservation on Initiatives in Historic Cairo: Al Darb Al Ahmar Egypt	Sponsor: Aga Khan Trust for Culture, Historic Cities Support Program Supervisor: Francesco Siravo	May 1999 May 1999 Advanced Intern August 2000	Samuel H. Kress Foundation
Lori Aument	English Heritage: Building Conservation & Research Team London, UK	Sponsor: English Heritage Supervisor: Dr. David Mason	December 2000	
Joshua Freedland	Trinity Cathedral Burying Ground Conservation Program: Phase 2 Pittsburgh, PA	Sponsor: Trinity Cathedral Supervisor: Frank Matero	December 2000	
Mary Slater	Project Supervisor Mesa Verde National Park Colorado	Sponsor: Mesa Verde National Park (NPS) Supervisor: Angelyn Rivera	December 2000	
Zana Wolf	Architectural Draftsperson/ Second Bank/ Philadelphia Merchants Exchange Philadelphia, PA	Sponsor: Independence National Park (NPS) Supervisor: Charles Tonetti	December 2000	Samuel H. Kress Foundation
David Myers	Project Supervisor Mesa Verde National Park Colorado	Sponsor: Mesa Verde National Park (NPS) Supervisor: Frank Matero	December 2000	Samuel H. Kress Foundation
Lynette Stuhlmacher	ICCROM Stone Course Venice, Italy		Advanced Intern	Samuel H. Kress Foundation
John Hinchman	Project Supervisor Drayton Hall South Carolina	Sponsor: National Trust for Historic Preservation Supervisor: Frank Matero	May 2002	Samuel H. Kress Foundation

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Claudia Cancino	Mesa Verde- Cliff Palace Colorado	Sponsor: Mesa Verde Supervisor: Frank Matero	May 2002	Samuel H. Kress Foundation
Melissa McCormack	Ayyubid City Wall, Cairo, Egypt	Sponsor: Aga Khan Trust for Culture Supervisors: Francesco Siravo Frank Matero	August 2002	Samuel H. Kress Foundation
Maribel Beas	Prehistoric Walls of the Casa Grade Monument	Sponsor: National Park Service Supervisor: Frank Matero	August 2002	Samuel H. Kress Foundation
Lauren Meyer	Bandelier National Monument	Sponsor: National Park Service Supervisor: Mary Slater	May 2003	National Park Service's Getty Grant Samuel H. Kress Foundation
Judy Peters	St. Louis Cemetery No. 1 in New Orleans, LA	Sponsor: UPenn Supervisor: Frank Matero	May 2003	Samuel H. Kress Foundation
Susanna Fourie	Mesa Verde National Park Mesa Verde, CO	Sponsor: National Park Service Supervisor: Frank Matero	Post Graduate	Samuel H. Kress Foundation
Sophie Middlebrook	Historic Graffiti Conservation San Juan National Historical Site San Juan, Puerto Rico	Sponsor: NPS San Juan Fortifications Supervisor: Rynta Fourie	May 2004	Samuel H. Kress Foundation & NPS San Juan Fortifications
John Glavan	Victoria Mansion Portland, Maine Mechanical pinning for Brownstown	Sponsor: Victoria Mansion Supervisor: Frank Matero	December 2004	Samuel H. Kress Foundation and Getty Grant Program
Amanda Thomas	Marble Column Conservation 2nd Bank, Philadelphia	Sponsor: National Park Service Supervisor: Frank Matero	December 2004	Samuel H. Kress Foundation

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Jeremy Wells	Masonry Conservation Study Morrill Hall, Iowa State University	Sponsor: Noble Preservation Services, Inc. Supervisor: Chris Frey	December 2004	Noble Preservation Services, Inc.
Li Kuang-Han	Conservation of Traditional Roof Construction in Ladakh	Sponsor: Ley Old Town Initiative Supervisor: John Harrison	May 2005	Samuel H. Kress Keepers Fund
Lyles McBratney	Emergency Stabilization of the Iglesia San Jose, Rosario Chapel Mural Paintings, San Juan, P.R.	Sponsor: Archdiocese of San Juan Supervisor: Frank Matero	August 2006	Samuel H. Kress Foundation World Monuments Fund
Jennifer Correia	Treatment Analysis of the Sacristy Window Limestone at Mission San Jose y San Miguel de Aguayo, San Antonio, Texas	Sponsor: Archdiocese of San Antonio, TX Supervisor: Frank Matero	August 2006	Kress Foundation Archdiocese of San Antonio
Sarah Katz	Landscape Restoration Plan for Horace Walpole's Garden at Strawberry Hill	Sponsor: Strawberry Hill Trust Supervisor: John Dixon Hunt	May 2007	Samuel H. Kress Foundation



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