

HISP 650
Brightwood Studio Syllabus
Fall 2006

Room: Great Space Studio
Room 1111 with Architecture 700 when noted
Tuesdays: 3 p.m. to 6 p.m.
Thursdays: 3 p.m. to 6 p.m.

Instructor:
Mary Konsoulis (mkonsoul@umd.edu, 703-519-6468 daytime only)
Office Hours: Tuesdays and Thursdays prior to class or by appointment.

Course Overview

Organization and Goals

The studio experience is an opportunity for graduate students to apply acquired classroom knowledge to “real world” conditions. The class is conducted as a consulting assignment for a real client, usually a governmental agency, community group, or non-profit organization involved with the issues of preservation and revitalization. At least one presentation is made to the client during the course of the semester, as well as a final presentation at the end of the semester. A final, printed report of professional quality will be given to the client at that time. Teamwork, presentation skills, and clear, concise writing will be as critical to the successful completion of the consulting assignment as research, documentation, and analytical skills.

The studio is taught from the viewpoint that the past can be used to “grow the future.” Preservation is a tool that can help encourage and guide redevelopment and to place value on the physical and cultural heritage of a community. Students will be asked to think broadly and consider planning, zoning, and other techniques as a way to supplement traditional preservation methods.

In an effort to further reflect the multi-disciplinary nature of consulting, the class will be taught in cooperation with Brooke Wortham’s Architecture 700 Urban Design Studio for the first half of the semester. Prof. Wortham’s class is particularly interested in understanding historic context and cultural heritage as it explores urbanism and urban design techniques.

This year, the studio will examine the Georgia Avenue, NW commercial strip in the Brightwood neighborhood of Washington, DC. The Brightwood Community Association is our client. The studio will involve a mix of collaborative work and individual effort; weekly meetings will consist of group work sessions, short presentations, field work, and class discussions. Students are expected to devote a substantial amount of time outside of class to research, site analysis, interviews, meetings, etc.

Goals for this semester's studio include:

- application of research, documentation, presentation, and public engagement methods to an actual community preservation issue;
- immersion in the practicalities of working on a “real world” project as a member of a consulting team with clients, stakeholders, and constraints;
- exploration of historic preservation within the larger context of urban planning and urban design and its role as a tool in redevelopment and revitalization;
- exploration of preservation/planning models and their application; and
- production of a preservation plan that includes an inventory/survey of sites along Georgia Avenue in the Brightwood neighborhood. Ideally, this report will include in-depth histories of the area or elements of the area, as appropriate. The report should address ways to preserve neighborhood character using both traditional and non-traditional preservation and planning tools within the context of redevelopment.

Site and Study Area

The name Brightwood was first applied to the area in 1861. It was just beyond the boundary of Washington City, in what was then Washington County. The physical boundaries of the Brightwood neighborhood have changed over time. A description of an early boundary describes the neighborhood's limits as 8th Street, NW on the east, 16th Street, NW on the west, Kennedy Street on the south, and Peabody Street on the north. Other descriptions include what are now the neighborhoods of Shepherd Park, Brightwood Park, and Petworth. Today, the area encompassed by the Brightwood Community Association includes Georgia Avenue on the east, 16th Street on the west, Missouri Avenue on the south, and Aspen Street on the north, all in NW.

Georgia Avenue, originally called the 7th Street Turnpike, cuts through the neighborhood, and will be the focus of the studio. **For our purposes, the study area is Georgia Avenue from Kennedy Street to Aspen Street and the adjacent blocks from 13th Street east to 8th Street.**

The 7th Street Turnpike was called 7th Street Road after the unification of the District into a single government in 1871. It became a paved – and free – public thoroughfare. Later, it was called Brightwood Avenue and, today, Georgia Avenue. The route has played a critical role in both national events and local growth. During the Civil War, it was the route taken by Confederate troops in their 1864 attack on Ft. Stevens, located just off Georgia Avenue between Quakenbos and Rittenhouse Streets. Some of the Union casualties of this battle are interred in Battleground National Cemetery just off Georgia Avenue above Van Buren Street. Post-Civil War transit improvements helped to encourage housing and commercial development in Brightwood. By the 1870s, the 7th Street horsecar line connected the neighborhood to the rest of the city. Electric streetcars eventually replaced horse-drawn transit service. A trolley car barn was located on Georgia Avenue and still exists as the Curtis Chevrolet dealership (5929 Georgia Avenue). In the 1930s, the development of the Sheridan movie theater and park-and-shop on Georgia reflected the growing importance of the automobile to the neighborhood.

Until the mid-20th century, Brightwood was largely a middle class, white neighborhood, with an ethnic mix of predominantly Irish, Greek, and Jewish residents. Businesses along Georgia Avenue reflected this ethnic mix. Although African Americans lived in the neighborhood since its inception, they remained largely in an area known as Vinegar Hill, near 14th and Peabody Streets. By the 1970s, however, Brightwood had become a predominantly African American community. Today, while still largely African American, whites are moving into the neighborhood, as are Latinos and African immigrants.

Brightwood offers a mix of housing types, from large single family homes in the southern portion of the neighborhood to more modest brick single-family homes near Walter Reed Army Medical Center at Aspen Street. Brick row houses are abundant in the neighborhood and include some by Harry Wardman, the city's renowned early 20th century housing developer. There are a number of low, mid, and high-rise apartment buildings and include several mid-century examples designed by the firm of Berla & Abel.

Issues

Georgia Avenue was and remains the commercial center of the neighborhood. While economic and physical conditions deteriorated along the avenue during the last half of 20th century, efforts to revitalize the area are now moving forward. The District government has included Georgia Avenue in its Great Streets initiative and the Brightwood Community Association (BCA) is supporting this effort. The Beacon of Light CDC, associated with Emory United Methodist Church, is also involved in redevelopment efforts along the avenue and in nearby residential areas. Affordable housing is a major issue for the CDC. Developers are showing renewed interest in the neighborhood in general as evidenced by condo conversions and tear-downs for new development. Some of this investment is occurring on or near Georgia Avenue.

Both the BCA and the city are very interested in strengthening commercial development along Georgia Avenue. Both, however, want to assess the historic resources along the avenue and determine how they can be used to guide development and inform the change that is occurring. Neither group wants to lose important historic elements of the community or its sense of place. At present, there are no historic districts in the neighborhood.

Scope of Work

As noted above, the final work product for the project will be a preservation plan that includes documentation of the avenue and a set of recommendations for preserving or further recording the historic or culturally significant elements in the neighborhood. It will consider how preservation can work with revitalization efforts that may include methods such as in-fill development and adaptive reuse. It also will address ways to preserve and enhance neighborhood character within a changing community using both traditional and non-traditional preservation and planning tools. Documentation techniques may include surveys, photography, mapping, interviews, etc.

Questions to be addressed for the area may include: How can the physical and cultural heritage and sense of place of this neighborhood be assessed and how and what should be preserved? What historic preservation tools can be used to achieve this end? Are there other policies or processes available to preserve the historic value of the neighborhood within the context of revitalization?

Course Guidelines, Assignments, and Grades

Grading

Grades will be issued on a plus/minus basis, according to University policy. Late assignments will drop one-half letter grade-level per day they are late from the original due date, i.e. B+ drops to a B after one day. Unexcused absences will also adversely affect one's grade and it is highly recommended that no one miss more than two class sessions.

It is the student's responsibility to inform the instructor in advance of any intended absences for religious observances. Any missed assignment can be made up by the next class meeting without penalty.

When necessary or appropriate, the instructor reserves the option to change scheduled class topics, assignments, or due dates.

Deliverables and Due Dates

Class participation, attendance, peer assessment: 20% of grade

Basic Inventory and Research Synopsis (Due October 3rd); Weekly Reports in Weeks 7 through 8; Field work: 20% of grade

First Draft of Final Report (Due October 24th): 20% of grade

Final report (December 5th): 20% of grade

Final Presentations (December 12th and December 14th): 20% of grade

Academic Integrity

Both collaborative and individual effort will be important components of the studio experience. The University's Code of Academic Integrity provides the guiding principles under which this work shall be carried out. Please refer to

http://www.inform.umd.edu/jpo/AcInteg/code_acinteg2a.html . Plagiarism or other forms of cheating will not be tolerated in this course.

The Student Honor Council also has requested that faculty include the following statement in each course syllabus:

"The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council.

This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.studenthonorcouncil.umd.edu/whatis.html>."

Accommodation for Students with Disabilities

Please notify the instructor within the first two weeks of the semester if you require accommodation due to a disability. The University's Disability Support Service will help make arrangements to provide an appropriate accommodation in response to the student's need.

Writing Guidelines and Format

All work written for the studio should be at a level appropriate for graduate students. Grammar and spelling matter in this course. Written work is expected to be well-organized and readable. Please type and proofread all assignments carefully. All assignments must be typed, double-spaced, stapled, and in 12 point Times or Times Roman font. Use standard spacing and margins.

The final report is expected to be of a professional quality. The format and design of this report will be determined during the course of the studio.

Contact Information

Please make sure the instructor and your fellow studio team members have your current e-mail address and telephone number.

Work Outline and Schedule

Studio will meet twice a week, on Tuesday and Thursday afternoons from 3 p.m. to 6 p.m. As the semester progresses, class time may be used for group work sessions. Lockable cabinets and a flat file should be available for storage of studio materials. Group meetings on and off campus with agency officials, neighborhood representatives, etc. will be scheduled as convenient. Students will be responsible for scheduling research meetings and interviews with stakeholders, etc. as needed.

All readings are on reserve in the Architecture library or available on-line unless otherwise noted. Students are responsible for all assigned readings, which should be completed prior to the assigned class time.

In the event of adverse weather that prevents the instructor from attending class **on a day that the University of Maryland does not cancel classes**, a notice will be sent via e-mail.

During the course of the semester, you should read *Changing Places: Rebuilding Community in the Age of Sprawl* by Richard Moe and Carter Wilkie as a good background text on historic preservation and revitalization of community.

Schedule

Prior to Week 3, you should read the following sections of *Washington: A History of the Capital, 1800-1950* by Constance McLaughlin Green: Volume I Chapters I-III, pp. 3-80; Chapter VIII, pp. 200-229, Chapter X, pp. 244-271; Chapter XIII, pp. 313-338; Chapter XIV, pp. 339-362; and Chapter XVI, pp. 383-400. Volume II Chapters 2-3, pp. 9-60; Chapter VIII, pp. 132-146; and Chapter XXIII, pp. 488-509. This should provide a basic understanding of the political and social influences in the development of Washington, DC.

Introduction to Site, Weeks 1-2

WEEK 1

August 31 First Meeting

3 p.m. Great Space Studio: Review syllabus. Introduction to course goals and procedures. Complete housekeeping tasks like collecting contact information for students.

3:30 p.m. Room 1111: Introduction to study area. Review challenges of working together as a team. Students will discuss special skills that each can bring to the team, i.e. design background, writing, editing, photography, etc. Lectures by faculty on Washington DC design and Brightwood Neighborhood. Class will meet jointly with Architecture 700.

WEEK 2

September 5: Tour of Site

Meet at Ft. Stevens at 3 p.m. (Located off Georgia Avenue between Quakenbos and Rittenhouse Streets behind Emory United Methodist Church) Brian Lang, a member of the BCA and Tara Seabrook, project director of the Beacon of Light CDC, will lead the tour. Class will meet jointly with Architecture 700.

Readings:

Smith, Kathryn Schneider, ed., *Washington At Home: An Illustrated History of Neighborhood in the Nation's Capital*, Chapter 7 Brightwood: From Tollgate to Suburb, pp. 89-95, also pp. 165-166 for information on trolley routes, and pp. 355-359 of the bibliography for helpful sources on general Washington history and particular topics.

Great Streets Framework Plan: 7th Street – Georgia Avenue at <http://www.greatstreetsdc.com>, then click on Draft Reports, 7th Street–Georgia Avenue Parts 1-4

District of Columbia Strategic Neighborhood Action Plan: Neighborhood Cluster 17 Brightwood, Manor Park, Takoma at www.neighborhoodaction.dc.gov, then click on Cluster 17 Ward 4 . Report prepared in 2002 to help city determine budgetary priorities based on input from residents.

September 7:

3 p.m. Great Space Studio: Discuss broad preservation themes/issues in the neighborhood, like gentrification and revitalization, economic development, public participation in planning process, etc. Review documentation techniques and begin discussion of types of materials and documentation needed for studio, i.e. maps, photographs, surveys, interviews, etc. Organize team and tasks and develop questions for inventory.

5 p.m. Room 1111: Ward 4 Planner Anita Hairston will speak to the class regarding Georgia Avenue and the neighborhood. The Reinvestment Fund, which is doing a study of the neighborhood for the CDC, has been invited to send a representative. Class will meet jointly with Architecture 700

Readings:

Barnett, Jonathan, *Redesigning Cities: Principles, Practice, Implementation*, Chapter 7 Reinventing Inner City Neighborhoods and Chapter 8 Restoring and Enhancing Neighborhoods, pp. 117-150

Keating, W. Dennis, Norman Krumholz, and Philip Star, eds., *Revitalizing Urban Neighborhoods*, Chapter 2 Neighborhoods in Transition, pp. 24-37 and Chapter 10 CDCs as Agents of Neighborhood Change: The State of the Art, pp. 149-163

Kennedy, Maureen and Paul Leonard, *Dealing with Neighborhood Change: A Primer on Gentrification and Policy Choices*, The Brookings Institution, April, 2001 (Skim, but read Appendix A, four case studies, more thoroughly)

Rypkema, Donovan, D., "The Oversimplification of Gentrification," *Forum Journal*, Summer 2004, Vol. 18, No. 4, pp. 26-34 (On e-reserve)

Review *The Smithsonian Folklife and Oral History Interviewing Guide*, available on line at www.folklife.si.edu under resources

Also review national register criteria for historic properties and districts at:

<http://www.cr.nps.gov/nr/listing.htm>

<http://cr.nps.gov/nr/publications/bulletin/nrb24/>

<http://cr.nps.gov/nr/publications/bulletin/nrb39/>

Review DC Preservation League Designation Procedures and Criteria at www.dcpreservation.org under DC Historic Districts

To get an idea of what a final studio report should contain, skim past studio reports produced by HISP and URSP. These should be available at www.arch.umd.edu click resources, student work, historic preservation or URSP:

Historic Preservation Studio, *H Street, NE: Tools for Preserving Neighborhood Change*, University of Maryland, Fall 2004

Historic Preservation Studio, *The Old Southwest: Historic Documentation and Preservation Plan*, University of Maryland, Fall 2005

Urban Planning Studio, *Tenleytown Today and Tomorrow*, University of Maryland, Fall 2004 (at www.arch.umd.edu/URSP/research/studiorpts/tenleyf04)

Urban Planning Studio, *A New Community Identity: A Plan for the Station North Arts and Entertainment District*, University of Maryland, Fall 2003 (skim)

Initiate Research Weeks 3-4

WEEK 3

September 12

3 p.m. Great Space Studio: James Turner, a consultant with Booz Allen Hamilton, will conduct team building exercises during the first hour of class.

4 p.m. Room 1111: With Architecture 700, discuss urban growth, decay, and revitalization. Discuss work product due on October 3rd and field research, which should be underway. We also will finalize scope, team tasks, and schedule.

Readings:

Barnett, Jonathan, *The Fractured Metropolis: Improving the New City, Restoring the Old City, Reshaping the Region*, Part II Restoring the Old City, pp. 95-175 (There are especially good graphics on the evolution of American cities.)

Boyer, M. Christine, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*, pp. 384-416, a thumbnail summary of the history of historic preservation, policy, and city revitalization

Kostof, Spiro, *The City Shaped: Urban Patterns and Meanings Through History*, pp. 37-41 (Quick bullet points on his definition of “What is a City?”)

Stilgoe, John R., *Borderland: Origins of the American Suburb, 1820-1939*, pp. 125-138 and 151-161

September 14: Field Research.

WEEK 4

September 19

3 p.m. Room 1111: Presentation of site analysis by Architecture 700 students. HISP 650 students invited to discuss and provide input.

September 21

3 p.m. Room 1111: With Architecture 700, discuss preservation and planning tools, concepts of urban design and development, significance, interpretation, and sense of place. Team members report orally on status of research during second half of class.

Readings:

Hayden, Dolores, *The Power of Place: Urban Landscapes as Public History*, Chapter 2 Urban Landscape History: The Sense of Place and the Politics of Space, pp. 15-43, Chapter 3 Place Memory and Urban Preservation, pp. 44-78, Chapter 10 Storytelling with the Shapes of Time, pp. 227-238

Hiss, Tony, *The Experience of Place*, pp. 14-26, 80-100

Lynch, Kevin, *The Image of the City*, Chapter III The City Image and Its Elements, pp. 46-90 and Chapter IV City Form, pp. 91-117, for vocabulary and overall concepts of form

Mason, Randall, "Fixing Historic Preservation: A Constructive Critique of 'Significance'," *Places*, Fall 2003, Vol. 16, No. 1 (On e-reserve)

Schellinger, David and Sharon Priest, "Getting Streetscape Design Right," *Planning*, June 2006, pp. 44-49 (On e-reserve)

WEEK 5

September 26: Field Research

September 28: Field Research

Continuation of Research and Assessment, Weeks 6-9

During this phase, the team will make a mid-course presentation to the client. Date and time to be determined.

WEEK 6

October 3: First deliverable.

3 p.m. Room 1111: **Deliverable: Research Synopsis.** Each HISP 650 student will prepare a two- to five-page paper and brief Power point presentation summarizing/synthesizing an aspect of the area's history, i.e. housing, transportation, business, institutions, etc. (Limit presentation to 10 minutes or less. You will be cut off if you go over.) Students will have to work together as a group to determine assignments. This work will contribute to the first draft of the studio report, which team members should begin to develop.

October 5: Fieldwork, research, or group meeting

WEEK 7

October 10

3 p.m. Great Space Studio: Students report (informal -- one-page brief and orally) on project development and progress, issues. Discuss the content and progress of the draft report document due on October 24th.

October 12: Fieldwork, research, or group meeting

WEEK 8

October 17

2 p.m. Room 1111: Review of Architecture 700 design projects. Depending on time available afterward, HISP 650 students may hold group meeting to review their progress.

October 19

3 p.m. Great Space Studio: Students report (informal -- one-page briefing and orally) on project development and progress, issues. Discuss progress of draft

WEEK 9 Draft Deliverable and Finalize Findings and Recommendations Week 10-11

October 24

3 p.m. Great Space Studio: Discuss written summary of findings to date. Each student is to report on a specific part of the document. **Deliverable: Written technical report (essentially first draft of final report) summarizing research, findings, and recommendations developed. Indicate images and other graphics to be used in final report.**

October 26: Fieldwork, research, or group meeting

WEEK 10 No Classes due to NTHP Conference

October 31:

November 2:

Week 11

November 7: Respond to critique of draft. Discuss changes as needed. Discuss design of final report and schedule for production

November 9: Continuation of last class session, if needed. Otherwise, work session

Final Report Writing and Production, Weeks 12-14

Allow time for professor to review interim versions of the final report for feedback but no grade

WEEK 12

November 14 and November 16: Work sessions on final report and production

WEEK 13

November 21: Work session on final report and production

November 23: No meeting. Thanksgiving Holiday

WEEK 14

November 28 and November 30: Work sessions on final report and presentation

Final Report Due, Week 15

WEEK 15

December 5: Submit final report. (This does not have to be the final printed version. A photocopy of the mock-up, with text and design complete, is acceptable.) Prepare for final presentation

December 7: Rehearse for presentations

Final Presentations, Week 16

WEEK 16

December 12 Last Class. On-site presentation to client/community, location TBD

December 14 Final Presentation to invited jury and to the School of Architecture, Planning, and Preservation faculty and students and invited guests