

HSPV 7010 PRESERVATION STUDIO

Fall 2025

Tuesday & Thursday 2-6pm

Meyerson 406 and 412

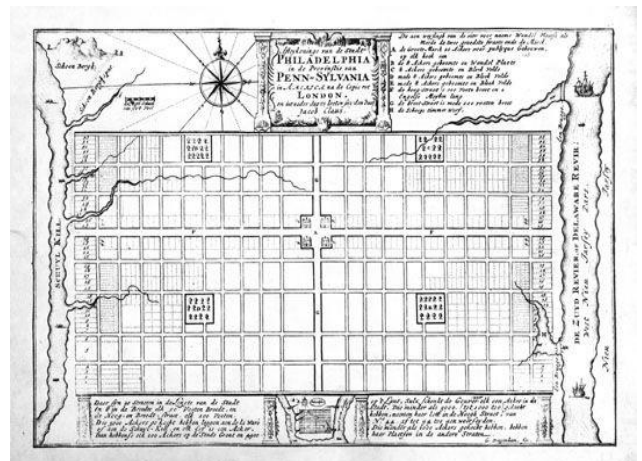
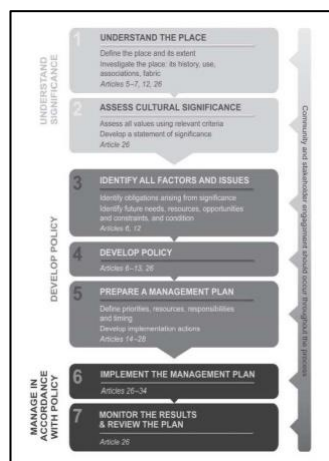
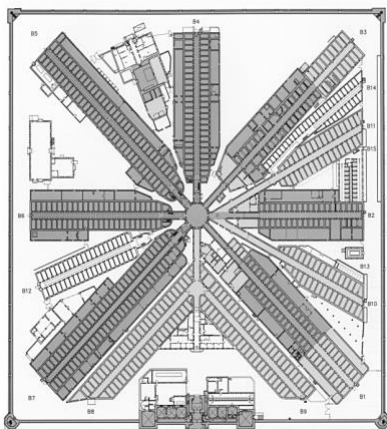
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1. COURSE OVERVIEW AND OBJECTIVES

“Everyone designs who devises courses of action aimed at changing existing situations into preferred ones.... Design, so construed, is the core of all professional training; it is the principal mark that distinguishes the professions from the sciences.”

Herbert Simon, “The Sciences of the Artificial.” 1969.

What separates the management of heritage sites from other forms of property management is that the fundamental purpose of cultural heritage management should be to preserve the values ascribed to a site—be they aesthetic or historical or social.... [A] conservation management plan is a document that sets out the significance—or values—of a site and how that significance will be retained in any future use, alteration, repair, or development. The plan development process usually involves several stages, which include understanding the site, assessing values, looking at issues or vulnerability (e.g., condition), and identifying policies and strategy.

Kate Clark, “Preserving What Matters: Value-Led Planning for Cultural Heritage Sites.” 2001.

The Preservation Studio is an applied course centering on analyzing cultural significance, making sound decisions and plans for complex public sites, and devising creative interventions implementing these plans. The challenges of Preservation Studio – making informed and creative decisions – are central to every preservation professional’s practice. The goal of each Studio project is proposing holistic preservation strategies, plans, policies, and design interventions for the site and its interested parties.

Using values-based preservation planning methods, we will create compelling future-focused plans for sites steeped in complex histories. This work challenges students to integrate many skills and ideas in making and articulating sound preservation decisions at multiple scales. Along the way, we research and collaborate strategically, study the evolution and current conditions of our target places, discern and debate cultural significance, analyze opportunities for conservation and other interventions, then make project proposals.

This fall, the sites for Preservation Studio are right here in Philadelphia. We will have teams working on two places – the Market East/High Street and Eastern State Penitentiary’s Kitchen Complex. For each place, contemporary cultural, social, political, and economic issues and opportunities call for preservation expertise. Each of these heritage places support important values and services for contemporary Philadelphians and hold the potential for creating even greater social, cultural, political, and economic benefit.

The Studio calls on many of the ideas, skills, and issues covered in the first year of the MSHP curriculum. The semester’s work is organized around basic conservation planning methodology – drawing on the Burra Charter process – mastery of which is a key learning objective of the course.

Guiding owners, public officials, advocates, and other site stewards in making decisions is a central competency for any preservation professional. Those working in every branch of the field must be prepared to create plans for heritage sites of any type or scale—from individual structures to larger landscapes—handling issues across the spectrum of preservation.

We emphasize the central role of decision-making and the planning methods behind it (described by Kate Clark) to everyone in the field (per Herbert Simon) no matter one’s area of specialization. The Studio projects therefore give you practice with making decisions in complex and real situations, and pitching preservation as both an end in itself (for commemorative, curatorial, or interpretation purposes) and a means to achieve other client goals and community interests (economic prosperity, community well-being, robust public space, social justice, affordable housing, environmental benefits, etc.).

The central activity of the Studio is gaining familiarity and experience with the comprehensive process of project/site decision-making through “conservation planning.” The process we teach (and practice with) is informed by the Burra Charter and the Getty Conservation Institute’s adaptations of it. Known internationally as conservation planning, this is common methodology in the field. Conservation plans of one type or another are used to guide decisions about all kinds of heritage places (buildings, archaeological sites, urban places, landscapes) across the full range of management situations (public, private and NGO sectors). It is a useful methodology for advising clients, making public policies, shaping development, and curating and interpreting sites of cultural significance. It is therefore a core part of the MSHP and MSD curricula.

The planning methods we will employ are driven by values-based conservation, explored via a two-week workshop and several works of scholarship in the appended Bibliography. The process is summarized in the form of a diagram (see page 8 below) with a corresponding list of deliverables to be produced by each project team (page 9). Keep in mind that the values-based planning process is *not* a simple recipe to be followed unthinkingly. The framework must be adapted to the challenges and resources of individual sites and projects. It always remains centered on conserving the values (plural) of the place, protecting cultural significance, weaving in concerns about context, and ultimately serving a range of stakeholders (present and future).

Practically: Preservation Studio begins with a two-week workshop gaining practice with values-based preservation terms, analyses, and tools through detailed case studies. Then we re-organize into two teams, each of which will focus on a one place in Philadelphia for the remaining 14 weeks of the semester following the same basic methodology and schedule. Throughout the semester, the work of the Studio will be pursued both collectively and individually. We’ll work with actual sites, communities, and partners. Specific projects and sites will demand varied kinds of research, analysis, design, and communication tasks. Each team will be guided by designated faculty. The complications of working with teammates, clients, stakeholders, incomplete research, fragmentary knowledge, constrained time and resources, and the threats and opportunities attending to actual historic resources make the Studio a valuable experience in “practicing preservation in public.”

Learning outcomes for the course include:

- understanding and applying values-centered preservation planning methodology to structure decision-making for the future of heritage sites;
- immersion in “real-world” preservation situations, with the attendant clients, co-workers, logistical constraints, stakeholders, available data, and unknowns;
- gaining practical experience in researching, documenting, analyzing and responding to a site, under constraints typical in practice;
- engaging collaborators, clients and other stakeholders, and including their intelligence in crafting conservation plans and intervention strategies;
- responding to the full range of a site’s values (heritage, social and societal) by employing a range of material, policy, interpretive and programmatic interventions;
- applying the creative, design, technical and political operations core to preservation practice;
- practicing the formulation of significance, strategy, policies and interventions (design, interpretive, programming, conservation, development, etc.) and connecting them in an overarching plan;
- making proposals that creatively, practically, and effectively communicate your ideas; and
- delivering professional-quality presentations, conversations, and documents.

2. FORMAT

The Studio framework follows a series of sequential steps. First, we'll all do a workshop to explore the foundations of values-based conservation project process. Second, we will organize the class into two teams, both following parallel processes but working on a different Philadelphia site for the balance of the semester. In summary:

- Workshop on foundations of values-based conservation planning (2 weeks)
- Phase 1, Research and Documentation (4 .5 weeks): individuals take on specific research tasks contributing to a team report on the site.
- Phase 2, Analysis (3 weeks): Intense team processes to articulate values, significance, and a preservation philosophy/design approach.
- Phase 3, Interventions (7 weeks): working individually to create specific projects applying the insights of Phases 1 and 2.

Workshop Format

Vision & Purpose:

The Preservation Studio will begin with a Workshop orienting students to the studio process and its potential outcomes through an immersive, case study-based workshop. While learning objectives for the semester are comprehensive and broad, this two-week workshop aims to focus on key areas that will prepare students for the rest of the semester. Focal areas include:

- **Participating in the entirety of the planning process at a rapid pace, witnessing how the steps inform and support one another.** The goal is not to *complete* each step of the studio process, but to *think through* how to go about it while learning from practical case studies.
- **Grounding the process in real-world preservation examples.** The full class will be organized into three groups, each led by an instructor and exploring their own case study for the two-week workshop. The sites we've chosen have had extensive conservation planning work done, so we'll have a lot of experience to draw on.
- **Balancing group work with individual growth and processing.** The workshop will require both individual and group work. Because of the rapid pace, 'deliverables' are not as cumulative or complete as the semester-long project.

The workshop will consist of **four class sessions** at the very beginning of the semester. Class sessions will be dynamic, consisting of lectures, discussions, and in-class exercises to foster deep engagement with peers and the case study sites.

The three case study projects will be:

- San Xavier del Bac, Arizona (SHC): Mission San Xavier del Bac is an active Catholic church located within the community of W̱a:k in the San Xavier District of the Tohono O'odham Nation. The oldest European-inspired structure in Arizona, it has been in nearly continuous use since it was completed in 1797.
- Miller House & Garden, Indiana (RM): MH&G is an iconic Modernist house and associated landscape built for a prominent family who gifted it to an art museum, which continues to operate the place as a house museum.
- Drayton Hall, South Carolina (ECT): Drayton Hall is an 18th-century plantation house located near Charleston, SC, co-managed by a private trust and the National Trust as a museum.

Project Format

The semester-long, site-based projects last about 14 weeks, and are organized into three phases. The two teams will work mostly independently, but their schedules will be in sync (same reviews at the same time) and both teams apply the same preservation planning process. The schedule (below) includes a series of presentations and written deliverables due just after each presentation:

- Phase 1: Research (presentation October 7)
- Phase 2: Analysis (presentation October 30)
- Phase 3: Response (presentation December 16).

The full group will be organized into two teams of ~8-12 people; each team will work together on one site for the full 12 weeks. You'll have a chance to indicate your site preference through a form distributed in class.

RM and ET will serve as lead faculty for their respective projects, handling day-to-day coaching, questions, and issues about the overall planning process. ET will lead the Eastern State Kitchen project; RM will lead the Market East project. SHC will work occasionally with both teams, in addition to teaching part of the opening Workshop.

Each of the project sites will have a significant amount of documentation collected in advance (including historical and graphic documentation, and reports of various kind).

Formal assignments and deliverables correspond to the numbered tasks on the preservation planning diagram (see below); assignment specifications are laid out in the Deliverables List (see below). A detailed session-by-session schedule specific to each group will be adjusted by the lead faculty member and updated as needed throughout the semester.

Generally, each group will have a scheduled meeting with their lead faculty once a week (generally Tuesdays) and other times by request; these scheduled will be run like professional meetings, with agendas, report-outs, discussions, and problem-solving exercises.

Intra-group work process and leadership structure:

- The tasks of studio work are varied – research, writing, editing, making photographs and other graphics, creating and making presentations, conducting interviews and fieldwork, leading meetings, and more – it is expected that work will be shared equitably among the group across the semester. (In other words, there will not be one writer, one presenter, one graphics person, etc.) Occasional feedback exercises requested by faculty will help keep track of this.
- Each group is encouraged to use Slack, GroupMe, Teams, or other platform to exchange, discuss, share, coordinate, and otherwise manage out-of-class workflow.
- Volunteer team leaders will take responsibility of many tasks as coordinators, liaisons to faculty and keepers of meeting agendas; leadership will rotate during the project, so that everyone has the opportunity and responsibility to lead on some aspect of the project;
- Each team will use its 4th-Floor Studio base for displaying and storing project material and convening team meetings.
- It is essential that each team keep a complete archive of its data and work on Box.

Site visit preparation checklist, as needed:

- PPE, vests, hardhats; closed-toed shoes, long pants and sleeves;
- Complete site safety training (individuals have responsibility for this);
- documentation prep (drawings/maps to sketch on)
- documentation gear (cameras, notebooks/clipboards, distos/tapes, flashlights, binoculars, audio recorder)
- data-sharing framework for post-visit archiving and processing

3. PROJECT SITES

Market East/High Street, Philadelphia

Lead: Randy Mason

Keywords: redevelopment; commercial culture; urban conservation; public space; commemoration

Studio Brief:

The story of Philadelphia's Market East (historically, High Street) is one of repeated redevelopment and evolving commercial and architectural cultures. This studio's challenge will be proposing future redevelopment strategies strengthened by meaningfully integrating preservation as a means of activating the full range of the place's values.

High Street is among Philadelphia's oldest streets. Known today as East Market Street -- or the area of Market East -- High Street was the first center of historic Philadelphia in the 17th and 18th centuries. (Initially, our study will be bounded by 6th and Broad Streets, Chestnut to Arch.) As the city grew more extensive and more complex in the 19th and 20th centuries, East Market Street has transformed yet remained one of the commercial and civic cores of the city. The area is characterized by the historic city plan, evolving public space networks, and heritage buildings marking important eras of the city's commercial and civic evolution (City Hall, Independence Hall and Independence National Historical Park), 19th-century commercial buildings, large department stores, and civic landmarks such as the former Atwater Kent Museum and Federal courthouses).

Market East is under intense redevelopment pressure these days -- most strikingly seen in last year's political and developmental firestorm around the proposed basketball arena development aimed at transforming Market East and threatening Chinatown. This was just the most recent in a long litany of redevelopment proposals -- stretching back centuries and continuing into the future -- that have marked the evolution of this center city district. Redevelopment proposals and interventions are a throughline of High Street/Market East's history and evolution -- and have shaped the place's values and its cultural significance to the city (and the country).

Today, the broad commercial thoroughfare of Market Street is marked by quite a variety of buildings and sites representing several periods of redevelopment, valuable works of architecture, and intensely used public spaces: large hotels and department stores; shopping malls; 19th and 20th century smaller commercial buildings; large civic structures; empty blocks resulting from urban renewal; and a mostly uniform grid of streets centered on Market Street itself. Important redevelopment projects: INHP, Loews Hotel/PSFS, Reading Terminal, Wanamakers, Galleria,

What is the next turn in the evolution of High Street/Market East? Several converging forces make this an urgent question: the post-arena moment of development uncertainty; ongoing issues in Center City (empty heritage buildings, retail revitalization, strengthening public space, need for a bus station, general lack of planning/weak governance); and the celebration next year of the 250th anniversary of the US Declaration of Independence (the Semiquincentennial).

Our studio will explore different ways to create/conservate/manage/interpret Philadelphia's High Street core in conversation with its long history of redevelopment. Working at several scales -- district, public space, building -- we'll study and propose how preservation strategies can strengthen the function and character of High Street/East Market as a once and future center of Philadelphia. This will involve quick studies of current conditions and the area's history of redevelopment; group analysis of values and cultural significance; an appropriate preservation philosophy and design approach; and applying these previous phases of work to targeted projects and proposals for specific, high-leverage sites. Some sites for potential interventions are obvious: the empty Atwater Kent; other underutilized commercial buildings; the very uneven quality and functioning of the public space network. Interventions could pursue public history projects, policy proposals,

new adaptive reuse strategies, or speculate about the value of reconstructions (such as the market sheds that converted High Street into Market). Additional opportunities will surely emerge from your studies.

The Preservation Studio is collaborating in PennPraxis' Studio+ initiative this year. Three graduate studios will be running in parallel – ours, an Architecture studio focused on housing, and a City & Regional Planning studio focusing on community engagement. We'll convene and collaborate with our colleagues in other departments at some strategic points in our semester schedule. As a group, these three studios will help inform PennPraxis' efforts to launch public-facing projects marking 250 and advancing Philadelphia's public conversations about heritage and design – or, as PennPraxis states the goal: “explore novel ideas and diverse public / private partnerships that can lead to a meaningful and sustained transformation of the area.”

Partners / contacts:

The “client” for this Studio is, very broadly, the public. Our work will be addressed to decision-makers and other Philadelphians with an interest in the viability, richness, culture, and economic vitality of Center City. We will be informed and challenged by getting advice and insight from a number of civic leaders from the non-profit sectors, city government, preservation community, journalists, and development community.

Kitchen Complex, Eastern State Penitentiary, Philadelphia

Lead: Liz Trumbull

Keywords: public history; conservation strategy; social justice; prison labor; food

Opened in 1829, Eastern State Penitentiary was the world's first penitentiary, a prison designed to inspire true regret, or penitence, in the hearts of those incarcerated within its walls. Situated in Philadelphia, the birthplace of American democracy, Eastern State brought to life the ideological debates central to the nation's founding questions. Its creation marked the transition from physical, public punishments to a rehabilitative system—the origins of the American criminal justice reform movement itself. Tracing its 150-year history as an active facility demonstrates a nation constantly wrestling with notions of how to uphold, or remove, citizens' liberty, while the physical campus continually evolved to implement these changing ideals with varying success.

The story of the kitchen complex within Eastern State clearly demonstrates this evolution, reflecting institution-wide change within a single quadrant. A reservoir predates the kitchen complex, serving as a back-up water supply for the site in the 1830s, with an adjacent mill for grinding flour. An early kitchen and bakehouse were soon constructed nearby due to the proximity of the gristmill. By 1905, prisoners built a new kitchen and storehouse atop the former reservoir per designs by Morris & Vaux. The complex continued to expand, especially after the solitary system of confinement was abandoned in 1913. By 1923, the kitchen complex facilitated the preparation of food for over 1,400 people multiple times a day, who ate in communal mess halls constructed in former individual exercise yards.

Today, Eastern State Penitentiary is preserved as a stabilized ruin while receiving over 260,000 museum visitors a year. While visitors can explore much of the site through self-guided tours, the kitchen complex is largely off-limits due to its deteriorating condition. Educators take visitors on guided mini-tours of Soup Alley at the southern end of the complex, while the remaining areas remain tarped over with largely inaccessible interiors.

As a non-profit, Eastern State is in a time of transition. Over the last two years under new leadership, Eastern State has rebranded, developed a strategic plan, and rapidly rolled out innovative programs. Clear values and a new mission guide the organization: to preserve America's first penitentiary, advancing public understanding of the criminal justice system and its impact on the lives of those affected by it, to inspire a more just future.

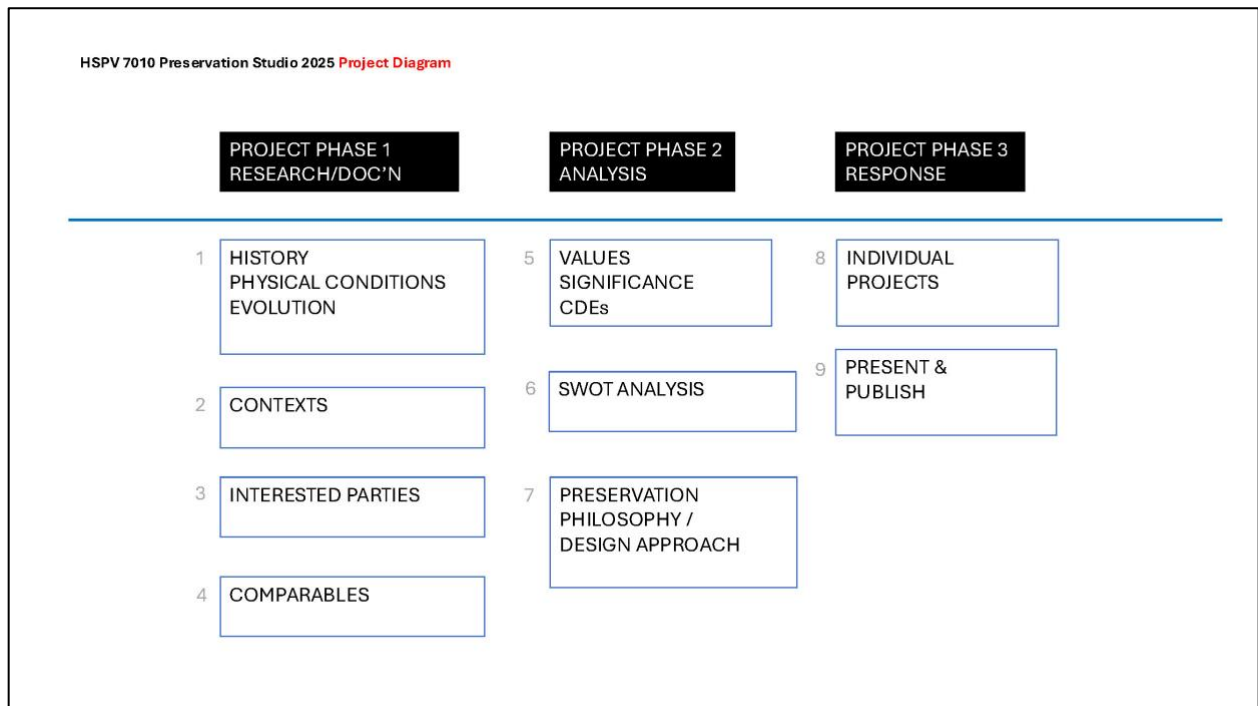
At a time when sitewide plans are being honed and revisited, it's important to look closer at the understudied and neglected kitchen complex. This studio will begin by developing a cohesive historical narrative, using the

kitchen complex as a physical record of 150 years of change, evidence that, when studied in conjunction with disparate primary source documents, can bring a fuller history to life. We will situate the kitchen complex within the broader historical context of Eastern State and make connections to prisons today. We will assess Eastern State's new organizational momentum, looking for opportunities to bring the kitchen complex to the forefront and identifying possible tensions.

Potential interventions may include designs for adaptive reuse, plans for new exhibits, programs around food and/or prisons today, or conservation studies that deepen our understanding of the complex's significance through physical investigation. Creative methods of physical assessment will be required due to limited access to the complex's interiors.

4. PLANNING PROCESS DIAGRAM & DELIVERABLES LIST

This diagram represents the sequential process for our Long Projects; it's our road map for the projects. The Deliverables list outlines the products due for each stage in the process. (For easy reference, the diagram and deliverables list are available as separate, one-page pdfs on Canvas.)



Deliverables List (this general list will be adapted by each project):

PHASE		DELIVERABLE DESCRIPTION
1a	History	-Short narrative (5-7pp) -Timeline (graphic) -Supporting illustrations as needed
1b	Physical conditions	-Base graphic documentation (plans or maps; elevation drawings as needed; exterior and interior photography) -Bullet list of materials and problematic conditions; annotated photographs/drawings; brief narrative synthesis.
1c	Evolution	-Maps, plans or diagrams outlining physical change of the site over time
2	Contexts	-Memo summarizing research on enabling environment (public policies, governance) and contemporary dynamics (recent issues, media reporting) (3-5pp)
3	Interested Parties	-Narrative list; -Takeaways from interviews and research (bullet-point paragraphs); -Diagram representing parties in relation to one another
4	Comparables	-Research on other sites with similarities to the study site, strategically chosen to inform the analysis phase -slides summarizing lessons from comparables
	Phase 1 Research Presentation	-Slide deck drawing on material from 1-4 -Memo collecting material from 1-4 and feedback from review (all to be incorporated in the final report).
5a	Values	-Typology/list of relevant values, with 1-2 paragraph description of each; - Diagram illustrating relationships between the place's values
5b	Significance	-Succinct narrative (typically 3-6 paragraphs) synthesizing and prioritizing values into a comprehensive rationale for preservation, design, and development of the site
5c	CDEs (character-defining elements)	-Memo summarizing tangible and intangible factors bearing significance -Illustrations of features reflecting significance in fabric and experience of the site, annotated as needed
6	SWOT Analysis	-Group workshop following a prescribed format -Outputs are prioritized lists of SWOT factors and short narrative synthesis
7	Preservation Philosophy/ Design Approach	-Succinct narrative statement establishing guidance for all your proposals (1-2pp)
	Phase 2 Analysis Presentation	-Slide deck presenting results from 5-7 -Memo collecting material from 1-4 and feedback from review (all to be incorporated in the final report).
8	Individual Projects	The scope and deliverables of individual projects will be proposed by students and developed with strong guidance from faculty. Projects types will vary considerably, and may include conservation treatments, design proposals, interpretive programs/installations, governance changes, public policy proposals, and more.
9	Present & Publish	-Slideset (and perhaps other presentation materials) -Final report: specifications to come – a series of memos combined into a comprehensive report of your team's work (representing all of the deliverables above, a collection of individual project dossiers, plus an executive summary and conclusion

5. SCHEDULE

This is the shared calendar for the semester. More detailed schedules will be distributed separately for the Workshop that begins the semester and for the two site-based projects.

8.26	Tues	COURSE INTROS / WORKSHOP Day 1	Full group	See detailed Workshop outline
8.28	Thurs	WORKSHOP Day 2	Workshop groups	See detailed Workshop outline
9.2	Tues	WORKSHOP Day 3	Workshop groups	See detailed Workshop outline
9.4	Thurs	WORKSHOP Day 4	Workshop groups	See detailed Workshop outline
9.9	Tues	PHASE 1 start	Project groups	Meet in project groups to start Research/Documentation work
9.11	Thurs	PHASE 1	Project groups	Research/meetings/field work
9.16	Tues	PHASE 1	Project groups	Research/meetings/field work
9.18	Thurs	PHASE 1	Project groups	Research/meetings/field work
9.23	Tues	PHASE 1	Project groups	Research/meetings/field work
9.25	Thurs	PHASE 1	Project groups	Research/meetings/field work
9.30	Tues	PHASE 1	Project groups	Research/meetings/field work
10.2	Thurs	PHASE 1	Project groups	Research/meetings/field work
10.7	Tues	PHASE 1 review	Full group	Joint review of Phase 1 results
10.9	Thurs	Fall Break/no class		
10.14	Tues	PHASE 2 start	Project groups	Phase 2 kick-off / Phase 1 reports due
10.16	Thurs	PHASE 2	Project groups	Group work
10.21	Tues	PHASE 2	Project groups	Group work
10.23	Thurs	PHASE 2	Project groups	Group work
10.28	Tues	PHASE 2	Project groups	Group work
10.30	Thurs	PHASE 2 review	Full group	Joint review of Phase 2 results
11.4	Tues	PHASE 3 start	Project groups	Individual meetings/desk crits
11.6	Thurs	PHASE 3	Individual meetings	Project work/consultations/desk crits
11.11	Tues	PHASE 3	Project groups	Project work/consultations/desk crits
11.13	Thurs	PHASE 3	Project groups	Project work/consultations/desk crits
11.18	Tues	PHASE 3	Individual meetings	Group pin-ups
11.20	Thurs	PHASE 3	Individual meetings	Group pin-ups
11.25	Tues	PHASE 3	Individual meetings	Project work/consultations/desk crits
11.27	Thurs	Thanksgiving/no class		

12.2	Tues	PHASE 3	Individual meetings	Project work/consultations/desk crits
12.4	Thurs	PHASE 3	Individual meetings	Project work/consultations/desk crits
12.9	Tues	PHASE 3	Individual meetings	Project work/consultations/desk crits
12.11	Thurs	PHASE 3	Individual meetings	Project work/consultations/desk crits
12.16	Tues	Final meeting	Full group	Presentations & discussion
12.18	Thurs	Reports	Full group	Final reports and projects due

6. WORKFLOW, ASSESSMENT, GRADING, LOGISTICS

Day-to-day and week-to-week, studio work is quite varied. It involves a mix of collaboration and individual effort, including documentary research, field work, group analysis sessions, client and community meetings, and presentations. The work progresses through a series of studies, exercises, reports and reviews that will culminate in assessments of significance, a set of policy recommendations, implementation projects, and a multi-phase action plan for the sites we work on.

We know from the outset that there will be too little time for the research required to gain a deep understanding of the place (there will be little time for primary research); we will have too little time and too many constraints to engage stakeholders in ways that would be ideal; and there will be too little time to prepare presentations and reports. Despite these constraints, there is enough time, energy and skill to practice planning (decision-making) methods of research, analysis and designing interventions. Indeed, the principal pedagogical focus of Studio is applying and learning the processes of planning as decision-making so you're prepared to deploy it in your professional work.

Each teamwork project follows the three-stage conservation planning process derived from the Burra Charter, but adapts it to the particular demands and opportunities of the site. The detailed schedule above breaks down how our work will progress; keep in mind that each project will adjust and edit the process to some extent. And despite the structure of deadlines/reviews, the work of the studio will be intuitive and iterative – more creative than scientific. Professors' guidance will often be reactive to student work, not prescriptive. The specifics of each week's activities, topics, assignments, and goals may be refined and adjusted as we move through the course, so the detailed schedule (appended above) is more of an outline than a script.

Periodic and regular reviews of work-in-progress—sometimes within our teams, sometimes inviting outside critics and professionals to add their ideas—add immeasurably to the quality of studio work. The rigor and discipline of presenting one's work, and soliciting and listening to feedback, is an important aspect of professionalization. Realizing effective presentations requires collaboration that is hard work and is perhaps the single most common task in professional work.

Most class sessions will revolve around group meetings to organize our efforts, check progress and brief one another, or discuss important issues and decisions. In between class sessions, there will be a lot of research, fieldwork, meetings and other work to accomplish. There will always be more to do than time will allow – therefore prioritization will be a constant task. As with other courses at Weitzman, for every hour of scheduled class time (8 hours/week for Studio) we expect you'll spend about 1.5 hours working outside of class time (about 20 hours/week in total).

Every student's attendance is expected at each team and class meeting noted in the schedule. In the times officially scheduled for the class (Tuesday and Thursday, 2-6 pm), you should plan to be working on Studio. Tuesday class sessions will generally include group meetings to discuss progress, data needs, share insights, and work through issues and decisions. Thursday class sessions will generally be devoted to site visits, independent research, external meetings, or other, non-classroom work.

The work of the studio is best driven by the students and guided, but not dictated, by the faculty. The faculties' responsibilities include supporting, informing, encouraging and critiquing the work of groups and individuals – we aim to be both coaches and critics. The success of the project depends on your leadership and initiative. Your work (individually and collectively) outside of formal class meetings will thus be extremely important.

Leadership is a key ingredient for productive teamwork. Some of us are natural leaders, but all of us have the capability of taking leadership in different ways. The Studio is meant to present opportunities for every student to grow their own capacity for leadership. It takes many forms and, of course, happens informally to some extent. In the week-to-week schedule for Studio we will also formalize some leadership positions by

assigning “meeting leaders” who, for a particular internal workshop or team meeting, will take the lead in organizing, managing the work process. Because teaching and learning leadership is not a straightforward matter, let’s take every opportunity we can to discuss leadership, experiment, stretch and take risks in the supportive environment of school.

Logistics

Class sessions and team work sessions will be conducted in person, held either in Meyerson Hall or as small-project-team site visits elsewhere in Philadelphia.

The digital hub for information for the studio will be the Canvas page for HSPV7010 (<https://canvas.upenn.edu/>). Assignments, readings, slides, recordings, deliverables will all be shared and stored on the course’s Canvas site.

For intra-team sharing during project work, Box is the preferred platform for sharing and especially archiving data and completed work. Project teams will also be encouraged to use Slack, GroupMe, or Teams for informal intra-team communication.

For on-campus sessions, two studio rooms in Meyerson are available for our use: 406 and 412. During our scheduled class sessions on Tuesday and Thursday afternoons, HSPV7010 has exclusive use of these spaces; at other times, HSPV students are allowed to share the table spaces. For the long projects, each team will be assigned a studio space to meet regularly, keep research materials, and pin graphics to the wall; digital projectors and computers are provided, and others are available to sign-out from the 3rd Floor IT desk.

Safety comes first! While working together at study sites, everyone should work in pairs, use appropriate personal protection equipment, and of course the usual site-safety protocols. Everyone must take the [online site-safety training module](#) prepared by Penn’s EHRS office before any field visits.

Use of wireless internet access during class time (on laptops, smart phones, tablets, or other devices) must be confined to course-related activities.

Academic Integrity

Everyone, at all times, is expected to abide by the principles set out in the [University’s Code of Academic Integrity](#). You should also refer to the [Weitzman Student Handbook](#) for academic and other policies that must be followed.

Artificial intelligence technologies present challenges to traditional concepts of academic integrity. As AI tools are more widely available and adopted, it seems wise to address their use specifically. As Studio faculty, we strongly discourage use of AI (whether LLMs or image-based) in all aspects of your work. We feel that AI use inhibits many of the kinds of learning and habits of mind we want to cultivate in this course and encourage in your professional development. In addition, the high environmental costs, ethical quandaries regarding intellectual property, and confusion of authorship that have come with wide adoption of AI give us pause. If you feel compelled to use AI, you must disclose and document its use as part of your work deliverables (for instance, in a “methodological note” accompanying any AI uses).

Assessment

Assessment in the Studio course emphasizes one’s engagement with, and contributions to, the studio process. This includes the content and organization of your written work, participation in discussions and presentations (graphic and verbal), and contributions to collective work products. Just as significant, everyone is expected brings a constructive attitude toward collective and individual work, demonstrate leadership, and develop mastery of the concepts and ideas presented in the course. In all respects of the work, we abide by norms of professionalism, ethical practice, and safety.

In addition to faculty assessment of completed deliverables and work process, occasional peer reviews and feedback sessions will be undertaken to help the groups and the faculty reflect on collaborative process and enhance everyone's learning experience. Insight from the peer reviews will be discussed individually on an as-needed basis.

In addition to the deliverables and other direct contributions to the Studio projects, all students are expected to keep a personal journal during the semester. The purpose of the journal is to instill the discipline of regular reflection, document your own learning process, and capture lessons and questions for future use. On Day 1, we will hand everyone a journal to use. We will make time in class sessions to reflect and write. It's expected that you contribute to it on your own time, as needed, but at least a few times a week. Ask yourselves how the Studio experience is presenting challenges, giving you opportunities to lead or learn, etc. Your faculty will occasionally strike up a conversation about your progress with the journaling process. We won't ask to read your journal – the content is yours alone – but we do want to ensure you're keeping up with it.

The following guidelines will be followed in assigning course grades:

- Attendance and participation in the wide range of group activities (including in-class work, fieldwork, research, peer reviews and other scheduled activities): 15%
- Performance in the Workshop: 10%
- Demonstrated leadership in some aspect of the studio: 15%
- Demonstrated progress with your individual journal: 10%
- Your team's site-based Project work: 25%
- Your individual contributions to the site-based Project work, including work products, meetings, presentations, research, and fieldwork: 25%

Final letter grades will be figured on the basis of these assignments and expectations. General guidelines for grades are as follows: A+ Exceptional; A Outstanding; A- Excellent; B+ Very good; B Good; B- Competent; C+ Fair; C Acceptable; C- Marginal; D+ Submarginal; D Unacceptable; F Failure. Further information regarding grading can be found in the [Weitzman Student Handbook](#).

Culture of the Course

[Weitzman Engagement + Community:](#)

The University of Pennsylvania Stuart Weitzman School of Design is committed to creating an educational setting in which all students, faculty members, and staff members are valued. We strive to create an inclusive culture that celebrates difference and is strengthened by contributions from people of all races, religions, countries of origin, genders, ages, sexual orientations, physical abilities, learning differences, and socioeconomic backgrounds. We aspire to support and retain a student body, faculty and staff who are representative of the multiple communities and publics with which we collaborate and work. A diverse community enhances our ability to prepare the next generation of artists, architects, landscape architects, planners, and preservationists to become leaders and innovators in a multicultural society. Preservation Studio faculty believe deeply in this commitment to diversity and welcome conversations about what it means in the current political climate and how to sustain it.

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