

# **HSPV 5380/LARP 7380**

## **Cultural Landscapes and Landscape Preservation**

Prof. Randall Mason, HSPV/CPLN  
Spring 2026, Wednesday 1:45pm-4:45pm  
Weitzman Hall 120

Office hours: after class and by appointment (please request by emailing me)  
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“Wherever we go, whatever the nature of our work, we adorn the face of the earth with a living design which changes and is eventually replaced by that of a future generation.... A rich and beautiful book is always open before us. We have but to learn to read it.”

-- landscape essayist J.B. Jackson

“[E]very place is unfathomable, infinite, impossible to describe, because it exists in innumerable versions, because no two people live in quite the same city but live side by side in parallel universes that may or may not intersect, because the minute you map it the map becomes obsolete, because the place is constantly arising and decaying.”

-- writers Rebecca Snedeker and Rebecca Solnit

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

-- novelist and critic John Berger

“Estrangement from our natural environment is the cultural contest wherein violence against the earth is accepted and normalized. If we do not see earth as a guide to divine spirit, then we cannot see that the human spirit is violated, diminished when humans violate and destroy the natural environment.”

-- writer bell hooks

“Examination of the landscape reveals only partial evidence of the social and economic forces at work in the world.... To get behind and beyond the landscape, the archives (or more broadly the historical record) provide firmer evidence and encourage a richer analysis.”

-- geographer Deryck Holdsworth



photographer Karen Halverson, *Death Valley*

## **OVERVIEW**

This course combines the topics of cultural landscape studies and landscape preservation to explore cultural landscape as an idea, a tradition, a type of place, a research agenda, and a mode of preservation and design practice. The abiding goal will be exploring and advocating for cultural landscape ideas, looking at their application and resonance for a range of design, scholarly, and creative situations. The assignments and 14 weekly sessions of the course will combine lectures, seminar discussions, exercises, and independent creative work.

Cultural landscape has been recognized as a term in practice for about 100 years. First established in the field of geography, it has been adopted in other communities of practice (landscape architecture, architectural history, as well as historic preservation and nature conservation) and also gelled as the subject of the “cultural landscape studies” (CLS) subfield. The relevance of CLS has been renewed by recent debate about the onset of the “Anthropocene” – an era in which humans have irreversibly altered the natural world. This is an old theme in cultural geography and landscape studies, the scholarship of which has long been centered on “human-environment interaction.”

For those of us working in design (broadly considered), CLS brings an exciting mix of epistemologies to bear on the work of “reading the landscape” then intervening to design it – drawing on scientific, humanistic, and artistic modes of knowing and creating knowledge. CLS is also strongly committed to framing a radically broad spectrum of subjects: every place is, in some sense, a cultural landscape in that it represents interaction between humans and the earth. Cultural landscape subjects range in scale from viewsheds to large regions to single sites to bodily experiences, relating to high Culture but more energetically to ordinary places, and representing a whole spectrum of politics (from conservative to progressive, from empiricist to activist). It is common for cultural landscape scholars to model their subjects as “palimpsests”: complex, layered texts with evidence of many imperfectly rendered stories, scenes, and acts.

The cultural landscape idea challenges conventional ways of preserving, designing, and planning built environments, framing truly holistic understanding of built environments, how they evolve, how humans and other aspects of the environment interact, and how a whole raft of processes (geological, ecological, economic, political, social, cultural, urbanistic) contribute to shaping the places we inhabit, work on and travel to. Writers, designers, scholars and artists from a range of intellectual and practical positions contribute important parts to the cultural landscape studies tradition, thus the course delves into literature on theory related to culture, environment, visualization, politics and policy, as well as the history and geography of particular American landscapes.

While cultural landscape studies draw on a rich tradition of holistic geographical, historical, and design thinking, it has also prompted new and newly integrative perspectives on culture, nature, and inhabitation—parallel to those emerging in land art and in environmental history/humanities, for instance. Future opportunities abound for using CLS as a basis for critical reflection on traditional modes of preservation and design – as seen, for instance, in the work of Caitlin Desilvey, Laura Alice Watt, and other human geographers, or James Corner, Charles Waldheim, and other advocates of landscape urbanism.

The literature on cultural landscape studies, and my own experiences working within it for nearly 40 years, are centered on the Anglo perspectives—acknowledging these constraints, every effort will be made to challenge them, privilege critical trends in the field, and encourage students to embrace their own culturally centered positions in their own creative inputs to the collective experience of this course.

Cultural landscape work is distinct from other approaches to studying design, the environment, and human-environment interaction in four main respects:

- it privileges the visual and experiential encounters with buildings, places and terrain while often struggling to interrogate less-visible processes and integrating scientific and humanistic modes of thought;
- it adopts a radically holistic frame (roughly “culture and nature,” but more incisively the ordinary and the extraordinary, the designed and the vernacular, high culture and low, wild and cultivated);
- it thrives on deep understanding of process and change (of both social and ecological systems), and demands that design, planning and preservation measures center on change as well; and
- it seeks methods of “reading” the complexity of places.

Preserving cultural landscapes presents some unique difficulties. It is part of the essence of cultural landscapes that (1) they combine natural and cultural forms and processes and (2) they continually change and are open to multiple interpretations. The very qualities that make cultural landscape valuable are also vexing conventional preservation

ideas: constant change and shifting interpretations – really centering on change – seems at cross purposes with preservationist commitments to “arrest decay” and “fix” the form and meaning of particular moments in a place’s history.

The central idea of the course is that “cultural landscape” is regarded to mean both physical places and particular ways of seeing. “Landscape” is interpreted very broadly in this course, to include parks, gardens, farms, lawns, valleys, shorelines, Superfund sites, cemeteries, memorials, historic sites, roadways, and other places where nature is somehow configured for human use. Indeed, there is no place that is not a cultural landscape. In terms of method, CLS both draws on, critiques, and informs multiple design and humanities fields (including historic preservation and landscape architecture most obviously) by invoking a broader range of discourses, methods, and tools to manage change in light of radically holistic notion of cultural landscape.

## **ABOUT THE COURSE**

While this technically is a lecture course, there will be many chances for participation and dialogue. Each three-hour class session will be organized into a few different activities. Classes generally will begin with a lecture or case presentation. A second feature of every class will be seminar-like discussion of assigned readings. The more you read, the more you’ll get out of the course. Occasionally, we’ll have guest lectures or workshop sessions on particular methods, topics, cases, or exercises.

There are many ways to frame cultural landscape studies and their application to preservation and design. Our focus this semester is to look continually for the resonance of cultural landscape ideas (explicitly or implicitly) in published work about current affairs, politics, environmental, social and design-preservation issues. This course uses a wide range of published works, representing many perspectives and subjects: from the more historical to the more theoretical, from the avowedly documentary and the clearly ideological, from work centered on cultural artifacts to work centered on ecological process, from literary works to public policy prescriptions. The power of creative nonfiction to reach beyond expert audiences is an abiding theme in the course and the readings.

The first part of the course lays out basic ideas and covers some canonical literature in cultural landscape studies. The application of cultural landscape thinking to historic preservation and other design-planning practices is also introduced early on. In the middle six weeks of the course, we will touch on a series of broad themes, places, and topics to discover the resonance of cultural landscape thinking, writing, and representation in myriad aspects of contemporary society, environment, and design practice. The topics will include fire, race, memory, waste, and climate change. (I welcome discussion among our group about editing this list of themes to make it most relevant for the group!) The final four weeks of the semester will delve into practice models based on cultural landscape ideas, especially those created by the US National Park Service.

Throughout the semester we’ll explore a variety of intellectual and methodological approaches to understanding and communicating about cultural landscapes, as well as different practical models of landscape preservation. Throughout, I’ll refer to case studies from practice (my own and others’) to understand how these different aspects of landscape are brought to bear in preservation and other design interventions. All semester, we’ll tread the line between studying landscapes a scholarly and creative pursuit, and using landscape perspectives in practice.

An important part of studying landscapes is experiencing them. Within the logistical constraints of our schedules and pandemic restrictions, we will spend some time out of the classroom looking, interpreting, and thinking together about landscapes. Some brief excursions within walking distance of campus are planned as part of the weekly class schedule; an optional weekend field trip to South Jersey will be discussed as well.

Ultimately, to inform our practice as preservation, planning, and design professionals, the questions underlying the whole course are: Why and how do we understand, value, and represent cultural landscapes? How does this understanding lead us to design, manage, preserve, and plan places differently? How can valorizing cultural landscapes reveal deeper insights into the history, geography, and changefulness of the built environment? What are the frameworks and tools for carrying out landscape preservation?

Learning outcomes for the semester include:

- understanding cultural landscape concepts;

- gaining a critical sense of the cultural landscape literature and its relevance to varied issues, disciplines, fields and perspectives;
- connect cultural landscape understanding to practices of design, planning, and preservation (critiquing conventional practices and imagining practice more responsive to cultural landscape critiques)
- basic exposure to the history and geography of American cultural landscapes and interpreting them in actual places;
- practice with methods of analyzing and representing cultural landscapes (using words and images)
- familiarity with landscape preservation issues, concepts, and processes;
- case-study based understanding of tools, policies and current issues in cultural landscape preservation and their application to design and planning; and
- exploration of national parks as a prevailing type of cultural landscape and cultural landscape practice.

## **OVERVIEW SCHEDULE AND COURSE OUTLINE**

Note that the topics, schedule, and specific activities are subject to change. Expect the occasional adjustment – depending on the interests of those in the course, pandemic restrictions, the schedules of our guests, weather, or new ideas and issues that may come to light as the course develops. I would also like to take a field trip -- if we can work out a mutually agreeable date -- to the Pine Barrens, south Jersey coast, or Bartram's Garden. We'll talk about what's possible in light of everyone's schedules.

<b>PART 1 CULTURAL LANDSCAPE IDEAS: APPROACHES, PERSPECTIVES, CRITIQUES</b>	<b>PART 2 CULTURAL LANDSCAPE MANIFESTED: ISSUES</b>	<b>PART 3 CULTURAL LANDSCAPE PRACTICES</b>
<b>Week 1 Jan 21</b> Ideas, Images, Lands, and Marks	<b>Week 6 Feb 25</b> Memory Guest: Ally Nkwocha	<b>Week 10 Apr 1</b> National Parks UNESCO World Heritage List cultural landscapes [Assn4 pitch]
<b>Week 2 Jan 28</b> Basics and Origins of Cultural Landscape <i>Featuring J.B. Jackson</i>	<b>Week 7 Mar 4</b> Waste Guest: Rachel Bondra	<b>Week 11 Apr 8</b> National Park Service cultural landscape methodology UNESCO guidelines
<b>Week 3 Feb 4</b> Canonical and Critical Cultural Landscape Studies <i>Featuring Margaret Crawford and Caitlin Desilvey</i> [Assn 1 due]	<b>Week 8 Mar 18</b> Fire Guest: Nick Pevzner	<b>Week 12 Apr 15</b> Urban Heritage Project work Guests: Molly Lester & Jake Torkelson
<b>Week 4 Feb 11</b> Creative Nonfiction, Photography, Cartography as Cultural Landscape Methods <i>Featuring Rebecca Solnit</i>	<b>Week 9 Mar 25</b> Ecology/Climate Resilience [Assn 3 due]	<b>Week 13 Apr 22</b> New Jersey Pine Barrens and Atlantic City case studies
<b>Week 5 Feb 18</b> No class meeting (we'll make up the time with Pine Barrens field trip)... go the library and look at Landscape issues for Assn 3		<b>Week 14 Apr 29</b> Final presentations/roundtable [Assn4 presentation]

### **PART 1 CULTURAL LANDSCAPE IDEAS**

#### **Week 1 Jan 21** **Ideas, Images, Lands and Marks**

No pre-reads, but we'll have some in-class exercises, talks, and slides.

#### **Week 2 Jan 28** **Basics and Origins of Cultural Landscape**

- Carl Sauer, "The Morphology of Landscape."
- J.B. Jackson, "The Word Itself" and "By Way of Conclusion"
- Peirce Lewis "Axioms for Reading the Landscape"

### **Week 3 Feb 4**

#### **Canonical and Critical Cultural Landscape Studies**

- Margaret Crawford, “The Garage Sale as Informal Economy and Transformative Urbanism.” [pdf on Canvas]
- J.B. Jackson, “Necessity for Ruins” and “Pity the Plumage” [pdf on Canvas]
- Robert Cook, “Is Landscape Preservation an Oxymoron?” [pdf on Canvas]
- Paul Groth & Chris Wilson, “The Polyphony of Cultural Landscape Study: An Introduction” or Paul Groth, “Frameworks for Cultural Landscape Study” [pdf on Canvas]
- Don Mitchell “New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice.” [pdf on Canvas]
- Caitlin Desilvey, Curated Decay. [pdf on Canvas]

*Optional:*

Scan the collections Wilson & Groth, Everyday America and/or Groth & Bressi, Understanding Ordinary Landscapes, or some of the many collections of J.B. (John Brinckerhoff) Jackson’s work [access through Franklin]

### **Week 4 Feb 11**

#### **Creative Nonfiction, Photography, Cartography as Cultural Landscape Methods**

- Jonathan Franzen, “The Problem of Nature Writing.” [pdf on Canvas]

Creative nonfiction: sample a few essays by some of these writers

- Rebecca Solnit: <http://rebeccasolnit.net/>
- John McPhee: <https://www.newyorker.com/contributors/john-mcphee> or Franklin
- Robert Sullivan: <https://placesjournal.org/author/robert-sullivan/?cn-reloaded=1>
- Elizabeth Greenspan: <https://placesjournal.org/article/nicetown-inequality-in-philadelphia/>
- Shannon Mattern: <https://placesjournal.org/?s=mattern>
- bell hooks: Belonging: A Culture of Place [access through Franklin]
- Laurel McSherry: “Objects of Attention” [pdf on Canvas]
- Robin Wall Kimmerer. Braiding Sweetgrass. [access through Franklin]

Photography: scan websites or published collections of these photographers (and/or others you choose); these hyperlinks give you a starting point—also use the Library’s collections:

- Eugene Atget, Walker Evans (also [here](#)), Ansel Adams, Gordon Parks, Bernd and Hilla Becher, Joel Sternfeld, An-My Lê, Matt Black, Alex MacLean, Virginia Hanusik

Landscape Magazine / National Geographic Magazine: browse actual magazines! In the library!! Or online if you have to – both are available in hard copy in the Penn libraries and digitally through the Penn libraries/Franklin]

Other cartographies: scan these atlases and maps [being placed on reserve in Fisher Fine Art Library]

- Solnit atlases on New Orleans, San Francisco and New York City
- Katherine Harmon. You Are Here: Personal Geographies and Other Maps of the Imagination.
- Jill Desimini & Charles Waldheim. Cartographic Grounds.

### **Week 5 Feb 18**

#### **No class meeting**

No class meeting. We'll make up the time with a field trip. For this Wednesday session, you could go the library and look at Landscape Magazine issues for Assignment 3!

## PART 2 CULTURAL LANDSCAPE MANIFESTED: ISSUES

### Week 6 Feb 25

#### Memory

Guest: Ally Nkwocha

- Simon Schama, Landscape and Memory.
- Erika Doss, Memorial Mania
- Randall Mason, “Carrying Weight” in Platform
- Alison Hirsch, “Restoring Los Angeles’s Landscapes of Resistance” in Journal of Architectural Education

### Week 7 Mar 4

#### Waste

Guest: Rachel Bondra

- Catherine Flowers, Waste.
- Max Liboiron. “Pollution is Colonialism”
- Kevin Lynch, Wasting Away.
- Daniel Bluestone, “Toxic Memory” in Buildings, Landscapes and Memory
- Danielle Purifoy, “Knock on Wood” in Scalawag

### Week 8 Mar 18

#### Fire

Guest: Nick Pevzner

- Stephen Pyne, Fire: a Brief History [access through Franklin]
- Jon Mooallem, “We Have Fire Everywhere” New York Times Magazine
- Nicola Twilley, “A Trailblazing Plan to Fight California Wildfires.” New Yorker
- Rebecca Solnit, A Paradise Built in Hell.

### Week 9 Mar 25

#### Ecology & Climate Resilience

- Emma Marris, Rambunctious Garden.
- Elizabeth Rush, Rising
- ICOMOS Climate Change and Heritage Working Group report
- Tobias Plieninger and Claudia Bieling, Resilience and the Cultural Landscape, ch1, 2012

## PART 3 CULTURAL LANDSCAPE PRACTICES & APPLICATIONS

### Week 10 Apr 1

#### National Parks

- Thomas Cole, “Essay on American Scenery”
- NPS Organic Act of 1916
- Laura Alice Watt, selection from The Paradox of Preservation.

*Optional, for more technical background*

- NPS. [Preservation Brief 36 \(Cultural Landscapes\)](#)
- NPS. [Preservation Brief 38 \(Traditional Cultural Properties\)](#)

*Optional, for background*

- Alfred Runte. [National Parks: The American Experience](#).
- Ken Burns, [The National Parks](#) [PBS film available through Franklin]
- NPS. [Second Century report](#)

### **Week 11 Apr 8**

#### **National Park Service and other practical/policy frameworks**

##### National Park Service

- Susan Dolan presentation: overview of NPS cultural landscape program:  
<https://www.nps.gov/articles/000/cultural-landscapes-the-development-of-a-national-park-service-perspective.htm>
- NPS Cultural Landscapes Inventory Professional Procedures Guide (2025):  
<https://npshistory.com/publications/landscapes/cli-procedures-guide-2025.pdf>
- NPS Guide to Cultural Landscape Reports (1996):  
<https://irma.nps.gov/DataStore/DownloadFile/501621>

##### UNESCO World Heritage Convention

- <https://whc.unesco.org/en/culturallandscape/>
- Nora Mitchell, Mechtilde Rössler, Pierre-Marie Tricaud (Authors/Ed.). World Heritage Cultural Landscapes: A Handbook for Conservation and Management. World Heritage Papers, n.26. UNESCO, 2009. [Canvas]

##### European Landscape Convention

- Council of Europe website on the ELC: <https://www.coe.int/en/web/landscape>

### **Week 12 Apr 15**

#### **Urban Heritage Project work**

*Guests: Molly Lester & Jake Torkelson*

Urban Heritage Project work:

- Lewis Mountain Cultural Landscape Report
- DC Small Parks Cultural Landscape Report
- Scan other project reports at [www.cultural-landscapes.org](http://www.cultural-landscapes.org)
- Quinn Evans/TenxTen: Indian Mounds Cultural Landscape Study and Messaging Plan.

### **Week 13 Apr 22**

#### **New Jersey Pine Barrens**

- John McPhee, [The Pine Barrens](#) [purchase recommended]
- Mary Hufford, "Telling the Landscape"
- Pinelands Commission website: <https://www.nj.gov/pinelands/>
- The Pine Barrens a documentary by David Scott Kessler. [<http://www.pinebarrensfilm.com/> ]

### **Week 14 Final presentations / roundtable**

## **ASSIGNMENTS AND GRADING**

The assignments for the course consist of regular participation in class sessions, a few short works and one lengthier project.

## **ASSIGNMENTS**

### **Assignment 1: Take a walk; sit a while; reflect and write.**

Walking as cultural landscape methodology has a long and varied tradition: writers as varied as Thoreau, Stilgoe, Solnit, and Debord used walking as a way to explore and represent cultural landscape ideas. This assignment asks you to walk observantly, then sit to observe, then reflect and write about the cultural landscapes you're experiencing.

First, read or at scans some essays on walking (there is a “Walking” module in Canvas). Then go for a 15-20 minute walk. Take notes as you go, or afterward, but the point is to drop the filters and constraints we usually carry around. Observe the wholeness of your experience. Think and write about what you experienced or saw differently by taking this purposeful walk with cultural landscape ideas in mind. Second, find an interesting and safe place somewhere along your walk. Stay there for 15-20 minutes, observing closely, appreciating details and what you’re sensing.

Third, write a two-three page essay: roughly a third about your walking experience; a third about you sitting/staying experience; a third comparing what you observed, sensed, and understood between the two experiences.

The written product should only be 2-3 pages (500-750 words). Upload the assignment to Canvas as a pdf. Due at the beginning of **class 3**; 15% of final grade.

### **Assignment 2: Post cultural landscape images to Canvas**

The digital images you post as an Assignment in Canvas can be from anywhere/anyone (your own work, someone you know, published elsewhere, social media). They can be related to the reading for the week, or otherwise just something that strikes you as rich or provocative or delightful or puzzling – and related to cultural landscape issues/themes. We’ll discuss the images together, briefly in class sessions.

You must post at least four images during the semester; the timing is up to you (I suggest you spread them out over the semester). You must include a short caption and the source of the image. The submissions are ungraded (every image/caption you submit will earn you all the points for the assignment. The six postings total amount to 30% of final grade.

### **Assignment 3: Write a short critical assessment of a Landscape magazine article**

J.B. Jackson founded Landscape magazine in the 1950s to collect and publish cultural landscape essays, research and criticism from scholars and practitioners and writers across a broad range of fields. The magazine really helped constitute and promote a field of cultural landscape studies. Look through the back issues of Landscape held in Fisher Fine Art Library (or accessible online through Franklin). Choose one essay that really interests you. Write a critical commentary on the subject, the approach, etc. The format of your commentary must follow the structure of a Harper's Annotation – one image for each page of your Landscape article, placed in the center of an 11x17 page, with appropriate “annotation” paragraphs (noting critiques, insights, absences, etc.) and leader lines. At least five annotations per article, minimum

Upload the assignment to Canvas as a pdf. Due at the beginning of **class 9**; 10% of final grade.

### **Assignment 4: Create your own Landscape magazine article on a place or a forward-looking cultural landscape topic**

Landscape ceased publication several years ago, but this assignment assumes we are resurrecting it and creating a new issue. Each student will create their own individual illustrated essay, taking inspiration from the format, voice, diversity of topics, and underlying cultural-landscape vibe of JBJ’s original Landscape. The essays should reflect contemporary thinking though – no imitation of the original is suggested!

The topic can be any aspect of “cultural landscape” study, design, or phenomena related to the list we build in class of contemporary topics joining landscape change and urgent global issues— including migration (North Africa to southern Europe), climate change (everywhere), wartime destruction (Ukraine), energy infrastructure (wind farms), and mass tourism (Venice).

The goal is close description, based on exploring the place from several perspectives, delivering thoughtful interpretation of the scene with strong narrative-graphic communication, and making some farther-reaching, conclusions or proposals on the basis of your study. If such old-style magazine spreads seem archaic to you, think of your piece as a mini-exhibit or a really long Instagram post. We should meet at least once to discuss your topic, general argument, and approach to the research. The format should be inspired by looking at the numbers of the original Landscape magazine to pay homage to the original graphics. The length of the essay should be at least 1,500-2,000 words; it should incorporate at least 5-6 images. Quick verbal pitch of your topic ideas will happen in **class 10**. We will have short, in-class presentation of your near-final projects in the **class 14**. The finished essay is due one week after our final meeting (May 6) by pdf upload to Canvas. It will account for 30% of your final grade.

#### **Assignment 5: Attendance and participation**

Diligent attendance and thoughtful participation in class is an important assignment. A substantial part of your grade for the entire course (15%) will be based on your attendance and participation. This includes occasional small assignments to lead discussions in class, join in workshops/exercises, and contributing to all aspects of class, as well as the completion of assigned readings.

### **ADMINISTRATION, GROUND RULES, AND RESOURCES**

#### **Grading**

Individual assignments will be graded on a point system (“12 out of 15”). Final letter grades for the course will be figured on the basis of these assignments and expectations, in light of the course outcomes. The grading rubric follows below. General guidelines for course letter grades are as follows: A+ Exceptional; A Outstanding; A- Excellent; B+ Very good; B Good; B- Competent; C+ Fair; C Acceptable; C- Marginal; F Failure.

Assignment 1	20%
Assignment 2	20%
Assignment 3	15%
Assignment 4	30%
<u>Assignment 5</u>	15%
Total	100%

## **General Guidance on Written Assignments**

Good writing is important—and quality will factor in the grading of every written assignment. Grades will reflect the content and persuasiveness of your writing, your willingness to advance new ideas, your grasp of the course's issues, as well as conformity with scholarly conventions and the mechanics of good writing (spelling, grammar, paragraph structure, and so on).

Conventions of academic and professional writing are essential to successful professional work. You will use standard forms of footnoting and clear bibliographic referencing to record the sources on which your work relies. The [Chicago Manual of Style](#) (available online through PennLibraries) should be your guide.

All written assignments must employ the following formatting:

- 10-12 point type
- 1.5 line spacing
- At least 1" side margins and 1" top/bottom margins
- page numbers
- footnotes or endnotes, following the [Chicago Manual of Style](#)
- submit assignments electronically, as a pdf via Canvas.

If you feel (or are told) that you need to improve your writing skills beyond class work and assignments, there are many resources on which to draw. For one, you can make an appointment to talk to your instructor. Assistance in becoming a better writer is abundantly available on campus at [Penn's Writing Center](#) and the [Weingarten Learning Resources Center](#). We encourage you to explore these websites (they have multiple programs) and make an appointment with the counselors. Additionally, there are two reference works you are expected to know and use: Strunk and White's [The Elements of Style](#) (there are many editions) and the [Chicago Manual of Style](#). The former is a classic work on the craft of writing and is very useful in self-critique. The latter explains the proper formatting of footnotes, bibliographies, and other elements of scholarly writing; it is available in print and online.

## **Academic Integrity & Classroom Culture**

Academic integrity is the foundation of the University's culture of learning and research. Everyone, at all times, is expected to abide by the principles set out in the [University's Code of Academic Integrity](#). Students with questions or concerns about plagiarism or any other issues regarding academic integrity or the classroom environment are welcome to approach the professor in confidence.

### Classroom culture

The School's commitment to diversity, inclusion, justice and belonging, is worth repeating and contemplating here. I will work hard to abide by this; I always welcome conversations and suggestions about improving the experience of the course for you.

“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 here 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.”

Use of digital devices and wireless internet access during class time **must** be confined to course-related activities (essentially, note-taking). Uses unrelated to the course can be distracting to others in the classroom. This will be monitored and managed throughout the semester; if it becomes an ongoing issue, it could result in loss of in-class internet access, or dismissal from a class session.

### About the use of AI tools

Assignments for this course are to be conceived, designed, and written by you. You should draw on sources following the typical rules of academic honesty, fair use, and transparency. This much include conventional means of using citations to indicate sources used in your work (see [Chicago Manual of Style](#) for specific).

ChatGPT or other generative AI tools may be used in the course only with advance permission of the instructor, and only if it meets a legitimate research purpose. For instance, you may use AI tools for research-related tasks in early stages of your assignments. However, you must contact me first so we can discuss your plan to use these tools; we'll discuss their use occasionally as a class. If you use AI tools without first discussing it with me, it will be considered a violation of Penn's Code of Academic Integrity.

Note I am not recommending the use of AI tools and you do not need them for any aspect of this course. Their use is permitted if you determine they will be helpful in brainstorming, data-scraping, or other preliminary research tasks. Bear in mind the material generated by these programs is often inaccurate, incomplete, or otherwise problematic. Relying on it will limit your own independent thinking and creativity.

Everyone must abide by traditional standards of transparency and accountability in academic and professional ethics. Report what you use; give credit where it is due; everything under your name is your responsibility. To this end, all assignments must include a brief methodological note describing and explaining the use of any AI tool, technique, or model, along with other categories of source or methods used in the research and writing.

### **Academic and Support Resources**

I want to ensure that everyone has the resources they want or need in order to participate fully in this course. Students who are differently abled are welcome let me know if you need special accommodations in the curriculum, activities, instruction or assessments of this course to enable you to participate fully. I will keep all conversations confidential. You can refer to the [Weingarten Center](#) for assistance.

The University provides a number of resources to support improvement of your writing, studying and learning skills. I encourage you to take advantage of them. The following University-wide points of contact may be helpful:

[The Marks Family Writing Center](#) provides individual help with writing. [The Weingarten Learning Resources Center](#) provides support and guidance on a range of academic work issues, including time management and organizational skills. [Communication within the Curriculum](#) offers guidance on speaking and making effective presentations. [Weigle Information Commons in Van Pelt Library](#) is a clearing house to these and other sources of support. And [Career Services](#) offers assistance on a number of issues related to academic work – as well as post-academic job searching and career advice.

As always, the School of Design's Student Services office, and [the University's Wellness resources](#), are ready to help with any issues that arise in or outside the classroom. Please don't hesitate to take advantage of these folks' ability and eagerness to support you.

In this and every other course in the School, you are welcome to make an individual appointment to talk to your instructor. Please email me directly, at any time, to arrange an appointment or have a conversation.

**BIBLIOGRAPHY – see Canvas for full bibliography.**