When NASA astronauts took this photograph of Earth on Dec 7, 1972, it was the first such view ever recorded by a human from space. Affectionately known as the Blue Marble Shot, the image has gained worldwide recognition for representing our greatest and most precious shared legacy. When this photo was taken, the dangers of global warming were already being sounded. Now, fifty years later, the most recent report on climate change from the IPCC warns we are nearly out of time to reverse the life-altering conditions of global warming and its cascading environmental and social consequences.

Designing, planning, and constructing the built environment have contributed significantly to the warming of the planet. But they also hold the key to mitigating, adapting, and recovering from the damage we have done and to improving our cities, towns, and rural areas in a more socially and ecologically equitable context. Historic Preservation has much to contribute to the current state of the world. Conservation and preservation have always been about repair and reparation whether it is ecological restoration, building rehabilitation, or urban regeneration. Repair and reuse are an old response to that which is damaged, broken, dysfunctional, and invisible yet the global nature of today’s challenges is unprecedented.

Sustainability, human equality, and social and environmental justice are the necessary antidotes to what ails us as a species. All of us engaged with the built environment whether as architects, artists, landscape architects, planners, and preservationists, has an ethical if not moral obligation to confront these challenges through thoughtful reflection and decisive action.

Frank Matero, Chair, Graduate Program in Historic Preservation
This year Penn’s Historic Preservation program turns forty years old. In the world of cultural heritage, this hardly qualifies as venerable yet the global changes that began the decade before and continued afterward have forever altered our assumptions about our individual and collective identities and our continued existence on the planet. The 1970s witnessed the rise of women’s rights, gay rights, and the environmental movement, political corruption (Watergate), the ongoing Vietnam War, and the energy crisis, all while the country celebrated its 200th anniversary. 1981 saw the identification of the AIDS virus and the launch of the Internet, each connecting us in ways terrible and unimaginable the decade before.

During all this, historic preservation quietly entered American schools of architecture and planning. These programs emerged to offer counter arguments to prevailing notions of design, gaining support by a public tired of the banal and placeless buildings and urban environments that post-war design had largely created at the expense of popular civic monuments such as Penn Station in New York City. By the early 1970s, the nation’s approaching Bicentennial only fueled the desire to take stock of the country’s entire legacy, rather than its selective white colonial past as celebrated over the past two years and its relation to the larger trajectory of the American experience.

Penn’s Program, now firmly positioned within the Weitzman School of Design, has contributed greatly to the dramatic shift in attitude toward the embrace of the existing built environment and the rise of sustainability and place-making in that encounter. As Chair of the program twice during its forty year history, I have seen first-hand those changes. Going forward our primary mission must continue to press on long-standing concerns about the uses and abuses of heritage. Similar to the social and political upheaval of the 1960s, current outrage and debate on social and environmental equity, human rights, inclusion, and diversity of expression require the field and its practitioners to reexamine our teaching and practice to continue the legacy of the field as a catalyst for positive change.

It was a great honor for me to chair the Graduate Program in Historic Preservation from 2009-2017. Looking back, it was a time of growth and diversification, building on strengths while also listening closely and responding to changes in the field (and the broader society).

Frank Matero
Chair, 1996-2009
and 2017-present

Randy Mason
Chair, 2009-2017

On assuming the role, I regarded my tasks as, first, continuing to build PennPreservation’s reputation as the most comprehensive and forward-looking academic program, as David De Long and Frank Matero had built and maintained it since the early 1980s, and, second, strengthening the program so the faculty and students could respond to the changes already facing the preservation field. At the time, these included: accounting for more radical intellectual critiques of the field from critical heritage studies; making our Program, as a group, as diverse as the communities we serve, making the most of the heyday of globalization by projecting our ideas more broadly while welcoming people and ideas from an ever-wider international community of practice.

During my years as chair, we continued to recruit strong student cohorts. This, as well as the day-to-day, year-to-year management of the Program, reinforced to me that running the Program – like historic preservation itself – is truly a collaborative, institution-wide enterprise. Each new student cohort, each year’s studios and theses, each commencement event, contributed by many faculty (tenure-track as well as our steadfast and talented adjuncts) and our amazing administrative colleagues – notably Suzanne Hyndman and Amanda Bloomfield.

We also updated curriculum in incremental ways, streamlining the Thesis process, experimenting with new electives (I found opportunities to teach about memorials, the future of the preservation field, and urban conservation in China), and adding more opportunities for traveling studios. All the while, faculty, alumni, and partners in the preservation field reinforced the importance of the basic curriculum: training students to environmental and cultural heritage and preservation’s nascent concerns for human rights and social equity in the 1980s. Implicit in the word and concept of ‘heritage’ is the notion of legacy, thus conveying and establishing a moral imperative in the treatment and protection of this collective human inheritance.

After nearly half a century of formal practice, institutional representation, the creation of national and international organizations and journals, and the development of academic training programs, a professional maturation as well as a crisis of identity for the field appears to be on the horizon. The inherent interdisciplinary and inclusive concerns of historic preservation range from diversifying historical narratives while advocating for social cohesion and equity, to the physical curation of structures, sites, and places of cultural and historical significance. This diversity of interest and method raises challenging questions of disciplinary and professional boundaries and calls upon academic programs and the profession to articulate its authority upon itself and among existing professions and the public.

Though a critical history of the rise of historic preservation would demonstrate that defined curriculum and a strong professional practice that could connect with traditional preservation with embrace of new critiques, subjects, methods and partners centered by more progressive notions of heritage stewardship; making our Program, so the faculty and students could respond to the changes already facing the preservation field. At the time, these included: accounting for more radical intellectual critiques of the field from critical heritage studies; making our Program, as a group, as diverse as the communities we serve, making the most of the heyday of globalization by projecting our ideas more broadly while welcoming people and ideas from an ever-wider international community of practice.

During my years as chair, we continued to recruit strong student cohorts. This, as well as the day-to-day, year-to-year management of the Program, reinforced to me that running the Program – like historic preservation itself – is truly a collaborative, institution-wide enterprise. Each new student cohort, each year’s studios and theses, each commencement event, contributed by many faculty (tenure-track as well as our steadfast and talented adjuncts) and our amazing administrative colleagues – notably Suzanne Hyndman and Amanda Bloomfield.

It was a time of growth and diversification, building on strengths while also listening closely and responding to changes in the field (and the broader society).

While faculty, alumni, and partners in the preservation field reinforced the importance of the basic curriculum: training students to understand the expectations of the future. The field has struggled with balancing the strengths that defined the nascent concerns for human rights and social equity in the 1980s. Implicit in the word and concept of ‘heritage’ is the notion of legacy, thus conveying and establishing a moral imperative in the treatment and protection of this collective human inheritance.

The following questions from former Program Chairs and faculty attest to the impact Penn’s program has had on the discipline and professional practice both nationally and globally. The selections of academic courses, studios, theses, and research projects presented here clearly reflect the wide range of interests and methods of our students and faculty. In this issue of Prospectus we reflect on the work of our students and faculty over the past two years and its relation to the larger trajectory of the program since its founding four decades earlier.

Today, historic preservation is considered an intellectual discipline that is built on a body of knowledge, skills, and experience, and the ability to analyze and solve complex problems. Although many of these methods are borrowed from other disciplines, their application to preservation and safeguard heritage wherever it is considered to reside, is expressly its concern. Like all professional disciplines, preservation has been shaped by its historical habits and by contemporary concerns. It has continued to evolve, moving from its initial divergence from architecture and planning in the 1970s to convergence as we all began to pay more attention to environmental and cultural heritage and preservation’s nascent concerns for human rights and social equity in the 1980s. Implicit in the word and concept of ‘heritage’ is the notion of legacy, thus conveying and establishing a moral imperative in the treatment and protection of this collective human inheritance.

Prospectus: 40 Years
page 5

Frank Matero
Chair, 1996-2009
and 2017-present

It was a time of growth and diversification, building on strengths while also listening closely and responding to changes in the field (and the broader society).

Randy Mason
Chair, 2009-2017
Penn’s Graduate Program in Historic Preservation began in 1981 with fewer than ten students and no standing faculty. Peter McCleary, Professor of Architecture, initiated the program in consultation with James Marston Fitch, then Professor Emeritus at Columbia University where he had created their pioneering program. Together, McCleary and Fitch outlined Penn’s new curriculum and identified the program’s first lecturers; chief among them were John Milner, the distinguished preservation architect; Samuel Harris, a civil engineer and architect who had specialized in conserving Philadelphia buildings; and Roger W. Moss, the Executive Director of the Philadelphia Athenaeum, a center for scholarly research with a focus on architecture.

Fitch recommended that Anthony N.B. Garvan, Professor of American Civilization at Penn, serve as acting chair until a new faculty position for a permanent chair could be established, and he suggested that I become involved in the new program. Garvan then invited me to assume a leading role in developing the new program’s preservation studio, as I had done earlier at Columbia, where I was then an associate professor of architecture and had recently completed my term as program chair. Accepting the irresistible challenge of participating in the formation of a new program, I accepted Garvan’s offer, and began teaching at Penn in the fall of 1983. In 1984, when the new faculty position was approved, I was named the first chair of the Penn’s preservation program.

Lee Copeland, then Dean of the school, supported my efforts to expand the program and forge stronger ties with the departments of architecture, planning, and landscape architecture. Defining preservation as change responsive to the historic environment, and as a field of component professions addressing a broad range of issues, I proposed joint degrees with those departments and began the addition of new courses in preservation design, planning, and landscape conservation. Other additions in building technology and theory further broadened the program’s scope. I then felt the greatest need was in the area of conservation, and in consultation with Jeanne Marie Teutonico, then conservator at ICCROM in Rome and later Associate Director of the Getty Conservation Institute, worked to fill that gap. At my urging Dean Copeland

assigned the program new space for a needed conservation laboratory, and, with funding from the university, Teutonico and I designed this facility. My next need was for a standing faculty member in conservation, and after much effort that new position was approved. My choice for the position was Frank Matero, who had been my choice for a similar role at Columbia and who was appointed to join me at Penn.

With Matero’s arrival, I felt my term as chair was approaching a fitting conclusion. The expanded curriculum, with a broad range of courses grouped in clearly defined areas of emphasis, drew ever more students. Summer internships, which I worked to establish, offered opportunities for professional development. With a dedicated lab and an ideal person to develop the curriculum in that area, I was confident that new leadership would result in ongoing progress.
Degrees Offered

Master of Science in Historic Preservation

The identification and analysis of historic fabric, the determination of significance and value, and the design of appropriate conservation management measures, requires special preparation in history, theory, technology, and planning. These subjects form the core of Weitzman School’s Historic Preservation program. Within this framework, students individualize their coursework to define an area of emphasis, such as architectural conservation, public history of the built environment, preservation planning or preservation design. The curriculum stresses mastery of the research process along with the marriage of theory and practice.

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

### First Year
- **Summer**
  - HSPV 790 Historic Preservation Summer Institute
- **Fall**
  - HSPV 521 American Architecture
  - HSPV 600 Documentation, Research, Recording I
  - HSPV 660 Theories of Historic Preservation I
  - HSPV 624 Digital Media for Historic Preservation
  - HSPV Elective
- **Spring**
  - HSPV 601 Documentation, Research, Recording II
  - HSPV 627 Digital Media for Historic Preservation II
  - HSPV 661 Theories of Historic Preservation II
  - HSPV Elective
  - HSPV Elective
  - General Elective

### Second Year
- **Summer**
  - Internship (required)
  - HSPV 750/760/770 Praxis (elective)
- **Fall**
  - HSPV 701 Preservation Studio
  - HSPV 710 Thesis I or HSPV Elective
  - General Elective
  - General Elective
- **Spring**
  - HSPV 711 Thesis II or 721 Capstone Studio
  - HSPV Elective
  - HSPV Elective
  - General Elective

### Master of Science in Design—Historic Preservation

The one-year Master of Science in Design with a concentration in Historic Preservation (MSD-HP) complements Weitzman School’s long-standing two-year MSHP degree. The MSD-HP directly addresses the needs of practicing design professionals seeking post-professional training, specialization, or change in career path. The MSD-HP curriculum requires 12 CUs and spans one calendar year – two full-time semesters, plus one summer studio course. Half of the required courses are elective; personalized curricula can accommodate advanced thesis research or additional studios. Applicants must possess a professional degree in design or planning fields (architecture, landscape architecture, interior architecture, urban planning, urban design, engineering) from an accredited university, and at least three years of professional experience.

### Fall
- HSPV 660 Theories of Historic Preservation / HSPV 624 Digital Media for Historic Preservation
- HSPV 521 American Architecture or History elective
- HSPV 640 Contemporary Design in Historic Settings
- HSPV Elective
- Open Elective
  - [HSPV 701 Preservation Planning Studio can substitute for two electives]

### Spring
- HSPV 661 Theories of Historic Preservation / HSPV 627 Digital Media for Historic Preservation
- HSPV 703 Preservation Research Studio/ or HSPV 705 Advanced Studio
- HSPV Elective
- HSPV Elective
- Open Elective
  - [one-credit Thesis can replace an elective]
  - [HSPV 703 can be taken for 2 cu’s and replace one HSPV elective]

### Summer
- HSPV 707 Post-Professional Studio: Late May to mid-June, traveling to work outside Philadelphia
- Picturing Policy: How Visual Culture Shapes the Urban Built Environment
- Conserving the Future: Historic Preservation in Contemporary China

### Symposia 2015-2021

- **Preserving and Sustaining Civil Rights Sites**
  - Virtual Symposium
  - November 2021
- **Surface Effects: Architectural Tile & Terrazzo and its Conservation**
  - February 2020
- **Preserving and Sustaining Civil Rights Sites**
  - Virtual Symposium
  - November 2021
- **Master Class: Modern Problems: Myths and Reality in the Preservation of Modern Architecture**
  - April 2018
- **The Concrete Surface: Symposium and Workshop**
  - February 2018
- **Design + Heritage**
  - March 2017
- **A Woodworker’s Retreat: George Nakashima’s Arts Building and Cloister**
  - March 2017
- **Surface Effects: Architectural Tile & Terrazzo and its Conservation**
  - February 2020
- **Picturing Policy: How Visual Culture Shapes the Urban Built Environment**
  - April 2016
- **Conserving the Future: Historic Preservation in Contemporary China**
  - January 2016
Core Curriculum

Documentation, Research, + Recording I & II

HSPV 600/601

Understanding the history of the built environment through research, writing and graphic representation is central to the enterprise of historic preservation. Through these acts, we decide which buildings and sites are worth saving, establish the basis for future interpretation and intervention and communicate the value of historic resources to the public at large. HSPV 600 is taken in the fall of first year and lays the groundwork for HSPV 601, which is taken in the spring and places greater emphasis on the graphic recording and public presentation of historical information. Analyzing, documenting and recording a site’s historic evolution are the cornerstones of preservation practice. The material produced by such work guides decision-making by property owners, site managers, public officials, and conservators. Rigorous documentation may also serve a broader purpose: over time, it becomes the primary means by which scholars and the public understand a site that has changed or disappeared. These themes are explored in the HSPV 600/601 sequence, which is led by a faculty team consisting of historians, conservators, and a professional photographer. This class also features guest instruction by experts in various branches of the preservation practice.

Digital Media for Historic Preservation I & II

HSPV 624/627

A required praxis course designed to introduce students to the techniques and application of digital media for visual and textual communication. Techniques will be discussed for preservation use including survey, documentation, relational databases, and digital imaging and modeling. This course is organized in two 0.5 CU parts; the first half (HSPV 624) is taught in the second half of the fall semester, while the second half (HSPV 627) is taught in the first half of the spring semester.
American Architecture

HSPV 521-001

This course is a survey of architecture in the United States. The organization, while broadly chronological, emphasizes themes around which important scholarship has gathered. The central purpose is to acquaint you with major cultural, economic, technological, and environmental forces that have shaped buildings and settlements in North America for the last 400 years. To that end, we will study a mix of "high style" and "vernacular" architectures while encouraging you to think critically about these categories. Throughout the semester, you will be asked to grapple with both the content of assigned readings (the subject) and the manner in which authors present their arguments (the method). Louis Sullivan, for instance, gives us the tall office building "artistically considered" while Carol Willis presents it as a financial and legal artifact. What do you make of the difference? Finally, you will learn how to describe buildings. While mastery of architectural vocabulary is a necessary part of that endeavor, it is only a starting point. Rich or "thick" description is more than accurate prose. It is integral to understanding the built environment - indeed, to seeing it at all.

Theories of Historic Preservation I & II

HSPV 660/661

Theories of historic preservation serve as models for practice, integrating the humanistic, artistic, design, scientific and political understandings of the field. This course examines the historical evolution of historic preservation, explores the latest critical theoretical issues, and analyzes current modes of practice. Emphasis is placed on literacy in the standard preservation works and critical assessment of common preservation concepts. In addition to readings and lectures, case studies from contemporary practice will form the basis for short assignments. Professional ethics are reviewed and debated. The course is organized in two parts: the first half, on the basics of preservation theory, is taught in the fall semester (HSPV660) while the second half (HSPV661) takes place in the spring semester and engages advanced topics.

Thesis Workshop I & II

HSPV 710-001

The Historic Preservation’s Thesis course is a two semester 2 CU capstone required of all MSHP candidates. The goal of the individual Thesis is demonstrated mastery of the research process by exploring a question of academic/professional relevance to the preservation field and presenting the results of the study in accordance with the highest standards of scholarly publishing. The Thesis spans the academic year, beginning with HSPV 710/Thesis I in the fall semester and pending successful completion, continues in the spring with HSPV 711/Thesis II. Students are required to successfully complete 9-10 CUs (the first year of the curriculum before beginning the Thesis process. Dual degree students are required to enroll in HSPV 710 only before undertaking thesis studio in their respective dual program in their final year. Thesis II follows Thesis I with a focus on writing and developing the research methods explored in Thesis I. During Thesis II, students work with their individual academic advisors and come together periodically to present their progress and participate in advanced workshops on publishing and publication, peer-review, and specific methods related to each concentration.
Summer Internships

Summer internships are offered through the Center for Architectural Conservation (CAC) at Pecos National Historical Park in New Mexico, and at Frank Lloyd Wright’s Taliesin in Spring Green, Wisconsin.

This summer I worked as a Research Fellow for the Center for Architectural Conservation (CAC) at Pecos National Historical Park in New Mexico, and at Frank Lloyd Wright’s Taliesin in Spring Green, Wisconsin.

During my time at Pecos I developed a methodology for monitoring the condition of the encapsulated historic adobe walls in the convento-church complex. To do so, we used a method called, “encapsulation,” whereby a sacrificial veneer of new adobe bricks is created around the original adobe wall. The goal of this work was to determine if there is a correlation between the conditions of the adobe veneers and the original walls. The methodology developed this summer will inform the Historic Preservation Guide for the park. Working with the NPS team at Pecos was an amazing opportunity to gain field experience and learn firsthand about the conservation of earthen architectural sites.

At Taliesin, I worked on documentation and recording of the U.S. Department of the Interior in Washington DC. The main goal was to produce comprehensive documentation including drawings, large-format photography, and a historical and descriptive data report highlighting the significance of the historic site.

During the process of surveying and documenting the historic site, I was trained in various survey equipment and software for data processing, including: GPS, total station, laser scanning, photogrammetry, Agisoft Metashape software for photogrammetric processing, large format photography, panoramic photo alignment with PTGui, Leica’s Cyclone for 3D point cloud data processing, field record notes, and more. Prior to the internship, I received training with similar survey equipment at the archaeological excavations in Aphrodissias and through HSPV 601 Documentation, Research, and Recording courses at the University of Pennsylvania. However, the training acquired at HABS was outstanding. It helped me refine my skills and expand my knowledge with efficient survey methods, software, and advanced technology to achieve the highest quality of data collection and measured accuracy.

At the culmination of my internship, I was assigned one of the most exciting tasks for a former art architecture history student: develop a historical report. I learned about the different standards, formats, and guidelines of each division of the Heritage Documentation Programs. Since General Simón Bolívar Memorial is a landscape project, I followed the Historic American Landscapes Survey (HALS) standards and guidelines.

The LHIP program also exposed me to an extensive network of Latin American conservators working at various departments within the National Parks Systems. I want to share my deepest gratitude to the Heritage Documentation Programs and my mentors Robert Arzola and Paul Davidson, for taking their time to teach me everything about what HDP does and for trusting my work. Also, thanks to the Environment of the Americas and the NPS for hosting and providing opportunities to young Latin American professionals to become part of the next generation of conservation stewards.

I worked with PennPraxis Director Ellen Neises and two UPenn Landscape Architecture students on two projects for the Ramapough Lenape Nation Turtle Clan in northern New Jersey. We spent part of the summer developing a draft design for an interpretive trail based on traditional Lenape trail wayfinding and ceremonial design. The bulk of our summer was spent surveying an area near Newton, NJ of many stone formations with possible Lenape ceremonial and historic significance. The internship culminated in a three-day overnight trip to New Jersey with the team. Using annotated DSLR photography, drone photography, elevation drawings, GIS, and text description we sampled three clusters of stone formations and created a preliminary report on their significance for the Ramapough Lenape to use for advocacy and further research.

I grew heavily on recording techniques I learned in HSPV 601, especially the photography lessons and final deliverable design. I even contacted my professors in that class for additional resources and guidance. Research techniques learned in HSPV 600 also guided some of my recommendations for the project, as well as photo management skills from Digital Media.

I learned about client relationships and project management and design, especially as applies to clients who we are learning from and building trust with as much as they are learning from our work. Working across disciplines with Landscape Architecture students was a fantastic learning experience and so gratifying to integrate our diverse skill sets. I became much more comfortable with my DSLR camera and post-production techniques. I improved my skills in Adobe Illustrator with help from my colleagues and got a taste of how to use GIS.

It was transformative to my professional practice to consult closely with Indigenous leaders. The project also gave me the opportunity to connect with various academics at UPenn and regionally who are working on similar subject matter.
One of the final products of Hillary Morales Robles’s internship with the Historic American Building Survey in Washington, D.C. is a set of drawings and documentation of the General Simón Bolívar equestrian statue, including elevations, and detail drawings produced with photogrammetric processing. (Image: Hillary Morales Robles)

Carly Adler (left) worked with the CAC in Florissant, Colorado testing the feasibility of a large-scale stabilization treatment and fragment reattachment protocol for petrified wood. The team’s project focused on Stump P-47, a 34-million-year-old petrified tree stump of the Sequoia Affinis species. (Image: Carly Adler)

Ha Leem Ro (left) and Allison Cavicchio apply mud capping to a convento wall in Pecos, NM as part of an experimental method in which the original adobe walls are encapsulated in new veneers in order to monitor deterioration patterns. (Image: Alison Cavicchio)

Arden Jordan worked for the Center for the Preservation of Civil Rights Sites nominating the childhood home of Civil Rights leader Bayard Rustin, to the National Register. The home is located in West Chester, PA. Rustin was an organizer and leader of many social movements in the twentieth century, including the Civil Rights and peace movements. He was the primary organizer of the March on Washington and advised Martin Luther King Jr. on nonviolent protest methods. (Image: Arden Jordan)

Yifei Yang worked with Harvard CAMLAb in Cambridge, MA exploring innovative, interdisciplinary ways of showcasing Chinese art and culture. Yang visualized and explored the architectural features of the main hall in the Fengguo Temple, an important example of Liao architecture (1020 A.D.) being investigated by Liang and the Chinese Construction Institute. (Image: Yifei Yang)

Heather Hendrickson worked with Maine Preservation and Bagala Window Works in Portland, Maine. In addition to restoring historic window sashes, Hendrickson learned about the inner-workings of a the local preservation organization. This photo shows a meeting between MP and Barba+Wheelock Architects on site in Strathglass Park, Rumford, ME. Going over architectural restoration plans for MP’s Protect & Sell program. (Image: Heather Hendrickson)
Preservation Studio

HSPV 701

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

East Warren-Cadieux
Detroit, MI 2019

East Warren-Cadieux is one of 10 community-planning areas targeted by the City of Detroit’s government for its $130-million Strategic Neighborhood Fund (SNF). Tactical preservation has emerged as a key element in these community plans for wisely using SNF funds. The studio focused on E. Warren Avenue. Developed in the mid-20th-century as a traditional Main Street commercial corridor, the area was one of many small strips serving the vast residential neighborhoods on Detroit’s East Side. The area was formerly part of the Grosse Pointe, dominated by ribbon farms, though later platted like much of Detroit: strict zoning; single-family houses; retail along larger roads. The architecture is mostly low-slung, one-and two-story structures; most were designed as straightforward boxes with somewhat elaborated facades (“decorated sheds”). Detroit’s decline in the late 20th/early 21st century—especially as it accelerated in the post-2008 mortgage crisis—is still very evident in the neighborhood. Students proposed tactical preservation strategies to stimulate equitable redevelopment to repair the neighborhood’s commercial strip.

Powderham Castle is located south of Exeter on the banks of the River Exe in Devon, England. This Grade II listed, 200-acre site is comprised of a remarkable complex of historic buildings and landscapes that has remained in private ownership by the same family for 600 years, yet has received little study to date. Powderham represents many things to many people; this studio implemented values-based planning strategies as the first phase of a long-range strategy for this complex historic site. Students were provided opportunities to re-examine 20th century assumptions and values in light of 21st century values and scholarship, as well as compare English and American preservation practices and structures.
Strawberry Mansion

Strawberry Mansion is an historic neighborhood in North Philadelphia, a triangular, gridded area of late-19th century housing, commercial and institutional building stock. Substantial levels of vacancy and disinvestment characterize the area today—while gentrification begins to creep in. Working with the Strawberry Mansion Community Development Corporation (SMCDC), studio recommendations addressed housing policy to support existing residents, infill housing, commercial-corridor reinvestment, strengthening of open-space networks, preservation of intangible heritage, and detailed mapping of vacant properties. Following the studio project, the Program has continued to work with SMCDC on housing preservation initiatives.

Rose Valley

At the turn of the 20th century, a group of Philadelphia architects and social reformers purchased about 400 acres of farmland and abandoned industrial sites in Delaware County. Their aim: to create a social and crafts utopia. Today, Rose Valley is a small suburb eager to maintain its identity. It features distinctive architecture by noted architect Will Price, modernist houses, and a community museum. Studio work focused on survey, community consultation and documentation of historic landscape evolution; recommendations included several planning interventions and homeowner education to guide appropriate repairs.

Fort Mifflin

Tucked just behind Philadelphia International Airport (PHL), near the confluence of the Delaware and Schuylkill Rivers, Fort Mifflin is a rare extant fort from the Revolutionary War. At the end of the American Revolution, the Fort was reconstructed by Pierre L’Enfant and played various roles in the War of 1812, Civil War, and both World Wars. Despite the adjacency to PHL, the site is isolated and lacks connectivity to the city. This studio was tasked with creating a philosophy and framework for a preservation plan and generated several site management proposals focused on stewardship, programming, and interpretation.
Elective Studios and Seminars

Weitzman Preservation students gain field-based experience—internationally and domestically—through an annual offering of elective studios, special seminars and externally funded research projects. Led by faculty from across the curriculum, these courses and projects are often multidisciplinary and push the edges of scholarship, practice and advocacy in the field. A list of recently offered electives is below:

- Architectures of Commerce: Buildings and Landscapes of American Retail from the Colonial Era to the Present, HSPV 620
  Aaron Wunsch
- Cities and Sound, the Spatial Politics of Sound in Modern Urban Life, HSPV 620
  Francesca Ammon and Naomi Waltham-Smith
- Paris and Philadelphia: Landscape and Literature of the 19th Century, HSPV 620/FREN 620
  Aaron Wunsch and Andrea Goulet
- Pienza Studio/Seminar, HSPV 703
  Randall Mason
- American Marble, HSPV 741
  Frank Matero
- Interpretation in the Future Tense, HSPV 705
  Randall Mason and Bill Adair
- Professional Practice & Architectural Conservation, HSPV 713
  Dorothy Kroeter
- Topics in Preservation Technology: Litho-mania, HSPV 741
  Frank Matero
- Conservation and Management of Archaeological Sites and Landscapes: Impossible Ruins, HSPV 747/ANTH 508
  Frank Matero and Clark Erickson
- Advanced Studio: Reckoning With Civil Rights Sites, HSPV 705
  Randall Mason and Brent Leggs
- Heritage and Social Justice, HSPV 621
  Randy Mason
- Urban Regeneration in the Americas: Conservation & Development of Urban Heritage Sites, HSPV 703
  Eduardo Rojas
- Historic Preservation Law, HSPV 671
  Anne Nelson
- Remembering Epidemics, HSPV 620
  Aaron Wunsch
- Photography and the City, HSPV 638
  Francesca Ammon
- Conservation Seminar: Masonry, HSPV 739
  Roy Ingraffia
- Conservation Seminar: Finishes, HSPV 740
  Cassie Myers
- Conservation Seminar: Wood, HSPV 738
  Andrew Fearon

Nearly every culture in the Old and New World has made use of natural stone for its buildings and monuments, whether as found rubble or ledge rock, cut and dressed load-bearing dimensional stone, or thin veneer cladding on a brick, steel or concrete frame. There is an abundant variety of stone in the United States and virtually every type of fissile rock has been put to use for buildings and monuments. The use of native and imported stone as the material of choice reached its zenith at the end of the nineteenth century. Through the creative talents of American architects, engineers, and artists who took advantage of and promoted the extensive variety, availability and relatively low cost of domestic and imported stone, masonry buildings and monuments proliferated giving rise to what critics termed a national ‘lithomania’. This seminar offers students an in-depth study of the stone employed for building and sculpture in the United States. Utilizing Penn’s newly acquired Vermont Marble Company (VMC) archives and vast stone collection, the class will considered the ‘culture of stone’ through a cross-disciplinary study of its historical, aesthetic, and technical aspects as they pertain to design and conservation practice including extraction, finishing, and installation for masonry building and monument design and construction. The final research produced by students utilized a digital humanities approach by including instruction in the methods, formats, and platforms applicable for web-based dissemination.

The research and practice of urban heritage preservation is rapidly moving to a new paradigm focused on the sustainable use of urban heritage sites for social and economic development. City governments and investors increasingly use adaptive rehabilitation approaches to put the urban heritage to contemporary uses. This trend responds to multiple interrelated factors including the growing interest of urban communities to preserve their intangible and tangible heritage that sometimes conflicts with the growing demand for residential, retail, craft production, and office space in historic neighborhoods of cities of all sizes. These issues are at the cutting edge of the research and practice of urban heritage conservation, city planning, urban design and architecture, making their study suited for a multi-disciplinary approach. This seminar allowed students to develop their research, policy formation, planning and design interests on the issues confronted by the Historic Center of Cartagena (Colombia), a World Heritage Site.
Conservation and Management of Archaeological Sites + Landscapes

HSPV 747/ANTH 508
Matero/Erickson, 2020

Archaeological sites and landscapes have long been considered places of historical and cultural significance and symbols of national and ethnic identity. More recently they have offered new opportunities for economic and touristic development in both urban and rural settings. This seminar addressed the history, theories, principles, and practices of the preservation and interpretation of archaeological sites and landscapes. Topics included site and landscape documentation and recording; site formation and degradation; intervention strategies including interpretation and display; legislation, policy, and contemporary issues of descendant community ownership and global heritage. Students studied specific issues leading toward the critique or development of a conservation and management program in accordance with guidelines established by UNESCO/ICOMOS/ICAHM and other organizations.

Photography and the City

HSPV 638–401/CPLN 687–401
Ammon, 2021

This seminar explores the intersecting social and cultural histories of photography and the urban and suburban built environment. No prior background in photography is necessary. Since its inception in 1839, photography has provided a critical means for representing urban space. The medium has helped to celebrate the great structures of the industrial city, reform cities from the Progressive Era through urban renewal, critique expanding postwar suburbs, and document change in the post-industrial and post-disaster city. In all of these ways, the photograph has been both a reflection of the city and an agent of its transformation. Our subjects each week will include individual images and larger photographic archives. We will discuss not only the creation of these images, but also their application in design and planning discourse. Although technical training in photography is not expected, students will have a chance to construct a photo-essay of their own. Through our investigations, we will collectively explore how photography’s dual documentary and aesthetic properties have shaped the city—physically, socially, and culturally.
The Thesis is a requirement for the Master of Science in Historic Preservation and a foundation of the Graduate Program in Historic Preservation’s curriculum. Mastery of the research process is essential for professional success and the progressive evolution of the field. The Thesis is therefore required as a capstone course intended to demonstrate competency in the field, accomplishment in a chosen area of specialization, and the capacity to perform independent research. Thesis topics are chosen according to several criteria: the topic is relevant to an individual’s interests and capabilities; it reflects the preparedness acquired through the program’s core and elective courses; it contributes to the intellectual capital of the preservation field. These are built on original research and in some cases original design work or laboratory experimentation. Individually and collectively, the hundreds of PennPreservation theses represent an impressive intellectual achievement—and good reflection on the intellectual and practical questions driving preservation practice. The following is an overview of some recent student theses. A full list of thesis titles from past years can be found on the Weitzman School of Design website: https://www.design.upenn.edu/historic-preservation/work/thesis
The Center for Architectural Conservation

The Center for Architectural Conservation (CAC) is dedicated to training and research in the technical conservation of the built environment. Founded in 1991 as The Architectural Conservation Laboratory (ACL), the CAC provides a unique intellectual environment for those pursuing focused study in architectural conservation and building technology. The Center encourages cross-disciplinary collaboration on contemporary issues related to the conservation of culturally significant buildings, monuments, and sites throughout the world including issues of sustainability.

Through grants and sponsored projects, the faculty and staff in collaboration with other University centers such as the Laboratory for Research on the Structure of Matter, the Cartographic Modeling Laboratory, and PennPraxis, conduct a full agenda of research and teaching dedicated to documentation, recording, field survey, material analysis, condition assessment, risk analysis, and the development of new treatments and treatment evaluation of historic structures and sites. The Center is also a founding partner with the University’s new Materials Library, adding its vast collection of historical and traditional building materials to new contemporary materials that allow students with diverse interests to experience first-hand the materials and materiality of architecture and construction technology. The Center has developed a robust research and training agenda through national and international project-based funding that has provided sponsored graduate and post-graduate internships and the facilities necessary for that research. Partnerships include a wide-range of institutions including the National Park Service, The Getty Conservation Institute, World Monuments Fund, Global Heritage Foundation, the Aga Khan Trust for Culture, the National Trust for Historic Preservation, Historic England, Middle Eastern Technical University, Polytechnic University of Puerto Rico, the Foundation for Research and Technology-Hellas-the Institute of Electronic Structure and Laser (FORTH-IESL), and the Frank Lloyd Wright Foundation.
The Center for Architectural Conservation (CAC) has a cooperative agreement and is currently working with the Frank Lloyd Wright Foundation at Frank Lloyd Wright’s Taliesin, the architect’s home and studio near Spring Green, Wisconsin. While Wright is best known as an architect, he was also a ‘gentleman farmer,’ applying his boyhood farm experiences to his experimental curriculum where students practiced farming and foodways as part of their architectural education. No aspect of life at Taliesin escaped Wright’s design logic and the Midway Barn at Taliesin is no exception. The Midway Barn complex is one of several primary structures comprising the Taliesin estate including Wright’s residence and Hillside School. While underappreciated for its architectural significance, Midway Barn provides an unparalleled opportunity to examine firsthand Wright’s ideas about the model American farm and the practice of agriculture as expressed through design and planning. It also is one of the few known examples of Wright adapting existing older structures into his architecture.

The Taliesin Midway Barn Project was a three-week field project that began in May, 2021 and focused on the documentation and recording of Wright’s farmstead. The team, consisting of John Hinchman, supervising conservator; Greg Maxwell and Ha Leem Ro, postgraduate CAC fellows; and HSPV intern Ali Cavicchio, worked with state-of-the-art recording methods including terrestrial laser scanning and UAV technology to construct a complete 3-dimensional model of the entire structure and its setting. The Taliesin Midway Barn Project is part of a larger multi-year program designed to re-imagine Wright’s concept of ‘learning by doing’ through the preservation of Taliesin and Taliesin West. By partnering with the Frank Lloyd Wright Foundation, Penn’s Historic Preservation Program will continue its focus on ‘preservation praxis’ as a critical form of professional learning, augmenting its existing program with other partner institutions such as the National Park Service.

San Xavier del Bac is a mission church and a National Historic Landmark located in Wak, a village in the San Xavier District of the Tohono O’odham Nation, approximately 9 miles south of Tucson, Arizona. The Center for Architectural Conservation worked over the course of two years to develop a Conservation Management Plan (CMP) for the Mission. While the church is relatively well understood from an architectural and art historical perspective, a CMP incorporates values held by a broad group of stakeholders, including those who actually use the building on a day-to-day basis, and takes this input into account in the determination of significance and management policies.

To develop a CMP for a living place like San Xavier, understanding the ways in which different stakeholder groups interact with and value the site is critical, especially regular site users such as the clergy and parishioners. As an active Catholic church in the Tohono O’odham Nation, a pilgrimage site, a beloved regional landmark, and a top tourist destination drawing international and national visitors, a wide array of people value the place in vastly different ways. A CMP lays the groundwork to ensure that the values and significance associated with the church are understood and that future management, conservation work, or alterations to the site maintain or enhance those values and significance, and importantly, don’t diminish or damage them.
The Center for the Preservation of Civil Rights Sites (CPCRS) advances the understanding and sustainable conservation of heritage places commemorating American civil rights histories and Black heritage. CPCRS is an academic partner working with organizations engaged in varied aspects of remembering, studying and stewarding the legacy of civil rights histories in the United States. Growing out of a partnership with Tuskegee University’s Department of Architecture begun in 2019, CPCRS undertakes research, teaching and fieldwork to explore issues, raise awareness, and build capacity to preserve civil rights histories. Our initial focus is on 19th- and 20th-century Black experiences – though we recognize that important civil rights histories and legacies draw on many other experiences in the U.S. Philanthropic support for CPCRS’ work with Tuskegee includes an initial grant from the J.M. Kaplan Fund and multi-year funding from the Andrew W. Mellon Foundation’s Humanities in Place Program.

CPCRS works to build capacity with organizations making and managing heritage sites that mark profound stories of the American experience. Taking a critical perspective to historical scholarship, preservation practice and pedagogy is essential to our work. The Center is led by Faculty Director Randy Mason, Senior Advisor Brent Leggs, Manager Sarah Lerner and a group of advisors drawn from the Penn faculty, Penn alumni and partner organizations.

PennPraxis supports design action and thought leadership to advance inclusion, innovation, and impact in communities that design doesn’t typically serve. Led by Adjunct Professor of Landscape Architecture Ellen Neises, PennPraxis does projects that demonstrate the power of interdisciplinary design, art, planning, and heritage preservation to respond to the major challenges of the built and natural environments, and the communities that inhabit them. Our projects strengthen the University of Pennsylvania’s Weitzman School of Design as a school focused on high social impact design. We create opportunities “beyond the market” to help our students develop agency in the world, and we cultivate diversity among the next generation of leaders.

The Urban Heritage Project is one of PennPraxis’ several practice clusters. It addresses issues at the intersection of built heritage, cultural landscape, and societal change through multi-disciplinary research and practice. Our projects include: an extensive series of cultural landscape projects and other work with the National Park Service (see www.cultural-landscapes.org) and planning-design-preservation projects working as part of multidiscipline teams (including long-term work in Rwanda, Columbus, Indiana’s Miller House & Garden, New York City’s North Brother Island, and the historic center of Salvador da Bahia in Brazil) (see https://www.design.upenn.edu/pennpraxis/work/urban-heritage-project).
Full faculty profiles available at: https://www.design.upenn.edu/historic-preservation/people

**Awards**

Francesca Russell Ammon, associate professor of historic preservation and city and regional planning, received a G. Holmes Perkins Teaching Award for 2018-2019. The awards are based on the input of students at the Stuart Weitzman School of Design to recognize distinguished teaching and innovation in the classroom, seminar, or studio.

Associate Professor Aaron Wunsch has received a Mellon Fellowship in Urban Landscape Studies from Dumbarton Oaks for his work on pre-Civil War cemeteries in Philadelphia. Wunsch's project is "Separate Sanctuaries: Philadelphia Rural Cemeteries Before the Civil War."

The Millemb Secondary School Science Labs project by Historic Preservation Professor of Practice Pamela W. Hawkes and Scott Teas, principals of Scatteredgood Design in Portland, ME has won a 2017 Honor Award from AIA New England Region.

Frank G. Matero, professor and chair, historic preservation, was recognized for his lifelong service to historic preservation with two important awards: The Preservation Alliance for Greater Philadelphia's James Biddle Award & The AIA John Frederick Harbeson Award.

In 2018, Professor Frank Matero was awarded the American Institute for Conservation Lifetime Education Award, recognizing a record of excellence in the education and training of conservation professionals. In 2017, The Preservation Alliance for Greater Philadelphia honored Frank Matero with the Award for Lifetime Achievement in Historic Preservation.

Prospectus: 40 Years

Lynn Meskell

Lynn Meskell joined the faculty in 2020 as a Penn Integrates Knowledge Professor and Richard D. Green University Professor, with joint appointments in Weitzman’s Graduate Program in Historic Preservation and Department of City & Regional Planning, the Department of Anthropology of the School of Arts and Sciences, and the Penn Museum as a Curator in both the Asian and Near East Sections.

Meskell was most recently Elly Professor of Humanities and Sciences in the Department of Anthropology at Stanford University, where she taught since 2005, and is an AD White Professor-at-Large at Cornell University from 2019-2025. Born in Australia, she has done pioneering archaeological work across the world, including research into Neronian Turkey and New Kingdom Egypt. Her most current work explores World Heritage sites in India, especially how heritage bureaucrats interact with the needs of living communities, and the implications of archaeological research for wider contemporary challenges of heritage, national sovereignty, and multilateral diplomacy. Her landmark book, A Future in Ruins, UNESCO, World Heritage and the Dream of Peace (Oxford University Press, 2018), examines the politics of preservation in relation to international history and global practices of governance and sovereignty. It earned the 2019 Best Book Award from the Society for American Archaeology.

Brent Leggs

Brent Leggs was appointed in 2020 as a Senior Advisor and Adjunct Associate Professor at the Center for the Preservation of Civil Rights Sites (CPCRS). He is also the Executive Director of the African American Cultural Heritage Action Fund. The largest preservation campaign ever undertaken on behalf of African American history, the Action Fund has sparked a movement dedicated to telling the truth about our past, and cultivating hope for the future. As Executive Director, Brent leads a growing community of activists, entrepreneurs, and civic leaders who believe that when we preserve African American cultural sites, we create spaces where stories of Black activism, achievement and resilience can enrich our understanding of the American story, inspire us to explore our potential, and invite us to connect with each other.

A Harvard University Loeb Fellow and author of Preserving African American Historic Places, which is considered the “seminal publication on preserving African American historic sites” by the Smithsonian Institution, Brent is a national leader in the U.S. preservation movement and the 2018 recipient of the Robert G. Stanton National Preservation Award. Over the past decade, he has developed the Northeast African American Historic Places Outreach Program, and its theme, the Business of Preservation, to build a regional movement of preservation leaders saving important landmarks in African American history.


Randall Mason, professor of Historic Preservation/City & Regional Planning, edited the book Vakas in the U.S. presidency, and the 2018 recipient of the Robert G. Stanton National Preservation Award. Over the past decade, he has developed the Northeast African American Historic Places Outreach Program. Its theme, the Business of Preservation, to build a regional movement of preservation leaders saving important landmarks in African American history.

**Publications**

The Milemb Secondary School Science Labs project by Historic Preservation Professor of Practice Pamela W. Hawkes and Scott Teas, principals of Scatteredgood Design in Portland, ME has won a 2017 Honor Award from AIA New England Region.

**Appointments**

Lynn Meskell

Lynn Meskell joined the faculty in 2020 as a Penn Integrates Knowledge Professor and Richard D. Green University Professor, with joint appointments in Weitzman’s Graduate Program in Historic Preservation and Department of City & Regional Planning, the Department of Anthropology of the School of Arts and Sciences, and the Penn Museum as a Curator in both the Asian and Near East Sections.

Meskell was most recently Elly Professor of Humanities and Sciences in the Department of Anthropology at Stanford University, where she taught since 2005, and is an AD White Professor-at-Large at Cornell University from 2019-2025. Born in Australia, she has done pioneering archaeological work across the world, including research into Neronian Turkey and New Kingdom Egypt. Her most current work explores World Heritage sites in India, especially how heritage bureaucrats interact with the needs of living communities, and the implications of archaeological research for wider contemporary challenges of heritage, national sovereignty, and multilateral diplomacy. Her landmark book, A Future in Ruins, UNESCO, World Heritage and the Dream of Peace (Oxford University Press, 2018), examines the politics of preservation in relation to international history and global practices of governance and sovereignty. It earned the 2019 Best Book Award from the Society for American Archaeology.

Brent Leggs

Brent Leggs was appointed in 2020 as a Senior Advisor and Adjunct Associate Professor at the Center for the Preservation of Civil Rights Sites (CPCRS). He is also the Executive Director of the African American Cultural Heritage Action Fund. The largest preservation campaign ever undertaken on behalf of African American history, the Action Fund has sparked a movement dedicated to telling the truth about our past, and cultivating hope for the future. As Executive Director, Brent leads a growing community of activists, entrepreneurs, and civic leaders who believe that when we preserve African American cultural sites, we create spaces where stories of Black activism, achievement and resilience can enrich our understanding of the American story, inspire us to explore our potential, and invite us to connect with each other.

A Harvard University Loeb Fellow and author of Preserving African American Historic Places, which is considered the “seminal publication on preserving African American historic sites” by the Smithsonian Institution, Brent is a national leader in the U.S. preservation movement and the 2018 recipient of the Robert G. Stanton National Preservation Award. Over the past decade, he has developed the Northeast African American Historic Places Outreach Program. Its theme, the Business of Preservation, to build a regional movement of preservation leaders saving important landmarks in African American history.


Prospectus is a publication of the University of Pennsylvania’s Graduate Program in Historic Preservation. It presents an overview of the academic program, a sampling of student work, and current research. Each issue is centered on a critical theme challenging and shaping the Historic Preservation field.

University of Pennsylvania, School of Design
Graduate Program in Historic Preservation
Frank G. Matero, Chair

Produced by
Starr Herr-Cardillo, Micah Dornfeld and
Frank Matero

115 Meyerson Hall, 210 South 34th Street
Philadelphia, Pennsylvania 19104-6311
Phone: 215. 898. 3169
Fax: 215. 573. 6326
Web: design.upenn.edu/historic-preservation
Email: pennhspv@design.upenn.edu

Unless otherwise noted, image credits are included in the original reports from each project/studio. They can be found at design.upenn.edu/historic-preservation/work,
design.upenn.edu/historic-preservation/resources,
conlab.org or https://www.design.upenn.edu/pennpraxis/about

Copyright 2021
University of Pennsylvania