

# HSPV 7010 PRESERVATION STUDIO

Fall 2022

Tuesday & Thursday 1:45-5:45pm

Meyerson 406 and 412

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## PREFACE

The learning objectives of the Preservation Studio center on decision-making methodology, integrating the many skills and topics relevant to preservation decisions, connecting documentation and analysis to design, and applying all this work to devising futures for actual sites.

The challenge with Preservation Studio this fall is to do what's needed in terms of preservation curriculum while also responding to contemporary social and political crises through our work. To meet this challenge of societal relevance, we have organized projects that relate to systemic racism, fractious politics, economic development and environmental conservation imperatives and how historic preservation can address them.

Studio begins with a few weeks of skill- and issue-centered workshops before launching into 12-week projects through which student teams will embrace the challenges of four particular heritage places, ranging from Philadelphia to Alabama.

## 1. COURSE OVERVIEW, PROCESS, AND OBJECTIVES

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

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

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

*Herbert Simon, "The Sciences of the Artificial." 1969.*

The Preservation Studio centers on the importance of sound and creative decision-making as a hallmark of every preservation professional's practice.

The Studio is an applied course using planning methods as a means of devising and supporting decision-making in many types and scales of project. Known internationally as "conservation planning," this is common methodology in the field. Though they take many forms, conservation plans of one type or another are used to guide decisions about all kinds of heritage places (buildings, archaeological sites, urban places, landscapes) across the full range of management situations (public, private and NGO sectors). As a common methodology used to advise clients, recommend public policies, shape development and curate sites of cultural significance, conservation planning is part of the core MSHP and MSD curricula.

The Studio calls on many of the ideas, skills, and issues covered in the first year of the MSHP curriculum. You will apply preservation ideas, tools and methods to real sites and the processes shaping them. Research, field work, consultation, analysis and design are brought to bear, formulating strategies, plans and interventions to advance the preservation of our subject sites and the roles these sites play in community context. The semester's work is organized around basic conservation planning methodology – the Burra Charter process is the most well-known version – mastery of which is a key learning objective of the course.

Guiding owners, public officials, advocates, and other site stewards in making decisions is a central competency for any preservation professional. Those working in every branch of the field must be prepared to create plans for heritage sites of any type or scale—from individual structures to larger landscapes—handling issues across the spectrum of preservation. We want to emphasize the central role of decision-making (and the planning methods for organizing it) to everyone in the field no matter what one's area of specialization. The Studio projects will therefore give you practice with making decisions in complex and real situations, and pitching preservation as both an end in itself (for reasons commemorative, archival) and a means to achieve clients' other goals quite directly (economic prosperity, community well-being, social justice, affordable housing, environmental benefits, etc.).

The planning methods we will employ are driven by values-based conservation and described in more detail in a later section of the syllabus. In addition to our description, and several works of scholarship we'll ask you to read, we present the planning process in the form of a diagram (see page 8 below) and a list of deliverables produced in the course of a project (pages 9-10). This process is not a simple recipe to be followed unthinkingly. It is a framework, underlain by a series of principles, and must be adapted to the challenges and resources of individual sites and projects. It always remains centered on conserving the values (plural) of the

place, protecting cultural significance, weaving in concerns about context, and ultimately serving a range of stakeholders (present and future).

The work of the Studio is pursued both collectively and individually. We'll work with actual sites, communities, and partners. Teams of students will be formed to work on specific projects and sites, undertaking research, analysis, design, and communication tasks. Each teams will be guided by designated faculty and follow the same basic methodology and schedule. The complications of working with teammates, clients, stakeholders, incomplete research, fragmentary knowledge, constrained time and resources, and the threats and opportunities attending to actual historic resources make the Studio a valuable experience in "practicing preservation in public."

Learning outcomes for the course include:

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

## 2. PROJECT SITES

### Henry Ossawa Tanner House, Philadelphia

Leads: Randy Mason and Brent Leggs

Keywords:

Community-based heritage; restoration-reconstruction; interpretive strategy; African-American cultural figure

Henry Ossawa Tanner was a renowned American painter whose work is collected in many leading museums (including the PMA, PAFA, and the White House). Tanner's family home, a late-19<sup>th</sup>-century rowhouse on Diamond Street in Strawberry Mansion, was listed as a National Historic Landmark in 1972. The building is uninhabited and currently has an "unsafe conditions" violation. The challenge of the studio is envisioning a next life for this structure that honors the community and the Tanners' cultural significance while responding realistically to the material conditions and resources available.

While the building has suffered from neglect and a tangled title, it is currently the focus of an energetic grassroots movement for its preservation, the Friends of Tanner House (led by Christopher Rogers and Judith Robinson). The Friends are determined to create a truly community-centered and community-led project the details of which remain open. To this end, they have embarked on fund-raising, are working with the legacy owner of the building to resolve and transfer title, and have a partnership agreement with the Preservation Alliance of Greater Philadelphia to act as their fiscal sponsor. To resolve the L&I violations on the property, FOTH and CPCRS have been collaborating with preservation engineer Justin Spivey on emergency stabilization measures.

The NHL nomination was written by the Afro-American Bicentennial Corporation in 1972. It recognized the significance of Tanner as a painter – a classic "artist's home" preservation project. The building was also home

to the broader Tanner-Alexander family of prominent artists, scholars, professionals and civil rights activists. The family are iconic in Philadelphia's African-American society for scholarship and civil rights advocacy; they have close connections to Penn.

Tanner House is located in the Strawberry Mansion neighborhood, which has a long and interesting history of dramatic transformations and, recently, several local initiatives to deploy historic preservation for the immediate benefit of the neighborhood: conservation district but not an historic district; struggles over the fate of Coltrane House; demolition and gentrification; the fate of Fletcher Street Riders; CDC-LISC home repair programs to support affordable homeownership.

The goal of the studio project is imagining possible next lives for the building, based on the Friends' vision of a center for local community and an assessment of current values and conditions. Important questions will arise about architectural-conservation strategy, programming and use, organizational makeup and strategy, funding, and interpretive approach. Research will explore models of community-based heritage organization, programs and uses – challenging the assumption that a traditional historic house museum is preferable.

Partners / contacts:

- Chris Rogers and Judith Robinson, Friends of the Tanner House
- Jenn Robinson, Preservation Alliance of Greater Philadelphia
- Rae Alexander and other Tanner-Alexander family members
- PAFA or PMA curators
- Tonnetta Graham, Strawberry Mansion Community Development Corporation

## **Downtown Selma, AL**

Leads: Randy Mason and Brent Leggs

Keywords: Downtown redevelopment; economic models for advancing preservation; iconic Civil Rights history

Selma is small city located on the Alabama River in the state's Black Belt. It has iconic stature in U.S. Civil Rights history stemming in particular as the starting point for the 1965 Voting Rights march from Selma to Montgomery. Edmund Pettus Bridge is perhaps one of the most well-known and potent symbols of CR activism and state violence to deny civil rights. Many churches in the city were involved in civil rights activism, training, and protest that fueled the movement, including Brown Chapel AME (recently named one of NTHP's America's 11 Most Endangered).

Selma continues to be a place of pilgrimage and heritage tourism. Individual landmarks such as Brown Chapel, Tabernacle, and First Baptist have active and successful preservation efforts. The NPS has an interpretive center on the 100% corner, with plans to expand. However the city's downtown and core neighborhoods – with a solid collection of heritage buildings – suffer from disinvestment and failed governance. Deferred maintenance and neglect have resulted in the collapse of some heritage buildings. To the extent that heritage and preservation benefits have been realized for a few individual sites, they have not proven sustainable or leveraged to the success of the town more generally.

The lack of preservation development in Selma is part of a long legacy of structural racism and disinvestment. Racial divisions continue to shape the politics of Selma. Economic and social indicators of the development gap are plenty. Opportunities abound for redevelopment, interpretation, adaptive reuse and other preservation policy and project development. Finding and leveraging resources, and building managerial capacity are key questions.

Core questions for the studio include: As Brown Chapel and other preservation successes gain momentum, how does the core of Selma approach redevelopment? How are collective benefits of preservation, interpretation, and sustainable management realized? More generally, how can these individual site successes be leveraged to larger preservation development successes (economic, community, social)?? What preservation-centered policies, projects, programs can unlock and sustain the value of Selma to all its residents and as a national place to commemorate civil rights history?

Partners / contacts:

- Juanda Maxwell, Project Director/Fundraising & Grant Chairman, Brown Chapel Foundation and Selma Redevelopment Authority Board Chair
- Priscilla Hancock-Cooper, Executive Director, Alabama African-American Civil Rights Heritage Sites Consortium
- Phillip Howard, Conservation Fund project manager for Selma-to-Montgomery Trail project
- Joy Kinard, PhD., Superintendent, Central Alabama Civil Rights Sites, National Park Service

### **Cellblock 3/Hospital, Eastern State Penitentiary, Philadelphia**

Lead: Liz Trumbull

Keywords: architectural landmark; conservation strategy; interpretation, health care, and social justice; site management

Philadelphia's Eastern State Penitentiary (ESP) opened in 1829 and is considered the world's first true penitentiary. The building's innovative radial plan, designed by architect John Haviland, proved influential on a global scale as an architectural marvel built to instill penitence in the hearts of its inhabitants through solitary confinement. Active from 1829 to 1971, Eastern State is an artifact of the evolution of the American penal system woven into a complex building chronology spanning over 140 years. Designated as a National Historic Landmark in 1965 and opened to the public in 1994 as a museum and stabilized ruin, ESP draws hundreds of thousands of visitors from around the world each year to experience the densely layered historic site in a predominantly unrestored condition.

Cellblock 3 was first occupied by prisoners in 1831. Over the course of several decades, the cellblock transformed from a building designed for separate confinement into a well-equipped prison hospital. By the mid-20<sup>th</sup> century, some considered it the best prison hospital in the state. Most of the initial facilities in the hospital were for the treatment of tuberculosis, one of the deadliest diseases of the 19<sup>th</sup> century and the single greatest cause of death in the prison.

Today, Eastern State Penitentiary Historic Site (ESPHS) is a place where visitors make connections between past and present and encounter questions about equity, justice, and the law in America. In recent years, staff have increasingly used the power of this rich historic setting to deepen the national conversation about mass incarceration—one of the most critical civil rights issues of our time—while remaining uncompromising stewards of this National Historic Landmark.

Essential stabilization work was completed and Cellblock 3 opened to the public in 2017. Unlike many other cellblocks at Eastern State, Cellblock 3 is only available to visitors via a guide-led tour on a limited schedule.

The goals of this studio include:

- Assessment of the current values and conditions of Cellblock 3
- Development of an architectural conservation strategy, including prioritizing projects for spaces not currently open to visitors and accessible to staff.
- Develop an interpretive approach, especially around contemporary issues of healthcare and healthcare in prisons.

### **Carbondale, PA**

Lead: Katie Levesque

Keywords: Storytelling/community-based heritage; economic revitalization; small/rural town context; leveraging environmental resources; climate interpretation

Carbondale is a historic coal community located in Northeast Pennsylvania. Known as the "Pioneer City," it was the site of America's first underground anthracite coal mine and where the Delaware & Hudson railroad

originated. Coal mining fed the industrialization of Philadelphia and propelled the growth of Carbondale through the 19<sup>th</sup> and early 20<sup>th</sup> century, but the town has been experiencing a steady population decline since the 1940s (its population peaked at 20,000, today there are fewer than 9,000 residents). Carbondale is looking for renewed prosperity and ways to tell its story in an increasingly post-carbon economy/society.

This studio project will explore how preservation, through both traditional means (historical research, survey/nomination, historic districts and incentives, adaptive reuse projects) and innovative practices (storytelling, community visioning, programming, environmental remediation) can be utilized to revitalize Carbondale. As a part of this effort, students will be encouraged to consider how they can interpret the town's history to tell a more nuanced and holistic story about the environmental repercussions of the coal industry/industrialization, while still respecting a multi-generational pride tied to the work and identity of being a mining community. Carbondale is actively pursuing opportunities to capitalize on its environmental amenities and a growing interest in the "outdoor economy", but culture and heritage have yet to be fully realized in this effort.

Currently, Carbondale is working with the Pennsylvania Humanities Council to complete a "Heart & Soul" program, a resident-driven process that engages the population of a town in identifying what they love most about their community, what future they want for it, and how to achieve it. Heart & Soul is a longstanding program of the Orton Foundation for organization planning and preservation futures in small towns (over 100 places have used this process). The studio's preservation plan will build off, and be in service to, this work.

Partners / contacts:

- Michele Bannon, City Clerk
- Dr. S. Robert Powel, Executive Director of the Carbondale Historical Society & Museum
- Jen Danifo, PA Humanities Carbondale Heart & Soul Project Lead
- Todd Pousley, Neighborhood Revitalization Manager at NeighborWorks (H & S)
- Gus Fahey, President of Valley in Motion (H & S)

### 3. METHODS AND APPROACH

The central activity of the Studio is gaining familiarity and experience with the comprehensive process of project/site decision-making through planning. As elaborated below, the process we teach (and practice with) is informed by the Burra Charter and the Getty Conservation Institute's adaptations of it.

The Preservation Studio starts with some preliminary talks and skill-building workshops (first three weeks), then pivots to 12-week-long team projects organized around three phases of work following the Planning Diagram and Deliverables List.

Student work is organized variously around small-team collaboration and individual tasks. We believe in-person collaboration and site visits are an important ingredient of successful preservation planning work, so we will judiciously take advantage of our ability to work in small groups, within the public health guidance in force by the University and other authorities. We are also assuming that in-person travel to our Studio sites will be practicable and within risk tolerances (which has been a challenge over the past few years).

Throughout the Studio we discuss and debate the ideal processes of planning and decision-making, while constantly adjusting the actual site/project planning process to meet the time, personnel and other resources available and respond to the clients and contexts of the place. Such constraints are typical in practice – it is rare to have what seems like "enough" resources to carry out a full preservation planning process. Here are a few ways we will be adapting the ideal process to our actual Studio projects, as faculty guide the small working groups through the workflow on each project:

#### Preservation planning approach:

Values-based conservation serves as our underlying theory of preservation; a planning framework, adapted from the Burra Charter, is our methodology. The Burra Charter/GCI framework is organized around a number of

discrete analytical steps (and corresponding outputs), following in sequence, as an ideal decision-making process for a heritage site. Determinations of cultural significance rest at the core of the framework; several analyses of values, contexts, conditions and comparable sites support the understanding of cultural significance that underpins all proposals for intervention. Gaining practice with this Burra Charter process means gaining skill in crafting products of each stage of the process (documentation, analysis, response). Connections between different stages in the planning process will be emphasized.

The Planning Diagram and Deliverables List represent the ideal stages and outputs of the process. Each project will adapt the process appropriately. This real-time, on-the-ground adaptation is important learning outcome of the Preservation Studio – in concert with understanding the ideal concepts behind the process.

#### **Building/site assessment approach:**

Among the challenges of the preservation planning process is synthesizing information on physical conditions and potential for future change with all the other analyses of history, values, social contexts, enabling environment, and client/owner capacities that factor into decisions.

Within the studio process, students will undertake first-level, triage-like assessments of the sites. Guided by faculty, you will build an appropriate understanding of the materials and conditions of the buildings/sites within the Studio process by relying on (1) careful interpretation of existing documentation, (2) limited in-person site investigation coupled with remote assessment (i.e., Google imagery, public records, etc.), (3) analysis of building fitness, integrity and character-defining elements, and (4) syncing the existing conditions with the proposed policies and interventions for the buildings/sites.

#### **Community engagement approach:**

Engagement with a variety of actors with a stake in our projects is standard practice, for several reasons: different stakeholders possess different intelligence about the site (know it in different ways) making engagement essential to building a robust understanding of a place; engagement is essential politically, in that it helps foreground politics and build coalitions for implementation; and ethically, because prevailing social theories and professional ethics teach us the risks and weaknesses of centralizing power (including expertise) and the greater benefits of “decolonizing” who decides and who benefits from conservation.

The ideal approach to stakeholder engagement is being fully embedded in a community, developing relationships with citizens, deploying our expertise in a setting where power is shared among all sides (clients, funders, citizens, advocates, experts). This is impractical as part of a single-semester course.

Our pedagogical strategy for engagement in the studio, given the limits of time and commitment, is three-fold:

- First: we try to clarify the ideal by discussing engagement and co-design conceptually;
- Second: practically, we adapt the ideal process to more limited versions of engagement based on working through proxies and identifying a small number of citizens/activists/engaged preservationists with whom we can have thoughtful conversations about co-design, about the expectations citizens have of historic preservation, and about navigating expertise;
- Third, ethically, we evolve our professional work toward a more decentralized, decolonized modes of practice (actually sharing power over decisions, as opposed to assuming that we have or can find all the answers on our own using our expertise) and building expectations of these sort of political outcomes into our design interventions and recommendations for how they could be implemented.

In the first few weeks, we'll delve into issues of cultural competence, inherent bias, community-engaged design (co-design) and rapid ethnography tools, and hear directly from practitioners working directly on engagement in community contexts like those we'll be working in this semester. Each of the long projects will have a small number of client/community contacts to learn from; research may reveal others, and we'll have to decide on how much time to devote to deeper consultations in relation to other tasks.

## 4. LOGISTICS

Class sessions and team work sessions will be conducted in person, held either in Meyerson Hall or as small-project-team site visits in Philadelphia and Selma/Montgomery. Depending on evolving public health guidance, we may take advantage of working online, via Zoom. Travel expenses for out-of-Philly projects will be funded by the School. The only out-of-pocket costs envisioned for students will be individual and team printing costs.

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

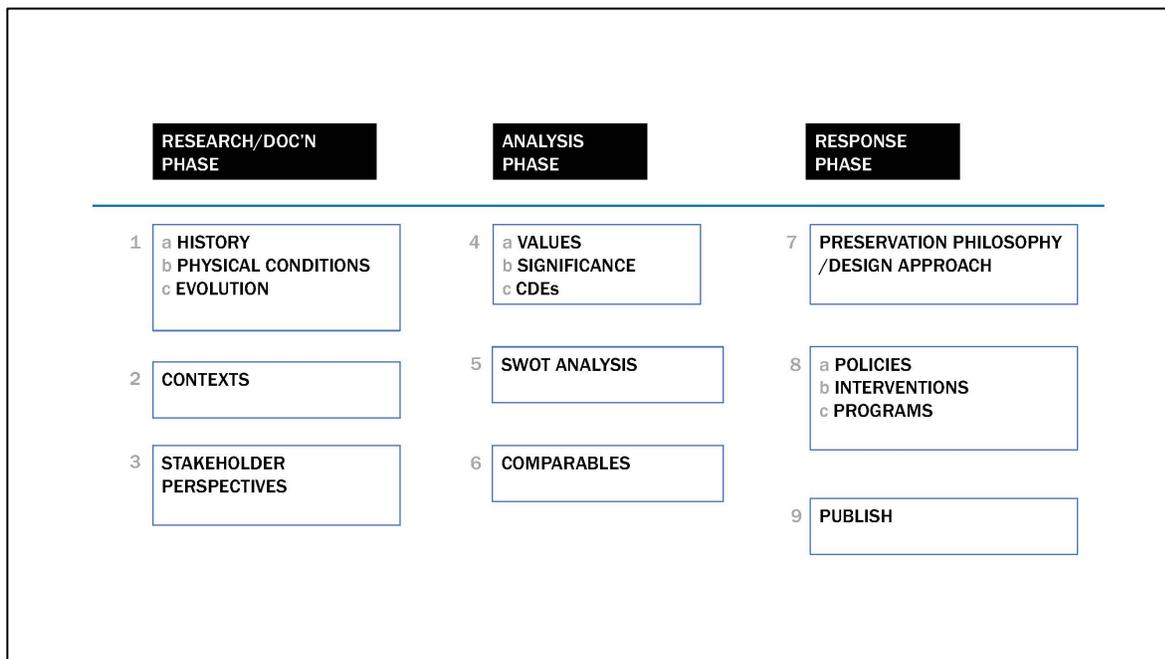
For intra-team sharing during project work, Box is the preferred platform for sharing and especially archiving data and completed work. Project teams will also be encouraged to use Slack, GroupMe, or Teams for informal intra-team communication.

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

Safety comes first! While working together in-person (in Meyerson or at study sites), everyone should abide by physical distancing rules, appropriate use of personal protection equipment, and of course the usual (non-pandemic) site-safety protocols. Everyone must take the [online site-safety training module](#) prepared by Penn's EHRS office before any field visits. Here are some useful links to [WSOD](#) and [Penn Wellness](#) websites for all things pandemic- and health-related.

## 5. PLANNING PROCESS DIAGRAM & DELIVERABLES LIST

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



## Deliverables List

PHASE		DELIVERABLE DESCRIPTION
1a	History	Short narrative (5-7pp); timeline (single-page graphic); supporting illustrations as needed (capturing key moments of change, previous conditions, etc.)
1b	Physical conditions	Base graphic documentation (plan and elevation drawings; exterior and interior photography); Bullet list of materials and problematic conditions; annotated photographs/drawings; brief narrative synthesis.
1c	Evolution	Maps, plans or diagrams outlining physical change of the site over time
2	Contexts	Memo summarizing research on enabling environment and contemporary dynamics affecting preservation futures (public policies, recent developments gleaned from media) (bulleted paragraphs; 3-5pp)
3	Stakeholder perspectives	Narrative synthesis of interviews and research; list of stakeholders/"power map" or other diagram; this can be added to throughout the project
	Research Presentation	Slide deck drawing on material from 1-3; feedback to be incorporated into memos drafted now for inclusion in the final report.
4a	Values	Typology/list of relevant values; 1-2 paragraph description of each; a diagram illustrating dynamics between the place's values (template provided)
4b	Significance	Succinct narrative statement (typically 3-6 paragraphs) synthesizing and prioritizing values into a comprehensive rationale for preservation and development of the site
4c	CDEs (character-defining elements)	Memo summarizing tangible and intangible factors bearing significance Annotated illustrations of physical features reflecting significance in fabric (combing short narrative, bullet point summaries, and captioned images as needed)
5	SWOT	Group workshop synthesizing all the team's research and other insights on the site and its contexts; (These workshops will be convened in Meyerson with faculty; we'll provide instructions laying out the procedure for a +/- two-hour team workshop.)
6	Comparables Analysis	Research on other sites with similarities to the study site, strategically chosen to inform the formation of preservation philosophy (#7) (slides presenting each comparable; takeaways of the cases to be summarized in a memo)
	Analysis Presentation	Slide deck drawing on material from 4-6; feedback to be incorporated into memos drafted now for inclusion in the final report.
7	Preservation Philosophy/ Design Approach	Succinct narrative statement establishing guidance for all your proposals (1-2pp) (The next assignments – 8a, then 8b&c – elaborate on and implement the philosophy.)  Ten-year story: write a fictional but realistic newspaper story about your site ten years in the future (in the fall of 2032), assuming that your team's preservation philosophy/design approach has been followed. (3- 4pp)

<b>8a</b>	<b>Policies</b>	Policies are strategies. Organize them by sector (interpretation, structures, surfaces), by spatial component (interiors, façade, adjoining public space, etc.), or by some other scheme. (8a, 8b and 8c are progressively more detailed recommendations, “nested” within one another.)
<b>8b</b>	<b>Interventions</b>	Specific material actions; prioritized and phased; bullet-point descriptions; illustrated as needed.
<b>8c</b>	<b>Programs</b>	Specific programmatic, functional actions; prioritized and phased; bullet-point descriptions; illustrated as needed. (Together, 8b and 8c should address all aspects of the site: interpretation, conservation, other design changes, economic activities, community impacts, environmental linkages, etc.)
<b>9</b>	<b>Publish</b>	Final report and presentation: specifications to come – a series of memos combined into a comprehensive report of your team’s work (representing all of the deliverables above, plus an executive summary and conclusion/next steps), plus a slideset (and perhaps other presentation materials)

**6. SCHEDULE**

**KEY DATES**

- Aug 30            First meeting
- Sep 6            Long-Project Preference form due; Individual op-ed writing assignment due
- Sep 8            Box 4 (Values-CDEs) exercise due; Self-Assessment due
- Sep 15           Building assessment debrief
- Sep 20           Long-projects begin
- Oct 6            Fall Break (no on-campus meeting)
- Oct 18           Research Presentations
- Nov 8            Analysis Presentations
- Nov 24           Thanksgiving (no meeting)
- Dec 6            Pre-final pin-up
- Dec 12 or 13    Final presentations
- Dec 22           Reports, Slidedecks and Self-Assessments due

## OVERALL SCHEDULE

Week	Tuesdays		Thursdays	
	<b>Startup / Workshops</b>			
1	Aug 30	Course intros Faculty talk 1 (RM) Mission Statement exercise	Sep 1	Faculty talks 2,3,4 (KL, ET, BL) Q&A on values-based preservation Intro "Box 4" exercise
2	Sep 6	Engagement/Co-design 1 (RM/KL): readings discussion & exercises Individual op-ed writing assignment due Long-Project Preference form due	Sep 8	"Box 4" Assignment due & presented today Intro Building Assessment exercise (JS/MR/ET)
3	Sep 13	Engagement/Co-design 2: Blackspace Collaborative Workshop led by Kenyatta McLean	Sep 15	Building Assessment exercise – due & presented today (JS/MR)
	<b>Long Projects</b>			
4	Sep 20	<b>Phase 1 begins</b> Team meetings Self-assessment assignments due	Sep 22	Research/meetings/field work
5	Sep 27	Research/meetings/field work	Sep 29	Research/meetings/field work
6	Oct 4	Research/meetings/field work	Oct 6	Travel week/Fall break
7	Oct 11	Research/meetings/field work	Oct 13	Research/meetings/field work
8	Oct 18	Research Presentation: Assignments 1, 2, 3 due	Oct 20	<b>Phase 2 begins</b>
9	Oct 25	Team meetings/workshops	Oct 27	Team meetings/workshops
10	Nov 1	Team meetings/workshops	Nov 3	Team meetings/workshops
11	Nov 8	Analysis Presentation: Assignments 4,5,6 due	Nov 10	<b>Phase 3 begins</b>
12	Nov 15	Team meetings/individual consultations and desk crits	Nov 17	Team meetings/individual consultations and desk crits
13	Nov 22	Team meetings/individual consultations and desk crits	Nov 24	No Class (Thanksgiving)
14	Nov 29	Team meetings/individual consultations and desk crits	Dec 1	Team meetings/individual consultations and desk crits
15	Dec 6	Pre-final pin-up: Assignments 7, 8, 9 due in outline	Dec 8	Presentation run-throughs
Finals	Final review TBD -- Dec 12 or 13 Final Reports and Self-Assessments due Dec 22			

## WEEK-TO-WEEK SCHEDULE

### Aug 30: Introductions

#### COURSE INTRODUCTION (RM):

- outline, schedule, goals
- talk on overarching ideas of the course
- Introduce study sites (RM)

#### INTERACTIVE DISCUSSION (in-class) GROUP ASSIGNMENT

Work in teams to generate a “mission statement” for Studio work this semester. How do we situate ourselves in the preservation field and vis-à-vis our partners and collaborators? How we articulate our expectations, values and ethics is a first step in aligning with our clients, partners, and collaborators. Beyond the strict learning objectives of the Studio, which have little political edge or individual expression, what do we mean to achieve with our work? What should Studio work mean for students personally and as a cohort of young professionals?

#### POST-CLASS INDIVIDUAL ASSIGNMENT

Write a one-page “op-ed” (personal reaction paper) answering the question, “How should historic preservation address the urgent societal issues of the moment?” Students can draw on the mission statement exercise, their own reading and opinions, and the readings assigned below. Due by Tuesday, September 6, at noon, via Canvas.

### Sep 1: Faculty talks / Values-based preservation

KL Introductory Talk

ET Introductory Talk

BL Introductory Talk

Values-based preservation Q&A

#### READINGS: (on Canvas)

- Burra Charter and Burra Practice Note;
- Randall Mason, “Values and sustaining heritage” in [Routledge Handbook of Sustainable Heritage](#).
- Clark in GCI
- supplementary: Macdonald et al, [Values in Heritage Management](#); Clark, [Heritage Games](#); Kalman, [Heritage Planning](#); Mason & Avrami and Demas in [Corinth Proceedings](#);

## INTRO POST-CLASS TEAM ASSIGNMENT: Determining Significance: the “Box 4” assignment

- The assignment asks you to carry out the analyses of “Box 4” from our preservation planning process diagram.
- Each four-person team will be assigned a Penn campus building, for which some basic historical documentation will be provided. Focusing on the exterior of the building, you’ll work through the stepwise process of:
  - (a) listing and characterizing value types (refer to Burra Charter or GCI publications for a starting list)
  - (b) synthesizing these into a short (2-3 paragraph) statement of significance, and
  - (c) presenting a visual glossary of the character-defining elements – those elements or features that embody the cultural significance of the place in fabric
- Faculty will introduce the exercise in-class on September 1, give some guidance, and field questions.
- Product is a short slide deck (pdf, uploaded to Canvas). Due in one week (September 8), briefly presented and discussed in class that day.

### Sep 6: Faculty talks

#### ENGAGEMENT / CO-DESIGN 1: DISCUSS READINGS

- Discuss op-ed assignments
- Lecture and discussion: “participatory design”/co-design, not just “community engagement”; mapping out the ideals and opportunities with some published works: Arnstein; PennPraxis work (KL); Low on REAP (RM NPS work); de la Pena, et al. Design as Democracy

#### PRE-READINGS on Canvas:

- Arnstein, “Ladder of Citizen Participation” (pdf)
  - PennPraxis Community Preservation Toolkit (available [here](#) on the PennPraxis website in English, Mandarin, and Spanish)
  - Low on ethnography and REAP methodology (pdf)
  - Design as Democracy (available as PennLibrary ebook) – choose 2-3 of the short chapter examples
- Group process: ground rules... responsibility and accountability...
    - Read: Vredenburgh and He, “Leadership Lessons from a Conductor-less Orchestra”

LONG PROJECT PREFERENCE FORMS: These are due before the next class session on Sep 6 (find the forms and submit them through Canvas)

### Sep 8: Significance / Building Assessment

Box 4 Assignment due & presented in class

Intro Building assessment exercise (JS/MR/ET)

- Jessica Senker/Melanie Rodbart talk
- Introduce assignment

## POST-CLASS TEAM ASSIGNMENT: Building Conditions Assessment

- The four-person teams that worked together for the “Box 4” assignment will use an assigned Penn campus building and perform an exterior building conditions assessment, recording the following information:
  - (a) building materials/components;
  - (b) general conditions of each material/component;
  - (c) identification of highest priority condition(s) and why they are a priority
  - (d) issues/items needed further study or consultation
- Faculty members are available to visit the sites with the student groups to provide guidance during the assessment process, but this must be coordinated with faculty in advance.
- Product is a short slide deck outlining the above information presented during class on September 15 and also uploaded to Canvas (as a PDF). Presentation should be concise and not exceed 10-15 minutes.

## Sep 13: Community Engagement and Co-Designing

### ENGAGEMENT/CO-DESIGN 2

- Live (virtual) workshop with Kenyatta McLean, urban planner and co-founder, Blackspace Collaborative

#### PRE-READING:

- Blackspace Manifesto (<https://www.blackspace.org/>)
- Brownsville Heritage Conservation Playbook (download [here](#))
- Andrea Roberts, “When Does It Become Social Justice?” [NTHP Preservation Leadership Forum](#)
- Donna Graves and Gail Dubrow, “Taking Intersectionality Seriously,” [The Public Historian](#).

IN-CLASS ASSIGNMENT: write a short reflection on your experience in the workshop. What are your ethical and personal responsibilities as a preservationist? What are your responsibilities to yourself, to your teammates, and to your project partners as a member of Studio teams? No more than 500 words.

## Sep 15: Building Assessment

Building assessment exercise – due & presented today (JS/MR)

# LONG PROJECTS

## GENERAL NOTES

This project lasts about 12 weeks, organized into three phases. Workflow will progress through the same preservation planning diagram, and will be paced by a series of presentations and written deliverables due just after each presentation:

- Phase 1: Research (presentation October 18)
- Phase 2: Analysis (presentation November 8)
- Phase 3: Response (presentation December 12 or 13).

Goal is proposing holistic preservation strategies/plans/design studies for the site/organization.

We'll work in teams of ~8 people; each team will work on one site for the full 12 weeks.

Each of the sites will have a significant amount of documentation to work from (including historical and graphic documentation, and reports of various kind).

Assignments correspond to the numbered tasks on the preservation planning diagram; assignment specifications are laid out in the Deliverables List (in Section 5 of this syllabus). Refer to the detailed session-by-session schedule below, which will be adjusted by each group.

Generally, each group will have a scheduled meeting with lead faculty once a week (generally Tuesdays) and other times by request; these scheduled meetings should have an agenda and be led by an identified team-member.

### Faculty leadership structure:

- RM, KL, and ET will serve as lead faculty for their respective projects, handling day-to-day coaching, questions, and issues about the overall planning process;
- BL will consult repeatedly with each project team, advising groups on matters of preservation philosophy/design approach, implementation considerations, and communication
- JS/ML will consult with each project as needed, handling questions related to materials, building conditions and issues stemming from them.

### Intra-group leadership structure:

- The tasks of studio work are varied – research, writing, editing, making photographs and other graphics, creating and making presentations, conducting interviews and fieldwork, leading meetings, and more – it is expected that tasks will be shared equitably among the group across the semester. (In other words, there will not be one writer, one presenter, one graphics person, etc.)
- Each group will use Slack, GroupMe, or other platform to exchange, discuss, share, coordinate, and otherwise manage out-of-class workflow.
- Volunteer team leaders will take responsibility as coordinators, liaisons to faculty and keepers of meeting agendas; leaders will rotate during the project;
- The collaboration can be managed both in person and online (using Zoom, Box, GoogleDocs, etc.).
- Each team will use its 4<sup>th</sup>-Floor Studio base for displaying and storing project material and convening team meetings

Site visit preparation checklist, as needed:

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

## PHASE 1

Sep 20/22

GROUP WORK:

- Introduce assignment
- Additional briefing and run-through on sites
- Reading and discussion on the overarching studio theme and goals for these projects
- Goal-setting and team-organization

ASSIGNMENTS:

- COLLABORATION SELF-ASSESSMENT ASSIGNMENT: due 9/20, submit to Canvas  
Find the self-assessment form on Canvas, submit as an individual assignment.
- READ background research!
- Project teams meet to assess info dossier, discuss priority data needs, begin prep for site visits (safety gear, equipment, travel)

WORKFLOWS to be thinking about:

- Research
- Site visits #1 or site visit prep
- Community and expert interviews
- Identify additional research needs

Sep 27/29

- Informal pin-up review of research in progress, with project teams – all teams meeting with their faculty lead in the Studio
- Continue research, fieldwork, interviews

Oct 4/6

- Research, fieldwork, interviews – in close consultation with faculty leads
- Selma team travelling for part of the week

Oct 11/13

GROUP WORK: organize tasks and work products around Deliverables list

- Thumbnail history: assembling and analyzing research to write a short history; product: 3 pages plus a one-page graphic timeline)
- Physical Conditions memo (summarizing site visit), including diagrams of priority areas for re-use/adaptation
- Graphic summary of overall site evolution
- Explore current issues & contexts: policy, politics, recent events
- Identify and conduct interviews to inform stakeholder perspectives
- Begin to identify comparables

**Oct 18**

PRESENTATIONS

- Assignments 1, 2 and 3 due and presented in class (slide decks and printed graphics as needed; about one hour per team, including Q&A)
- Internal critics also invited (from Penn faculty)

**PHASE 2**

**Oct 20**

GROUP WORK

- Draft a values typology and assessments (one or two people take the lead in drafting; present internally and group edit)
- Draft a Statement of Significance (ditto)
- Document Character-Defining Elements and integrity statement (ditto)
- Identify and organize Comparables (using a matrix sorting various considerations across all the possible comparables)

**Oct 25/27**

- Finalize CDEs
- Research Comparables (one per person; produce three-slide “case” covering facts, issues, solutions)

**Nov 1/3**

- Nov 1 SWOT Analysis meetings: connecting analyses and assessments to planning/decision-making, following a methodology handed out and co-led by faculty; the outputs include the charts created (photograph them, create a graphic abstracting the takeaways) and short memo on priorities
- Draft, debate and write the preservation philosophy
- Finalize takeaways from comparables research

**Nov 8**

PRESENTATIONS

- Assignments 4,5, and 6 due and presented in class (about one hour per team, including Q&A)

## PHASE 3

### Nov 10

- Team workshop session on November 10 to:
  - synthesize findings and feedback
  - identify gaps in analyzing site, spaces, stories and sustainability
  - finalize preservation philosophy
  - brainstorm individual response projects as a group

### Nov 15/17

- Pursue response projects individually – or, with the permission of faculty leads, in small teams
- Use Studio time for individual meetings/deskcrits with faculty or other consultants as needed

### Nov 22

- Use Studio time for individual meetings/deskcrits with faculty or other consultants as needed
- November 24: Thanksgiving holiday – no class

### Nov 29 / Dec 1

- Continue individual and small-group work in consultation with faculty
- As a team, begin crafting the presentation “pitch”; outlining the slide deck; preparing slides; assembling final report from memos
- Peer review sessions: when convenient, we’ll pair the groups (or subsets from each team) and have them cross-critique their final presentation work

### Dec 6/8

- December 6 Informal pre-final pinup with faculty and peers – Assignments 7, 8, 9 due in draft
- Continue work on individual responses
- Continue group work: crafting the presentation “pitch”; outlining the slide deck; preparing slides; assembling final report from memos

### FINAL REVIEW / Week of December 13-17

- Exact date of the online review TBD – **DEC 12 or 13**
- December 22: Final slide decks and memos due to Canvas

## 7. WORKFLOW, ASSESSMENT, AND GRADING

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

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

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

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

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

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

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

Leadership is always an issue in situations where teamwork is necessary. Some of us are natural leaders, but all of us have the capability of taking leadership in different ways. The Studio is meant to present opportunities for every student to grow their own capacity for leadership. It takes many forms and, of course, happens informally to some extent. In the week-to-week schedule for Studio we will also formalize some leadership positions by assigning “meeting leaders” who, for a particular internal workshop or team meeting, will take the lead in organizing, managing the work process. Because teaching and learning leadership is not a

straightforward matter, let's take every opportunity we can to discuss leadership, experiment, stretch and take risks in the supportive environment of school.

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

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

The following guidelines will be followed in assigning course grades:

- Attendance and participation in group activities (including in-class work, fieldwork, research, peer reviews and other scheduled activities): 10%
- Demonstrated leadership in some aspect of the studio: 10%
- Individual, team, and written assignments from Startup phase: 20%
- Your team's Long Project work and your individual contributions, including work products, meetings, presentations, research, and fieldwork: 60%

Final letter grades will be figured on the basis of these assignments and expectations. General guidelines for grades are as follows: A+ Exceptional; A Outstanding; A- Excellent; B+ Very good; B Good; B- Competent; C+ Fair; C Acceptable; C- Marginal; F Failure.

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

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

The Stuart Weitzman School of Design's Commitment to Diversity ([Diversity at Weitzman](#)):

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. Preservation Studio faculty believe deeply in this commitment to diversity and welcome conversations about how to sustain it.

## 8. VALUES-CENTERED THEORY and PRESERVATION DECISION-MAKING

Simply put, planning is a disciplined, thorough, and transparent way of making decisions. Conservation planning helps make decisions small and large, simple and complex, near-term and long into the future about sites of significant cultural value. Acknowledging that sites have multiple values and stakeholder interests, there is no one best answer to “what should the future of this site be?” reachable by scientific method; by contrast, planning methodologies employ a multitude of tools, types of research and decision-making processes to balance the many issues and many possible solution paths to conserving a site. Planning also requires creativity, expects idiosyncrasy, and embraces the politics that shape the social construction of heritage.

All preservation projects and policies require planning; all preservation professionals must know how to plan. It is an essential tool for practitioners and managers—no matter whether they are public officials, private owners, consultants, or leaders of a nonprofit group, and no matter whether one’s primary concern is material conservation, economic development, interpretation, community empowerment, and so on. The basic insights, lessons, methods and issues of this course are applicable—in principle, and in method—to nearly every historic preservation project. As an aspect of preservation praxis, however, planning is often taken for granted. In the preservation fold, the expectation of certain outcomes too often precludes thinking much about the processes of research, contemplation, deliberation and decision that should lead to outcomes. The Studio focuses on these processes.

In contemporary preservation practice, one must deal with the varied values ascribed to a place, building, or landscape, and Studio work is designed to deal with these complexities. Heritage sites often have long histories of change, and multiple stakeholders and clients asserting claims. Every site is valued in a multiplicity of ways, and rarely can all values of a site be realized without conflict. Plans of action must be based on thorough research into the history and materiality of heritage places, sound analysis of contexts (urban, architectural, political, environmental, economic), and well-crafted interventions. Creativity plays a part in conservation plans, balanced against rigorous, logical, transparent research and planning methodology. Conservation planning is thus meant to be both creative and practical; balancing these goals is the central challenge met and skill developed in the Studio.

Values-centered preservation theory and best-practice in the planning field form the conceptual basis for the Studio. More specifically, the literature on conservation planning based on the Burra Charter framework and its emphasis on a broad understanding of cultural significance serves as a valuable resource. Just as valuable, however, is the professional experience and guidance provided by faculty, who, through their accumulated work, will lend perspective, pose questions, cajole, encourage and otherwise help problem-solve.

These few paragraphs outline some of the general features of values-centered preservation theory; more details can be found in the readings for the first week of the semester, including the Burra Charter.

Before determining how a place should be preserved and what kinds of interventions are needed, values-centered planning first explores the question, “How is this place valued?” Values-centered preservation planning explores the many, varied values of a heritage site—not just the ones that are most obvious or familiar to us. Because there are many aspects to a heritage place’s value, this exploration requires several kinds of methods, clear elaboration of the different values (which sometimes connect and sometimes conflict), and a deliberate phase of synthesizing the different appraisals of value.

Conservation plans work best when they respond to all the values of a site, while giving priority to its cultural significance. Understanding cultural significance—a notoriously varied and changeable concept—requires us to use a number of research, planning and design methods. Significance is constituted of different values, some of them easily discerned by scholarly research, others knowable only through consultation with communities and other stakeholders who value or participate in the stewardship of heritage sites.

Generically, conservation planning work is organized in much the same manner as city, environmental or other branches of planning – around three sequential phases of work:

- **Understanding** of the place through research and documentation
- **Analysis** and synthesis of this knowledge
- **Response** in the form of plans, projects and other interventions.

The **Understanding** phase is a period of immersion in the history, conditions, character, issues, and contexts of the place. You will be expected to research the history and physical evolution of the place, assess existing conditions, understand the positions of different stakeholders, and analyze development potentials, social issues and preservation priorities. This effort will include primary and secondary historical research, collection of historical and contemporary images, physical survey, mapping and other documentation, collection of socio-economic data, research on relevant public policies, media scans, and researching comparable sites in other locales. Research will also include consultation—some combination of interviews, presentations, meetings, surveys—with clients, experts, communities, and other stakeholders. Determining the specific research tasks for each section will be one of the first orders of business.

In the **Analysis** phase, pairs within each team will drill down on the detailed possibilities for particular sites or types. For each project, the pair will draft a “statement of significance” for their site, identify character-defining elements, carry out a SWOT analysis, entertain different preservation-design-planning scenarios, and formulate a general preservation “approach” or policy. It is a creative and collaborative process, generating a range of possibilities; there is no recipe or scientific methodology.

The **Response** phase results in specific projects and interventions, each of which will be refined in one-on-one work with faculty and pitched at the final presentation. All proposals – no matter how careful or adventurous – need to embody a cogent, thoughtful, ethical preservation strategy, honor the cultural significance of the place, and advance the interests of equitable development.

The products of all phases of work, taken together, will constitute the final plan documents (with the addition of an executive summary, appendices, and other material as appropriate). The last, and recurring, task of a conservation plan is a regime of ongoing monitoring – given the time-frame of our semester-long projects, this is beyond our practical scope but should be part of our strategic recommendations.

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