

**Special Topics:**  
**American Cultural Landscapes: St. Louis**

**A48 LAND 530B | Fall 2019**



**Graduate School of Architecture, Urban Design, and Landscape Architecture  
Washington University in St. Louis**

**Location: Weil Hall 230  
Time: Wednesdays, 1:00 – 3:50PM**

**Instructor: Michael Allen**  
Senior Lecturer in Architecture, Landscape Architecture and Urban Design  
Office: Givens 105C  
Office hours: Wednesdays, 4:00 – 5:00PM  
Preferred communication by email (responses within 24 hours): allen.m@wustl.edu  
314-920-5680 (cell)

## Preface

No definition of landscape is free from challenge, nor is any claim on what constitutes culture. This seminar will work as a concurrent critical workshop to The Cultural Landscape Foundation (TCLF) project of developing its guide to the cultural landscapes of St. Louis, which will be part of its *What's Out There* City and Regional Guide series. Critical inquiry will focus on the different foundational concepts of the "cultural landscape" advanced by TCLF and disciplines including anthropology, historic preservation, and landscape architecture. The categories of evidence, documentation, authenticity, integrity and association will be examined as they are used to define what constitutes human heritage. Students will expand the scope of the TCLF project by developing alternate ways of representing and defining landscapes, as well as by proposing additional landscapes for inclusion. Work will entail readings in cultural landscape and heritage theory as well as primary source archival research on sites in metropolitan St. Louis.

## Reading

Students should obtain copies of these books, which will be read in entirety or near entirety:

- David Lowenthal, *The Heritage Crusade and the Spoils of History*. Cambridge: Cambridge University Press, 1998.
- Matthew Coolidge and Sarah Simons, editors. *Overlook: Exploring the Internal Fringes of America*. New York: Metropolis Books, 2006.

All other required and suggested readings are accessible on Canvas.

## Aims

The aim of this seminar is to develop a set of variable definitions of "cultural landscape," and study landscape cases where those definitions are embodied, problematized or rejected. Students will do this work in order to understand that definitions do not instantiate examples, and spatial practitioners must develop ways of thinking through examples that challenge their taxonomies of space. A secondary aim is for students to become conversant with methods of primary source research into landscape, especially government, archival and journalistic records.

## Learning Outcomes

Upon completion of the seminar, students should be able to:

- Articulate the distinctive features that distinguish a cultural landscape, and articulate the various definitions of cultural landscape used in law and scholarship;
- Articulate the legal criteria for designating and protecting cultural landscapes in the United States, by UNESCO and in other nations;
- Create a research plan for identifying the boundaries, key traits and historic context of a cultural landscape;
- Develop an interpretive guide for a cultural landscape that the general public could utilize to understand the landscape;
- Undertake primary source historic research for cultural landscapes.

# Schedule

## Wednesday, August 28

Introductions

Field Work: Forest Park

Suggested Reading:

Raymond Williams, "Culture," *Keywords: A Vocabulary of Culture and Society* (Oxford: Oxford University Press, 1976)\*

## Wednesday, September 4: Defining the Cultural Landscape

Reading:

National Park Service, *Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*.

<https://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>

Denis E. Cosgrove, "Landscape and Visual Bias in Geography," *Social Formation and Symbolic Landscape* (Madison: University of Wisconsin Press, 1984)

Charles Birnbaum and Mary Hughes, "Introduction: Landscape Preservation in Context, 1890-1950," *Design With Culture: Claiming America's Landscape Heritage* (Charlottesville and London: University of Virginia Press, 2005)

*Quebec Declaration on the Preservation of the Spirit of Place* (2008)

For Review:

The Cultural Landscape Foundation, *What's Out There*

<https://tclf.org/places/whats-out-there>

Matthew Coolidge and Sarah Simons, editors. *Overlook: Exploring the Internal Fringes of America*

## Wednesday, September 11: Ways of Seeing Landscape

Field Work: Lafayette Square

Reading:

Peirce F. Lewis, "Axioms for Reading the Landscape: Some Guides to the American Scene," *The Interpretation of Ordinary Landscapes* (Oxford: Oxford University Press, 1979).

D.W. Meinig, "The Beholding Eye: Ten Versions of the Same Scene," *The Interpretation of Ordinary Landscapes* (Oxford: Oxford University Press, 1979).

Don Mitchell, "New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice," *Political Economies of Landscape Change* (Springer, 2008).

Gillian Rose, "Looking at Landscape," *Feminism and Geography* (Minneapolis: University of Minnesota Press, 1993)

*Reading Response Due*

## Wednesday, September 18: Whose Culture?

Field Work: Big Mound Site and the Jefferson National Expansion Memorial

Reading:

Charles Mann, "Frequently Asked Questions," *1491: New Revelations of the Americas Before Columbus* (New York: Alfred A. Knopf, 2005)

Rod Barnett, "Designing Indian Country," *Places Journal* (October 2016)

<https://placesjournal.org/article/designing-indian-country/>

De Nichols, "What A Photo Can Reveal About a City," *nextSTL* (July 4, 2018)

<https://nextstl.com/2018/07/what-a-photo-can-reveal-about-a-city/>

Helene Lipstadt, "Co-Making the Modern Monument: The Jefferson National Expansion Memorial Competition & Saarinen's Gateway Arch," *Modern Architecture in St. Louis: Washington University and the Making of Postwar American Architecture, 1948-73* (St. Louis: Washington University School of Architecture, 2004)

Sanford Levinson, "The Quixotic Quest for 'Neutrality' in Public Space," *Written In Stone: Public Monuments in Changing Societies* (Durham and London: Duke University Press, 1998)

### **Wednesday, September 25: Sensing Place**

Guest lecture: Eric Ellingsen, Assistant Professor of Landscape Architecture, Sam Fox School

*Reading Response Due*

### **Wednesday, October 2: Peripheral Landscapes**

Guest lecture: Gavin Kroeber, Principal of the Studio for Art & Urbanism

Reading:

Marc Augé, "From Places to Non-Places," *Non-Places: An Introduction to Supermodernity* (New York: Verso, 1995)

### **Wednesday, October 9: The Production of Culture**

Reading:

David Lowenthal, chapter 1, *The Heritage Crusade*

Pierre Nora, "Between Memory and History," *Representations* (Spring 1989).

Michel-Rolph Trouillot, "The Three Faces of Sans-Souci: Glory and Silences in the Haitian Revolution," *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995)

*Reading Response Due*

### **Friday, October 11**

*Midterm Project Due by 5:00PM*

### **Wednesday, October 16: Fall Break, No Class**

### **Wednesday, October 23: The Vernacular Landscape**

Reading:

J.B. Jackson, "The Word Itself," and "A Puritan Looks at the Scenery," *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984)

Rebecca Solnit, "One-Story House," *A Field Guide to Getting Lost* (New York: Viking, 2005)

### **Wednesday, October 30: The Paradox of Ordinary Places**

Field Work: Washington Park Cemetery and Fairground Park

Guest:

Reading:

John R. Stilgoe, "Graveyards," *Common Landscape of America* (New Haven, Conn.: Yale University Press, 1982)

Kathy McKoy, "Afro-American Cemeteries in St. Louis," *Gateway Heritage* 63 (Winter 1985)

bell hooks, "Reclamation and Reconciliation," *Belonging: A Culture of Place* (New York and London: Routledge, 2009)

Michael R. Allen, "No Landscape Tells But One Story, No History Follows But One Path: Considering Washington Park Cemetery and Narratives of a Divided City," *Higher Ground: Honoring Washington Park Cemetery and its People*

<http://omeka.wustl.edu/omeka/exhibits/show/washington-park/essays/michael-r-allen>

*Reading Response Due*

### **Wednesday, November 6: Claiming the Past (Why, How and Whether)**

Field Work: The Ville / Guests: Julia Allen and Aaron Williams, 4TheVille

Reading:

Lowenthal, chapters 5 and 6, *The Heritage Crusade*

### **Wednesday, November 13: Essence and Artifact**

Field Visit: National Building Arts Center / Guest: Larry Giles

Reading:

Lowenthal, chapters 8 and 9, *The Heritage Crusade*

J.B. Jackson, "The Necessity for Ruins," *The Necessity for Ruins* (Amherst: University of Massachusetts Press, 1980)

*Reading Response Due*

### **Wednesday, November 20: Critical Spatial Practices**

Field Visit: Washington Park Cemetery & Carrollton / Guest: Meghan Kirkwood, Assistant Professor of Photography, Sam Fox School

Reading:

Trevor Paglen, "Experimental Geography: From Cultural Production to the Production of Space," *Critical Landscapes: Art, Space, Politics* (Oakland, Calif.: University of California Press, 2015).\*

Sarah Kanouse, "Critical Day Trips: Tourism and Land-Based Practice" *Critical Landscapes: Art, Space, Politics* (Oakland, Calif.: University of California Press, 2015).\*

### **Wednesday, November 27: No Class**

### **Wednesday, December 4: The End**

Final Review from 1:30PM – 4:00PM / Critics: Petra Kempf, Derek Hoferlin & TBD

## Wednesday, December 11: The Real End

Final Work Due by 5:00PM

### Assignments

#### Short Response Essays

Students will submit short biweekly essays (no longer than 750 words, and preferably very brief) responding to readings with observations and questions. Due dates are listed on the syllabus. These are counted toward the participation quotient of the grade and will not receive grades. However, failure to submit any of the responses will reduce the participation grade.

#### Research Project

Students will research a landscape or aspect from a list of case studies – which will include sites visited by the entire seminar -- that the seminar will examine and ultimately develop a full cultural landscape guide to the landscape, which will be submitted as a small printed book. All students will visit each landscape, but the students who work on the landscapes will need to conduct independent research and field work.

There will be two milestones for the cultural landscape guide project:

*Midterm.* For the midterm, students will present a comparative analysis of two different methods of examining a single cultural landscape. The exact description of this project will be circulated in seminar during the second week of the seminar.

*Final.* The final project will be a fully-developed short critical guidebook to a cultural landscape. The guidebook will include a map, photographs, a short critical essay and specific entries for aspects of the landscape. These guidebooks will be presented in seminar and may end up being included as entries in *What's Out There*. The exact assignment for the final project will be distributed in seminar after fall break.

### Evaluation and Grading

The required work in the seminar will include several response papers, midterm and final projects, participation in discussion and attendance. The final grade will be based on this formula:

Response Papers	20%
Midterm Project	30%
Final Project	30%
Attendance and Participation in Discussion	20%

Papers and work will be graded numerically out of 100 points. Final grades will be letter grades based on the following grading scale:

Conceptual Considerations	Methodology	Craftsmanship	Integrative skills
A New concepts are explored in original ways. Conceptual basis of project demonstrates clear grasp of complex issues (histories,	Analysis demonstrates rigor and highly developed understanding of scope. Sophisticated and attentive design decision-making apparent throughout process.	Clear connection between ideas and their investigation through careful manipulation of design representation and materials. Excellent craftsmanship displays thought	New and complex issues are successfully integrated. Seamless integration of depiction and depicted. Comprehensive marshaling and conjoining of the physical,

	social contexts, ecological issues). Project is fully developed and expresses a high level of investigative rigor.	Logical, confident and iterative procedure generates design outputs that can be described and evaluated in terms of the process.	and care. Clear demonstration of the importance of the artifact in design production. Attentiveness to the aesthetic of making.	the conceptual and the representational.
<b>B</b>	Complex issues are adequately integrated. Project is well-developed and design outcomes show understanding of issues.	Process demonstrates adequate grasp of problems and issues. Clear use of iterative method. Source data employed throughout. Project process remains within the confines of the known.	Good quality work, with moderate appeal. Engagement with materiality of representation needs further work. Outputs would improve with greater attentiveness to quality of craft.	Design production shows real understanding of issues, problems, resources and process, but does not quite bring them all together in a unified articulation of design intent.
<b>C</b>	Project exhibits an inherent lack of conceptual engagement. The necessary components are gathered but are related and explored only superficially.	Clear and effective process never fully developed. Tentative and ill-defined methodology. Tendency to change from approach to approach without fully investigating any one method, suggesting uncertainty with respect to iterative procedures.	Crafted dimension of production distracts from design intent. Sloppy, ill-managed articulation of the artifact as an object. Ideas remain untransformed by the act of making.	Project remains on the level of a collection of disparate ideas and forms, weakly integrated or developed, and only marginally related to the singularity of the site, situation or program.
<b>D</b>	Project is inadequately developed in all areas. Heavy reliance on found materials. Project shows little or no regulation by means of conceptual thinking.	Inadequate development of project. Muddled thinking about process. Little or no clear methodological procedure utilized. No connection between design output and design process.	Poor quality or negligible craftsmanship. No sense of the development of an aesthetic. Outputs are uninspiring, timid and uncared for.	Little or no sense of the project as an interactive condition. Outcome does not relate to program, site or contexts. Failure of understanding with respect to the nature of design.

## Course Policies and Information for Students

This seminar operates on a pedagogical model of participatory inquiry, where all participants shape the research questions and experiential priorities of the course. The seminar requires a high degree of participation through verbal discussion while also demanding a robust schedule of readings to support exploration of themes. While the instructor will lecture and guide, the seminar is a venue for each student to present questions, findings and connections located in readings and field trips. For readings, students should make every attempt to complete readings before meeting, but if not possible, at least discern authors' key points and themes. The seminar encourages research as practice; that is, research not for memorization but for critical understanding of subjects to advance students' own educational goals. Design students should have no fear.

**Seminar:** *Oxford English Dictionary* definition 1.1: "A class at university in which a topic is discussed by a teacher and a small group of students." Origin: Late 19th century: from German Seminar, from Latin *seminarium* (see seminary).

**Inclusive Learning Environment:** The best learning environment—whether in the classroom, studio, laboratory, or fieldwork site—is one in which all members feel respected while being productively challenged. At Washington University in St. Louis, we are dedicated to fostering an inclusive atmosphere, in which all participants can contribute, explore, and challenge their own ideas as well as those of others. Every participant has an active responsibility to foster a climate of intellectual stimulation, openness, and respect for diverse perspectives, questions, personal backgrounds, abilities, and experiences, although instructors bear primary responsibility for its maintenance.

A range of resources is available to those who perceive a learning environment as lacking inclusivity, as defined in the preceding paragraph. If possible, we encourage students to speak directly with their instructor about any suggestions or concerns they have regarding a particular instructional space or situation. Alternatively, students may bring concerns to another trusted advisor or administrator (such as an academic advisor, mentor, department chair, or dean). All classroom participants—including faculty, staff, and students—who observe a bias incident affecting a student may also file a report (whether personally or anonymously) utilizing the online Bias Report and Support System.

## **1. ATTENDANCE POLICY**

Attendance is mandatory, and will be documented for all course meetings. Sam Fox School students are expected to arrive ready to participate and be fully engaged in the day's coursework during the entire scheduled class period. Participation in major critiques and reviews by all students is essential to the development of all of students. Failure to do so will have an impact on your final grade.

Following university policy, class will begin promptly with the start time listed. Students are allowed two unexcused absences. After two unexcused absences, students will receive one full letter grade penalty for each subsequent absence. Three late arrivals and/or early departures will equal one absence. If a student misses more than 20 minutes of a class, they are considered absent. Missing a review or critique equals two absences. If a student must miss a critique, please inform the professor beforehand. Any student who misses class is responsible for contacting a fellow student to find out what they missed, for making up all work, and for being prepared for the next class. In the case of severe medical or family emergencies, contact the Associate Dean of Students Georgia Binnington as soon as possible at [gbinning@wustl.edu](mailto:gbinning@wustl.edu) or 314.935.6532.

## **2. PENALTIES FOR LATE WORK and REQUESTS FOR EXTENSIONS**

Late work will lose a half-letter grade for each week that it is late, after being graded (so a B paper turned in one week late is a B- paper). Requests for extensions must be made before the start of the class session before the assignment is due. No explanations submitted along with late work will suspend these policies. Always consult the instructor if in doubt.

## **3. POLICIES ON MISSED EXAMS, MAKE-UP EXAMS OR QUIZZES**

There are no exams in this seminar.

## **4. REGRADING POLICY**

There is no regrading in this seminar.

## **5. REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE**

Please make requests for instructor feedback before submitting work, and a least one week before the due date. The instructor will accommodate such requests and can confer over email or at the office, during hours or during an appointment.

## **6. GRADE DISPUTE POLICY**

The Sam Fox School aims to provide each student with a fair assessment of their academic work and studio. Students have the right to dispute their overall course grade (not individual assignments) if they believe that grade does not accurately reflect the quality of their work. A grade dispute must be submitted to the faculty member who assigned the grade within 30 days of receipt of the grade. The School stresses that every effort to resolve this dispute be made by the faculty and student involved. A student's eligibility for advancement in sequential coursework requires timely resolution of the grade dispute. For more information visit [https://samfoxschool.wustl.edu/files/Greivance%20Policy\\_Update%202019.pdf](https://samfoxschool.wustl.edu/files/Greivance%20Policy_Update%202019.pdf).

## **7. TECHNOLOGY POLICIES**

Computers or other electronic devices, including "smart pens" (devices with an embedded computer and digital audio recorder that records the classroom lecture/discussion and links that recording to the notes taken by the student), may be used by students at the discretion of the faculty member to support the learning activities in the classroom. These activities include taking notes and accessing course readings under discussion. If a student wishes to use a smart-pen or other electronic device to audio record lectures or class discussions, they must notify the instructor in advance of doing so. Permission to use recording devices is at the discretion of the instructor, unless this use is an accommodation approved by Disability Resources.

Nonacademic use of laptops and other devices and use of laptops or other devices for other coursework is distracting and seriously disrupts the learning process for other people in the classroom. Neither computers nor



other electronic devices are to be used in the classroom during class for nonacademic reasons or for work on other coursework. Nonacademic use includes emailing, texting, social networking, playing games, instant messaging, and use of the Internet. Work on other coursework may include, but is not limited to, use of the Internet, writing papers, using statistical software, analyzing data, and working on quizzes or exams. The nonacademic use of cell phones during class time is prohibited, and they should be set on silent before class begins. In the case of an emergency, please step out of the room to take the call. The instructor has the right to hold students accountable for meeting these expectations, and failure to do so may result in a loss of participation or attendance points, a loss of the privilege of device use in the classroom, or being asked to leave the classroom. Visit <https://sites.wustl.edu/insidesfs/it/> for more information.

#### **8. LICENSE FOR NON-EXCLUSIVE RIGHT TO REPRODUCE AND DISTRIBUTE**

Michael Allen has non-exclusive right to reproduce and distribute work produced in this class as part of a publication or body of work, which may include products from this course or other works. Students retain ownership of all rights held under copyright. This permission is revocable for 3 months following the conclusion of this course via notification in writing to Michael Allen.

#### **9. ETHICS/VIOLATIONS OF ACADEMIC INTEGRITY**

Ethical behavior is an essential component of learning and scholarship. Students are expected to understand, and adhere to, the University's academic integrity policy: [wustl.edu/policies/undergraduate-academic-integrity.html](http://wustl.edu/policies/undergraduate-academic-integrity.html). Students who violate this policy will be referred to the Academic Integrity Policy Committee. Penalties for violating the policy will be determined by the Academic Integrity Policy committee, and can include failure of the assignment, failure of the course, suspension or expulsion from the University. If you have any doubts about what constitutes a violation of the Academic Integrity policy, or any other issue related to academic integrity, please ask the instructor.

- Always cite sources when ideas are presented and/or language that was developed by another individual, including material from class lectures and discussions.
- Violation of this policy includes collaborating on assignments where collaboration is not allowed and/or utilizing notes, texts, etc. on any assignment where use of such materials is not allowed.
- Computers and smart phones may aid course sessions by allowing students to pull up readings, websites, images or other materials to share. These devices should not be used for other purposes during class time. Absolutely no use of these devices for personal communications, web browsing or games is allowed. If a student uses a device in such a manner, that student's participation grade will be reduced by three points for each infraction. If a student has an urgent need to communicate, the student should leave the seminar room to call, email or text. There will be no penalty.

#### **10. RELIGIOUS HOLIDAYS**

The Sam Fox School recognizes the individual student's choice in observing religious holidays that occur during periods when classes are scheduled. Students are encouraged to arrange with their instructors to make up work missed as a result of religious observance, and instructors are asked to make every reasonable effort to accommodate such requests.