

Borders, Boundaries, Nations

Spaces of the Democratic Subject

ARCH/LAND 530A | Spring 2019



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

Location: Givens Hall 115
Time: Fridays, 8:30 – 11:30 AM

Instructor: Michael Allen
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Preface

Lines on the land can determine our political rights, our ethnic identities and our inhabitation abilities. Landscapes and everyday spaces become the records of the powers of statecraft, the instruments of territorial division, the customs of inhabitants, the contests of politics, the social construction of races and the symbols of society. This course examines the development of landscape as the record of the political subject against the nation state -- the ways in which ordinary inhabitation of land entangles each of us with large political structures. This entanglement is productive - cultural agency can change, topple or expand nations. The inquiry tracks borders and boundaries from the US/Mexican border to former Yugoslavia to internally within the American city. Students will review interpretive practices including cultural geography, historic preservation, political economy, critical landscape study and artistic production. Field outings will draw out the power structures that create, sustain, erase and alter landscapes with national identities.

Readings

Students should obtain copies of these books:

- Etel Adnan, *Sitt Marie Rose* (Sausalito, California: The Post Apollo Press, 1982)
- Michael Hechter, *Containing Nationalism* (Oxford: Oxford University Press, 2000)
- China Mieville, *The City and the City* (New York: Random House, 2009)
- Srđan Jovanovic Weiss, *Socialist Architecture: The Reappearing Act* (Berlin: The Green Box, 2017)

All other required and suggested readings are accessible on Blackboard (<http://bb.wustl.edu>).

Aims

This seminar aims to interrogate the propagation of nations, political boundaries and political borders as spatial products and social organization instruments. One point of examination will be the culpability of designers in regimes of nation-making, through designed monuments and landscapes and the presentation of architectural and artistic knowledge through the Venice Biennale, which divides such knowledge nationally. Readings will examine dominant concepts in the history of nations, land division, property, colonialism, migration, civil rights and internal boundaries. There are no innocent lines of the land, and we will seek out the intent and effect of each one that we study.

Learning Outcomes

Students will be able to:

- Articulate the history of nations and nationalisms;
- Articulate the ways in which concepts of nations have cohered, divided or impacted design practices;
- Relate the social practices of producing nations to spatial practices of architecture, landscape architecture and urban design;
- Articulate the role that spatial practice plays in contemporary conflicts over global migration and settlement;
- Formulate a stake in the discourse of the Venice Biennale through reimagining its organizing principles as post-national.

Schedule

Friday, January 18 (Introductions)

Reading:

Raymond Williams, "Nationalism" and "Native," *Keywords: A Vocabulary of Culture and Society* (New York: Oxford University Press, 1983).*

Screening: *Lessons of Darkness* (1992; Werner Herzog, director)

Friday, January 25 (Borders, Walls, Flows)

Reading:

Henry A. Giroux, "Donald Trump's America," *America At War With Itself* (San Francisco: City Lights Books, 2017).*

Elisabeth Vallet, "Border Walls and the Illusion of Deterrence," *Open Borders* (Reece Jones, editor; Athens: The University of Georgia Press, 2019).*

Rebecca Morin, "A Quick History of Donald Trump's Evolving Justification For a Border Wall," *Politico* (January 8, 2019).

<https://www.politico.com/story/2019/01/08/trumps-evolving-reasons-border-wall-1088046>

Ronald Rael, "Designing the Border Wall," *The Architect's Newspaper* (March 18, 2016).

<https://archpaper.com/2016/03/designing-the-border-wall/>

Vanessa Quirk, "Can We Please Get Beyond the 'Building the Border Wall' Boycott?," *Metropolis* (March 21, 2016).

<https://www.metropolismag.com/architecture/can-we-please-get-beyond-the-building-the-border-wall-boycott/>

Screening: *The Other Side* (2006; Bill Brown, director)

Friday, February 1 (Defining the Nation)

Class Meeting Cancelled for Travel Week – Reading Response Still Due

Reading:

Ernest Renan, "What Is a Nation?," *Nation and Narration* (Homi K. Bhaba, editor; London and New York: Routledge, 1990) *

Brenna Bhandar, "The Political Anatomy of Colonization," *Colonial Lives of Property: Law, Land and Racial Regimes of Ownership* (Duke University Press, 2018)*

Michael Hechter, *Containing Nationalism*, p. 1-69.

Friday, February 8 (Sites of Encountering the Nation)

Note: Meet in Steinberg 025

Reading:

Hechter, *Containing Nationalism*, p. 69-133.

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

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

Rebecca Rivas, "Black Community Leaders Respond to #ArchSoWhite," *St. Louis American* (July 5, 2018).

http://www.stlamerican.com/news/local_news/black-community-leaders-respond-to-archsowhite/article_4eadd5bc-809d-11e8-98ca-d7c6eb759fcc.html

Friday, February 15 (Ontologies of Nation Space)

Reading:

China Mieville, *The City and the City*

Screening: *The City and the City* (2015; Mariam Ghani, director)

Friday, February 22 (Symbols of the Nation)

Reading:

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

Sam Durant, Proposal for White and Dead Indian Monuments (2005, art project)

<http://samdurant.net/index.php/project/proposal-for-white-and-indian-dead-monuments/>

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>

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

Burra Charter

<http://australia.icomos.org/publications/charters/>

Field Visit: Gateway Arch and Columbus Statute, Tower Grove Park

Guest in field: Heidi Kolk, Assistant Professor, Sam Fox School

Friday, March 1 (Internal Boundaries)

Reading:

Pier Vittorio Auerli, "Appropriation, Subtraction, Abstraction: A Political History of the Urban Grid," *Log 44* (Fall 2018).*

Studs Terkel, "An Interview With James Baldwin," *James Baldwin: The Last Interview and Other Conversations* (New York: Melville House Press, 2014)*

Field Visit: Fairground Park and adjacent sites

Friday, March 8 (Why We Make Nations)

Reading:

E.J. Hobsbawm, "The Nation as Novelty," *Nations and Nationalism Since 1780* (Cambridge University Press, 1990)*

Milan Kundera, "The Tragedy of Central Europe," *The New York Times Review of Books* (April 26, 1984).*

Patrick Kingsley, "How a Liberal Dissident Became a Far-Right Hero, In Hungary and Beyond," *The New York Times* (April 6, 2018).*

Guest Lecture: *Katja Perat, doctoral candidate, Comparative Literature, Washington University*

Friday, March 15 – NO CLASS (Break)

Friday, March 22 (Findings So Far)

Presentations of Midterm Projects

Friday, March 29 (Being the Subject of the Nation)

Presentations of Midterm Projects, Continued

Discussion of Final Projects

Screening: *Forensic Architecture –Eyal Weizman*

Friday, April 5 (National Pavilions, Post-National Pavilions)

Reading:

Phillip Denny, "Freespace' Shows That Architects Must Retool Their Relationships to Power—and to the Biennale," *Metropolis* (June 4, 2018).

<https://www.metropolismag.com/architecture/venice-architecture-biennale-review/>

Julia Bethwaite, "Exploring the Politics of the Venice Biennale," *Politiikasta* (May 19, 2017).

<http://politiikasta.fi/exploring-politics-venice-biennale/>

Noah Charney, "Venice Biennale, punk-style: The NSK State Pavilion, for "stateless individuals who are looking for new citizenship," *Salon* (May 14, 2017).

<https://www.salon.com/2017/05/14/venice-biennale-punk-style-the-nsk-state-pavilion-for-stateless-individuals-who-are-looking-for-new-citizenship/>

Milica Topalović, "Serbian Pavilion Under the Title Yugoslavia," *Common Pavilions* (2013).

<http://commonpavilions.com/pavilion-serbia.html>

NSK State Pavilion.

<https://nsk-state-pavilion.net>

Dimensions of Citizenship.

<http://dimensionsofcitizenship.org>

Guest Lecture: *Sage Dawson, Lecturer in Art, Sam Fox School*

Friday, April 12 (The Production of Nation Space)

Reading:

Srdan Jovanovic Weiss, *Socialist Architecture: The Reappearing Act.*

Alain Badiou, "Twenty-Four Notes on the Uses of the Word 'People,'" *What is a People?* (New York: Columbia University Press, 2016).

Field Visit: National Geospatial Intelligence Agency Site

Friday, April 19 (The Politics of Migration)

Reading:

Etel Adnan, *Sitt Marie Rose*.

AGENCY et al., "Border Origins," *The Architect's Newspaper* (July/August 2018).*

Friday, April 26 – NO CLASS; Instructor Away

Friday, May 3 (Resolutions)

Final Presentations

Assignments

Response Papers

Students will submit short essays (two or three long paragraphs, no longer than 750 words altogether) summarizing the key themes of readings each week, demonstrating familiarity with each source and presenting points of interest and uncertainty. These will be submitted via email to the instructor. The essays are graded pass-fail and count toward the Attendance and Participation in Discussion grading quotient.

For each session after the first, one student will start the session discussion by reading their response paper at the start of class. During the first session, students will sign up to claim a week.

Midterm Project

The midterm project will focus on the Gateway Arch, or other monument substituted, as a national symbol, and will combine a short essay with a visual component. The assignment brief will be circulated in class during Week 3. Students must present these projects in class during the first session after spring break.

Final Project

The final project will be a 3,000 word critical review of a fictional Venice Biennale in a post-national world. The assignment brief will be circulated in class and on Blackboard before spring break. Students must present the final work during the last session of the seminar.

Evaluation and Grading

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

Response Papers	30%
Midterm Project	20%
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, social contexts, ecological issues). Project is fully developed and expresses a high level of investigative rigor.	Analysis demonstrates rigor and highly developed understanding of scope. Sophisticated and attentive design decision-making apparent throughout process. Logical, confident and iterative procedure generates design outputs that can be described	Clear connection between ideas and their investigation through careful manipulation of design representation and materials. Excellent craftsmanship displays thought and care. Clear demonstration of the importance of the artifact in design production.	New and complex issues are successfully integrated. Seamless integration of depiction and depicted. Comprehensive marshaling and conjoining of the physical, the conceptual and the representational.

		and evaluated in terms of the process.	Attentiveness to the aesthetic of making.	
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.
C	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.
D	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 Communication

In addition to class time, course communication will occur through email. The instructor will send notifications of amendments to the syllabus and confirm field trip driving plans through email, so please check email before each class period to stay apprised of any changes. Blackboard will only be used for a repository of readings and assignments.

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).

Policies:

I. **ATTENDANCE POLICY:** All students should attend each class session, take notes and participate in discussions. *Only one unexcused absence is allowed. A second unexcused absence will result in automatic drop of one letter grade for the final course grade.* If a student cannot attend a session due to a conflicting academic requirement, that student should notify the instructor in writing one week prior to the session that will be missed. If a student has a medical or personal reason for absence, likewise the instructor shall be notified in

writing at least prior to the start of class. When in doubt, please contact the instructor. Your grade will thank you. All field trips will occur during class time and are mandatory.

2. **PENALTIES FOR LATE WORK and REQUESTS FOR EXTENSIONS:** Late work will lose three points for each day that it is late. 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. **REGRADING POLICY:** There is no regrading in this seminar.
4. **REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE:** Please consult the instructor if you want to receive feedback on writing before it is due.
5. **TECHNOLOGY POLICIES:** 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.

Academic Integrity

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas, drawings, photographs, written texts and contributions of others must be appropriately acknowledged through citation, with the name of the author and full reference of the source. See <http://artsci.wustl.edu/~writing/plagiarism.htm> for more information on properly documenting any work or ideas that are not your own. Work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University. Students must be the sole authors of their work from concept through production.

Graduate School of Architecture, Landscape Architecture and Urban Design students are currently governed by the Academic Integrity policy of the Sam Fox School of Design & Visual Arts: http://www.samfoxschool.wustl.edu/files/Final_12-6_Architecture%20Graduate%20AI%20Policy-1_final2.pdf. Students should become familiar with the guidelines and policies of the university and school regarding academic integrity and misconduct. Any questions or concerns should be immediately addressed. Your instructors, advisors and department faculty are available to help students understand the Academic Integrity Policy, how to avoid plagiarism and its serious consequences by learning to cite sources correctly and leaving plenty of time to complete assignments. Do not hesitate to ask for assistance with any concerns in these regards.

Intentional plagiarism may result in a failing grade for this class. If you are not certain what constitutes plagiarism, please ask your instructor.

Resources for Students

1. **DISABILITY RESOURCES:** If you have a disability that requires an accommodation, please speak with instructor and consult the **Disability Resource Center** at Cornerstone (cornerstone.wustl.edu/). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.
2. **WRITING ASSISTANCE:** For additional help on your writing, consult the expert staff of The Writing Center (writingcenter.wustl.edu) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc.

3. THE UNIVERSITY'S PREFERRED NAME POLICY FOR STUDENTS, with additional resources and information, may be found here: registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/.

4. ACCOMMODATIONS BASED UPON SEXUAL ASSAULT: The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim_webb@wustl.edu), Director of the Relationship and Sexual Violence Prevention Center. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair or Dean or directly to Ms. Jessica Kennedy, the University's Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at [\(314\) 935-3118](tel:3149353118), jwkennedy@wustl.edu, or by visiting her office in the Women's Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at [\(314\) 935-5555](tel:3149355555) or your local law enforcement agency.

You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling [\(314\) 935-8761](tel:3149358761) or visiting the 4th floor of Seigle Hall.

5. BIAS REPORTING: The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team. See: brss.wustl.edu

6. MENTAL HEALTH: Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: shs.wustl.edu/MentalHealth

Disclaimer

The instructor reserves the right to make modifications to this information throughout the semester.

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