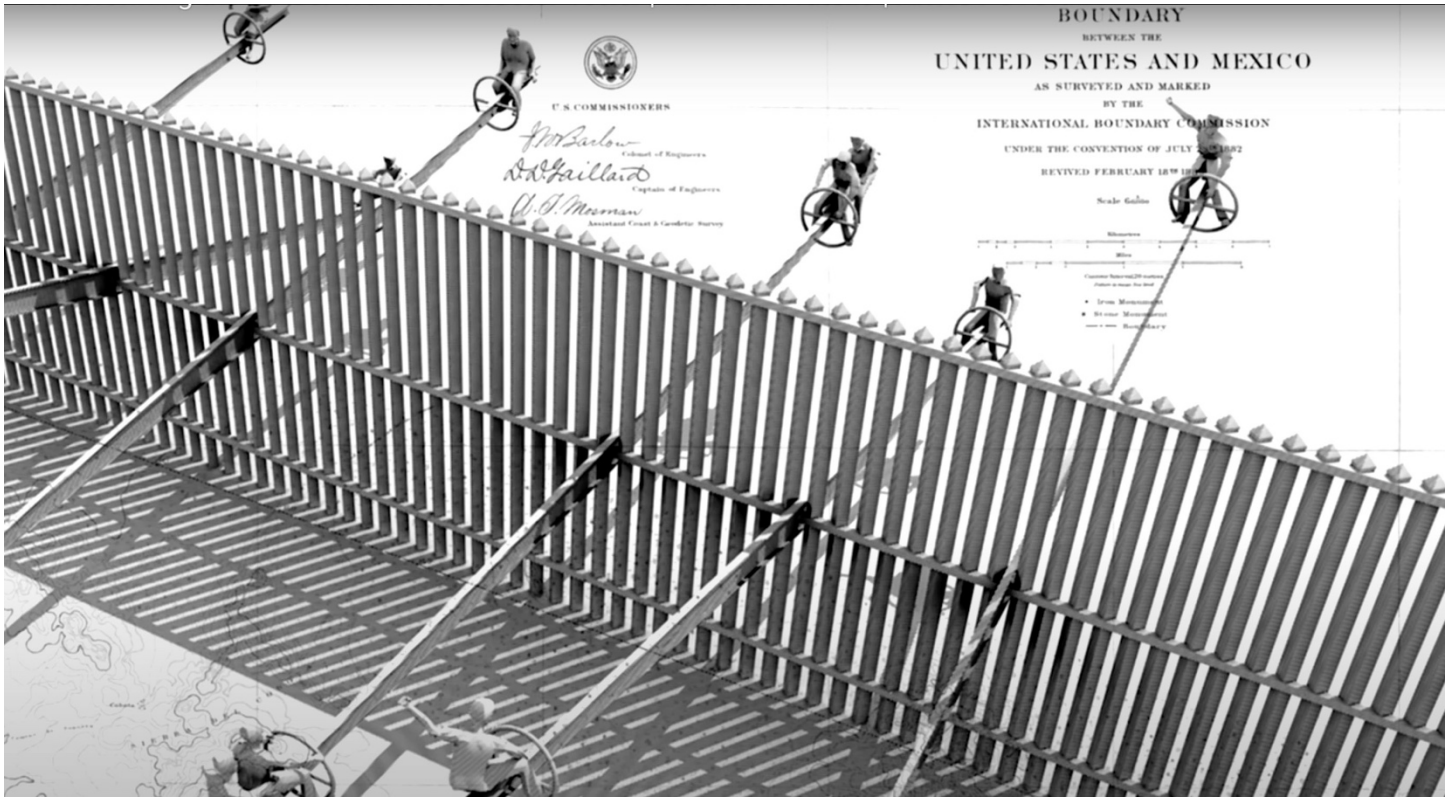


Borders, Boundaries, Nations

ARCH/LAND 564L | Fall 2020



Teeter Totter Wall by Rael San Fratello, 2019.

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

Online

Time: Wednesdays, 6:00 – 8:50PM

Instructor: Michael Allen

Senior Lecturer in Architecture, Landscape Architecture and Urban Design

Office: Remote

Office hours by appointment only.

allen.m@wustl.edu

314-920-5680 (cell)

Preface

Has COVID-19 rendered the nation a weak and pathetic system of governance? Can borders be controlled in the age of pandemics, climate changes, digital monopoly capital, widespread mobility and endless Zoom meetings? Do boundaries really mark places where we are “safe” and places where we are vulnerable? Lines on the land still determine our political rights, our ethnic identities and our inhabitation abilities. Landscapes remain the records of the powers of statecraft, limits on markets, the instruments of territorial division, the customs of inhabitants, the contests of politics and the symbols of society. There are still presidents, parliaments and border fences – in fact, as one view sees these as inept in the face of planetary change, and urges treaties, cooperation and open borders, another sees them as essential and want them to have more power and more fences. The nation, after all, has always been a landscape design. This seminar examines the history and current state of the nation as a design, and invites students to speculate on its future in the 21st century. Work will culminate in a parafictional engagement of that grand bastion of nations on display, the post-COVID-19 2021 Venice Architecture Biennale, for which students will design new pavilions in the spirit of these interesting times.

Readings

Students should obtain a copies of this book:

- Michael Hechter, *Containing Nationalism* (Oxford: Oxford University Press, 2000)

All other required and suggested readings are accessible on Canvas.

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- or anti- national.

Schedule

Wednesday, September 16 (Introductions)

Reading:

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

Asynchronous work by next course meeting:

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

Wednesday, September 23 (The Return of the Return of Nationalism)

Reading:

Thomas J. Bollyky and Chad A. Brown, "The Tragedy of Vaccine Nationalism: Only Cooperation Can End the Pandemic," *Foreign Affairs* (September/October 2020).

<https://www.foreignaffairs.com/articles/united-states/2020-07-27/vaccine-nationalism-pandemic>

Will Wiles, "What Trump's Desire to 'Make Architecture Beautiful Again' Really Means," *Frieze* (February 17, 2020).

<https://www.frieze.com/article/what-trumps-desire-make-architecture-beautiful-again-really-means>

Catesby Leigh, "Make Architecture Classical Again," *City Journal* (February 7, 2020).

<https://www.city-journal.org/classical-architecture-federal-buildings>

Peter Minosh, "American Architecture in the Black Atlantic William Thornton's Design for the United States Capitol," *Race and Modern Architecture: A Critical History from the Enlightenment to the Present* (University of Pittsburgh Press, 2020).

Wednesday, September 30 (Borders, Walls, Flows)

Screening:

The Other Side (2006; Bill Brown, director)

Reading:

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>

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

Museum of Modern Art, *Transforming the Border Wall into a Teeter-Totter* (April 24, 2020).

<https://www.youtube.com/watch?v=1bbeBo3te5E>

Dubravka Sekulić, Elise Misao Hunchuck, and Léopold Lambert, "Borderwall as (Settler Colonial) Architecture, Or Why We Prefer Bulldozers to Seesaws," *The Funambulist* (July 2019).

<https://thefunambulist.net/architectural-projects/borderwall-settler-colonial-architecture-prefer-bulldozers-seesaws>

Essay #1 Due

Wednesday, October 7 (Defining the Nation)

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.

Wednesday, October 14 (Nations and Citizenship)

Reading:

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

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

Wednesday, October 21 – TBD

Essay #2 Due

Wednesday, October 28 (Whose Nation? I)

Field Visit:

Gateway Arch National Park

Reading:

Walter Johnson, "No Rights the White Man is Bound to Respect" and "Black Reconstruction and the Counterrevolution of Property," *The Broken Heart of America: St. Louis and the Violent History of the United States* (New York: Basic Books, 2020).

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

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

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

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/>

Wednesday, November 4 (Project Presentations)

Essay #3 Due

Wednesday, November 11 (Project Presentations)

Friday, November 13

First Project Materials Due

Wednesday, November 18 (The Visible and Invisible Spatial Forms of Nationhood)

Guest Lecture:

Ersela Kripa and Stephen Mueller, Texas Tech University-EI Paso & AGENCY

Reading:

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

Eyal Weizman and Andrew Herscher, "Conversation: Architecture, Violence, Evidence," *Future Anterior* 8.1 (Summer 2011).

Mimi Sheller, "Bodily Moves," *Mobility Justice: The Politics of Movements in an Age of Extremes* (New York: Verso, 2018).

Ta-Nahisi Coates, "The Case for Reparations," *The Atlantic* (June 2014).

<https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>

Wednesday, November 25 (The Venice Biennale as an Assembly of Nations)

Reading:

Pippo Ciorra, "Art and Architecture: The Biennale That Wasn't," *Domus* (August 6, 2020).

<https://www.domusweb.it/en/architecture/2020/08/06/architecture-and-art-the-biennial-that-wasnt.html>

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/>

Dimensions of Citizenship.

<http://dimensionsofcitizenship.org>

"Questioning Citizenship at the Venice Biennale," *C Magazine* 128 (Winter 2016).

<https://cmagazine.com/issues/128/questioning-citizenship-at-the-venice-biennale-responses-and-int>

Final Project Proposal Due

Wednesday, December 2 (Whose Nation? II)

Guest Lecture:

Katja Perat, doctoral candidate, Comparative Literature, Washington University

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).

Wednesday, December 9 (National and Anti-National Pavilions)

Reading:

Ole W. Fischer, "In the Shadow of Monumentality," *Log* 20 (Fall 2010).

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

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

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/>

NSK State Pavilion.

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

Essay #4 Due

Wednesday, December 16 – NO CLASS

Winter Break

Wednesday, January 6 (Final Project Presentations)

Final Project Materials Due



Assignments

Critical Response Essays

There will be four critical response essays, whose questions will be posted on Canvas in the first week of the seminar. Essays should be submitted by posting directly onto threaded discussions on Canvas. Essays will be critical and reflective, and not research-based. Each essay will be 2,000 - 2,500 words long.

Short Presentation

After the first week of the seminar, there will be weekly assigned presentations for each student. In some weeks, more than one person will present. These presentations will relate the week's assigned readings to a building, landscape or site of the student's choosing. The student will deliver a 10-minute slide presentation to the seminar and submit the slides by the end of the day of the presentation. The instructor will provide the assigned presentations in the first week of seminar.

First Project

The midterm project will require you to design a nation (or other state) within the present nation of the United States of America. The project will include a boundary, a flag, a name, and a national monument. The exact assignment will be distributed in the third week of the seminar.

Final Project

The final project will combine a critical essay and a parafictional pavilion at the Venice Biennale responding to current events. This work could build out of the first project, or could take on different themes. The exact assignment will be distributed in the third week of the seminar. Students will consult with the instructor on an approach to this work after presentation and submission of the first project.

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 Essays	20%
Discussant	10%
First 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	<p>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.</p>	<p>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 and evaluated in terms of the process.</p>	<p>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. Attentiveness to the aesthetic of making.</p>	<p>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.</p>
B	<p>Complex issues are adequately integrated. Project is well-developed and design outcomes show understanding of issues.</p>	<p>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.</p>	<p>Good quality work, with moderate appeal. Engagement with materiality of representation needs further work. Outputs would improve with greater attentiveness to quality of craft.</p>	<p>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.</p>
C	<p>Project exhibits an inherent lack of conceptual engagement. The necessary components are gathered but are related and explored only superficially.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>
D	<p>Project is inadequately developed in all areas.</p>	<p>Inadequate development of project. Muddled thinking about process. Little or no</p>	<p>Poor quality or negligible craftsmanship. No sense of the development of an</p>	<p>Little or no sense of the project as an interactive condition. Outcome does not relate to</p>

Heavy reliance on found materials. Project shows little or no regulation by means of conceptual thinking.

clear methodological procedure utilized. No connection between design output and design process.

aesthetic. Outputs are uninspiring, timid and uncared for.

program, site or contexts. Failure of understanding with respect to the nature of design.

Course Communication

All course communication will take place through Canvas with individual meetings on Zoom, WhatsApp, FaceTime or other mutually-agreeable platform. Final work shall be submitted via email.

Course Meetings

The course will utilize the scheduled meeting time for all required meetings. However, there may be screenings or other activities that will occur asynchronously on the student's own time. Those activities are noted on the syllabus, and there will be a reduction in the meeting during the scheduled time to compensate for that work.

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. COVID-19 HEALTH AND SAFETY PROTOCOLS

Exceptions to course policies, expectations, and requirements (including attendance and assignment deadlines) because of COVID-19 diagnosis, symptoms consistent with COVID-19, or exposure to a person with a confirmed or suspected COVID-19 diagnosis will be made in collaboration between the student and instructor. In these cases, please notify your instructor as soon as possible to discuss appropriate accommodations.

All Danforth Campus students, faculty & staff must complete and pass a daily health self-screening prior coming onto campus or leaving their residence hall room each day. If an individual does not pass the daily self-screening, they must not leave their room or come to campus and must immediately contact Habif Health and Wellness Center at 314-935-6666 (students) or Occupational Health at 314-362-5056 (faculty and staff). Go to screening at wustl.edu.

While on campus, it is imperative that students follow all public health guidelines established to reduce the risk of COVID-19 transmission within our community. The full set of University protocols can be found <https://covid19.wustl.edu/health-safety/>. This includes:

- Each student must visit screening.wustl.edu daily to complete the daily self-screening assessment before coming to campus or leaving their room in residential housing. A passing screening will result in a green checkmark on their phone screen. Each student is required to show that day's green check mark to their teacher at the start of each class.
- Complying with physical distancing requirements at all times and adhere to signage and environmental cues. This includes not congregating before or after class as well as during breaks or class activities.
- Complying with universal masking. All individuals on campus must wear disposable masks or cloth face coverings while occupying indoor public settings, including: multi-person offices; hallways; stairwells; elevators; meeting rooms; classrooms; restrooms; and when in campus outdoor spaces unless you can maintain six feet of physical distance from others. In the event that a student cannot wear a mask due to a medical condition or other concerns, they should consult with their academic advisors.
- Practicing healthy personal hygiene, including frequent handwashing with soap and warm water for at least 20 seconds and/or using hand sanitizer with at least 60% alcohol.
- Complying with cleaning and sanitation protocols. Students may be responsible for wiping down common surfaces after use, particularly those that might be shared with others (e.g. classroom desks). Instructions for Sam Fox students can be found [here](#).

We take your health and the health of our community seriously. Any Danforth Campus student who is currently diagnosed with COVID-19, is experiencing symptoms consistent with COVID-19, or has had direct contact with a person with a confirmed or suspected COVID-19 diagnosis must remain home and isolate yourself from others. Students who have symptoms and/or do not pass the screening protocol described above must call the Habif Health and Wellness Center at 314-935-6666 for additional instructions.

2. 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.

For the field work noted on the syllabus, students who are willing to attend the field work sessions will provide their own transportation and participate socially distanced with masks. The field work sessions are noted on the syllabus and will take place entirely within the seminar meeting time. Students who are unwilling to participate or unable to participate due to location will be exempt from field work but must complete an alternate short assignment to be distributed before the field work session and due in the week after. Inability or unwillingness to participate in field work will have no bearing on the attendance distribution of the seminar grade. Field work will adhere to these guidelines:

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 or 314.935.6532.

3. 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. Always consult the instructor if in doubt.

4. POLICIES ON MISSED EXAMS, MAKE-UP EXAMS OR QUIZZES

There are no exams in this seminar.

5. REGRADING POLICY

There is no regrading in this seminar.

6. REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE

Students should make every effort to consult with the instructor before submitting work. The instructor is available during office hours, by appointment and by email to review ideas for the papers.

7. 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.

8. TECHNOLOGY POLICIES

In Zoom meetings, unless you do not have a camera, you must have your camera on during the meeting time unless the instructor directs or allows otherwise. If you do not have reliable video or audio on your personal computer, you must notify the instructor before the first day of the seminar.

9. 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.

10. 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. 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.

11. 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.