

Historic Preservation, Memory and Community

A46 ARCH 315B/L56 CFH 415B | Fall 2022



Sumner High School, 1917. Charles Holt photograph in the collection of the Missouri History Museum.

Washington University in St. Louis

Meeting Time: Fridays, 1:00-3:50PM

Location: Sumner High School

Instructor: Michael Allen

Senior Lecturer in Architecture, Landscape Architecture and Urban Design

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Office hours: By appointment.

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Teaching Assistant: Clark Randall

Description

Whose history is significant enough to be worth preserving in physical form? Who gets to decide, and how? Does the choice to preserve buildings, landscapes and places belong to government, experts or ordinary people? How does the condition of the built environment impact community identity, structure and success? This place-based course in historic preservation pursues these questions in St. Louis' historically Black neighborhood The Ville, where deep historic significance meets a built environment conditioned by population loss, disinvestment and demolition. The course explores the practice of historic preservation as something far from neutral, but a creative, productive endeavor that mediates between community values, official policies and expert assertion. Critical readings in preservation and public history will accompany case studies, community engagement and practical understanding.

Reading

All required and suggested readings are accessible on Box.

Aims

This course aims to familiarize students with the larger field of historic preservation in the United States by interrogating its own claims and uses. "Historic preservation" is a discursive term that exists in legal definition and professional or academic assertion, but does not align with comparable non-US practices and often excludes intangible practices of remembrance. We will look at contingencies that shape what people understand "historic preservation" to mean and what attitude they take toward it. The course will explore both the utility and limitations of historic preservation as it relates to the efforts of a specific neighborhood's own attempts to maintain cultural presence, collectively remember its past and physically conserve indelible attributes of place.

Learning Outcomes

Upon completion of this course, students should be able to:

- Understand and articulate several definitions of historic preservation and relate them to the professional, academic and public discourses, especially in the US context;
- Understand and articulate the ways in which historic preservation can be used as tool of producing narrative, culture and heritage;
- Articulate the relationship of historic preservation to political and cultural power;
- Apply practices within historic preservation to community memory efforts in The Ville neighborhood;
- Develop a stake in historic preservation related to your own scholarly or design practice.

Logistics

This course is attempting to benefit from two aspects that make it a distinctive course: being based in place at Sumner High School in St. Louis' The Ville neighborhood, rather than a classroom; and combining students from Sam Fox School of Design and Visual Arts and those from the College of Arts & Sciences. Both present challenges and opportunities. Students should feel free to express their needs for transportation and learning culture from day one, and the instructor will work to accommodate.

Schedule

September 2: Introductions

Field Work: Tour of Sumner High School

Guests: Patricia Murray and Michael Blackshear; Matt Bernstine.

September 9: Sites of Memory

Field Work: The Griot Museum (<https://www.thegriotmuseum.com>), with Lois Conley, Director; National Geospatial Intelligence Agency site; St. Louis Place neighborhood.

Readings:

Ned Kaufman, "Protecting Storyscape," *Place, Race and Story: Essays on the Past and Future of Historic Preservation* (London: Routledge, 2009).

Davarian L. Baldwin, "'It's Not the Location; It's the Institution': The New Politics of Historic Preservation Within the Heritage Tourism Economy," *Buildings and Landscapes* 23.2 (Fall 2016).

Suggested Listen Before Class:

Kameel Stanley and Tim Lloyd, "A Super-Secret Spy Agency Is Moving To North St. Louis. Officials Say It's A Big Win, But At What Cost?," *We Live Here* (September 19, 2016).

<https://news.stlpublicradio.org/podcast/we-live-here/2016-09-19/a-super-secret-spy-agency-is-moving-to-north-st-louis-officials-say-its-a-big-win-but-at-what-cost>

September 16: Defining Historic Preservation

Readings:

William J. Murtagh, "The Preservation Movement and the Private Citizen Before World War II" and "Government and Preservation Since World War II," *Keeping Time: The History and Theory of Preservation in America* (New York: John Wiley & Sons, 2006).

Dolores Hayden, "Contested Terrain," "Urban Landscape History" and "Place Memory and Historic Preservation," *The Power of Place: Urban Landscapes as Public History* (Cambridge: The MIT Press, 1995).

Thomas F. King, "Repeal the National Historic Preservation Act," *Bending the Future: 50 Ideas for the Next 50 Years of Historic Preservation in the United States* (Amherst: University of Massachusetts Press, 2016).

Discussion Points

September 23: Historic Preservation and Black History

Readings:

Brent Leggs, Kerri Rubman and Byrd Wood, *Preserving African-American Historic Places* (Washington, D.C.: National Trust for Historic Preservation, 2012).

Kofi Boone, "Black Landscapes Matter," *Ground Up Journal* 6 (2020).

<https://worldlandscapearchitect.com/black-landscapes-matter-by-kofi-boone/>

Amber N. Wiley, "The Dunbar High School Dilemma: Architecture, Power, and African American Cultural Heritage," *Buildings & Landscapes* 20.1 (Spring 2013).
Jeremy C. Wells, "10 Ways Historic Preservation Policy Supports White Supremacy and 10 Ways to End It," unpublished paper (2021).

Discussion Points

September 30: Community, Memory and Historic Preservation

Guest Lecture: Meg Lousteau, Director, Cultural Resources Office, City of St. Louis
Field Work: Tour of The Ville, led by Aaron Williams, 4thVille

Readings:

Betsy Bradley et al., *Historic and Architectural Resources of The Ville, St. Louis [Independent City], Missouri* (2010).

Tim Logan, "Free Fall," *Next City* (October 8, 2012).

<https://nextcity.org/features/free-fall>

bell hooks, "To Be Whole and Holy," *Belonging: A Culture of Place* (London: Routledge, 2009).

Listen:

Kameel Stanley and Tim Lloyd, "Out of the Ville," *We Live Here* (December 12, 2017).

<https://news.stlpublicradio.org/podcast/we-live-here/out-of-the-ville>

Discussion Points

First Paper Due

October 7: No Class – Instructor Travel

October 14: Power and the Construction of the Past

Readings:

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

Discussion Points

October 21: No Class – Instructor Travel

October 28: The Production of Heritage

Field Visit: National Building Arts Center (<http://nationalbuildingarts.org>)

Readings:

David Berliner, "Introduction: The Loss of Culture and the Desire to Transmit It Onward," *Losing Culture: Nostalgia, Heritage and Our Accelerated Times* (New Brunswick: Rutgers University Press, 2020).

David Lowenthal, "The Purpose of Heritage," *The Heritage Crusade and the Spoils of History* (Cambridge: Cambridge University Press, 1998).

Laurajane Smith, "Heritage as a Cultural Process," *The Uses of Heritage* (London: Routledge, 2006).

Discussion Points

Final Project Proposals Due

November 4: History Is Not Always Truth

Readings:

Jacques Rancière, "The Dead King," *The Names of History: On the Poetics of Knowledge* (Minneapolis: The University of Minnesota Press, 1994).

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

Svetlana Boym, "The Angel of History," *The Future of Nostalgia* (New York: Basic Books, 2001).

Discussion Points

Second Paper Due

November 11: Looking at Historic Preservation

Field Work: Lafayette Square

Final Project Workshop

November 18: Final Project Workshop

Guest Lecture: Bonnie McDonald, President, Landmarks Illinois

Individual and Group Meetings

November 25: No Class, Thanksgiving Break

December 2: Final Project Presentation

Final Presentations

December 9: No Meeting, Instructor Away

December 19: Final Projects Due

Submission By End of Day

Assignments

Discussion Points and Essays

In the first week of the course, students will select a week in which they will be responsible for leading course discussion. The discussion points assignment requires the student to offer a 10-minute position on the readings and themes for the week (not a summary, but a well-developed critical analysis and position), and then to develop at least three questions to guide course discussion. Students then will draft a 1,000-word essay presenting their analysis of the readings and themes, which will be due one week after the session in which the student led the discussion.

First Paper

Students will write a 2,000-word paper on their own interest in historic preservation early in the semester that will respond to an assignment distributed in the first week of class.

Second Paper

Students will write 3,000-word second papers on topics of their choosing. The parameters of the midterm paper (due date for topic proposal and length) will be distributed in the third week of the semester.

Final Projects

Students will develop a final research project that addresses Sumner High School or The Ville applying the theoretical and practical models discussed in the course. Students will both develop primary-source research on the sites and apply theories and concepts from secondary sources. Final projects may take the form of building histories and documentations, research papers, oral histories of residents or stakeholders, podcasts or short films, guided tours or proposed memorialization. The parameters of the final work will be discussed in the third and fifth weeks of the semester, with project proposals due by the ninth week.

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:

Discussion Points and Essays	20%
First Paper	15%
Midterm Paper	20%
Final Project	30%
Attendance and Participation	15%

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 and evaluated in terms of the process.	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.	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.
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 Policies and Information for Students

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.

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.

Policies

1. **ATTENDANCE POLICY:** All students should attend each class session, take notes and participate in discussions. *Only two unexcused absences are allowed.* 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. Always consult the instructor if in doubt.
3. **REGRADING POLICY:** Regrading is not automatic. The instructor retains discretion to grant requests for regrading.
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.

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 Siegle 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.*