

HSPV 5380/LARP 7380

Cultural Landscapes and Landscape Preservation

Prof. Randall Mason, HSPV/CPLN
Fall 2023, Tuesday 8:30am-11:15am.
Fisher-Bennett 25

Office hours: after class and by appointment (please request by emailing me).
My office is 115 Meyerson (tel 215.898.3169).
My email is rfmason@design.upenn.edu.

“Wherever we go, whatever the nature of our work, we adorn the face of the earth with a living design which changes and is eventually replaced by that of a future generation.... A rich and beautiful book is always open before us. We have but to learn to read it.”

– landscape essayist J.B. Jackson

“[E]very place is unfathomable, infinite, impossible to describe, because it exists in innumerable versions, because no two people live in quite the same city but live side by side in parallel universes that may or may not intersect, because the minute you map it the map becomes obsolete, because the place is constantly arising and decaying.”

– writers Rebecca Snedeker and Rebecca Solnit

“Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”

– novelist and critic John Berger

“Examination of the landscape reveals only partial evidence of the social and economic forces at work in the world.... To get behind and beyond the landscape, the archives (or more broadly the historical record) provide firmer evidence and encourage a richer analysis.”

– geographer Deryck Holdsworth

OVERVIEW

This course combines the topics of [cultural landscape studies](#) and [landscape preservation](#) to explore cultural landscape as an idea, a tradition, a type of place, a research agenda, and a mode of preservation and design practice. The abiding goal will be exploring and advocating for cultural landscape ideas, looking at their application and resonance for a range of design, scholarly, and creative situations. The assignments and 14 weekly sessions of the course will combine lectures, seminar discussions, exercises, and independent creative work.

Cultural landscape has been recognized as a term in practice for about 100 years. First established in the field of geography, it has been adopted in other communities of practice (landscape architecture, architectural history, as well as historic preservation and nature conservation) and also gelled as the subject of the “cultural landscape studies” (CLS) subfield. The relevance of CLS has been renewed by recent debate about the onset of the “Anthropocene” – an era in which humans have irreversibly altered the natural world. This is an old theme in cultural geography and landscape studies, the scholarship of which has long been centered on “human-environment interaction.”

For those of us working in design (broadly considered), CLS brings an exciting mix of epistemologies to bear on the work of “reading the landscape” then intervening to design it – drawing on scientific, humanistic, and artistic modes of knowing and creating knowledge. CLS is also strongly committed to framing a radically broad spectrum of subjects: every place is, in some sense, a cultural landscape in that it represents interaction between humans and the earth. Cultural landscape subjects range in scale from

viewsheds to large regions to single sites to bodily experiences, relating to high Culture but more energetically to ordinary places, and representing a whole spectrum of politics (from conservative to progressive, from empiricist to activist). It is common for cultural landscape scholars to model their subjects as “palimpsests”: complex, layered texts with evidence of many imperfectly rendered stories, scenes, and acts.

The cultural landscape idea challenges conventional ways of preserving, designing, and planning built environments, framing truly holistic understanding of built environments, how they evolve, how humans and other aspects of the environment interact, and how a whole raft of processes (geological, ecological, economic, political, social, cultural, urbanistic) contribute to shaping the places we inhabit, work on and travel to. Writers, designers, scholars and artists from a range of intellectual and practical positions contribute important parts to the cultural landscape studies tradition, thus the course delves into literature on theory related to culture, environment, visualization, politics and policy, as well as the history and geography of particular American landscapes.

While cultural landscape studies draw on a rich tradition of holistic geographical, historical, and design thinking, it has also prompted new and newly integrative perspectives on culture, nature, and inhabitation—parallel to those emerging in land art and in environmental history/humanities, for instance. Future opportunities abound for using CLS as a basis for critical reflection on traditional modes of preservation and design – as seen, for instance, in the work of Caitlin Desilvey, Laura Alice Watt, and other human geographers, or James Corner, Charles Waldheim, and other advocates of landscape urbanism.

The literature on cultural landscape studies, and my own experiences working within it for nearly 40 years, are centered on the Anglo perspectives—acknowledging these constraints, every effort will be made to challenge them, privilege critical trends in the field, and encourage students to embrace their own culturally centered positions in their own creative inputs to the collective experience of this course.

Cultural landscape work is distinct from other approaches to studying design, the environment, and human-environment interaction in four main respects:

- it privileges the visual and experiential encounters with buildings, places and terrain while often struggling to interrogate less-visible processes and integrating scientific and humanistic modes of thought;
- it adopts a radically holistic frame (roughly “culture and nature,” but more incisively the ordinary and the extraordinary, the designed and the vernacular, high culture and low, wild and cultivated);
- it thrives on deep understanding of process and change (of both social and ecological systems), and demands that design, planning and preservation measures center on change as well; and
- it seeks methods of “reading” the complexity of places.

Preserving cultural landscapes presents some unique difficulties. It is part of the essence of cultural landscapes that (1) they combine natural and cultural forms and processes and (2) they continually change and are open to multiple interpretations. The very qualities that make cultural landscape valuable are also vexing conventional preservation ideas: constant change and shifting interpretations – really centering on change – seems at cross purposes with preservationist commitments to “arrest decay” and “fix” the form and meaning of particular moments in a place’s history.

The central idea of the course is that “cultural landscape” is regarded to mean both physical places and particular ways of seeing. “Landscape” is interpreted very broadly in this course, to include parks, gardens, farms, lawns, valleys, shorelines, Superfund sites, cemeteries, memorials, historic sites, roadways, and other places where nature is somehow configured for human use. Indeed, there is no place that is not a cultural landscape. In terms of method, CLS both draws on, critiques, and informs multiple design and humanities fields (including historic preservation and landscape architecture most obviously) by invoking a broader range of discourses, methods, and tools to manage change in light of radically holistic notion of cultural landscape.

ABOUT THE COURSE

While this technically is a lecture course, there will be many chances for participation and dialogue. Each three-hour class session will be organized into a few different activities. Classes generally will begin with a lecture or case presentation. A second feature of every class will be seminar-like discussion of assigned readings. The more you read, the more you'll get out of the course. Occasionally, we'll have guest lectures or workshop sessions on particular methods, topics, cases, or exercises.

There are many ways to frame cultural landscape studies and their application to preservation and design. Our focus this semester is to look continually for the resonance of cultural landscape ideas (explicitly or implicitly) in published work about current affairs, politics, environmental, social and design-preservation issues. This course uses a wide range of published works, representing many perspectives and subjects: from the more historical to the more theoretical, from the avowedly documentary and the clearly ideological, from work centered on cultural artifacts to work centered on ecological process, from literary works to public policy prescriptions. The power of creative nonfiction to reach beyond expert audiences is an abiding theme in the course and the readings.

The first part of the course lays out basic ideas and covers some canonical literature in cultural landscape studies. The application of cultural landscape thinking to historic preservation and other design-planning practices is also introduced early on. In the middle six weeks of the course, we will touch on a series of broad themes, places, and topics to discover the resonance of cultural landscape thinking, writing, and representation in myriad aspects of contemporary society, environment, and design practice. The topics will include fire, race, memory, waste, and climate change. (I welcome discussion among our group about editing this list of themes to make it most relevant for the group!) The final four weeks of the semester will delve into practice models based on cultural landscape ideas, especially those created by the US National Park Service.

Throughout the semester we'll explore a variety of intellectual and methodological approaches to understanding and communicating about cultural landscapes, as well as different practical models of landscape preservation. Throughout, I'll refer to case studies from practice (my own and others') to understand how these different aspects of landscape are brought to bear in preservation and other design interventions. All semester, we'll tread the line between studying landscapes a scholarly and creative pursuit, and using landscape perspectives in practice.

An important part of studying landscapes is experiencing them. Within the logistical constraints of our schedules and pandemic restrictions, we will spend some time out of the classroom looking, interpreting, and thinking together about landscapes. Some brief excursions within walking distance of campus are planned as part of the weekly class schedule; an optional weekend field trip to South Jersey will be discussed as well.

Ultimately, to inform our practice as preservation, planning, and design professionals, the questions underlying the whole course are: Why and how do we understand, value, and represent cultural landscapes? How does this understanding lead us to design, manage, preserve, and plan places differently? How can valorizing cultural landscapes reveal deeper insights into the history, geography, and changefulness of the built environment? What are the frameworks and tools for carrying out landscape preservation?

Learning outcomes for the semester include:

- understanding cultural landscape concepts;
- gaining a critical sense of the cultural landscape literature and its relevance to varied issues, disciplines, fields and perspectives;
- connect cultural landscape understanding to practices of design, planning, and preservation (critiquing conventional practices and imagining practice more responsive to cultural landscape critiques)
- basic exposure to the history and geography of American cultural landscapes and interpreting them in actual places;

- practice with methods of analyzing and representing cultural landscapes (using words and images)
- familiarity with landscape preservation issues, concepts, and processes;
- case-study based understanding of tools, policies and current issues in cultural landscape preservation and their application to design and planning; and
- exploration of national parks as a prevailing type of cultural landscape and cultural landscape practice.

OVERVIEW SCHEDULE AND COURSE OUTLINE

Note that the topics, schedule, and specific activities are subject to change. Expect the occasional adjustment – depending on the interests of those in the course, pandemic restrictions, the schedules of our guests, weather, or new ideas and issues that may come to light as the course develops. I would also like to take a field trip – if we can work out a mutually agreeable date – to the south Jersey coast and Pine Barrens. We'll talk about what's possible in light of everyone's schedules.

PART 1 CULTURAL LANDSCAPE IDEAS, APPROACHES, PERSPECTIVES, CRITIQUES	PART 2 CULTURAL LANDSCAPE ISSUES & TYPES	PART 3 CULTURAL LANDSCAPE PRACTICES & APPLICATIONS
Week 1 Aug 29 Ideas, Images, Lands, and Marks	Week 5 Sep 26 Fire	Week 11 Nov 7 National Parks / NPS Methods [
Week 2 Sep 5 The Basics: Origins and Elaborations of “Cultural Landscape”	Week 6 Oct 3 Race & Blackness [Assn2 due]	Week 12 Nov 14 Urban Heritage Project work (Lester/Torkelson)
Week 3 Sep 12 Canonical Cultural Landscape Studies (and critiques thereof) Featuring J.B. Jackson [Assn1 due]	Week 7 Oct 10 Ordinary Featuring Grady Clay and Margaret Crawford	Week 13 Nov 28 Pine Barrens and Adirondack Park case studies
Week 4 Sep 19 Creative Nonfiction, Photography, Cartography as Methods Featuring Rebecca Solnit	Week 8 Oct 17 Waste [Assn4 due]	Week 14 Dec 5 Final presentations/roundtable [Assn5 due]
	Week 9 Oct 24 Memory [Assn4 due]	
	Week 10 Oct 31 Ecology & Climate Change	

WEEKLY TOPICS, ACTIVITIES AND MATERIALS TO CONSULT

PART 1 CULTURAL LANDSCAPE IDEAS, APPROACHES, PERSPECTIVES, CRITIQUES

Week 1 ideas, images, lands and Marks

No pre-reads, but we'll have some in-class exercises.

For assignment 1, post-class: here are the essays you might read (or another on walking by a different writer of your choosing):

- John Stilgoe
- Rebecca Solnit
- Henry David Thoreau

Week 2 Basics

J.B. Jackson, "The Word Itself" and "By Way of Conclusion"

Carl Sauer, "The Morphology of Landscape."

Robert Cook, "Is Landscape Preservation an Oxymoron?"

Rebecca Solnit, sample from the three city atlases

John McPhee selections

Week 3 Cultural Landscape Studies (and critiques thereof)

J.B. Jackson, "Necessity for Ruins" and "Pity the Plumage"

Robert Cook, "Is Landscape Preservation an Oxymoron?"

Paul Groth & Chris Wilson, "The Polyphony of Cultural Landscape Study: An Introduction" or Paul Groth, "Frameworks for Cultural Landscape Study"

Peirce Lewis "Axioms for Reading the Landscape"

Don Mitchell "New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice."

Optional:

Scan the collections Wilson & Groth, Everyday America and/or Groth & Bressi, Understanding Ordinary Landscapes, or some of the many collections of J.B. Jackson's work [[access through Franklin](#)]

Week 4 Creative Nonfiction, Photography, Cartography

Jonathan Franzen, "The Problem of Nature Writing."

Creative nonfiction: sample a few essays by some of these writers

- Rebecca Solnit: <http://rebeccasolnit.net/>
- John McPhee: <https://www.newyorker.com/contributors/john-mcphee> or [Franklin](#)
- Robert Sullivan: <https://placesjournal.org/author/robert-sullivan/?cn-reloaded=1>
- Elizabeth Greenspan: <https://placesjournal.org/article/nicetown-inequality-in-philadelphia/>
- Shannon Mattern: <https://placesjournal.org/?s=mattern>
- bell hooks: Belonging: A Culture of Place [[access through Franklin](#)]
- Laurel McSherry: "Objects of Attention" [pdf on Canvas]
- Robin Wall Kimmerer. Braiding Sweetgrass. [[access through Franklin](#)]

Photography: scan websites or published collections of these photographers (and/or others you choose); these hyperlinks give you a starting point—also use the Library's collections:

- [Eugene Atget](#)
- [Walker Evans](#) (also [here](#))
- [Ansel Adams](#)
- [Gordon Parks](#)
- [Bernd and Hilla Becher](#)
- [Joel Sternfeld](#)
- [Matt Black](#)
- [Alex MacLean](#)

Landscape Magazine / National Geographic Magazine: browse actual magazines! In the library!! Or online if you have to – both are available in hard copy in the Penn libraries and digitally through the Penn libraries/Franklin]

Other cartographies: scan these atlases and maps

- Solnit atlases on New Orleans, San Francisco and New York City [being placed on reserve in Fisher Fine Art Library]
- Katherine Harmon. You Are Here: Personal Geographies and Other Maps of the Imagination.
- Jill Desimini & Charles Waldheim. Cartographic Grounds.

PART 2 CULTURAL LANDSCAPE ISSUES & TYPES

Week 5 Race

Walter Hood & Grace Mitchell Tada, eds. Black Landscapes Matter (your choice which essay(s) to read)

Craig Barton, ed. Sites of Memory (your choice which essay(s) to read)

Katherine McKittrick, Demonic Grounds.

Brandi Summers, Black in Place.

Tiffany Lethabo King, The Black Shoals: Offshore Formations of Black and Native Studies.

Tiffany Kaewen Dang, "Decolonizing landscape."

Week 6 Fire

Stephen Pyne, Fire: a Brief History

Jon Mooallem, "'We Have Fire Everywhere'"

Nicola Twilley, "[A Trailblazing Plan to Fight California Wildfires](#)."

Rebecca Solnit, A Paradise Built in Hell.

Week 7 Ordinary

Grady Clay, Close-Up: How to Read the American City

Margaret Crawford, "The Garage Sale as Informal Economy and Transformative Urbanism."

Week 8 Waste

Catherine Flowers, Waste.

Max Liboiron, Pollution is Colonialism.

Kevin Lynch, Wasting Away.

Daniel Bluestone, "Toxic Memory" in Buildings, Landscapes and Memory

Danielle Purifoy, "Knock on Wood" In Scalawag

Week 9 Memory

Simon Schama, Landscape and Memory

Randall Mason, "Carrying Weight" in Platform

Erika Doss, Memorial Mania

Alison Hirsch, "Restoring Los Angeles's Landscapes of Resistance" in JAE

Week 10 Ecological & Climate Change

Emma Marris, Rambunctious Garden.

Elizabeth Rush, Rising

ICOMOS Climate Change and Heritage Working Group report

PART 3 CULTURAL LANDSCAPE PRACTICES & APPLICATIONS

Week 11 National Parks (CLI/CLR, TCPs)

Thomas Cole, "Essay on American Scenery"

Organic Act of 1916

NPS. Second Century report

NPS. [Preservation Brief 36 \(Cultural Landscapes\)](#)
NPS. [Preservation Brief 38 \(Traditional Cultural Properties\)](#)
Laura Alice Watt, selection from [The Paradox of Preservation](#).

Optional

Alfred Runte. [National Parks: The American Experience](#).
Ken Burns, [The National Parks](#) [PBS film]

Week 12 Urban Heritage Project work (guest: Jake Torkelson)

www.cultural-landscapes.org

Indian Mounds Cultural Landscape Study and Messaging Plan.

Week 13 Pine Barrens & Adirondack Park

John McPhee, [The Pine Barrens](#)

Mary Hufford, "Telling the Landscape"

<https://www.nj.gov/pinelands/>

[The Pine Barrens](#) a documentary by David Scott Kessler. [<http://www.pinebarrensfilm.com/>]

NPR story on Adirondack Park: <https://www.npr.org/2023/08/18/1192684103/adirondack-polarization-compromise-development>

Week 14 Project presentations

ASSIGNMENTS AND GRADING

Attendance and participation:

Diligent attendance and thoughtful participation in class is an important assignment. A substantial part of your grade for the entire course (10%) will be based on your participation. This includes occasional assignments to lead discussions in class, participation in workshops/exercises, contributions in all aspects of class, as well as the completion of assigned readings.

The written assignments for the course consist of a few short works and one lengthier project.

ASSIGNMENTS

Assignment 1: Take a walk.

First, read an essay on walking as landscape methodology: Stilgoe, Solnit, Thoreau, or some other work you find. Then go for a walk. Take images as you go (smartphone pics, photographs, drawings, rubbings, etc.). Think about (the write about) what you experienced or saw differently by taking this purposeful walk with cultural landscape ideas in mind. For instance, you might have valorized different "ordinary" landscape features, or been attuned to sounds, or understood how the physical landscape seemed to shape how people are behaving.

The written product should only be 2-3 pages (500-750 words) and use at least 4-5 images. You can design/format the piece however you like, but upload the assignment to Canvas as a pdf.

Due at the beginning of **class 3**; 15% of final grade.

Assignment 2: Write a creative nonfiction essay about a cultural landscape you're familiar with.

Write a creative nonfiction essay of 8-12 paragraphs (600-900 words) about a landscape you know well. Define and describe it for your reader; evoke and reflect on it; convey its significance (not just to you, but to the public). Presume your audience to be readers of a sophisticated print/online magazine such as [The New Yorker](#) or [The Atlantic](#). Please include a few images (photos, maps, drawings) as appropriate, each with a short caption. You can design/format the piece however you like, but upload the assignment to Canvas as a pdf. Due at the beginning of **class 6**; 15% of final grade.

Assignment 3: Help lead a weekly class discussion

Work with the others assigned to your same week to start and lead discussion of readings for one class session. Coordinate among those leading the same week so you're not all focusing attention on same reading. During the class, discussion leaders will raise questions and maintain critical dialogue (along with

RM) drawing on the assigned material and other issues, works, artists, experiences, etc. you feel relevant to the course and the week's issues. With your prompts and questions, don't spend too much time simply summarizing what others have said– assume everyone around the table is familiar with the week's assigned readings – focus your energy more on the takeaways, lessons, points of meaningful critique, and epiphanies from your perspective. You'll sign up for your designated week on a sign-up page posted on Canvas; 15% of final grade.

Assignment 4: Write a short critical assessment of a Landscape magazine article

J.B. Jackson founded Landscape in the 1950s to collect and publish cultural landscape essays, research and criticism from scholars and practitioners and writers across a broad range of fields. The magazine really helped constitute and promote a field of cultural landscape studies. Look through the back issues of Landscape held in Fisher Fine Art Library (or accessible online through Franklin). Choose one essay that really interests you. Write a critical commentary on the subject, the approach, etc. The format of your commentary must follow the structure of a Harper's Annotation – one image for each page of your Landscape article, placed in the center of an 11x17 page, with appropriate “annotation” paragraphs (noting critiques, insights, absences, etc.) and leader lines. At least five annotations per article, minimum Upload the assignment to Canvas as a pdf. Due at the beginning of **class 9**; 15% of final grade.

Assignment 5: Create your own Landscape magazine article on a forward-looking topic

Landscape ceased publication several years ago, but this assignment assumes we are resurrecting it and creating a new issue. Each student will create their own individual illustrated essay, taking inspiration from the format, voice, diversity of topics, and underlying cultural-landscape vibe of JBJ's original Landscape. The essays should reflect contemporary thinking though – no imitation of the original is suggested!

The topic can be any aspect of “cultural landscape” study, design, or phenomena related to the list we build in class of contemporary topics joining landscape change and urgent global issues– including migration (North Africa to southern Europe), climate change (everywhere), wartime destruction (Ukraine), energy infrastructure (wind farms), and mass tourism (Venice).

The goal is close description, based on exploring the place from several perspectives, delivering thoughtful interpretation of the scene with strong narrative-graphic communication, and making some farther-reaching, conclusions or proposals on the basis of your study. If such old-style magazine spreads seem archaic to you, think of your piece as a mini-exhibit or a really long Instagram post. We should meet at least once to discuss your topic, general argument, and approach to the research. The format should be inspired by looking at the numbers of the original Landscape magazine to pay homage to the original graphics. The length of the essay should be at least 1,500-2,000 words; it should incorporate at least 5-6 images. Quick roundtable presentation of your topic ideas will happen in **class 10**. We will have short, in-class presentation of your near-final projects in the **class 14**. The finished essay is due one week after our final meeting (**December 12**) by pdf upload to Canvas. It will account for 25% of your final grade.

ADMINISTRATION, GROUND RULES, AND RESOURCES

Grading

Individual assignments will be graded on a point system (“12 out of 15”). Final letter grades for the course will be figured on the basis of these assignments and expectations, in light of the course outcomes. The grading rubric follows below. General guidelines for course letter grades are as follows: A+ Exceptional; A Outstanding; A- Excellent; B+ Very good; B Good; B- Competent; C+ Fair; C Acceptable; C- Marginal; F Failure.

Attendance/participation	15%
Assignment 1	15%
Assignment 2	15%
Assignment 3	15%
Assignment 4	15%
Assignment 5	25%
Total	100%

General Guidance on Written Assignments

Good writing is important—and quality will factor in the grading of every written assignment. Grades will reflect the content and persuasiveness of your writing, your willingness to advance new ideas, your grasp of the course's issues, as well as conformity with scholarly conventions and the mechanics of good writing (spelling, grammar, paragraph structure, and so on).

Conventions of academic and professional writing are essential to successful professional work. You will use standard forms of footnoting and clear bibliographic referencing to record the sources on which your work relies. The Chicago Manual of Style (available online through PennLibraries) should be your guide.

All written assignments must employ the following formatting:

- 10-12 point type
- 1.5 line spacing
- At least 1" side margins and 1" top/bottom margins
- page numbers
- footnotes or endnotes, following the Chicago Manual of Style
- submit assignments electronically, as a pdf via Canvas.

If you feel (or are told) that you need to improve your writing skills beyond class work and assignments, there are many resources on which to draw. For one, you can make an appointment to talk to your instructor. Assistance in becoming a better writer is abundantly available on campus at Penn's Writing Center and the Weingarten Learning Resources Center. We encourage you to explore these websites (they have multiple programs) and make an appointment with the counselors. Additionally, there are two reference works you are expected to know and use: Strunk and White's The Elements of Style (there are many editions) and the Chicago Manual of Style. The former is a classic work on the craft of writing and is very useful in self-critique. The latter explains the proper formatting of footnotes, bibliographies, and other elements of scholarly writing; it is available in print and online.

Academic Integrity & Classroom Culture

Academic integrity is the foundation of the University's culture of learning and research. Everyone, at all times, is expected to abide by the principles set out in the University's Code of Academic Integrity. Students with questions or concerns about plagiarism or any other issues regarding academic integrity or the classroom environment are welcome to approach the professor in confidence.

Classroom culture

The School's commitment to diversity, inclusion, justice and belonging, is worth repeating and contemplating here. I will work hard to abide by this; I always welcome conversations and suggestions about improving the experience of the course for you.

"The University of Pennsylvania Stuart Weitzman School of Design is committed to creating an educational setting in which all students, faculty members, and staff members are valued. We strive to create an inclusive culture that celebrates difference and is strengthened by contributions from people of all races, religions, countries of origin, genders, ages, sexual orientations, physical abilities, learning differences, and socioeconomic backgrounds. We aspire to support and retain a student body, faculty and staff who are representative of the multiple communities and publics with which we collaborate and work. A diverse community here enhances our ability to prepare the next generation of artists, architects, landscape architects, planners, and preservationists to become leaders and innovators in a multicultural society."

Use of digital devices and wireless internet access during class time must be confined to course-related activities (essentially, note-taking). Uses unrelated to the course can be distracting to others in the

classroom. This will be monitored and managed throughout the semester; if it becomes an ongoing issue, it could result in loss of in-class internet access, or dismissal from a class session.

About the use of AI tools

Assignments for this course are to be conceived, designed, and written by you. You should draw on sources following the typical rules of academic honesty, fair use, and transparency. This much include conventional means of using citations to indicate sources used in your work (see [Chicago Manual of Style](#) for specific).

ChatGPT or other generative AI tools may be used in the course only with advance permission of the instructor, and only if it meets a legitimate research purpose. For instance, you may use AI tools for research-related tasks in early stages of your assignments. However, you must contact me first so we can discuss your plan to use these tools; we'll discuss their use occasionally as a class. If you use AI tools without first discussing it with me, it will be considered a violation of Penn's Code of Academic Integrity.

Note I am not recommending the use of AI tools and you do not need them for any aspect of this course. Their use is permitted if you determine they will be helpful in brainstorming, data-scraping, or other preliminary research tasks. Bear in mind the material generated by these programs is often inaccurate, incomplete, or otherwise problematic. Relying on it will limit your own independent thinking and creativity.

Everyone must abide by traditional standards of transparency and accountability in academic and professional ethics. Report what you use; give credit where it is due; everything under your name is your responsibility. To this end, all assignments must include a brief methodological note describing and explaining the use of any AI tool, technique, or model, along with other categories of source or methods used in the research and writing.

Academic and Support Resources

I want to ensure that everyone has the resources they want or need in order to participate fully in this course. Students who are differently abled are welcome let me know if you need special accommodations in the curriculum, activities, instruction or assessments of this course to enable you to participate fully. I will keep all conversations confidential. You can refer to the [Weingarten Center](#) for assistance.

The University provides a number of resources to support improvement of your writing, studying and learning skills. I encourage you to take advantage of them. The following University-wide points of contact may be helpful:

The [Marks Family Writing Center](#) provides individual help with writing. The [Weingarten Learning Resources Center](#) provides support and guidance on a range of academic work issues, including time management and organizational skills. [Communication within the Curriculum](#) offers guidance on speaking and making effective presentations. [Weigle Information Commons in Van Pelt Library](#) is a clearing house to these and other sources of support. And [Career Services](#) offers assistance on a number of issues related to academic work – as well as post-academic job searching and career advice.

As always, the School of Design's Student Services office, and [the University's Wellness resources](#), are ready to help with any issues that arise in or outside the classroom. Please don't hesitate to take advantage of these folks' ability and eagerness to support you.

In this and every other course in the School, you are welcome to make an individual appointment to talk to your instructor. Please email me directly, at any time, to arrange an appointment or have a conversation.

BIBLIOGRAPHY

The readings listed for each week should be read in advance of that class. Readings will be available either on the Canvas site for HSPV 5380, by weblink in this syllabus, or through other means as noted.

Bluestone, Daniel. Buildings, Landscape, and Memory: Case Studies in Historic Preservation. W.W. Norton, 2011.

Burns, Ken. The national parks. Last refuge: America's best idea [streaming video available via Penn Libraries @ <http://hdl.library.upenn.edu/1017.12/1916096>

Clay, Grady. Close-Up: How to Read the American City. University of Chicago, 1980 (reprint of 1973).

Cole, Thomas. "Essay on American Scenery." American Monthly Magazine, 1 (January 1836).

Cook, Robert. "Is Landscape Preservation an Oxymoron?" The George Wright Forum, 13(1), 1996.

Crawford, Margaret. "The Garage Sale as Informal Economy and Transformative Urbanism." Unpublished m.s. from the author, 2014.

Cronon, William, ed. Uncommon Ground: Rethinking the Human Place in Nature. New York: W.W. Norton, 1995: "Introduction: In Search of Nature" (pp.23-56) and "The Trouble with Wilderness" (pp.69-90) [course folder]

Dang, Tiffany Kaewen "Decolonizing landscape," Landscape Research, 46:7, 2021.

Desilvey, Caitlin. Curated Decay. University of Minnesota Press, 2017.

Doss, Erika. Memorial Mania. Public Feeling in America. Chicago: University of Chicago Press, 2010.

Flowers, Catherine Coleman. Waste: One Woman's Fight Against America's Dirty Secret. The New Press, 2020.

Franzen, Jonathan, "[The Problem of Nature Writing.](#)" New Yorker, August 12, 2023.

Frazier, Ian. "[When W. E. B. Du Bois Made a Laughingstock of a White Supremacist.](#)" New Yorker, August 19, 2019.

Greenspan, Elizabeth. "Nicetown". Places, June 2019. <https://placesjournal.org/article/nicetown-inequality-in-philadelphia/>

Groth, Paul. "Frameworks for Cultural Landscape Study" in Paul Groth and Todd Bressi, eds. Understanding Ordinary Landscapes. New Haven: Yale University Press, 1997.

Paul Groth & Chris Wilson, "The Polyphony of Cultural Landscape Study: An Introduction" in Chris Wilson and Paul Groth, eds. Everyday America: Cultural Landscape Studies after J.B. Jackson. Berkeley: University of California Press, 2006.

Harmon, Katherine. You Are Here: Personal Geographies and Other Maps of the Imagination. Princeton Architectural Press, 2003.

Hayden, Dolores. The Power of Place: Urban Landscapes as Public History. New Haven: Yale University Press, 1995.

Hirsch, Alison. "Restoring Los Angeles's Landscapes of Resistance," Journal of Architectural Education. 72/2, October 2018.

Hood, Walter & Grace Mitchell Tada, eds. Black Landscapes Matter. University of Virginia Press, 2020.

Hufford, Mary. "Telling the Landscape" in Moonsammy, Rita, et al eds. Pinelands Folklife. New Brunswick, N.J. : Rutgers University Press, 1987. [HathiTrust]

ICOMOS Climate Change and Heritage Working Group. The Future of Our Pasts: Engaging cultural heritage in climate action, July 2019. [<https://indd.adobe.com/view/a9a551e3-3b23-4127-99fd-a7a80d91a29e>]

Indian Mounds Cultural Landscape Study and Messaging Plan, Quinn Evans/Ten x Ten/Allies, for City of Saint Paul, MN, June 2020.

Jackson, John Brinckerhoff. "The Word Itself," "By Way of Conclusion: How to Study the Landscape" and "To Pity the Plumage and Forget the Dying Bird." in Landscape in Sight: Looking at America. (Helen Lefkowitz Horowitz, ed.) New Haven: Yale University Press, 1997.

Jackson, John Brinckerhoff. "The Necessity for Ruins." In The Necessity for Ruins and Other Topics. University of Massachusetts Press, 1980.

Kimmerer, Robin Wall. Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants. Milkweed Editions, 2013.

Kessler, David Scott. The Pine Barrens a documentary. [<http://www.pinebarrensfilm.com/>]

King, Tiffany Lethabo. The Black Shoals: Offshore Formations of Black and Native Studies. Duke University Press, 2020.

Landscape magazine. Fisher Fine Art shelf location: [G1.L2](#)

Lewis, Peirce. "Axioms for Reading the Landscape." in Donald Meinig, ed. The Interpretation of Ordinary Landscapes: Geographical Essays. New York: Oxford University Press, 1979. (pp.11-32)

Liboiron, Max. Pollution is Colonialism. Duke University Press, 2021.

Lynch, Kevin. Wasting Away. Sierra Club Books, 1990.

Marris, Emma. Rambunctious Garden: Saving Nature in a Post-Wild World. New York: Bloomsbury, 2010.

Mason, Randall. "Carrying Weight: Rwandan Genocide Memorials" Platform, May 25 and June 1, 2020. [<https://www.platformspace.net/home/carrying-weight-rwandan-genocide-memorials>]

Mattern, Shannon. "Community Plumbing," Places Journal, July 2018. Accessed 15 Aug 2018. <https://doi.org/10.22269/180717>

McKittrick, Katherine. Demonic Grounds: Black Women and the Cartographies of Struggle. University of Minnesota Press, 2006.

McPhee, John. The Pine Barrens. FSG, 1967. and <https://www.newyorker.com/contributors/john-mcphee>

McSherry, Laurel. "Objects of Attention." in Catherine Spellman, ed. Re-envisioning Landscape/Architecture. Barcelona: Actar, 2003: pp.50-57.

Mitchell, Don. "New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice." In Wescoat and Johnston, eds. Political Economies of Landscape Change. Springer, 2008.

Mitchell, Nora, Mechtild Rössler, et al. World Heritage Papers 26: World Heritage Cultural Landscapes: A Handbook for Conservation and Management. Paris: UNESCO World Heritage Center, 2009.

Mooallem, Jon. "'We Have Fire Everywhere'" New York Times Magazine, July 31, 2019. <https://www.nytimes.com/interactive/2019/07/31/magazine/paradise-camp-fire-california.html>

National Park Service. Guide to Cultural Landscape Reports. [course folder]

—. Preservation Brief #36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes [<http://www.nps.gov/hps/tps/briefs/brief36.htm>]

Organic Act of 1916: http://www.nps.gov/history/history/online_books/anps/anps_1i.htm

Places. "The Inequality Chronicles." <https://placesjournal.org/series/the-inequality-chronicles/>

Purifoy, Danielle. "Knock on Wood: How Europe's wood pellet appetite fuels environmental racism in the South." <https://scalawagmagazine.org/2020/10/wood-pellet-environmental-racism-part-one/>

Pyne, Steven. Fire: a Brief History. University of Washington Press, 2001. E-book online through Franklin/Penn Libraries.

Runte, Alfred. National Parks: The American Experience. Lincoln: University of Nebraska Press, 1987.

Rush, Elizabeth. Rising: Dispatches from the New American Shore. Milkweed Editions, 2019.

Sauer, Carl O. "The Morphology of Landscape." in John Leighly, ed. Land and Life: a Selection from the Writings of Carl Ortwin Sauer. Berkeley, University of California Press, 1963. pp.315-350. [course folder]

Schama, Simon. Landscape and Memory. Knopf, 1995.

Solnit, Rebecca: <http://rebeccasolnit.net/>

Solnit, Rebecca. A Paradise Built in Hell. Penguin, 2010.

Solnit, Rebecca. Infinite City: a San Francisco Atlas. University of California Press, 2010.

Solnit, Rebecca and Rebecca Snedeker. Unfathomable City: a New Orleans Atlas. University of California Press, 2013.

Solnit, Rebecca and Joshua Jelly-Schapiro. Nonstop Metropolis: a New York City Atlas. University of California Press, 2016.

Summers, Brandi. Black in Place: The Spatial Aesthetics of Race in a Post-Chocolate City. Duke University Press, 2019.

Thoreau, Henry David. "Walking." (1862) from The Writings of Henry David Thoreau. Houghton Mifflin, 1906. [<https://www.walden.org/work/the-writings-of-henry-david-thoreau/>]

Twilley, Nicola. "[A Trailblazing Plan to Fight California Wildfires](#)." New Yorker, August 26, 2019.

UNESCO World Heritage Convention documents on cultural landscapes:
<http://whc.unesco.org/en/culturallandscape/>

Watt, Laura Alice. The Paradox of Preservation: Wilderness and Working Landscapes at Point Reyes National Seashore. University of California Press, 2016.