

HSPV 538 Cultural Landscapes and Landscape Preservation

Prof. Randall Mason, HSPV/CPLN
Spring 2020, Friday 8:30am-11:15am.
Via Zoom (first two weeks); thereafter in Jaffe B17.

Office hours: after class and by appointment (please request by emailing me).
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“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 course combines lecture, seminar, and creative formats.

The relevance of this field has been renewed by all the talk in recent years about the onset of the “Anthropocene” – an era in which humans have irretrievably altered the natural world. This is an old theme in cultural geography and landscape studies, which have long been centered on human-environment interaction... draw on scientific, humanistic and artistic lenses... range in scale from large regions to bodily experiences... explore the meaning of both extraordinary and ordinary places... and embody a whole spectrum of politics (from conservative to progressive, from empiricist to activist). Cultural landscape studies draw on a rich tradition of holistic geographic thinking to contribute new perspectives on culture, nature and inhabitation—as well as critical reflection on traditional modes of preservation and design.

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, ecology, visualization, and policy, as well as the history and geography of particular American landscapes. The literature on cultural landscape studies, and my own experiences, 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 the environment in three 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); and
- 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.

The central idea of the course takes up the challenge that “cultural landscape” is regarded to mean both a physical place and a way of seeing. In relation to design fields, including historic preservation, cultural landscape work critiques traditional theory and practice, invoking a broader range of discourses, methods, and tools to manage change.

“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.

Cultural landscape study has become an intellectual and preservation topic of great interest. It has long been a foundational idea in the field of geography, a tradition of studying human-environment interaction, and a discourse for valorizing everyday/ordinary environments. Cultural landscape studies have a cult audience as a heuristic for environmental perception, appreciation of popular culture as expressed in landscape, and the study of tactical urbanism. It is also among the sources of “landscape urbanism,” an important idea in contemporary landscape architecture. And cultural landscape thinking has emerged as an object of great interest in historic preservation and archaeology in the last generation – indeed it is the underlying theory for radically new models of preservation practice. Hovering above these professionalized notions, “landscape” is regularly appropriated and invoked in mainstream media and conversation: it remains a heavily used as a metaphor for a view or attitude that is encompassing (e.g., a newspaper headline reading, “President Obama’s inauguration reshaped the political landscape”).

The field of cultural landscape studies (derived principally from the discipline of geography) has typically championed the everyday and the ordinary—landscapes regarded as documents reflecting the evolution of American culture and society and central role of space therein. The themes of ordinariness and everyday are somewhat in tension with the usual imperative in preservation to distinguish extraordinary places for special treatment. A second tension arises from the inherently changeable nature of landscapes and the preservation field’s traditional notion of fixing places in time and in form. This course frames these tensions without trying to solve them; they remain among the “oxymorons” of landscape preservation, as Robert Cook aptly puts it.

In practical terms, cultural landscape seems to be a simple even innocent notion – interpreting the world as found and experienced by the viewer. But in terms of intellectual and professional categories, cultural landscape is a radical and encompassing notion, spanning a number of design fields and intellectual disciplines. It is mostly deeply rooted in the intellectual history of cultural geography. Though cultural landscape concepts have drawn on practices, discourses, and literatures of many fields to focus attention on the intersections of both cultural and natural process.

As a type of place, cultural landscapes constitute one of the oldest, most abiding interests of preservation—places where natural and cultural processes interweave and create sites of discernible significance, utility, and visual richness. But cultural landscapes are constructed through natural and cultural processes; in terms of theory, they don’t achieve a fixed, end state; they seldom have clear moments of “creation.” Change and changefulness (over time, and across space) is one of their inherent qualities. The central role of change in defining landscapes challenges traditional notions of preservation that are premised on stable objects.

Preserving landscapes presents some unique difficulties. Landscapes may be meaningful and valuable aspects of the built environment that we are charged with designing, planning, preserving, and managing, but one has to understand what they are and how they change before asking questions about preservation. It is part of the essence of landscapes that (1) they combine natural and cultural forms and processes and (2) they change. These qualities are part of what makes them valuable and also why they are vexing to preservationists: constant change and shifting boundaries challenge preservationist commitment to arrest decay and fix meaning.

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, and exploring in particular the power of creative nonfiction to reach beyond expert audiences.

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 issues, 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. The final four weeks of the semester will delve into practice models based on cultural landscape ideas.

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.

Lectures, readings, class discussions, exercises, projects and field trips will reinforce the multi-disciplinary nature of landscape preservation and draw on work from several fields—landscape studies, cultural geography, architecture, landscape architecture, folklore, ecology, environmental conservation, history, art, journalism, and more. 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.

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 and value 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;
- exposure to the basic 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.

COURSE OUTLINE AND OVERVIEW SCHEDULE

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 IDEAS, APPROACHES, CRITIQUES	PART 2 PERSPECTIVES, ISSUES, TYPES	PART 3 CULTURAL LANDSCAPE PRACTICES & NATIONAL PARKS
Week 1 Jan 14 ideas, origins, images [virtual]	Week 5 Feb 11 Race [Assn2 due] [Assn3 starts, different students each week]	Week 11 Apr 1 National Parks / NPS Methods [virtual; RM at OAH conference]
Week 2 Jan 21 Cultural Landscape Studies (and critiques thereof) [virtual] [Assn1 due]	Week 6 Feb 18 Fire	Week 12 Apr 8 Urban Heritage Project work (Lester/Torkelson)
Week 3 Jan 28 Creative Nonfiction, Photography, Cartography as Methods	Week 7 Feb 25 no class [RM at Dumbarton Oaks/NPS colloquium]	Week 13 Apr 15 Pine Barrens case study
Week 4 Feb 4 workshops and cross-teaching on cultural landscape concepts	Week 8 Mar 4 Waste [Assn4 due]	Week 14 Apr 22 Final presentations/roundtable [Assn5 due]
	Week 9 Mar 18 Memory	
	Week 10 Mar 25 Ecological/Climate Change	

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 (15%) 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: Walking, looking, imagining, imaging

Read Stilgoe, Solnit, or Thoreau essay on walking. Go for a walk. Take images as you go (Smartphone pics, photographs, drawings, rubbings, etc.). The assignment product should combine 4-5 images and a page or so (~300 words) of notes/observations about what you saw – and what you saw differently by taking this purposeful walk with cultural landscape ideas in mind (especially, the valorization and richness of the “ordinary” landscape).

You can design/format the piece however you like, but upload the assignment to Canvas as a pdf.

Due at the beginning of class 2; 15% of final grade.

Assignment 2: Write a creative nonfiction essay

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 2-3 images (photos, maps, drawings), 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 4; 15% of final grade.

Assignment 3: 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 critical review 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 8; 15% of final grade.

Assignment 5: Create your own Landscape magazine article

Landscape ceased publication several years ago, but we are going to resurrect it and create another “commemorative,” simulated issue. Each student will create an individual illustrated essay. The subject can be any aspect of “ordinary landscape” or other “cultural landscape” phenomenon, preferably in Philly or environs. The format should be inspired by looking at the numbers of the original Landscape magazine to pay homage to the original graphics. I’ll compile them in a published simulacrum issue at the end of the semester.

The goal is close description, based on exploring the place from several perspectives, and delivering thoughtful interpretation of the scene with strong narrative-graphic communication. If such old-style magazine spreads seem archaic to you, think of your piece as a mini-exhibit or a really long Instagram post. Essay lengths should be at least 1,500-2,000 words; it should incorporate at least 4-5 images. The subjects will be decided in consultation with me. Quick roundtable presentation of your topics in Class 10. We will have short, informal in-class presentation based on your projects in the class for week 14. The final piece is due one week after our final meeting (April 29) by pdf upload to Canvas. It will account for 25% of your final grade.

Assignment 6: Class attendance and participation

Everyone is expected to attend class, be engaged, and contribute to the discussions and exercises. 10% of final grade.

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.

Assignment 1	15%
Assignment 2	15%
Assignment 3	15%
Assignment 4	15%
Assignment 5	25%
<u>Assignment 6</u>	<u>15%</u>
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 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.

Use of digital devices and wireless internet access during class time must be confined to course-related activities. Uses unrelated to the course can be distracting to others in the classroom. This will be monitored and managed throughout the semester (and could result in loss of in-class internet access, or dismissal from a class session).

Academic and Support Resources

Our Commitment to Diversity, as stated on the School's webpage:

"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."

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.

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.

It's important that everyone who wants to participate in this class has the resources to do so. Students who are differently abled will be fully included in this course. Please let me know if you need any special accommodations in the curriculum, instruction or assessments of this course to enable you to participate fully.

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.

WEEKLY TOPICS, ACTIVITIES AND MATERIALS TO CONSULT

Week 1 ideas, origins, images

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

For assignment 1, post-class: read one of these essays, or another on walking by a different writer of your choosing:

- John Stilgoe
- Rebecca Solnit
- Henry David Thoreau

Week 2 cultural landscape studies (and critiques thereof)

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

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

Dolores Hayden, Power of Place.

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

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

Week 3 creative nonfiction, photography, cartography

Creative nonfiction: sample a few of these essays

- John McPhee: <https://www.newyorker.com/contributors/john-mcphree> 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 [through Franklin]
- Laurel McSherry: "Objects of Attention" [pdf on Canvas]
- Robin Wall Kimmerer. Braiding Sweetgrass.

Photography: peruse websites or published collections of these photographers (and/or others you choose); hyperlinks give you a starting point:

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

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

Other cartographies: peruse these atlases and maps

- Solnit atlases on New Orleans, San Francisco and New York City
- Katherine Harmon. [You Are Here: Personal Geographies and Other Maps of the Imagination.](#)

Class 4 roundtable on cultural landscape studies

For this class roundtable on main points of cultural landscape studies, please read what you haven't had a chance to in week 2!

Also, please read these two additional J.B. Jackson essays: "Necessity for Ruins" and "Pity the Plumage"

Guest joining us for discussion in class: Professor Jared Farmer; Katie Levesque of PennPraxis; Alec Stewart, Mellon post-doc

PART 2 CULTURAL LANDSCAPE TYPES

Week 5 Race

Walter Hood & Grace Mitchell Tada, eds. [Black Landscapes Matter](#)

Craig Barton, ed. [Sites of Memory](#)

Katherine McKittrick, [Demonic Grounds.](#)

Brandi Summers, [Black in Place.](#)

Tiffany Lethabo King. [The Black Shoals: Offshore Formations of Black and Native Studies.](#)

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 no class meeting

Week 8 Waste

Catherine Flowers, [Waste.](#)

Kevin Lynch, [Wasting Away.](#)

Daniel Bluestone, "Toxic Memory" in [Buildings, Landscapes and Memory](#)

Danielle Purifoy, "Knock on Wood" In [Scalawag](#)

[spring break] [read ahead – start McPhee book]

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 PRACTICE

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

Optional

Alfred Runte. National Parks: The American Experience.

Ken Burns, The National Parks [PBS film]

Week 12 Urban Heritage Project work

www.cultural-landscapes.org

Indian Mounds Cultural Landscape Study and Messaging Plan.

Week 13 Pine Barrens

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/>]

Week 14 Project presentations

BIBLIOGRAPHY

The readings listed for each week should be read in advance of that class. Readings will be either on reserve in the Fine Arts Library and/or digitized in the Juno course folder for HSPV 538.

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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>

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Indian Mounds Cultural Landscape Study and Messaging Plan, Quinn Evans/Ten x Ten/

Allies, for City of Saint Paul, MN, June 2020.

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