EVERYDAY AMERICA

Cultural Landscape Studies after J. B. Jackson

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OBSERVATIONS OF FAITH

9

Landscape Context in Design Education

The commonplace aspects of the contemporary landscape, the streets and houses and fields and places of work, could teach us a great deal not only about American history and American society but also ourselves and how we relate to the world. It is a matter of learning how to see.

J. B. Jackson, *Discovering the Vernacular Landscape*, 1984

Architectural designers often emphasize the formal, visual, and spatial aspects of design at the expense of factors that respond to human culture and comfort. In many schools of architecture, this predilection for purely visual issues is inculcated during first-year design courses, when students are asked to temporarily suspend consideration of historical and cultural issues while they learn the language of space and form. Educators often discourage attention to human issues because beginning students have difficulty addressing both the clarity of basic formal patterns (the usual primary goal of beginning studies) and human needs. As a result, students may receive an unintended message: "Do not look at social or cultural influences. They are not important." The importance of form can be seen in popular introductory texts, such as Roger Clark and Michael Pause's *Precedents in Architecture*, and Frank Ching's *Form, Space, and Order*.[1] In the ensuing classroom years, students become comfortable applying the vocabulary of abstract modern form and composition to discussion and analysis of the built environment. While abstract form pleases the aes-

thetic eye and mind, however, it does not engage the full spectrum of human sensation, needs, desires, and activities, unless designers integrate that same spectrum into the creative act.

During later years of the curriculum, architecture schools call for the reintegration of cultural and historical issues, but human considerations too often remain marginalized. Heavy course requirements in technical and professional subjects also limit the number of university elective classes that architecture students can take, so they have less exposure to upper-division research and interpretive skills in history, anthropology, geography, natural sciences, or in arts other than architecture. Cultural historians and geographers communicate largely through words, and they analyze artifacts for cultural ideas and social meanings; among traditional academics, visual information—the channel that designers understand best—is clearly secondary and may even be largely ignored. Further compounding this difficulty, many histories and contemporary studies of architecture and cultural landscapes ask different questions than designers do and typically do not address the formal vocabulary and compositional strategies that are of primary interest to design students. The historical sources of most use to designers include detailed physical descriptions of artifacts and spaces, patterns of movement, visual connections, and scale relationships, as well as photographs, maps, or other graphic depictions. For a designer, a good picture or diagram is worth more than a thousand words.

In upper-level architectural design studio classes at the University of Tennessee, I work to integrate the abstract, formal inclinations of designers with the broader cultural contexts of design projects. Simultaneously, I try to bridge the communication gap between designers and cultural landscape scholars. As a first step, I introduce students to historical and cultural geographic approaches for interpreting patterns of human settlement and changes in those cultural landscapes over time. Then students reinterpret these patterns as designers—finding abstract or modern versions of form, space, and composition. In these studios, the ultimate goal is to awaken students' interest in visual and organizational patterns created by cultural activity in the landscapes that surround them and thereby to encourage the cultivation of lifelong habits of seeing and investigating the history of place, landscape, and building types. Examples from "Water, Wood, Spirit: Mountain Baptist Faith and Grace in the City," one of a series of elective studios that focus on Appalachian eastern Tennessee, show this teaching method in action (fig. 9.1).[2] Similar sequences of research, discussion, diagramming, field survey, design rehearsal, and final project

Figure 9.1. Field survey photograph of Mount Hebron Primitive Baptist church-house, photographed by student survey team Stacy Andrick and Ben Whittenburg for a class assignment to visit and document existing Baptist church-house sites in east Tennessee. The photograph documents the location of the church-house building relative to the rural road and the open side yard. Social activities commonly occur in these open side yards, since church-house interiors are reserved for purely spiritual purposes.

design could be adaptable to design studios for other places, cultures, and building types.

My methods for studying regional context have been strongly influenced by the work of J.B. Jackson and have been refined through traveling, living, and practicing architecture in the western, mid-Atlantic, midwestern, and southeastern regions of the United States. From Jackson I learned to see landscape context as a living accumulation of history and occupation of place—as a composition that is always changing. This sense of active, ongoing construction in the landscape appeals to the sensibilities of design students. Jackson was not a designer himself, so he did not explicitly show how to integrate landscape context as an influence for new design. However, he taught many architects how to decipher order in the seeming tangle of cultural landscape. Those who teach or practice design can learn a great deal about this subject from the writings of Denise Scott Brown, Robert Venturi, Charles Moore, Donlyn Lyndon, Kenneth Frampton, and Douglas Kelbaugh.[3]

ESTABLISHING AN ACTIVE SENSE OF HISTORY

Before a designer can begin to read cultural landscapes with an informed eye, that eye needs to be educated both through historical research and through exploration of specific sites. Architectural educators organize their investigation assignments in different ways, but the shared aim is to develop a comprehensive and systematic approach to predesign research. This research typically examines a set of physical issues ranging from large to small scale: At the large scale are the entire building type, its site, the immediate area surrounding the site, and regional or citywide influences on the site and building. At a medium scale are floor plans, the intended interior uses of space, forms (solid masses and the spaces that surround or exist inside those masses), the entry sequence, interior circulation requirements, the relationship of interiors to exteriors, heating, cooling, ventilation, structural systems, and construction materials. At the smallest scale are details such as hardware and lighting fixtures, or how different building parts are joined together. In the following discussion, the artifacts under consideration may be a landscape considered as a whole, an outdoor space, a building, a piece of furniture, a tool, or other objects altered or created by human activity. For architecture students, the most familiar unit of investigation is the general building type. Studies that compare variations within a single building type are called "typologies," although for writers such as Jackson, the term "landscape element" served equally well.

To learn simple, basic methods of historical research, design students need to engage directly in the collection of cultural history for the building type under consideration. So I send them out, often suggesting that they work in teams, to retrieve information from university and small-town libraries, map rooms, community historians, museums, county historical societies, and government archives. Inclusion of everyday, gossipy, vernacular history is also useful as a supplement to traditional "objective" scholarly sources. In this spirit, I also encourage students to draw on their own knowledge, family histories, photographs, and artifacts and to seize every opportunity for informal conversations with people they encounter in the field.

Some students resist scholarly forms of writing and thus resist ideas presented in a classic academic voice. Their anti-intellectual bias often works against a professor's efforts to bring discipline and rigor to inquiry. Thus, J.B. Jackson's style of integrating everyday history and field observation with critical scholarly knowledge is particularly valuable for

demonstrating to students that academic learning is complementary, rather than antagonistic, to direct experience and action.

In the east Tennessee studio, the assigned tasks included identifying an appropriate site and designing a building for worship, as well as fellowship settings (both outdoor and indoor), for a small Baptist congregation. Each of the students designed for an assumed congregation that espoused a different subdenomination within the broad range of Baptist tradition. The appropriate sites for each congregation thus varied. A missionary congregation might prefer a central location in town; a Regular Baptist congregation, a more modest, withdrawn place; the Evangelical Church of God Broadcast, a ridge top for the best radio and television transmission. The background cultural-research topics for the studio included Appalachian Baptist traditions, customs, and beliefs; geographic and anthropological surveys of the area's existing Baptist churches (the activities inside those houses of worship, their locations, and building forms); and natural aspects of the locale that influence or interact with cultural practices, such as seasonal cycle, climate, forest building products, and topography.

Invaluable research collections for student use ranged from government records and reports in the Tennessee Valley Authority archive in Chattanooga, Tennessee, to the Museum of Appalachia in Norris, Tennessee, a collection of everyday artifacts labeled with handwritten notes describing their use. City and county planning commissions, as well as state, local, and federal regulatory offices, also provided copies of plans, building codes, and clarification of gray areas in those documents. The list of useful sources can also include interdisciplinary discussion groups and list-serves, course syllabi and reading lists, and the reports of various social service and educational task forces. Note that not every student had to search every type of source. Design studio education often emphasizes teamwork, especially in the data-gathering stages of design. Thus, different students went to different places for research, and then in studio the students compiled a group set of notes and comments.

To overcome their inexperience with primary sources, I give students suggestions to help them engage with and interpret local history. In the Baptist studio, the readings included descriptions of religious practices in Howard Dorgan's *Giving Glory to God in Appalachia: Worship Practices of Six Baptist Subdenominations* and other sources.[4] Students copy passages that resonate with their evolving sense of the project's central concepts and translate written descriptions of plan organization and other spatial relationships into diagrammatic sketches. Students need to realize, as historians do, that personal interpretation is unavoidable in writing

Figure 9.2. Graveyard and side view at Heiskell Church, in the 1990s. Note the large side windows and shade trees. From a student survey by Stacy Andrick and Ben Whittenburg.

history and deciphering culture. I encourage them to establish an active dialogue with source material, particularly texts that argue or present a distinct position or theory and also texts and artifacts that have no apparent author. In class handouts, I direct students to treat the text as a dialogue between themselves and the author—to write notes as though they could ask questions, agree, and argue in person with their sources.

Once the students acquire enough background to begin to read landscapes and artifacts with a sense of history, the next task is for them to synthesize their new knowledge so it will be accessible and usable during the rest of the design process. Students learn, for instance, that traditional Baptists consider a church a house for the Lord's spirit, so these Baptists refer to their sanctuaries as "church-houses." Church-houses are found along arterial roads in a wide range of contexts: urban, suburban, and rural. Their size and their general external form are similar to local houses, and they are appropriate for an intimate spiritual relationship between congregation members and God. Interior and exterior finishes of Baptist church-houses are plain, so that nothing distracts worshippers from the essential spiritual dialogue. Large side windows connect interior space to exterior grounds. The grounds may not be large, but they usually include a shade tree or a small grove of trees and at least a small social yard, sometimes with benches and tables for outdoor meals and celebrations, or a fellowship circle of benches for outdoor religious meetings (fig. 9.2).

Central to an understanding of the church-house form is the Baptist conception of spirit. Spirit in east Tennessee Baptist faith is an experience of intimate communion and communication with God and the bounty and beauty that God has provided. God's spirit is seen as a gift; one receives it gladly when and however it comes. Spirit comes at many times and in many ways: at private moments; with family and friends; in a Sunday morning service song that blends the many into one; or in the extraordinary moments of light and presence for which Appalachia is renowned. Thus, a church-house is only one of the many places that spirit can be experienced in the landscape. In east Tennessee, some baptisms are still held, open-air, in local rivers and lakes and attended by a gathering of one or more congregations. So it is important to study church-house structures in relationship to elements of their site context that symbolize nature, particularly those mentioned in the Christian Bible. In studio, students are encouraged to respect and continue these ties between spirit, land, and religious practice by designing for off-site or outdoor baptisms and for open-air services and fellowship spaces.

DISCUSSION AND DIAGRAMMING

Beginning during the background research work and continuing throughout the design process, students diagram cultural and formal relationships as they discover them. Diagrams are particularly important because they are a designer's method for taking notes about visual, spatial, and formal order and organization. Diagrams can include two-dimensional sketches or three-dimensional study models. As drawings, diagrams follow conventions similar to finished architectural drawings—perspectives, or plans, sections, and elevations—but vary in the level of abstraction. A diagram expresses one or two related ideas clearly and simply, while a final presentation drawing simultaneously expresses many ideas. Their simplicity makes diagrams much faster and easier to read than composite drawings. Thus, diagrams are excellent tools for quick communication of formal concepts during individual critiques of student work, in group discussions with the entire studio group, and in the final jury reviews held at the end of the project.

I guide group discussion and individual diagramming with an outline that relates local history to the range of design scales discussed here. This is an agenda for a class meeting rather than an outline for a lecture. My notes anticipate diagram studies, which the students will need both to understand and to explain the correlation between spatial patterns and cultural patterns. I pose my main outline headings to the students in the form of questions and let them determine the rhythm of discussion and fill in content from their readings. Rather than presenting factual or analytical information myself, I try to lead students to the pleasure of discovery and sharing with one another. To draw out hesitant students or bring the discussion back to points that have not been thoroughly examined, I might ask, "What design elements, organizational patterns, or materials do local church-house buildings associate with this cultural habit, functional use, or aesthetic value?"

In the Baptist studio, early diagrams analyzed the interplay between the composition of spaces and the cultural patterns of performance of religious rituals and social activities. To assure an appropriate fit between building forms and cultural patterns, students diagrammed how members of a congregation moved through their churches during such important religious and fellowship rituals as lay preaching, baptism, and foot washing. One assignment challenges the students to diagram how members of a Regular Baptist congregation change their seat location in church as they progress through roles as visitor, unsaved member, and sometimes saved member or church elder. Important outdoor activities for east Tennessee Baptist churches include sunrise services, outdoor lessons, and "dinner on the grounds," a potluck feast following Sunday services. Later, during field surveys, students repeated this diagramming process independently, to consolidate the lesson (fig. 9.3).

By the end of the diagramming discussion sessions, the students' historical background work was organized into a single, shared, draft outline for the building typology of Baptist church-houses, organized by the already established hierarchy of design issues. For example, this outline addressed the physical, visual, and spiritual connections between context and site, the approach to the site, the subareas of the open space surrounding the church, building masses, entry and facade, interior spatial progressions, circulation between events in an activity sequence, rooms and room relationships, body scale elements such as stairs and doors, and tactile details such as door handles and pew benches. This activity outline serves two purposes: first, it provides a checklist to guide observations during subsequent windshield surveys, and second, it serves as a draft for the space and activity program needed later in the design process. The plan, section, and three-dimensional diagrams accompanying this outline are the equivalent of architectural programming diagrams. For architects, "programming" connotes the description, in words and diagrams, of influ-

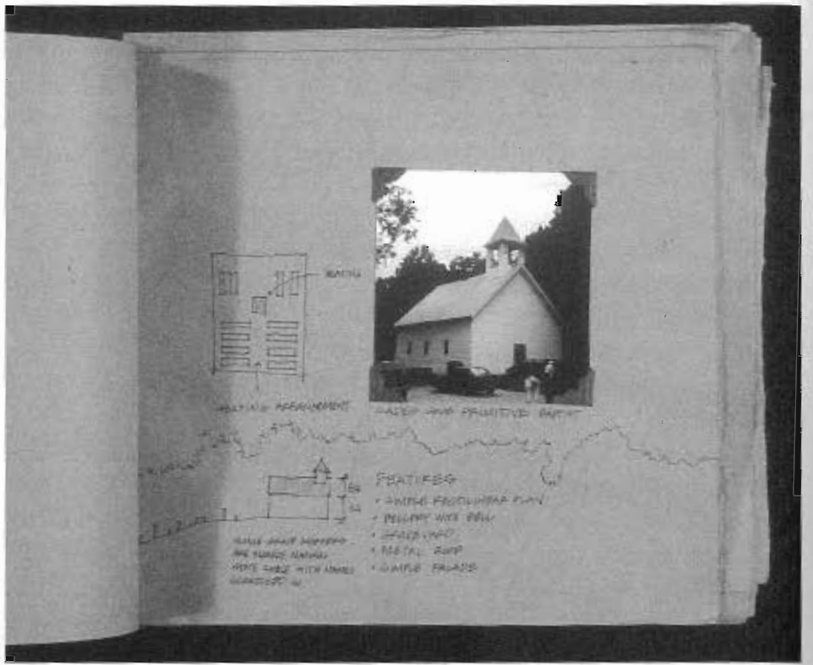

Figure 9.3. Field survey notes on Cades Cove Primitive Baptist church-house, by student Richard Coleman. His notes document and diagram a seating arrangement described in assigned readings for the course, the location and character of the graveyard, and architectural features that contribute to the building's overall character.

ences that affect the order and organization of a building's spaces. The result of programming is a report, called the program. This report describes the activities, functions, and influences each particular space or group of spaces in the building and site must accommodate. The program can be quite short—a list of well-known room types with the minimum sizes for each—or it can be a long, detailed report (fig. 9.4).

FIELD SURVEYS

Historical background research and diagramming give the students the tools to begin reading the landscape—to have the experience of "Wow, I just read about that. Now I can see how it really occurs on site." As

Analysis Assignment: Building Blocks of Faith and Congregation

Intro: The new Baptist worship site you design may differ in form from traditional precedent. However, conceptual divisions that organize traditional church-house site relationships will organize relationships on the new site—a contemporary continuation of original faith and spirit.

Goals:
1. Identify elements and organization of (traditional) east Tennessee Baptist worship sites investigated in class;
2. Identify spatial "building blocks" and the meaning and use associated with each;
3. Express type and character of relationships between these blocks.

Notes: Diagrams should reflect differences in Baptist prototypes specific to practices of your client denomination. Several different meanings of uses may be associated with a single spatial block or pathway. (Human use and spirit can seldom be reduced to a single desire or motive.) For example, a spatial block may be associated with or contain: a worship hall, fellowship place, center of warmth, center of spirit, center of grace and salvation, home of God, etc. Each student should select divisions and "meanings" and relationships that fit with his or her growing understanding of the precedent.

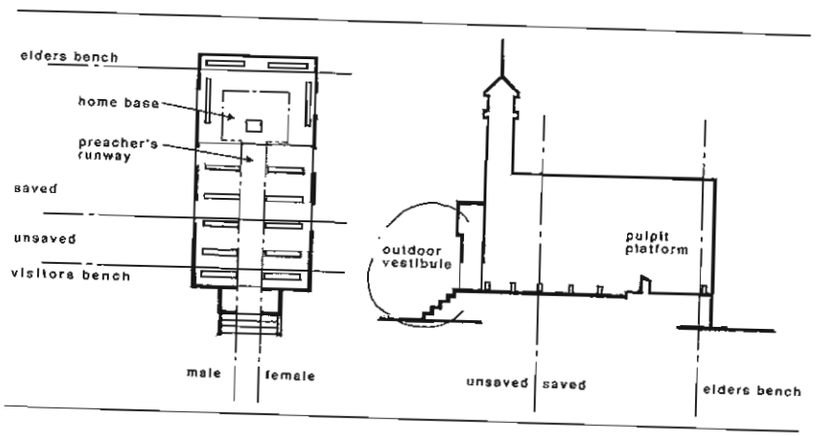

Figure 9.4. Selections from a diagramming assignment, with the instructor's sample diagram of typical spatial divisions in Primitive and Regular Baptist church-houses.

J.B. Jackson has written, when you begin to connect with your everyday surroundings, you "begin to see the landscape with a different eye and to see what you had not seen before."[5] Studio field surveys are similar to but less rigorous than a survey by a cultural geographer or vernacular-architecture historian. Students do not count mile positions on roads or precisely measure and locate elements on sites. Instead, they take photographs and make field notes, sketches, diagrams, and rubbings (of material textures, for instance) and collect renewable artifacts (leaves, small stones, debris) to document their observations. In addition to studying elements and patterns in cultural landscapes during their surveys, architecture students also take careful note of the palette of building materials that vernacular builders have used. For the Baptist studio, wood construction and the characteristics of wood that has naturally weathered were closely observed in the field. During this phase of the design studio, students also read library references about timber materials and wood construction processes and visited lumberyards and woodworking shops to study woodcraft and wood finishes, grain, and other characteristics of wood firsthand.

The first field trip needs to be done as a class, so that the instructor can introduce students, on site, to cultural landscape observation skills. The outline and notes from earlier discussions help to structure the fieldwork so that the architectural issues are explored in a systematic manner. The instructor acts as an unobtrusive guide and audience for students and asks them to share observations, identify patterns, and refine their reading of the landscape. Above all, the instructor and students need to treat the process as an intellectual game in which the objective is to delight and amuse one another with observations and insights. Pleasure sets the habit. Following discussion, the instructor needs to coordinate student diagramming of the pertinent issues.

For a designer attuned only to abstract form and focused only on buildings, the outdoor space surrounding a Baptist church-house may appear to be only a dirt yard. However, with the advantage of background research, the patterns of grass and dirt, arrangement of shade trees, benches along the church-house wall, and open-air shelters can be seen as a functional lobby space, overflow seating for large services, and a place for the outdoor dinner on the grounds. Even an empty yard can be imagined to be full of people. The door is only one of the many connections between the church-house interior and the outside; important visual, aural, and olfactory connections also are transmitted through the large side windows. Inside a church-house, older, more traditional Baptist congregations spatially express distinctions between the saved and unsaved, male and female, and members and visitors by the arrangement and direction of the pews or benches, as well as the location of seats relative to the pulpit, entrance door, and center aisle. The rear wall of a church-house is usually windowless; portraits of deceased church elders are often hung on this wall, facing the congregation, so the preacher is surrounded and supported on all sides by the congregation, both past and present.

After the first field visit, I assign individual field surveys but suggest that students travel in groups to conduct the work. That is more fun, and more effective as well, as students continue to share and compare their observations. For this phase of the studio, I provide the students with several documents: a written description of the survey assignment, which sets both the process and the atmosphere for the individual surveys; a copy of the discussion outline to guide observations; good maps; and prescouted route suggestions for windshield surveys. Although I do suggest initial routes, I also encourage students to look for and explore other roads and sites. With luck, the students experience the excitement that comes when, as Jackson put it, "You turn off the broad highway, leaving the panoramas behind, and follow a dirt road that humps straight ahead out of sight."[6]

Following field surveys, a final discussion and set of diagrams refine the class's understanding of the relationships between cultural and formal patterns and their possible variations. Students teach one another by sharing diagrams, photographs, and artifacts from their field surveys and by reading one another's field books. By this time, students should have a firm grasp of the potential interactions between scholarly research, direct observation, and architectural analysis as a basis for a designer's response to place, in addition to a growing appreciation for the idea that every place—famous or vernacular—has a rich and unique sense of history and culture. Students should be left with the feeling that they have only scratched the surface of culture as a design informant. The habit of investigating historical building types, places, and landscapes can easily, and pleasurably, continue after graduation.

DESIGN REHEARSAL

In architectural design studios, instructors often assign short rehearsal problems so students can practice selecting and manipulating some subset of the issues and elements that the entire design will eventually require.

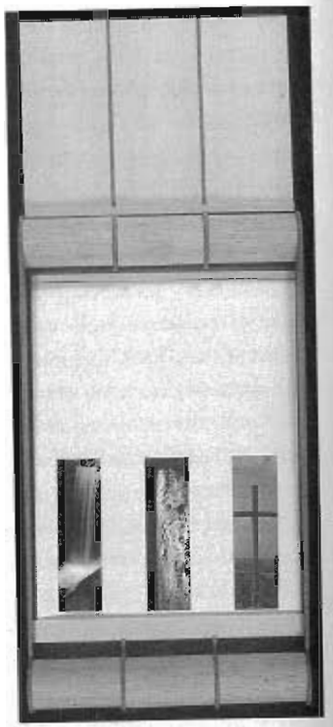

Figure 9.5. A student's solution to the container exercise. The three images in Brandon Pace's container reflect the studio themes of water, wood, and spirit. The container design reflects the reclusive and simple character of a Regular Baptist congregation.

One rehearsal might focus on abstract formal elements such as overarching design ideas, form vocabularies, or spatial conditions; another rehearsal might focus on tangible issues such as materials or structural systems. To this typical agenda of preliminary exercises, I added in the rehearsal project for the Baptist studio a request that the students explore the cultural influences on locating, containing, and enclosing a historical spirit. Each student's task was to construct a container (book, box, designed envelope, or folio) for his or her collected field notes, diagrams, sketches, photographs, and artifacts (fig. 9.5).

The written guidelines for this phase of the studio reminded students of the traditional Baptist family Bible, which is not only a container for the word and the spirit, but also a repository of social history, with flowers pressed at favorite verses, scraps of writing, photographs of loved ones, and births, marriages, and deaths recorded on the inside cover. Students were asked to relate the manner in which their container enclosed, opened, or revealed its contents to the manner in which spirit is revealed

within the Baptist faith, the church-house, and the surrounding church landscape. Students were also asked to develop some abstract visual qualities (open/closed, bound/free, simple/complex) to express the character and spirit of their client congregation.

Since exploration of wood construction was an objective of this studio, the rehearsal assignment encouraged students to use wood products (including paper) and also challenged them to capture the spirit, sensuality, and characteristics of wood as a material in the construction and craft of the container. Group presentation of these containers provided another chance for students to share ideas and to learn from the insights of their colleagues, before each of them began an individual design solution for a Baptist church-house and its site.

INTEGRATING CULTURAL LANDSCAPE CONTEXT INTO DESIGN

When architects complete their preliminary studies and begin an actual building design, they commonly begin with what French-trained architects at the turn of the nineteenth century called a *parti*—an organizing pattern or overall concept for a building. Sketch diagrams and three-dimensional models explore circulation and relationships between areas in the building itself and the surrounding context, the position of the building and other elements on the site, and the general shape and size of the building. Because a parti provides both an intellectual and a formal framework on which the rest of the design is based, the choice of a parti is a critical juncture in the design process, especially in a studio seeking to foster a more nuanced response to cultural landscape context. Ideally, but without being too complicated, the parti synthesizes patterns of historical and cultural context, social uses, and spatial forms identified earlier and brings them into a consistent overarching scheme—and, ultimately, a unified building design.

Parti development exercises, echoing the format of earlier diagramming assignments, allow the students to follow a now familiar routine of visual synthesis (fig. 9.6). Earlier research, observation, and distillation of cultural and formal patterns will lay the groundwork for students to manipulate and transform these patterns in their subsequent designs. Thus, existing cultural patterns of activity may continue, while the student designer is freed to transform the design in response to contemporary sensibilities, materials, and technology.

In the Baptist studio, parti exploration identified "centers of spirit" in community, fellowship, and neighborliness, in nature, and in holiness—

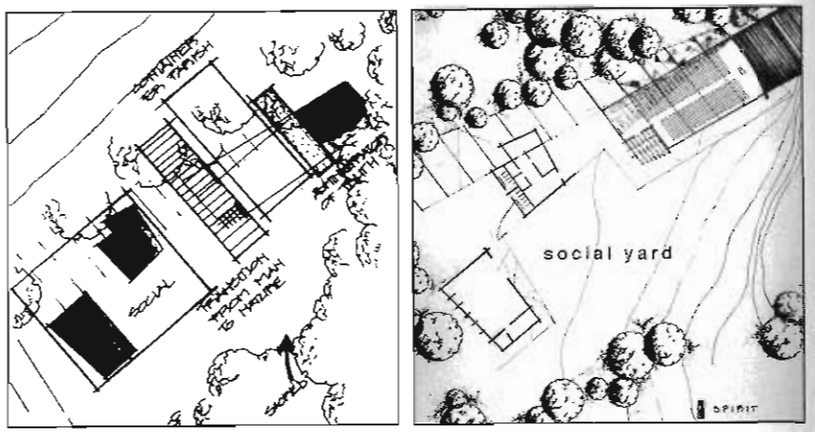

Figure 9.6. This parti diagram by student Stacy Andrick identifies functional areas important to a Regular Baptist congregation (9.6a). From left to right: buildings and an outdoor yard used for social purposes (within the square labeled "social"); an open-air porch and vestibule that provide a transitiou between social and religious areas (in the hatched box); the congregational space (labeled "container"); a speaker's platform (labeled "administrator of truth"); and a wooden platform for outdoor services (black box). In the final plan developed from this parti (9.6b), note that Andrick's solution eliminates the steep steps found in traditional church-houses, replacing them with an open-air porch easily accessible to congregation members with limited mobility.

that is, proximity to God. Next, the students selected a site suited to the spirit of their congregation. After students had developed an appropriate parti and selected a site and the general outline for their building, their next task was to clarify and extend their scheme.

In general, as design development continues, the size and degree of detail in the drawings increase to make inconsistencies more visible and correctable in the next version of the design. Working over several weeks, with individual critiques at each student's desk and with an occasional "pin up" of rough drafts of designs shown to the whole class, students and instructor systematically develop the key spaces and spatial progressions, and elaborate on and adjust relationships between conceptual intent, parti, functional program, and site context. The instructor's intent, at this time, is to keep students focused on their synthesis of cultural, natural, and formal patterns in the design.

Similar to the danger of setting aside human factors in some early design studios, the danger during design development is fixating on form

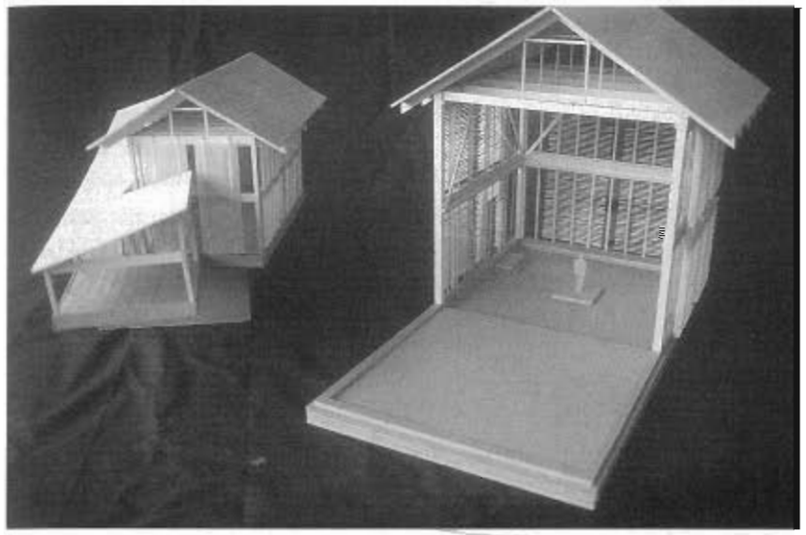

Figure 9.7. Sunlight study model for a Regular Baptist church-house. Keith Allen's final design model displays a traditional organization of elements: central preaching platform, a change in floor height to divide the elders' space from the main congregation area, and a windowless rear wall.

making as divorced from considerations of history, culture, and place. To avoid this, I suggest that students test their design alternatives by examining the implications of each alternative at all scales of experience (the overall parti, the middle scale, and at the level of design details) and to imagine their design options as they might be seen from a range of relevant critical perspectives (cultural historian, ecologist, member of the congregation, visitor to the church-house, or professional designer).

In the Baptist studio, when these stages of research, diagramming, fieldwork, and design were successful, students began to routinely link formal and historical patterns to create a locally grounded sense of place in their individual designs. This was evident in solutions that included the appropriate outdoor spaces and in sensitivity to interior details such as wider aisles for lay preaching, traditional seating patterns, including the elders' bench and the visitors' bench, and the appropriate enclosure or openness appropriate to special rituals such as foot washing (fig. 9.7).

Accommodation for Baptist rituals, the local climate, and the local site did not necessarily hinder the student designers' creative manipulations of light, space, and form, or the contribution of the designer's own sense

of spirit. However, creativity can cause potential conflicts that also offer potential for learning. One student, for instance, included a clerestory opening in the roof of an open-air worship shelter, producing the potential for a vertical shaft of sunlight that would project down, somewhat mysteriously, into the front of the space. Lighting effects of this sort are fairly common in Roman Catholic churches often studied in history courses; however, this type of light might directly contradict a Baptist sense of plainness. In traditional Baptist church-houses, sunlight enters horizontally, from the side windows. Contrasts such as these provided points of discussion in the final review and subsequent comparison of the students' designs.

Perhaps it is asking too much of a single, upper-level elective studio emphasizing cultural landscape context, such as my east Tennessee studio, to temper the pervasive abstract, formal emphasis in architectural education. However, one studio can introduce questions of where and how architectural designers might search for precedents and methods of incorporating cultural landscape methods into design practice. In recent years, in their search for patterns that suggest form, designers have turned to industrial efficiency, semiotics, French literary theory, and fractal geometry, among other sources of inspiration. However, none of these are as fully engaged as cultural geography or anthropology in the messy, everyday complexity of human life. Studying the cultural landscape offers designers sources of cultural patterns that provide a rich counterpoint to formal abstraction and bring the lives and cultures of those who live in the places we design—including ourselves—into our work.

After graduation, the pressures of architectural practice usually leave too little time to study historical and cultural context for each project in the way that students did in the Baptist studio. Nonetheless, students will informally use these research skills as professional designers and to enrich their own personal experience of the places where they choose to live. They will know how to quickly consult the types of written references and area experts that they used in the studio. Indeed, many of the architects who are well known for their ability to design with a sense of cultural context have taught themselves the kind of thinking and seeing that students learned in the Baptist studio. By following J.B. Jackson's suggestions and example, students can begin, with their own everyday lives, an ongoing curiosity about, and research of, cultural patterns. Exposing students to tools and methods of cultural landscape research in just one studio class can start them on lifelong habits of seeing historical and cultural contexts as an inherent part of their professional careers and their approach to the world.

QUESTIONING THEORETICAL ASSUMPTIONS

The Victorian Era (Louisville: Data Courier, Inc., for the *Courier-Journal* and the *Louisville Times*, 1975).

23. George R. Stewart, *U.S. 40: Cross Section of the United States of America* (Boston: Riverside Press/Houghton Mifflin, 1953; reprint, Westport, Conn.: Greenwood Press, 1987).

24. Journal, Grady Clay, vol. 44 (November 1974): 23.

25. Grady Clay, "Monotony at $1,000,000 per Mile?" and "Gouge, Chop, and Rut," two "Townscape" columns in *Arts in Louisville* magazine, November 1956 and April 1958, respectively, and Grady Clay, "Still Gouging Away," *Landscape Architecture* (October 1968). See also a fine, more recent book on the same theme: Jane Holtz Kay, *Asphalt Nation: How the Automobile Took Over America and How We Can Take It Back* (New York: Crown Publishers, 1997; Berkeley: University of California Press, 1998).

8. LIMERICK, "BASIC 'BRINCKSMANSHIP'"

1. Helen Lefkowitz Horowitz, "J.B. Jackson and the Discovery of the American Landscape," in Jackson, *Landscape in Sight: Looking at America*, ed. Helen Lefkowitz Horowitz (New Haven: Yale University Press, 1997), pp. xvi–xix; John Stilgoe, "'Colonel Jackson,' United States Army," *Landscape Journal* 16, no. 1 (spring 1997): 1–2.

2. Donlyn Lyndon et al., "Toward Making Places," *Landscape* 12, no. 1 (autumn 1962): 31–41.

3. The plan of the Lyndon scheme is shown in the chapter "Assembling the Rooms" (fig. 10), in *The Place of Houses*, by Charles Moore, Gerald Allen, and Donlyn Lyndon (New York: Holt, Rinehart and Winston, 1974). The house Jackson designed for himself is described in Marc Trieb, "J.B. Jackson's Home Ground," *Landscape Architecture* (April–May 1988): 52–57. Donlyn Lyndon's reminiscence about desiguing a house for Jackson is one of several that appears in *Landscape Journal* 16, no. 1 (spring 1997); see p. 5.

4. The file box and many of Jackson's notes were later given to John Stilgoe, who assumed the teaching of Jackson's courses at Harvard after Jackson retired. Paul Groth, who assumed the teaching of Jackson's Berkeley courses, was also given copies of the notes for his use.

5. Jackson told me that the information on his note cards, while often relatively complete, would remind him of many other things he could use to elaborate upon a subject while talking or writing.

6. J.B. Jackson, *American Space: The Centennial Years* (New York: W.W. Norton, 1972).

7. J.B. Jackson, "By Way of Conclusion: How to Study Landscape," in *The Necessity for Ruins and Other Topics* (Amherst: University of Massachusetts Press, 1980), pp. 113–26; reprinted in Jackson, *Landscape in Sight*, pp. 307–18.

8. Jackson, "By Way of Conclusion," 119.

9. Ibid., 120.

10. Ibid., 122.

11. *J.B. Jackson and the Love of Everyday Places*, prod. and dir. Bob Calo, KQED-TV, San Francisco, 1988, videocassette (dist. by Encyclopaedia Britannica Educational Corp., Chicago).

12. My thanks to Paul Groth, who was Jackson's teaching assistant at Berkeley in the late 1970s, for comparing some of his memories of working with Brinck with my own. Also helpful for refreshing my memory were the reminiscences by other Jackson T.A.s, friends, and students in Kenneth I. Helphand, Robert Z. Melnick, and Rene C. Kane, eds., "John Brinckerhoff Jackson, 1909–1996," *Landscape Journal* 16, no. 1 (spring 1997): 1–45.

13. Jackson, "By Way of Conclusion," 119.

9. MOIR-MCCLEAN, "LANDSCAPE CONTEXT IN DESIGN EDUCATION"

I would like to acknowledge the contributions of the educators, students, and professionals who added questions and comments to the excellent discussion session at the 1998 conference "J.B. Jackson and Amerıcan Landscape" at the University of New Mexico, and Dr. Benita J. Howell at the University of Tennessee, whose assigned readings for her Appalachian Studies course helped guide my research for the studio course discussed here. I also would like to thank Chris Wilson and Paul Groth for their insightful editorial comments.

1. Roger H. Clark and Michael Pause, *Precedents in Architecture*, 2d ed. (New York: Van Nostrand Reinhold, 1996); Francis D. Ching, *Architecture: Form, Space, and Order*, 2d ed. (New York: Van Nostrand Reinhold, 1996).

2. This studio was offered during the fall semester of 1996. Students in the class included Robert Adamo, Amber Allen, Keith Allen, Stacy Andrick, Chad Boetger, Juleigh Bruce, Richard Coleman, Kristen Grove, Brandon Pace, Frank Taylor, Ben Whittenburg, and Somboon Xayarath.

3. See, for instance, Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, rev. ed. (Cambridge: MIT Press, 1977); *Places* magazine, edited by Donlyn London; Kenneth Frampton, "Critical Regionalism, Modern Architecture, and Cultural Identity," in *Modern Architecture: A Critical History*, 3d ed. (New York: Thames and Hudson, 1992), pp. 314–27; Douglas Kelbaugh, *Common Place: Toward Neighborhood and Regional Design* (Seattle: University of Washington Press, 1997).

4. Key sources used in the studio included Howard Dorgan, *Giving Glory to God in Appalachia: Worship Practices of Six Baptist Subdenominations* (Knoxville: University of Tennessee Press, 1987); Catherine L. Albanese, *America, Religions, and Religion* (Belmont, Calif.: Wadsworth Publishing Company, 1981); Joseph Burnley Moody, *The Twelve Ws of Baptism: Lectures Delivered to the Theological Class at Hall-Moody Institute, Martin, Tennessee* (Nashville: Marshall and Bruce Co., 1906); Deborah Vensau McCauley,

"Grace and the Heart of Appalachian Mountain Religion," and Melanie Sorvine, "Traditionalism, Anti-Missionism, and the Primitive Baptist Religion: A Preliminary Analysis," in *Appalachia: Social Context, Past and Present*, 3d ed., ed. Bruce Ergood and Bruce E. Kuhre (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1991), pp. 355–62 and 362–69, respectively; and Arthur Carl Peipkorn, "The Primitive Baptists of North America," *Concordia Theological Monthly* 42 (May 1971): 297–314.

5. J.B. Jackson, "To Pity the Plumage and Forget the Dying Bird," *Landscape* 17, no. 1 (autumn 1967): 1–4 (quotation on p. 1); reprinted in Jackson, *Landscape in Sight: Looking at America*, ed. Helen Lefkowitz Horowitz (New Haven: Yale University Press, 1997), pp. 355–65.

6. Jackson, "To Pity the Plumage," p. 1.

10. WRIGHT, "ON MODERN VERNACULARS AND J.B. JACKSON"

1. Daniel Defert, "Foucault, Space, and the Architects," *Documenta X—The Book* (Kassell, Germany: Edition Cantz/Abrams, 1997), pp. 274–83.

2. Michel de Montaigne, "On the Art of Conversation," in *The Complete Essays of Montaigne*, trans. J.M. Cohen (1560; reprint, London: Penguin, 1958), p. 294.

3. Marc-Antoine Laugier, *An Essay on Architecture*, trans. Wolfgang and Anni Herrmann (1755; reprint, Los Angeles: Hennessey and Ingalls, 1977).

4. See Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition* (Cambridge and New York: Cambridge University Press, 1983), and Regina Bendix, *In Search of Authenticity: The Formation of Folklore Studies* (Madison: University of Wisconsin Press, 1997).

5. See Eric Hobsbawm, "Introduction: Inventing Traditions" and "Mass-Producing Traditions: Europe, 1870–1914," in Hobsbawm and Ranger, *Invention of Tradition*.

6. James Clifford, *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge: Harvard University Press, 1997).

7. Alan Colquhoun, "Three Kinds of Historicism," in *Modernity and the Classical Tradition: Architectural Essays, 1980–1987* (Cambridge: MIT Press, 1989), pp. 3–20.

8. Gwendolyn Wright, "Modern Vernaculars," *Architecture and Urbanism* (Tokyo) 332 (May 1998): 4–9.

9. Paul Groth, *Living Downtown: The History of Residential Hotels in the United States* (Berkeley: University of California Press, 1994); Paul Groth and Todd W. Bressi, eds., *Understanding Ordinary Landscapes* (New Haven: Yale University Press, 1997); Steven Harris and Deborah Berke, eds., *Architecture of the Everyday* (New York: Princeton Architectural Press, 1997); and Neil Harris, *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990).

10. Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg (Cambridge: MIT Press, 1988). The original German references were from *Erbschaft dieser Zeit*, 1935.

11. *America and Lewis Hine, Photographs 1904–1940*. Exhibition catalog by Walter Rosenblum and Naomi Rosenblum, with an essay by Alan Trachtenberg (Millerton, N.Y.: Aperture, 1977).

12. Personal communication with Luce Giad, May 1, 1997. See Michel de Certeau, *The Practice of Everyday Life*, vol. 1, trans. Steven Rendall (orig. pub., 1974; trans., Berkeley: University of California Press, 1984); Michel de Certeau with Luce Giad and Pierre Mayol, *The Practice of Everyday Life*, vol. 2, *Living and Cooking*, trans. Timothy J. Tomasik (Minneapolis: University of Minnesota Press, 1998); Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson (orig. pub., 1974; trans., Boston: Basil Blackwell, 1991), and *Writings on Cities*, ed. and trans. Elenore Kofman and Elizabeth Lebas (Boston: Basil Blackwell, 1994); Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993); Alf Ludtke, ed., *The History of Everyday Life: Reconstructing Historical Experiences and Ways of Life*, ed. with an introduction by Randal Johnson, trans. William Templer (orig. pub., 1989; trans., Princeton: Princeton University Press, 1995); and Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986).

13. For an excellent overview of pragmatist philosophy, see Joan Ockman and John Rajchman, eds., *The Pragmatist Imagination: Thinking about Things in the Making* (New York: Princeton Architectural Press, 2000).

14. J. Hillis Miller, "Border Crossings, Translating Theory: Ruth," in *Topographies* (Stanford: Stanford University Press, 1995), reprinted in *The Translatability of Culture*, ed. Sanford Budick and Wolfgang Iser (Stanford: Stanford University Press, 1996), pp. 207–23.

15. Theodor W. Adorno, *The Jargon of Authenticity*, trans. Kurt Tarnowski and Frederic Will (orig. pub., 1964; trans., Evanston, Ill.: Northwestern University Press, 1973).

16. Robin Evans, *Translations from Drawing to Building and Other Essays* (Cambridge: MIT Press, 1997).

17. See Johan Gottfried von Herder, *Reflections on the Philosophy of the History of Mankind*, ed. Frank E. Manuel (1784; Chicago: University of Chicago Press, 1968). For recent commentary, see, in particular, Geoff Eley and Ronald Grigor Suny, *Becoming National: A Reader* (New York: Oxford University Press, 1996); David Lowenthal, *The Past Is a Foreign Country* (Cambridge and New York: Cambridge University Press, 1985); and Homi K. Bhabha, ed., *Nations and Narration* (London and New York: Routledge, 1990).

11. HENDERSON, "WHEN WE TALK ABOUT LANDSCAPE"

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