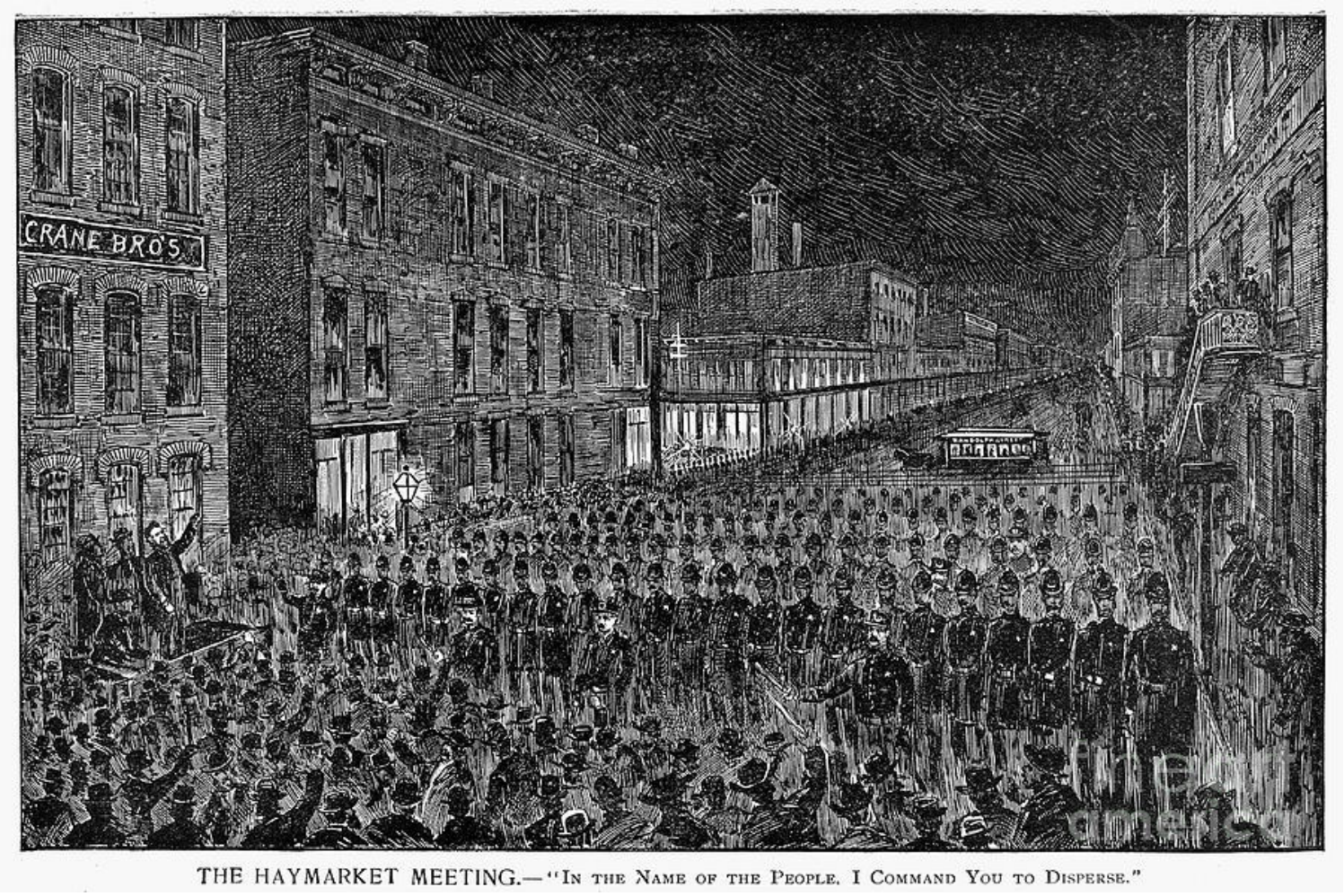
The Unruly City



THE HAYMARKET MEETING.—"In the Name of the People, I Command You to Disperse."

ARCH/LAND/MUD 529
Graduate School of Architecture, Urban Design, and Landscape Architecture
Washington University in St. Louis

Givens Hall 115, Friday 8:30 – 11:30 AM
Spring 2018

Instructor: Michael Allen, Senior Lecturer in Architecture & Landscape Architecture
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Office: 6214 Forsyth Avenue, Room 203
Hours: Meetings by appointment.

Course Description

The history of the modern Western city is the history of conquering the "unruly": real estate parcels, neighborhoods, buildings, and even people that threaten the rule of law, economic growth and cultural norms. But “unruly” is in the eye of the beholder as much as the power to rule is in the hand of the holder. Today cities are contested spaces across the globe, with uprisings, protest and political negation as long-term consequences of modernization. Designers denigrated unruliness in the pursuit of modernization in the 20th century, but today seem more conflicted on the constitution and remedies for disorder. Is disorder in the eye of the beholder? What disrupts urban life more, the broken windows of vacant houses or the arrival of Whole Foods in a poor neighborhood? Neighborhoods that have lost most of their population and buildings, or new football stadiums offered as economic and architectural solutions to blight? Programs of "right-sizing", urban agriculture, tactical urbanism, infrastructure planning, police reform, upzoning (or unzoning), historic preservation and mass transportation have operative impacts that can either squelch and protect the "unruly."

Contemporary debates on urban order draw on a key historic conflict from 1950s New York City: the public debate over planning impresario Robert Moses’ never-built Lower Manhattan Expressway project (representing hegemony), which would have destroyed parts of SoHo and other neighborhoods, which ignited the opposition of activist and critic Jane Jacobs, whose *The Death and Life of Great American Cities* championed self-organizing traits of neighborhoods and opposed large-scale state intervention (representing autonomy). What seemed like stark ideological opposition has become more complicated, as Moses’ commitment to public works fell to the trend of privatizing urban space, and Jacobs’ theories influenced a generation of advocates, preservationists and urban planners whose practices inscribe new forms of sometimes-disruptive order (often called “gentrification”) on neighborhoods.

The Jacobs/Moses paradox will frame a semester-long inquiry into divergent definitions of order and disorder, especially the police power of the state (zoning, planning, emergency management, policing) and the material force of capital (debt financing, the geography of investment, alternative autonomous economic systems). Who rules, who is ruled, who wants to rule, who wants to withdraw, who wants to overthrow – these are our subjects.

Aims

This seminar aims to cover an overview of urban spatial conflicts that invoke political conflicts that occur between the actor, the state, an ideology, capital and other social components. Through attention to the recent history of global spatial conflicts with cities, the seminar unpacks underlying causes and identifies emergent and subversive strategies of resolution. By the end of the semester, we will be able to see the architecture behind architecture – the social forces that are shaping how the city looks, who has access to space and who governs competing claims to the city.

Learning Outcomes

Students will be able to:
1. Articulate the factors and competing parties in significant urban spatial conflicts (gentrification, policing, housing, urban renewal);
2. Explain and name the tenets of different political ideologies and legal and extralegal government systems that manifest in urban politics;
3. Relate the spatial conditions of cities to underlying laws and policies, social practices, ideological formations and capitalist structures;
4. Identify contemporary practices of urban inhabitation that seek to resolve or transcend conflicts;
5. Articulate the impact that the practices or urban design, landscape architecture and architecture have on and within urban political systems.

Course Materials

These books are required:

- David Harvey, *Rebel Cities* (London, Verso, 2012)
- Richard Rothstein, *The Color of Law: A Forgotten History of How Our Government Segregated America* (Liveright Publishing Corporation, 2017)
- Richard Sennett, *The Uses of Disorder: Personal Identity and City Life* (New York: W.W. Norton, 1970)
- Sharon Zukin, *Naked City: The Death and Life of Authentic Urban Spaces* (Oxford: Oxford University Press, 2010)

All other required readings are accessible on Blackboard (http://bb.wustl.edu; denoted by asterisk on the syllabus).

Course Schedule

January 19: Introduction

Film viewed in class:
Style Wars (1983; Tony Silver, director)

Luc Sante, "My Lost City," *The New York Review of Books* (November 6, 2003)
http://www.nybooks.com/articles/2003/11/06/my-lost-city/
Raymond Williams, "Democracy," *Keywords: A Vocabulary of Culture and Society* (Oxford: Oxford University Press, 1976)*

January 26: Agency, Authority, Power

Antonio Negri and Michael Hardt, "Of Love Possessed" and "The Metropolis," *Commonwealth* (Cambridge, Mass.: Harvard University Press, 2009).*
Giorgio Agamben, "The Paradox of Sovereignty," *Homo Sacer* (Stanford, Calif.:: Stanford University Press, 1998).*
Katrina Johnson-Zimmerman, "Urban Planning Has a Sexism Problem," *Next City* (December 19, 2017).
http://nextcity.org/features/view/urban-planning-sexism-problem
James Q. Wilson and George L. Kelling, "Broken Windows: The Police and Neighborhood Safety," *The Atlantic* (March 1982).
http://www.theatlantic.com/magazine/archive/1982/03/broken-windows/304465/

Short paper due by 5:00 PM.

February 2: Perceptions of Order and Disorder

Richard Sennett, *The Uses of Disorder*, p. 1-103.
Elizabeth Wilson, "Cities of the American Dream," *The Sphinx in the City: Urban Life, The Control of Disorder and Women* (University of California Press, 1982).*
Civic League of St. Louis, *Housing Conditions in St. Louis* (1908)*

Films in class:
The City Fights Back (1960) and *More Than One Thing* (1969; Steve Carver, director)

February 9: Whose Law, Whose Order (*Meet in Steinberg Hall 25*)

Ronald Porambo, "The Ghost of Lester Long," *No Cause for Indictment* (New York: Melville House, 2007)*
Robin D.G. Kelley, "Thug Nation: On State Violence and Disposability," *Policing the Planet* (New York: Verso Books, 2016)*
Slavoj Zizek, "Divine Violence," *Refugees, Terror and Other Troubles with the Neighbors* (New York: Melville House, 2016*)*.*
James C. Scott, "The Infrapolitics of Subordinate Groups" from *Domination and the Arts of Resistance: Hidden Transcripts**

Film in class:
Ferguson: Report from Occupied Territory (2015; Orlando de Guzman, director)

Paper #1 Due by 5:00PM Monday, February 12.

February 16: Race, Redlining and Political Containment Strategies

FIELD VISIT IN CLASS: Sites in Old North St. Louis, St. Louis Place and Hyde Park

Richard Rothstein, *The Color of Law,* p. vii -114.
James Baldwin, "Stranger in the Village," *Notes of a Native Son* (Boston: Beacon Press, 1955, 1984).*

February 23: No Class Meeting

March 2: Erasing the Red Lines

Richard Rothstein, *The Color of Law*, p. 115-218.
Ta-Nehisi Coates, "The Case for Reparations," *The Atlantic* (June 2014)
http://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/

Film In Class:
Doin' It In the Park (2012; Bobbito Garcia and Kevin Couliau, directors)

Guest speaker:
Cristina Garmendia, Equity Indicators Project Manager, City of St. Louis

March 9: Spatial Order

FIELD TRIP: Street Closures, barriers and traffic controls around south St. Louis.

City Plan Commission, *A Major Streets Plan for St. Louis* (1917)*
Michel de Certeau, "Walking in the City" from *The Practice of Everyday Life**
Ahmed S. Abd Elrahman, "Tactical Urbanism: A Pop-Up Local Change for Cairo's Built Environment," Urban Planning and Architecture Design for Sustainable Development (October 2015)*

Paper #2 Due by 5:00PM.

March 16: Spring Break, No Class

March 23: Hegemonic Urbanism Versus Pluralistic Urbanism

Roberta Brandes Gratz, "SoHo: A Moses Defeat, A Jacobs Victory," *The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs* (New York: Nation Books, 2010)*
Jane Jacobs, "The Generators of Diversity,"*The Life and Death of Great American Cities* (New York: Random House Books, 1961)*
Hillary Ballon, "Robert Moses and Urban Renewal," *Robert Moses and the Modern City: The Transformation of New York* (New York: W.W. Norton & Company, 2007)*

Film in class:
Citizen Jane (2016; Matt Tyrnauer, director)

March 30: The Dialectic of Gentrification

Sharon Zukin, *Naked City: The Death and Life of Authentic Urban Spaces*, p. 1-63.
Neil Smith, "Preface" and "Is Gentrification A Dirty Word?", *The New Urban Frontier: Gentrification and the Revanchist City* (London: Routledge Press, 1996)*
"Ownership and Class," *The Housing Monster* (Oakland: PM Press, 2012).*

Film in class:
Flag Wars (2003; Linda Goode Bryant and Laura Poitras, directors)

April 6: Inhabitation, Authenticity, Ownership

FIELD VISIT: Dutchtown Neighborhood
Guest Guides: Amanda Colon Smith, Executive Director, Dutchtown South Community Corporation; Officer Jazmon Garrett, St. Louis Metropolitan Police Department; Jared Della Valle, Alloy Development (NYC).

Sharon Zukin, *Naked City: The Death and Life of Authentic Urban Spaces*, p. 123-246
*Counterpoints: Stories and Data for Resisting Displacement**

Barbara Laker, "A crumbling block drowning in debt," *Philadelphia Daily News* (September 17, 2015).
http://www.philly.com/philly/news/A_crumbling_block_drowning_in_debt.html

Paper #3 Due by 5:00PM.

April 13: Hegemonic Urbanism Versus Pluralistic Urbanism

FIELD VISIT: Botanical Heights Neighborhood
Guest Guide: Gerry Connolly, Team TIF

Jane Jacobs, "Gradual Money and Cataclysmic Money," *The Life and Death of Great American Cities**
Raoul Vaneigem and Attila Kotanyi, "Basic Program of the Bureau of Unitary Urbanism"
http://theanarchistlibrary.org/library/raoul-vaneigem-attila-kotanyi-basic-program-of-the-bureau-of-unitary-urbanism

Alexander Vasudevan, “Seizing the City: Autonomous Urbanisms and the Social Factory,” *The Autonomous City: A History of Urban Squatting* (New York: Verso Press, 2017)*

April 20: Capitalism’s Powerful Gaze

FIELD VISIT: CORTEX and City Foundry

David Harvey, *Rebel Cities*
Colin Gordon, “Blighting the Way: Urban Renewal, Economic Development and the Elusive Definition of Blight,” *Fordham Urban Law Journal* 31.2 (2003)*

Paper #4 Due by 5:00PM.

April 27: Our Urban Future

Discussion of final debates.

Sennett, *The Uses of Disorder,* p. 107-198.

Guest speaker:
Kristin Fleischmann Brewer, Manager of Programs, Pulitzer Arts Foundation

May 2: Class Debates *(Meet at Kemp Auditorium)*
1:00 – 5:00 PM

May 8
Final papers due to instructor by 5:00 PM.

Assignments

1. Response Papers

Papers will allow students space to explore topics within the course readings and experiences. Writing should endeavor to be bravely exploratory instead of authoritative. New concepts, histories and readings ought to inspire questions instead of confirming answers. There will be a short paper assigned on the first session due the second session. This paper will be 2-3 pages and will be graded pass/fail. This paper starts the flow of essay-thinking for the semester and will respond to the first session's themes. Grading will establish the expectations of the instructor.

There will be four assigned papers that will frame responses to the readings and site visits. These papers shall be 4-5 pages long, and will allow students to work out intellectual responses to the readings and events of the seminar. The prompts for the papers will be distributed in class and posted on Blackboard, since course activity will influence the exact questions for each paper. All papers should use either the Modern Language Association of Chicago Style of formatting, 11-point typefaces, standard margins and double spacing. Papers shall have titles and page numbers.

Papers shall be submitted via email or in paper to instructor's mailbox.

2. Glossary Assignments

Starting in week two, each student will take on the task of presenting a key term to the course in order to craft a *Glossary of the Unruly City* that will be distributed to all students at the conclusion of the course. This exercise allows students to share in the direction of course inquiry and teach the course for a moment. Students shall select an assumed key term from the readings for the week, and present briefly to the course at the start of the following session the term, its definition, its usage by an author or sources, and questions about that usage for the class to ask.

Glossary exercises should be written (one page only, please) and submitted to the instructor. These will not receive a numbered grade, but will be counted toward the final grade as either complete or incomplete. The glossary term assignment cannot be made up if missed; it will be considered incomplete. If a term has already been "added" to the glossary, a student should select a different term. The instructor will assign students to different weeks during the first session. If a student is going to be absent for the presentation, it is imperative to arrange a switch with the instructor.

3. Final Project

The final project will consist of a debate where students will be paired around questions of the spatial exercise of political power. Students will have to present a viewpoint (not necessarily their own; the presentation will be performed, not literal) to the class. The debate "performance" will be supported by a philosophical essay of 8-10 pages that presents the key elements of the viewpoint presented, and then presents the validity, ambivalence or fallibility of the viewpoint (that is, the extent to which you embrace the viewpoint). The exact prompt will be distributed no later than the first week after the semester break, and students will pair off based on a list of topics that the instructor will present and the class will modify. The final debates will be open to the Sam Fox School as a public event.

Evaluation and Grading

The required work in the seminar will include four papers, a final research and design project, field trip notes, participation in the course glossary, participation in discussion and attendance. The final grade will be based on this formula:

Assigned Papers	40%
Final Project	30%
Glossary Project	10%
Attendance and Participation in Discussion	20%

Papers and work will be graded numerically out of 100 points. Final grades will be letter grades based on the following grading scale:

	Conceptual Considerations	Methodology	Craftsmanship	Integrative skills
A	New concepts are explored in original ways. Conceptual basis of project demonstrates clear grasp of complex issues (histories, social contexts, ecological issues). Project is fully developed and expresses a high level of investigative rigor.	Analysis demonstrates rigor and highly developed understanding of scope. Sophisticated and attentive design decision-making apparent throughout process. Logical, confident and iterative procedure generates design outputs that can be described and evaluated in terms of the process.	Clear connection between ideas and their investigation through careful manipulation of design representation and materials. Excellent craftsmanship displays thought and care. Clear demonstration of the importance of the artifact in design production. Attentiveness to the aesthetic of making.	New and complex issues are successfully integrated. Seamless integration of depiction and depicted. Comprehensive marshaling and conjoining of the physical, the conceptual and the representational.
B	Complex issues are adequately integrated. Project is well-developed and design outcomes show understanding of issues.	Process demonstrates adequate grasp of problems and issues. Clear use of iterative method. Source data employed throughout. Project process remains within the confines of the known.	Good quality work, with moderate appeal. Engagement with materiality of representation needs further work. Outputs would improve with greater attentiveness to quality of craft.	Design production shows real understanding of issues, problems, resources and process, but does not quite bring them all together in a unified articulation of design intent.
C	Project exhibits an inherent lack of conceptual engagement. The necessary components are gathered but are related and explored only superficially.	Clear and effective process never fully developed. Tentative and ill-defined methodology. Tendency to change from approach to approach without fully investigating any one method, suggesting uncertainty with respect to iterative procedures.	Crafted dimension of production distracts from design intent. Sloppy, ill-managed articulation of the artifact as an object. Ideas remain untransformed by the act of making.	Project remains on the level of a collection of disparate ideas and forms, weakly integrated or developed, and only marginally related to the singularity of the site, situation or program.
D	Project is inadequately developed in all areas. Heavy reliance on found materials. Project shows little or no regulation by means of conceptual thinking.	Inadequate development of project. Muddled thinking about process. Little or no clear methodological procedure utilized. No connection between design output and design process.	Poor quality or negligible craftsmanship. No sense of the development of an aesthetic. Outputs are uninspiring, timid and uncared for.	Little or no sense of the project as an interactive condition. Outcome does not relate to program, site or contexts. Failure of understanding with respect to the nature of design.

Course Communication

In addition to class time, course communication will occur through email. The instructor will send notifications of amendments to the syllabus and confirm field trip driving plans through email, so please check email before each class period to stay apprised of any changes. Blackboard will only be used for a repository of readings and assignments.

Course Policies and Information for Students

The best learning environment—whether in the classroom, studio, laboratory, or fieldwork site—is one in which all members feel respected while being productively challenged. At Washington University in St. Louis, we are dedicated to fostering an inclusive atmosphere, in which all participants can contribute, explore, and challenge their own ideas as well as those of others. Every participant has an active responsibility to foster a climate of intellectual stimulation, openness, and respect for diverse perspectives, questions, personal backgrounds, abilities, and experiences, although instructors bear primary responsibility for its maintenance.

A range of resources is available to those who perceive a learning environment as lacking inclusivity, as defined in the preceding paragraph. If possible, we encourage students to speak directly with their instructor about any suggestions or concerns they have regarding a particular instructional space or situation. Alternatively, students may bring concerns to another trusted advisor or administrator (such as an academic advisor, mentor, department chair, or dean). All classroom participants—including faculty, staff, and students––who observe a bias incident affecting a student may also file a report (whether personally or anonymously) utilizing the online Bias Report and Support System.

This seminar operates on a pedagogical model of participatory inquiry, where all participants shape the research questions and experiential priorities of the course. The seminar requires a high degree of participation through verbal discussion while also demanding a robust schedule of readings to support exploration of themes. While the instructor will lecture and guide, the seminar is a venue for each student to present questions, findings and connections located in readings and field trips. For readings, students should make every attempt to complete readings before meeting, but if not possible, at least discern authors' key points and themes. The seminar encourages research as practice; that is, research not for memorization but for critical understanding of subjects to advance students' own educational goals. Design students should have no fear.

Policies:

1. ATTENDANCE POLICY: All students should attend each class session, take notes and participate in discussions. *Only one unexcused absence is allowed. A second unexcused absence will result in automatic drop of one letter grade for the final course grade.* If a student cannot attend a session due to a conflicting academic requirement, that student should notify the instructor in writing one week prior to the session that will be missed. If a student has a medical or personal reason for absence, likewise the instructor shall be notified in writing at least prior to the start of class. When in doubt, please contact the instructor. Your grade will thank you. All field trips will occur during class time and are mandatory.
2. PENALTIES FOR LATE WORK and REQUESTS FOR EXTENSIONS: Late work will lose three points for each day that it is late. Requests for extensions must be made before the start of the class session before the assignment is due. No explanations submitted along with late work will suspend these policies. Always consult the instructor if in doubt.
3. REGRADING POLICY: There is no regrading in this seminar.
4. REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE: Please consult the instructor if you want to receive feedback on writing before it is due.
5. TECHNOLOGY POLICIES: Computers and smart phones may aid course sessions by allowing students to pull up readings, websites, images or other materials to share. These devices should not be used for other purposes during class time. Absolutely no use of these devices for personal communications, web browsing or games is allowed.

Academic Integrity

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the

wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas, drawings, photographs, written texts and contributions of others must be appropriately acknowledged through citation, with the name of the author and full reference of the source. See http://artsci.wustl.edu/~writing/plagiarism.htm for more information on properly documenting any work or ideas that are not your own. Work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University. Students must be the sole authors of their work from concept through production.

Graduate School of Architecture, Landscape Architecture and Urban Design students are currently governed by the Academic Integrity policy of the Sam Fox School of Design & Visual Arts: http://www.samfoxschool.wustl.edu/files/Final_12-6_Architecture%20Graduate%20AI%20Policy-1_final2.pdf. Students should become familiar with the guidelines and policies of the university and school regarding academic integrity and misconduct. Any questions or concerns should be immediately addressed. Your instructors, advisors and department faculty are available to help students understand the Academic Integrity Policy, how to avoid plagiarism and its serious consequences by learning to cite sources correctly and leaving plenty of time to complete assignments. Do not hesitate to ask for assistance with any concerns in these regards.

Intentional plagiarism may result in a failing grade for this class. If you are not certain what constitutes plagiarism, please ask your instructor.

Resources for Students

1. DISABILITY RESOURCES: If you have a disability that requires an accommodation, please speak with instructor and consult the **Disability Resource Center** at Cornerstone (cornerstone.wustl.edu/). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.
2. WRITING ASSISTANCE: For additional help on your writing, consult the expert staff of The Writing Center (writingcenter.wustl.edu) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc.
3. THE UNIVERSITY'S PREFERRED NAME POLICY FOR STUDENTS, with additional resources and information, may be found here: registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/ .
4. ACCOMMODATIONS BASED UPON SEXUAL ASSAULT: The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim_webb@wustl.edu), Director of the Relationship and Sexual Violence Prevention Center. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair or

Dean or directly to Ms. Jessica Kennedy, the University's Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at (314) 935-3118, jwkennedy@wustl.edu, or by visiting her office in the Women's Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at (314) 935-5555 or your local law enforcement agency.

You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling (314) 935-8761 or visiting the 4th floor of Seigle Hall.

5. BIAS REPORTING**:** The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team. See: brss.wustl.edu

6. MENTAL HEALTH**:** Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: shs.wustl.edu/MentalHealth

Disclaimer
The instructor reserves the right to make modifications to this information throughout the semester.