

The Unruly City

ARCH/LAND/MUD 529G Spring 2022



City Project (1967), by Klavdia Osheva

**Graduate School of Architecture, Urban Design, and Landscape Architecture
Washington University in St. Louis**

**Location: Weil 230
Time: Tuesdays, 1:00–3:50PM**

Instructor: Michael Allen, Senior Lecturer in Architecture, Landscape Architecture and Urban Design
Email: allen.m@wustl.edu | Phone: 314-920-5680
Office: Givens 209

Course Description

The history of the American city is the history of conquering the "unruly": real estate parcels, neighborhoods, buildings, and even people that represent decay, obstacles to capital, unlawfulness or disorder. 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 an upscale grocery 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 or protect the "unruly." Fundamentally, we must ask, who gets to decide what impedes or advances the life of cities? Then, why?

This course examines the divergent definitions of order and disorder that are shaping contemporary approaches to urban planning, governance and cultural production. Starting from reviewing the classic debate between Robert Moses and Jane Jacobs over the future of New York City as an entry point into urban political and economic ideas that engage concepts of order and disorder, we will engage key readings on the history and theory of urban political power. Then we will advance to engaging specific spatial conflicts in and around downtown St. Louis, from which we will assemble studies of contested sites, viewed as unruly by those holding state and economic power, but prized as vibrant and meaningful to many others. Some of these will be examples of grassroots political power prevailing, while others will show how powerful elites got their way despite spirited opposition. St. Louis' landscape will become a record of the endless struggle to distribute political power in space in urban America.

Aims

This seminar aims to unpack how the American city and its built forms enshrine divergent philosophical approaches to urban governance and political power, resolutions of political struggles, oppression of non-dominant social actors or alterative political systems. Through attention to histories of 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. We will apply that vision to documenting sites of contestation in and around the center of St. Louis.

Learning Outcomes

Students will be able to:

1. Articulate the factors and competing parties in significant urban spatial conflicts (planning, zoning, policing, housing, capital, race, culture, urban design);
2. Relate the spatial conditions of cities to underlying laws and policies, social practices, ideological formations and capitalist structures;
3. Identify contemporary practices of engaging urban political systems on behalf of popular power;
4. Articulate the impact that the practices or urban design, landscape architecture and architecture have on and within urban political systems;
5. Understand that no built environment is politically neutral.

Course Materials

All required readings are accessible on Box.

Course Schedule

Tuesday, January 18: Introductions

Introduction

Suggested Reading:

Raymond Williams, "Democracy," *Keywords: A Vocabulary of Culture and Society* (Oxford: Oxford University Press, 1976).

Tuesday, January 25: Encounter, Assembly and Power

Glossary Presentations

Readings:

Murray Bookchin, "The Creation of Politics," *From Urbanization to Cities: The Politics of Democratic Municipalism* (Chico, Calif.: AK Press, 2021).

Michael Hardt and Antonio Negri, "Of Love Possessed" and "The Metropolis," *Commonwealth* (Cambridge, Mass.: Harvard University Press, 2009).

Chantal Mouffe, "What is Agonistic Politics?" *Agonistics: Thinking the World Politically* (London and New York: Verso, 2013).

James Q. Wilson and George L. Kelling, "Broken Windows: The Police and Neighborhood Safety," *The Atlantic* (March 1982).

Tuesday, February 1: Order and Disorder

Glossary Presentations

Readings:

Peter Hall, "The City of Dreadful Night," *Cities of Tomorrow* (London: Wiley Blackwell, 2014).

Lisa Keller, "The Regulated City," *Triumph of Order: Democracy & Public Space in New York and London* (New York: Columbia University Press, 2009).

Jacob Riis, excerpt from "How the Other Half Lives," (New York: Dover Press, 1971).

Civic League of St. Louis, *Housing Conditions in St. Louis* (1908).

Tuesday, February 8: Perspectives From Above and From Below

Glossary Presentations

Readings:

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).

Peter Laurence, "A New System of Thought," *Becoming Jane Jacobs* (Philadelphia: University of Pennsylvania Press, 2016).

Michel de Certeau, "Walking in the City," *The Practice of Everyday Life* (Berkeley, Calif.: University of California Press, 2011).

Suggested Reading:

City Plan Commission, *A Comprehensive Plan for St. Louis* (1947).

<https://www.stlouis-mo.gov/archive/1947-comprehensive-plan/>

Tuesday, February 15: Whose City?

Glossary Presentations

Viewed in Class:

Citizen Jane (2016; Matt Tyrnauer, director)

Readings:

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).

Anthony Flint, "The Battle of Washington Square Park," *Wrestling With Moses: How Jane Jacobs Took on New York's Master Builder and Transformed the American City* (New York: Random House, 2009).

Brian Goldstein, "The Search for New Forms" Black Power and the Making of the Postmodern City," *Journal of American History* (September 2016).

Tuesday, February 22: Territory and Belonging

Glossary Presentations

Viewed in Class:

Flag Wars (2003; Laura Poitras, director)

Readings:

James Baldwin, "Stranger in the Village," *Notes of a Native Son* (Boston: Beacon Press, 1955, 1984).

Oscar Newman, "Territoriality," *Defensible Space: Crime Prevention Through Urban Design* (New York: Macmillan, 1972).

Richard Sennett, "The Myth of a Purified Identity" and "How Cities Bring the Myth to Life," *The Uses of Disorder: Personal Identity and City Life* (New York: W.W. Norton & Company, 1970).

Leslie Kern, "City of One," *Feminist City: Claiming Space in a Man-Made World* (New York: Verso, 2020).

Tuesday, February 29: Whose Neighborhood?

Field Work: Lafayette Square/Darst-Webbe

Glossary Presentations

Readings:

Raymond Williams, "Structures of Feeling," *Marxism and Literature* (Oxford and New York: Oxford University Press, 1977).

Suleiman Osman, "The Neighborhood Movement," *Inventing Brownstone Brooklyn* (Oxford: Oxford University Press, 2011).

Keona Ervin, "'Jobs and Homes...Freedom': Working Class Struggles Against Post-War Urban Inequality," *Gateway to Equality: Black Women and the Struggle for Economic Justice in St. Louis* (Lexington, Ky.: The University Press of Kentucky, 2017).

Neil Smith, 'Die Yuppie Scum': Homelessness, Gentrification and the Liberation of Tompkins Square Park," *Revolving New York: How 400 Years of Riot, Rebellion, Uprising and Revolution Shaped a City* (Athens, Ga.: University of Georgia Press, 2018).

Tuesday, March 8: Spaces of Belonging

Field Work: West Downtown/Mill Creek Valley/Pruitt-Igoe

Readings:

Samuel Stein, "Faulty Towers," *The Baffler* (November 2021).

<https://thebaffler.com/outbursts/faulty-towers-stein>

Jan Gehl, "To Assemble or Disperse," *Life Between Buildings: Using Public Space* (Copenhagen: Arkitektens Forlag, 1996).

Alexandra Lange, "City," *The Design of Childhood* (New York: Bloomsbury Publishing, 2018).

Jane Jacobs, "The Uses of Sidewalks: Contact," *The Life and Death of Great American Cities* (New York: Random House Books, 1961).

Friday, March 11

Midterm Essays Due by 5:00PM

Tuesday, March 15: NO CLASS, SPRING BREAK

Tuesday, March 22: Whose Law, Whose Order?

Glossary Presentations

Final Project Proposals Due

Readings:

Robin D.G. Kelley, "Thug Nation: On State Violence and Disposability," *Policing the Planet* (New York: Verso Books, 2016).

Alex Vitale, "The Police Are Not Here to Protect You," *The End of Policing* (New York: Verso, 2017).

Elizabeth Hinton, "The Reforms," *America on Fire: The Untold History of Police Violence and Black Rebellion Since the 1960s* (New York: Liveright Publishing Corporation, 2021).

Gregory Smithsimon, "A Stiff Clarifying Test Is in Order: Occupy and Negotiating Rights in Public Space," *Beyond Zuccotti Park: Freedom of Assembly and the Occupation of Public Space* (Oakland, Calif.: New Village Press, 2012).

Tuesday, March 29: Capitalism, Gentrification and the City

Guest Lecture: Glenn Burleigh, Community Engagement Specialist, Equal Housing and Opportunity Council

Glossary Presentations

Readings:

David Harvey, "The Art of Rent," *Rebel Cities* (New York: Verso, 2012).

Neil Smith, "Preface" and "Is Gentrification A Dirty Word?," *The New Urban Frontier: Gentrification and the Revanchist City* (London: Routledge Press, 1996).

Sarah Schulman, "The Gentrification of Creation," *The Gentrification of the Mind: Witness to a Lost Imagination* (Berkeley: University of California Press, 2012).

Michael R. Allen, "The Spaces of Gentrification," *The Miami Rail* (October 5, 2016).

<https://miamirail.org/web-exclusives/the-spaces-of-gentrification/>

Tuesday, April 5: Whose Future?

Glossary Presentations

Readings:

- Mindy Thompson Fullilove, "Unceasing Struggle," *Root Shock: How Tearing Up City Neighborhoods Hurts America and What We Can Do About It* (New York: New Village Press, 2016).
- Walter Johnson, "Black Removal by White Approval," *The Broken Heart of America: St. Louis and the Violent History of the United States* (New York: Basic Books, 2020).
- Colin Gordon, "City of Blight: Urban Renewal Policies and Programs, 1945-2000," (Philadelphia: University of Pennsylvania Press, 2008).

Tuesday, April 12: Participatory Planning and Design

Field Work: Tour of West End led by Justin Idelburg, resident

Readings:

- Arielle Milkman, "Why Participatory Planning Fails (and How to Fix It)," *Next City* (April 28, 2021).
<https://nextcity.org/urbanist-news/why-participatory-planning-fails-and-how-to-fix-it>
- Lorena Zárate, "Right to the City for All: A Manifesto for Social Justice in an Urban Century," *The Just City Essays* (Volume 1; New York: J. Max Bond Center on Design for the Just City, 2015).
- Daniel Herriges, "You Can't Achieve Jane Jacobs Ends with Robert Moses Means—But What If You Don't Have a Choice?," *Strong Towns* (March 3, 2021).
<https://www.strongtowns.org/journal/2021/3/2/you-cant-achieve-jane-jacobs-ends-with-robert-moses-meansbut-what-if-you-dont-have-a-choice>
- Patrick Tuohey, "Jane Jacobs Goals Through Robert Moses Tactics," *Reason* (February 2020)
<https://reason.com/2020/01/19/jane-jacobs-goals-through-robert-moses-tactics/>

Tuesday, April 19: Final Presentations

Tuesday, April 26: Final Presentations

Monday, May 9

Final Work Due by 5:00PM

Assignments

1. Glossary

Each student will be assigned a date for which they must select a word or phrase from one of the readings, and both: write a short essay analyzing the usage of the word or term in the readings, and offering a critical definition of the term; and lead off the seminar session with a 10-minute informal presentation of the essay, which should spark conversation in class. The collective work will form a glossary for the seminar. Glossary presentation dates will be determined on the first day of the seminar. Presentations should be uploaded to Box by the end of the day for the presentation.

2. Glossary Essays

Students will write extended 1,000-word essays on their glossary terms. The essay will extend the presentation into a larger consideration of the ways in which the word or phrase interacts with urban design. Essays should be uploaded to Box by the start of class after your presentation.

3. Midterm Essay

There will be a midterm essay responding to a prompt about key themes from the readings and discussions in the first half of the semester. The instructor will distribute the exact assignment will in the third week of the seminar. Essays should be uploaded to Box.

4. Final Project

The instructor will distribute the exact assignment for the final project in the sixth week of the semester. The final project will either be an extended research/writing project or a creative project engaging course themes. Students will choose their topics on consultation with the instructor. The final project will include a presentation in the seminar during the last two weeks of the semester. The final project proposal will be due after midterm break. Final work will be uploaded to Box.

Evaluation and Grading

The required work in the seminar will include short response papers, a midterm project, a final research project and participation in the course glossary, participation in discussion and attendance. The final grade will be based on this formula:

Glossary Essay and Presentation	15%
Midterm Essay Project	25%
Final Project	40%
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,	Analysis demonstrates rigor and highly developed understanding of scope.	Clear connection between ideas and their investigation through careful manipulation of design representation and materials. Excellent	New and complex issues are successfully integrated. Seamless integration of depiction and depicted. Comprehensive marshaling

	social contexts, ecological issues). Project is fully developed and expresses a high level of investigative rigor.	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.	craftsmanship displays thought and care. Clear demonstration of the importance of the artifact in design production. Attentiveness to the aesthetic of making.	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

The first two course meetings will occur on Zoom per university policies for the Omicron variant surge. Materials will be posted on Box. After the first two meetings, meetings will occur in the classroom or in the field as noted on the syllabus.

Field Work

There will be field work for several weeks at the end of the semester. These meetings will require in-person gatherings of all students who are able *and* willing. Students will be responsible for their own transportation, and instructor will distribute itineraries with meeting locations before these dates.

Course Policies and Information for Students

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.

Seminar: *Oxford English Dictionary* definition 1.1: "A class at university in which a topic is discussed by a teacher and a small group of students." Origin: Late 19th century: from German Seminar, from Latin *seminarium* (see seminary).

Inclusive Learning Environment: 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.

1. ATTENDANCE POLICY

Attendance is mandatory, and will be documented for all course meetings. Sam Fox School students are expected to arrive ready to participate and be fully engaged in the day's coursework during the entire scheduled class period. Participation in major critiques and reviews by all students is essential to the development of all of students. Failure to do so will have an impact on your final grade.

Following university policy, class will begin promptly with the start time listed. Students are allowed two unexcused absences. After two unexcused absences, students will receive one full letter grade penalty for each subsequent absence. Three late arrivals and/or early departures will equal one absence. If a student misses more than 20 minutes of a class, they are considered absent. Missing a review or critique equals two absences. If a student must miss a critique, please inform the professor beforehand. Any student who misses class is responsible for contacting a fellow student to find out what they missed, for making up all work, and for being prepared for the next class. In the case of severe medical or family emergencies, contact the Associate Dean of Students Georgia Binnington as soon as possible at gbinning@wustl.edu or 314.935.6532.

2. PENALTIES FOR LATE WORK and REQUESTS FOR EXTENSIONS

Late work will lose a half-letter grade for each week that it is late, after being graded (so a B paper turned in one week late is a B- paper). 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. POLICIES ON MISSED EXAMS, MAKE-UP EXAMS OR QUIZZES

There are no exams in this seminar.

4. REGRADING POLICY

There is no regrading in this seminar.

5. REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE

Students should make every effort to consult with the instructor before submitting work. The instructor is available during office hours, by appointment and by email to review ideas for the papers.

6. GRADE DISPUTE POLICY

The Sam Fox School aims to provide each student with a fair assessment of their academic work and studio. Students have the right to dispute their overall course grade (not individual assignments) if they believe that grade does not accurately reflect the quality of their work. A grade dispute must be submitted to the faculty member who assigned the grade within 30 days of receipt of the grade. The School stresses that every effort to resolve this dispute be made by the faculty and student involved. A student's eligibility for advancement in sequential coursework requires timely resolution of the grade dispute. For more information visit https://samfoxschool.wustl.edu/files/Greivance%20Policy_Update%202019.pdf.

7. TECHNOLOGY POLICIES

Computers or other electronic devices, including “smart pens” (devices with an embedded computer and digital audio recorder that records the classroom lecture/discussion and links that recording to the notes taken by the student), may be used by students at the discretion of the faculty member to support the learning activities in the classroom. These activities include taking notes and accessing course readings under discussion. If a student wishes to use a smart-pen or other electronic device to audio record lectures or class discussions, they must notify the instructor in advance of doing so. Permission to use recording devices is at the discretion of the instructor, unless this use is an accommodation approved by Disability Resources.

Nonacademic use of laptops and other devices and use of laptops or other devices for other coursework is distracting and seriously disrupts the learning process for other people in the classroom. Neither computers nor other electronic devices are to be used in the classroom during class for nonacademic reasons or for work on other coursework. Nonacademic use includes emailing, texting, social networking, playing games, instant messaging, and use of the Internet. Work on other coursework may include, but is not limited to, use of the Internet, writing papers, using statistical software, analyzing data, and working on quizzes or exams. The nonacademic use of cell phones during class time is prohibited, and they should be set on silent before class begins. In the case of an emergency, please step out of the room to take the call. The instructor has the right to hold students accountable for meeting these expectations, and failure to do so may result in a loss of participation or attendance points, a loss of the privilege of device use in the classroom, or being asked to leave the classroom. Visit <https://sites.wustl.edu/insidesfs/it/> for more information.

8. LICENSE FOR NON-EXCLUSIVE RIGHT TO REPRODUCE AND DISTRIBUTE

Michael Allen has non-exclusive right to reproduce and distribute work produced in this class as part of a publication or body of work, which may include products from this course or other works. Students retain ownership of all rights held under copyright. This permission is revocable for 3 months following the conclusion of this course via notification in writing to Michael Allen.

9. ETHICS/VIOLATIONS OF ACADEMIC INTEGRITY

Ethical behavior is an essential component of learning and scholarship. Students are expected to understand, and adhere to, the University’s academic integrity policy: wustl.edu/policies/undergraduate-academic-integrity.html. Students who violate this policy will be referred to the Academic Integrity Policy Committee. Penalties for violating the policy will be determined by the Academic Integrity Policy committee, and can include failure of the assignment, failure of the course, suspension or expulsion from the University. If you have any doubts about what constitutes a violation of the Academic Integrity policy, or any other issue related to academic integrity, please ask the instructor.

- Always cite sources when ideas are presented and/or language that was developed by another individual, including material from class lectures and discussions.
- Violation of this policy includes collaborating on assignments where collaboration is not allowed and/or utilizing notes, texts, etc. on any assignment where use of such materials is not allowed.
- 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. If a student uses a device in such a manner, that student’s participation grade will be reduced by three points for each infraction. If a student has an urgent need to communicate, the student should leave the seminar room to call, email or text. There will be no penalty.

10. RELIGIOUS HOLIDAYS

The Sam Fox School recognizes the individual student’s choice in observing religious holidays that occur during periods when classes are scheduled. Students are encouraged to arrange with their instructors to make up work missed as a result of religious observance, and instructors are asked to make every reasonable effort to accommodate such requests.