Day/Time: **Wed, 6-7:50pm**
Location: **66 W. 12th St, Rm 501**

Faculty: **Joseph Heathcott <joseph@newschool.edu>**
Office Hrs: **By appointment, 66 W. 12th St, Rm 605**
For appt: **Ebru Karayigit <karae599@newschool.edu>**

Nothing can come of nothing.
--*King Lear* (Act I, Scene 1)

Purpose of the course

"Not to find one's way around a city does not mean much," thought Walter Benjamin as he wandered the streets of Paris. "But to lose one's way in a city, as one loses one's way in a forest, requires some schooling." This course is an effort to acquire such schooling so that we may lose our way in the city and, perhaps in doing so, recover some measure of it. But to undertake such an adventure, urbanists face a peculiar challenge: to study the very thing that surrounds us from day to day. Like a fish in water, we struggle to describe the medium in which we swim.

Theory is the apparatus that helps us describe that medium. Since the whole of the city is unknowable, we search for it through its parts--those traces, movements, patterns, fragments, and encounters that tell us something about the urban. Over time, we build up a picture. We apply a theory to make sense of it all. We hope the theory suffices, at least for a while. Eventually what we thought we knew turns out to be partial, misleading, or wrong. So we start again, building a new conceptual framework to help us understand where we went astray, and how we might do better. That is the work that theory does in the world. It is indispensible.

This course considers the city that surrounds us through the apparatus of urban theory. While we review key moments in the development of urban theory over the last century, the focus is on contemporary and emergent work and its application to a variety of practices in the world. To being this project, we must grasp the first rule of urbanism: every city is simultaneously real and imagined. The city is at once a place of real stuff--concrete, brick, asphalt, land, bodies, machines, investments; and at the same time a dreamscape, haunted by ghosts of the past, apprehended through manifold imaginaries, described in discursive and poetic terms, and constantly remade by aspirations large and small. In grappling with this axiom, we will ask four overarching and intertwined questions: how do we make the city (the material question); how do we imagine the city (the ideological question); how do we understand the city (the epistemological question); how do we experience the city (the phenomenological question).

To grapple with these questions, we move across scales, from embodied experience to the spatial affordances of architecture and built environments, and from social relations to the planetary expanse of urban media, ecologies, and forms. We examine and apply a wide range of perspectives, including Marxism, Feminism, Critical Race Theory, the Spatial Turn, Post-Colonialism, Queer Theory, Biopower, Phenomenology, Subaltern Studies, Cybernetics, Critical Cartography, and Assemblage Theory. We are particularly interested in how urbanists combine theories in order to sharpen their frameworks and construct new intellectual scaffolding.

Finally, throughout the course we consider urban knowledge as it emerges from overlapping and conflicting explanatory frameworks, such as the descriptive, the analytic, the normative, the subjunctive, the practical, and the prophetic. And we examine these frameworks in turn through various registers, including the temporal, the spatial, the scalar, the relational, the sensory, and the representational. At the end of the course, students will reckon the state of the field by pondering a final question: do urbanists only borrow from other disciplines and fields, or has 'the urban' produced theory in its own right? And perhaps, as Benjamin foretold, we will find Paris to be a "stage set, brilliantly illuminated...a piece of scenery which the stagehands will never do away with, and which conceals another Paris, the real Paris, a nocturnal, spectral, imperceptible Paris."

Assignments and Evaluation

The following assignments comprise the core work of the seminar. Please note that participation is key to the success of the course. Assignments largely follow a stepwise process that enables students to develop their own projects while contributing to the collective effort. We will frequently engage in 'round robin' updates of projects in class.

Participation. A seminar is a self-organizing space of collaborative learning based on principles of shared purpose and mutual respect. Students should embody these principles by preparing for class, contributing to discussion, and engaging one another on a civil basis. Disagreements should be expressed in ways that advance rather than hinder learning. Following these guidelines, we can create a supportive and potent learning environment. (20% of the final grade).

Critical Reflection. Each week, students prepare a brief document (no more than one single-spaced page) that reflects on the theme and materials of the week. The document should consist of four key observations / insights and four lingering questions to spur discussion. Students should bring these to class, and I will collect them periodically (20% of final grade).

Stewarding. Every student will adopt two articles to steward through the course, one in the first half of the semester, and another in the second half. This entails a short paper (2-3 pp double spaced) and a 5-10 minute in-class presentation. The content should include an account of the author and her background, information about the journal or book in which the piece appears, a brief summation of the article's argument, how it connects to work by other scholars, and its implications for urban theory and research. Students reporting on an article do not have to complete a critical reflection for that week (20% of final grade).

Term Project. Drawing on the readings and discussions of the semester, each student will develop a final project of her own design. These projects are meant to engage one or more theories of the course, and should not require extensive outside or parallel research--in other words, this is NOT a standard research paper. Term projects could take the form of a theoretical statement for a larger thesis project, or a project proposal with a thoroughly developed theoretical position. Some students might elect to study a particular artist, designer, or media maker whose work engages the urban, drawing out the theoretical implications. Still others might produce a photographic, video, or design project of their own, as long it is richly informed by urban theory. The project will unfold in stages through the course, with benchmark assignments meant to keep everyone on track. These assignments are as follows:

Proposal, 1-2 double spaced pages

Progress Report, 2-3 double spaced pages

Short Draft, 3-4 double spaced pages

Final Product

(40% of final grade)

Grading

I assume that students at The New School are capable of excellent work; however, I will grade each of you on performance rather than potential. Grades will be assigned along a standard academic scale as follows:

A+ / A / A-   Reserved for exceptional work that goes above and beyond the expectations and requirements set forth in the assignment. Student demonstrates substantial achievement in the areas of critical thinking, interpretive connections between texts and ideas, analysis, and flexibility of argument. The argument or point of view that is offered is consistent throughout the paper, and governs the use and interpretation of all examples and source material. "A-range" papers are very well organized, and are free of grammatical and editorial errors.

B+ / B / B-   These are very good papers and presentations. The work offers a sustained and meaningful approach to a critical endeavor and demonstrates the author's ability to offer a unique insight, to ask questions of primary or secondary source material, and/or to set up a debate between texts or points of view. The author's point of view is clear and an argument is sustained fairly consistently throughout the paper. "B-range" papers/presentations are logically organized, and also respond to the assignment in thoughtful and distinctive ways.

C+ / C / C-   These are average papers and presentations. They will show some success, with a demonstrated ability to apply key terms or ideas from other texts, to analyze data, to engage in critical thinking, or to pose an interesting problem or question. However, the work does not build substantially on the initial question, or does not follow it through to the conclusion. There might be a variety of possible ideas put forward but with little commitment, coherence, or real insight. "C-range" papers may also have significant organizational, grammatical and/or editorial errors that impede the reader's ability to understand the author's point.

D+ / D / D-   The paper/presentation adheres to all of the minimum guidelines of formatting, page-length, or other terms of the assignment. Written work or audiovisual presentations receiving a "C-/D" grade may be a simple restatement of fact or commonly held opinion. These kinds of papers/presentations also will tend to put forward obviously contradictory or conflicting points of view, or may be unclear. "D-range" papers may also have serious organizational and grammatical errors that impede the reader's ability to understand the author's point.

F   Failing grades are given for required work that is not submitted, for incomplete final projects, or for assignments that fail to follow even the basic requirements (without prior notification and approval). Make-up work or completion of missed assignment may be permitted only under exceptional circumstance with the approval of the instructor.

Course Policies

We want all of you to be successful in this course. The policies listed here provide the structure within which you can ensure success. You are responsible for all assignments, even if absent. Late assignments, failure to complete the readings, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Attendance

Students are expected to attend every session. Attendance is taken at the beginning of each session. The instructors may fail any student who is absent for a significant portion of class time (3 absences for classes that meet once per week). Lateness or early departure from class may also count as absence.

Participation

Class participation is essential and includes: completing readings, contributing to class discussions, maintaining civil conduct, and attending regularly and on time. Every student is expected to contribute, even if it takes the form of a comment prepared in advance. Attendance and participation constitutes 20% of the grade, and can make a significant difference in the final grade.

Electronic Devices

Students should silence their phones. Laptops are permitted for taking notes, reviewing readings, and making presentations. However, students should not use e-mail or social networking websites during the class except in case of emergencies. As an aside, there is mounting evidence that taking notes by hand activates specific neurocircuitry in the brain associated with information integration and recall, and that these circuits are not activated in people using electronic devices for note taking. We are not yet cyborgs!

Food and drinks

Students are welcome to eat in class, taking care to respect others and to avoid disrupting the discussions. There will be a break in-between the lecture and discussion session that students can use for getting snacks and drinks. It is mandatory to share the following items with the instructor if you bring them: chocolate, chaats of any kind, beer, wine, baklava, and cheese in whatever form.

Course Website

Canvas is an important resource for this class. Students should check it for readings, assignments and announcements every week.

University Policies

New School Policy on Academic Integrity

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. As the New School policy states: "Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work."

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university. Every student signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

Guidelines for Written Assignments

The New School's Learning Center offers many resources for students to help with their writing: https://www.newschool.edu/university-learning-center/. There are many other useful guides for academic writing. I often direct students to Wesleyan University's Writing Center, which has many great links to resources such as Strunk and White's classic Elements of Style, Paul Brians' Common Errors in English Usage, and the University of Wisconsin's Writing Handbook. See Wesleyan's Center here: http://www.wesleyan.edu/writing/workshop/resourcesforstudents.html.

For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style, 16th edition (University of Chicago Press, 2010), The Craft of Research, 3rd edition (University of Chicago Press, 2008), or A Manual for Writers, 7th edition (University of Chicago Press, 2007).

Student Disability Services

In keeping with the University's commitment to provide equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with the instructor privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Nicholas Faranda in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Faranda's office is located in 63 Fifth Avenue, room 425. His direct telephone number is (212) 229-5626, extension 3135. You may also access more information through the University's web site at http://www.newschool.edu/student-disability-services/

Class schedule

WEEK ONE, 01.23: INTRODUCTION AND ORIENTATION

WEEK TWO, 01.30: KNOWLEDGE

Allen Scott and Michael Storper, "The Nature of Cities: The Scope and Limits of Urban Theory," *International Journal of Urban and Regional Research* 39, 1 (2015).

Michelle Buckley and Kendra Strauss, "With, Against, and Beyond Lefebvre: Planetary Urbanization and Epistemic Plurality," *Environment and Planning D* 34, 4 (2016).

AbdouMaliq Simone and Edgar Pieterse, "Epilogue: A Story About Stories," *New Urban Worlds: Inhabiting Dissonant Times*. Cambridge, UK: Polity Press, 2017.

WEEK THREE, 02.06: STRUCTURE

George Simmel, "The Metropolis and Mental Life." Lecture delivered at the Dresden Cities Exhibition, 1903.

David Harvey, "The Urban Process Under Capitalism: A Framework for Analysis," *International Journal of Urban and Regional Research* 2, 1-4 (1978).

Fran Tonkiss. "Cities by Design," *Cities by Design: The Social Life of Urban Form*. Cambridge, UK: Polity Press, 2013.

Ananya Roy, "The 21st Century Metropolis: New Geographies of Theory," *Regional Studies* 43, 6 (2009).

WEEK FOUR, 02.13: EMBODIMENT

Michel DeCerteau, "Walking in the City," *The Practice of Everyday Life*. University of California Press, 1984.

Garnette Cadogan, "Walking While Black," *Literary Hub*, 8 July 2016.

Sally Munt, "The Lesbian Flâneur," in *Heroic Desire: Lesbian Identity and Cultural Space*. New York: New York University Press, 1998.

Li Shiquiao, "Degrees of Care," *Understanding the Chinese City*. London: Sage, 2014.

Due: Project Proposal

WEEK FIVE, 02.20: ENCOUNTER

Guy Debord, "Theory of the Dérive," *Les Lèvres Nues* #9 (Paris, November 1956).

Floris Müller, "Urban Alchemy: Performing Urban Cosmopolitanism in London and Amsterdam," *Urban Studies* 48, 16 (2011).

James Holston and Arjun Appadurai, "Cities and Citizenship," *Public Culture* (Winter 1996).

Radhika Subramaniam, "Urban Physiognomies," in the Sarai Editorial Collective, *Sarai Reader: The Cities of Everyday Life* (2002).

WEEK SIX, 02.27: DESIRE

Lawrence Knopp, "Sexuality and Urban Space: A Framework for Analysis," in David Bell and Gill Valentine, eds., *Mapping Desire: Geographies of Sexualities*. London: Routledge, 1994.

Kevin Mumford, "Interracial Intersections: Homosexuality and Black/White Relations," *Interzones: Black/White Sex Districts in Chicago and New York in the Early Twentieth Century*. New York: Columbia University Press, 1997.

Yolanda Retter, "Lesbian Spaces in Los Angeles, 1970-90," in Yolanda Retter et al, eds., *Queers in Space.* Seattle: Bay Press, 1997.

WEEK SEVEN, 03.06: TIME

Jennifer Robinson, "Dislocating Modernity," *Ordinary Cities: Between Modernity and Development*. London: Routledge, 2006.

Joseph Heathcott. "Temporalities of Urban Infrastructure: Acceleration and Deceleration in the Post-Industrial Imaginary." Chapter in Worlding Heritage: Historic Urban Landscapes and the Conservation Imaginary. Manuscript in Progress.

Amita Sinha, "Death and Life on the Varanasi Ghats," *Tekton* 4, 2 (2017).

Due: Project Progress Report

WEEK EIGHT, 03.13: FORM

Hassan Radoine, "Planning Paradigm in the Madina: Order in Randomness," *Planning Perspectives* 26:4 (2011).

Saskia Sassen, "Re-Assembling the Urban," *Urban Geography* 29, 2 (2008).

Choon-Piew Pow, "Urban Dystopia and Epistemologies of Hope," *Progress in Human Geography* 39, 4 (2015).

Arjun Appadurai, "Spectral Housing and Urban Cleansing: Notes on Millennial Mumbai," *Public Culture* 12, 3 (2000).

Karl Kullmann, "The Usefulness of Uselessness: Towards a Landscape Framework for Un-activated Urban Public Space," *Architectural Theory Review* 19, 2 (2014).

WEEK NINE, 03.20: SPRING BREAK

Drawing on the feedback from progress reports, students should use the time over spring break to advance their term projects. This might include compiling sources or data, making outlines, visiting sites, making contacts, drafting sections, re-thinking claims, and generally preparing for the next phase of work.

We will discuss the status of projects upon our return. Looking ahead, students should be preparing to hand in a short draft--that is, one section or part of their project, in a form that allows me to review and provide feedback.

WEEK TEN, 03.27: NATURE

Vendana Shiva, "Resources," in Wolfgang Sachs, ed., The Development Dictionary. London: Zed Books, 1992.

William Cronon, "Where Wealth Comes From: Lumber," *Nature's Metropolis: Chicago and the Great West*. New York: W. W. Norton, 1992.

Maria Kaika, "Nature as the Urban Uncanny," *City of Flows: Modernity, Nature, and the City*. New York: Routledge, 2004.

Erik Swyngedouw, "Circulations and Metabolisms: (Hybrid) Natures and (Cyborg) Cities," *Science as Culture* 15, 2 (2006).

WEEK ELEVEN, 04.03: VALUATION

Louis Moreno, "The Urban Process Under Financialized Capitalism," *City*18, 3 (2014).

Keller Easterling, "Subtraction," Lecture for the Holcim Forum, 2013.

Choon-Piew Pow "China Exceptionalism? Unbounding Narratives on Urban China," in Tim Edensor and Mark Jayne, eds., *A World of Cities: Urban Theory beyond 'the West.'* London, UK: Routledge, 2011.

Robin D. G. Kelley, "Looking to Get Paid: How Some Black Youth Put Culture to Work," *Yo' Mama's Disfunktional: Fighting the Culture Wars in Urban America*. Boston: Beacon Press, 2001.

AbdouMaliq Simone, "Deals with Imaginaries and Perspectives: Reworking Urban Economies in Kinshasa," *Social Dynamics* 37, 1 (2011).

WEEK TWELVE, 04.10: GOVERNMENT

Neil Brenner and Nik Theodore, "Cities and the Geography of Actually Existing Neoliberalism," *Antipode* (Sept 2002).

Jackie Wang, "Policing as Plunder: Notes on Municipal Finance and the Political Economy of Fees and Fines," *Carceral Capitalism*. Pasadena, CA: Semiotext(e), 2018.

Chantal Mouffe, *The Democratic Paradox*. Verso, 2000. Pp. 1-16.

Jyotirmaya Tripathy, "Development as Urban Imaginary: Post-Colonial Planning and Heteroglossic Cities of India," *Society and Culture in South Asia* 4, 2 (2018).

Due: Project Short Draft

WEEK THIRTEEN, 04.17: NETWORKS

Manuel Castells, "Spaces of Flows," *The Rise of the Network Society, Vol. I*. Malden, MA; Oxford, UK: Blackwell, (1996, 2009).

Fran Tonkiss, "Infrastructure as Design Politics," *Cities by Design: The Social Life of Urban Form*. Cambridge, UK: Polity Press, 2013.

Kazys Varnelis, "Centripetal City," *Cabinet* 17 (Spring 2004).

AbdouMaliq Simone, "People as Infrastructure: Intersecting Fragments in Johannesburg," *Public Culture* 16, 3 (2004).

WEEK FOURTEEN, 04.24: SPECTACLE

Nancy Nenno, "Femininity, the Primitive, and Modern Urban Space: Josephine Baker in Berlin," in Katharina Van Ankum, ed. *Women in the Metropolis*. University of California Press, 1997.

Niji Akanni, "Lagos: Love It or *Love It*," in the Sarai Editorial Collective, *Sarai Reader: The Cities of Everyday Life* (2002).

Peter Krieger, "The Image of the Megalopolis: Understanding the Complex Visual Construction of Mexico City," *Diogenes* 58, 3 (2012).

Yasser Elsheshtawy, "Arabian Tabula Rasa: Abu-Dhabi's Urban Imaginary," *After Zero* (Boston: Harvard University Press, 2009).

WEEK FIFTEEN, 05.01: WORLDING

Raymond Williams, "Country and City," in *The Country and the City*. Oxford, 1973.

Ananya Roy and Aihwa Ong, "Worlding Cities, or The Art of Being Global," in *Worlding Cities: Asian Experiments and the Art of Being Global*. Oxford: Wiley-Blackwell, 2011.

Matthew Miller, "If I Built the World, Imagine That: Reflections on World Building Practices in Black Los Angeles," *Journal of Planning Theory and Practice* 19, 2 (2018).

Orit Halpern et al, "Test-Bed Urbanism," *Public Culture* 25, 2 (2013).

WEEK SIXTEEN, 05.08: X-OCENE.

Timothy Beatley and Peter Newman, "Biophilic Cities Are Sustainable, Resilient Cities," *Sustainability* 5 (2013).

Debra Benita Shaw, "Strange Zones: Science Fiction, Fantasy And The Posthuman City," *City* 17, 6 (2013).

Marcus Owens and Jennifer Wolch, "Lively Cities: People, Animals, and Urban Ecosystems," in Linda Kalof, ed., *The Oxford Handbook of Animal Studies*. New York: Oxford University Press, 2017.

Final Projects Due on Friday, 11 May 2019