

**San José State University  
School of Art and Design  
ARTH-URBP 163: 20<sup>th</sup> Century Urban Design, sec. 1  
Spring Semester 2018**

<b>Instructor:</b>	<b>Dr. Anthony Raynsford</b>
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<b>Email:</b>	<a href="mailto:Anthony.Raynsford@sjsu.edu">Anthony.Raynsford@sjsu.edu</a>
<b>Office Hours:</b>	Tuesday, Thursday 3:00-4:00 PM, or Monday 2-3 by appointment
<b>Class Days/Time:</b>	Tuesday, Thursday, 1:30 - 2:45 PM
<b>Classroom:</b>	Art Building 135
<b>Prerequisites:</b>	ARTH 70B or instructor consent
<b>Units:</b>	3

**Additional Contact Information**

- \* E-mail is generally the best method of contact during non-office hours.
- \* Please allow 48-hours for an e-mail response.
- \* Emergency: 911..... Campus Escort: 42222
- \* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

**Course Web Materials**

- ARTH 163 Course materials on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.
- ARTH 163 Course Website (backup site). Available at <http://arth.sjsu.edu/>, select **Course Web Pages**. Access through User: and Password: (login instructions to be announced in class).
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will posted to the Course Website and/or to Canvas.

## **Course Format**

### **Lecture**

## **Course Description**

Twentieth century architects and planners produced an astonishing variety of schemes for physically ordering modern cities. Driven by technological and social changes as well as by aesthetic ideologies, these schemes often drew on opposing theories of human perception, collective social life, and political ideology. By the end of the 19th century, the modern metropolis had become a primary object for aesthetic reflection, both among the artistic avant-gardes, who sought to represent its subjective effects, and among architects and urban planners, who sought to reform its physical shape and thus represent its utopian alternative. Thus, even as the metropolis has provoked new modes of visually perceiving the architectural environment, it also inspired new paradigms of architectural intervention. Le Corbusier's city of towers of the 1920s and the Greenbelt cities of the 1930s each constituted a distinct response to the metropolitan form. In the period after World War II, the modernist obsession with decongesting the urban core frequently shifted to an alarm over the destruction and desolation of the core. In this context, early twentieth century debates and images took on new and often conflicting meanings.

This course provides a theoretical introduction to 20th century urban design. As an art form which is not only vast in scale but also vastly expensive to produce, urban design has most often been directed by an elite minority while having visual and physical impacts on the vast majority. It is an art form, not only of visual impressions but also of bodily disciplines, literally enclosing and organizing the spaces of those who inhabit it. This course will explore the relationships between historical developments in urban design theory and wider changes in the social, technological and aesthetic realms. In this sense, the study of urban design will serve as a window into broader aspects of cultural history. As the course progresses, students will be expected to develop visual literacy in the forms and trends of modern urban design. Emphasis will be placed on reading primary texts of planners and architects. The course will investigate, not only the ways in which 20th century urban designers have attempted to shape cities, but also how cities were expected to shape 20th century urban society.

## **Course Goals and Student Learning Outcomes**

This course is introductory, but students should have some familiarity with planning or architectural history. The course seeks to provide students with an introduction to three basic foundations for studying modern urban design: 1) a set of conceptual and visual tools for analyzing cities and urbanistic images in general; 2) a critical overview of issues and problems faced by architects and planners in the last three centuries; and 3) a familiarity with the major theorists of 20th century urban design. In addition, students will be expected to begin to develop research skills through an original investigation into a particular aspect of modern urban design.

### **Course Skill Learning Outcomes**

Upon successful completion of this course, students will be able to:

SLO1 - translate visual perceptions into verbal and written communication;

SLO2 - write clearly, effectively, and critically using terminology appropriate to the history of urban design.

SLO3 - think and communicate persuasively about urban design issues;

SLO4 - apply abstract concepts to concrete examples of city plans, urban spaces, and townscapes;

### **Course Content Learning Outcomes**

Upon successful completion of this course, students will have mastered:

CLO5 - basic terminology, concepts and issues in twentieth century urban design;

CLO6 - knowledge of the work and ideas of major theorists and urbanistic movements;

CLO7 - knowledge of the history and reasons for changes in California architecture in a transnational context;

CLO8 - an understanding and appreciation for the cultural diversity of 20<sup>th</sup> century urban environments;

CLO9 - an understanding of the political, social, economic and aesthetic problems in key historical contexts of twentieth century urban design;

CLO10 - an understanding of the connections between urban design and other artistic media.

### **Required Texts/Readings**

#### **Textbooks**

Peter Hall, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century*, 3<sup>rd</sup> edition, Oxford: Blackwell, 2002 (ISBN 9780631232520).

#### **Other Readings**

All additional required readings will be made available on the Canvas and Art History websites.

#### **Optional Materials**

Optional materials and supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website and/or the art history course website.

#### **Library Liaison**

**Aliza Elkin**, email: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu)

phone: [\(408\) 808-2043](tel:(408)808-2043)

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

## **Course Requirements and Assignments**

This course will be a seminar course, with strong workshop component. Discussions of readings will be complemented by student presentations of their own writing. Students will be expected to explore their own goals and desires through the processes of critical reading and writing. Peer discussion and dialog will form a significant component of the course.

This course meets the Graduate Writing Assessment Requirement. It seeks to provide students with essential writing skills in the context of professional practice. It also seeks to sharpen the ability of students to think critically about their own work through the use of writing.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

## **Final Examination or Evaluation**

The final examination will consist of a 75-minute test, similar in format to the mid-term quizzes.

For the university policy on final examinations, please see: [University Policy S06-4](#).

## **Grading Information**

**Assignment Format and Submission:** Type all assignments with one-inch margins and a 12-point font. Double-space, use page numbers on all pages, and put your name, title and assignment number on a cover page. Cite all outside sources in the text (Chicago or MLA format preferred) and list in a separate Work Cited page; papers lacking source information will be returned ungraded for revision. Place all illustrations with appropriate caption at the end of the paper. Turn in one hard copy and one electronic copy. Staple pages together at the upper left-hand corner and turn in at the end of class on the date due. Turn in the electronic copy through Canvas. Keep a back-up disk of all your work. Papers must be received in both hardcopy and electronic submission.

All papers must be original to this class (no "recycling"), meet all requirements of the assignment, and provide proper in-text source citations for all sources used (including textbook and Internet sources) for credit. Late papers will not be accepted. Exceptions will be made only in cases of documented emergency (e.g. sudden hospitalization, death in the immediate family).

## **Relative weight of course requirements:**

- 1) Quizzes, (30%)
- 2) Library Assignment (5%)
- 3) Site Visit Assignment (10%)

- 4) Outline and Proposal (10%)
- 4) Final Paper Assignment (20%)
- 5) Final Examination (20%)
- 6) Class Participation (5%)

**Learning Outcome Alignments:**

LO2 (written communication) is primarily addressed in the proposal and final paper. All of the remaining learning outcomes are addressed, in slightly differing proportions, in all of the required assignments.

**Numeric grade equivalents:**

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

All papers must be original to this class (no "recycling"), meet all requirements of the assignment, and provide proper in-text source citations for all sources used (including textbook and Internet sources) for credit. Late papers will not be accepted. Students must be present for all quizzes and exams on the days and at the times for which they are scheduled. Exceptions and make-ups will be allowed only in cases of documented emergency (e.g. sudden hospitalization, death in the immediate family).

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course. **Make sure in advance that you will have no conflicts with the final exam.** Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final exam may not be taken early and can only be made up in the case of an unforeseen emergency.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

### Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

### Classroom Protocol

Students are asked to turn off cell phones and to limit laptop use to note-taking while in class. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning. This means, in part, arriving to class punctually and, when it is absolutely necessary to arrive late or leave early, to do so as quietly as possible.

### University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## Course Schedule **ARTH-URBP 163: 20<sup>th</sup> Century Urban Design** **Spring Semester 2018**

Table 2 Course Schedule

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	January 25	Introduction to 20 <sup>th</sup> Century Urban design
2	January 30- February 1	<b>The City Beautiful Movement around 1900</b> <i>Cities of Tomorrow</i> , Chapter 6, pp. 203-236; John W. Reps, "Burnham before Chicago: The Birth of Modern American Urban Planning," <i>Art Institute of Chicago Museum Studies</i> , Vol. 10, (1983), pp. 190-217; Ann Scheid, "Pasadena's Civic Center," <i>Southern California Quarterly</i> , Vol 91. (2009-10) 389-412.

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
3	February 6-8	<p><b>Camillo Sitte and the Idea of Civic Art</b></p> <p>Camillo Sitte, <i>City Planning According to Its Artistic Principles</i>, George R. Collins and Christiane C. Collins trans., pp. 243-250; Werner Hegemann and Elbert Peets, "Introduction," <i>The American Vitruvius</i> (New York: Architectural Book Pub., 1922) pp. 1-6; Wolfgang Sonne, <i>Urbanity and Density in 20<sup>th</sup> Century Urban Design</i>, pp. 120-22, 146-51, 176-83.</p>
4	February 13-15	<p><b>From Slum to Garden City</b></p> <p><i>Cities of Tomorrow</i>, Chapter 4, pp. 90-124, 36-47, 88-116; Ebenezer Howard, <i>Garden Cities of Tomorrow</i>, introduction and chapter one, in <i>Organization and Environment</i>, March 2003, pp. 98-107; Raymond Unwin, "'On a Business Basis': an American Garden City," <i>Planning Perspectives</i>, Vol. 19 (January 2004) 57-77.</p>
5	February 20-22	<p><b>Designing the Neighborhood Unit</b></p> <p><i>Cities of Tomorrow</i>, Chapter 4, pp. 133-148; Clarence Perry, "The Neighborhood Unit," <i>Regional Plan of New York and Its Environs, Volume VII</i>, 1929, excerpt, pp. 34-44, 84-93; Philip Wagner, "Suburban Landscapes for Nuclear Families," <i>Built Environment</i>, Vol. 10, No. 1 (1984), pp. 35-41.</p>
6	February 27-March 1	<p><b>Regionalism: The City in the Landscape</b></p> <p><i>Cities of Tomorrow</i>, Chapter 5, pp. 151-201; Dora Wiebenson, "Utopian Aspects of Tony Garnier's Cité Industrielle," <i>Journal of the Society of Architectural Historians</i>, Vol. 19, No. 1 (Mar., 1960), pp. 16-24; Christine Macy, "The Architect's Office of the Tennessee Valley Authority," in Barnes et al eds., <i>Tennessee Valley Authority: Design and Persuasion</i>, pp. 26-51.</p> <p><i>1st quiz March 1<sup>st</sup>!</i></p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
7	March 6-8	<p><b>Rationalizing Congestion: The American Skyscraper City</b></p> <p>Rem Koolhaas, <i>Delirious New York</i>, pp. 110-125, 178-207; Manfredo Tafuri, excerpt, "The Disenchanted Mountain," in Tafuri et al eds. <i>The American City</i>, (New York: Granada, 1980), pp. 389-96; 421-31; 451-83.</p> <p><i>Library assignment due in class March 8<sup>th</sup>!</i></p>
8	March 13-15	<p><b>Inventing the 'Functional City,' 1919-1940</b></p> <p><i>Cities of Tomorrow</i>, Chapters 4 and 7, pp. 124-32; 238-45; Le Corbusier, <i>The City of Tomorrow and Its Planning</i>, pp. 5-39, 163-237; Catherine Bauer Wurster, "The Social Front of Modern Architecture in the 1930s," <i>Journal of the Society of Architectural Historians</i>, Vol. 24, No. 1 (Mar., 1965), pp. 48-52; Barbara Miller, "The New Architecture in the Service of Society," in <i>Architecture and Politics in Germany</i> (Cambridge: Harvard University Press, 1985), pp 87-124.</p>
9	March 20-22	<p><b>Automobility, Democracy and Decentralization</b></p> <p><i>Cities of Tomorrow</i>, Chapter 9, pp. 325-65; Frank Lloyd Wright, "The Disappearing City," in <i>Frank Lloyd Wright Collected Writings</i>, pp. 70-112; Jon C. Teaford, <i>The Metropolitan Revolution</i>, pp. 90-112.</p>
-	March 27-29	[NO CLASS – SPRING BREAK]
10	April 3-5	<p><b>The Postwar Modernist City and Its Critics</b></p> <p><i>Cities of Tomorrow</i>, Chapter 7, pp. 246-90; Richard J. Williams, "Modernist Civic Space and the Case of Brasilia," <i>Journal of Urban History</i> November 2005 32, pp. 120-137; Jane Jacobs, "Introduction," <i>The Death and Life of Great American Cities</i>. Richard Sommer, "Philadelphia-The Urban Design of Philadelphia: Taking the Towne for the City," in <i>Shaping the City: Studies in History, Theory and Urban Design</i> (2004): 135-176.</p>



<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
11	April 10-12	<p><b>Townscape, Visual Planning and Adaptive Reuse</b></p> <p>Harriet Atkinson, "A 'New Picturesque?' The Aesthetics of British Reconstruction after World War Two." <i>Edinburgh Architecture Research</i> 31 (2008): 24-35;            Lynch, Kevin, <i>The Image of the City</i>, pp. 1-13, 91-120;            Anthony Raynsford "Civic Art in an Age of Cultural Relativism," <i>Journal of Urban Design</i> 16, no. 1 (2011): 43-65.; Alison Isenberg, "Culture-A-Go-Go," <i>Journal of Social History</i> 44 (Winter 2010) 379-412.</p> <p><i>Second Quiz April 10<sup>th</sup>!</i></p>
12	April 17-19	<p><b>Metabolism, Techno-Utopias, and Non-Plans</b></p> <p>Cherie Wendelken, "Putting Metabolism Back in Place," in <i>Anxious Modernisms</i>, pp. 279-299; Fumihiko Maki and Masato Ohtaka, "Collective Form," in <i>Investigations in Collective Form</i>, pp. 3-23. Simon Sadler, "Open Ends: The Social Visions of 1960s Non-Planning," in <i>Non-Plan</i>, pp. 138-155; Robin Abrams, "Byker Revisited," <i>Built Environment</i> 29, 117-31.</p> <p><i>Outline and Revised Proposal due April 19<sup>th</sup>!</i></p>
13	April 24-26	<p><b>Neo-Rationalism and the New Urbanism</b></p> <p>Léon Krier, "The Reconstruction of the City," in <i>Rational Architecture: The Reconstruction of the European City</i>, pp. 108-125; Andres Duany and Elizabeth Plater-Zyberk, "The Second Coming of the American Small Town," <i>The Wilson Quarterly</i>, Vol. 16, No. 1 (Winter, 1992), pp. 19-48; Howard Gillette, "The New Urbanism," in <i>Civitas by Design</i> (Philadelphia: University of Pennsylvania Press, 2010).</p> <p><i>Site visit assignment due April 24<sup>th</sup>!</i></p> <p><i>* Saturday, April 28<sup>th</sup>, Optional Field Trip to San Francisco</i></p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
14	May 1-3	<p><b>Corporate Redevelopment and ‘Enterprise Zones’</b></p> <p><i>Cities of Tomorrow</i>, Chapter 11, pp. 414-42; Bernard Frieden and Lyn Sagalyn, “Popular Success and Critical Dismay,” in <i>Downtown Inc.</i>, pp. 199-213; Gwendolyn Wright, “The Virtual Architecture of Silicon Valley,” <i>Journal of Architectural Education</i>, Vol. 54, No. 2 (Nov., 2000), pp. 88-94.</p>
15	May 8-10	<p><b>Mega-Projects and ‘Smart Cities’</b></p> <p>Mike Davis, “Does the Road to the Future End in Dubai?” <i>Log 6</i> (Fall 2005), pp. 61-64; Sofia Shwayri, “A Model Korean Ubiquitous Eco-City? The Politics of Making Songdo,” <i>Journal of Urban Technology</i> 20 no. 1 (2013) 39-55.</p> <p><b>May 10 (Thursday) –Student Presentations</b></p> <p><i>Final paper assignment due in class May 10<sup>th</sup>!</i></p>
<b>Final Exam</b>	<b>Wednesday, May 16</b>	<b>12:15-1:30 PM, Art 135</b>