

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

Course Syllabus (preliminary)

Class meetings: Tuesday 4:00-6:45 p.m. HGH 227
Office Hours: Tuesday 7:00-8:00 p.m. WSH 218B
Instructor email: bgrantsjsu@gmail.com

Course Objectives

This course is designed to provide students with a general overview of the ideas and events that have shaped contemporary cities, with an emphasis on the American experience. We will examine the complex relationships between human societies—culture, politics, and economics—and the shape of urban settlements. Although the course is structured as a chronological history of urban form, it will include an introduction to major concepts, tools, and methods in urban design practice. Throughout the course, students will apply these to the analysis and understanding of urban settings and the dynamics of urban transformation.

A course reader will provide an initial framework for those students who intend to pursue urban design as a field of specialization. In addition, an emphasis will be placed on "reading" the city and visiting important examples of urban form in the region.

Course Requirements

- You are expected to complete the assigned readings for each class. You are responsible for the material in the reading and will be expected to draw on it in class discussions, quizzes, and written assignments.
- A short assignment in the first half of the course will introduce field observation and urban analysis, involving local urban site visits.
- Two quizzes, which will be relatively short (45 mins-1hr) but will draw on the full range of material in the readings and lectures.
- A Term Project, presenting the analysis of an urban space individually selected by the student. This project will include (at a minimum):
 - Site Context and History
 - Existing Policy and Planning Framework
 - Urban Form Analysis
 - Environment-Behavior Study
 - Findings and Urban Design Recommendations

Students will turn in drafts of the Urban Form Analysis and Environment-Behavior portions of the Term Project, and should expect to make substantial revisions.

- Students may choose, with the instructor's approval, to write a 12-15 page research paper in lieu of the above Term Project.
- Undergraduates are required to attend graduate student presentations at the end of the term.

Grading and Evaluation

As outlined below, the final grade is based on the total of all projects, papers, and the student's overall performance as reflected on his/her participation and progress throughout the course.

Field Observation Assignment	10%
Quizzes	30%
Term Project Draft Analysis	20%
Term Project Final	30%
Attendance & Participation	10%

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

Late assignments will normally not be accepted. However, under exceptional circumstances, extensions may be considered only if the instructor is notified before the assignment's due date.

Course reader

A reader with the course material is available at Unique Printing, located at 109 East Santa Clara (between 3rd and 4th Streets). Unique is open Monday to Friday from 8:00 am to 8:00 pm, and during the month of September it will also be open on Saturdays from 10:00 am to 4:00 pm. I recommend you call ahead (408.297.6698) to confirm reader availability and business hours).

Course Outline and Readings

8/28 Introduction: What Is Urban Design?

Jon Lang

Urban Design: The American Experience. NY: Van Nostrand Reinhold, 1994. pp. ix-xi

Hamid Shirvani

The Urban Design Process. NY: Van Nostrand Reinhold, 1985. pp. 1-4

Jared Diamond

From Egalitarianism to Kleptocracy (excerpt) from Guns, Germs, and Steel. NY: Norton, 1997. pp. 273-288

9/4 Urban Form in the Ancient World

Spiro Kostof

The City in History/What is a City? from The City Shaped: Urban Patterns and Meanings Through History. London: Thames and Hudson, 1991. pp. 29-41

Kevin Lynch

Form Values in Urban History from Good City Form. Cambridge: MIT press, 1981. pp. 5-25, 36.

A. E. J. Morris

The Early Cities/Greek City States/Rome and the Empire from History of Urban Form Before the Industrial Revolutions (Third Edition). NY: John Wiley & Sons, 1994. pp. 7-24, 30-50, 55-64.

9/11 Medieval and Renaissance Cities

A. E. J. Morris

Medieval Towns/The Renaissance: Italy sets a Pattern from History of Urban Form Before the Industrial Revolutions (Third Edition). NY: John Wiley & Sons, 1994. pp. 92-112, 188-190.

Marc Girouard

Rome Resplendent from Cities and People. New Haven: Yale, 1985. pp. 115-136.

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

9/18 Colonial Cities in the Americas

John W. Reps
Pueblo and Presidio: Spanish Planning in Colonial America/The Cities of New France from Town Planning in Frontier America. Columbia, Missouri: University of Missouri Press, 1980. pp. 24-72.

9/25 Urban Transformation in Bourgeois Europe

Marc Girouard
Cities and People. New Haven: Yale, 1985. pp. 181-191, 200-210, 285-300.

Marshall Berman
Baudelaire: Modernism in the Streets from All That Is Solid Melts into Air. NY: Penguin, 1982. pp. 131-171.

10/2 The Industrial City and the Progressive Response

Sim Van der Ryn and Peter Calthorpe
A Short History of Twentieth Century New Towns from Sustainable Communities. San Francisco: Sierra Club Books, 1986. pp. 189-234

Peter Hall
The City of Monuments from Cities of Tomorrow. Oxford: Blackwell Publishers, 1990. pp. 175-183.

10/9 Quiz #1

covers material presented through 9/25

10/9 20th Century Modernism: formalism and technocracy

Peter Hall
The City of Towers from Cities of Tomorrow. Oxford: Blackwell Publishers, 1990. pp. 204-240.

The Charter of Athens (excerpt TBA)

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

10/16 Suburbanization, Decline, and Rebellion

Kenneth Jackson

Crabgrass Frontier: The Suburbanization of the United States, New York: Oxford University, 1985. pp. 231-271

Michael Southworth and Eran Ben-Joseph

Street Standards and the Shaping of Towns and Cities, Washington: Island Press, 2003. Chapters 3-4, (esp pp 66-78, 88-96)

10/23 Contextualisms: ecology, preservation, process

Kevin Lynch

The City Image and Its Elements from The Image of the City. Cambridge: The MIT Press, 1960. pp. 46-85.

Introduction to Ecological Design from Ecological Design Sim Van Der Ryn and Stuart Cowan. Washington D.C.: Island Press, 1996. pp. 17-32.

(Dianna Lopez Barnett with William D. Browning

Green Building Design/Site Selection/Site Development /Transportation/ Building Placement/ Land Design/ Building Configuration/ Building Shell from A Primer on Sustainable Building. Rocky Mountain Institute, 1995. pp. 13-58.)

10/30 Postmodern Urbanism

Michael Sorkin

Introduction from Variations on a Theme Park: the New American City and the End of Public Space. NY: Hill and Wang, 1992. pp. xi-xv

M. Christine Boyer

Cities for Sale: Merchandising History at South Street Seaport from Variations on a Theme Park. NY: Hill and Wang, 1992. pp. 181-204.

Mike Davis

Fortress LA, from City of Quartz. NY: Vintage, 1992. pp. 222-263

11/6 Streets and Street Design

Allan Jacobs

Great Streets. Boston: MIT, 1993. pp. 2-11, 134-5, 202-4, etc.

Roger Trancik

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

Three Theories of Urban Spatial Design from Finding Lost Space: Theories of Urban Design. NY: Van Nostrand Reinhold, 1986. pp. 97-106.

11/13 Cities of the Developing World/Quiz #2

Readings TBA

11/27 The New Urbanism and Neotraditional Planning

The Congress for the New Urbanism
Charter of the New Urbanism, 1998 (2 pages)

Michael Leccese and Kathleen McCormick, editors
Principles of the Charter (Contents)/Principles Seven to Twenty-seven from Charter of the New Urbanism. McGraw-Hill, 2000. Read: (pp 53 to 175)

12/4 Contemporary Issues: Sprawl, Infill, Redevelopment, Gentrification

Readings TBA

12/11 Graduate Student Presentations

*All students must attend the presentations

*Term Project final report due in class

Additional References:

Grady Clay

Epitome Districts from Close-Up: How to Read the American City. NY: Praeger Publishers, 1973. pp. 38-61.

Processes and Projects/Senses, Communication and Dimensions/Life Between Buildings - A Process from Life Between Buildings: Using Public Space Jan Gehl. NY: Van Nostrand Reinhold, and in 1987. pp. 55-81.

The Behavioral Program from Urban Design: The American Experience Jon Lang. NY: Van Nostrand Reinhold, 1994. pp. 238-251.

Observing Physical Traces/Observing Environmental Behavior from Inquiry Design John Zeisel. Cambridge: Cambridge University Press, 1981. pp. 89-136.

Environmental Mapping/ Visual Notation from Visual Research Methods in Design Henry Sanoff. N.Y.: Van Nostrand Reinhold, 1991. pp. 73-10

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

What Is Collaborative Housing? from Collaborative Communities: Cohousing, Central Living and Other Forms of Housing with Shared Facilities Dorit Fromm. NY: Van Nostrand Reinhold, 1991. pp. 7-18

Criteria for Grading Assignments

As you think about how you will organize your assignments, you may find the notes on how projects are graded useful. Remember that the content must follow the instructions presented in the handouts and discussed in class.

Students are expected to think and analyze conceptually and practically. The grade in this class will be determined by the ability to express that thinking in written, oral and graphic form. Students should strive to use proper syntax, express ideas clearly, punctuate, spell and, where appropriate, employ symbolic and visual modes of communication. The projects in this class will be analytical and critical in nature.

The following criteria will be used when grading the projects:

1. Analytical Thinking: the ability to analyze, present and evaluate concepts. The grade will be determined by the way the student brings to bear his/her thinking in evaluating concepts, compares and contrasts ideas, and utilizes conceptual models.
2. Conceptual Ability: the ability to abstract, think logically and organize ideas into a conceptual whole. Grade will be determined on the basis of the student's ability to move along a continuum from abstraction to concreteness, to deal systematically with material presented in class, in readings and in field observations.
3. Communication: the ability to organize and transmit ideas in written, graphic, and, when appropriate, oral form. Visual communication in particular should be of professional quality, and clearly convey a message. Ideas and analyses should be exposed effectively and with as much visual support as needed for clarity.

Utilize the mix of communication media best suited to express your ideas: text, maps, photographs, sketches, video, etc. Make sure that your assignments are presented neatly and in a professional manner –for instance, text should be typed (or neatly hand written, if you have training in technical handwriting), and all photographs, graphics and visual material should be referenced and well integrated with the text.

4. Research: the degree to which the student demonstrates that the subject matter has been adequately investigated. Grades will be determined by the ability to demonstrate in the assignments that material supports knowledge building by using empirical research – such as field observations–, theory, and practice wisdom.
5. Format: Since all assignments will be compiled under one single document at the end of the course, you should establish a format (size, style and layout) which can be utilized throughout the semester and that is easy to reproduce and match. I suggest not to exceed 11"x17" in paper size. If maps or graphics are larger than the document, fold them before attaching.

The narrative below describes the main attributes of A, B, C, D and F papers.

"A" Paper: The principal characteristic of the "A" paper is its rich content and the seamless integration of high quality supporting illustrations –maps, drawings, photographs, sketches– with the text. The

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

information delivered is such that the reader feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The "A" paper is also marked by stylistic finesse: the opening paragraph is engaging; the transitions are artful; the phrasing is light, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the essay. Finally, the "A" essay is carefully organized and developed. The author organizes the paper so that it addresses the topic thoroughly. The paper imparts a feeling of wholeness and clarity –it integrates the course readings, the lectures, the thoughts of the writer, as well as findings and interpretations derived from the systematic observation of the study area. This essay leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

"B" Paper: This paper is significantly more than competent. Besides being almost free of mechanical errors, the "B" paper delivers substantial information that is substantial in both quantity and interest-value. Its specific points address the topic in question and are logically organized. It is well developed, and unified around a clear principle that is stated early in the essay. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between sections/paragraphs are for the most part smooth; the sentence structures are varied and pleasing. Illustrations –maps, drawings, photographs, sketches– are abundant, carefully prepared, and clearly expand on the concepts presented in the text. This paper also integrates the citations, course readings, the lectures, as well as the thoughts of the writer and conclusions derived from field observations, although perhaps not as thoroughly as the A paper. The distinction of the "B" paper is typically much more than concise and precise than that found in the "C" paper. Occasionally, it even shows distinctiveness –i.e., finesse and memorability. On the whole, the "B" paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

"C" Paper: This paper is generally competent. It meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and unsubstantiated by the literature. One reason for that impression is that the ideas are typically cast in the form of vague generalities. These generalities prompt the confused reader to ask marginally: "in every case?," "exactly how?," "why?," "according to whom?." Stylistically, the "C" paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences besides being a bit choppy, tend to follow unclear logic; and the diction is occasionally marred by unconscious repetition, redundancy, and imprecision. The "C" paper gets the job done, but it lacks intellectual rigor and hence does not address the topic in an in-depth format. It lacks care in the presentation and integration of graphic material.

"D" Paper: Its treatment and development of the subject are rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence is either misrepresented or not used at all, or it is scanty (showing little study of the readings, course readings, lectures or field observation). The whole piece gives the impression of having been produced carelessly. Illustrations lack care and precision, and detract from the overall integrity of the paper.

"F" Paper: Its treatment of the subject is superficial, its theme lacks discernible organization. Stylistically, it is wanting. There is no evidence of reading, reflection, or of integration of the materials of the class and the field observations. The ideas, the organization, and style fall far below what is acceptable graduate level writing. It is often seriously incomplete and shows no evidence of familiarity with either the course material, the assignment instructions, or the study area.

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

(Adapted in part from Dr. Julia Rodriguez-Curry's handout on "Grading Criteria," San José State University, Mexican-American Studies Department, 2003)

Academic Integrity

Plagiarism is the use of someone else's language, images, data, or ideas without proper attribution. It is a very serious offense both in the university and in your professional work. In essence, plagiarism is both theft and lying: it is stealing someone else's ideas, and then implying that they are one's own.

Plagiarism will lead to grade penalties and a record filed with the department chair. It may also result in your failing the course and/or having the incident permanently noted in your SJSU student records.

If you are unsure what constitutes plagiarism, it is your responsibility to make sure you clarify the issues *before* you hand in written work.

Learning when to cite a source and when not to is an art, not a science. However, here are some examples of plagiarism that you should be careful to avoid:

- If you use a sentence (or even a part of a sentence) that someone else wrote and don't reference the source, you have committed plagiarism.
- If you paraphrase somebody else's theory or idea and don't reference the source, you have committed plagiarism.
- If you use a picture or table from a web page or book and don't reference the source, you have committed plagiarism.
- If your paper incorporates data someone else has collected and you don't reference the source, you have committed plagiarism.

The University of Indiana has developed a very helpful website with concrete examples about proper paraphrasing and quotation. See in particular:

<http://www.indiana.edu/~istd/overview.html>
<http://www.indiana.edu/~istd/examples.html>
<http://education.indiana.edu/~frick/plagiarism/item1.html>

At the last page listed you will find a quiz to test how well you understand proper paraphrasing.

If you still have questions after reading these pages, feel free to talk to the advisor personally. There is nothing wrong with asking for help, whereas even unintentional plagiarism is a serious offense.

If you have questions about the official SJSU policy on plagiarism, please read the "Policy on Academic Dishonesty" at <http://www2.sjsu.edu/senate/S04-12.htm>. In addition, the "Academic Dishonesty Procedures" are available in any SJSU Schedule of Classes.

Recommended Citation Style

When you cite another author's work in any written assignments, use footnotes and a bibliography following the "Turabian" style:

For print sources, follow the directions in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (University of Chicago Press, 1996). Copies are available in the SJSU King library and in the main office of the Department of Urban and Regional Planning (WSH 216). Additionally, the book is relatively inexpensive, and you may wish to purchase a copy (there are often cheap, used copies available through on-line book sellers).

For electronic sources, follow the directions at Maurice Crouse's page "Citing Electronic Information in History Papers" available at <http://cas.memphis.edu/~mcrouse/elcite.html>. The page begins with a discussion of the theory behind good citation style, and then provides

URBP 151: Urban Design in Planning

fall 2007
HGH 227

instructor: Benjamin Grant
san josé state university

detailed examples of how to cite all sorts of sources. Be sure to follow the guidelines for Turabian-style citations.

Please note that Turabian's book describes two systems for referencing materials: (1) footnotes or endnotes, plus a corresponding bibliography, and (2) in-text parenthetical references, plus a corresponding reference list. Be sure to use the footnote and bibliography system for all work you turn in during the semester.