Instructor: Renée Schrader
Office location: WSQ Urban and Regional Planning Department TBA
Telephone: 510-691-2162
Email: reeneschrader@comcast.net
Office hours: Thursday 3-4 PM or by appointment after class session
Class days/time: Thursday 4:30-7 PM
Classroom: Clark Hall Room 318
Prerequisites: For URBP/DIST 151, upper division standing or instructor consent is required.
Units: URBP 231: 4 units; DIST/URBP 151: 4 units

Course Catalog Description
URBP 231 Urban design as part of the planning process; contemporary and historic urban design thought and ways of improving design quality in the urban environment.

URBP 151/DSIT 151 Principles, goals and methods of the urban design process. Urban design as the comprehensive treatment of the human-made environment. Prerequisite: Upper division standing or instructor consent.

Course Description and Course Learning Objectives
The success or failure of contemporary urban design is defined as its capacity to deliver benefit to the well-being of a community. This course explores the reasons for success and failure through a chronological overview of place-making history. Urban designers are expected to study the precedents that have shaped the American experience and be familiar with the contemporary multi-disciplinary approaches that are employed today.

In order to make informed decisions and understand the nature of optimum community building an urban planner is required to take a multi-faceted approach. Successful urban designers study the history of human settlement patterns. Present-day designers, which include planners, architects, engineers, and landscape architects, additionally commit to solutions that incorporate the “whole” of a region. Urban design is a process and a product.
With an awareness of previous practices and current design review methods, upon completion of the course students will be able to:

1. Demonstrate a general understanding of urban form through history including:
   a. First recorded cities
   b. Classical Cities of Rome, Greece, China
   c. Medieval and Renaissance of Europe
   d. Industrial City
   e. City Beautiful
   f. Modernism
   g. Suburbanism
   h. Postmodernism
   i. New Urbanism
   j. Sustainability and other contemporary trends

2. Articulate familiarity with universal (architectural) design language and planning (policy) design language, and be able to make applicable distinctions.

3. Analyze elements that compose a “whole” design, with examples of existing projects that incorporate:
   a. Normative Theory
   b. Systems Theory
   c. Abstractions such as phenomenology, biophyllia, genius loci, and bio-mimicry.

4. Exhibit knowledge of current topics, theories and solutions based on influential authors such as Kevin Lynch, Christopher Alexander, Francis Chin and other authorities in science, systems theory, and architecture.

5. Demonstrate facility with truer meanings of sustainability relative to urban design such as: water and land use planning, strategic planning, sustainable materials, siting and landscape.

6. Recognize the role in urban design that CEQA, Historic Preservation, Urban Ecology and Habitat Conservation policy play in site analysis, responsive findings and design solutions.

7. Categorize hierarchy and distinguish value of reported data from relevant field observation in order to provide the findings for appropriate conceptual urban design.

8. Demonstrate the skill to pull it all together: producing a well-rounded site analysis, an appropriate needs assessment, expressing design language which reviews existing and proposed materials, and ultimately formalize responses to a specific community in a conceptual urban design proposal.

9. Finally, produce a written report supported by graphic examples, that expresses knowledge in physical, sustainable and aesthetic design.
Planning Accreditation Board (PAB) Knowledge Components

This course partially covers the following PAB Knowledge Components:
1a, 1e; 2b; 3a, 3c, 3d, and 3d.

A complete list of the PAB Knowledge Components can be found at http://www.sjsu.edu/urbanplanning/courses/pabknowledge.html.

Required Course Texts to Purchase


The above mentioned texts are available for purchase at the University bookstore.

3. Other materials to purchase are a sketch book and drawing pen or pencil. Any paper media that allows students to submit sketches is permissible. Pages should be 8 ½ x 11, for example tablets of trace, velum, bond paper, or a blank journal. A one-page sketch will be handed in and returned the following class session.
4. Additional readings will be made available two class-lectures before their respective reading assignments are due. Selections will include excerpts from books and journals. An expanded list of recommended books for personal/professional reading will be made available during the course of the semester.

Course Assignments and Grading Policy

Your grade for the course will be based on the following assignments:

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percent of Course Grade</th>
<th>Course Learning Objectives Covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1</td>
<td>(2.5 points)</td>
<td>2.5%</td>
</tr>
<tr>
<td><strong>Quiz 1</strong></td>
<td>(5 points)</td>
<td>5%</td>
</tr>
<tr>
<td>Assignment 2</td>
<td>(2.5 points)</td>
<td>2.5%</td>
</tr>
<tr>
<td><strong>Engagement Unit Assign 1</strong></td>
<td>(12.5 points)</td>
<td>12.5%</td>
</tr>
<tr>
<td>Assignment 3</td>
<td>(2.5 points)</td>
<td>2.5%</td>
</tr>
<tr>
<td><strong>Quiz 2</strong></td>
<td>(2.5 points)</td>
<td>2.5%</td>
</tr>
<tr>
<td><strong>Engagement Unit Assign 2</strong></td>
<td>(12.5 points)</td>
<td>12.5%</td>
</tr>
<tr>
<td>Paper proposal</td>
<td>(20 points)</td>
<td>20%</td>
</tr>
</tbody>
</table>

San José State University
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Assignment 4 | (2.5 points) | 2.5% | 8 & 9
---|---|---|---
Sketches | (5 points) | 5% | 1-9
Final Paper | (30 points) | 30% | 1-9

For URBP 231 and URBP/DSIT 151 students, separate assignments, quiz materials and Paper proposal details will be distributed as class handouts and/or as email.

**Calculation of Final Course Letter Grade**

The following table provides an example of grading and how to arrive at the final grade:

<table>
<thead>
<tr>
<th>Item</th>
<th>Max. Points</th>
<th>Points Each</th>
<th>A Student Example of Points</th>
<th>Calculation</th>
<th>Example Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1-4</td>
<td>10</td>
<td>2.5 pts. each</td>
<td>2 pts. Each assign.</td>
<td>4 x 2</td>
<td>8</td>
</tr>
<tr>
<td>Quiz 1-2</td>
<td>10</td>
<td>5 pts. each</td>
<td>4.5 pts. ea. quiz</td>
<td>2 x 4.5</td>
<td>9</td>
</tr>
<tr>
<td>Engagement Unit 1</td>
<td>12.5</td>
<td>12.5</td>
<td>12 pts. (first EU)</td>
<td>1 x 12</td>
<td>12</td>
</tr>
<tr>
<td>Paper proposal</td>
<td>20</td>
<td>20 pts. each</td>
<td>18.5 pts.</td>
<td>1 x 18.5</td>
<td>18.5</td>
</tr>
<tr>
<td>Engagement Unit 2</td>
<td>12.5</td>
<td>12.5</td>
<td>12.5pts (second EU)</td>
<td>1 x 12.5</td>
<td>12.5</td>
</tr>
<tr>
<td>Final Paper</td>
<td>30</td>
<td>30 pts. each</td>
<td>25</td>
<td>25 x 1</td>
<td>25</td>
</tr>
<tr>
<td>Totals</td>
<td>95 (A)</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>85 (B)</td>
</tr>
<tr>
<td>Ten sketches</td>
<td>5</td>
<td>.5 each</td>
<td>5 pts. total</td>
<td>5 x 1</td>
<td>5</td>
</tr>
<tr>
<td>Final letter grade</td>
<td>100 (A+)</td>
<td></td>
<td></td>
<td></td>
<td>90 (A-)</td>
</tr>
</tbody>
</table>

The following are values assigned letter grades:

A+ (96 and above); A (93 to 95); A- (90 to 92); B+ (87 to 89); B (84 to 86); B- (81 to 83); C+ (78 to 80); C (75 to 77); C- (72 to 74); D+ (69 to 71); D (66 to 68); D- (63 to 65); F (below 63).

The grading system demonstrated in the table above allows a student to enhance their final grade by the submittal of 10 sketches total. The semester is approximately 15 weeks, and each drawing is worth .5 points. Last drawings to be considered will be accepted no later than April 24, 2014.

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Other Grading and Assignment Issues

The nature of this course is a lecture. Students must be willing to take notes.

This course offers an opportunity for students to participate through comments and questions during class. The instructor attempts to judge each student’s progress through four assignments, two quizzes, two Engagement Unit assignments, and the demonstration of progress with and final submittal of the culminating written report. Assignments are generally one to two pages in length. Quizzes cover only material before each quiz, and a summary of quiz topics will be distributed the week before. The Final Paper topic is chosen well in advance of product due date. Two engagement-unit assignments combined will require approximately 45 hours of work outside of class. Lecture and course subject matter to remain equal, however separate assignment/quiz preparation handouts and grading criteria for URBP 231 and URBP/DSIT 131 students will be distributed in class.

Sketches are an additional form of exhibiting progress. The value of the sketch is not its accuracy or content, but simply the effort to begin to think in “forms”. Every sketch receives .5 points when submitted regardless of skill level. The practice of free-hand sketching promotes confidence in urban planners as a form of communication. Additional information will be given in class regarding subject matter and a beginners approach to “thinking on paper”. The recording of sketches is weighted on the submittal of one sketch per week with a maximum of ten sketches per semester.

The instructor places a great deal of emphasis on subject matter comprehension. To secure a sense of fairness and structure, students are required to conduct a midterm review consultation with the instructor regarding their chosen paper topic. A 10% component of the “paper proposal” grade, (worth total of 20 points), will be based on the consultation. The consultation requires an appointment but can be carried out as a phone meeting.

Discussions of reading material or questions asked by the instructor during class also assist in evaluating the progress of the individual. Utilizing electronic communication, to share design-related data with fellow students during the classroom period, is a permissible form of participation. Late assignments are only accepted when the student notifies the instructor of an illness, a family emergency, or a transportation issue. Assignments are considered late if not submitted during class, on the day that is indicated on the syllabus. Emailed copies of the assignment can be submitted only when, for the reasons stated above, the student is unable to participate in class.

Unexcused late assignments will receive a 10% mark-down, (bearing an original grade, minus 10% reduction of the point system delineated in the table). Emailed assignments will not be accepted after 48 hours of the due date.

If a student is absent during a scheduled quiz, there will not be a make-up quiz. To relieve point loss, an opportunity for make-up work that equals in value to the missed quiz can be arranged.

Late submittals on the Final Paper will incur a 10% markdown on the paper grade, regardless of the excuse. After 48 hours past the due date, Final Papers will not be accepted. Since punctual submittal of the Final paper constitutes 30 points of the total grade, late submittal of the Final Paper is strongly discouraged.

It is recommended that students attend each class, not fall behind and participate in a visual and verbal manner in order to provide the instructor with an optimum breadth of student progress. While attendance is not evaluated, each student’s efforts to maximize exposure to the lecture material is strongly encouraged.
**Course Workload**

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five 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.

Because this is a four-unit class, you can expect to spend a minimum of nine hours per week in addition to time spent in class and on scheduled tutorials or activities. Special projects or assignments may require additional work for the course. Careful time management will help you keep up with readings and assignments and enable you to be successful in all of your courses. For this class, you will have to undertake additional activities outside the class hours such as choosing a project site and recording physical details, or interviewing a planning professional. Details on how to complete these activities will be provided on handouts distributed in class later in the semester.

**Academic Integrity Statement, Plagiarism, and Citing Sources Properly**

SJSU's Policy on Academic Integrity states: “Your own commitment to learning, as evidenced by your enrollment at San Jose State University, and the University's Academic Integrity Policy requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development” (Academic Senate Policy S07-2). The policy on academic integrity can be found at [www.sjsu.edu/senate/docs/S07-2.pdf](http://www.sjsu.edu/senate/docs/S07-2.pdf).

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: you have stolen someone else's ideas, and then lied by implying that they are your own.

Plagiarism will lead to grade penalties and a record filed with the Office of Student Conduct and Ethical Development. In severe cases, students may also fail the course or even be expelled from the university.

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

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

- Using a sentence (or even a part of a sentence) that someone else wrote without identifying the language as a quote by putting the text in quote marks and referencing the source.
- Paraphrasing somebody else's theory or idea without referencing the source.
- Using a picture or table from a webpage or book without reference the source.
- Using data some other person or organization has collected without referencing the source.

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

San José State University
• Overview of plagiarism at www.indiana.edu/~istd/overview.html
• Examples of plagiarism at www.indiana.edu/~istd/examples.html
• Plagiarism quiz at www.indiana.edu/~istd/test.html

If you still have questions, feel free to talk to me personally. There is nothing wrong with asking for help, whereas even unintentional plagiarism is a serious offense.

Citation style

It is important to properly cite any references you use in your assignments. The Department of Urban and Regional Planning uses Kate Turabian’s *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition (University of Chicago Press, 2013, ISBN 780226816388). Copies are available in the SJSU King Library. Additionally, the book is relatively inexpensive, and you may wish to purchase a copy. Please note that Turabian’s book describes two systems for referencing materials: (1) “notes” (footnotes or endnotes), plus a corresponding bibliography, and (2) in-text parenthetical references, plus a corresponding reference list. In this class, students should use notes, plus a corresponding bibliography.

Accommodation for Disabilities

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the AEC (Accessible Education Center) to establish a record of their disability.

You can find information about the services SJSU offers to accommodate students with disabilities at the Accessible Education Center website at www.sjsu.edu/aec.

Consent for Recording of Class and Public Sharing of Instructor Material

Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material. Please remember that if you intend to record a class session and there is active participation by your fellow students or visiting speakers in the class you must also ask permission.

Library Liaison

The SJSU Library Liaison for the Urban and Regional Planning Department is Ms. Toby Matoush. If you have questions, you can contact her at toby.matoush@sjsu.edu or 408-808-2096.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to
assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at http://www.sjsu.edu/writingcenter.

**Classroom Protocol**

**Attendance and arrival times**
Students are expected to be set up for lecture by the time the class begins. Punctuality is especially required when guests are scheduled. Attendance is a mandatory component since much learning material is derived from the interaction of classmates, the instructor or guest speakers during the class session. The instructor requires notification of an absence in advance, or on the same day. Voicemails may be left at any time of day.

**Behavior**
Students should remain respectful of each other when making presentations so that only constructive critiques are garnered when the presentation is concluded. Interruptive or disruptive attitudes are discouraged. The atmosphere in the classroom should be one of professional courtesy. Intellectual confidence is fostered.

**Materials**
The first night of class the instructor will provide an overview of the minimum materials needed. Reading materials beyond the required textbook purchases, will be made available to students with every advantage to learn concepts at a comfortable pace. Students will be required to keep a personal drawing journal. A sketch submittal will be evaluated and recorded to assist students in gaining confidence in space recognition.

**Safety**
Students should familiarize themselves with all emergency exits and evacuation plans. Especially since class concludes in the evening, when departing the building, students should be aware of their surroundings, and carry a cell phone.

**Technology: Cell phone, e-tablets, photographs, etc.**

While in the classroom, the use of electronic devices for personal communication is prohibited. Activities such as viewing text messages, responding to text messages or appearing distracted by any cell phone function would be considered against policy. Please silence your phones and make every attempt to respond to the caller during the break period or after class.
## Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Lecture</th>
<th>Assignments due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 23</td>
<td>Introduction to Course</td>
<td>Kevin Lynch: Good City Form/Prologue pg.1-2; Chapter one Form Values in Urban History pg. 5-36.</td>
<td>Instructor provides additional assigned reading material.</td>
</tr>
<tr>
<td>Jan 30</td>
<td>Walk through human timeline: history, architecture, nature</td>
<td>Excerpts from Architecture history, Landscape Architecture history, and hand-outs from instructor summarizing key points.</td>
<td>Discussion and questions on assigned reading.</td>
</tr>
<tr>
<td>Feb 13</td>
<td>Walk through Precedents-Introduction to design from a physical planning POV</td>
<td>Kevin Lynch: Good City Form/Chapter two: What is the Form of a City How is it made? pg. 37-50. Additional reading handouts to be distributed in class.</td>
<td>Assignment 1 Design Vocabulary and Concepts: Compose definitions for a list of design words and concepts. (Sketches can be submitted)</td>
</tr>
<tr>
<td>Feb 20</td>
<td>Architecture design quality and external circumstances</td>
<td>Christopher Alexander. A Pattern Language/ Using this Book, pages ix through xl Kevin Lynch. Good City Form/Chapter 3: Between Heaven and Hell pg. 51-72</td>
<td>No assignment due (Sketches can be submitted)</td>
</tr>
<tr>
<td>Date</td>
<td>Topic/Assignments</td>
<td>Readings/handouts</td>
<td>Notes</td>
</tr>
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</tr>
<tr>
<td>Feb 27</td>
<td>Elements that compose a “whole” design Normative theory, Systems Theory</td>
<td>Christopher Alexander. A Pattern Language/Begin on page 3 and be familiar with the first 94 patterns. Kevin Lynch. Good City Form/Chapter 4: Three Normative theories pg. 73-98. Systems theory handout.</td>
<td>Quiz 1 (includes weeks 1-5) Types of Architectural styles and Settlement patterns, design vocabulary and concepts</td>
</tr>
<tr>
<td>Mar 6</td>
<td>Current topics, theories, solutions</td>
<td>Readings/handouts distributed in class cover new urbanism, post-modern urbanism, international architectural competitions</td>
<td>Assignment 2 What works, what doesn’t, why? Provide a one page written example of an urban design project that succeeded and one that failed, contemporary or historical.</td>
</tr>
<tr>
<td>Mar 13</td>
<td>Walk through sustainability design</td>
<td>Water and land use planning, strategic planning, sustainable materials, structure siting, and landscape. List of topics distributed by instructor for urban design paper.</td>
<td>Assignment 3 Summary of current examples of “whole” designs: Prepare brief example in outline form (preferably PowerPoint) that includes graphics.</td>
</tr>
<tr>
<td>Mar 20</td>
<td>Aesthetic Role of CEQA, Historic Preservation, Public Art Policy</td>
<td>Reading materials to be distributed by instructor</td>
<td>Paper Proposal due/ appointment for mid-semester consultation begins/ deadline for consultations April 3</td>
</tr>
<tr>
<td>Mar 24-28</td>
<td>SPRING RECESS</td>
<td></td>
<td>No assignment due (sketches can be submitted)</td>
</tr>
<tr>
<td>Apr 3</td>
<td>Role of Urban Ecology, Habitat Conservation Policy</td>
<td>Reading materials to be distributed by instructor. Christopher Alexander. A Pattern Language/Buildings begin pg. 463 and become familiar with patterns 95 -135</td>
<td>No assignment due (sketches can be submitted)</td>
</tr>
<tr>
<td>Apr 10</td>
<td>Basic successful SITE ANALYSIS: observation, documentation, due diligence</td>
<td>Preparing solutions requires collecting a summary of existing conditions, client wish list vs. reality of environmental and legal constraints</td>
<td>Quiz 2 (includes week 6-10) Theories, Sustainability, Environmental policy</td>
</tr>
<tr>
<td>Apr 17</td>
<td>Information Integration: lecture includes</td>
<td>Categorize priority of issues, acknowledge site history, learning to assign design value to</td>
<td>Engagement Unit Assignment 1: Evaluate the Aesthetic Impacts</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Details</td>
<td></td>
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<tr>
<td>Apr 24</td>
<td>Urban design and trade professionals speak</td>
<td>Reading materials for May 1 lecture distributed. Engagement Unit Assignment 2 discussed. Assignment 4: Design Language Compatibility: Utilizing project from Engagement Unit 1, submit one page analysis of the compatibility of the proposal with the existing community fabric. (Last day to submit Sketches)</td>
<td></td>
</tr>
<tr>
<td>May 1</td>
<td>Urban Design abstractions: psychological geography, the ‘world city’, phenomenology, biophilia, genius loci, bio-mimicry</td>
<td>Reading materials to be distributed by instructor</td>
<td></td>
</tr>
<tr>
<td>May 8</td>
<td>Pulling it all together</td>
<td>Engagement Unit Assignment 2: LEED assessment, utilizing project in 1st EU assignment, prepare a LEED checklist. (Site visit to respond to specifics will be required.)</td>
<td></td>
</tr>
<tr>
<td>May 15</td>
<td></td>
<td>FINAL PAPER AND PRESENTATIONS DUE</td>
<td></td>
</tr>
</tbody>
</table>