

SAN JOSÉ STATE UNIVERSITY
URBAN AND REGIONAL PLANNING DEPARTMENT
URBP 232 URBAN DESIGN STUDIO/FALL 2012

Instructor:	Renée Schrader, MPL, MLA
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Office hours:	Thursday 3:00- 4:00 PM or by telephone appointment
Class days/time:	Thursday 4:30- 7:00 PM
Classroom:	BBC 002
Prerequisites:	URBP 231 or instructor consent
Units:	4 units

Course Catalog Description:

URBP 232: Through fieldwork and laboratory assignments, the student applies urban design theories, methods and principles to a current urban development issue.

Course Description and Course Learning Objectives:

The course is designed to take the student through a personal experience of the design process; from the standpoint of universal design theory to the application of urban design elements in the contemporary urban environment. The student gains experience and exposure to professional analytical practices in the search for physical planning solutions presented in a graphic format.

The student will gain an appreciation of sustainability as it relates to the physical “visual” environment and communicates a “sense of place” to a specific neighborhood. The course is structured to require alternate weeks of studio time in order to provide the student an experience of the physical graphic process. Lectures, the presentation of four assignments for peer review, desk critiques and readings will be utilized to teach problem-solving skills in the design process.

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

1. Express in professional language, a defensible and thorough analysis of site specific constraints and opportunities.
2. Distinguish hierarchy in user-utility of space for specific programs.
3. Implement the visual organization of ideas through graphic illustration and symbolic mapping conventions.
4. Familiarize themselves with the significance of case studies and contemporary solutions to universally historic urban predicaments.

5. Develop familiarity with contemporary urban design theory, which includes the study of Systems Theory and the integration of environmental and aesthetic sustainability.
6. Use design language with confidence.
7. Demonstrate comfort in the collaborative construction and refinement of a project solution.
8. Finally, increase proficiency in the presentation of ideas and competency in delivery of the graphic (illustrated), oral (spoken) and verbal (written) work products.

Planning Accreditation Board (PAB) Knowledge Components

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

1a) Purpose and Meaning of Planning: appreciation of why planning is undertaken by communities, cities, regions, and nations, and the impact planning is expected to have.

1e) The Future: understanding of the relationships between past, present, and future in planning domains, as well as the potential for methods of design, analysis, and intervention to influence the future.

2a) Research: tools for assembling and analyzing ideas and information from prior practice and scholarship, and from primary and secondary sources.

2b) Written, Oral and Graphic Communication: ability to prepare clear, accurate and compelling text, graphics and maps for use in documents and presentations.

2f) Leadership: tools for attention, formation, strategic decision-making, team building, and organizational/community motivation.

3a) Professional Ethics and Responsibility: appreciation of key issues of planning ethics and related questions of the ethics of public decision-making, research, and client representation (including principles of the AICP Code of Ethics).

3e) Social Justice: appreciation of equity concerns in planning.

A complete list of the PAB Knowledge Components can be found at:

<http://www.sjsu.edu/urbanplanning/courses/pabknowledge.html>.

Required Course Readings:

The first two books on the following list are required acquisitions. Readings are assigned on the first day of class and student presentations of reading assignments using these concepts will be scheduled by the third meeting time.

Required readings

1. Chin, Francis D.K. *Architecture, Form, Space and Order*. 2nd edition. New York: John Wiley & Sons, Inc., 1996.
2. Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. *A Pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press, 1977.

Recommended readings

3. Frederick, Mathew. *101 Things I learned in Architecture School*. Cambridge: MIT Press, 2007
4. Patt, Doug. *How to Architect*. Cambridge: MIT Press, 2012.
5. Canfield, Michael R. *Field Notes on Science and Nature*. Cambridge: Harvard University Press, 2011
6. Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Vintage Books (Random House), 1992.

A list of further recommended reading will be distributed during class meetings. The instructor will also bring a copy of these books to class.

Course Assignments and Grading Policy:

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

Assignment/Course Element	Percent of Course Grade
Preliminary “Decision” Model	15%
4 Assignments	10%
Engagement unit Reports	25%
Final “Decision” Model	15%
Attendance, Participation, Collaboration, Desk Crits, Drawings, etc.	5%
Final Presentation	30%

Study of a primary subject site, (Spartan-Keyes Neighborhood Alley mitigation), and the professional level presentation of an urban planning/design solution will be focus of the Fall 2012 semester. The focused urban project studios anticipate working through traditional design processes intended to solve neighborhood difficulties. The course is structured so that during “Studio”, the desk work, (drawing, organization of analysis, etc.), that is accomplished during class time can be reviewed by the instructor.

The days that are not designated as “Studio” are for presentations. These presentations consist of either the oral presentations of Urban Design assignments or presentations of the on-going neighborhood project design solution: “Decision models”. This method allows everyone various opportunities to practice public presentation making.

There will be two interim pin-up presentations and one final presentation all of which address the subject site. The first two are called “Decision Models”, because students will still be deciding the optimal visual story-telling method. These two “Decision Model” presentations are each worth 15% of the individual student grade. “The Final Presentation” is the final opportunity to accrue points, and represents 30% of each individual student’s course grade. The three pin-ups symbolize the synthesis of urban design theory; the response the class provides to the neighborhood, and they represent 60% of the total course grade.

In order to study the neighborhood, a thorough site analysis will be required. The four urban design assignments will consist of relevant reading/research of proven or commonly practiced methods. Each student will present the interpretation of the reading/research for class benefit. The four assignments will be described on hand-outs in class and be completely explained by the instructor. For example, the first assignment simply requests that the students bring to class website research on precedents regarding urban alley projects and present their findings.

In addition to the urban design assignments, students enrolled in the 4-unit URBP 232 course, will be assigned four “Engagement Unit” reports. The Engagement Unit assignment will consist of planning-practice related activities, such as interviews with the community, jurisdictions, and consultants, and the completion of the Aesthetic portion of an environmental assessment under the requirements of CEQA.

Other Grading and Assignment Issues

There are no individual exams in this course; students will, however, receive a personal grade the week following a group presentation and/or individual assignment/engagement report represented by the following system:

√ +	Equivalent to 90-100%	=	A
√	Equivalent to 80-90%	=	B
√ -	Equivalent to 70-80%	=	C
-	Equivalent to 60-70%	=	D
0	No product submitted	=	F

Students are expected to bring a professional demeanor to a collaborate environment. This practice emulates the typical operations of a private or municipal planning office. You are encouraged to ask as many questions as necessary for the clarification of expectations so as to create the optimum learning environment for everyone. While there are sufficient opportunities to accrue points over the course of the semester, extensions on assignments will be given only when a documented illness or verification of a family emergency is provided to the instructor. Any missing *individual* deliverables required to provide a group presentation will be counted as that individual's zero grade.

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.

For URBP 232 students: Since this is a 4-unit class, you can expect to spend a minimum of twelve 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 field work, community visits and interviews. Details on how to complete these activities will be provided on handouts and presentations by the instructor.

Classroom Protocol

Attendance and arrival times

Students are expected to be set up for studio by the time the class begins. If it is a presentation night, punctuality is especially required, as a courtesy to fellow students. Attendance is a mandatory component, as much learning material is derived from the interaction of class mates during the studio process. You can never make up this opportunity. Additionally, since the class is relatively small everyone depends on the attendance of each other to be successful.

Behavior

The studio environment is a unique learning environment. It is an opportunity to explore ideas outside of your head by drawing them on paper and studying them to reveal a three-dimensional analysis of the subject site. Studios offer a way to “process” your thoughts on paper, and arrive at the optimum human-scale solution by visually discovering many layers of the user’s (client’s) needs.

The creative process is wrought from hypothesis, experimentation, failure and success. The studio manner forces the student to reveal ideas before others and expect their constructive criticism, i.e., ways in which the solution could be improved. The studio experience is much like a brainstorming session and demands that the presenter be adequately mature to receive new ideas, and equally demands that the critiques remain polite and sufficiently thoughtful to be effective.

Materials

A studio class typically is graphics-based. Similar to art courses, students will be required to bring to the class each night the “studio” is scheduled: drawing materials, markers, pens, media for color, and paper media such as trace paper. The first night of class the instructor will provide an overview of the minimum amount of materials needed. Without the materials the student will not be able to properly participate. Students will be required to keep a personal drawing journal, which will be evaluated at each individual studio desk crit.

Safety

Students should familiarize themselves with all emergency exits and evacuation plans. In the evening, when leaving the classroom at the end of class, students should be aware of their surroundings, and carry a cell phone.

Intellectual confidence is fostered as well. The instructor expects that each individual will respect different points of view as each student imparts their design sensibilities to their peers. Equally, students should feel safe that the instructor will encourage big ideas, and be ever respectful of the rich academic and cultural heritage that each student contributes.

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

While in the classroom, the use of electronic devices for personal communication is prohibited. However, during studio time, students are encouraged to share relevant scholastic data through electronic means when this exchange would further the project.

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 <http://www.sjsu.edu/senate/S07-2.htm>.

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:

- 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*, 7th edition (University of Chicago Press, 2007, ISBN-10: 0-226-82336-9). 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: (1) "notes" (footnotes or endnotes), 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 DRC (Disability Resource Center) to establish a record of their disability.

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.

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 408-928-2096.

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](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

URBP 232/152 URBAN DESIGN STUDIO FALL 2012

COURSE SCHEDULE

Subject to change with notice in class or by email

Date	Presentation/Studio/ Assignment Due	Subject	Assignments explained in class
Aug 23	Introduction	Course Outline/Lecture 1: "Urban Design Theory Overview"/ Questionnaire	Urban Design Assign #1: Precedents and Case Studies, Design Vocabulary
Aug 30	STUDIO / Field Tour/Art of observation & field notes	Lecture 2: "Site Analysis/ Precedents"/Field tour, Lecture 3: "Intro Site Analysis Graphic Conventions"	1 st Engagement unit assignment: "The Community"
Sept 6	Urban Design Assignment #1 Due	Lecture 4: "Architectural Language/Forms in Space/Sequences"	Urban Design Assign #2 System Theory and Sustainability
Sept 13	STUDIO	Lecture 5: "Urban Design Elements/ Safety/Place-making" Desk Crits/Graphic studio work	2 nd Engagement Unit assignment: "The City"
Sept 20 Δ	Site Analysis Pin up	"Preliminary" Decision Model	1 st Engagement unit reports Due
Sept 27	STUDIO /Urban Design Elements/Place making/Priorities	Desk Crits/Graphic studio work, Improvements to decision model	3 rd Engagement unit Assign: "Aesthetic Findings in the CEQA Env. Assessment"
Oct 4	Urban Design Assign #2 Due	Presentation of Improvements to Prelim Decision model	Urban Design Assign #3 "Green Alley Solutions"
Oct 11	STUDIO /"Green Alleys"	Desk Crits/Graphic studio work	2 nd Engagement unit Reports Due
Oct 18	Urban Design Assignment #3 Due	Lecture 6: "Christopher Alexander"	Urban Design Assign #4 "Patterns and Systems"
Oct 25	STUDIO /Alley Solutions	Desk Crits/Graphic studio work	4 th Engagement unit Assign: "Consultant/Contract/ Interviews"
Nov 1Δ	Presentation Model/ Urban Design Assign #4 Due/	Presentation of "Decision Model" solutions	3 rd Engagement Unit Reports Due
Nov 8	STUDIO	Desk Crits/Graphic studio work	Studio work
Nov 15	STUDIO	Studio work	Studio work
<i>Nov 22</i>	THANKSGIVING	HOLIDAY	NO CLASS
Nov 29Δ	Draft final	DRAFT Final Presentation	4 th Engagement-unit Reports due
Dec 6	STUDIO	Final improvements of Draft, Mock presentations	
Dec 13	(Final exam period, 5:15 – 7:30 pm)	FINAL PRESENTATION	