

SAN JOSÉ STATE UNIVERSITY
URBAN AND REGIONAL PLANNING DEPARTMENT
URBP 232 – URBAN DESIGN STUDIO
DSIT/URBP 152 – INTRODUCTION TO URBAN DESIGN STUDIO
SPRING 2021

Instructor:	Gordon Douglas Shahzia Shazi
Office location:	Washington Square Hall WSQ 218A
Email:	gordon.douglas@sjsu.edu shahzia.shazi@sjsu.edu
Office hours:	Wednesdays 12:30 – 2:00 PM (by appointment please)
Class days/time:	Tuesdays 4:30 – 7:00 PM
Classroom:	Zoom!
Prerequisites:	232: URBP 231, or instructor consent
Units:	4

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.

URBP 152/DIST 152: Introduction to the analysis of alternative urban design policies to direct urban form development. Course may be repeated for credit when topic changes.

Course Description and Course Learning Objectives

The field of urban design involves the thoughtful creation and integration of a variety of elements from plazas, walkways, seats, and landscaping to streets, blocks, and buildings that contribute to urban form, flow, character, and vitality. As a discipline, it thinks about circulation, density, urban form, history, and social demographics. In this course we will explore opportunities to create good and more humane spaces and places using effective principles and techniques of urban design. Concerns of social equity, sustainability, and economic development will frame our analysis and provide a lens to engage design thinking about the public realm. In particular, this semester we will consider the urban design strategies emerging from our current moment of crisis, from the Covid-19

pandemic to movements for social and racial justice to the growing challenges of climate change, and how all of these impact the built environment.

Course themes this semester include the Covid-19 pandemic (both “covid urbanism” tactical responses and other implications for cities), police violence and the Movement for Black Lives (justice and equity considerations in planning and the role of streets and public space for protest, murals, policing, penal facilities, etc.), urban design response to the coming climate crisis (from sea level rise to wildfires), and the everyday disasters of poverty, displacement, and homelessness.

The class will address design problems through studio work, which will act as an outlet for student creativity, critical thinking, and knowledge sharing. Students will conduct qualitative and quantitative research, perform field studies, and prepare professional design presentations. These activities will be supplemented with lectures, discussions, and media sessions. Working individually and in teams, students will have the opportunity to engage with real-world design problems and innovative solutions to develop proposed design interventions and implementation strategies for specific sites in Downtown Oakland. There will be some days when we meet as a class in the field to visit project sites or meet with community members.

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

1. Collect, synthesize, and communicate data for urban settings through visual representation.
2. Think critically about the public realm through the lenses of social equity, history, economic development, ecology, and mobility.
3. Apply principles of urban design to real world planning problems with real clients such as community citizens, and professional planners and designers.
4. Familiarize themselves with the significance of case studies and contemporary solutions to inform current and future urban development.
5. Work on urban design problems at multiple scales, from small elements such as pedestrian improvements, parks, and streetscapes that contribute to the public realm, to larger scale analysis of neighborhoods, districts, and regional networks.
6. Develop ideas and concepts, and translate them into design conventions utilizing a variety of tools and techniques such as sketching, computer aided drawing, and 3-D modeling.
7. Work effectively with classmates through hands-on team projects.
8. Speak to and collaborate with designers, policy makers, and everyday community members.

Planning Accreditation Board (PAB) Knowledge Components

This course partially covers the following PAB Knowledge Components: 1a, 1b, 1e, 2a, 2b, 2d, 2e, 2f, 3a, 3b, 3d, 3e. A list of the PAB Knowledge Components can be found via a link on our website at <https://www.sjsu.edu/urbanplanning/graduate/masters-in-urban-planning/pab.php>

Required Course Readings

There is no textbook for this course. Assigned readings are listed for each date in the schedule below. They are available online, either via the library's journal and ebook collections, from news websites, or posted on Canvas. You should only need to actually buy the books if you are interested in owning a copy (which I certainly recommend, but by no means require); bookshop.org is a great online resource for books that also supports local, independent bookstores. An additional selection of readings, not individually assigned but of use for the precedent studies and studio work, will be made available on Canvas.

Computer Software for This Course

Adobe Photoshop and other software from the Adobe Creative Cloud suite is useful in creating urban design renderings. This software is available for download free to students via the university at: <http://www.sjsu.edu/ecampus/teaching-tools/adobe/students/index.html>

SketchUp is another program that we will learn. The Department of Urban and Regional Planning will provide a one-year educational license to the software to students registered in the course.

Jamboard is a web-based, interactive digital whiteboard for online collaboration. We will use it for brainstorming, pin-ups and group studio work. It is available for free via the Google suite of applications.

Other applications students will find useful include Microsoft PowerPoint, the Google Drive suite of applications, and more. Much of this is available free for students through the university at: <http://its.sjsu.edu/services/software/index.html> or for free or reduced price from the developer.

Course Materials

Recommended tools to purchase: sketchbook, trace paper, felt-tip markers, pencil, camera (phone is fine), tape ruler. You will also need a laptop computer with Adobe Photoshop and Trimble SketchUp, and a USB flash drive or cloud storage account with easy share function for presentations.

Course Requirements and Assignments

Your grade for the course will be based on the following assignments and other activities. Further details provided in class:

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Assignments	Due Date(s)	Percent of Course Grade	Course Learning Objectives Covered
<p>PARTICIPATION</p> <p>Participate in group activities and presentations, site visits, and class discussion. Demonstrate active engagement with and comprehension of course themes and priorities. See Classroom Protocol.</p>	n/a	10%	1, 2, 3
<p>INDIVIDUAL DRAWING</p> <p>Print-out (or trace on screen if you prefer) one Streetmix street section and one site plan and trace them. Choose one more image to try drawing freehand. Submit scans or quality photographs of each on canvas.</p>	Feb. 9th	6%	1, 2, 4
<p>PHOTOSHOP PHOTO SIMULATION</p> <p>Choose a photograph of the site and use the photoshop techniques to illustrate a proposed design solution. You should be able to manage layers, work with layer masks, add textures, people/trees and design elements to depict your proposed design.</p>	Feb. 23rd	6%	1, 2, 4
<p>PRECEDENTS STUDY</p> <p>In groups, students will research and analyze several precedent cases as models for key course themes. Students will graphically present their analysis in a slide presentation in class.</p>	Mar. 23rd	16%	1, 2, 3, 4
<p>FIELDWORK & POSITION STATEMENT</p> <p>In groups, students will conduct on-site fieldwork and analysis related to the studio site. Check measurements, , context. Each group will produce a Position Statement. Position statements include <i>Key Decisions</i> that can be made about the site, a <i>Design Pitch</i> that briefly states the group's design ideas in a paragraph or less, and <i>Feasibility</i> for the site, key actors, etc.</p> <p>*Engagement unit assignment</p>	Apr. 6th	16%	1, 2, 3
<p>INDIVIDUAL SKETCHUP WORK</p> <p>Import satellite image of a site using geo-location in SketchUp. Trace and model surfaces: roads, sidewalks, lawns, open spaces, parking areas, lakes etc., and buildings (15ft first-floor, 10ft upper floor). Add materials/textures, shadows and ornamentation: trees, cars, people, outdoor furnishings, etc. from the 3D</p>	Apr. 13th	10%	1, 2, 4

warehouse to complete your site model. Create scenes and animation for the site.

DESIGN DEVELOPMENT FIRST REVIEW	Apr. 20th	16%	1, 2, 3, 4
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In teams, students will develop design recommendations and implementation strategies for the study area to an approximately 80% completion point. This work will be presented in a series of words and images plotted on a group Jamboard.

*Engagement unit assignment

DESIGN DEVELOPMENT FINAL PRESENTATION	May. 11th	20%	1, 2, 3, 4
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In teams, students will develop a final set of design recommendations for their assigned area. Each graduate student is required to develop one of the following additional components: materials sourcing and cost projections, project phasing and implementation plan, long-term programming and management plan.

Detailed instructions for each assignment will be discussed and distributed in class, and posted on the course Canvas website. Different expectations for undergraduate students as opposed to graduate students will be explained in detail.

Presentation, clarity, organization, and formatting are essential parts of both written and visual work – all the more so in a design studio. Please consider these things as crucial in your work, and make sure that your slideshows and printed submissions preserve them (i.e. pick software and file formats that you're comfortable with and maintain compatibility across applications; be aware that Google and Word docs can be especially finicky and frustrating in these departments).

Late Assignments

Assignments are due on the dates stated above. Because whole class meetings will be devoted to presentations and crits, work must be completed on time and will be assessed as-is in class. Written assignments will be accepted late with a grade reduction by one half-step letter grade (accidental? semitone?) every day or two it is late. For example, if an assignment warranted an "A" and was one or two days late, the final grade would be an "A-"; after three days: B+, five or six days "B," and so on down.

Final Examination or Evaluation

This course is evaluated through multiple assignments and class participation. The final assignment – the completed design proposal and presentation – is due during the final exam period meeting.

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Calculation of Course Letter Grade

The course grade consists of both individual and group assignments, including pin-ups and presentations in class, with each worth a number of points corresponding to percent of course grade (i.e. an assignment worth 15% is worth 15 points), and a final 10% allotted based on an evaluation of active engagement with, participation in, and contribution to class. Points on all assignments can be added up to determine course grade (out of 100 possible).

For course letter grade: A+ (98 and above); A (93 to 97); A- (90 to 92); B+ (87 to 89); B (83 to 86); B- (80 to 82); C+ (77 to 79); C (73 to 76); C- (70 to 72); D+ (67 to 69); D (63 to 66); D- (60 to 62); F (below 60)

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. Studio work, site visits, and other 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 completing the assigned reading, visiting your field site, meeting with your team members, and completing assignments (including preparing for the presentation). Details on how to complete these activities will be provided in class.

Classroom Protocol

Students are expected to attend every class session, logging in on time and prepared with readings and any assignments completed, ready to fully participate in discussion. Since much of the class is organized around in-class instruction, group work, and studio work time, attendance is crucial to success. Students are expected to be set up for studio by the time class begins. If the class is a presentation day, punctuality is especially required, as a courtesy to fellow students. When possible you are to participate as an audience for your peers' presentations.

I will not be recording class sessions this year. If you miss class, it is your responsibility to obtain class notes or instructions from a colleague in class. Every student is expected to attend site visit and participate in both group work and class discussion regularly.

Studio Culture

The studio environment is an outlet for your creativity and thoughts and is taught through lectures, group discussions, site visits, and instructional critiques given by the instructors. Students can

expect desk reviews and pin-ups (via zoom and Jamboard) throughout the semester. Critical input is meant to stimulate you in a challenging way so that you move ahead in a positive and thoughtful direction with a growing intensity. It is expected that everyone will make mistakes, and have an opportunity to learn from them in a safe and open learning environment. Work that generates insight is valued over high production quality. Significant progress on each project is expected between class meetings.

Accessibility and Accommodations

We all learn in different ways and we all bring different types and levels of academic preparedness to class, depending on everything from life experiences and personal circumstances to individual minds and bodies.

If you believe you face limitations to your access or ability to be a full participant in this class, please inform me of specific challenges or accommodation needs at the start of the course. Students with documented disabilities can register with the Accessible Education Center and receive specific accommodation plans which should be shared with me. Students without documented disabilities who may still need specific accommodations should also reach out to the AEC and/or contact Prof. Douglas to discuss specific needs. If you notice challenges presented by any course components – whether having to do with technology, readings and assignments, in-class or group activities, or even this syllabus – please let Prof. Douglas know.

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/>

Plagiarism and Citing Sources Properly

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:

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- 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*, 8th edition (University of Chicago Press, 2013, ISBN 780226816388). Copies are available in the SJSU King Library. (The book is also 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. Students may use either of the styles in this course, as long as they pick one or the other to use consistently throughout any given assignment.

Library Liaison

The SJSU Liaison Librarian for the Urban and Regional Planning Department is Peggy Cabrera. If you have questions, you can contact her at peggy.cabrera@sjsu.edu or 408-808-2034.

SJSU COUNSELING AND PSYCHOLOGICAL SERVICES

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling and Psychological Services website at <http://www.sjsu.edu/counseling>.

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SPRING 2021
COURSE SCHEDULE

* Readings listed here are to be completed *before* that day’s class. Schedule is subject to change with fair notice – in particular, we need to confirm dates for site visits and community presentations, and will likely have a couple of guest speakers. Any changes will be announced in class well in advance.

No.	Date	Topic, Reading and Assignment
1	2/2	<p>Introduction: Urban Design, Studio Culture, Our Site Studio: Drawing</p> <p>Allen Jacobs & Donald Appleyard. 1987. “Toward an Urban Design Manifesto.” <i>Journal of the American Planning Association</i>, 53(1): pp. 112-20. See Canvas.</p> <p>Matthew Carmona. 2013. “The Place Shaping Continuum,” <i>Journal of Urban Design</i> 19(1): pp. 2-36. https://sjsu-primo.hosted.exlibrisgroup.com/permalink/f/egdih2/TN_cdi_crossref_primary_10_1080_13574809_2013_854695 [Feel free to skim.]</p> <p>John King. 2020. “As We Kept Our Distance From One Another, Our Public Spaces Revealed Their New Uses.” <i>San Francisco Chronicle</i> online. https://www.sfchronicle.com/bayarea/article/As-we-kept-our-distance-from-one-another-our-15839519.php</p> <p>Streetfilms. 2020. “Coronavirus Has Changed Our Streets And We Need To Heed Those Lessons.” https://vimeo.com/407188770</p> <p>Assignment: Sketching (Due 2/9)</p>
2	2/9	<p>Urban Design in Moments of Crisis Guest: Donovan Finn, SUNY</p> <p>Grace Kaplowitz et al. “Covid-19 Impacts on Cities and Suburbs: Key Takeaways Across Multiple Sectors.” Report. Urbanism Next, University of Oregon. https://www.urbanismnext.org/resources/covid-19-impacts-on-cities-and-suburbs-key-takeaways-across-multiple-sectors</p> <p>Ben Schott. 2020. “Lockdowns and Protest are Redrawing Urban Streetscapes.” <i>Bloomberg Opinion</i>. https://www.bloomberg.com/graphics/2020-opinion-schott-urban-streets-during-lockdown/</p>

No.	Date	Topic, Reading and Assignment
		<p>Derek Thompson. 2020. "Get Ready for the Great Urban Comeback." <i>The Atlantic</i>. https://www.theatlantic.com/magazinearchive/2020/10/how-disaster-shaped-the-modern-city/615484</p> <p>Streetfilms. 2020. "Miracle on 34th Avenue: NYC's Best Open Street is in Queens" https://vimeo.com/424830957</p> <p>Streetfilms. 2020. "NYC Restaurants Need Open Streets Now." https://vimeo.com/419491756</p> <p>Assignment: Precedent Study (Due 3/23)</p> <p>Assignment due: Sketching</p>
3	2/16	<p>Oakland Land-Use Context, Working with Data Studio: Photoshop</p> <p>City of Oakland Design Guidelines. https://www.oaklandca.gov/topics/planning-and-building-permit-fees#design-guidelines</p> <p>City of Oakland Downtown Specific Plan. 2019. https://www.oaklandca.gov/topics/downtown-oakland-specific-plan</p> <p>Assignment: Photoshop Photo Simulation (Due 2/23)</p>
4	2/23	<p>*Site Visit → Class Meets On-Site at 5:00pm*</p> <p>Ogilvie, Robert. 2019. "A Bolder Vision for Downtown Oakland." <i>SPUR</i> website. https://www.spur.org/news/2019-12-17/bolder-vision-downtown-oakland</p> <p>Derek Thompson. 2020. "The Pandemic Will Change American Retail Forever." <i>The Atlantic</i> website. https://www.theatlantic.com/ideas/archive/2020/04/how-pandemic-will-change-face-retail/610738/</p> <p>Tiffany Chu. 2020. "Covid-19 Is Not The 'Death Of The City' - It's The Rise Of The Neighborhood Center." <i>Forbes</i> website. https://www.forbes.com/sites/tiffanychu/2020/10/01/covid-19-is-not-the-death-of-the-cityits-the-rise-of-the-neighborhood-center/?sh=231e94b82491</p> <p><i>*class will meet on site at 5:00pm</i></p> <p>Assignment due: Photoshop Photo Simulation</p>

No.	Date	Topic, Reading and Assignment
5	3/2	<p>Streets for Representation and Protest Guest: Sulaiman Hyatt, Oakland</p> <p>Jeremy Goner. 2014. “Memorials Become Familiar Sight in Chicago’s Toughest Neighborhoods.” <i>Chicago Tribune</i> website. https://www.chicagotribune.com/news/ct-chicago-murder-memorials-met-20140618-story.html</p> <p>Johnson, Chip. 2014. Buddha Seems to Bring Tranquility to Oakland Neighborhood. <i>SFGate.com</i> website. http://www.sfgate.com/bayarea/johnson/article/Buddha-seems-to-bring-tranquillity-to-Oakland-5757592.php</p> <p>NACTO. 2020. “Streets for Protest.” <i>Streets for Pandemic Response and Recovery</i>. NACTO website. https://nacto.org/publication/streets-for-pandemic-response-recovery/emerging-street-strategies/streets-for-protest/</p> <p>Linda Poon. 2020. “Designing for More Effective Protests.” <i>Bloomberg CityLab</i> website. https://www.bloomberg.com/news/articles/2017-05-23/how-street-design-can-keep-protests-from-becoming-normalized</p> <p>Peter Schwartzstein. 2020. “Urban Design Can Make or Break Protests.” <i>Smithsonian Magazine</i> website. https://www.smithsonianmag.com/history/geography-protest-how-urban-design-can-make-or-break-people-power-180975189/</p> <p>Babette Thomas. 2020. “The Art of an Uprising: Paint and Plywood Memorialize George Floyd.” <i>NPR</i> website. https://www.npr.org/2020/12/20/945432104/the-art-of-an-uprising-paint-and-plywood-memorialize-george-floyd</p> <p>Assignment: Position Statements (due 4/6)</p>
6	3/9	<p>Covid Streets and Spaces Guest: Warren Logan, City of Oakland</p> <p>Emily Badger. 2020. “The Pandemic Has Pushed Aside City Planning Rules. But to Whose Benefit?” <i>The New York Times</i> website. https://www.nytimes.com/2020/07/20/upshot/pandemic-city-planning-inequality.html</p> <p>Sal Pizarro. 2020. Why San José Won’t Be Joining ‘Slow Streets’ Movement Anytime Soon. <i>East Bay Times</i>, May 2 2020. https://www.eastbaytimes.com/2020/05/02/why-san-jose-wont-be-joining-slow-streets-movement-anytime-soon/</p>

No.	Date	Topic, Reading and Assignment
		<p>Kea Wilson. 2020. "How Can We Know if Quarantine Street Closures Worked." <i>Streetsblog</i> website. https://usa.streetsblog.org/2020/10/26/study-how-can-we-know-if-quarantine-street-closures-worked/</p> <p>Marc Schlosberg, et al. 2021. <i>Rethinking Streets During COVID-19: An Evidence-Based Guide to 25 Quick Redesigns for Physical Distancing, Public Use, and Spatial Equity</i>. Eugene: The University of Oregon. https://pages.uoregon.edu/schlossb/ftp/RSCOV19/RS_COVID_Full_Optimized.pdf</p> <p>NACTO. 2020. <i>Streets for Pandemic Response and Recovery</i>. National Association of City Transportation Officials report. https://nacto.org/publication/streets-for-pandemic-response-recovery/</p>
7	3/16	<p>Studio: SketchUp</p> <p>Alex Oliver. 2019. "SketchUp: The Definitive Guide to Getting Started." <i>SketchUp</i> website. https://www.sketchupschool.com/sketchup-guide</p> <p>Assignment: SketchUp Work (due 4/13)</p>
8	3/23	<p>Climate Change and Extreme Weather Guest: Matthijs Bouw, RBD</p> <p>Lexi Pandell. 2014. "Rising Sea Levels Threaten Oakland." <i>The Bold Italic</i> website. https://thebolditalic.com/rising-sea-levels-threaten-oakland-the-bold-italic-san-francisco-4851b2d454</p> <p>Rachel Swan. 2016. "25 Years Later, Oakland Hills Ripe for Another Firestorm." <i>San Francisco Chronicle</i> online. https://www.sfchronicle.com/bayarea/article/25-years-later-Oakland-hills-ripe-for-another-9984731.php</p> <p>Alex Bozikovic. 2017. "Urban Design in the Time of Climate Change: Making A Friend of Floods." <i>The Globe and Mail</i> online. https://www.theglobeandmail.com/life/home-and-garden/architecture/urban-design-in-the-time-of-climate-change-making-a-friend-of-floods/article35601452/</p> <p>Zoe Siegel (ed.). 2019. <i>Resilient By Design Bay Area Challenge</i>. Resilient by Design. Available for download: http://www.resilientbayarea.org/book</p> <p>John Metcalfe. 2020. "UC Berkeley to Remove Hundreds of Trees in Oakland Hills to Ensure Fire Evacuation Route." <i>Oaklandside</i> website. https://oaklandside.org/2021/01/15/uc-berkeley-removes-hundreds-of-trees-in-the-oakland-hills-to-ensure-fire-evacuation-route/</p>

No.	Date	Topic, Reading and Assignment
		<p>Mallory Moench. 2020. "California has a 'new climate': Charts show how rising temperatures and drought landed the state in crisis." <i>San Francisco Chronicle</i> online. https://www.sfchronicle.com/projects/2021/california-climate-crisis/</p> <p>Assignment due: Precedent Study (in-class presentations)</p> <p>Assignment: Proposal Reviews (due 4/20 ; 5/11)</p>
3/30		<p><i>SJSU Spring Break</i></p> <p><i>no class</i></p> <p><i>try to visit the San Francisco Civic Center over break, per class discussion</i></p> <p><i>and check out this webinar: Walking and Walkability in the Time of COVID-19: New Policies and Practices.</i> https://americanwalks.org/walking-and-walkability-in-the-time-of-covid-19-new-policies-and-practices-may-13-2020-webinar/</p>
9	4/6	<p>Poverty, Housing, and Homelessness</p> <p>Matthew Haag and Dana Rubenstein. 2020. "Midtown is Reeling. Should its Offices Become Apartments?" <i>The New York Times</i> online. https://www.nytimes.com/2020/12/11/nyregion/nyc-commercial-real-estate.html</p> <p>Marisa Kendall. 2020. Oakland Passes Controversial New Homeless Encampment Policy." <i>Mercury News / East Bay Times</i>. https://www.mercurynews.com/2020/10/21/oakland-passes-controversial-new-homeless-encampment-policy/</p> <p>Gordon Douglas. "Curbside Encampments are Informal Settlements." Unpublished manuscript. (See Canvas.)</p> <p>Ari Altstedter and Dhvani Pandya. 2020. "How the World's Biggest Slum Stopped the Virus." <i>Bloomberg Businessweek</i> online. https://www.bloomberg.com/features/2020-mumbai-dharavi-covid-lockdown/</p> <p>Assignment due: Position Statements (in-class presentations)</p>
10	4/13	<p>Equity and Identity Considerations Studio: Proposal Work Time</p> <p>Courtney Cobbs. 2020. "Ahmaud Arbery's Death, Mobility Justice, and the Open Streets Debate." <i>Streetsblog</i> website.</p>

No.	Date	Topic, Reading and Assignment
		<p>https://chi.streetsblog.org/2020/05/11/ahmaud-arberys-death-mobility-justice-and-the-open-streets-debate/</p> <p>Gordon C. C. Douglas. 2018. "Ch. 5 The Spatial Reproduction of Inequality" (pp. 97-129) in <i>The Help-Yourself City</i>. ebook: https://sjsu-primio.hosted.exlibrisgroup.com/permalink/f/1cue0e3/01CAL5_ALMA71484436070002901</p> <p>I-SEED Equity & City of Oakland Planning Dept. 2018. Introduction, Executive Summary, and the Table that follows (pp. 4-11) in <i>Keeping 'The Town' in Downtown</i>. Skim the rest for key models and takeaways. PDF: https://cao-94612.s3.amazonaws.com/documents/Equity-Assessment_wAppendices_Final-rev.pdf</p> <p>Sahra Sulaiman. 2019. "Destination Crenshaw and the Rise of We-Built-this-Place-Making." <i>Streetsblog LA</i> website. https://la.streetsblog.org/2019/02/08/destination-crenshaw-and-the-rise-of-we-built-this-place-making/</p> <p>Destiny Thomas. 2020. "Safe Streets Are Not Safe for Black Lives," <i>Citylab/Bloomberg</i> online. https://www.bloomberg.com/news/articles/2020-06-08/-safe-streets-are-not-safe-for-black-lives</p> <p>Assignment due: SketchUp Work</p>
11	4/20	<p>Studio: Proposal First Review</p> <p>Assignment due: Proposal First Review (Jamboard pin-up and presentations for instructors)</p>
12	4/27	<p>Studio: Proposal Development and Design Work w/ Shahzia</p> <p>Alissa Walker. 2020. "Coronavirus is Not Fuel for Urbanist Fantasies." <i>Curbed</i> website. https://www.curbed.com/2020/5/20/21263319/coronavirus-future-city-urban-covid-19</p>
13	5/4	<p>Community Open House Studio: Work on Community Feedback</p> <p>Lynn Manzo & Douglas Perkins. 2006. "Finding Common Ground: The Importance of Place Attachment to Community Participation and Planning," <i>Journal of Planning Literature</i> 20(4). (See Canvas)</p>
14	5/11	<p>Conclusions and Final Review</p> <p>Assignment due: Proposal Final Review (Jamboard pin-up and presentations for jury)</p>

