

Instructors:

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COVID HEADER

If Texas Tech University campus operations are required to change because of health concerns related to the COVID-19 pandemic, it is possible that this course will move to a fully online delivery format. Should that be necessary, students will need to have access to a webcam and microphone for remote delivery of the class.

CONCEPTUAL URBANISM FOR SOUTHERN SPAIN



Catalog Description

5 Semester Credit Hours

Topical studio that explores design, theoretical and/or technological issues that affect current architectural thought and practice. F, S.

Course Description

This third semester graduate studio is an exploratory design studio with an emphasis on growing contemporary practice instead of single project design. Students are introduced to design practices all engaged with contemporary forms of research and innovation. Students are encouraged to engage different theoretical stances and to align those stances with methods of research and practice. This course prepares students to form self-guided contemporary design methods and processes in their own work.

Studio Brief

This studio will explore in depth what it means to think architecturally at an urban scale—from block groupings and neighborhoods to the territory at large. Many valuable initiatives, whether discursive or built around data-driven techniques, analyze the actors and forces determining the boundary conditions for the formation of urban milieus. Other insightful explorations employ metaphors and tropes to describe the nature of cities in relation to domains outside of architecture. Still others concentrate around questions concerning resources and the environment. Alternatively, this studio will probe the specifically architectural dimension of urban design, with a focus on conceptual approaches.

Though the term “concept” is profusely used, concepts in architecture and urbanism are very hard to come by. Different from a strategy, a composition, or a *parti*, a concept is distinct by virtue of its specificities while its degree of abstraction makes a design outcome, on some fundamental level, generalizable. In setting certain projects apart from what would otherwise be merely the product of compositional strategies, the effect of a concept is twofold:

- First, it facilitates the access of design work to the plane of discourse, since, even when graphically represented—typically through a diagram—a concept is still primarily an intellectual construct. Once on that plane, the project in question is capable of being discussed and further developed through a host of appropriate discursive figures: premises, judgments, inferences, ideas, conclusions, etc., as channeled through thought and expressed through language.
- Second, concepts in architecture and urbanism tend to catalyze the kind of singularity that paves the way for making significant contributions to the history of both fields. This singularity sets apart the make-up of a project and is usually the result of a series of patterns, underlying rules, or design gestures that are clearly codifiable.

The semester will be divided into two phases, the first shorter than the second. First, we will examine a number of groundbreaking urban schemes and texts from the early 1960s to the present. These will revolve around topics including density, order vs. differentiation, public vs. private, typology, topology, spatial infrastructure, program, form, time, and context, among others. Then, we will use knowledge gained from this research to develop an urban proposal for a prominent site in the Andalusian city of

Málaga, Spain.

In 2006, this site—located West of Málaga’s train station, near the beach—was set as the target of the most ambitious urbanistic operation within the so-called “Costa del Sol” region (literally “Coast of the Sun” or “Sun Coast”) in the twenty-first century. Involving high-profile architects along the way, such as David Chipperfield, the controversial nature of the operation has sparked antagonism among the various interests groups involved, which has made it difficult for the urban development to move forward. Fourteen years and several projects and investors later, the operation is still halted. However, Málaga’s tenacious mayor (he was behind the idea in 2006) is determined to develop the site, so currently he is renegotiating the terms of the operation to be able to realize it. Just as those terms are being agreed upon—and therefore prior to any final urban design project being approved—we will advance projects for the site. With a total surface area of approximately 1.9 M square feet, the site is to accommodate office space, retail, housing, and an urban park. In implementing this program within a consolidated area of Western Málaga, proposals will address the urban implications for the coastline and the city at large, as well as more specifically the connections with the city center and the train station.

The main goal of this studio will be to grow a sensibility for undertaking urban design the way we would conceptual architecture.

For the research & analysis portion of the semester, deliverables will include mostly analytic drawing. For the proposal phase, a combination of concept diagrams; plans, sections, and elevations at several scales; perspective drawings; and images will be expected.

Student Learning Objectives

Upon the completion of the studio the student will:

- be introduced and engage in a range of contemporary architectural design practice.
- be fostered a critical attitude towards design practices within multivariant contexts.
- be encouraged voice within the discipline of architecture and introduced modes of design as architectural discourse.
- develop a rewarding attitude towards advanced and innovative techniques and processes.

Student Performance Objectives

Upon the completion of the studio the student will present evidence of:

- understanding of the contemporary theoretical and applied research methodologies and practices used during the design process.
- ability to raise clear and precise inquiries among the disparate needs of cultures and societies.
- ability to use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria.
- ability to value continuous inquisitiveness toward excellencies.

Means of Evaluation:

1. Deliverables: Well-crafted 3D and physical models, drawings, concepts, and rigorous development of an urban/architectural idea.

2. Methods of Assessment:

- a. Expectations of the deliverables set forth above shall be completed in a timely manner, assessed through regular interaction, participation, and criticism of design output with the instructors. Students are expected to further their design through a process which is not necessarily linear, but flexible (somewhat circular) design process as each design iteration leads to greater clarity, resolution, definition, and specificity. It is important to note that this process does not always move from general to specific, as design processes will often require iteration, testing, and re-design throughout the semester. Students will be required to present the process of their work at the end of each phase, at final review, and submit design documentation. Be prepared at the beginning of class-time. There will be unscheduled pinups, discussions, presentations, and critiques as needed to facilitate work progress.
- b. Assignments. Each student is responsible for reading, understanding, and absorbing all assignments, references, precedents, and other content presented in studio. Given the extensive scope of the course content, and the nonlinear necessities of developing architecture, there may be multiple assignments occurring at any one time. All assignments must be completed in a timely manner. Assignments are cumulative, and therefore students unable to maintain the speed of the schedule may need to withdraw from the course. Extensions to due dates will not be granted unless circumstances. Substantial grade reduction will occur if work is received late or incomplete.
- c. Design criticism of work in progress by individual instructors and by assembled design juries at reviews, with particular attention to thoughtful engagement with the critical questions regarding program, context, and the disciplines of architecture and urbanism as posed by the framework of the studio.

Teaching Methods/Studio Methods:

Methodology. This graduate level design studio promotes the strategies, tactics, and techniques for conceiving projects in architecture and urbanism as a discourse between theory and practice. Emphasis is placed on a critical approach to design. The project is presented as a system of systems, synthesized into a comprehensive design vision. A wide range of variables includes not only the technical and the pragmatic, but also aesthetic, theoretical, formal, spatial, and sequential considerations. In addition to the specific materials required for this studio, you will develop your own process and position within the fields of architecture and urbanism. As an ongoing critical search, you should not be seeking off-the-shelf answers, but instead asking better questions. Several complex systems [programmatic, environmental, site, accessibility, and building envelope assemblies] will be investigated, iterated, and technically documented to create a comprehensive (integrated) urban design project. Student are expected to engage the method and practice of teaching (pedagogy) presented. The studio inculcates a high standard of proficiency, pride, and confidence in producing high-quality work.

Criticism. Managing and implementing criticisms is the responsibility of the student. Students are expected to listen, understand, accept, study, and apply criticisms to their work. Critiques from the instructor, outside reviewers, and other classmates during critiques should be perceived as a constructive analysis of the work and/or process, not as a personal attack. In order to receive effective criticism,

students must continuously present progress of their work as printed drawings (wherever possible) at correct architectural scale. Only significant new work that contributes and moves forward the progress of the project will be discussed. Minor changes, repeated works, or verbal descriptions of intentions will not be critiqued. All previously completed work (sketches, prints, models and digital files) must be readily available because the design process demands comparative reference to these works.

Productivity. Time management and a high level of consistent production is key to success in this studio. Students are expected to invest a significant amount of time working on the studio project outside of class time. Experience has shown that students who work before and after class hours and on weekends on a consistent basis have a greater degree of success in the course because they can interact, discuss, clarify, and exchange ideas or methods with peers.

Representation. Students must demonstrate the ability to employ appropriate representational media to convey essential architectural ideas at each stage of the design process. Every mode of representation for comment/criticism must be a precise, well crafted, and intentional representation of architectural ideation.

Model making. Finely crafted and intentional model-making skills are required as physical models will be built, analyzed, and rebuilt throughout the semester. Models should be representative of details and intentional material choice.

Drawings. High-quality digital drawing techniques utilizing vector-based drawings post-produced in either a CAD program or Adobe Illustrator. NO crudely exported drawings from Rhino, Revit, or similar sources. Specifically, students are discouraged from using Revit. All drawings must show sophisticated and appropriate line weights ranging from heavy, medium, and thin; and representational line types of solid, dashed, and dotted dependent upon representational intention. Tones and color are supplemental expressive techniques that can enhance the reading of the drawings but shall not obscure or as a substitute for properly line-weighted drawings. In the case of technical documentation, drawings require correct US material designations, dimensions and keyed labelling. While plans and sections may begin as basic cuts from a 3d digital model, iteration and refinement must be within a 2d CAD program (Not Illustrator!) to reconstruct, redraw and redefine architectonic intentionality.

Renderings. Perspectives, section perspectives and axonometrics must include line information. Post-production is required to represent intention and proper scale (people), context (imagery from site) and the experiential (materiality and light). Analog and digital drawing will be employed at various times throughout the semester. Intensive production throughout the entire semester is essential to success in this studio. Poor craftsmanship in any of the above category will result in a substantial deduction of grade.

Professionalism in the Studio. As a graduate-level studio, maturity and professionalism is expected, similar to an office environment. Collaboration between students is essential for the creation of a vibrant studio culture, and sharing of technical knowledge is encouraged.

****Any unprofessional behavior observed during studio may result in significant grade reduction for the semester.*

Course Schedule

WK1	8/24	M	ALL SCHOOL MEETING
	8/26	W	FIRST STUDIO DAY, VIRTUAL SESSION / Introductions, Present Precedent Analysis Assignment
	8/28	F	Studio Day, Virtual session
WK2	8/31	M	Studio Day, Virtual session
	9/2	W	Studio Day, Virtual session
	9/4	F	F2F SESSION
WK3	9/7	M	LABOR DAY
	9/9	W	Studio Day, Virtual session
	9/11	F	F2F SESSION
WK4	9/14	M	Studio Day, Virtual session; $\frac{1}{4}$ REVIEW: PRECEDENT ANALYSIS
	9/16	W	Studio Day, Virtual session
	9/18	F	F2F SESSION
WK5	9/21	M	Studio Day, Virtual session: URBAN CONCEPT
	9/23	W	Studio Day, Virtual session
	9/25	F	F2F SESSION
WK6	9/28	M	Studio Day, Virtual session: SCALE TEST
	9/30	W	Studio Day, Virtual session
	10/2	F	F2F SESSION
WK7	10/5	M	Studio Day, Virtual session: COMPREHENSIVE SITE ANALYSIS
	10/7	W	Studio Day, Virtual session
	10/9	F	F2F SESSION
WK8	10/12	M	Studio Day, Virtual session; MID-REVIEW: CONCEPT ADJUSTMENT
	10/14	W	Studio Day, Virtual session
	10/16	F	F2F SESSION
WK9	10/19	M	Studio Day, Virtual session: URBAN DEVELOPMENT I – MASSING
	10/21	W	Studio Day, Virtual session
	10/23	F	F2F SESSION
WK10	10/26	M	Studio Day, Virtual session: URBAN DEVELOPMENT II: MASSING – PROGRAM
	10/28	W	Studio Day, Virtual session
	10/30	F	F2F SESSION
WK11	11/2	M	Studio Day, Virtual session; $\frac{3}{4}$ REVIEW: URBAN DEVELOPMENT + LANDSCAPING
	11/4	W	Studio Day, Virtual session
	11/6	F	F2F SESSION
WK12	11/9	M	Studio Day, Virtual session; ARCHITECTURAL SCALE I: PLANS + SECTIONS
	11/11	W	Studio Day, Virtual session
	11/13	F	F2F SESSION
WK13	11/16	M	Studio Day, Virtual session; ARCHITECTURAL SCALE II: MATERIALITY
	11/18	W	Studio Day, Virtual session
	11/20	F	F2F SESSION
WK14	11/23	M	Studio Day, Virtual session; PRE-FINAL REVIEW: WHOLE PROJECT PRE-PRESENTATION
	11/25	W	THANKSGIVING HOLIDAYS
	11/27	F	THANKSGIVING HOLIDAYS
WK15	11/30	M	Studio Day, Virtual session
	12/2	W	FINAL REVIEW
	12/4	F	Final Studio Day // Individual Meetings w/ Students

****These dates are subject to change at the discretion of the instructor and/or the College of Architecture.

Essential Texts

- Allen, Stan. *Point + Lines*. New York: Princeton Architectural Press, 1999.
- Allen, Stan. "From Object to Field: Field Conditions in Architecture and Urbanism." *Architectural Design*, no. 67 (June 1997): 24–31.
- Aragüez, José (ed.). *The Building*. Zurich: Lars Müller Publishers, 2016.
- Arets, Wiel. *Un-Conscious City*. New York: Actar, 2019.
- Atelier Bow Wow. *Made in Tokyo*. Tokyo: Kajima Institute, 2001.
- Holl, Steven. *The Alphabetical City*. New York: Princeton Architectural Press, 1995.
- Hutton, Jane, Daniel Ibáñez, and Kiel Moe (eds.). *Wood Urbanism*. Barcelona: Actar, 2020.
- Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: Penguin, 1997.
- Koolhaas, Rem, and Bruce Mau. *S, M, L, XL*. New York: The Monacelli Press, 1995.
- Koolhaas, Rem, and Hans Ulrist Obrich. *Project Japan: Metabolism Talks*. Köln: Taschen, 2011.
- Rossi, Aldo. *Architecture of the City*. Cambridge: MIT Press, 1982.
- Rowe, Colin. *Collage City*. Cambridge, MA: MIT Press, 1984.

Course Requirements

Required Computer. Students must provide and maintain their computer used for studio assignments. See the college wiki for minimum specifications. Technical difficulties, viruses, corrupted files, crashes, server, or print bureau problems will not be accepted as excuses for not producing assigned work. All digital work should be regularly backed up.

Required Software

1. Adobe Photoshop, Illustrator, InDesign, and Acrobat. Illustrator is required for all 2D drawing output.
2. AutoCAD or Rhino can be used for general drafting.
3. Use the 3D software that you know the best for design modeling, preferably Rhino. ReVit is discouraged. If anyone wishes to use ReVit, please speak to the instructors first.

Required Output Technologies

1. Laser cutting, CNC & 3D printing COA Shop.
2. It is strongly suggested that you have an 11 x 17 inkjet printer for everyday studies (11 x 17 paper; inkjet cartridges).
3. You will be required to do a certain amount of large format printing at the COA 9th floor Print Bureau (or other sources).

Required Materials

1. exhibiting: push pins and clips for hanging work.
2. criticism: 12" & 18" wide rolls of white/yellow trace.
3. drawing: variety of pencils, water-based colored pens and markers.
4. measuring: Architect's Scale, Engineering Scale.
5. cutting: healing cutting board, metal straight edges, triangles, x-acto knife w/ blades.
6. modeling: basswood, birch plywood, foam-core, cardboard, chipboard, museum board.

7. glue: non-toxic water-based glues such as Elmer's Glue-All, Elmer's Wood Glue, Sobo Glue, Tacky Glue, or hot glue stick guns (low and high heat).
8. paint: Golden Acrylic Gesso or Liquitex Gesso; high-quality water-based flat interior latex.

Grading

Grading certifies that the student has clearly demonstrated a level of expertise for the design process and product, as required for each studio phase. Studio grading is not an exact mathematical assessment. It is based on years of experience and expertise in the criticism and judgment of student design process and final work. Production and hard work lead to improvement, and demonstrated improvement is a key component in final grading.

Grade definitions.

A (excellent) exceptional work, exceeding the requirements of the course, showing strong understanding, skills, effort, initiative, and independent resourcefulness.

B (good) performance above the norm; work demonstrates adequate understanding, skills, effort, initiative, and improvement beyond the minimum requirements of the course.

C (average) work that meets minimum requirements and demonstrates satisfactory understanding, skills, and effort; little initiative to investigate the problem without substantial prodding from the instructor; work shows minimal improvement.

D (inferior) work that does not satisfy minimum requirements, understanding, skills, and effort; initiative lacking; improvement not noticeable.

F (failure) does not meet requirements to the extent the student must repeat the course.

Plus and minus marks may be used to indicate higher and lower rating in each grade division for the purposes of averaging progress reports and final grades. A student who has shown clear successful improvement throughout the semester may be given the advantage in the case of borderline final grade averages.

More on grading: TTU OP. 34.12 on Grading <https://www.depts.ttu.edu/opmanual/OP34.12.pdf>

The instructor will utilize the following criteria to assess the students' work:

1. Process/Rigor (development and articulation)
2. Craft/Precision (analog-digital representation)
3. Resolution (curricular integration)
4. Critical Ideology (research and critical thinking)
5. Professionalism (passion, dedication, timely submission of work, and attendance record)

Studio Phases. Four major phases will occur within the studio, each resulting with a formal review. As graduate students, full participation with all pin-ups, reviews and discussion are required. Progress grades may be given at the conclusion of any phase to alert the students of their current standing. The phases are as follows:

01 RES research precedent analysis	20%
02 SCH scheme design	20%
03 DEV design development/synthesis	25%
04 FNL resolution of urban + architectural idea	35%

Retention of Student Work. The College of Architecture reserves the right to retain, exhibit, and reproduce work submitted by students. Work submitted for a grade is the property of the college.

NAAB Criteria Met

A.1 Professional Communication Skills: *Ability* to write and speak effectively and use representational media appropriate for both within the profession and with the general public.

A.2 Design Thinking Skills: *Ability* to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

A.3 Investigative Skills: *Ability* to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

C.1 Research: *Understanding* of the theoretical and applied research methodologies and practices used during the design process.

Attendance policy

1. Students are responsible for attending all scheduled class meetings for the full class period.
2. Attendance requires each student to have their computer, tools, materials, and supplies available for all studio activities.
3. When you are absent you miss important course content that effects student performance. You will have to work harder to make up for any absences.
4. Absences will affect the final grade at the instructor's discretion
5. Violating a maximum of four absences for studio will require the student to drop the class or receive a grade of "F" in compliance with drop deadlines (see COA Attendance policy).
6. Absences are only for reasonable unforeseen circumstances such as getting sick or emergencies. If you are sick, please stay home. Inform the instructor directly.
7. Any absence is considered UNEXCUSED, unless it meets the criteria discussed in the TTU Student Handbook, Part II Community Policies, Section D: Class Absences (page 62) for the following:
 - a. Illness requiring an absence from class for more than one week.
 - b. Religious Holy Day Absences.
 - c. Student Absence due to Sponsorship of Student Activities and Off-Campus Trips.

II. COVID-19 INFORMATION

Face coverings are required. Texas Tech University requires that students wear face coverings while in classes, while otherwise in campus buildings, and when social distancing cannot be maintained outdoors on campus.

Signage. Be attentive to signage posted at external and some classroom doorways that indicates entry and exit ways, gathering and queuing spaces, and availability of masks and hand sanitizer.

Seating assignments. The purpose of assigned seating is to assist in contact tracing, if necessary, and to augment social distancing. Students are expected to sit at a minimum of six feet apart. Seats in our classroom will be marked as available and unavailable. A required seating chart will be created once everyone is positioned with appropriate social distancing. There will also be an orderly procedure, designed to ensure social distancing, for exiting the classroom. For more relevant info, see COVID Guidebook distributed at the All School Meeting.

Illness-Based Absence Policy

If at any time during this semester you feel ill, in the interest of your own health and safety as well as the health and safety of your instructors and classmates, you are encouraged not to attend face-to-face class meetings or events. Please review the steps outlined below that you should follow to ensure your absence for illness will be excused. These steps also apply to not participating in synchronous online class meetings if you feel too ill to do so and missing specified assignment due dates in asynchronous online classes because of illness.

1. If you are ill and think the symptoms might be COVID-19-related:

- a. Call Student Health Services at 806.743.2848 or your health care provider. After hours and on weekends contact TTU COVID-19 Helpline at 806.743.2911.
- b. Self-report as soon as possible using the Dean of Students COVID-19 webpage. This website has specific directions about how to upload documentation from a medical provider and what will happen if your illness renders you unable to participate in classes for more than one week.
- c. If your illness is determined to be COVID-19-related, all remaining documentation and communication will be handled through the Office of the Dean of Students, including notification of your instructors of the period of time you may be absent from and may return to classes.
- d. If your illness is determined not to be COVID-19-related, please follow steps 2.a-d below.

2. If you are ill and can attribute your symptoms to something other than COVID-19:

- a. If your illness renders you unable to attend face-to-face classes, participate in synchronous online classes, or miss specified assignment due dates in asynchronous online classes, you are encouraged to visit with either Student Health Services at 806.743.2848 or your health care provider. Note that Student Health Services and your own and other health care providers may arrange virtual visits.
- b. During the health provider visit, request a “return to school” note;
- c. E-mail the instructor a picture of that note;
- d. Return to class by the next class period after the date indicated on your note.

Following the steps outlined above helps to keep your instructors informed about your absences and ensures your absence or missing an assignment due date because of illness will be marked excused. You will still be responsible to complete within a week of returning to class any assignments, quizzes, or exams you miss because of illness.

If you have interacted with individual(s) who have tested positive for COVID-19:

Maintain a list of those persons and consult Student Health Services at 806-743-2911 or your primary care provider on next steps.

Do not return to class until you are medically cleared by your Health Care Provider.

III. UNIVERSITY REQUIRED STATEMENTS

ADA STATEMENT:

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.

ACADEMIC INTEGRITY STATEMENT:

Academic integrity is taking responsibility for one's own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers. [Texas Tech University ("University") Quality Enhancement Plan, Academic Integrity Task Force, 2010]

RELIGIOUS HOLY DAY STATEMENT:

"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

DISCRIMINATION, HARASSMENT, AND SEXUAL VIOLENCE STATEMENT:

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at titleix.ttu.edu/students. Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling

Center, 806- 742-3674, <https://www.depts.ttu.edu/scc/>(Provides confidential support on campus.) TTU 24-hour Crisis Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, voiceofhopelubbock.org (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, <https://www.depts.ttu.edu/rise/> (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742-3931, <http://www.depts.ttu.edu/ttpd/> (To report criminal activity that occurs on or near Texas Tech campus.)

CIVILITY IN THE CLASSROOM STATEMENT:

Texas Tech University is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student–student and student–faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university (www.depts.ttu.edu/ethics/matadorchallenge/ethicalprinciples.php).

LGBTQIA SUPPORT STATEMENT*:

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433.”

*If you prefer to list campus resources rather than a statement about ally status, you might include the following among other campus resources you wish to share:

Office of LGBTQIA, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433
Within the Center for Campus Life, the Office serves the Texas Tech community through facilitation and leadership of programming and advocacy efforts. This work is aimed at strengthening the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community and sustaining an inclusive campus that welcomes people of all sexual orientations, gender identities, and gender expressions.