

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. This class is online the entire semester therefore students will need to have access to a laptop computer (that meets COA requirements) capable of accessing Zoom, TTU MS Teams and OneDrive.

ARCH 4341-001 Media Elective
College of Architecture, Texas Tech University

Fall 2020

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poetic interoperability

Catalog Description. Analog or digital media options chosen from approved list. May be repeated for credit.

Course Information.

Meeting Time: Tue & Thu 02:00 - 03:20 pm

Location: Online (via Zoom and MS Teams)

COURSE DESCRIPTION/BRIEF

Everyone is talented. If he is deeply interested in his work, every healthy man has a deep capacity for developing the creative energies in his nature. Everyone is equipped by nature to receive and to assimilate sensory experiences. Everyone is sensitive to tones and colors, everyone has a sure "touch" and space reactions, and so on. This means that everyone by nature is able to participate in all the pleasures of sensory experience, that any healthy man can become a musician, painter, sculptor, or architect, just as when he speaks, he is "a speaker." That is, he can give form to his reactions in any material (which is not, however, synonymous with "art," which is the highest level of expression of a period). The truth of this statement is evidenced by actual life: in a perilous situation or in moments of inspiration the conventions and inhibitions of daily routine are broken, and the individual often reaches an unexpected plane of achievement.

László Moholy-Nagy¹

Digital media is transforming the teaching and practice of design, offering new ways to see, think, study, and understand architecture.

This media elective investigates the tactics and techniques of how digital media and physical material are used interchangeably as instruments in a design environment.

A series of weekly exercises inspired by Bauhaus principles of craftsmanship and visual perception stimulates intuition and analytic observation.

The methodology explores the making of space with a particular emphasis on sensorial experience through light, shade, shadow, texture, color, reflectivity, transparency, semi-transparency, and motion.

Theory presentations supplement the commentary of student design work. The completion of assignments occurs outside of class time.

On interoperability

A series of event-based exercises start in the analog, translated quickly to the digital. Objects generated in one medium are analyzed, broken apart, and put back together into unique combinations. This data is freely exported and imported into other media where the objects are rearranged, manipulated, transcoded, and transformed. The tools and techniques focus more on being evocative, then on the technicalities. These poetic techniques give students a procedural context for the inter-operative application of contemporary media in the design process.

Interoperability is the capacity to move back and forth fluidly between media creating an inviting environment for design. As media technologies evolve, other trajectories and combinations are possible. Each group of students engages the exercises with new ideas and understandings for subsequent classes. The quality of the tools and the work is advancing. Thus, this is an evolving dynamic context for both the students and the teacher.

The mystery of the approach is a part of the game of discovery. Continual commentary, using contrast and comparison, is a crucial aspect of this approach. The beginning exercise for the course is defined, but open-ended. Subsequent tasks feature more structured techniques and media. Later on, the process opens up once again, subject to commentary and questioning.

The wide range of results produced in these exercises and events expand the intellectual context of design production. The cyclical nature of this disciplined approach, oscillating between various media, expedites the ability to create, evaluate, understand, and recreate previous discoveries. The inter-operative application of contemporary media, in conjunction with the analog, reveals a poetic creative process.

*First you learn the instrument, then you learn the music, then you forget all that s**t and just play.*

Charlie Parker

¹ Moholy-Nagy, László. 1949. The new vision and Abstract of an Artist. New York, N.Y.: Wittenborn, Schultz. 17.

STUDENT LEARNING OBJECTIVES

- [1] Understand the relationships between analog and digital representation.
- [2] Understand the roles of intuition, experimentation, and analytic observation in the design process.
- [3] Understand space making and its effect on experiential and sensorial perception.
- [4] Understand the relationships between light, shade, shadow, texture, color, reflectivity, transparency, semi-transparency, and motion.
- [5] Understand the principles of visual perception and craftsmanship (developing a critical eye).

STUDENT PERFORMANCE OBJECTIVES

- [1] Produce and complete all work on time.
- [2] Apply organizational skills (correct file names, file types, formats, and image sizes).
- [3] Apply technical competency, clarity, and craft.
- [4] Apply a process of continual production (passion, dedication, and work ethic).
- [5] Apply professional communication skills.

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

MEANS OF EVALUATION

[1] Deliverables

There will be twelve incremental and additive assignments/exercises/experiments consisting of physical models, digital photos, videos, video captures, image manipulations, collages, and composite images. This work will require critical thinking and the ability to engage the pedagogy presented (the method and practice of teaching). The completion of assignments occurs outside of class time.

Week 01 architectonic still-life (model)
 Week 02 analog-digital capture (images jpg/video)
 Week 03 radical reconstruction A (image jpg)
 Week 04 radical reconstruction B (image jpg)
 Week 05 spatial manipulation device (hybrid model)
 Week 06 spatial capture (images jpg/video)
 Week 07 spatial enhancement space-A (image jpg)
 Week 08 spatial narrative space-B (image jpg)
 Week 09 spatial narrative space-C (image jpg)
 Week 10 spatial narrative space-D (image jpg)
 Week 11 digital portfolio preliminary (pdf booklet; selected images and writing)
 Week 12 digital portfolio final (pdf booklet; selected images and writing)
 Week 13 poetic event (final review) with guest(s).

[2] Methods of Assessment

The assessment of learning outcomes occurs through design criticism (commentary) of weekly process-based assignments. The expectation is that students will attempt serious and committed responses for each task. Because exercises are cumulative, it is essential to keep up with production. Consistent hard work, improvement, and growth are crucial.

Digital files of work (except for exercises 1 & 5) will be due on Tuesdays no later than 2 PM, submitted to a designated file folder on Teams. Professor Neiman will review the responses and create a presentation of the work for the delivery of commentary during class on Thursday afternoons. Images turned in late will not be selected.

Students must complete all deliverables on time. Expect a substantial reduction of your grade for late or incomplete work. Professor Neiman will not grant extensions to due dates unless for COVID-19 related circumstances.

File management (organizational skills). Each assignment has specified requirements such as file backup, file naming protocols, file-types, file formats, image sizes, ratios, etc. These are essential aspects of this media class, similar to most professional architecture firms with "office standards" or protocols that are strictly followed by the architects. Thus, multiple violations of organizational requirements will result in a lowered grade for the semester.

Grading. Based on years of expertise and experience in judging student design work, Professor Neiman will issue grades via TTU email. Each report includes an evaluation for each assignment on a 0–100 scale, weighted equally, resulting in an overall average. General comments may also be issued.

Evaluation 1	50% semester grade
Evaluation 2	50% semester grade

Grade definitions (see [TTU OP. 34.12 on Grading](#)).

- A excellent** (90-100%) exceptional performance, demonstrating strong understanding, initiative, and independent resourcefulness.
- B good** (80-89%) above the norm performance, demonstrating above average understanding and initiative.
- C average** (70-79%) satisfactory performance, demonstrating minimal understanding and initiative.
- D inferior** (60-69%) passing, but not satisfying degree requirements.
- F failure** (0-59%)

TEACHING METHODS:

The entire class delivery is online through Zoom and MS Teams. We will have 26 meetings each one hour and 20 minutes (each session recorded with transcripts).

Each class meeting will feature the following events:

- Tuesday: Professor Neiman will present ideas (lectures) that support each exercise/experiment/assignment.
- Tuesday: The students' task is to respond and submit the work performed outside of class, one response (creative work) per week.
- Thursday: Professor Neiman will present selected images of student work for commentary/commentary.

This class presents a successful series of sketch problems that give students a compelling introduction into a non-traditional and integrated use of contemporary media in the design process. In doing so, it establishes a procedural foundation from which any design studio or professional setting dealing with digital media can build.

Part of the success of the methodology owes to purposely avoiding the use of CAD, 3D modeling, or rendering software, achieving two goals. First, it breaks down students' technical preconceptions concerning computers and encourages the participants to develop new ways of seeing and using digital media. Second, it shifts the attention to alternative analog-digital conversations that de-emphasize digital media's capacity to deliver real depictions of architectural space—facilitating states of production more akin to the messiness associated with the design process. The products express the no-CAD approach in the surreal contrast between the accuracy and sharpness of the digital images (that initially suggest high degrees of design certainty and refinement) and their actual high levels of dissonance, fluidity, and ambiguity.

The impressive level of accumulative production over the semester is a good indicator of how media technology expands the designer's ability to create, find, develop, and present design ideas and products. The wide range of results and the fact that most of these designs are improbable by traditional analog techniques demonstrate the power of contemporary media to expand the intellectual horizons of design production.

Previous workshops based on this approach have shown that students leave with a renewed and informed enthusiasm towards the present and future of designing with computers.

The methodology for the semester-length process works as follows:

- Make a physical model.
- Take photographs and videos of the model.
- Digitally manipulate the model images as two radical reconstructions (now accelerating past the model).
- Make an acetate model (a spatial manipulation device) featuring selected photographs produced from the first model.
- Take photos and videos of the spatial manipulation device.
- Select the most potent spatial image.
- Digitally enhance the image and use it to generate a series of three spatial narratives.
- Produce a digital portfolio (pdf booklet) containing selected images from the entire semester, described by a written statement, words, captions, phrases, quotes.

Final Week. On Tuesday (11/17), students will submit their digital portfolios. For the last meeting on Thursday (11/19), Professor Neiman will present selected images produced during the semester for commentary by guest(s).

Each student is responsible for reading, understanding, and absorbing all emails, announcements, assignment requirements, lecture videos, slides, references, precedents, and other content presented in class, posted on **MS Teams**.

COURSE SCHEDULE

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

wk	meeting	due date	assignment/experiment/notes
01	25-Aug Tue 27-Aug Thu	03-Sep Thu	01 architectonic still-life: improvisational model made from recycled materials Introduction: Poetic Interoperability discussion: architectonic still-life (improvisational model strategies)
02	01-Sep Tue 03-Sep Thu	08-Sep Tue	02 analog-digital capture: photographic images (jpg) and video of the model live video demonstration: architectonic still-life
03	08-Sep Tue 10-Sep Thu	15-Sep Tue	03 radical reconstruction A: digital reconfiguration (jpg) from model images commentary: analog-digital capture
04	15-Sep Tue 17-Sep Thu	22-Sep Tue	04 radical reconstruction B: digital reconfiguration (jpg) from model images commentary: radical reconstruction A
05	22-Sep Tue 24-Sep Thu	01-Oct Thu	05 spatial manipulation device: hybrid model exhibiting acetate prints of analog-digital captures and radical reconstructions. commentary: radical reconstruction B
06	29-Sep Tue 01-Oct Thu	06-Oct Tue	06 spatial capture: photographic images (jpg) and video of the model Evaluation Report 1 (EX 1-6) issued by 13-Oct Tue live video demonstration: spatial manipulation device
07	06-Oct Tue 08-Oct Thu	13-Oct Tue	07 spatial enhancement (space A): spatial capture digitally enhanced (jpg) commentary: spatial capture
08	13-Oct Tue 15-Oct Thu	20-Oct Tue	08 spatial narrative (space B): digitally manipulated imaginary space (jpg) commentary: spatial enhancement (space A)
09	20-Oct Tue 22-Oct Thu	27-Oct Tue	09 spatial narrative (space C): digitally manipulated imaginary space (jpg) commentary: spatial narrative (space B)
10	27-Oct Tue 29-Oct Thu	03-Nov Tue	10 spatial narrative (space D): digitally manipulated imaginary space (jpg) commentary: spatial narrative (space C)
11	03-Nov Tue 05-Nov Thu	10-Nov Tue	11 digital portfolio (preliminary): pdf booklet; selected images & poetic statement(s) commentary: spatial narrative (space D)
12	10-Nov Tue 12-Nov Thu	17-Nov Tue	12 digital portfolio (final): pdf booklet; selected images & poetic statement(s) commentary: digital portfolio (preliminary)
13	17-Nov Tue 19-Nov Thu		discussion: digital portfolios (final) poetic event (final review) last meeting for this course; selected images produced during the semester presented for commentary by guest(s). Evaluation Report 2 (EX 7-12) issued by 01-Dec Tue
			<i>Thanksgiving Holiday: no classes</i>
10-Dec Thu			GRADES DUE FOR GRADUATING STUDENTS VIA RAIDERLINK (NOON)
14-Dec Mon			FINAL GRADES DUE VIA RAIDERLINK (NOON)

REFERENCES

- Albers, Josef. INTERACTION OF COLOR.
- Kepes, Gyorgy. LANGUAGE OF VISION.
- Lynn, Greg. ANIMATE FORM.
- Manovich, Lev. THE LANGUAGE OF NEW MEDIA.
- Moholy-Nagy, László. THE NEW VISION, AND ABSTRACT OF AN ARTIST.
- Moholy-Nagy, László. VISION IN MOTION.
- Moholy-Nagy, Sybil. MOHOLY-NAGY: EXPERIMENT IN TOTALITY.
- Neiman, Bennett and Bermudez, J. BETWEEN DIGITAL & ANALOG CIVILIZATIONS: THE SPATIAL MANIPULATION MEDIA WORKSHOP.
- Neiman, Bennett and Yi-Luen Do, E. DIGITAL MEDIA AND THE LANGUAGE OF VISION.
- Nicholson, Ben. COLLAGE MAKING.
- Smith, Wadada Leo. NOTES (8 PIECES): SOURCE A NEW WORLD MUSIC: CREATIVE MUSIC.

No required textbooks to purchase.

COURSE REQUIREMENTS

Required Computer. Students must provide and maintain their own laptop computer used for studio assignments. See the [college 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. Using illegal copies of software violates ethical code and can cause unexpected results.

- Adobe Creative Cloud: Photoshop, Illustrator, InDesign, and Acrobat.
- Digital video editing software: Adobe Premiere, iMovie, Windows Movie Maker, or equivalent; phone based movie editing apps.
- Web access to Zoom, and TTU based MS Teams and OneDrive.
- Web cam and microphone.

Required Camera. digital or phone camera (minimum of 3 mega-pixel resolution) with Video capabilities.

Suggested Physical Modeling Materials.

- For exercise 01: a variety of recycled materials and scraps such as basswood or balsa chunks, strips, dowels, museum board, foamcore, cardboard from product boxes, corrugated cardboard from boxes, wire, acrylic, acetate, plastic bottles, blue or pink foam. etc.
- For exercise 05: clear and printed acetate sheets; foamcore, basswood strips.
- Non-toxic water-based glues such as *Elmer's Glue-All*, or *Gorilla Wood Glue*, *Sobo Glue*; hot glue stick guns (low and high heat).
- *Golden Acrylic Gesso* or *Liquidtex Gesso*; high-quality water-based flat interior latex or acrylic paints.

Suggested Tools.

- Paint brushes, scissors, x-acto knife w/ blades, healing cutting board, metal straight edges, triangles.

Architecture Building Policies, Studio Culture, and Shop manual and safety information. [Students must comply with all requirements as posted.](#)

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.

I. ATTENDANCE POLICY

Attendance is defined as full participation in all class activities lectures and commentaries of class work.

1. Students are responsible for attending all scheduled class meetings for the full class period. This means you need to arrive on time for class.
2. Violating a maximum of **two absences** will require the student to drop the class or receive a grade of "F" in compliance with drop deadlines.
3. All absences are considered unexcused with the exception of absences due to religious observance and officially approved trips (according to guidelines specified in the TTU Catalog). Students are expected to comply with TTU Center for Campus Life rules for reporting student illness requiring absence from class for more than one week, or immediate family member deaths. See Academic Regulations.
4. Absences are only for reasonable unforeseen emergencies.
5. Absences might affect the final grade at the instructor's discretion. 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.
6. Tardiness, arriving between 15-30 minutes late, will be recorded as 1/2 an absence. Arriving after 30 minutes will be considered a full absence. These rules also apply to leaving early.
7. Any behavior considered disruptive will be recorded as an absence.

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. There will also be an orderly procedure, designed to ensure social distancing, for exiting the classroom. NOTE: THIS CLASS IS ENTIRELY ONLINE.

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, 806-742-393, <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).

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.