

## OFF THE WALL

ARCH 4341 MEDIA ELECTIVE  
ADVANCED REPRESENTATION

FALL 2021 AUG 23 - DEC 01

TIME/LOCATION M / W 9:30 AM - 10:50 AM  
TBA LOCATION

INSTRUCTOR ANALI GHARAKHANI

EMAIL Anali.Gharakhani@ttu.edu

OFFICE HOURS TBA

### CATALOG DESCRIPTION

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

Seminar / 3 unit credit

### COURSE DESCRIPTION

Graffiti art, although technically illegal, has become a staple of major places like New York and Los Angeles since the 1980s. Much of the existing architecture in these metropolitan cities occupy some form of it. Often associated with railroad yards, "tagging" has gone from low brow vandalism to commissioned and well-paid urban murals illustrated by street artists. Its complex history, particularly in the 20th century, points to an art form largely utilized by black and Latino artists to express demonstrative messages against oppression, the police and asserting political unrest. Today graffiti symbolizes accessible art that defines a city's expression of multicultural demography. Meanwhile works of graffiti can occupy a multitude of surfaces that are not necessarily indicative of any given city's native architecture. Generic or specific, any and all, mostly vertical, rigid surfaces are fair game to hosting graffiti. The subject matter of the work, although specific to the artists' style, color palette, geometric language, use of symbolism, etc. in most cases does not address the location of its host. This relationship between the host site (architecture) and the parasite (graffiti) will drive our visualization investigation this semester. Suburbs, largely associated by Caucasian and affluent populations, are often devoid of graffiti. If it appears, it is viewed as a "problem" rather than art. While we will engage with different modes of architectural and visual production, we will also examine the disruption of our vernacular environment due to this very condition.

While artists like Banksy and Shepard Fairey are widely credited by the media for popularizing graffiti art, many of today's most iconic pieces in the graffiti scene are created by women and other minorities. In this course we will examine the notion of decontextualization through two and three-dimensional modes of representation derived from works of graffiti created by these artists. This process will involve subjective two-dimensional analysis and extraction of fragments or figures that will materialize in an empirical three-dimensional manner. Ultimately, we will use graffiti as a generative point of departure while considering its many characteristics to arrive at an architectural representation that best encapsulates two and three-dimensionality. At each stage, that which is being decontextualized is assessed and methods are developed to achieve a transformation. Additionally, a variety of elements that are most present in works of graffiti are addressed and merged with architectural methods of drawing and making. Subsequently we may also make important use of diverse colors, materials, geometries, modeling, laser cutting, 3D printing and CNC milling amongst others.

### STUDENT LEARNING OBJECTIVES

Upon completion of this course, it is expected that students will be able to:

1. Test negotiations of concept, content, and context in the development of an architecture.
2. Achieve sophistication with the techniques and tools of fundamental architectural drawing, rendering, and modeling.
3. Expand architectural representation beyond communication and into the development of an independent voice and a personal expression.



Blue Women / Jillian Evelyn / San Francisco

4. Associate representational decisions and methodologies with conceptual and design intent.
5. Design thinking skills: ability to raise clear and precise questions, establish and use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions and test alternative outcomes against relevant criteria and standards.
6. Analyze and argue: ability to define a set of clear architectural intentions supported by research and completion of assigned readings, precedent studies and in-class examples.

#### STUDENT PERFORMANCE OBJECTIVES

1. Ability to use a set of geometric relationships to both explain intention and generate architectural form.
2. Communication skills: ability to read, write, speak and listen effectively through the completion of all studio requirements and synthesis of a coherent verbal, textual and graphic presentation.
3. Visual communication skills: ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process.
4. Represent: ability to describe architecture through two and three-dimensional drawing and digital/physical modeling.
5. Professionalism: consistent timely attendance, participation and respect to instructors and classmates.



Christina Angelina " Starfighter A" / Los Angeles

#### MEANS OF EVALUATION:

Each assignment will be evaluated based on the students' successful completion of the course learning outcomes. Following every review, each student will receive a rubric with the following evaluation criteria:

20% Method: the intentional interrogation of the problem and the development of a process through conceptual design thinking, technique and dedication. Iterative use and development of the intentional process for testing and problem-solving toward an innovative solution. Critical/clear use of scale, line-weight, line-type, color and material.

20% Argument/critical thinking: the conscientious study and documentation of influences, conditions, and phenomena in relation to the central problem including precedents, techniques, influences and theories. The critical development of intent, rationale or position based upon realizations stemming from the research and analysis.

20% Research: the ability to examine sources beyond the course and integrate them into the development of the project as demonstrated by textual, material, formal, conceptual or organizational connections between the research and the artifacts of design.

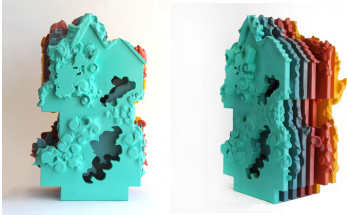
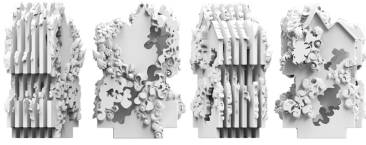
20% Technical expertise/craft: identifying and applying precision, geometric control, systematic thinking, technical knowledge, experimentation and critical interpretation of their role in the implementation of design in both digital and physical manifestations. The qualitative development and composition of drawings, digital media, text and other means of representation to effectively convey intent, rationale and critical position.

20% Professionalism: attendance and completion of assignments for each class period.

#### TEACHING METHODS/STUDIO METHODS:

This course will cover a series of fundamental skill-building techniques. Students will be expected to engage with the following modes of production:

- Digital Modeling: precise formation of three-dimensional objects in a digital environment, primarily Rhino6.
- Two-dimensional Drawing and Rendering: precise description of three-dimensional objects on a two-dimensional plane in vector and raster using V-Ray, Adobe Illustrator CC, Adobe Photoshop CC and Adobe InDesign CC.
- Physical Modeling: precise description of three-dimensional objects in real space using analog model making, 3D printing, laser cutting and CNC Milling.
- Participation in class discussions, reviews and general respect toward colleagues and instructors.



Pita & Bloom / Face To Face

## INSTRUCTIONAL SEQUENCE

This seminar will be executed through three major phases while developing a single sequential project. Each phase builds upon the previous, therefore successful completion of the semester will hinge upon the successful completion of each phase.

### Phase 1 / Mapping the Abstract / 3 Weeks

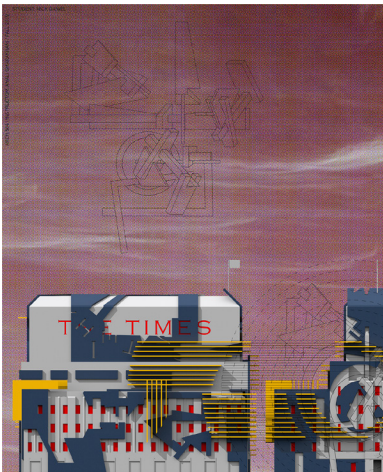
This phase will focus on research and analysis of a graffiti precedent. Students will develop critical design thinking by establishing an investigational rhythm through analytical and notational drawings.

### Phase 2 / Perceptual Projection / 6 Weeks

Using the two-dimensional outcome of Phase 1, students will interpret the spatial conditions dictated by the precedent to derive a series of sequential transformations. In turn the two-dimensional outcomes will become three-dimensional to address spatial implications.

### Phase 3 / In Situ / 6 Weeks

The final phase will pull from previous projects toward the generation of a visionary proposal which addresses the central questions of two and three-dimensional representational modes while producing a critical narrative for disruption. The final presentation for the course will require the generation of a curated two and three-dimensional architectural graffiti, which culminates the entirety of the semester.

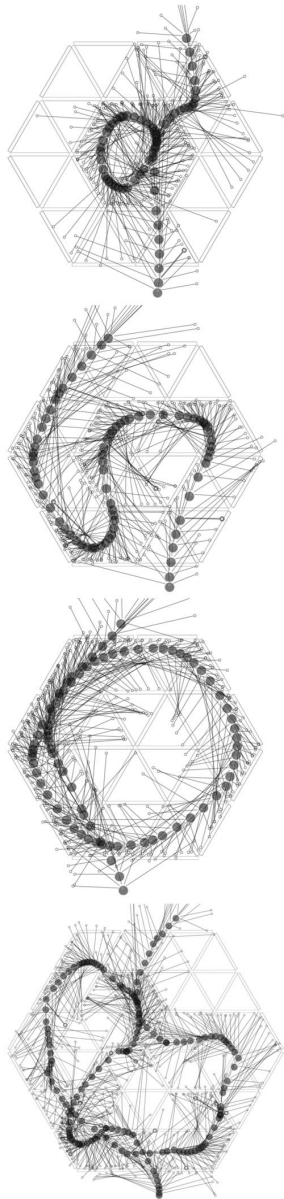


Nick Daniel / LA Times Composite

## INSTRUCTIONAL PROCESS

Students will participate in workshops, research and studio work to produce a series of proposals for visual representation. The course will operate in multiple modes:

- Workshops: specific skills may be presented by instructor through in-class exercises. Students are required to come to class prepared with the appropriate tools (laptop, sketchbook, etc.) in order to participate.
- Research: topic(s) selected by instructor or students will provide groundwork as a base for producing visually advanced proposals.
- Studio: the entire duration of class time will be used for working in the computer lab or studio environment. Students will meet with instructor and classmates to brainstorm and exchange feedback/ideas for moving their projects forward. This time shall be used for working on assignments for this course only. Students are required to be prepared to present their work at the beginning of each class and to remain in class for the entire duration.
- Pin-ups/desk critiques: students are required to come to class prepared with as-



Sam Mcelhinney / MovementTypologies

signed work ready to present to instructor and classmates. Verbal participation is required.

- Reviews: students are required to present coherent architectural proposals through verbal and graphic means to instructor, jurors and classmates.
- Drawing/printing: all drawings for this course will be digital. To assure proper feedback on iteration of a given assignment students are required to print the latest version of their work for every class session. No analog drawings are permitted.
- Models/materials: working through physical model making is a vital component of this course. Physical model making is required. Students must be shop-certified by the second week of the semester.
- Software: students are required to use the following software throughout the semester: latest release of Rhino, Adobe Illustrator, Adobe InDesign, Adobe Photoshop and Grasshopper.
- Digital Submission: students are required to submit PDF files of their work for every review and assignment via Blackboard. Each submission must consist of a single PDF containing all presented materials.

#### COURSE SCHEDULE

WEEK	DATE	ASSIGNMENT	PRODUCT	READING/DISCUSSION
1	08.23 08.25	<i>Mapping the Abstract</i>	<i>Study/generation of notation system</i>	<i>"Mapping the Unmappable: On Notation"</i>
2	08.30 09.01		<i>2D generation</i>	<i>"Beginnings of Street &amp; Graffiti Art"</i>
3	09.06 09.08	<i>*Labor Day Holiday</i>	<i>2D transmutation</i>	
4	09.13 09.15	<i>Perceptual Projection</i>	<i>3D vernacular modeling</i>	<i>"What White People Call Vandalism"</i>
5	09.20 09.22		<i>2D projection onto 3D surfaces</i>	<i>"The Cunning of Cosmetics"</i>
6	09.27 09.29		<i>Cont.</i>	<i>"Fear of Figures"</i>
7	10.04 10.06		<i>3D translation of 2D</i>	
8	10.11 10.13		<i>Midterm Review</i>	
9	10.18 10.20		<i>3D transmutation</i>	
10	10.25 10.27	<i>In Situ</i>	<i>2D re-translation of 3D</i>	<i>"On Ducks and Decoration"</i>
11	11.01 11.03		<i>Cont.</i>	
12	11.08 11.10		<i>2D re-generation</i>	
13	11.15 11.17		<i>Cont.</i>	
14	11.22 11.24	<i>*Thanksgiving Holiday</i>	<i>3D physical manifestation</i>	
15	11.29 12.01		<i>Cont.</i>	
16		<i>12.03 to 12.08</i>	<i>Final Reviews</i>	

\* No Class

## REQUIRED TEXTS

- Allen, Stan. "Mapping the Unmappable: On Notation." 2009.
- Duncan, Alexandra. "Beginnings of Street & Graffiti Art." 2019.
- Choi, Caroline. "Street Art Activism: What White People Call Vandalism." 2020.
- Kipnis, Jeffrey. "The Cunning of Cosmetics: A personal Reflection on the Architecture of Herzog and De Meuron." 2009.
- Singley, Paulette. "Fear of Figures." 2015.
- Scott Brown, Denise and Venturi, Robert. "On Ducks and Decoration." 1968.

## COURSE REQUIREMENTS

Students must have access to the latest versions of the following software on their personal computers:

- Rhino
- Grasshopper
- Adobe Suite (Illustrator, Photoshop, InDesign, etc.)

Additionally, students must purchase modeling materials; specific materials will be determined on a case-by-case basis.

## ESTIMATE OF COSTS

It is estimated that each student will spend approximately \$300 on materials, printing, fabrication costs. Additional costs may apply.

## FINAL GRADE CALCULATION

Assignment 1: 20%  
Assignment 2: 40%  
Assignment 3: 40%

## ATTENDANCE, PARTICIPATION AND SUBMISSION POLICY

Students are expected to be on time and present for the entire duration of every class. Each class builds upon the previous one; missing a class will likely lead to falling behind. Arriving to class late or leaving early counts as an absence. Absence, tardiness and lack of participation in class will be directly reflected in your grade for rigor and completion. (2) absences will result in a "0" for the "Professional" category during the project in which it occurs. (3) or more absences will result in a letter grade deduction for the overall course.

Students are required to attend and participate at critiques, pin-ups and reviews for their full duration. For reviews, work must be pinned up at the designated time and no less than 15 minutes before the scheduled deadline. Students who have not pinned up 15 minutes prior to the deadline will receive a "0" in the category of "Professional" and will not be permitted to present on the day of review. Students must remain at the review for the presentations of the entire class. Failure to remain present will result in a letter grade deduction in the category of "Professional." Students who fail to attend a review will receive a grade of "0" for the Category of "Professional."

## **RETENTION OF WORK**

I give the College of Architecture and Texas Tech University, and/or Texas Tech University System (herein, "Texas Tech") the absolute right and unrestricted permission to collect, use, publish, re-produce, edit, exhibit, project, display and/or copyright work created by me during the course of my education at Texas Tech, through any form (print, digital, physical model, broadcast or otherwise) at any campus or elsewhere, for art, advertising, future accreditation, visiting committees, recruitment, marketing, fund raising, publicity, archival or any other lawful purpose.

## **NAAB CRITERIA MET**

TBD

## **II. COVID-19 INFORMATION**

**Face Covering Policy:** As of May 19, 2021, face coverings are now optional in TTU facilities and classrooms, and all other COVID-19 campus protocols have been lifted. It is highly recommended that those who have not been vaccinated for COVID-19 wear face coverings to help prevent the spread of the virus.

**Seating Charts and Social Distancing:** There is no longer a mandated social distancing protocol for classroom seating, but diligence is encouraged when indoors and not wearing masks. A seating chart might be used in the classroom to facilitate attendance, class interactions and other in-class engagement activities.

**Illness-Based Absence Policy:**

[Instructors of Record may revert to their pre-pandemic absence policies regarding illnesses but take into consideration the variant effects of COVID-19 on people when students report absence due to the virus (e.g., some may need extended days of absences and time to make up missed work).]

**In-Person Office Hours:** [IoRs may provide their own statement here with provision that masks are optional but social distancing may be expected.]

**Personal Hygiene:** We all should continue to practice frequent hand washing, use hand sanitizers after touching high-touch points (e.g., door handles, shared keyboards, etc.), and cover faces when coughing or sneezing.

**Potential Changes:** The University will follow CDC, State, and TTU System guidelines in continuing to manage the campus implications of COVID-19. Any changes affecting class policies or delivery modality will be in accordance with those guidelines and announced as soon as possible.

## **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 indepen-

dent 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](http://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, [voiceof-hopelubbock.org](http://voiceof-hopelubbock.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/ttspd/> (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](http://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](http://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](http://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.