ARCH 1302 Architectural Design II + ARCH 1102 Architectural Representation II

SPRING 2021, COLLEGE OF ARCHITECTURE, TEXAS TECH UNIVERSITY - (HYBRID)

Due to the Covid-19 pandemic, this studio will be taught in Hybrid format. Therefore, students are required to have access to a computer, webcam, and microphone for remote delivery of the class. 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.

Morning Group   **Studio TUES & THURS 9:00-12:00 + Representation THURS 12:00-12:50**
Afternoon Group   **Studio TUES & THURS 1:30-4:30 + Representation THURS 4:30-5:20**

Terah Maher, Studio Coordinator
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Milad Fereshtehnezhad, Representation Coordinator
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CRITICS:

Shakil Shimul, Graduate Part-Time Instructor (morn+aft)
shakil.shimul@ttu.edu, zoom office hours: F 9-11am
Brandon Geiger, Teaching Assistant (morn)
brandon.c.geiger@ttu.edu, zoom office hours: Su 10am-12pm
Sierra Honesto, Teaching Assistant (morn)
sierra.honesto@ttu.edu, zoom office hours: Tu 3:30-5:30pm
Brooke Lindsey, Teaching Assistant (morn)
brooke.lindsey@ttu.edu, zoom office hours: W 10am-12pm
Joshua Durkes, Teaching Assistant (aft)
joshua.durkes@ttu.edu, zoom office hours: M 5-7pm
Ana Garcia Merino, Teaching Assistant (aft)
gar81116@ttu.edu, zoom office hours: Su 2-4pm

Grace Shanks, Teaching Assistant (aft)
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Caitlyn Tilton, Teaching Assistant (aft)
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Emily Ramirez, Teaching Assistant (aft)
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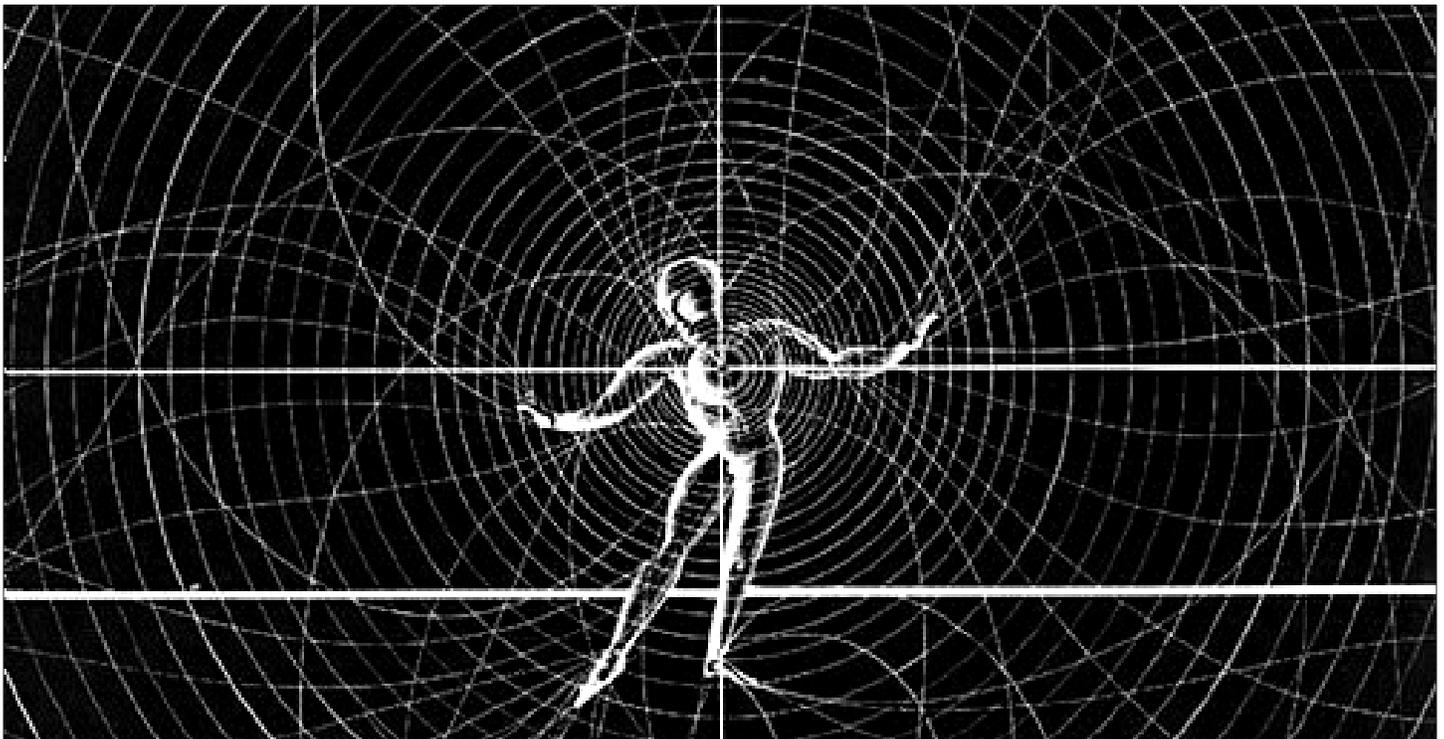**Adrian Reyna, Teaching Assistant (aft)**
adrian.reyna@ttu.edu, zoom office hours: W 5-7pm
Matthew Stevens, Teaching Assistant (aft)
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Landon Wade, Teaching Assistant (aft)
landon.d.wade@ttu.edu, zoom office hours: Tu 10am-12pm

BODY & PLACE

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CATALOGUE DESCRIPTION

ARCH 1302 - Architectural Design II
3 Semester Credit Hours
Corequisite: ARCH 1102. Approaching the creative process in architecture through synthetic process and the construction of spatial organizational strategies.

ARCH 1102 - Architectural Representation II
1 Semester Credit Hours
Corequisite: ARCH 1302. A continued introduction to the techniques of architectural representation with an emphasis on the hybridization of analogue and digital methods.

https://catalog.ttu.edu/content.php?catoid=11&navoid=1217

ALWIN NIKOLAIS, "CAGES" from SANCTUM, 1964

COURSE DESCRIPTION

...space becomes place when it acquires definition and meaning...

Design Studio II explores the role of architectural order, analysis, and strategy in the design of spatial and formal relationships. **Order** is the foundation of all architectural relationships, and ordering systems guide how the architect orients and relates forms and spaces to one another. The geometry, proportions, structure, and mechanics of the human body will be recognized as the initial metric through which we delineate the space that surrounds us.

Each design project will initiate with an **analysis** of parts and whole. These analyses will result in abstracted diagrams from which to derive an architectural **strategy** to guide formal transformations and generate spatial conditions, or places. Deliberate use of 2D and 3D geometric principles will enable precise translations between drawings and models, and initiate an introduction to architectonics.

Representation II is taught contiguously with Design Studio II, to support the effective representation of studio coursework. Architectural Representation is understood to be a variety of analogue and digital methods which communicate architectural strategies and concepts. Digital craft and accuracy will be a point of emphasis with the intention to develop a coherent dialogue between design and representational processes across 2D and 3D media.

REBECCA HORN, "WHITE BODY FAN" from film PERFORMANCES II, 1972
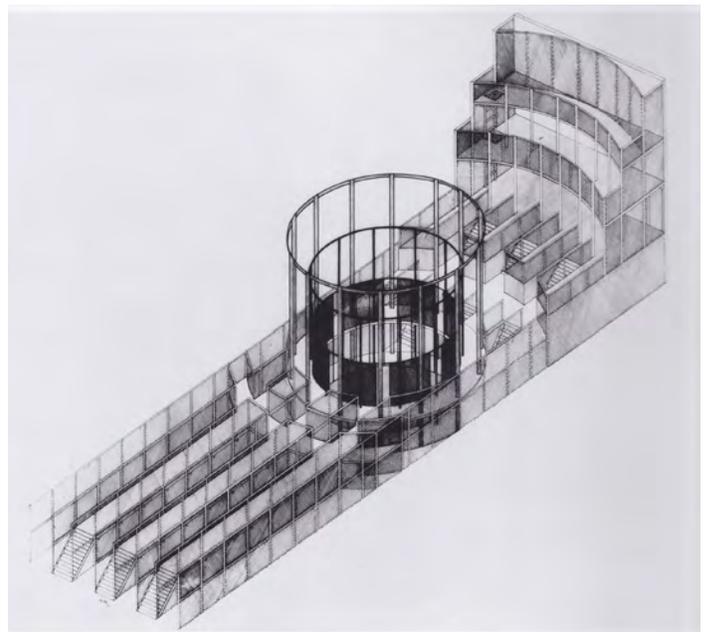
MARY MISS, 42ND STREET PROJECT, 1981

[syllabus cover image: OSCAR SCHLEMMER, MAN AS DANCER, 1921]

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1302 LEARNING OBJECTIVES

1. Introduce students to the foundational vocabulary, syntax and application of the language of architecture.
2. Communicate via visual, verbal, and written language both technical and theoretical ideas of architecture.
3. Analyze and diagram architectural relationships of elements within a whole.
4. Employ geometric principles and ordering systems within architectural strategy to establish hierarchical relationships.
5. Create the ability to form clear architectural propositions and make qualitative assessments of architectural design work.
6. Define aspirational standards for craft and material sensibilities.
7. Cultivate a positive studio culture of inquiry and action.

1302 STUDENT PERFORMANCE OBJECTIVES

1. Create precise and instrumental diagrammatic design drawings and models, both hand-made and and digitally produced.
2. Comprehend and communicate through drawing, making, writing, and speaking the foundational language of architecture.
3. Deploy architectural strategies based upon ordered relationships.
4. Utilize 2D & 3D representational skills to communicate a body of architectural ideas productively which engage critical dialogue.

1102 LEARNING OBJECTIVES

1. Leverage digital working methods to develop a coherent dialogue between design and representational processes across 2D and 3D media.
2. Develop a rigorous approach to digital modeling that emphasizes craft and accuracy.
3. Understand design concepts underpinning drawing conventions and the relationship between plan, section, and axonometric.
4. Practice organizational principles and methods for establishing visual hierarchy in the layout of graphic work.

1102 STUDENT PERFORMANCE OBJECTIVES

1. Construct a comprehensive 3D digital model from existing 2D orthographic drawings.
2. Extract and generate accurate 2D orthographic drawings with detail and spatial depth from 3D digital models.
3. Learn and practice effective workflows for translating 3D geometry into precise and well-crafted physical models, utlizing digital fabrication tools.
4. Create precise and instrumental diagrammatic design drawings, both hand drawn and digitally drawn.
5. Layout work in a format that is graphically consistent and visually legible.
6. Produce and complete all work in a timely manner.

METHODS OF ASSESSING LEARNING OBJECTIVES

Criticism of drawings and models is the method of assessment for this course. Student work will be discussed with the student during class time in group and/or individual critiques. To receive effective criticism, work must be displayed during critiques to its advantage following guidelines of presentation and project objectives. Students are expected to engage constructively in these critical discussions regarding work (both theirs and their peers') to then effectively apply insights gained onto the next iteration of their project. Evaluation of student performance is based upon completed project requirements as well as the student's engagement in the daily studio process.

There will be a series of sequenced projects assigned throughout the semester. Once a design project is intiated, expect a new assignment each class period - the next step in the process. Iteration is essential to successful project development, therefore, new work will be due every class period. To aid effective criticism during our online portion of the course, students are required to take a photo or a scan of their latest work, and upload to an assigned OneDrive folder, before the start of class. Nearing the culmination of each project, each student will be assigned a pin-up wall space in the COA, to formally turn in your work for grading. All final work will also be digitally documented and uploaded to an assigned OneDrive folder.

BODY & PLACE

WEEK	DAY	STUDIO PHASE
WEEK 01	Th JAN 21	*COURSE CONTENTS, PHASE 1 INTRODUCTION*
WEEK 02	Tu JAN 26 Th JAN 28	**MEASURE**
WEEK 03	Tu FEB 02 Th FEB 04	
WEEK 04	Tu FEB 09 Th FEB 11	
WEEK 05	Tu FEB 16 Th FEB 18	**METAMORPHOSIS**
WEEK 06	Tu FEB 23 Th FEB 25	
WEEK 07	Tu MAR 02 Th MAR 04	
WEEK 08	Tu MAR 09 Th MAR 11	***PHASE REVIEW***
WEEK 09	Tu MAR 16 Th MAR 18	*PHASE 2 INTRODUCTION*
WEEK 10	Tu MAR 23 Th MAR 25	*[Midterm Grade Report]* **OCCUPATION**
WEEK 11	Tu MAR 30 Th APR 01	
WEEK 12	Tu APR 06 Th APR 08	+
WEEK 13	Tu APR 13 Th APR 15	**ORDER**
WEEK 14	Tu APR 20 Th APR 22	
WEEK 15	Tu APR 27 Th APR 29 F APR 30	***FINAL REVIEW*** *(2nd YEAR REVIEWS)*
WEEK 16	M MAY 03 Tu MAY 04	*(3rd YEAR REVIEWS)* *(GRADUATE REVIEWS)* **FINAL CLASS**

**schedule and coursework subject to change at the discretion of coordinators

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STUDIO COURSEWORK

The course is structured as a sequenced series of short exercises that range from a a couple classes to multiple weeks. All morning sections and afternoon sections will meet collectively on zoom at the beginning of each class to receive instruction. Students will then then break into their assigned section to work closely with their particular critic to develop their projects and refine their skills. Throughout the semester there will be collective critique and discussion to deepen broader understandings.

Students will have a face-to-face section one class a week, and an online zoom section the other class day. The f2f day will be consistently either Tuesday or Thursday.

The studio will proceed through 2 phases. (See studio calendars for coursework breakdown) Each phase will have a component of group work, and a component of individual work.

Phase 1a, 1b: MEASURE, METAMORPHOSIS

The phase begins with a historical journey through the measurement of the body, from Da Vinci's geometric idealization of human proportions in the Vitruvian Man, through to the modern codification of human dimensions in building codes. Students will use drawing projection systems, drawn in both analogue and digital environments, to measure first an actual body, and then a body altered by an augmentation of their own design. Following the lead of Oscar Schlemmer's Bauhaus course titled "Human", students will apply geometric forms to the body in order to abstract properties such as volume, axis, and structure. Using digital chronophotograhy, students will analyze the augmented body to extract a set of generative diagrams to apply to the transformation of form and space.

In *Figures, Doors, and Passages*, Robin Evans states: "Stairs hold the body captive in movement more completely than any other element of architecture." After a typology exercise based upon a precedent stair, the **"Body Measure"** diagrams will be mined to transform the "original" precedent stair through metrics of volume, rhythm, and proportion. Students will produce digital 3D drawings as well as physical models to describe their **"Metamorphosis Stair."**

Phase 2: OCCUPATION+ORDER

Architectural occupation refers to the programmatic and physical capacites of a space. Architectural order is understood to be how the architect chooses to orient and relate forms and spaces with one another, using strategies such as grids, proportions, symmetries, and axes. Paralleling Phase 1, in the way we read the body to transform the stair, we will now use the stair to transform a gridded site. By applying conceptual diagrams of circulation and enclosure, students will arrive at an **"Occupation Pavillion."**

A second coincident historical journey tracks the origins of architectural strategy beginning with an understanding of Andrea Palladio's villas through the proportional analysis of Rudolf Wittkower. The "architect's strategy" goes beyond historicism and enters 20th century architectural practice when Palladios's villas are linked to those by Le Corbusier by theorist and teacher Colin Rowe. In a final phase, the studio will expore these and other architectural strategies to knit together individual projects into an **"Order City."**

STUDIO READINGS/REFERENCES

(1) *Architecture: Form, Space, and Order*, Francis D. K. Ching, 1996.
(2) *The Language of Architecture*, Andrea Simitch and Val Warke, 2014.
(3) *Experiencing Architecture*, Steen Elier Ramussen, 1959.
(4) *Body, Memory, and Architecture*, Kent Bloomer and Charles Moore, 1977.
(5) *The Dynamics of Architectural Form*, Rudolph Arnheim, 1977.
(6) *Analysing Architecture*, Simon Unwin, 2009.
(7) *Precedents in Architecture*, Roger H. Clark and Michael Pause, 1996.
(8) *Architectural Principles in the Age of Humanism*, Rudolf Wittkower, 1949.
(9) *The Mathematics of the Ideal Villa and Other Essays*, Colin Rowe, 1976.
(10) *Figures, Doors, and Passages*, Robin Evans, 1978.
(11) *Architecture and Disjunction*, Bernard Tschumi, 1996.
(12) *Theoretical Anxiety and Design Strategies in the work of Eight Contemporary Architects*, Rafael Moneo, 2005.

1302+1102 DESIGN STUDIO II_ SPRING 2021_COURSE CALENDAR (HYBRID)

BODY & PLACE

WEEK	DAY	IN CLASS	WORK ASSIGNED
WEEK 01	Th JAN 21	*Lecture:* **The Oblique** / *Workshop:* **Rhino Modelling 1: Basics**	*Rhino Modelling Warm-up exercise*
WEEK 02	Tu JAN 26	*Lecture:* **Body Measure**	*Body Orthographics + Oblique Hand-draft, Reading*
	Th JAN 28	*Workshop:* **Rhino Modelling 2: Geometric Volumes**	*Digital Body, Ortho/Oblique redraft*
WEEK 03	Tu FEB 02	*Lecture:* **Standardized Bodies, Alternative Bodies** / *Lecture:* **The Stair**	*Stair Hand-Drawing, Altered Body Proposals, Reading*
	Th FEB 04	*Workshop:* **Rhino 3: 3D Fabrication**	*Digital Body Exploded, Fabricated Body, Group: Augmentation Protoype, Digital Stair*
WEEK 04	Tu FEB 09	*Lecture:* **Bodies in Motion**	*Augmented Digital Body, Oblique Body, Group: Motion Capture Suit*
	Th FEB 11	**VIDEO SHOOT** / *Workshop:* **Rhino 4 & Illustrator Post-Production**	*Group: Video / Typology Stair*
WEEK 05	Tu FEB 16	**VIDEO SHOOT** / *Workshop:* **Rhino 4 & Illustrator Post-Production**	*Group: Video / Typology Stair*
	Th FEB 18	*Lecture:* **Body Analysis** / *Workshop:* **AE & Photoshop**	*Body in Motion Analysis*
WEEK 06	Tu FEB 23	*Lecture:* **Diagramming**	*Volume Stairs in 3D*
	Th FEB 25	*Workshop:* **Rhino 5_Transformations 1**	*Body in Motion Analysis Iteration + 16 Collasped Diagrams*
WEEK 07	Tu MAR 02	*Lecture:* **Reading the Diagram**	*3 Diagrams, 3 Writing 3 Stairs*
	Th MAR 04	*Workshop:* **Rhino 6_Transformations 2**	*Composite Drawing, Composite Model*
WEEK 08	Tu MAR 09	*Pin-up, Desk Crits*	*Drawing Revisions + Plan & Section*
	Th MAR 11	**PHASE REVIEW**	
WEEK 09	Tu MAR 16	*Lecture:* **Order, Analysis, Strategy**	*3D Stair Iteration + Reading*
	Th MAR 18	*Workshop:* **Rhino 7_Transformations 3**	*Grid Analysis Diagrams*
WEEK 10	Tu MAR 23	*Lecture:* **The Pavilion Typology**	*Plan, Section, Concept Diagrams, Reading*
	Th MAR 25	*Workshop:* **Rhino 8_Analysis & Synthesis 1**	*Revisions, Isometric*
WEEK 11	Tu MAR 30	*Lecture:* **Cirulation Typologies**	*Circulation Diagram, Grid Plan*
	Th APR 01	*Workshop:* **Rhino 9_Analysis & Synthesis 2**	*Plan Oblique*
WEEK 12	Tu APR 06	*Lecture:* **The Basics of Perspective**	*Revisions*
	Th APR 08	*Workshop:* **Rhino 10_Perspective & Camera Set-up**	*Movement Views*
WEEK 13	Tu APR 13	*Lecture:* **Grid Analysis**	*Concept Diagrams*
	Th APR 15	*Workshop:* **Rhino 11_Refinement 1**	*Group Plan, Group Isometric*
WEEK 14	Tu APR 20	*Lecture:* **Order: Composition vs. Organization**	*Revisions, Movement Views*
	Th APR 22	*Workshop:* **Rhino 11_Refinement 2**	*Review Preparation*
WEEK 15	Tu APR 27		*Mock Review*
	Th APR 29	**FINAL REVIEW (GUEST CRITICS)**	
WEEK 16	Tu MAY 04	**FINAL CLASS** *Demo:* **Portfolio Design & InDesign**	*final revised submissions due midnight, TUESDAY May 4*

Side labels: MEASURE + METAMORPHOSIS / ORDER + OCCUPATION / ORDER

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EVALUATION & GRADING

1a. Measure	25%
1b. Metamorphosis	25 %
(midterm report by March 23rd)	
2. Occupation+Order	30% + 20%

Each phase grade is composed of two grades
- PARTICIPATION and PROJECT.

PARTICIPATION GRADE 50%
The participation grade is 50% of each phase grade.
Participation grades occur each class period and is an
assessment of your studio process and includes:

- daily productivity
- class preparedness
- effort
- attendance
- documentation of work
- sketchbook assignments / use
- contribution to studio culture
- positive engagement with the process of critique

PROJECT GRADE 50%
The project grade is 50% of each phase grade. The project
grade occurs at the end of each phase and is an assessment of
the finished and presented work. This 50% is composed of:

- quality of craft and execution (40%)
- conceptualization and ideas (20%)
- development and process (20%)
- completeness of project (10%)
- presentation of project (10%)

Grading will follow the criteria of the Texas Tech University.

Grade Definitions:

A - Outstanding Performance
Work surprising both student and instructor that explores
opportunities beyond the limits of the assignment, is inventive in
solving all requirements, and crafted in an extraordinary manner.

B - Good Performance
Work that thoroughly meets assignment requirements, is
intelligently accomplished, and beautifully crafted.

C - Successful Performance
Work that adequately meets assignment requirements,
demonstrates proficiency, and is solidly crafted.

D - Minimally Acceptable Performance
Work that minimally meets assignment requirements,
demonstrates partial proficiency, and is weakly crafted.

F - Unacceptable Performance
Work that does not meet assignment requirements to the extent
that the student must repeat the course to receive credit.

NAAB CRITERIA

These courses fufill the following NAAB criteria:

Realm A: Critical Thinking and Representation
Graduates from NAAB-accredited programs must be able to build
abstract relationships and understand the impact of ideas based
on the study and analysis of multiple theoretical, social, political,
economic, cultural, and environmental contexts. Graduates
must also be able to use a diverse range of skills to think about
and convey architectural ideas, including writing, investigating,
speaking, drawing, and modeling.
Student learning aspirations for this realm include

- _Being broadly educated.
- _Valuing lifelong inquisitiveness.
- _Communicating graphically in a range of media.
- _Assessing evidence.
- _Comprehending people, place, and context.
- _Recognizing the disparate needs of client, community,
  and society.

A.4 Architectural Design Skills
Ability to effectively use basic formal, organizational and
environmental principles and the capacity of each to inform two-
and three-dimensional design.

A.5 Ordering Systems
Ability to apply the fundamentals of
both natural and formal ordering systems and the capacity of
each to inform two- and three-dimensional design.

"2014 Conditions: NAAB Conditions for Accreditation." naab.
org. NAAB, 2014. Web. 23 Nov 2014. http://www.naab.org/
accreditation/2014_Conditions

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ATTENDANCE

Students are responsible for attending all scheduled class meetings for the full class period. A MAXIMUM of three (3) absences may occur DURING THE SEMESTER. Upon the fourth absence, the absence record will be considered excessive. Excessive absence will require the student to drop the class in compliance with drop deadlines, or receive a grade of "F". 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).

Attendance is defined as participation in all course activities, lectures, demonstrations, discussions, and labs. Students are expected to have their cameras on during the entire classtime, and non-compliance will affect the participation grade. Attendance requires students to have their textbooks, tools, and materials available for all course activities. Leaving early, lack of participation, walking in and out of lectures, other class work, goofing around, etc., will count as an absence. Additionally, please note that each absence will be taken into consideration via your participation grade at the end of the semester, as well as late work, and late arrivals. Excessively late arrivals (50 minutes or more) and excessively early leaving (50 minutes or more) will be counted as an absence.

Students are expected to comply with TTU Center for Campus Life rules for reporting absence from class for more than one week, or for immediate family member deaths.

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. 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.

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.

    b)Self-report as soon as possible using the ttucovid19.ttu.edu management system. 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, remaining documentation and communication will be handled through the Office of the Dean of Students, including notification to your instructors.

    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.

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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.

STUDIO REQUIREMENTS:

WORDPRESS COORDINATION ACCESS

For digital copy of syllabus, daily assignments and collective announcements for course, please visit with regularity:
http://1302bodyandplace2021.wordpress.com

STUDIO CULTURE

Architectural school is unlike any other academic culture on campus. We thrive on collective engagement and cross dialogue. Thus it is important to understand that becoming an architecture student means that each of you understand, promote, and engage in the following:

STUDIO DIALOGUE - Ideas are born through brainstorming, discussion, and group debate. The practice of critical conversation aids the development of complex ideas and one's ability to communicate these ideas.

CULTURE PARTICIPATION - Unlike other disciplines, architecture demands a type of collective engagement between students. This means that each year level should have a self awareness of themselves and how they are contributing to the College of Architecture as a whole entity. Be sure to drift throughout the building, looking at the work of other year levels, putting yourself in a place to be heard, to be involved. Go to lectures and events. Be a part of the larger culture that is completely unique to architects. This is your education, take charge.

CLASS ETTIQUETTE
It is up to each student to ensure that each class meeting is productive, engaging, enlightening, and efficient. As we are all adults here to learn, thus any inappropriate behavior, talking or

napping, working on other classes, or watching videos or playing games during class is strictly prohibited. Additionally, all students are expected to possess and act with academic integrity.

STUDIO CULTURE POLICY
Please acquaint yourself with the studio culture policy:
https://www.depts.ttu.edu/architecture/

COVID BUILDING ACCESS
Architecture students can have access to the Architecture Building from 8-5pm, for picking up prints and laser files and dropping off work. You may use the lockers on the 5th floor for temporary storarge. Please remove all of your items from the school by the end of the exam period.

STUDIO TOOLS & MATERIALS

ALL STUDIO MATERIALS REQUIRED IN THIS COURSE ARE THE STUDENT'S RESPONSIBLITY TO ACQUIRE.

1301 KIT & DRAFTING BOARD: Students will continue to use the tools provided in their 1301 kit. Students should have their drawing and building tools with them for use during each class period.

STUDIO SKETCHBOOKS: The sketchbook is a black 5x8 sketchbook that is to be used for lecture and reading notes, and architectural sketching. One's sketchbook is an invaluable resource for not only recording and analysis, but as emphasized in this course, a tool for design development. Sketchbooks are expected to be with the students at all times, at every class gathering, for notetaking and in-class exercises.

PRINTING/LASER CUTTER: Students will be required to print and/or use the laser cutter for some assignments, and can open up a printing account with the COA Print Bureau on the 9th floor.
http://arch.ttu.edu/Print_Bureau
prices and procedures section. Budget $100 for your print account over the semester.
http://arch.ttu.edu/Print_Bureau

MODELLING MATERIALS: Other additional materials (drawing papers and modelling cardboards/basswood) will need to be replenished as the semester progresses. All tools and materials, once required, must also be present with the student for every

class period. If materials and tools are not present with the student when required for studio work, the student's daily participation grade will be penalized.

ONE DRIVE DOCUMENTATION: For the purposes of efficient class participation, students will upload work due that day to a OneDrive folder (an invite will be sent) before the start of class. Students will also maintain an individual OneDrive folder for the purpose of archive digital documentation of all work produced in the course. For each project students will receive a list of the files and naming conventions required. You will be sent an invite to the folder.

COMPUTER & SOFTWARE: Students must have and maintain their own laptop computer used for this class. A computer is required from by the third class and it must meet the minimum specifications outlined at
http://arch.ttu.edu/wiki/Computer_Requirement

Students must have installed on their computers the latest version of the following programs:

Adobe Creative Cloud or Creative Suite, including Acrobat, Photoshop,& Illustrator. It can be purchased at
http://texastechnologystore.com/texastechnologystore/ or http:// www.creationengine.com/,
students can get a discounted student membership at
https://creative.adobe.com/
plans?promoid=P3KMQZ9Y&mv=other.
We will also be introducing Aftereffects and InDesign, but these are optional to purchase.

Rhino
You will be given a Rhino 7 licence (paid for by your course fee) during the first few weeks of the course. In the meantime, please download the trial version of Rhino 7 to your laptop, (or continue to use the trial of Rhino 6 while possible.) Both Rhino 6 & Rhino 7 will work for this course.

Steps to download and install Rhinocerous 7 (the 90-day evaluation version)

1.Visit the following links:
Windows:
https://www.rhino3d.com/download/rhino-for-windows/evaluation

Mac:
https://www.rhino3d.com/download/rhino-for-mac/evaluation

2.Before proceeding with the download, make sure your computer meets the requirements listed in the page.
3.Enter your email address and click Next.
4.An email containing the download link, a license code, and installation instructions will be sent to you.

COLLEGE POLICIES

Students must comply with all requirements as posted on the college web site, and are responsible for maintaining awareness for all policy changes.

Please see the Fall 2020 Student Guidebook for the most recent operating polices.

ACADEMIC POLICIES

PLAGARISM
Any student failing to cite reference works, or the work of fellow students, is guilty of plagiarism and will be subject to disciplinary action. See the TTU Student Handbook 2015-2016.

ACADEMIC INTEGRITY
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 Quality Enhancement Plan, Academic Integrity Task Force, 2010]

If any student is found to have broken the Code of Student Conduct, which includes cheating on exams, quizzes, or interactive projects, the student will face academic and/or
disciplinary penalties.

All policies for the Code of Student Conduct may be found here: http://www.depts.ttu.edu/dos/handbook/

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).

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.

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.)

LGBTQIA SUPPORT RESOURCES

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.