UNIVERSITY OPERATIONS NOTICE

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 likely need a webcam and microphone and will be advised of additional technical and/or equipment requirements, including remote proctoring software.

Statement of Pandemic Response Principles

1. We will move forward collectively contributing steady and calm responses to the ongoing pandemic that maximizes public health and educational opportunity for all.
2. The humane option is the best option. We will continue supporting each other as humans, prioritizing solutions that benefit the most, share resources, and communicate as clearly as possible.
3. The pandemic calls for adjustment of methodology and frameworks; fundamental educational goals, and needs, remain.
4. We will foster intellectual nourishment, social connection, and personal accommodation with asynchronous content for diverse access, activities and contexts, and synchronous discussion to learn together.
5. We will remain agile and continue adjusting with the ongoing situation to maximize public health and support everyone through this unprecedented moment.

Statement of principles inspired by Brandon L. Bayne, Associate Professor of Religious Studies at University of North Carolina, Chapel Hill.[1]

This studio will operate through hybrid and fully online sections. All work and communication will be digital to establish and unify a collective and interconnected remote studio culture.

Official announcements will occur through Blackboard and email. Online sessions will occur through Zoom. Studio dialog, progress, and work submission will occur through Microsoft Teams and shared OneDrive folders. Additional studio work posting will occur through public Miro boards.

We are counting on everyone to continue leaning in to build collective momentum. Thanks for your part in these efforts.

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[1]   Supiano, Beckie. "Interrupted Semester," *The Chronicle of Higher Education*, 20 March 2020.

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Steve Fitch, *Chalk Hill Drive-in Theater, Highway 80, Dallas, Texas*, 1973, gelatin silver print, Smithsonian American Art Museum, Transfer from the National Endowment for the Arts, 1983.63.524, ©1973, Steve Fitch.

When Allen naturally strains to remember and recount the chronology and circumstances of songs and scripts he wrote, sounds he recorded, and sculptures he exhibited thirty or forty years ago, he is untroubled by the way accumulated folklore—disseminated both by himself and others—seeps into his narratives, staining and obscuring the shifting sands of fact and truth embedded in his own history. He finds the unstable contingency of memory, the constantly evolving nature of the stories we tell ourselves, the way they accrue baroque details or erode to skeletal nubs over time, a source of both morbid curiosity and perverse humor. The mirages and ravages of memory, its half-life and rate of decay—MemWars—is his essential subject matter.

Throughout all his work, Terry thrives in this mode of ambiguity; as moving and frightening and naked as his work can sometimes be, it's never entirely clear what is (auto)biography or fiction, memory or dream, deadly serious or cruel joke. The boundaries between story and symbol are effaced and blurred—those categories, like genres, interpenetrate and collapse. The distinctions are irrelevant to Allen; for him, meaning (if there exists such a solemn, tedious thing) resides in those very ambiguities and liminalities, those mysterious vectors that define the impossible totality of the work. "If it isn't a lie," he once told me about songwriting, "it's probably satire."[2]

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[2] Greaves, Brendan. *Pedal Steel* liner notes book, Paradise of Bachelors, 2019, p. 14.

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COURSE INFORMATION

Spring 2021 ARCH 2504, Architectural Design Studio IV
Credits: 5 semester credit hours
Meeting Times: Monday/Wednesday/Friday, 1:00 to 4:50pm online and hybrid as well as asynchronously as needed. In person meeting details will be coordinated with college access protocols and public health.

INSTRUCTOR INFORMATION

1. **Hendrika Buelinckx**, Associate Professor, Section 309, Online, hendrika.buelinckx@ttu.edu, 806-834-0439, Office Hours 12:00-1:00pm Fridays & by appointment.
2. **Bryan Buie**, Instructor, Section 302, Hybrid Studio Room 408, Bryan.Buie@ttu.edu, 806-742-3126, Office Room 308, Office Hours by appointment.
3. **Kristina Fisher**, Lecturer, Section 304, Hybrid Studio Room 406, Kristina.Fisher@ttu.edu, Office Hours by appointment.
4. **Neal Lucas Hitch**, Visiting Instructor, Hybrid Section 306, Studio Room 407, nhitch@ttu.edu, Office Hours by appointment.
5. **Victoria McReynolds**, Assistant Professor, Section 305, Hybrid Studio Room 404, v.mcreynolds@ttu.edu, 806-834-8756, Office Room 405, Office Hours Tuesdays 1-2pm & by appointment.
6. **Charlie O'Geen**, Instructor, Section 399, Online, cjogeen@gmail.com, Office Hours by appointment.
7. **Stephanie Sang Delgado**, Instructor, Section 308, Online, stephanie.sang@ttu.edu, Office Hours by appointment.
8. **Chris Taylor**, Associate Professor, coordinator, Section 303, Hybrid Studio Room 411, chris.taylor@ttu.edu, 806-834-1589, Office Room 709, Office Hours 11am-noon Mondays & by appointment.
9. **Jeremy Wahlberg**, Visiting Instructor, Section 307, Hybrid Studio Room 401, jeremy.wahlberg@ttu.edu, 806-742-3136, Office Room 308, Office Hours by appointment.
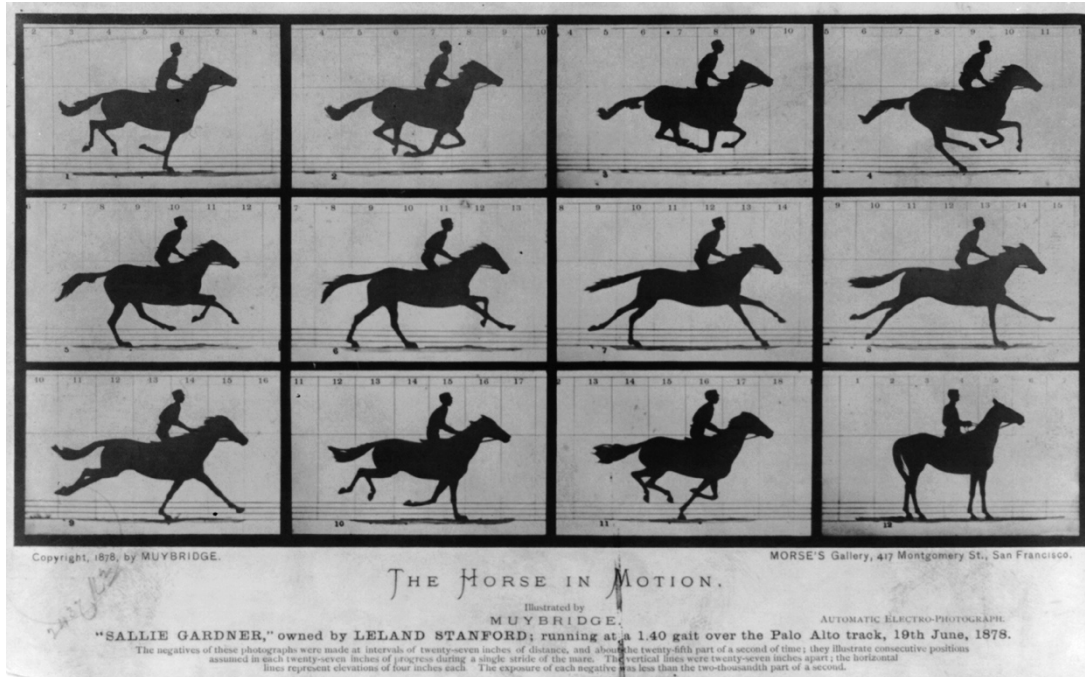
CATALOG COURSE DESCRIPTION

Prerequisites: ARCH 2503. Corequisite: ARCH 2102. Advances the student's understanding of architecture's disciplinary specificity through the development of a coherent design project that resolves programmatic, tectonic and contextual forces. Studio course. Link to Architecture Course Catalog.

Eadweard Muybridge. The Horse in motion. "Sallie Gardner," owned by Leland Stanford; running at a 1:40 gait over the Palo Alto track, 19th June 1878. Albumen photographic print. Library of Congress, LC-DIG-ppmsca-06607.

STUDIO DESCRIPTION

This studio seeks to compound and refine foundational design process skills that cultivate an understanding of architecture as more than accretion of well composed form. It will construct working methods that envision and establish an architecture of interbedded forces and properties that extend from planetary geometry to molecular character—from site to performance. It will use digital models and drawings as generative tools to catalyze spatial possibility through analysis and synthesis of expanding site conditions and human interaction with architecture.

Sites are landscapes that contain constructed impressions, histories, and relationships between physical and environmental conditions of territory and the lived and remembered experience of biotic creatures: microorganisms, planets, animals. The Llano Estacado, the table upon which Lubbock currently sits, was once ocean floor, then a sea of grass, before being indexed by forces, grids and lines of passage, property, and occupation. From the pivot irrigator, pump-jack, railroad, and blacktop road, the current demarcations of the Llano Estacado are considerably distinct from when Clovis people hunted megafauna upwards of 10,000 years ago, and from the mid 1500s when Coronado marched a colonial engine across the staked plain in search of the Seven Cities of Cíbola, and through the reign of the Comanche Empire into the late 1800s. Many histories are embedded within this place. Evidenced in

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Terry Allen. *Cross the Razor*, 1994.
InSite Archive. MSS 707. Special Collections & Archives,
University of California San Diego.

rocks, landforms, artifacts, laws, conquests, extractions, and occupations. This is hardly a blank slate. As such it cannot be modeled or drawn as a flat barren surface. Greater attention to detail is required.

The studio is composed of a sequence in three phases with each distinct step adding momentum to the total work. Phase One begins with the Terry and Jo Harvey Allen Collection locating an exploration of spatial thresholds in stacks, stair, and stage within a constructed site. Phase Two will activate abstract and concrete grids as modes of thought and construction to reveal the tectonic and linear assembly of Lubbock, County. Then it will extend to volumetric displacement through analysis of open pit mines. Influenced by architect Pedro Alonso's mapping of patterns and flows in Atacama Desert mine tailings, we will cultivate vital architectural skills through modeling spatial displacement in the subtraction and dispersal of Earth. The introductory exercises of phase one and two conclude in the mid-term review.

Phase Three occupies the remainder of the semester continuing analysis of Lubbock as site through the intervention of architectural program——drive-in theater and the archive. The drive-in theater, patented in 1932, connected the automobile and cinema. Requiring literal and conceptual——concrete and abstract——forms of projection. Cinema is a repository for narrative told with moving pictures and sound——a transporter and collector of human experience. Advancing the ethos of rib-grid construction from phases one and two, the

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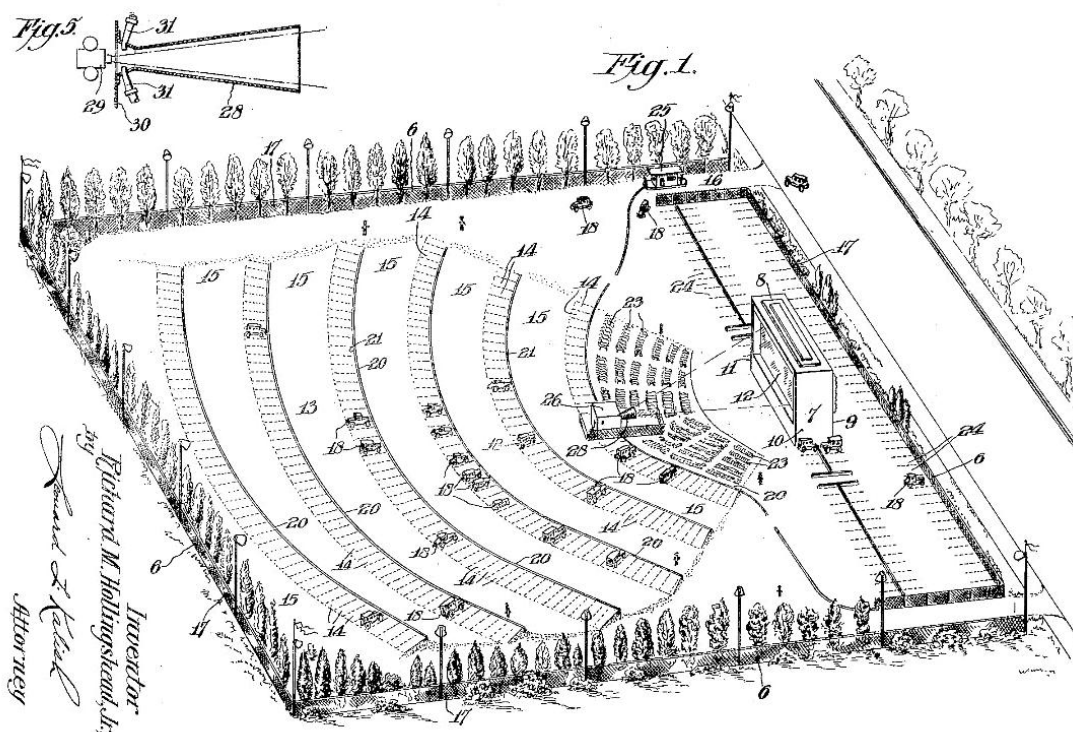
R.M. Hollingshead, Jr. Drive-In Theater, Patent # 1,909,537, Filed 6 August 1932.

site will continue to develop as constructed assemblage charged with multivalent histories from Comanche encampments, to the Tornado Jam music festival marshaled by Joe Ely, the Lubbock Loop. Digital modeling of the site will continue the open rib-grid assembly activating the Rhinoceros as if it is a bandsaw—anticipating when we can return to the full use of the shops. There will be no paper-plate sites. No homogenous grounds. The studio will frame, cultivate, and foster spatial and tectonic methods for projects to evolve from site, and nurture the spatial imagination at the foundation of architecture through performative models and precise drawings.

In addition to articulating the drive-in as projective spatial assemblies and thresholds, this phase folds the Terry and Jo Harvey Allen Collection directly into the mix crossing programing the drive-in-archive. In 2019, the university announced the creation of the Allen Collection,[3] which will include more than fifty years of correspondence, workbooks, drafts of scripts and other writings, and various audio and visual recordings. The Allen's are keen to see their archive as a generative nexus within the university—linking creativity across disciplines. Connecting art, theater and music to everything—including architecture, agriculture, and landscape. Housing their archive at the university is more than storage of invaluable material and

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[3]   To be located within the Texas Tech University Southwest Collection, which is a special collections library and archive housing a wide range of materials, documents and rare books.

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Terry Allen with Stubb (Christopher Stubblefield Sr.) at launch party for *Lubbock (on everything)*, 1979.

memory. This is an archive is to be engaged, studied, activated.
It is a performative opportunity. Requiring a place to draw people together.
To make work. To reflect. To process. It will be a place of creation. There
are many reasons[4] for crafting the Allen Collection as performative drive-in-
archive in Lubbock.

Lastly Phase Forever will measure participation through evidence collected,
organized, and shared, to promote active contributions to the culture and
exploration of the studio through asynchronous dialog about buildings, films,
and literature.[5]

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[4]   During the time of the recording of *Lubbock (on everything)* and the Tornado Jam, there was a billboard outside
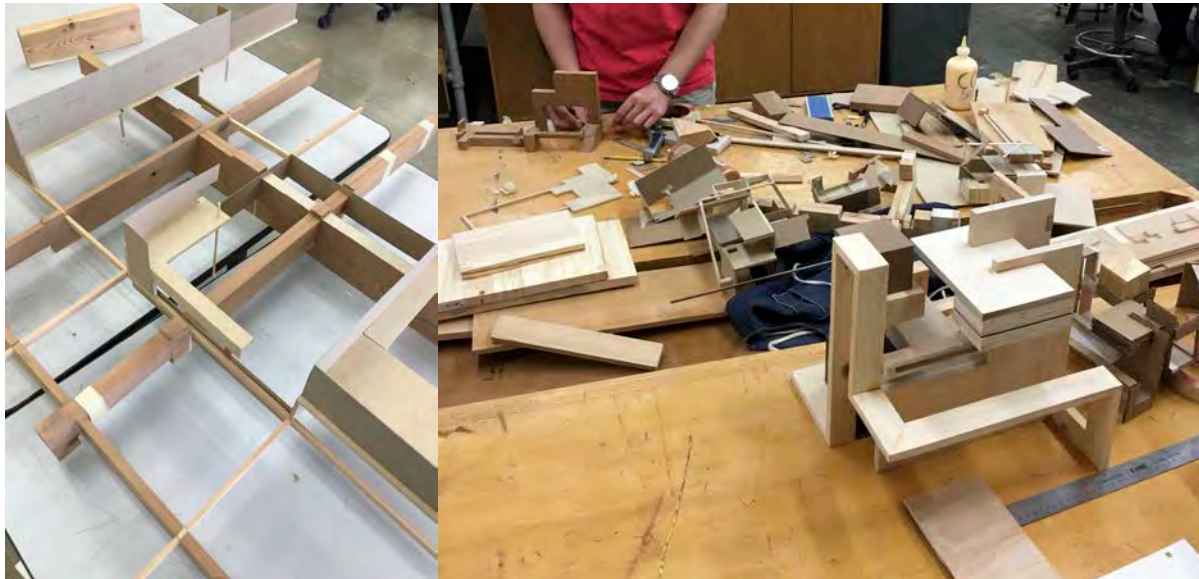   of town that encouraged people to "Visit Lubbock, for all reasons."
[5]   See: Talking Heads. *More Songs About Buildings and Food*, Sire Records, 1978.

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Tristan Synder, second year site model in process, and other process models, Texas Tech, 2016.

STUDENT LEARNING OBJECTIVES

* Understand and represent site as constructed impressions, histories, and relationships between the physical and environmental conditions of territory and the lived and remembered experience of biotic creatures.

* Ability to digitally analyze and model volumetric displacements.

* Understanding of architectural program as spatial opportunity extending beyond function.

* Develop an awareness of the multi-layered, multi-cultural, multi-temporal and multi-national territorial and spatial history of Lubbock, Texas, and North America.

STUDENT PERFORMANCE OBJECTIVES

* Ambition for cultivating geometric precision in modeling and drawing.

* Advancement of modeling and drawing skills to develop, see and test architectural propositions.

* Ability to understand and use grids as abstract and concrete mechanisms of measurement and analysis.

* Ability to translate analysis into architectural vocabularies of space, form, and experience.

MEANS OF EVALUATION / ASSESSMENT

Criticism of design proposals presented in drawings, models and process studies during class sessions, pinups and formal reviews will be the primary methods of assessment. Specific production specifications and documents will
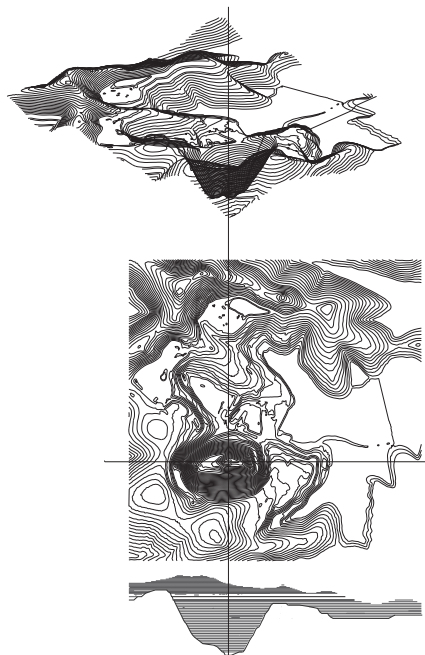
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be required at the completion of each project phase. Details will be specified at the start of each assignment with the minimum to include:

Phase One – COLLECTION: SPATIAL NARRATIVE ARCHIVE ~ THRESHOLD GEOMETRY

✳ Stack/Archive Threshold Digital Model (1 view from fixed station point, 1 view of detail), Section (1/4'=1'-0"), Plan (1/4"=1'-0").

✳ Stair/Vertical Threshold Digital Model (1 view from fixed station point, 1 view of detail), Section (1/4'=1'-0"), Plan (1/4"=1'-0").

✳ Stage/Theatrical Threshold Digital Model (1 view from fixed station point, 1 view of detail), Section (1/4'=1'-0"), Plan (1/4"=1'-0").

✳ Integration Composite Digital Model (1 view from fixed station point, 3 views of threshold details), Sections (1 focused on each threshold at 1/4'=1'-0"), Plan(s) (1/4"=1'-0").

Phase Two – DISPLACEMENT: RIB-GRID-PIT-PILE ~ SPATIAL GEOMETRIES

✳ Lubbock County Rib-Grid Digital Model (Rhinoceros)

✳ Lubbock County Rib-Grid Plan (scale 1:100,000)

✳ Pit-Pile Digital Model (Rhinoceros)

✳ Pit-Pile Section (scale 1:25,000)

✳ Lubbock County Rib-Grid-Pit-Pile Integration Digital Model. (Rhinoceros)

✳ Lubbock County Rib-Grid-Pit-Pile Integration Plan (scale 1:100,000).

✳ Lubbock County Rib-Grid-Pit-Pile Integration Section (scale 1:100,000).

Cash Varner, Pit-Pile, Texas Tech, 2020.

Phase Two - Mine Mapping
Cash Varner
Fort Knox Gold Mine Alaska
ARCH 2504 Taylor
Scale 1" = 1 Mile

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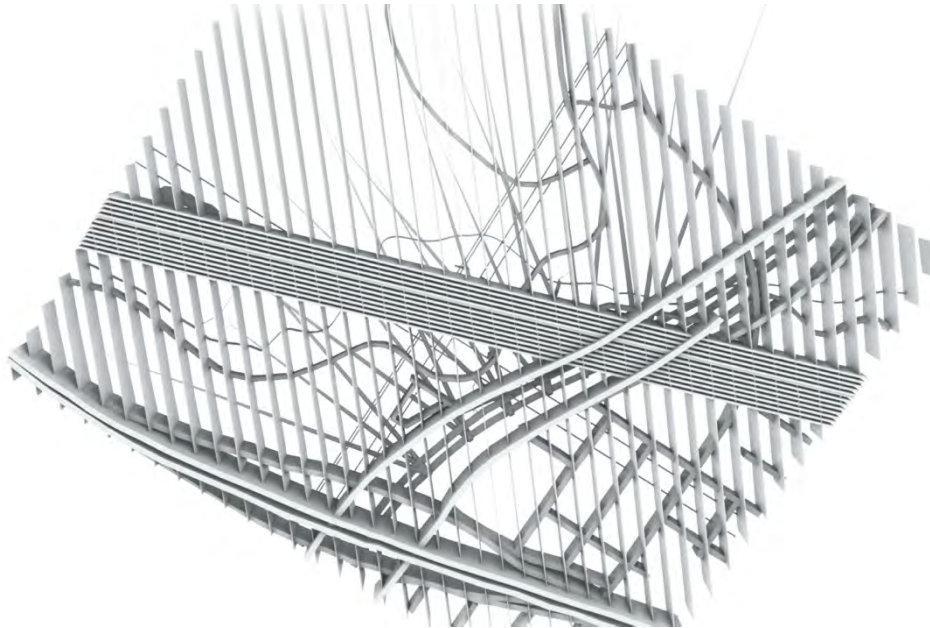
Chidy Odita-Honnah, Rib-Grid site model, Texas Tech, 2020.

Phase Three — PROJECTION: DRIVE-IN-ARCHIVE ~ PROJECTIVE GEOMETRY

✷ Lubbock County Rib-Grid-Pit-Pile Integration Regional Digital Model.

✷ Lubbock County Rib-Grid-Pit-Pile Integration Regional Plan
  (scale 1:100,000).

✷ DRIVE-IN-ARCHIVE Lubbock County Rib-Grid-Pit-Pile Integration Site Plan
  (scale 1:100).

✷ DRIVE-IN-ARCHIVE Lubbock County Rib-Grid-Pit-Pile Integration Site
 Section (scale 1:100).

✷ DRIVE-IN-ARCHIVE Lubbock County Rib-Grid-Pit-Pile Integration Detail
  Plan(s) (scale 1/4"=1'-0").

✷ VIEW Spatial Threshold Section-Plan Detail (scale 1/4"=1'-0").

✷ ARCHIVE/Stack Spatial Threshold Section-Plan Detail (scale 1/4"=1'-0").

✷ ARCHIVE/Stair Spatial Threshold Section-Plan Detail (scale 1/4"=1'-0").

✷ ARCHIVE /Stage Spatial Threshold Section-Plan Detail (scale 1/4"=1'-0").

✷ CURB Spatial Threshold Section-Plan Detail (scale 1/4"=1'-0").

✷ PATHs Spatial Threshold Section-Plan Detail (scale 1/4"=1'-0").

✷ VOLUMETRIC Isometrics articulating spatial character, limits, thresholds
  of project elements (1 fixed station point, 1 detail model views).

✷ SEQUENCE Isometrics articulating paths through project for people within
  and outside vehicles (1 fixed station point, 1 detail model views).

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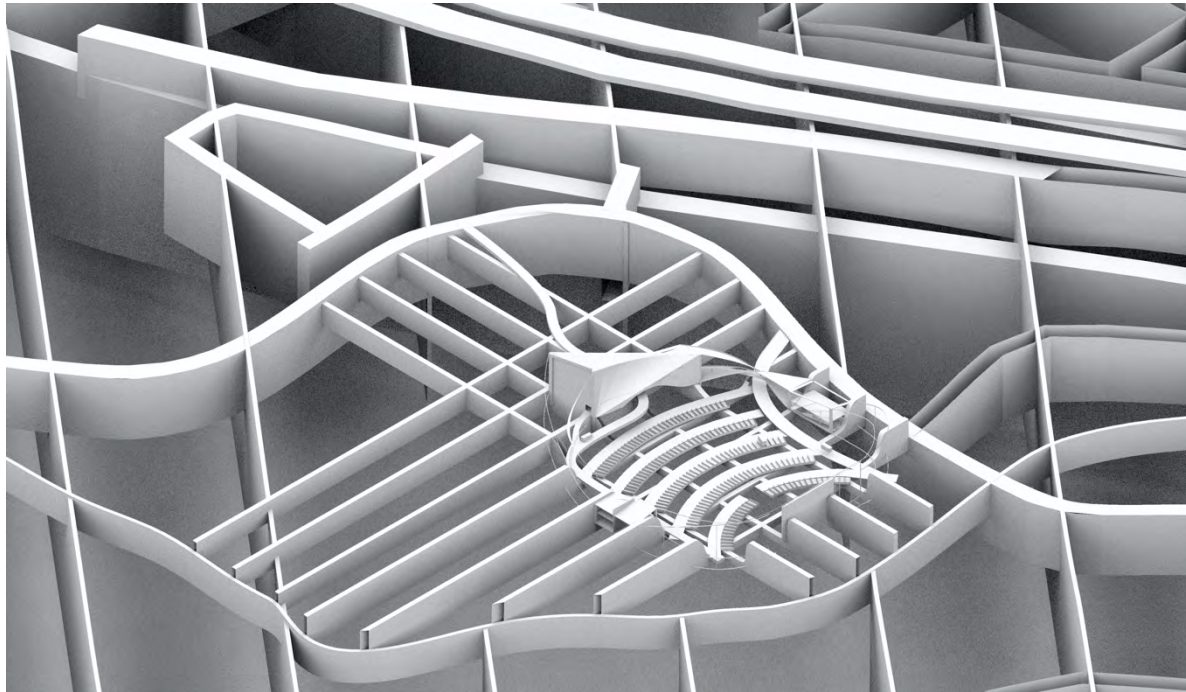
Corrine McKevitt, Drive-In Archive, site model, Texas Tech, 2020.

✴ SYSTEMS Isometrics articulating tectonic assemblies and structural relationships in exploded model (1 fixed station point, 1 detail model views).

✴ Process work.

Phase Forever ~ PERSISTANT PARTICIPATION

✴ Building Dialog ~ weekly post on building of interest and response to someone else's post from week before in your Section Channel on <u>Teams</u>.

✴ Film Dialog ~ weekly post about current film and response to someone else's post from week before your Section Channel on <u>Teams</u>.

✴ Reading Dialog ~ weekly post about current reading and response to someone else's post from week before your Section Channel on <u>Teams</u>.

✴ Sketchbook ~ weekly post 3 pages of drawings (minimum, additional notes okay) scanned and uploaded to <u>Miro</u>.

✴ Studio Process/Product Documentation ~ weekly post 3 images on <u>Miro</u>.

✴ Studio Culture Documentation ~ 1 post per week on <u>Miro</u> of participation in extracurricular online happening. Including mandatory attendance, and notes posting, from all College Lecture Series events.

✴ Studio Engagement ~ evidence of participation in discussion, production, and reflection.

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Steve Fitch, Chalk Hill Drive-in Theater, Highway 80, Dallas, Texas, 1973, gelatin silver print, Smithsonian American Art Museum, Transfer from the National Endowment for the Arts, 1983.63.525, ©1973, Steve Fitch.

STUDIO TEACHING METHODS

This studio will deploy a collective teaching methodology synchronizing aspirations, guidance, and assessment across all section instructors. The goal is to burnish and propel design studio culture within the College of Architecture at the culmination of the two-year foundation sequence. This is a moment to reinforce fundamentals, raise ambitions, and exercise the core of the discipline and profession. It all happens through work. Through what is made, how it is received, re-examined, refined, made again, and presented. Architecture, as all creative pursuits, improves through iteration. Galvanizing a hunger for precisely expressive modeling, fine iterative line drawing, clear points of view (written and spoken), voracious design process, and vivid presentation will be central to success in this course.
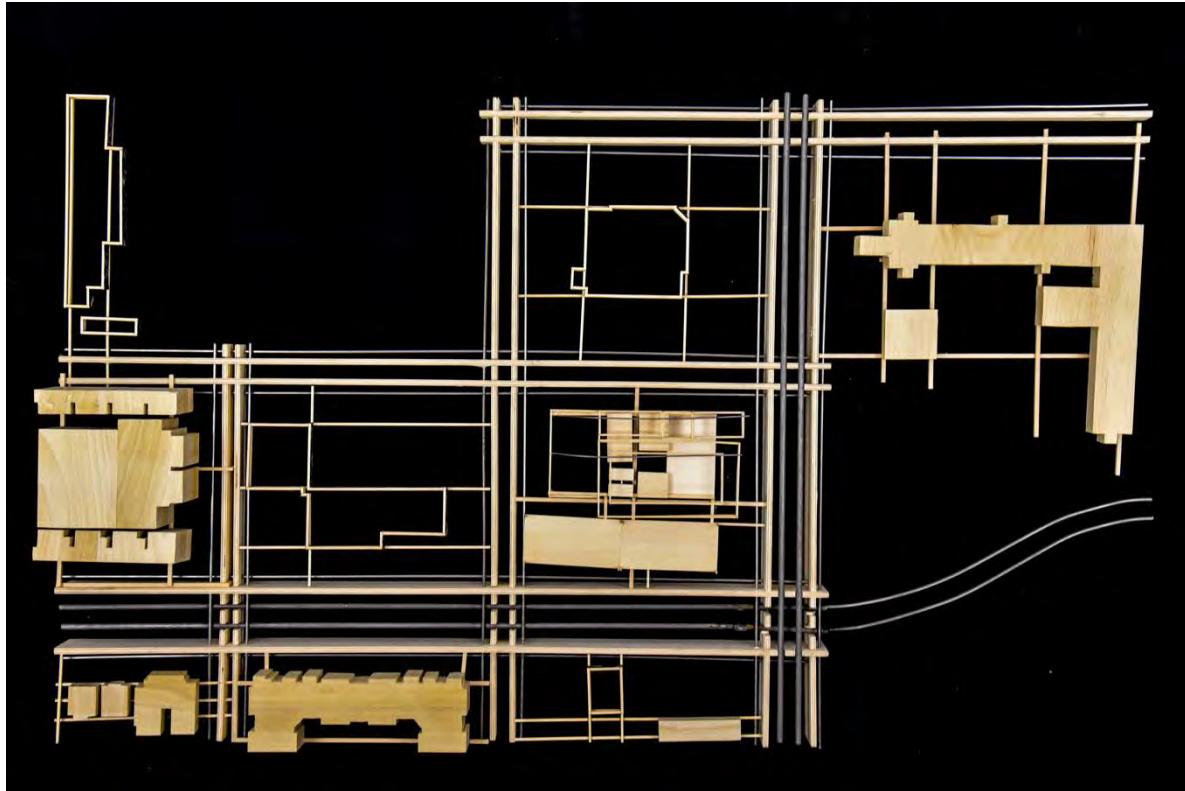
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Logan Parker, ARCH 2504 site and program model, 2019.

To receive effective criticism, each student is expected to have ready for display new design work at the beginning of each class session. Only significant new work will be discussed——no verbal arm waving or superficial repetitions. During group reviews it will not be necessary to talk about every project, as each student is expected to understand and apply relevant criticisms from others to their work. Students are encouraged to ask questions and engage in critical dialog of all work within the studio. Students who make efforts to examine aspirational work from all sections, engage in dialog with students (and faculty), and help foster digital studio culture will see benefits in their work. Students are expected to spend a significant amount of time working on studio projects outside of class time.

Given the global pandemic and public health concerns the university and college have limited our access to the building and design studio. While this is unfortunate, it will not limit our ambition and the intensity of our work. Structures to magnify collective energy and ameliorate isolation are central to the organization of this course. Dialog requires active listening and participation. We are counting on everyone to aid these efforts. Please do not hesitate to reach out to peers, faculty, counselors, administration for support and to support others.

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Studio use will be managed by college policy in response to the pandemic. Currently it is not possible, or safe, to use the building as a workspace as we have in the past. Hybrid courses will encourage alternative forms and locations for in person meetings to maximize public health and safety. All communication and deliverables are digital to unify all sections (hybrid and online). Should it become possible to increase the use of the building we will further adapt.

Given the nature and intensity of studio education, and the fact that working in studio improves performance (even digital studios), it is vital all participants help create a constructive and appropriate studio culture and atmosphere.

As an elaboration of the Studio TRUISMS all students are encouraged to consider the following guidelines:

✳ The inconvenienced person in the studio is always right.

✳ Foster productive studio culture by eliminating extracurricular digital communication or media display while working on studio projects. These may include text messaging, social media, televisual programming, and phone calls during class, and during working time outside of class.

✳ Keep your personal studio and work environment clean, healthy and safe by organizing materials, tools and works.

✳ TRUISMS apply to digital studio culture always, 24 / 7 / 365.

SOME RULES
From John Cage, via Merce Cunningham, by Sister Corita Kent.
RULE ONE: Find a place you trust, and then, try trusting it for a while.
RULE TWO: (General Duties of a Student) Pull everything out of your teacher. Pull everything out of your fellow students.
RULE THREE: (General duties of a teacher) Pull everything out of your students.
RULE FOUR: Consider everything an experiment.
RULE FIVE: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.
RULE SIX: Follow the leader. Nothing is a mistake. There's no win and no fail, **there's only make.**
RULE SEVEN: The only rule is work. If you work, it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things. You can fool the fans — but not the players.
RULE EIGHT: Don't try to create and analyze at the same time. They are different processes.

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RULE NINE: Be happy whenever you can manage it. Enjoy yourself.
             It's lighter than you think.
RULE TEN: "We are breaking all the rules, even our own rules and how do we
             do that? By leaving plenty of room for X quantities." (John Cage)
HINTS:

* ✳ Always Be Around.

* ✳ Come or go to everything.

* ✳ Always go to classes.

* ✳ Read anything you can get your hands on.

* ✳ Look at movies carefully and often.

* ✳ SAVE EVERYTHING. It might come in handy later.

SOCIAL MEDIA & HASHTAGS

While Phase Forever will measure participation through evidence collected,
organized, and shared, on <u>Miro</u>, posting process and work to <u>Instagram</u> is
encouraged to promote active contributions to the culture and exploration of
the studio and the college. Everyone will need accounts on Miro and
Instagram. To help maintain productive work-life balances, and to keep social
life independent, it is recommended to create a professional work profile.

Also, to support productive organization and social connections please use
appropriate hashtags. The list below is just a starting point of what will
most certainly evolve to reflect the culture of the studio:
#drivein #driveinarchive #{InstructorLastName}_2021ARCH2504 #architecture
#texastech #lubbock #architecturestudio #architecturedesign
#secondyeararchitecture #architecturemodel #archimodel #architecturedrawing
#archidrawing #archdaily #architecturestudent #landscape #terryallen
@c_taylor_teaching @ttucoa @texastech

STUDIO WORK FILE NAMING

Proper file naming is essential to maintain productive digital workflows. Use
of a common standard naming convention is important for production files,
output and documentation. Please naming standard below that includes the
following essential elements:
    Year_Courseprefix_Coursenumber_
    FacultyLastName_
    StudentLastName_StudentFirstiNital_
    phasenumber_
    articlenumber_
    descriptor(if needed)
    .extension

    Example: **2021_ARCH_2504_Taylor_YourName_P1_001.pdf**

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Use the Photoshop templates provided to export JPG image files for posting on Miro to insure consistent sizing and resolution. Following the common naming convention will also ease file management and tracking.

COURSE SCHEDULE OUTLINE

WK1:   Introduction and Overview, P1 Collection begins
WK2:   Spatial Threshold development
WK3:   P1 **Collection Review** (Wed 3 Feb) / P2 Displacement begins
WK4:   Lubbock County Rib-Grid Digital Model – 3 scales
WK5:   Lubbock County Rib-Grid Plan
WK6:   Pit-Pile Digital Model
WK7:   Pit-Pile Section
WK8:   P2 **Displacement** Review (Mon 8 Mar) / P3 Projection begins
WK9:   Spatial Threshold Charette
WK10: Path, View, Curb, Archive Section-Plan articulation
WK11: Volumetric Isometrics
WK12: Sequence Isometrics
WK13: Systems Isometrics
WK14: Integration
WK15: P3 **Projection Final Review** (Fri 30 Apr)
WK16: Upper-level reviews (attendance mandatory, review notes submission required). Final submission of all phases due for grading (Tues 4 May).
WK17: Studio clean out

Detailed course schedule and assignment prompts with specific instructions will be administered through Teams. Details are subject to change at the discretion of the instructor(s), the College of Architecture, or the University.

REQUIRED & REFERENCE TEXTS AND MEDIA

There is one required book for this course that is available at the university bookstore (and elsewhere). It is a staple reference that will benefit any library and includes lessons for design, writing, and life. Please secure a copy as soon as possible and refer to it often.

✳ Strunk, William, EB White, Maira Kalman. ***The Elements of Style Illustrated***. New York: Penguin Press, 2007. ISBN 9780143112723

Participation in the Film Dialogs (part of Phase Forever) of this course will require weekly film screenings from a range of streaming serves. Most films are available on Amazon Prime (included with subscription or as rentals), Netflix, HBO, among others. Students without access to streaming services can

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utilize trial memberships or will need to purchase per instance rentals as required. There is also a collaborative Spotify Playlist for the studio. Please add, edit, augment as productive.

When possible and productive Reference Texts and Media will be distributed through Teams. Additional reference research will improve progress in the studio. A starting point for reference materials includes:

* Allen, Edward and Joseph Iano. *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*. New York: Wiley, 2007.

* Allen, Stan. *Practice: architecture, technique & representation*. New York: Routledge, 2008.

* Allen, Terry. *Juarez*. Paradise of Bachelors, 1975/2016. Recording.

* _____. *Lubbock (on everything)*. Paradise of Bachelors, 1979/2016. Recording.

* _____. *Pedal Steel*. Paradise of Bachelors, 1985/2019. Recording.

* _____. *A simple story (Juarez)*. Columbus: Wexner Center for the Arts, 1992.

* _____. "The Exact Moment It Happens in the West". Los Angeles: LA Louver, 2019. Gallery Exhibition.

* Allen, Terry, Dave Hickey, Marcia Tucker, Michael Ventura. *Terry Allen*. Austin: University of Texas Press, 2010.

* Allen, Terry, David Byrne, Dave Hickey, and Terry Sultan. *Dugout*. Austin: University of Texas Press, 2005.

* Alonso, Pedro Ignacio. "Mountaineering" *AA Files*, No. 66 (2013): Architectural Association School of Architecture, pp. 81-86.

* Ballew, Scott (director). *Everything for All Reasons*. 2019.

* Brown, Bill (director, camera, editor). *Hub City*. 1997.

* Cohen, Jason. "There and Back Again: the return of Terry Allen," *Texas Monthly*, February 2017. https://www.texasmonthly.com/the-culture/return-of-terry-allen/

* Cox, Christopher (editor). *The Most Radical Thing You Can Do: the best political essays from Orion magazine*, 2020.

* David, Bryne (director). *True Stories*. 1986.

* Davidson, Cynthia C., and Eisenman Architects. *Eleven Authors in Search of a Building: The Aronoff Center for Design and Art at the University of Cincinnati*. New York: Monacelli Press, 1996.

* Evans, Robin. *The Projective Cast: Architecture and Its Three Geometries*. Cambridge, MA: MIT Press, 1995.

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✳ Fenton, Joseph, Ken Kaplan, Lebbeus Woods, Mike Cadwell, Michael Silver, and Mary-Ann Ray. *Pamphlet Architecture 11-20*. New York: Princeton Architectural Press, 2011.

✳ Greaves, Brendan. "TODAY'S RAINBOW IS TOMORROW'S TAMALE: El Corrido de Juarez," *Juarez* liner notes book. Paradise of Bachelors, 2016.

✳ _____. "THEM OL' LOVE SONGS JUST KEEP COMMIN' ON & ON & ON: looking back on Lubbock (on Everything)," *Lubbock (on Everything)* liner notes book. Paradise of Bachelors, 2016.

✳ _____. "THE RADIO . . . AND REAL LIFE: pedal steal, four corners, and other panhandle mysteries of the wind," *Pedal Steel* liner notes book. Paradise of Bachelors, 2019.

✳ Hämäläinen, Pekka. *The Comanche Empire*. New Haven: Yale University Press, 2008.

✳ Harvey, David. "The Right to the City" Social Justice and the City. Athens: University of Georgia Press, 2008.

✳ Holl, Steven, Mark Mack, Lars Lerup, Livio Dimitriu, Lebbeus Woods, Zaha Hadid, and Alberto Sartoris. *Pamphlet Architecture 1-10*. New York: Princeton Architectural Press, 1998.

✳ hooks, bell. *Art on My Mind: visual politics*. New York: New Press, 1995.

✳ Koolhaas, Rem, James Westcott, Stephan Truby, Ben Davis, and Irma Boom. *Elements: A Series of 15 Books Accompanying the Exhibition Elements of Architecture at the 2014 Venice Architecture Biennale*. Venice: Marsilio, 2014.

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Fig. 3.
Fig. 4.

Inventor
Richard M. Hollingshead, Jr.,
by
Leonard L. Kalish
Attorney
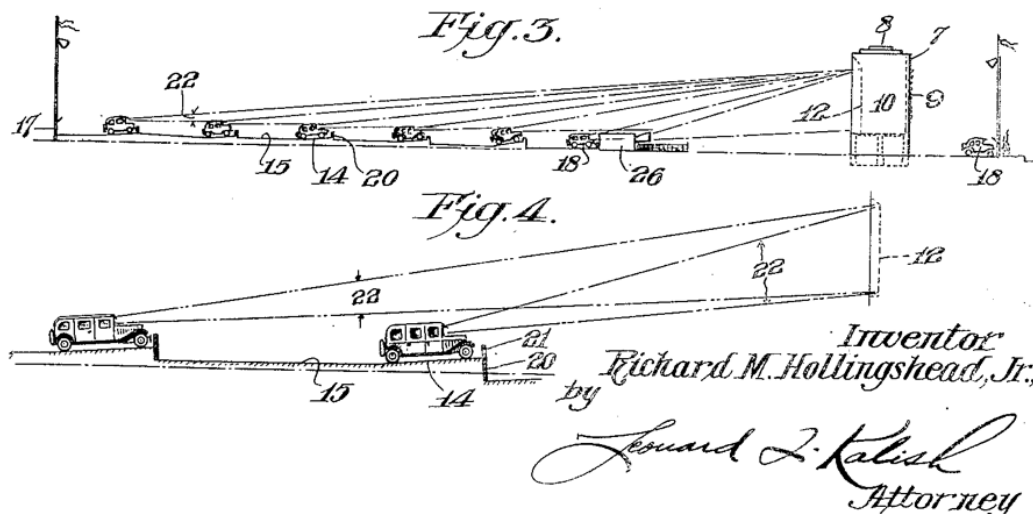
COURSE REQUIRED TOOLS AND SUPPLIES

Architecture is inherently about making and students should be prepared to
commit the necessary resources of time and materials for the completion of
the work. This does not necessary mean exorbitant sums of money need to be
spent. Consider options carefully to acquire materials in the most efficient
and economical manner (for example group purchasing or online/discount
vendors). Expect to buy computing, design drawing, and digital modeling
consumables throughout the semester as assigned.

Given the pandemic response with online and hybrid sections of this studio.
All work with be completed digitally. Hopefully we will be able to return to
full studio use in the near horizon and efforts will be made to magnify
physical model making and shop work.

It is essential student's personal studio is a space of work and exploration.
Making an effort to establish a productive working environment will
facilitate being prepared with the appropriate tools, equipment and focus
essential for every class session.

Design Sketchbook

Students must keep a design sketchbook/notebook documenting their studio
activity (sketches, drawings, notes, writings, etc.). The sketchbook is
crucial to reflective thinking and a vital record of key ideas and
explorations reflected in your work. Have it available for use every day.
Sketchbook scans will be required weekly as part of Phase Forever.

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Computing
Students must provide and maintain their own laptop computer for use in studio assignments. See the college website for minimum specifications. Technical difficulties, viruses, crashes, server and print bureau problems, or corrupted files will not be accepted as excuses for not producing assigned work. All digital work should be regularly backed up and organized with proper naming conventions.

Software
Current working editions of Rhinoceros and Adobe Creative Suite (including Photoshop, Illustrator, InDesign and Acrobat X Pro) will be required. Available at the Texas Technology Store or at Creative Engine.

Printing
Persistent output of work and review prints will remain productive to vigorous design process development. Efforts have been made to accommodate digital reviews; however, each student should be prepared to print as needed to complete assignments and process development. Printing can occur at the college PRINT BUREAU or any other means that produces effective results.

Camera and Tripod
Digital camera for documenting work and field conditions is an essential tool for an architect. While mobile phone cameras have become particularly robust, there will be times where results will improve dramatically by using a traditional tripod mounted camera.

Minimum Desk Tools
Architects scale; engineering Scale; roll(s) of white or yellow trace paper; water based colored pens and markers; lead holder, leads (6H, 2H, HB, 2B), lead pointer, pencils; clear push pins, and clips for hanging drawings; healable cutting board, metal straight edge, triangles, modeling knives; non-toxic modeling glue and drafting tape.

COURSE POLICIES

Even though we will be working through distanced means, it remains possible, and vital, to foster communal accountability for the level of work performance, social engagement, and cultural interconnection.

STUDIO CULTURE GUIDELINES

Space	: clear, sorted, safe.
Food	: regular, nutritious, fuel.
Activity	: physical, mental, emotional
Time	: finite, managed, material
Rest	: structured, substantive, necessary
Memory	: save your work, notes, resources, materials.

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CIVILITY IN THE CLASSROOM
Faculty and students are expected to assist in maintaining a productive environment at all times that is secure, quiet, respectful, mutually civil, and conducive to working individually and in teams, and to listening to the instructor and to other students. See College Studio Culture Policy. Students are required to comply with the College Academic Policies for Attendance, Building and Shop use, Retention of Student Work, and the University Student Code of Conduct.

TOXIC PAINT
Aerosol spray painting of projects is **NOT ALLOWED UNDER ANY CIRCUMSTANCES** either within the building, on campus or off campus. Use the spray booth in the model shop is available for water based non-toxic painting.

ADULT CONTENT
Some material in the archive and work of Terry and Jo Harvey Allen contains adult themes and content. This section of the syllabus will function as a warning for the entire term of this existence of this material. Students who anticipate discomfort while encountering such themes should research the plot and potential triggers before class, and then sit near an exit so that, when necessary, they may step out of the room for a few minutes. Removing yourself for a moment or two is perfectly fine.

ATTENDANCE POLICY

Each student is allowed three unexcused absence in the design studio. Each additional absence will cause a 2-point deduction from the student's final grade. All absences are considered unexcused except for absences due to religious observance or officially approved field trips. Students are expected to comply with rules for reporting student illness requiring absence from class for more than one week. See University Academic Regulations.

Attendance is defined as full participation in all studio activities including group and individual critiques, lectures, presentations, demonstrations, discussions, in class assignments, and possible field trips. Attendance requires students have their sketchbook, computer, tools, supplies and work available for all studio actives. Excessive tardiness, leaving early, lack of participation, walking in and out of lectures, undivided attention, and disruptive behavior will count as an absence. Working on assignments from other classes is not be allowed during class time.

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

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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.

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.

GRADING CRITERIA

Grading is be based on individual performance, daily progress and the products produced over the course of the term, and final reviews. Everything relative to the studio production is part of the process. Production and hard work are expected. Improvement and growth is essential. The instructors conduct expert reviews of overall performance following each phase of the

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semester. The assessment is not negotiated and is based on years of experienced judgment of student work by the instructor.

General evaluation criteria considered in terms of intention, development, and resolution on a 0-100 scale from from conceptual strength; articulation and development; technical competency, clarity, and craft; clear and concise verbal or written presentation; passion, commitment, dedication, work ethic, and the ability to ask relevant questions. See University policy on Grading Procedures and Academic Integrity.

See College Grade Definitions for letter grade determinations.

Project weighting for the semester will be:

Component	=	Percentage
Phase One - COLLECTION	=	15%
Phase Two – DISPLACEMENT	=	25%
Phase Three - PROJECTION	=	50%
Phase Forever	=	10%
Total Grade	**=**	**100%**

All work must be completed on time. Expect a substantial reduction of your grade for late or incomplete work (at least one letter grade).

No extra credit is available in this course.

NATIONAL ARCHITECTURAL ACCREDITING BOARD (NAAB) STUDENT PERFORMANCE CRITERIA (SPC)

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. Students 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; and recognizing the disparate needs of client, community, and society.

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

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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.

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.

Use of Precedents: *Ability* to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

Realm B: Building Practices, Technical Skills, and Knowledge

Graduates from NAAB - accredited programs must be able to comprehend the technical aspects of design , systems , and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered. Student learning aspirations for this realm include: Creating building designs with well - integrated systems. Comprehending constructibility. Integrating the principles of environmental stewardship. Conveying technical information accurately.

Pre-Design: *Ability* to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

Codes and Regulations: *Ability* to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.

Building Envelope Systems and Assemblies: *Understanding* of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.

UNIVERSITY REQUIRED STATEMENTS

AMERICANS WITH DISABILITIES ACT 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

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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 Texas Tech are committed to connecting you to resources on campus. Some of these available resources are: Texas Tech Student Counseling Center, 806-742-3674,

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https://www.depts.ttu.edu/scc/ (Provides confidential support on campus.) Texas Tech 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

We identify as allies to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and are available to listen and support you in an affirming manner. We 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. 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.

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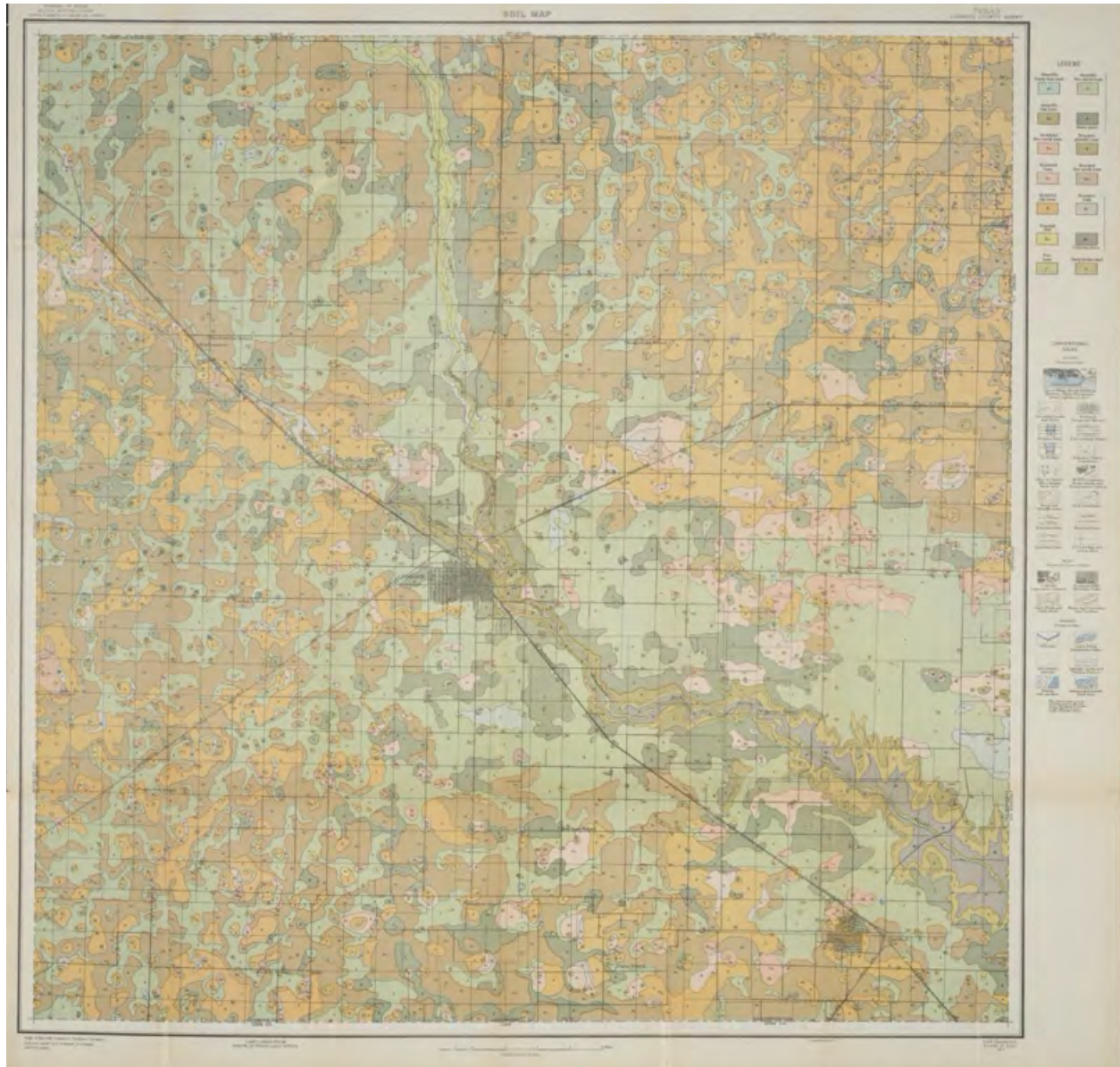
Lubbock County Soil Map, US Department of Agriculture, 1917.

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