

**ARCH 5502 Advanced Architectural Design Studio**  
College of Architecture, Texas Tech University — Spring '2021

**Instructors:**

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**COVID HEADER**

Due to the COVID-19 pandemic, this course will be fully delivered online. For a successful completion of this course, students will need to have access to a webcam and microphone.

## THE 21<sup>ST</sup>-CENTURY DOUBLE HOUSE



### Catalog Description

5 Semester Credit Hours

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

## Course Description

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

## Studio Brief

From Le Corbusier's Ville Savoye to OMA's Bordeaux House, the lineage of breakthrough houses in the past and current centuries is dominated by scenarios involving single homes. It is much less common to find projects for two houses on the same lot. Notwithstanding examples such as Juan O'Gorman's Diego Rivera and Frida Kahlo Home Studio and MVRDV's Double House, the typology of the double house remains relatively unexplored in the tradition of avant-garde and advanced architecture. Here the students will undertake this challenge by designing two 6,500-ft house-studios on the same site, from conception to detailing. The site is strategically located right next to the Eames House in the Pacific Palisades neighborhood of Los Angeles, overlooking the Pacific. Emphatically, this studio will pursue the production of 21<sup>st</sup>-century architectural thinking—that is, beyond modernist and post-modernist protocols.

The students will come up with a narrative for framing the two family groups for which they are designing. There are two pre-requisites: 1) each of the two houses needs to be occupied by a number of people that makes sense given its size; 2) at least one person among the occupants must need a studio space for work. In addition, students will be engaging the outstanding tradition of avant-garde houses that have been built in LA over the last 120 years, whether implicitly or explicitly. Any spatial relationship between the two houses is possible: isolated from one another; separated but connected; attached to one another; nested within each other; intertwined within one single envelope; stacked on top of each other; etc. Obliquely, this studio will question the assumption that big scale in architecture necessarily correlates with difficulty.

## Emphasis on Conceptual Architecture

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

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

### Spatial Infrastructure

As a heuristic device toward conceptual architecture, this studio will focus on the notion of *spatial infrastructure*. Spatial infrastructure refers here to the ensemble of three-dimensional material elements providing a building's primary articulation of space, prior to the introduction of partitions. A house happens to be a very flexible programmatic package. Countless of different spatial typologies have proven appropriate to holding a house. It therefore lends itself to be explored through the notion of spatial infrastructure (one that rejects any identity between spatial typology and program) in especially productive ways. Moreover, in preceding programmatic specialization, spatial infrastructure taps into the increasing necessity for buildings to accommodate change over time—while resisting any compromise on architectural qualities in the name of “flexibility.”

Some of the propositions allowing us to produce architectural concepts via spatial infrastructure include the following:

1. Programmatic Immanence
2. Purposeful Equilibrium between Order and Differentiation: Toward Three-Dimensional Field Conditions
3. Beyond Separation between Floors
4. From Architecture vs. Engineering to *Architecture-Engineering Hybrid*
5. Distinctive Spatial Qualities
6. From Concealment to Integration of Services

## Precedent Analysis

Precedent analysis is critical to producing work done later in the term. Accordingly, the critic has preselected a series of precedents related to larger studio themes. Precedents range in type and location, and each student should undertake the analysis problem at hand with a broad view. The precedent assignment is meant to introduce not only numerous formal types but also organizations and issues critical to house design and architecture at large, such as materials, environment, economics, value, and social and cultural influences. Further, the intent is to comprehend the systems that simultaneously inhabit the relatively small space of a dwelling, from circulation to plumbing, structure, and electrical.

Each student is charged with the task of examining and taking apart their single precedent for its form and performance/systems. They will begin by gathering all relevant information, such as plans, sections, and images. From this information, they will produce an analytical study of the precedent through the acts of making and drawing. The analysis should be approached from two scales: from the house itself and from the urban context, both regarded as equally important. Connections between architectural form and related systems, revealed through models and drawings, could range from the project's organizational logic to its structural diagram and material assemblage; to its relationship to site and its cultural underpinnings. In general, students will use their precedents as a means to gain knowledge about what constitutes a breakthrough house project. No house type is off-limits to explore and pursue.

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The semester will be divided into two phases, the first shorter than the second. First, we will examine a number of groundbreaking houses and texts from the early 20<sup>th</sup> century to the present. These will revolve around topics order vs. differentiation, public vs. private, typology, topology, spatial infrastructure, program, form, time, and context, among others. Then, we will use knowledge gained from this research to develop a double house proposal for the site mentioned above.

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

## **Student Learning Objectives**

Upon the completion of the studio the student will:

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

## **Student Performance Objectives**

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

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

## **Means of Evaluation:**

1. Deliverables: Well-crafted 3D models, drawings, concepts, and rigorous development of an architectural idea.
2. Methods of Assessment:
  - a. Expectations of the deliverables set forth above shall be completed in a timely manner, assessed through regular interaction, participation, and criticism of design output with the instructors. Students are expected to further their design through a process which is not necessarily linear, but flexible (somewhat circular) design process as each design iteration leads to greater clarity, resolution, definition, and specificity. It is important to note that this process does not always move from general to specific, as design processes will often require iteration, testing, and re-design throughout the semester. Students will be required to present the process of their work at the end of each phase, at final review, and submit design documentation. Be prepared at the beginning of class-time. There will be unscheduled pinups, discussions, presentations, and critiques as needed to facilitate work progress.

- b. **Assignments.** Each student is responsible for reading, understanding, and absorbing all assignments, references, precedents, and other content presented in studio. Given the extensive scope of the course content, and the nonlinear necessities of developing architecture, there may be multiple assignments occurring at any one time. All assignments must be completed in a timely manner. Assignments are cumulative, and therefore students unable to maintain the speed of the schedule may need to withdraw from the course. Extensions to due dates will not be granted unless circumstances. Substantial grade reduction will occur if work is received late or incomplete.
- c. Design criticism of work in progress by individual instructors and by assembled design juries at reviews, with particular attention to thoughtful engagement with the critical questions regarding program, context, and the disciplines of architecture and urbanism as posed by the framework of the studio.

#### **Teaching Methods/Studio Methods:**

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

*Criticism.* Managing and implementing criticisms is the responsibility of the student. Students are expected to listen, understand, accept, study, and apply criticisms to their work. Critiques from the instructor, outside reviewers, and other classmates during critiques should be perceived as a constructive analysis of the work and/or process, not as a personal attack. In order to receive effective criticism, students must continuously present progress of their work as printed drawings (wherever possible) at correct architectural scale. Only significant new work that contributes and moves forward the progress of

the project will be discussed. Minor changes, repeated works, or verbal descriptions of intentions will not be critiqued. All previously completed work (sketches, prints, models and digital files) must be readily available because the design process demands comparative reference to these works.

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

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

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

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

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

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

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

## Course Schedule

|      |             |          |  |
|------|-------------|----------|--|
| WK1  | 1/20        | W        | <b>ALL SCHOOL MEETING</b>  |
|      | 1/22        | F        | <b>FIRST STUDIO DAY</b> / Introductions, Present Precedent Analysis Assignment |
| WK2  | <u>1/25</u> | M        | Studio Day: <u>PRECEDENT ANALYSIS PART I (1 – 2) GROUP SESSION</u>             |
|      | 1/27        | W        | Studio Day: PRECEDENT ANALYSIS PART I (1 – 2)                                  |
|      | 1/29        | F        | Studio Day: PRECEDENT ANALYSIS PART I (3 – 4)                                  |
| WK3  | <u>2/1</u>  | M        | Studio Day: <u>PRECEDENT ANALYSIS PART I (1 – 4) PIN-UP</u>                    |
|      | 2/3         | W        | Studio Day: PRECEDENT ANALYSIS PART II (5 – 6)                                 |
|      | 2/5         | F        | Studio Day: PRECEDENT ANALYSIS PART II (5 – 6)                                 |
| WK4  | 2/8         | M        | Studio Day: WRAP UP PRECEDENT ANALYSIS / BEGIN WITH CONCEPT                    |
|      | 2/10        | W        | Studio Day: WRAP UP PRECEDENT ANALYSIS / BEGIN WITH CONCEPT                    |
|      | <b>2/12</b> | <b>F</b> | <b>Studio Day: 1/4 REVIEW: PRECEDENT ANALYSIS / CONCEPT</b>                    |
| WK5  | <u>2/15</u> | M        | Studio Day: <u>POST-REVIEW GROUP SESSION</u>                                   |
|      | 2/17        | W        | Studio Day: CONCEPT / SPATIAL PROTOTYPE  |
|      | 2/19        | F        | Studio Day: CONCEPT / SPATIAL PROTOTYPE  |
| WK6  | <u>2/22</u> | M        | Studio Day: CONCEPT / SPATIAL PROTOTYPE PIN-UP                                 |
|      | 2/24        | W        | Studio Day: SCALE TEST   |
|      | <b>2/26</b> | <b>F</b> | <b>Wellness Day // No Class</b>  |
| WK7  | <u>3/1</u>  | M        | Studio Day: <u>SCALE TEST PIN-UP</u>   |
|      | 3/3         | W        | Studio Day: COMPREHENSIVE SITE ANALYSIS  |
|      | 3/5         | F        | Studio Day: COMPREHENSIVE SITE ANALYSIS  |
| WK8  | 3/8         | M        | Studio Day: SITING > CONCEPT ADJUSTMENT/DEVELOPMENT                            |
|      | 3/10        | W        | Studio Day: SITING > CONCEPT ADJUSTMENT/DEVELOPMENT                            |
|      | <b>3/12</b> | <b>F</b> | <b>Studio Day: MID-REVIEW: SITING &gt; CONCEPT ADJUSTMENT/DEVELOPMENT</b>      |
| WK9  | <u>3/15</u> | M        | Studio Day: <u>POST-REVIEW GROUP SESSION</u>                                   |
|      | 3/17        | W        | Studio Day: BUILDING ORGANIZATION & STRUCTURE                                  |
|      | <b>3/19</b> | <b>F</b> | <b>Spring Vacation // No Class</b>   |
| WK10 | <u>3/22</u> | M        | Studio Day: <u>BUILDING ORGANIZATION &amp; STRUCTURE PIN-UP</u>                |
|      | 3/24        | W        | Studio Day: BUILDING SYSTEMS   |
|      | 3/26        | F        | Studio Day: BUILDING SYSTEMS   |
| WK11 | <b>3/29</b> | <b>M</b> | <b>Studio Day: 3/4 REVIEW: BUILDING ORGANIZATION, STRUCTURE, SYSTEMS</b>       |
|      | 3/31        | W        | Studio Day: LANDSCAPING  |
|      | 4/2         | F        | Studio Day: LANDSCAPING  |
| WK12 | <b>4/5</b>  | <b>M</b> | <b>Easter Monday / Wellness Day // No Class</b>                                |
|      | 4/7         | W        | Studio Day: MATERIALITY  |
|      | 4/9         | F        | Studio Day: MATERIALITY  |
| WK13 | <u>4/12</u> | M        | Studio Day: <u>LANDSCAPE &amp; MATERIALITY PIN-UP</u>                          |
|      | 4/14        | W        | Studio Day: LIGHTING   |
|      | 4/16        | F        | Studio Day: LIGHTING   |
| WK14 | <u>4/19</u> | M        | Studio Day: <u>LIGHTING PIN-UP</u>   |
|      | 4/21        | W        | Studio Day: DETAILS  |
|      | 4/23        | F        | Studio Day: DETAILS  |
| WK15 | <b>4/26</b> | <b>M</b> | <b>Studio Day: PRE-FINAL REVIEW: WHOLE PROJECT PRE-PRESENTATION</b>            |
|      | 4/28        | W        | POST-REVIEW GROUP SESSION  |
|      | 4/30        | F        | Studio Review Week // Maybe no class   |
| WK16 | <b>5/4</b>  | <b>T</b> | <b>FINAL REVIEW</b>  |
|      | TBD         | TBD      | Final Session  |

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

## Important Texts

Allen, Stan. *Point + Lines*. New York: Princeton Architectural Press, 1999.

Allen, Stan. "From Object to Field: Field Conditions in Architecture and Urbanism." *Architectural Design*, no. 67 (June 1997): 24-31.

Aragüez, José (ed.). *The Building*. Zurich: Lars Müller Publishers, 2016.

Atelier Bow Wow. *Made in Tokyo*. Tokyo: Kajima Institute, 2001.

Balmont, Cecil. *Informal*. Munich: Prestel, 2002.

Bloomer, Kent. "Form, Shape, and Order in the Work of Charles Moore." *Charles Moore: Buildings and Projects 1949-1986* (New York, N.Y.: Rizzoli, 1986): 21-28.

Cortés, Juan Antonio. "Architectural Topology - An Inquiry into the Nature of Contemporary Space." *El Croquis 139 - Architectural Topology: SANAA, Kazuyo Sejima, Ryue Nishizawa, 2004-2008* (2008): 39, 41, 43, 45, 47, 49, 51, 53, 55, 57.

Cortés, Juan Antonio. "Beyond Modernism, Beyond Sendai - Toyo Ito's Search for a New Organic Architecture." *El Croquis 123 - Beyond Modernism: Toyo Ito, 2001-2005* (2005): 19, 21, 23, 27, 29, 39, 41, 43.

Holl, Steven. *The Alphabetical City*. New York: Princeton Architectural Press, 1995.

Juárez, Antonio. "Topology and Organicism in the Work of Louis I. Kahn. Notes on the City Tower." *Perspecta* 31 (January 1, 2000): 70-80.

Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: Penguin, 1997.

Koolhaas, Rem, and Bruce Mau. *S, M, L, XL*. New York: The Monacelli Press, 1995.

Walker, Enrique and Bernard Tschumi. *Tschumi on Architecture: Conversations with Enrique Walker*. New York, N.Y.: Monacelli Press, 2006.

## Course Requirements

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

## Required Software

1. Adobe Photoshop, Illustrator, InDesign, Acrobat, AutoCAD, and Rhino. No Revit or Sketch-Up.
2. For renderings, V-Ray for Rhino is preferred. If not possible, then Lumion is a second choice. For any other option consult with the instructor first.

### *Required Output Technologies*

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

### *Required Materials*

1. exhibiting: push pins and clips for hanging work.
2. criticism: 12" & 18" wide rolls of white/yellow trace.
3. drawing: variety of pencils, water-based colored pens and markers.
4. measuring: Architect's Scale, Engineering Scale.
5. cutting: healing cutting board, metal straight edges, triangles, x-acto knife w/ blades.
6. modeling: basswood, birch plywood, foam-core, cardboard, chipboard, museum board.
7. glue: non-toxic water-based glues such as Elmer's Glue-All, Elmer's Wood Glue, Sobo Glue, Tacky Glue, or hot glue stick guns (low and high heat).
8. paint: Golden Acrylic Gesso or Liquitex Gesso; high-quality water-based flat interior latex.

### **Grading**

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

#### *Grade definitions.*

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

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

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

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

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

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

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

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

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

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

|    |                                      |     |
|----|--------------------------------------|-----|
| o1 | RES research precedent analysis      | 20% |
| o2 | SCH scheme design                    | 20% |
| o3 | DEV design development/synthesis     | 25% |
| o4 | FNL resolution of architectural idea | 35% |

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

## **NAAB Criteria Met**

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

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

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

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

### **Attendance policy**

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

Instructors of record (IoR's) have discretion to make decisions regarding student absences and missed assignments or exams. For example, if a student has missed an assignment or exam, the IoR can make the decision to allow a make-up or late submission. IoR's do not need "permission" or authentication from the Office of the Dean of Students (ODOS) to do so. Reference to University OP 34.04 may be helpful. Absences of 5 days or more should be referred to the DOS.

When requesting medical documentation of a student's absences, only dates of service is required. Instructors do not need to know details of the medical situation. ODOS can accept documentation and provide verification (without details) as needed.

If IoR's have students who are affected by COVID and are not allowed to attend in-person classes, this includes not going to the Testing Center to take exams.

Contact Dean of Students ([deanofstudents@ttu.edu](mailto:deanofstudents@ttu.edu))

## II. COVID-19 INFORMATION

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

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

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

### **Illness-Based Absence Policy**

If at any time during this semester you feel ill, in the interest of your own health and safety as well as the health and safety of your instructors and classmates, you are encouraged not to attend face-to-face class

meetings or events. Please review the steps outlined below that you should follow to ensure your absence for illness will be excused. These steps also apply to not participating in synchronous online class meetings if you feel too ill to do so and missing specified assignment due dates in asynchronous online classes because of illness.

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

- a) Call Student Health Services at 806.743.2848 or your health care provider.
- b) Self-report as soon as possible using the [ttucovid19.ttu.edu](http://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.

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

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

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

### **III. UNIVERSITY REQUIRED STATEMENTS**

#### **ADA STATEMENT:**

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements.

Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.

#### **ACADEMIC INTEGRITY STATEMENT:**

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

#### **RELIGIOUS HOLY DAY STATEMENT:**

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

#### **DISCRIMINATION, HARASSMENT, AND SEXUAL VIOLENCE STATEMENT:**

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of

any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at [titleix.ttu.edu/students](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, [voiceofhopelubbock.org](http://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](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.