Draft Syllabus
Visual Arts and Design Studio I
[AECT 3000] Draft Syllabus

[Visual Arts and Design Studio I, 3 Credits]

Studio meets twice week for three hours each

Studio Space in Building X
This sample syllabus was prepared by Julie Kim in Fall 2024.

Instructor Information

Instructor [Instructor Name]	**Email** [Email address]	**Drop-in Hours & Location** [Location/Link, Hours, Days]
Teaching Assistant(s) [TA Name]	**Email** [Email address]	**Drop-in Hours & Location** [Location/Link, Hours, Days]

General Course Information

Description

This course is an introduction to creative problem-solving and the design realization cycle through project-based design exercises that emphasize the role of representation.

Pre- &/or Co-Requisites

While there are no pre-requisites for this course, it is recommended to enroll in Creativity Lecture/Lab and Storytelling Studio prior to taking this course.

Course Goals and Learning Outcomes

The purpose of this course is to develop students' visual thinking ability and to introduce systems of artistic and architectural representation in various media. Students will develop the ability to represent three-dimensional artifacts and buildings in two and three dimensions. Representation systems to be investigated will include analog modes (hand drawing and physical modeling) as well as an introduction to digital modes. Some diagramming will also be introduced.

This course is primarily a studio course. It is a venue where learning takes place by doing. So keep this in mind: the more you do, the better you will understand. In this class the instructors will actively be teaching, but you're the one who has to do the learning, and in a studio focused on skills you will need to practice a lot. Although technique is not everything, you will only be able to go as far as your skills will take you.

You will be given exercises to do during class time and you will also have assignments to do in the studio outside of class time. You will be required to work in studio. Instruction will also include lectures, workshops, demonstrations, desk crits, group crits, "on the wall" reviews, and juries. Most assignments will be of short duration and be process-oriented. Others will be longer and will lead to more highly refined

products. You will be required to take care and pride in everything you do, whether short or long in duration.

By the end of the semester students are to demonstrate:

- the ability to think visually;
- the ability to draw like an artist with an above average level of skill;
- the ability to make physical models using materials that can be easily cut and assembled with simple tools;
- the ability to use graphic software (Adobe Creative Cloud) at a basic level but nevertheless made with great care, pride, joy and beauty, and to have the same level of concern for the quality for the output product; and
- the ability to engage learning and academic discourse based on self-motivation and in a manner of a college student (i.e., to be inquisitive, not passive, to see connections between things) and to be able to build knowledge cumulatively (i.e., to be able to retain skills and knowledge as one proceeds from one project to another).

Students are to adopt a manner of doing all things with the sensibility of an artist/designer. This goes from the ethic of respect and care for your work and that of other students down to the care for the built environment you inhabit, particularly our studio space and any review space we use. All students are responsible for straightening out chairs and throwing out trash after a jury space has been used. Leave the world better than you found it. That's what design is all about.

Course Requirements & Grading

Production of Work

The work that you submit for grading and evaluation MUST come from your own hand and design abilities. You may NOT receive assistance from others in the production of your physical models, hand drawings, or computer models/drawings. Students who seek outside assistance will be violating the Institute's Academic Integrity, which has serious implications for your continued enrollment at Georgia Tech (please see the policy below for more information). You are encouraged to work with your classmates and upperclass students to better understand the work that you are doing; they may not assist you in the production of your work.

Reading Notes

All issued readings must be done in a timely fashion and graphic and text notes shall be neatly recorded in your sketchbook.

School Lectures

Students must participate in the School lecture series. Graphic and text notes shall be neatly recorded in your sketchbook. In the case of conflicts, students must complete an additional assignment. Please speak with your instructor regarding any conflicts.

Sketchbook Exercises

You must have your sketchbook with you at all times. The sketchbook might be collected unannounced, so you must keep up with the work. The sketchbook is to be neat. As it is an official class sketchbook that will be reviewed and evaluated by your instructors, all contents should be professional and appropriate.

Assessment

Assignments are weighted as follows:

Project 1	15%
Project 2	15%
Project 3	20%
Project 4	20%
Sketchbook	10%
Participation	10%
Portfolio	10%

Grade scale

- **A** **Excellent (4 quality points per credit hour) - Exceeding learning objectives; exceptional work**
- **B** **Good (3 quality points per credit hour) - Fully met learning objectives; very good work**
- **C** **Satisfactory (2 quality points per credit hour) - Partially met learning objectives; good work**
- **D** **Passing (1 quality point per credit hour) - Failed to meet learning objectives even though work was completed**
- **F** **Failure (0 quality points per credit hour) - Failed to meet learning objectives in a significant way; failing work**

If this course is taken pass/fail, a C (70% or above) will constitute a passing grade.

There will be no incompletes awarded without appropriate reason nor without a prior meeting of the student and the instructor. Grade queries or disputes should be taken up first with one's section instructor. If they cannot be resolved at that level, they may then be brought to the coordinator's attention.

Students are asked to complete the online course evaluation of all courses at Georgia Tech at the end of the term.

Description of Graded Components

Project 1: *Learning by Doing or Making through Thinking* (15%)

Part One

- As the initial exploration for the studio, students will be asked to complete a small design exercise in the first 48 hours. Through this project, students will jump into the act of making by designing a small box with only a few key design parameters established.

Part Two

- Over the next two weeks, students will be asked to reflect on their initial design. Through drawings and other representations, they will explain their initial concept. Through diagrams, they will abstract the design of the box and then re-interpret it in a new physical model. They will also represent the box through a series of hand-drawn orthographic drawings. In the second week, they will be given a "program" for the box – it will now house a generic household item – along with a set of material constraints. In this phase, students will need to respond to the new constraints while continuing to engage with the original design concept. In the models, the students will explore the physical properties of the project – surface, mass, structure.
- In the final phase, students will spend one week testing construction techniques, building a final, full-scale box in the Shop. They will also begin to use Illustrator to further refine their hand drawings.

During this assignment, students will:

- Learn the habits of working through iteration
- Question the process of making and learn from failures
- Begin to understand the role of craft and representation in communicating design intent

Project 2: *Thinking through Making or Translations through Operative Risk and Certainty* (15%)
The first assignment asks students to make through thinking; this second assignment will ask students to think through making. The goal here is for students to understand the relationships between our minds, hands, and the materials with which we work.

This assignment refers to David Pye's definition of two types of workmanship.

- The "free" workmanship of risk – "workmanship using any kind of technique or apparatus, in which the quality of the result is not predetermined, but depends on the judgment, dexterity, and care which the maker exercises as [s]he works."
- The "regulated" workmanship of certainty – when the quality of the result is predetermined before a single thing is made.

In a short two-week exercise, working in teams, students will re-imagine the "box" from the first assignment in a different material and will build understanding of craft through various operations. Students will be asked to analyze an operation inherent to a traditional craft: *slicing, stitching, carving, weaving, turning*.

They will be asked to consider the following:

- How has the operation been applied historically in both conditions of risk and uncertainty?
- How has the operation changed over time with the introduction of automated or mechanized tools?
- How does the operation change based on the material it is acting upon?

Student teams will present their research through sketches, diagrams, text, and small physical models. Part of the text narrative must include a clear rule set based on their analysis.

All drawings should be submitted on 11 x 17 (landscape format). The format and graphic design that students use for presentation will be used consistently through the semester.

During this assignment, students will:

- Learn the habits of working through iteration
- Question the process of making and learn from failures
- Understand the role of craft and representation in communicating design intent
- Demonstrate understanding the operation in a range of contexts and time

Project 3: *Manipulating the Operation* (20%)
Students will work individually on this assignment. Building on the research and understanding gained in Assignment 2, students should have a clearer understanding of how the operation changes based on the material being worked on and the tool being employed.

Our physical surroundings consist of three fundamental conditions: structure, envelope, and space. In this assignment, students will be asked to apply their craft operations in a spatial construct.

Using the rules inherent to their craft operation, students will start with a series of physical study models to explore these conditions of *structure, envelope, and space* through material studies. The material studies will include at least four different materials, e.g. clay, wood, plastic, etc. These models are intended to be iterative and will evolve throughout this four-week long exercise. By the end of this exercise, students should have a series of models, at least four in each material. Students will be required to construct a series of diagrams that communicate the following:

- Process of development from beginning to end
- Structure, envelope, and space

- How the model changes based on the material condition and the operation applied

The models will be no larger than 12" square and no smaller than 10" square. Craft matters.
All drawings should be submitted on 11 x 17 (landscape format). Drawings will match the graphic standard established in Assignment 2.

Students will also be required to submit a written analysis that explains the process that drove the iterative exercises. Included in this analysis should be the student's assessment of successes and failures of the process.

During this assignment students will:
- Demonstrate the habits of working through iteration
- Understand the role of craft and representation in communicating design intent
- Demonstrate understanding the operation in a range of contexts and time

Project 4: *Refining the Operation* (20%)
In this last assignment, students will select one of the model studies from Assignment 3 and continue to develop it at a larger scale and more detailed development. Taking the most successful model study, students will continue to develop the proposed construct in drawing and models. In this study, students will more deliberately question the nature of the *space* created by the construct. They will be given a "program" for the construct along with an additional set of material constraints.

Students will be asked to craft a model that amplifies the craft operation used to make it. Diagrams and drawings will be utilized to further explain the process of continued development and refinement of the ideas.

The models will be no larger than 12" square and no smaller than 10" square. Craft matters.
All drawings should be submitted on 11 x 17 (landscape format). Drawings will match the graphic standard established in Assignment 2.

Students will also be required to submit a written analysis that explains the process that drove the iterative exercises. Included in this analysis should be the student's assessment of successes and failures of the process.

During this assignment, students will:
- Demonstrate the habits of working through iteration
- Understand the role of craft and representation in communicating design intent
- Demonstrate understanding the operation in a range of contexts and time

Sketchbook (10%)
You must have your sketchbook with you at all times. There will be sketchbook exercises in studio and to be completed as homework. The sketchbook might be collected unannounced, so you must keep up with the work. The sketchbook is to be neat. As it is an official class sketchbook that will be reviewed and evaluated by your instructors, all contents should be professional and appropriate. In addition to unannounced collections, the sketchbook will be cumulatively evaluated at the end of the semester.

Participation (10%)
Active Participation at all class meetings is mandatory and crucial to successful completion of the class. Participation grades will be based on a set of assignments throughout the semester, including an introductory post, and reflective writing assignments for each of the projects. Working in studio together is a critical part of your arts education and you will find that being able to touch base with your classmates to talk about your projects and work through challenges together is an important part of being "in studio."

Portfolio (10%)
A portfolio showcasing your cumulative work of the semester will be due at the end of the semester. We will have time in the final weeks to work on this in studio.

Course Materials

Materials & Supplies

This course will require a computer with access to the Adobe Creative Cloud and a full-size mouse.

Additionally, these drawing and building supplies are expected to be available to you every day.

To Draw With:

- Disposable Black ink pens, set of 6, Sakura Pigma Micron (must have nib sizes: 01, 03, 05, 08)
- Sharpie regular markers, pack of two Black
- Graphite pencils, Derwent Academy set of six or similar (must have 2H, H, HB, 2B) don't bother getting a set with leads softer than 2B) - these should NOT be mechanical pencils
- Compressed charcoal sticks (2 minimum)
- Tortillons (Blending Stumps) for charcoal
- Hand-held pencil sharpener - with receptacle for shavings
- Plastic eraser – Alvin vinyl eraser or similar
- Kneaded eraser, medium or larger

To Draw On:

- Yellow, buff or white trace, 12" wide roll
- Two (2) Sketch books 8 ½" x 11" or 9" x 12"; MUST BE: spiral bound with thick black cover both front and back. No other types will be accepted!
- Vellum Pad, 50 sheets, Clearprint (12" x 18") – NO grid lines
- Bristol Pad, 25 sheets, Canson XL Recycled (14" x 17") – you may need to purchase an additional pad later in the semester, though I would recommend waiting to do so
- White Card Stock, 80-90 lb., one ream (8 ½" x 11") – purchase at an office supply store (110 lb. if you cannot get 80-90 lb.)

To Control Drawings:

- Drawing board with clip, 18" x 18"
- T-Square, 18" minimum
- 30°-60° triangle 12" or larger on long side, plastic
- Architect's triangular scale, Staedtler Mars 12" or similar
- Drafting tape, 1/2" width, drafting dots are NOT acceptable

To Build With:

- Self-healing cutting mat – Alvin or similar, 12" x 18" minimum
- Transparent tape AND dispenser, 3M Scotch Magic (NOT the removable kind)
- Blade holder – X-Acto #1 or similar
- Blades – X-Acto #11, 100 count minimum
- Snap-Off Knife, Olfa Standard Duty
- Metal ruler, cork or rubber backed, 18" minimum

- Glue sticks, clear-drying, 2 minimum
- Sobo craft and fabric glue, 4 oz. minimum
- Basswood square dowels (NOT Balsa), 20 pieces of 1/32" x 1/32" X 24"

Miscellaneous:

- Stainless steel push pins, box of 100 (or clear head push pins; absolutely NO color)
- Pencil case or pouch to hold small items
- ArtBin Lift-Out Tray box or similar

Course Website and Other Classroom Management Tools

A current schedule will be located on Canvas in the Syllabus and Schedule folder. We will utilize Teams as our primary mode of collaboration and communication. Note: this schedule is subject to periodic revisions over the course of the term. Always make sure you are looking at the most current version designated in the file name.

Course Policies, Expectations, & Guidelines

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. Review Georgia Tech's Honor Code and the student Code of Conduct.
Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.
The course content, recordings, exams, and materials provided by the instructor in this course are for the use of the students enrolled in the course and cannot be further disseminated. Electronic video/audio recordings initiated by students are not permitted unless an explicit permission is granted by faculty.

Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services (404-894-2563) as soon as possible to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

Participation

Active Participation at all class meetings is mandatory and crucial to successful completion of the class. You are expected to attend the class sessions unless you have a compelling reason not to do so. Students who are feeling sick should stay home, but check in with their critic prior to the start of that day's session to schedule a time to review their work. You must notify your instructor in writing during the first two weeks of the semester about any anticipated absences for religious holidays.

Participation grades will be based on a set of assignments throughout the semester, including an introductory post, and reflective writing assignments for each of the projects. Working in studio together is a critical part of your arts education and you will find that being able to touch base with your classmates to talk about your projects and work through challenges together is an important part of being "in studio."

In addition to the policies above, please note:

- **Attendance is mandatory for all reviews;**
- **You must be in class on time and ready to work; and**
- **No extra credit will be given; this is unconditional**.

Students are expected to submit their work by the deadlines posted in Canvas and/or Teams. If factors prevent you from doing so, you must be in contact with your studio instructor immediately. Studio is not a class in which you fall behind and still expect that you will be meeting expectations and achieving your learning outcomes. Clear and timely communication with your studio instructor, initiated by you, is a critical factory in your success.

AI Policy

AI should only be used when explicitly noted in the assignment and should always be cited appropriately and independently fact-checked.

Inclement Weather and Digital Learning Days

In the case of inclement weather and/or digital learning days, your instructor will post an announcement on Canvas and Teams with direction for the class meeting time.

Student-Faculty Expectations Agreement

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. The Student-Faculty Expectations articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

Student Use of Mobile Devices in the Classroom

All persons in the classroom are expected to behave with courtesy towards others and in a way that does not interfere with the regular conduct of the class. Cell phones are to be turned off when students enter the classroom and should remain off for the duration of class; laptop computers are to be used only for taking notes; and students should not engage in private conversations while the instructor or other students are speaking. Anyone who does not adhere to these basic courtesies will be asked to leave.

Additional Course Policies

Attentiveness during class time:

- Computers are to be used for class-related work only! During class you must turn your attention fully to listening to your instructor or working on your assignments. You may not use headphones during class time (unless specified by your studio critic);
- Audible music is not allowed at any time. Outside of class time you may listen to music only if you use headphones;
- At all times you must maintain an environment conducive to work and study in the studio. Noise level must be kept low. Physical games, ball playing, and “horsing around” is not allowed.
- And remember, the studio space is a workplace and professional behavior is expected at all times. No one should be made to feel uncomfortable or unsafe in their work space.

Our meeting sessions are long, both face-to-face and remote, students may have food and drink and take needed breaks. Otherwise, you are expected to be focused and working throughout the class time.You should expect to work in studio outside of class time. Your BuzzCard will allow you access into the building after 7 pm during the week as well as on weekends.

Proper attitude regarding your own education:

- You are responsible for your own education!
- Be inquisitive. Strive for excellence. Take initiative. Be interested.
- Your studio instructor shall do his or her part to give you instruction and guidance, but

it is your responsibility to work on your skills, learn the material, and show that you can apply it.
- Knowledge will not come to you. You have to actively pursue it.
- The instructors do not give you a grade. You earn your grade based on the quality of your work.
- Effort is indispensable, however, unfruitful effort will not lead to high assessment.
- Process, development, quality of work, evidence of knowledge, and skills gained is the basis of assessment.
- Look at and learn from the student work posted on the walls. You are encouraged to talk to upperclass students and ask them about what they are working on.
- Evidence of inquisitiveness and curiosity is seen through the kind of questions students ask and the ability of the students to discuss ideas. Substantive questions are more than logistical in nature.

Archiving

At the end of the semester, all students are required to submit physical examples of their work and/or digital examples no later than one week after the end of term, to their instructors or administration for archiving. By enrolling, each student grants a license to reproduce and display their work online, in forthcoming print publications, and/or public exhibitions.

Campus Resources for Students

Any student with a disability, that may require accommodation, should contact the Office of Disability Services at 404-894-2563 or visit http://disabilityservices.gatech.edu to make an appointment to discuss their special needs and obtain an accommodations letter. They should also schedule an appointment to speak with the course instructor to discuss their learning needs.

Need to do research but don't know where to start?
Contact your Architecture Library subject specialist, Catherine Manci (catherine.manci@library.gatech.edu), for research help and information on available resources.
Contact your Architecture Archives liaison, Jody Thompson (jody.thompson@library.gatech.edu), for assistance with archival research and collections.

Georgia Tech Library website: https://library.gatech.edu/
Georgia Tech Archives website: http://library.gatech.edu/archives

Undergraduate Student Academic Success Resources

A list of resources for undergraduate students' academic success and information about advising can be found at Success at Tech.

- 1:1 Tutoring: Students looking for additional assistance outside of the classroom are advised to consider working with a peer tutor through Knack. Georgia Institute of Technology has partnered with Knack to provide students with access to verified peer tutors who have previously aced this course. To view available tutors, visit gatech.joinknack.com and sign in with your student account.

Student Well-Being:

At Georgia Tech, we are concerned about your overall physical, social, and mental well-being. A comprehensive list of wellness related resources has been compiled and maintained by the Office of the Vice President for Student Engagement and Well-being (student-resource-guide (gatech.edu)

Additional Syllabus Components

This course serves as a foundational design studio in which you will be asked develop a new way of thinking about the world around you. You will be introduced to the common language by which designers, architects, and artists describe their work and their design process. Through this language, you will be asked to develop a visual literacy that you will carry forward into all future arts + technology courses. In addition to the language of art, architecture, and design, you will be introduced to a variety of modes of representation. In this first studio, you will work primarily through analog or manual modes (e.g., hand drawing and physical models). In addition, you will be introduced to a limited number of computer softwares to assist in developing your representational skills. At the end of this semester, your exposure to this range of representational techniques will provide you with a set of skills – a basic toolbox, if you will – that will carry you forward in your education. Over time, you will develop many more representational skills, but only if you master these early techniques. These are the tools of our craft, and without them you will not succeed.

During this semester, we will continually ask you to develop the tools of your craft. As you do, consider what it takes to be a craftsperson by remembering the three professions laid out by Richard Sennett in *The Craftsman*:

- The Carpenter – the development of your craft is slow and social. This course will be iterative and you will be repeating basic concepts again and again to ingrain in you the habits of work. The studio environment is inherently a social one. There will be important lectures, which are more passive ways to acquire knowledge. The bulk of the learning, however, will take place in the studio and you will be expected to be an active learner. You will seek out feedback from your critic and your fellow classmates. You will also be active in giving feedback and in going beyond the bounds of the assignment in an effort to develop your habits of work.

- The Lab Technician – the development of your craft requires the ability to look inward as well as understand the importance of context. As an active learner, you will be expected to get and give feedback from others. It is equally important to develop the ability to be self-critical, as you will only develop your craft once you understand how it can be improved. We will also ask you to be able to think laterally, to apply one set of skills or knowledge to a new experience. All representational media are interconnected and you should understand how they relate to one another (i.e., to see a medium in a larger context). It is then that you will be able to make critical judgments about the appropriateness of a particular media.

- The Conductor – the development of your craft requires the desire to practice and the willingness to lose yourself in the work. You will be asked to spend many hours in studio, instilling in you a sense of discipline, an internal motivation to continue to improve. You should not be motivated by external rewards, but rather by a personal desire to engage with the work. In doing so, you must also not expect a continual, linear path toward becoming a craftsperson. There will be bumps along the road and setbacks in your skill development, but your personal motivation to improve (while at the same time recognizing that perfection is not attainable) will allow you to continually move forward, tolerate ambiguity, and work through problems rather than ignore them.

Course Schedule

Week	Day/Date	Class Topic and Reading Assignment (read after the class meets)
1	Monday, 8/18	Introduction to Studio / Assign Project 1
	Wednesday, 8/20	In-studio desk crits and process work
		Read assigned sections of *Visual Notes*
2	Monday, 8/25	Continue Project 1 / in-studio desk crits and process work
		In studio sketchbook exercise: drawing what you see
	Wednesday, 8/27	Continue Project 1 / in-studio desk crits and process work
		Read *Drawn to Design "Sketching and Thinking" and intro of "Design Acts"*
3	Monday, 9/1	No class: Labor Day holiday
	Wednesday, 9/3	Continue Project 1 / in-studio desk crits and process work
4	Monday, 9/8	Project 1 Due
	Wednesday, 9/10	Assign Project 2
5	Monday, 9/15	Field Sketching and Analytical Drawing studio exercise
	Wednesday, 9.17	Read *Design Drawing: Form and Structure*
6	Monday, 9/22	Continue Project 2 / in-studio desk crits and process work
	Wednesday, 9/24	Project 2 Due
7	Monday, 9/29	In studio sketchbook exercise: Diagramming and Multi-view drawings
		Assign Project 3
	Wednesday, 10/1	Continue Project 3 / in-studio desk crits and process work
8	Monday, 10/6	Read Ching, *Space and Proportion*
		Continue Project 3 / in-studio desk crits and process work
	Wednesday, 10/8	In studio sketchbook exercise: Developing Concepts and Presentation Drawings
9	Monday, 10/13	Continue Project 3 / in-studio desk crits and process work
	Wednesday, 10/15	Continue Project 3 / in-studio desk crits and process work
10	Monday, 10/20	Continue Project 3 / in-studio desk crits and process work
	Wednesday, 10/22	Continue Project 3 / in-studio desk crits and process work
11	Monday, 10/27	Project 3 Due
	Wednesday, 10/29	Assign Project 4
12	Monday, 11/3	In studio sketchbook exercise: Analytical drawing and field sketches
	Wednesday, 11/5	Continue Project 4 / in-studio desk crits and process work
13	Monday, 11/10	Continue Project 4 / in-studio desk crits and process work
	Wednesday, 11/12	Continue Project 4 / in-studio desk crits and process work
14	Monday, 11/17	Project 4 Due: Final Review
	Wednesday, 11/19	Work on Portfolio
15	Monday, 11/24	Work on Portfolio
	Wednesday, 11/26	No class: Thanksgiving Break

16	Monday, 12/1	Portfolio Due. No Final Exam.