**School of Architecture | Georgia Tech | Fall 20xx**

ARCH 2016: Architectural Design Studio II (5 credits)

Credit Hours: 5 credits (10 contact hours)

Days and hours of class: MF 1:10 – 5:10pm / W 1:10 – 3:10 (SoA events following)

Instructor: Name

Office location/Email address

Office Hours

**Course Description** (from the Catalog) Go to <http://www.catalog.gatech.edu/colleges/coa/architecture/#coursestext> to find the course description for the class.

Elementary design exercises exploring fundamental issues of form and space through analysis of architectural elements and compositions and their use in creative problem solving.

**Instructional Methods**

This design studio builds on the previous semesters and continues to train you to design more resilient, supportive, and aesthetic worlds through systems-thinking and -design including fabricated-engineered-physical systems like manmade artifacts, hybrid systems combining construction and nature, and human activity systems through programming[[1]](#footnote-1). We will now move on to our fourth historical definition of architecture as a fine art, then, an emergent one of resilient social-ecological systems related to our recurring terms—place, building, dweller, material, and drawing. We will continue engaging real-world problems and the ‘three ecologies’[[2]](#footnote-2), evolving typologies with systems design, structuring process between team analysis/research and individual synthesis with precedent-based, iteration and feedback loop methodologies, and guiding the development/communication of these with textual and visual representations using conventions and inventions. Connecting physical and digital model-building will be key to our research/design process this semester as we continue exploring and developing the larger connectivity of things with creative systems thinking as you continue to develop your potential for singularizing creativity and agency as a citizen-architect.

# Learning Objectives

By the end of the semester students are to demonstrate:

* ability to communicate architectural concepts and design intent using discipline‐specific techniques including orthographic projections (plans, sections, elevations); paraline projections (axonometrics, isometrics); physical models using variable techniques and materials; and combined representational strategies
* ability to verbally communicate architectural research methods, design process, and spatial concepts
* ability to utilize a range of analog and digital techniques in the design process
* ability to work both independently and collaboratively in teams
* understanding of design precedents and site analysis
* understanding of design method as an iterative/incremental process of research, synthesis, and feedback
* understanding of design thinking as responsive to and shaping of social, cultural, and ecological systems
* understanding of architecture within different historical and theoretical contexts
* understanding of program, use, and activity in architectural design
* understanding of materiality and construction in architectural design

# Course Requirements

All sections will pursue the same two research and design investigations called ‘probes’, each exploring a particular historic definition of architecture with each new probe being of increasing complexity and time allotted, and building systematically on the previous ones. The process for each probe is articulated in written briefs handed out at the beginning of each probe, and is organized in 2 larger phases, each with its own series of steps and deliverables.

* In phase a, the analytic design inquiry phase, teams of 2-3 classmates probe systemic ‘things,’ ‘processes,’ and ‘relationships’ in the given project sites/contexts, programs, and precedents informed by assigned readings and presentations, producing a matrix of visual and textual insights and developed ‘problem statements’ to guide their next step.
* In phase b, the synthetic design phase of creative problem-solving, each individual constructs their strongest design response to the material from phase a.

Within both phases design thinking and making are developed through iterations and feedback loops that tap into personal interests and insights while still employing rational and meaningful methods and communication that others can enter into.

# Assignments and Assessments

At the end of each probe, students are asked to submit a brief written statement reflecting on the pluses and minuses of their process. Instructors meet and formally review student work that is gathered from all studio-sections for the purposes of comparing learning outcomes and grading consistency, current work also being gauged in relation to the work of previous years.

Performance on each exercise is evaluated for each phase within it (phase a + phase b), with each being worth 50% of the grade for each of the exercises. The performance is evaluated in terms of the three larger criteria below, each of which is then divided into the two equally important and equally-weighted sub-criteria shown below that roughly correspond to quantitative and qualitative measures.

effort [quantity of time + self-driven process/time management] = 33.3% of the grade for each step

findings [quantity of discovery/invention + clarity/depth of thought] = 33.3% of the grade for each step

communication [quantity of work product + visual/verbal craft of work] = 33.3% of the grade for each step

Students in all 1000- + 2000-level course receive a progress grade [Satisfactory/Unsatisfactory] in October, and students in this course also receive a written evaluation and letter-grade for their work after completing each exercise, and a letter-grade for the course at the end of the term in which performance for the semester is evaluated & ‘weighted’ as follows:

probe 4a + b with ‘reflection’ on process + outcomes = 45% of final grade

probe 5a + b with ‘reflection’ on process + outcomes = 45% of final grade

presentation/process notebook = 5% of final grade

3 pop quizzes on required readings = 5% of final grade

Attentiveness during class time:

* Cell phones and other electronic devices, including music players must be turned off during class. If you are using your devices contrary to class policy, they will be taken from you for the duration of the class. 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.

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.

You are required to work in studio outside of class time. Your BuzzCard will allow you access into the building after 7pm during the week as well as on weekends.

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 attend the Wednesday afternoon lecture series. Graphic and text notes shall be neatly recorded in your sketchbook. Following each lecture, students will be required to submit a one-page reflection on the lecture. In the case of conflicts, students must complete an additional assignment. Please speak with your critic regarding any conflicts

Sketchbook –

* 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.

**Archiving**

In some courses, selected students may be required to submit physical examples of their work 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 his or her work. This is a chance for students to have their work shown online and potentially featured in forthcoming publications.

# Class Schedule

See attached annotated class schedule. Please note: this schedule is subject to periodic revisions over the course of the term. Updated schedules will always be posted on the shared course folder.

# COURSE POLICIES

**Attendance**

Attendance at all class meetings is mandatory and crucial to successful completion of this course. If you do not present your work or participate in class your course grade will be affected. Attendance will be taken at the beginning of each class period and punctual arrival is required. Late arrivals or departures from class will be counted as absences; **more than two unexcused absences or three total absences will be grounds for reduction of your course grade by a full letter grade**. Absences will be excused only for medical or family emergencies documented in writing. Student must contact instructor as soon as possible to inform them of the emergency situation. Failure to do so will potentially result in an unexcused absence. There will be no incompletes awarded without appropriate reason nor without a prior meeting, in person, 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.

Don’t jeopardize your overall performance and course grade by skipping class. You are not allowed to work on assignments for other courses during class meeting times for this course.

Your grade for this course will be determined based upon the quality of the work you produce, your improvement over the course of the semester, completion of required course assignments, quality of class participation, and attendance, attitude and ethical conduct.

**Grading**

Your grade for this course will be determined based upon the quality of the work you produce, your improvement over the course of the semester, completion of required course assignments, quality of class participation, and attendance, attitude and ethical conduct. Other factors impacting your grade include attendance, participation, timely completion of work, the depth of engagement in studio issues, and on demonstrating progress throughout the semester. Craftsmanship and competent and consistent execution of models and drawings is also important and it is factored into your grades. Remember, grades are earned by you – not given by your instructor.

* A grade of “F” indicates a failure to meet the studio requirements, including attendance, minimum requirements concerning presentation and fulfillment of studio requirements. In case of an “F”, the studio will need to be repeated.
* A grade of “D” means that you have significant attendance problems, your studio performance is poor, including failure to meet deadlines, the basic requirements of the studio, and/or your project is not plausible.
* A grade of “C” means that you have met the minimum requirements of the studio, but your project is plausible, even if substantially undeveloped.
* A grade of “B” means that you have met the basic requirements of the studio and that your project is developed to the point where evaluation can be made according to the studio’s themes and criteria.
* A grade of “A” means that your project clearly represents both a clear understanding of studio themes and criteria, and a self-motivated exploration beyond the basic course requirements. Projects that receive grades of “A” are exemplary projects in terms of concept, production, and craft.

Evaluation of a student’s performance in each course is the responsibility of the instructor for that course. If the grade is disputed, a student may appeal to the instructor for a review. If, after the review, the student still believes that a grade has been assigned unfairly, the student may submit a written request for a grade appeal to the School Chair. The petition must clearly state the reasons for the appeal. A committee of faculty and students will convene to review the work and make a decision as to whether the grade will stand or be changed. Petitions must be settled and a final grade submitted to the registrar no later than three weeks after the end of the term in which the course was completed. The School Chair will inform the student of the committee’s decision regarding the grade appeal, and their decision is final.

A student may receive a grade of incomplete (I) by requesting permission from the instructor prior to the date of the final examination or presentation. Permission will be granted only under extraordinary circumstances and usually for medical reasons.

# Academic Integrity and Conduct

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. All Georgia Tech students should familiarize themselves with and abide by the Georgia Tech Honor Code: <http://www.catalog.gatech.edu/rules/18/>. Any student suspected of cheating on a quiz or exam or caught plagiarizing will be reported to the Office of Student Integrity.

For expectations of student and instructor conduct more generally, consult section 19 of the catalog listed above, entitled “Code of Conduct,” http://www.catalog.gatech.edu/rules/19/, and section 22, entitled “Student-Faculty Expectations,” at http://www.catalog.gatech.edu/rules/22/.

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.

# Accommodations for Students with Disabilities

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

**Emergencies**

In case of emergency (e.g., fire, accident, or criminal act), please call the Georgia Tech Police at 404-894-2500. Please note that Perry Minyard, IT Support Administrator for the College of Architecture, is also a firefighter and an Emergency Medical Technician (EMT) certified in performing CPR.

**Ownership**

Physical copies of student work submitted to the school to satisfy course requirements—including, but not limited to digital files, papers, drawings, and models—become the property of the school. It is assumed as no obligation to safeguard such materials and may, at its discretion, retain them, return them to the student, or discard them.

# College of Design Facility Rules and Guidelines

Please consult the Georgia Tech Student Handbook regarding the use of facilities and all Institute policies. Aerosol sprays of any kind are strictly banned from the studio and surrounding areas. A new spray painting booth is now in operation in the COA shop, on the ground floor of the East Architecture Building.

Shop Use: All students using shop facilities must first have completed an orientation. Safety first, always! Noise should be kept to a minimum. Music may be listened to only through headphones, including evenings and weekends.

Studio Housekeeping: Students should feel free to organize their space creatively and expressively, but with respect to others around them. Try to prevent clutter from becoming a nuisance, distraction, or a hazard. The cleaning staff makes every effort to determine what is and is not trash, but their job can be made easier if you keep drawings filed and models off of the floor.

1. The same three types of ‘designed systems’ encountered last semester in Béla Bánáthy’s “A Taste of Systemics” (1995). [↑](#footnote-ref-1)
2. We will now actively engage Felix Guattari's concept of three essential interacting and interdependent ecologies of ***mind****,* ***society***, and

   **e*nvironmen*t** as formulated in “The Three Ecologies” (1989) and influenced by Gregory Bateson’s *Steps to an Ecology of Mind* (1972). [↑](#footnote-ref-2)