

*Things to Learn in Art School offers advice about the issues artists confront across all artistic media, but this is no simple handbook to making art. It is a guide to understanding art as a description of the world we live in, and it is a guide to using art as a medium for thought.*

The question in a first impression seems dull, but are you- or I- able to deliver definite titles for what we learnt in architecture school to a new architecture student? I would spontaneously say for example: It will restrict them. Architecture is not Math or Science after all. The hazy architecture curricula seems a universal syndrome, and its symptoms show in students spending fruitless nights trying to decipher complicated design approaches, and struggling to find design solutions, and at the end they turn empty-handed. So we will be inspecting: So, the ultimate aim is making concrete what too often is left nebulous or open-ended in the architecture curriculum. As Frederick mentions it, his inspiration was his foggy architectural education and his career as an architectural scholar, and the major contributors to the book being his students. But what I find closer to objective learning is Lesson 8. What is architecture after all? Space is undoubtedly the most critical term in architecture. As he introduces it in Lesson Lessons 10 and 87 talk about our experience of an architectural space: Major design approaches have a portion too. How to draw a line? Though simple, it should probably be the first in architecture studios. Tips aiding in design process and architectural compositions hold the major emphasis in the book. On the design process, he elaborates in numerous tips, in lessons: I would mention Lesson 69 for the insight it conveys: A floor plan demonstrates the organizational logic of a building; a section embodies its emotional experience. On Compositions he writes in lessons: Static and dynamic compositions, counterpoints, geometry characteristics, asymmetry, composition types, and balance are mentioned in these lessons. Views, Proportions, and Compass Directions are mentioned in lessons: Also law and design limitations, and a mention of architectural styles are included in lessons: One challenging tip is in Lesson A design problem is not something to be overcome, but an opportunity to be embraced. In one sense, the Silver Award Winner on Architecture Category Independent Publisher Book Awards does de-mythologize the jargon that obscures the real meanings of what is taught in design schools, as Theodore C. In another sense, the book, lacking the coherence and harmony in conveying the lessons in an integral manner, can serve as a handbook as the writer mentioned to remind, inspire, and provide ground for learners and even young practitioners. Yet, it can only provide very broad guidelines. Delving into more intricate learning tips should stem from elaborating on and organizing the knowledge put in this book. Zeynab Matar Edited by:

### Chapter 2 : Day Zero Project – The Home of the Things in Days Project

*These are just new skills to learn that can add value to your life. Odds are, I will add more to this list in the next few months. But as we close things out, try to imagine what you would be like if you were able to develop some of these skills in your life.*

One of them is drawing. I used to love drawing when I was 9 or 10 years old. I used to draw a lot. But still I have love for it. Once I asked my teacher and he told me that abstract art has different meaning for different person. So I am believing this fact. Back to the review: This book is brilliant. Especially for those who want to go to art school. There are many things I tried in life. Especially for those who want to go to art school. This book will be better for them before going there and will provide basic and different definitions or information regarding art. A good deal of definitions of art. It also gives us some tips for drawing. Or, maybe, this book can motivate you to draw. This book should have been divided into different sections. Like in one point this book tells us about how to draw human body and in next point it tells us a different thing. After few points it tells us that how to draw a human face. I think the points which are related to the tips for drawing should have a single section. Just like this, the points which are related to colors, definitions of art, importance of art and so on should have their own section. That would be a lot better. Nevertheless, this book is great. Author has done a good deal of hard work in this book. Some Quotes I would like to mention: Art is a continuing dialogue that stretches back through thousands of years. An idea is only as good as its execution. Making art is an act of discovery. If you are dealing only with what you know, you may not be doing your job. When you discover something new, or surprise yourself, you are engaging in the process of discovery. Art is a form of experimentation. But most experiments fail. Do not be afraid of those failures. Art is the means by which a culture describes itself to itself.

**Chapter 3 : Things to Learn in Art School - Kit White - Bok () | Bokus**

*These things are different topics that the author (also formerly an art student & now an art teacher) teaches us, so that we learn the most common things associated to this field. I I Wow.. This is one hell of a great Art book.*

Feedback on Teaching Introduction Beginnings are important. Whether it is a large introductory course for freshmen or an advanced course in the major field, it makes good sense to start the semester off well. Students will decide very early--some say the first day of class--whether they will like the course, its contents, the teacher, and their fellow students. The following list is offered in the spirit of starting off right. It is a catalog of suggestions for college teachers who are looking for fresh ways of creating the best possible environment for learning. Not just the first day, but the first three weeks of a course are especially important, studies say, in retaining capable students. Even if the syllabus is printed and lecture notes are ready to go in August, most college teachers can usually make adjustments in teaching methods as the course unfolds and the characteristics of their students become known. These suggestions have been gathered from UNL professors and from college teachers elsewhere. The rationale for these methods is based on the following needs: Here, then, are some ideas for college teachers for use in their courses in the new academic year: Helping Students Make Transitions Hit the ground running on the first day of class with substantial content. Introduce teaching assistants by slide, short presentation, or self-introduction. Hand out an informative, artistic, and user-friendly syllabus. Give an assignment on the first day to be collected at the next meeting. Start laboratory experiments and other exercises the first time lab meets. Call attention written and oral to what makes good lab practice: Give a learning style inventory to help students find out about themselves. Direct students to the Academic Success Center for help on basic skills. Tell students how much time they will need to study for this course. Hand out supplemental study aids: Explain how to study for the kind of tests you give. Put in writing a limited number of ground rules regarding absence, late work, testing procedures, grading, and general decorum, and maintain these. Announce office hours frequently and hold them without fail. Show students how to handle learning in large classes and impersonal situations. Give sample test questions. Give sample test question answers. Explain the difference between legitimate collaboration and academic dishonesty; be clear when collaboration is wanted and when it is forbidden. Seek out a different student each day and get to know something about him or her. Ask students to write about what important things are currently going on in their lives. Start the class on time. Make a grand stage entrance to hush a large class and gain attention. Elicit student questions and concerns at the beginning of the class and list these on the chalkboard to be answered during the hour. Ask the person who is reading the student newspaper what is in the news today. Challenging Students Have students write out their expectations for the course and their own goals for learning. Use variety in methods of presentation every class meeting. Stage a figurative "coffee break" about twenty minutes into the hour; tell an anecdote, invite students to put down pens and pencils, refer to a current event, shift media. Show a film in a novel way: Share your philosophy of teaching with your students. Form a student panel to present alternative views of the same concept. Stage a change-your-mind debate, with students moving to different parts of the classroom to signal change in opinion during the discussion. Conduct a "living" demographic survey by having students move to different parts of the classroom: Tell about your current research interests and how you got there from your own beginnings in the discipline. Conduct a roleplay to make a point or to lay out issues. Let your students assume the role of professional in the discipline: Conduct idea-generating brainstorming sessions to expand horizons. Give students two passages of material containing alternative views to compare and contrast. Distribute a list of the unsolved problems, dilemmas, or great questions in your discipline and invite students to claim one as their own to investigate. Ask students what books they read over summer. Ask students what is going on in the state legislature on this subject which may affect their future. Let your students see the enthusiasm you have for your subject and your love of learning. Take students with you to hear guest speakers or special programs on campus. Plan a "scholar-gypsy" lesson or unit which shows students the excitement of discovery in your discipline. Call or write a personal note. Hand out study questions or study guides. Students should hear, read, or see key material at least three times.

Allow students to demonstrate progress in learning: Use non-graded feedback to let students know how they are doing: Reward behavior you want: Use a light touch: Use multiple examples, in multiple media, to illustrate key points and important concepts. Make appointments with all students individually or in small groups. Hand out wallet-sized telephone cards with all important telephone numbers listed: Print all important course dates on a card that can be handed out and taped to a mirror. Eavesdrop on students before or after class and join their conversation about course topics. Maintain an open lab gradebook, with grades kept current, during lab time so students can check their progress. Check to see if any students are having problems with an academic or campus matter and direct those who are to appropriate offices or resources. Tell students what they need to do to receive an "A" in your course. Stop the world to find out what your students are thinking, feeling, and doing in their everyday lives. Encouraging Active Learning Having students write something. Have students keep three-week three-times-a-week journals in which they comment, ask questions, and answer questions about course topics. Invite students to ask questions and wait for the response. Probe students responses to questions and their comments. Put students into pairs or "learning cells" to quiz each other over material for the day. Give students an opportunity to voice opinions about the subject matter. Have students apply subject matter to solve real problems. Give students red, yellow, and green cards made of posterboard and periodically call for a vote on an issue by asking for a simultaneous show of cards. Roam the aisles of a large classroom and carry on running conversations with students as they work on course problems a portable microphone helps. Ask a question directed to one student and wait for an answer. Place a suggestion box in the rear of the room and encourage students to make written comments every time the class meets. Do oral, show-of-hands, multiple choice tests for summary, review, and instant feedback. Use task groups to accomplish specific objectives. Grade quizzes and exercises in class as a learning tool. Give students plenty of opportunity for practice before a major test. Give a test early in the semester and return it graded in the next class meeting. Have students write questions on index cards to be collected and answered the next class period. Make collaborative assignments for several students to work on together. Assign written paraphrases and summaries of difficult reading. Encourage students to bring current news items to class which relate to the subject matter and post these on a bulletin board nearby. Building Community Learn names. Everyone makes an effort to learn at least a few names. Set up a buddy system so students can contact each other about assignments and coursework. Find out about your students via questions on an index card. Take pictures of students snapshots in small groups, mugshots and post in classroom, office or lab. Arrange helping trios of students to assist each other in learning and growing. Form small groups for getting acquainted; mix and form new groups several times. Assign a team project early in the semester and provide time to assemble the team. Help students form study groups to operate outside the classroom. Solicit suggestions from students for outside resources and guest speakers on course topics. Feedback on Teaching Gather student feedback in the first three weeks of the semester to improve teaching and learning.

**Chapter 4 : Things You Can Do in the First Three Weeks of Class | Graduate Studies | Nebraska**

*Things to Learn in Art School. by Kit White "Artists assimilate a whole range of psychological, aesthetic, political, and emotional data points, and they then make forms to organize and give meaning to them.*

Measuring just mm square this small black book does what it says. Inside it, Kit White has given sage maxims to the erstwhile art student. Kit White, a professor of painting at the Pratt Institute, delivers art school lessons with a balance of advice and sage concepts. These maxims offer a repertoire of ideas and a set of guiding principles for the reader. In his introduction, Kit White says art is an idea that belongs to everyone. Some of the lessons have to do with ways of making and representing, but just as many remind us of the necessity of searching, knowing and doubting. Technique, he believes, is an important facet of art education because artists are makers. One has a different view of an image, how it does what it does, if one knows the detail and processes of its creation intimately. He describes quite eloquently the ability to gain new perspectives and the reflection of things discussed. The book is aimed at the art student of whatever discipline and offers a visual correlation to the written thought. As a book its structure is helpful and can be opened anywhere. Each double page spread is thought provoking, aimed at not only Fine Art students but students of any arts discipline; see page 54 on time and media for instance. Kit White delivers on each page an instructive balance between technical advice and concepts. He makes his ideas accessible and applicable. Above all the book gives advice about the issues all artists find across all artistic mediums. It is a guide to using art as a medium for thought. He stresses that art students are hard workers. Performance and hard work is the key to all of this he says. Open the book anywhere: Ideas and images can be fleeting. It is important to capture them when they occur to you. This small book excels at presenting ideas with grace and wit - it is an incisive primer. All art students will find this book will have some relevance to them; things to learn in art school.

### Chapter 5 : Things to Learn in Art School - Arts and culture

*I just picked up Things to Learn in Art School, by Kit White. I found this square little book in the beautiful Getty Center in LA. The book is covered in black rubber and is really fun to hold and touch.*

That takes skill and practice, working in tandem with intelligence and keen observation. Basic form-giving skills help the student make the bridge between thought and embodiment. What you make is your contribution to that dialogue. Therefore, be conscious of what has come before you and the conversation that surrounds you. Try not to repeat what has already been said. Study art history and stay alert to the dialogue of your moment. It is the spatial relationships between all of the parts in an image. Whether a drawing, a painting, a sculpture, a photograph, a video, or an installation, how a thing is composed determines its look, its feel, and its meaning. Compositional variation, like musical tunes, is limitless. Drawing is more than a tool for rendering and capturing likenesses. It is a language, with its own syntax, grammar, and urgency. Learning to draw is about learning to see. In this way, it is a metaphor for all art activity. Whatever its form, drawing transforms perception and thought into image and teaches us how to think with our eyes. Whether art derives from mimicking nature or extrapolating a mental construct, your powers of observation are critical. Unless you can see what lies before you, you cannot describe it. Train yourself to eliminate preconceptions and received understanding when observing anything. Try to see what is before you, not what you think you see or want to see. Premixing color completely on a palette or table before application can lead to a flat or paint-by-numbers effect. Learn how colors react to each other when mixed, and use that knowledge to meld colors together on the painting surface while you are working the image. Mixing too many colors together will produce something that resembles mud, so experiment with the effects of mixed color. This will give the image a more spontaneous and fresh aspect and add to the dimensionality of whatever is depicted. If you wish to intensify a color in a composition, place some of its complement nearby. But most experiments fail. Do not be afraid of those failures. Without courting the possibility of something miscarrying, you may not take the risks necessary to expand beyond habitual ways of thinking and working. Most great advances are the product of discovering, not premeditation. Failed experiments lead to unexpected revelations. Think of your work process as a form of travel. It is easier to find a world than to make one. It is the combination of brushstrokes, marks, material, and the texture of the surface. Facture is critical to the success of any object. Much of the fascination that accrues to all manual media comes from what can be observed at close range. That distance reveals the foundation, the touch, the sensuality, and the understanding of the material that gives art objects their essential character. An abstract work, whose only subject is the elements from which it is constructed is the prime example of a formalistic work. Art serves a non-practical role in our lives, but that does not mean that it is not vital or necessary. Fine art, while it may illustrate an allegory or concept, has always attempted to maintain its role as primary vehicle; an autonomous form embodying the text. This subtle distinction has eroded over time but still plays a role in our judgment. The world is not simple. It is rife with complexity. The impulse to eliminate the contradictions that create complexity is natural. But to simplify may be to render a false condition and therefore an incomplete description. Embrace the irreconcilable elements, the contradictions. They are part of any portrait of a moment. One can, however, attempt to compress or condense those elements into a more abbreviated or altered form. That is the role of metaphor. It is a transaction between two or more conscious minds. Your work is an attempt to bridge understanding between you and others. Meaning derives from communication. And though the eye can take in an image in its totality in an instant, great images reveal their secrets slowly. The more complex an image, the slower the revelation. [Good works of art] have the capacity to reveal the whole process of their making, as well as the depth of their narrative, over an extended period of investigation, meditation, and analysis. This lessons lies at the heart of critique. The title not only refers to the number of items presented, but is also a word play intentional or not on the introductory course number Studio Art

**Chapter 6 : Things to Learn in Art School | The Key Point**

*Things to Learn in Art School is an essential guide for students, teachers, and artists, but it also belongs in the library of everyone who considers art an essential means for understanding life.*

What do you want to work on first when you have understeer or oversteer.: The speed that any data acquisition system measures is not the real speed. How to organize driver briefing and debriefing sessions. How to make an aeromap. How to find the best tire pressure for the race and for qualifying. Why you need to completely change your brake fluid after a race in the rain. How to calibrate pushrods or spring perch strain gauges. How to choose what you want to work on first: How to setup your brake balance by analyzing your data. Why gurney flaps work better in the slow corners. How to adjust your tire cold pressure to weather change. How to increase your tires temperature by changing your suspension pickup point. Why it is important to know your tire vertical stiffness. Why we put negative camber on a road course car. Why in some cases, a softer rear antiroll bar could give less turn in understeer. How to calculate and measure lateral and longitudinal weight transfer. How to measure the track slope and banking angle with the car at speed on the race track. How to analyze the driver style just by looking at the throttle and the steering data. What kind of technical data you should ask your race tire manufacturer what kind of technical information he should give you. Where on the car to install a pitot tube. What is the best choice of sensors for a given budget. How the front and rear roll centers vertical and lateral movement in heave and inroll influence your cars handling. Why on some road tracks it is worth it having asymmetrical cambers and corners weights. How to efficiently use your brake pad manufacturer information. The best ways for a young engineer to find a job in racing. How to organize your data and the way you want to look at it on telemetry or as soon as you have downloaded it from the car. The best way to integrate the data acquisition engineer duties with the driver and the race engineer job. Why front toe out improves braking and rear toe in increase traction. Why in some case reverse Ackerman steering geometry is better than standard Ackerman and the best way to modify it. How to calculate and measure antidive and antisquat. How to setup the dashboard in order to help the driver to help himself. The concept of magic numbers that you can find on your setup sheet and on your data in order to quickly improve your car setup. The 52 useful types of information you can learn about your car handling with just 4 linear potentiometers. The kind of information your race tire manufacturer is expecting from you in order to help him to better help you. Why and how much we want to limit the amount of camber changes. How 5 minutes from the end of a qualifying session, just by looking at some magic numbers on your data acquisition you can decide what exactly to do to your tire pressures to improve significantly your position on the grid. Why and in which conditions you want to have a roll center over or under the ground and by how much. Why a kinematics software should be 3D, take the front and the rear of the car as a whole and should take into account the vertical, lateral and longitudinal tire deformations, the suspension and chassis compliance. Why in some case more rear brake bias could give less turn in oversteer. How to setup a car with your shock speed histogram. How to analyze data in order to compare 2 drivers style and have each of them getting the best of the other. How to measure your cars aerodynamic drag. How to quantify understeer and oversteer in steady state and transient conditions. How to find the correct tire rolling radius to input in the data acquisition software to measure the cars speed. How to measure a differential efficiency. How to measure the tire vertical stiffness when the car is on the race track special stage How to write math functions for your data analysis. If, when and how much you want to filter data. What 3D kinematics, vehicle dynamics and lap time simulation software is available on the market and at which price. How to measure real shock force not shock dyno forces when the car is on the racetrack. Why increasing the rear shock low speed rebound forces decreases the turn in oversteer on some circuits and increases it on others. Why front and rear negative camber on the inside wheel is not a good thing for your turn in performance. That you can not decide the amount of camber variation you want to get from the design of your car suspension geometry until you know your tire lateral stiffness. Why the less loaded tire is most of the time the one that has the best coefficient of friction. What you could do with slip angle sensors. How race tire manufacturers are measuring lateral and longitudinal tire grip, and how you could

measure these yourself on your racecar while on the race track special stage. How to measure the tire rolling resistance. Why you need to know as much about your pitch centers as you need to know about your roll centers. What kind of test you can do on your race track to know the level of Ackerman or reverse Ackerman geometry which will get the most of your front tires. Why it could be useful to have front and rear bump and roll steer, how much and how to create it. Why, if your car is perfectly balanced but is bottoming in the straight away, you need to raise the rear ride height 3 to 5 times more than you raise the front ride height. Why and how it is possible to have the car a few feet ahead of yours to get a sudden aerodynamic oversteer with having any understeer in your car. How much to change the front and rear ride height to decrease the amount of power understeer oversteer. Why an independent suspension has 5 links. How, during the suspension geometry design, to find the best compromise between camber variation in bump and in roll. Why and how much the left and right antisquat and antidive characteristics change with the static and dynamic camber and with the steering. Why it is important to know your KPI and caster trails and how much these change with the lateral and longitudinal tire deflection. The specifics of different suspension types double wishbones, MacPherson, stock car, rear GT, V8 Australian suspension. How to measure centers of gravity and the roll, pitch and yaw moments of inertia. Four different methods to get a non linear wheel rate. The advantages and the dangers of using bump rubbers. Applied Vehicle Dynamics Seminar.

### Chapter 7 : 50 Fun Things to Learn - new-era

*"Learn to draw." With " Things to Learn in Art School", artist and teacher Kit White delivers and develops such lessons, striking an instructive balance between technical advice and sage concepts. These maxims, meditations, and demonstrations offer both a toolkit of ideas for the art student and a set of guiding principles for the artist.*

Find something you love to make it exciting. Fractions, parts of speech, and the difference between cumulus and stratus clouds? There are countless things to learn—some practical things that will save you from stress and some fun things that will save you from boredom. Developing skills and hobbies will not only make you a more interesting, well-rounded person, but it will also boost the quality of your life through added abilities and interests. Culture Say common phrases in the five most commonly used languages in the world. Write in fancy calligraphy. Scarves, mittens, elf hats—the possibilities are endless. Speak a second or third! Be able to point out places like Tajikistan, Vanuatu, and Addis Ababa on a map. Learn more about the cultures of the countries you hope to visit one day. The harmonica, ukulele, and bagpipes all count. Cook an authentic recipe from your favorite country or region. Recite famous poems, passages, or speeches—historical or fictional. Ideas to get you started: Learn about five political leaders from outside your country. Just for Fun Juggle. Kids will love you. Whistle with your fingers helpful for sporting events and in large crowds. French braid your hair for young women or tie a bow tie for young men. Memorize the entire periodic table of elements. Then send a friend a clever note. Write with your nondominant hand—legibly. Or just work on improving those stick figures. Try to see if you can do it in a certain amount of time. Know at least the basics or get really ambitious and learn how to make your own clothes. Bake bread from scratch. See how tasty a loaf you can make using as few ingredients as possible. Pick out good produce. Check for bee stings? You can start by planting your favorite vegetable to give you some incentive. Make and stick to! Become an upcycling pro. See what ordinary things you can repurpose. Change a flat tire on your bike, car, or unicycle. Create a web page. Become skilled at storytelling. Be comfortable with public speaking—without passing out. Write in shorthand, or in other words, taking notes really fast. Or tell your story, but tell it in a fun way. Learn to iron like a pro. Now go do it and see how fun it really can be. Want to learn how to index? Ask your parents if you can throw an indexing party. Learn facts about them and memorize quotes by them. Identify one of their Christlike attributes and work to develop it in your life. Learn about the countries your ancestors came from. Play a hymn or conduct music. Find family history stories and discover what you have in common with your ancestors. You can divide it into categories, such as colors red, white, body parts shoulders, heart, animals lamb, wolf, clothing robe, hem, food milk, fruit, natural elements fire, water, places Zion, Dead Sea, numbers 7, 40, objects swords, oil, and nature trees, sand. The Testimony of the Apostles. Being prepared can feel pretty cool. Tie different kinds of knots, Navy-style. Learn to protect yourself with self-defense. Identify constellations and research astronomy: Learn a new sport. Try it with a paper map and a compass before using GPS. Eyring, First Counselor in the First Presidency, learned a great lesson from his father: Though most people can get something from every approach, not everyone has the same favored learning style, so finding out how you learn best will help you learn better. Learning better will make learning more fun, too.

### Chapter 8 : Things to Learn in Art School by Kit White

*"We are to learn about 'things that are above, and things that are beneath, things that are in the earth, and upon the earth, and in heaven'. "You can learn about fixing things and painting things and even sewing things and whatever else is practical.*

### Chapter 9 : Things I Learned in Fashion School by Alfredo Cabrera

*A lot of unfortunate people think that learning for the sake of learning is something for schoolchildren, and maybe*

*college students. All the things there are to learn and know that don't impact directly on their immediate lives they dismiss as "trivia".*