Introduction to Three Dimensional Design

ART13 | Spring 2019

Instructor:

Instructor: Noah Seth Charles
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Course Description:

A fundamental course focused on the conceptual, technical and historical aspects of three dimensional design and related fields such as: sculpture, architecture and industrial design. Development of personal artistic expression and visual perception through the use of various media such as plaster, paper, wood, clay, metal, etc. Introduction to the design elements and principles as they relate to space and form in visual art and design will be studied. (C-ID: ARTS 101) ADVISORY: English 250 and English 260.

Prerequisite: none

Course Learning Outcomes:

Students Will:	Course Assessment:
Student will demonstrate the ability to conceptualize and develop ideas that pertain to fields related to fundamental spatial design such as: industrial design, sculpture and architecture as well as contextualize content included in their projects.	Projects, sketchbooks, discussions, and slide presentations
Student will design and build basic three dimensional projects using the elements and principals of design.	Project, Critique
Student will recognize the various properties of different types of mediums/materials and apply them to a concept.	Critiques, Discussions, Sketchbooks, Projects
Student will demonstrate skills needed in the critical analysis of their own work for both emotional and intellectual levels.	Critique of projects and written entries in dossier type portfolio
Student will demonstrate knowledge of three-dimensional design terms and apply them to their own work.	Written exam and written entries in dossier type portfolio

Required Textbook

Launching the Imagination: A Comprehensive Guide to Basic Design, Fifth Edition by Mary Stewart. Published by McGraw Hill, ISBN-13 978-0073379302. You may purchase this book at the bookstore or online. Make sure you get the sixth edition!

Canvas

Canvas is a Learning Management System which we will use for our course. You can login to Canvas at http://ilearn.gavilan.edu

METHODS OF INSTRUCTION:

Lecture, video, cd/dvd, computer presentations, internet, examples, demonstrations, lab, critiques, exercises and projects

Readings

Each student will be required to read approximately one chapter from the textbook each week. Assignments related to the readings will alternate between quizzes, exercises, projects, discussions, and examinations.

Presentations

Most weeks there will be an instructor presentation related to the readings. **You are expected to complete all readings before viewing the presentation.** The presentation will be focused more on synthesis and expansion of the reading materials, so it is your responsibility to gain a basic understanding of the reading materials first.

Quizzes

Quizzes will consist of multiple choice, fill in the blank, matching and/or true/false questions based on the readings and presentations. **You are expected to complete all readings and view the presentation before you take the quiz.**

Exams

There will be one mid-term exam based on the materials covered in Weeks 1 – 7. Students will also be required to complete a cumulative final examination.

Assignments (Projects)

There will be eight graded project assignments during the term. Projects account for 60% of your final grade. Your grade is the result of YOUR accomplishments.

The various projects will be specifically evaluated as follows:

Problem Solving: How well the Student addresses the parameters of the assignment and come up with creative solutions. Assignments which avoid addressing the parameters of the assignment will receive low grades- even if they are interesting in their own right. Do not go AROUND the assignment in order to avoid grappling with the challenges presented. If you are unsure, then ask.

Design: How well the Student demonstrates a knowledge of the design principles being explored. The amount of visual interest generated by their work.

Craft: The Students ability to execute the assignments as described and with neatness, precision and technical proficiency. The level of craft should support the idea or principle being conveyed.

Assessment: Grades are based on three major factors.

- Is the work conceptually inventive? Have you demonstrated a solid grasp of problem content? Did you really grapple with the ideas presented in each assignment?
- Is the composition visually compelling? Is every square inch fully engaged? Have colors been chosen well? Is the image unified? Energized? Balanced? Well crafted?
- What was the nature of your learning process? Did you use class time effectively and come prepared to learn? Did you take risks? How many solutions did you invent for each problem? How substantial were your contributions to team meetings and critiques?

Note: One project will be accepted one day late without penalty. One additional late project will be accepted with a one letter-grade penalty for each day it is late.

Grades will be defined as follows:

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.
B = Above average. Substantial investigation of concepts and compositions; excellent craft. All assignments completed on time, insightful contributions to critiques.
C = Average. All assignments done competently and completed on time. Strong participation in critiques.
D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.
F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Attendance: Students missing one more class hour than the unit value for a particular course, without making prior arrangements may, at the instructor's option, be dropped without possibility of credit.

GRADING:

Your grade will be based on the following:

Component	Percentage
Problem-solving Assignments	60%
Writing Assignments	10%
Skill Demonstrations	10%
Performance Examinations	10%
Portfolio	10%
Total	**100%**

NOTES ON GRADING:

Grades will reflect the following criteria, as well as criteria specific to each assignment:

Progress: Your development through the semester- how much you learn and improve. Work should be seriously pursued and carefully made. The best idea- poorly executed- is poor.

Participation: Your input and interest in class, and your participation in critiques.

Deadlines: Your ability to complete work on time. This is especially important since we will critique work as a group. All work is due at the beginning of class and will not be accepted after class has begun.

Your grade will be calculated using the following scale:

Grade	Percentage Range
A	100 – 93%
A-	92 – 90%
B+	89 – 87%
B	86 – 83%
B-	82 – 80%
C+	79 – 77%
C	76 – 73%
C-	72 – 70%

ADA Accommodation

Students requiring special services or arrangements because of hearing, visual, or other disability should contact their instructor, counselor, or the Disabled student Services Office

Occupational/Vocational Students

Occupational/Vocational students – Limited English language skills will not be a barrier to admittance to and participation in Vocational Education Programs

Sanctions for violation of this policy are determined by the instructor and may include dismissal from the classPolicy

Student Honesty Policy

Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action which may include recommendation for dismissal

Tentative Calendar:

Week 1: Studio orientation and safe studio practices lecture. Introduction to course including: vocabulary involved with the elements and principals of design, idea development, and how to document work. Homework: Students will gather materials and supplies for "Linear Object Assignment"

Week 2: Critique and documentation of thumbnail sketches and wire maquettes. First critique emphasizes how closely a student follows instructions, and comparisons between 2-D and 3-D issues. Power tool for simple wood fabrication demonstration and safety lecture. Students build wooden supports for "Form and Structure" project.

Week 3: "Form and Structure" modeling with malleable materials vs fabricating. Introduction to oil clay, wood, paper, tape and cloth or combinations of these. Produce maquettes in various materials.

Week 4: Conclusion to "Form and Structure" project. Critique and documentation of maquettes made from four different materials emphasis on investigation of materials.

Week 5: Introduction to "Multiples and Solid Forms" project. The project emphasizes mold making, casting, and subtractive processes to produce multiples or unique versions of forms.

Week 6: Construction of "Multiples and Solid Forms" project. Students sculpt clay patterns, make a plaster piece mold of the clay pattern, make at least 2 to 3 castings from the mold from plaster and other materials. Then one casting must be carved to look very different from its original form and one must be chromatic.

Week 7: Conclusion and documentation of "Multiples and Solid Forms" project. This critique emphasizes the students experiences and experimentation with processes employed over the duration of this project.

Week 8: Introduction to "Recycled Materials". This project emphasizes developing a design influenced by the work of a contemporary three dimensional designer, (i.e. sculptor, architect, furniture designer). Students begin this project by researching the career and work of the designer and writing a one page illustrated paper about this. Then the student develops a maquette of the final work to be fabricated.

Week 9: Construction of "Recycled Materials" project. Students cut, weave, and staple a half life-sized form made primarily from corrugated cardboard.

Week 10: Conclusion, documentation and critique of "Recycled Materials" project. Critique emphasis on how well the form supersedes the materials and how the work relates to the artist studied.

Week 11: Introduction to and construction of "Light and Movement Project": This project emphasizes issues in kinetic art such as: sequence, time, light projections, mechanics, motors and electric components in 3-D design.

Week 12: Construction of "Light and Movement" project. Students may opt to work in teams to design and build this piece. Students have to devise methods of making their designs move and involve light..

Week 13: Conclusion, documentation and critique of " Light and Movement" project. This critique includes, student presentations of kinetic works. It emphasizes inventiveness, aesthetics, and to what level light and movement are an integral part of the design.

Week 14: Students are assigned to groups and asked to develop and to submit proposals for a "Site-Specific" class project. This requires the students to collaborate on: discussions, design ideas, research, and site plans.

Week 15: Construction of site-specific group project. During this phase of the project students must consider the environmental conditions of the site, (i.e. weather, foot traffic, etc.), how to coordinate with each other as a group how to install the work, and how to return the site as they found it.

Week 16: Conclusion, installation, documentation, critique and removal of "Site-Specific" project. This must happen with in the time of one class session.

Week 17: Portfolios and final exam. Portfolios include: a cover letter addressing students ideas about the course, (i.e. What they got out of the course, how they compiled the documentation for their portfolio, or any critique they may have of the course.) a table of contents, and photo copies of sketches, models and finished designs. The final written exam is primarily concerned with the vocabulary of 3-dimensional design.

Final Notes

The syllabus and course schedule are subject to change in the event of circumstances beyond my control. Be accountable for yourself and your actions. Be respectful of your peers, your instructor, your studio work area and your supplies. It is a good idea to get another student's contact information in the event of an unforeseen absence. If you don't know something, please ask.

Organize your time wisely. Do not fall behind is my best suggestion. Trust me, mid-term will be here before you know it! One suggestion is to get a daily planner and take all your syllabi for all your classes and organize all assignment dates so you know what is expected of you in every class. Also be diligent in your note taking and keep up your sketchbook entries.

Any work left behind in the studio will be disposed of one week after finals week.

HEALTH AND SAFETY RULES:

Rule #1:
Always use safety googles when working around any power tool or handheld grinding tool. Always wear a respirator when working around dry materials, dust, and fumes. Dust from working with clay, glaze materials, plaster, buffing compounds, and any material can cause health problems. Proper respirators must be worn and smart clean up procedures must be followed. Cleaning up any dry materials must be done in a wet procedure. Use adequate water and a sponge to clean the area; never use a broom. Gloves and protective eyewear will be provided for you.

Rule #2:
Remove all jewelry, tie hair back, and never wear loose clothing around any power tool (hand held or stationary). Things that turn can catch loose hanging items and pull you into the tool or rip out your hair. This also applies when working around any open fire. Also never wear nylon or any polyester when working with any kiln or open flame. Cotton and leather are the best materials around any open flame.

Rule #3:
Never operate any power tool while under the influence of any prescription or non-prescription drug that impairs your alertness.

Rule #4:
Always wash your hands after working with materials, especially before smoking, eating or drinking. Also use protective gloves and goggles when working with materials in a solution or in their dust form; they may be either caustic or soluble.

Rule #5:
Do not use any tool or equipment until you have been checked out on it.

Rule #6:
You should seek help when appropriate for lifting heavy objects. Remember to always bend with the legs and not the back and always ask for help when lifting any object beyond your capacity. Many hands make light work.

It is your responsibility to talk to your professor if you feel that you cannot perform any task that may be asked of you during the course of this semester.

COURSE CONTRACT:

I have read the policies and health and safety rules of the syllabus for Noah Seth Charles' ART 13 – Introduction to Three Dimensional Design, Spring, 2019. I have had the opportunity to ask questions and I fully understand and agree to abide by the policies and health and safety rules set forth in this syllabus.

Name:_____
(print)

_____
(signature)

Date: _____

Major:_____

How do you think this course can help you in your field of study? (Please be specific)