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ARTZ 108A.01: Visual Language - 3D Design

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ARTZ 108A Visual Language: 3-D Design
Sec. 01 3Hrs Credit
CRN: 72865
Fall 2013

Instructor: Brad Allen, Associate Professor in Sculpture
Course Hours: T, Th, 8 – 10 am
Office Hours: T, Th, 10 – 11 am
Shop Hours: More info within the next week

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The University of Montana

Readings will be class supplements from the Recommended Text:
Launching the Imagination, by Mary Stewart. ISBN: 0-07-287873-8

Course Outline

Three-Dimensional Design will introduce students to the fundamental dialogs that are ongoing in the conception, production and assessment of three-dimensional objects. To design in the round, the maker must be aware of basic design principles, some of which differ drastically from 2-Dimensional renderings. We will look at how these design concerns affect both the designer and the viewer, while trying to utilize these aspects in a purposeful and efficient manner. Another primary goal of the class is to increase everyone's awareness of their own opinions and attitudes towards a work of art. You should be able to concisely deliver these opinions in both written and spoken form. The importance of a daily dialog with both faculty and peers cannot be stressed enough and will be one of your most vital learning tools this semester. This course will use a combination of means to explore the above content, including: (two) Readings, (two) Quizzes, (one) artist summary, (two) Unevaluated Exercises, (three) Evaluated Projects, formal critiques and daily informal Critiques.

It is true that three-dimensional objects can be hard to make. It is challenging because it involves designing objects from every perceivable angle, as opposed to 2-D work, which

utilizes its picture plane as a frontal device. It is challenging because in most cases the materials you will work with are more demanding physically than paint or pencil or camera, in that they bear the same compositional malleability with the added element of spatial physicality. The tools you will be instructed to use are potentially much more dangerous, and require more attention and practice. So, why make sculpture at all?

Because sculpture is designed in the round, it exists in real space. It exists in our shared space. Because it takes up our space we, as an audience, have a special relationship to it. We understand it physically, perhaps before we understand it conceptually.

So what makes sculpture *successful*?

We will begin building a language to share on this topic. It will include many of the definitions in Mary Stewart's "Launching the Imagination". I will post all of the relevant definitions on Moodle. You will be quizzed on these terms. Think of these elements not as hard rules to be followed, but instead as reference points to be considered when bringing an idea into form. Volume, Mass, Line, Contour, Plane, Balance, Void, Surface, Contrast, Scale, and Proportion are my favorites and you will hear them used daily in class, so know them! Beyond this, we will constantly be probing how each of you conceives ideas before any material is altered. We will work to clear away all the "fat" from your ideas to make sure they are as concise and potent as possible. We will gauge how each piece communicates your ideas in the form of critiques and exhibition. The course will seek to bring an understanding of balance to each student regarding the use of conceptual and visual means.

Regarding color: Every sculpture you will make, for the rest of your career, will be made having a wealth of options in terms of color. Think about that for a minute. Duchamp hung a urinal on the wall that was plain white porcelain. What if it was gold plated? That would have changed everything. Anish Kapoor's "Cloud Gate" in Chicago's Millennium Park is a giant polished mirrored piece that would be completely different if it were flat white. Most of the carved stone works of antiquity that we are so accustomed to seeing were originally gilded with gold or silver leaf, had jewel inlays, garish paint schemes, etc. How does that change your interpretation of those classic white (some say "pure") marble figures? We all have the responsibility of choosing the right color for our sculptures, regardless of surface, scale, or material. Color should aid your concept, not be indifferent to it.

Regarding material: We will work in different processes this semester, using many materials to carry out these processes. These include wood, glues, abrasives, fasteners, fabric, found objects, clays, etc. It is very important that you pay attention to the literature that will precede each project in that week's Moodle layout. This will contain instructions on how to use all the materials and tools involved safely, as any hazards will be well documented. The Moodle page should be live by week's end.

In turn we will go over all of this information prior to beginning each project. Each project will be logged online at the ARTZ 108A Moodle site. Email me if you are having difficulty accessing Moodle and I will send you the correct links.

Course Requirements and Procedure

1. Attendance is mandatory. Three unexcused absences are allowed; every absence thereafter results in the lowering of one letter grade per absence.
2. Excused absences have two forms: Death in the immediate family, and, Ill to the point of visiting a doctor's office, where you will need a note documenting that on prescription paper.
3. The class will critique each assignment on the due date given. Attendance at critique is mandatory. Not speaking in critique is much like not being there at all.
4. When we are discussing your ideas for a project it is mandatory that you have done preliminary sketches of the idea to aid in this dialogue. This will help you articulate the main characteristics of your piece and will allow me to foresee any construction problems not highlighted in a verbal discussion.
5. During class time you will work. If you come unprepared to do so, you will be asked to leave and an absence will be recorded.
6. Consider that you have borrowed studio space. The tools used here, are borrowed as well. Return them in the same condition, or better. Clean up your work area thoroughly before leaving.
7. You will be required to solve problems in the form of sculptural projects throughout the course of the semester to earn your grade.
8. For each assignment you will be given a handout that outlines the objectives and parameters. Additional research should be undertaken to gather insight into possible solutions for the assigned problems.
9. Each student must keep some form of a sketchbook to chronicle there many solutions to the problems given as well as day-to-day interests and outside of class projects. Each course will have a different approach to this requirement, outlined in the course syllabus.

Assessment & Grades

At the beginning of each project, you are given a problem to solve using the design tools that have been identified. Your solution to the problem should embody the basic principles of three-dimensional design, and will be assessed based on your understanding and implementation of those elements. A schedule for the semester's projects and due dates will follow on Thursday. It will include a rubric with class points and criteria for earning those points.

Safety

Before students use any power tools or equipment he/she must complete the safety seminar, which will be given at the beginning of the semester.

Access to specialized equipment and tools will be addressed on an individual basis.

Should anyone have special needs that require attention, please do not hesitate to inform your faculty member at the beginning of the course, or as soon as these needs arise.

In addition to the safety seminar, there is a woodshop tool safety and usage summary sheet, and a general sculpture shop rules list that will accompany this syllabus.

Additional Health and Safety Concerns:

No creatures or children will be allowed in studios during class time or open studio times.

No food or open beverage containers will be allowed in Art Department facilities when art making is in progress

Pick-up of artwork must take place prior to the scheduled exam day or the last class period. Pieces remaining after this time will be discarded. Art work also may not be left in the Art Office.

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Access to specialized equipment and tools will be addressed on an individual basis.

Should anyone have special needs that require attention, please do not hesitate to inform your faculty member at the beginning of the course, or as soon as these needs arise. In addition to the safety seminar, there is a woodshop tool safety and usage summary sheet, and a general sculpture shop rules list that will accompany this syllabus or are posted by the door.

In addition to the in-processes safety lectures, there is a Material Safety and Data Sheet folder in the kiosk between the sculpture offices. Please search through these lists of chemicals if you have any respiratory or allergic conditions.

Required "studio time" outside of class time per week:

5 hours of studio "homework time" in addition to the scheduled class time for every 3-credit studio art course. You will need to put in all of these to get an A in this course.

General Sculpture Lab Safety Rules

1. Only students currently enrolled in a university art course are allowed to use the sculpture lab.
2. Any person outside of sculpture or ceramics must check in with either the sculpture professor or lab technician.
3. No visitors inside the tool areas
4. Know the location of the two first aid areas and two fire extinguishers.
5. No open toed shoes allowed in sculpture area.
6. While any work is in progress every student must wear approved safety eyewear and if appropriate, hearing protection.
7. Tools must be returned to the tool room immediately after use.
8. Condense all hoses and cords used during your session.
9. No tools leave the sculpture lab or yard, **period**.
10. All guards must remain on power tools exactly like they arrive from the factory.
11. Report any tool deficiencies or malfunctions immediately.
12. All hazardous or vaporous materials must be handled outdoors.
13. Each area is ventilated, make sure fans are on even for the smallest job.
14. Leave floors clean, tables clear, and sinks drained.
15. Should there be an injury, however small, immediately consult the sculpture professor or lab technician.
16. Never work when you are tired or if you have had a drop of alcohol.
17. Of course, there is absolutely no drinking, smoking, or eating in the building.
18. If you are injured at night during the open shop hours, first tell the work-study student that is on duty, and they will call the sculpture professor.
19. The work-study students are here at night for your safety, and they can help you work with tools safely, however, they will **not** do your project for you.
20. Take breaks to ensure overall awareness

Campus Emergency 4000
Missoula City Emergency 9-911
Campus security 6131
General Facility Emergency 4181
Phone located by entrance on wall.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Course Calendar
3-D Design (ARTZ 108A.01)

September

- 5R Handout on Project #1, Slides, discussion, demo on working with acrylics
- 10T Demo on remaining woodshop tools, Safety reminders, work time
12R work time, (Quiz on terms goes up on Moodle and comes down in 24 hr.)
- 17T work time, Slide talk on *Del Harrow and Maker Movement*
18 W Del Harrow Workshop begins noon-6 pm
19R work time, Harrow Workshop 9 am-1 pm, Lecture, SS 356, 5-6 pm
- 24T
26R Finish Critique, Handout on Project #2 3D Printing, Slides

October

- 1T Critique of Project #1 Formed Acrylic
Demo on 3D software, Makerware, Thingiverse, workflow
3R Group Discussion of software problems, Handout on Project #3 Plaster
Slides on *Artists to Know*
- 8T Demo Plaster Casting, carving, sanding, finishing
10R work time
- 15T work time (Quiz on artists goes up on Moodle and comes down in 24 hr.)
17R work time
- 22T Critique Project #3 Plaster
24R Finish Critique, Handout on Project #4 Iron Casting, Slides
- 29T Demo Mold Mixing, carving, visualizing positive/negative inversion
31R Check in molds, Iron Pour preparation, Safety discussion

November

- 1F Iron Pour, Noon Safety Meeting Mandatory, event from 12-6 possible.
- 5T Iron Pour Cleanup, De-molding demo,
7R Demo Metal finishing, color, work time
- 12T Work time
14R Work time
- 19T Critique Project #3 Iron Casting
21R Finish Critique, Handout and Slide Project #5

26T Evaluated Installation Art workshop (#5)
28 R No Classes, Thanksgiving Break

December

3T Critique Project #2 3D Printing
5R Finish Critique, Course Evaluations

9-13 Finals Week

11W 10-noon, Your Final for this class, Mandatory cleanup day/farewell snacks.

Time Summary:

-5 total evaluated projects, 100 pts each

- Project #1 Acrylic Forming, 2 ½ weeks total time, 3 class periods of work time
- Project #2 3D Printing, 11 weeks total time, 1 class period of work time
- Project #3 Plaster carving, 3 ½ weeks total time, 3 class periods of work time
- Project #4 Iron Casting, 4 weeks total time, 4-5 class periods of work time
- Project #5 Installation Workshop, 1 week total time, 1 class period of work time