

Valencia Community College – West Campus
Tuesday & Thursday, 6:00 – 9:20 PM
Room 1-224
Professor Allan Maxwell
Contact: amaxwell@mail.valenciacollege.edu

NOTE: ALL COMMUNICATION OUTSIDE OF CLASS IS THROUGH E-MAIL. YOU MUST HAVE A VALID AND WORKING E-MAIL WITH VCC ATLAS. AND YOU ARE RESPONSIBLE FOR KNOWING ALL INFO THAT IS E-MAILED TO YOU.

- **ALL EMAIL MUST HAVE THE FOLLOWING IN THE “SUBJECT” LINE:**
 - **Design 1; STUDENT LAST NAME, FIRST NAME.**
 - **EMAILS NOT HAVING THIS INFO WILL BE REJECTED AND NO CREDIT FOR THAT ASSIGNMENT WILL BE GIVEN. IF THIS RESULTS IN A LATE ASSIGNMENT, A FULL LETTER GRADE WILL BE DEDUCTED**
 - **ALL WRITTEN ASSIGNMENTS AND COMMUNICATION WILL BE CONDUCTED THROUGH EMAIL.**
 - **ALL EMAILS MUST BE SAVED BY THE STUDENT; AS AN OFFICIAL RECORD OF THIS CLASS AND TO DOCUMENT ANY DISCREPANCIES.**

COURSE DESCRIPTION:

DESIGN 1 – 2D IS A PREREQUISITE!!!!!!!!

This is a studio course that explores the construction, concepts and aesthetics of 3D design.

This class is designed to introduce the beginning art-student to the elements and principles of three-dimensional design. The student will be required to construct and manipulate 3-D basic design concepts. By applying the basic design concepts, the student will learn how to visually organize 3D space. As students progress they will learn visual and verbal skills, allowing them to more fully appreciate the design process.

This is a foundation course in three-dimensional design. We will explore problems that help develop understanding of and sensitivity to the use of three-dimensional design fundamentals. Additionally, we will focus on the analysis of concepts as a basis for sculpture, ceramics, architecture, and industrial design.

COURSE GOALS:

- To explore value, shape, color, line, texture, and space as basic principles in three-dimensional design.
- To use critical thinking skills to transform concepts into three-dimensional art.
- To develop problem solving skills through the practice of artistic processes and procedure including concept, planning/sketching, exploration of materials, and construction.
- To define the various aspects of 3D design from a practical, logical, and aesthetic point of view.
- To explore the basic materials and techniques used in creating three-dimensional art.

Attendance: Regular attendance in this class is required for your successful completion. When you are absent from class; **it is your responsibility to find out what you have missed.** Three unexcused absences may lower the final grade by one full letter grade.

Make-up Assignments: If needed, make-ups will be due the following class. Or, as soon as the student has enhanced the original. All assignments **MUST** be completed by two weeks before the end of the last day of class, not including Finals Week!!!

Classroom Policies - Student Behavior: The instructor reserves the right to change the course syllabus when needed. Changes will be announced in class or through e-mail. Please use common courtesy by not talking during class while the professor is presenting the lecture or while audio-visual materials are presented. Since attendance will be taken at the beginning of the class, any student arriving late must inform the instructor after class in order to receive credit for attendance. Cellular telephones and beepers are always disruptive when they are activated during class; please attend to them beforehand. Turn them OFF! Any student who prevents the professor from operating the class in a professional manner, will be asked to leave class or not be allowed back in class without permission from the Dean of the Art Department. **THIS IS A COLLEGE AND NOT THE STREET, PLEASE BEHAVE APPROPRIATELY!!!!**

Withdrawal Date: _____; A student may withdraw without penalty at any time **before** the deadline, by filling out a form with the Admissions Office and you will receive a W for a grade. After the deadline, if a student withdraws or is withdrawn by the professor, a grade of WP (Withdraw Passing) or WF (Withdraw Failing) will be given based on the student's academic achievement. If you miss the final critique and/or do not make up any missed past assignments by the end of the semester, you will receive a WF. **IT IS THE STUDENT'S RESPONSIBILITY TO WITHDRAW THEMSELVES AND NOT THE PROFESSOR'S.**

Academic Honesty, in this art class is demonstrated by your individual and unique response to the assignments. No mimicking or "group think". You must always present your own personal work. Failure to do so will result in an "F" being given to the project.

Grades: The grading in this class (and most all art classes) is based on a **subjective** analysis by the professor. And is a combination of the technical and aesthetic qualities exhibited by the student through their work. PRESENTATION, CRAFTSMANSHIP, IDEA, EXECUTION, CLASS PARTICIPATION, UNDERSTANDING CONCEPTS are all required to be evaluated!!!

Grades for finished projects are based on the following criteria:

- Completion and development of the work during each week
- Conceptual and formal accomplishment of the work in response to the proposed objectives
- Level of craft and technical achievement
- Completion of work according to project deadlines
- Creative and original approaches
- Ingenuity
- Diligence

GRADING SYSTEM:

"A" requires the completion of the entire assignment, with significant demonstrated competence in both the technical and aesthetic areas. Fully engaged in the process of learning, each assignment demonstrates excellent commitment and effort and a willingness to push yourself to do the very best work.

"B" requires the completion of the entire assignment, with less demonstrated competence in both the technical and aesthetic areas.

“C” requires the completion of the entire assignment, with significant weaknesses of demonstrated competence in both the technical and aesthetic areas. Average performance, work and attitude that meet the minimum requirements, effort and quality of work

“D” results from an incomplete assignment or a very poor project. Lack of projects or poor quality, poor participation, poor development of skill, poor effort.

“F” results in not presenting any assignment. Lack of projects, missing critique, unacceptable performance

GRADING PERCENTAGE:

50% ASSIGNMENTS
50% FINAL PROJECT

*Class participation in critiques and other activities is important, it will be figured into your grade.

*Working in your sketchbook and keeping up with the assignments as well as taking notes in class and from the texts is crucial. Regular sketchbook maintenance is part of your grade, i.e. don't procrastinate! A well-kept sketchbook is a valuable future resource.

This course will focus on three areas: design principals, developing a high standard of craft/"finished" work, and personal expression. All are equally important to your future in the arts.

Keep all finished assignments for the entire semester. Don't throw anything away!

Student Competence and Evaluation: This course seeks to reinforce the following Valencia Student Competencies:

Students will learn to **think critically and creatively** about Three Dimensional Design.

Students will learn to visually **communicate**, by the application of the elements and principals of 3D design.

Students will learn the **value** of visual communication and the personal satisfaction it brings.

Students will learn how to **act** with more visual awareness and have a greater appreciation for the effect design has on visual communication.

EXPECTED OUTCOME BEHAVIORS:

Upon completion of this course students will be able to:

- Understand the basic principles of 3D Design.
- Demonstrate a variety of art making techniques in the construction of 3D art.
- Choose and understand appropriate construction materials used in creating 3D art.
- Understand and use the appropriate tools required in creating 3D art.
- Conceptualize ideas and through artistic process and procedure produce 3D art.
- Develop a vocabulary of art terms when discussing 3D art.
- Critically discuss (critique) their own artwork as well as the artwork of others.

Assignments: It is assumed that, the student understood and learned the “Elements and Principles” of Design in Design 1. So, that this course can start from there and move forward. It is the student’s responsibility to refresh, relearn and understand the concepts taught in Design 1. All projects are due at the appropriate critique time. Projects turned in late will be given a lower grade. Assignments will use the “Elements and Principles” learned in Design 1, but be applied to real (not imagined) space.

NOTE: Absolutely nothing other than a professional, courteous and respectful attitude will be permitted. Student grievances, grades or other issues will be discussed after class time. Students MUST follow all safety rules and procedures.

"Students with disabilities who qualify for academic accommodations must provide a Notification to Instructor (NTI) form from the Office for Students with Disabilities (OSD) and discuss specific needs with the professor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. Please contact (campus phone number) for more information."

For east the number is Ph: 407-582-2229

DESIGN II ASSIGNMENTS

FYI - Any late assignment will be given a full letter grade reduction.

Any incomplete assignment will be given no higher than a “D.”

Your grade is always a combination of idea and craftsmanship.

Minimum of 5 “Thumbnails” are due for each project

No project can be started without the professors agreement

#1-LINE:

Concept: Assemblage, Additive Process; Expanding from what you learned about 2D line. Create an object, which is the equivalent of 3D expression of a Contour Drawing of a crumpled paper bag. 5 small contour drawings of a crumpled paper bag. Sculptures should be no less than 18” in any direction, width and depth should be proportional

Problem: Develop a three-dimensional, full-round, freestanding, self-referential composition. The piece should be resolved and engaging from all viewpoints. Consider quality of line: thin, thick, rigid, graceful, elegant, frenetic, wiggly, straight, chaotic. While you

are working, look at the piece from all sides so you do not make a frontal (i.e., one-sided) sculpture. Avoid using symmetry or bilateral symmetry (forms radiating from a single line or mass). You may use hand techniques like braiding, twisting, stacking, bending, wrapping, straightening, curving, crimping, or weaving. You may not use soldering, welding, or gluing.

Materials:

- 12-16-gauge black annealed wire
- _ Ruler or tape measure
- _ Pliers
- _ Wire cutters
- _ Hammer

Reference:

<http://www.google.com/search?hl=en&client=firefox-a&hs=WVR&rls=org.mozilla:en-US:official&tbn=isch&q=continuous+contour+line+drawing&revid=376331032&sa=X&ei=74DFTYTbJ8igtweL5eWdBA&ved=0CDYQ1QloAQ&biw=1011&bih=1040>

<http://www.google.com/search?q=line+sculpture&hl=en&client=firefox-a&hs=Eo6&rls=org.mozilla:en-US:official&prmd=ivns&tbn=isch&tbo=u&source=univ&sa=X&ei=eYDFTeusNMujtgh-OiPBA&ved=0CCgQsAQ&biw=1011&bih=1040>

#2-SHAPE TO FORM:

Concept: Additive Process; Starting from a simple, basic shape the student will expand their idea from the 2D to the 3D. Final project should be more complex than simple. And,

show an expanded exploration (by the student) from the initial SHAPE to the final FORM.

Materials: Cardboard, paper, glue, scissors, matt knife, hot glue.

#3- TEXTURE:

Concept: Additive Process;; Create a form in which the texture is an integral and important part of the piece. That the texture is part of the idea for the piece, NOT just added on to the form.

Materials; Any

Reference: Meret Oppenheimer - <http://aworldofserendipity.blogspot.com/2010/11/fur-teacup-saucer-and-spoon-by-meret.html>

#4- MOTION with COLOR:

Concept: Create an Alexander Calder type mobile that is fully balanced when hanging and uses color as a major element.

Materials; wire, color-paper, cardboard, glue, other.

Reference: Alexander Calder.

http://www.google.com/search?q=alexander+calder+mobiles&hl=en&client=firefox-a&hs=BQR&rls=org.mozilla:en-US:official&prmd=ivnso&tbm=isch&tbo=u&source=univ&sa=X&ei=pH_FTYT0Eann0QGQs82FCA&ved=0CBsQsAQ&biw=1011&bih=1040

#5- Negative and Positive:

Concept: Subtractive Process; creating a visual dialog between substance and space. Both the negative and the positive space MUST relate!

Materials: Using Plasticene® modeling clay

Reference: Henry Moore sculpture.

http://www.google.com/search?q=henry+moore&hl=en&client=firefox-a&hs=0l6&rls=org.mozilla:en-US:official&prmd=ivnso&tbm=isch&tbo=u&source=univ&sa=X&ei=73_FTcm7HZOD0QHWOYmoCA&ved=0CD0QsAQ&biw=1011&bih=1040

#6- Organic/Geometric

Concept: Additive Process: Using Plasticene® modeling clay, create an abstract (not representational), elongated shape (approximately 16 inches) that smoothly changes and transforms from an organic shape into a geometric shape. The transition should be gradual, changing from a crisp, sharply edged form into a soft, amorphous shape.

Consider: Composition, of course, and

- _ point of view—frontal, full round, internal;
- _ the sense of enclosure can be real or implied;
- _ the negative shape within a positive can be in contrast organic/geometric;
- _ penetrating the mass by creating a passageway;
- _ exposing layers (creating layers) within the mass;
- _ the proportional relationship;
- _ the surface and texture;
- _ interior versus exterior shapes;
- _ confined space versus no confined space;
- _ discontinuous versus continuous; and
- _ adding versus subtracting.

Geometric Forms

_ Spheres, cones, cylinders, pyramids, prisms, polyhedral, hexagons, squares

Organic Forms

_ Curvilinear, amoebas, plants, relating to natural or biological, not angular

Materials:

_ Plasticene modeling clay (Pearl, Michaels, Art Systems)

_ Carving and cutting tools like butter knives, sticks, and wooden clay tools

_ Plastic bags

_ 16" _ 1" piece of plywood or flattened cardboard box (depending on your shape and size) to store it on

DESIGN II
MATERIALS LIST – RESOURCES

MATERIALS:

SKETCH PAD, 9X12,
VARIETY OF PENCILS, H-B
COLOR PENCILS
WIRE SNIPS
FAST GLUE
HOT GLUE GUN W/GLUE
SCISSORS
NEEDLE-NOSE PLIERS

YOU MAY BUY YOUR OTHER MATERIALS ON AN ASSIGNMENT-TO-ASSIGNMENT BASIS

WIRE 12-16 GAUGE
SHEETS OF CARDBOARD
DIFFERENT KINDS OF COLOR PAPER
SPRAY PAINT OR SOMETHING TO ADD COLOR

RESOURCES:

http://www.korthalsaltes.com/visual_index.php
<http://www.core77.com/>
<http://www.mayalin.com/>
<http://mocoloco.com/>
<http://designboom.com/eng/>

BOOKS:

Visual Literacy, Richard Wilde, Watson-Guptill Publications, 1991.
Design Basics, David A. Lauer and Stephen Pentak,
Wadsworth/Thomson Learning, Sixth Edition, 2007.
The Art of Seeing, Paul Zelanski and Mary Pat Fisher,
Pearson Prentice Hall, Sixth Edition, 2005.
Shaping Space, Paul Zelanski and Mary Pat Fisher,
Wadsworth Thompson Learning, Second Edition, 1995.
Principles of Three-Dimensional Design, Stephen Luecking,
2002, Prentice Hall

DESIGN II RULES OF PROCEDURE

Work from the general to the specific.

No textbook, so research each assignment's concept on line. Get a good understanding of the issues before you start.

Create 5 "Thumbnails" for every assignment. Choose the best from these and enhance your preliminary sketch to work out your idea in a 3D drawing, before starting any construction.

All projects must be presented to the professor for approval, before any project can be started or constructed.

Purchase extra materials after you know what they are.

Any late assignment will be given a full letter grade reduction.

Any incomplete assignment will be given no higher than a "D."

TERMS

BASIC CONSTRUCTION METHODS

ADDITIVE METHOD:

Modeled from soft elements like clay, stucco or plaster. The final object is achieved by constantly adding material until the desired form is accomplished. Usually seen as a freestanding form on a base or pedestal.

SUBTRACTIVE METHOD:

Sawed, carved or chipped from a basic block of material. Removing excess material until the desired final form is revealed. Usually seen as a free standing form on a base or Pedestal

ASSEMBLED or FABRICATED:

Contemporary sculpture made from almost anything, using any variety of materials and methods. May break from tradition by not presenting itself on a base or pedestal.

The student will be required to research these and other methods, choose an artist of any period, whose work utilizes a particular method and give a written one page report, about the artist and the method.

Vocabulary:

_ **Balance**—Distribution of visual weight of design elements.

_ **Composition/Design**—The arrangement of visual elements making up a single image or form.

_ **Explicit Line**—Lines composed of matter along an axis (e.g., a rod, pipe, beam, road).

_ **Form**—The area defined by contours of a work (the shape); the universal meaning of a sculptural object.

_ **Full Round**—A form that is to be viewed from 360 degrees; a full-round composition should engage the viewer from all angles and encourage the viewer to walk around it.

_ **Half Round**—The viewer has the ability to view a work from many angles, 180 degrees.

_ **Implicit Lines**—Lines composed of space aligned on an axis (e.g., a dot-to-dot drawing).

_ **One-Sided Work**—Like a relief, a work that is only supposed to be seen from one side, such as a brooch or certain earrings.

_ **Proportion**—The size or weight relationship among elements in a composition.

_ **Relief**—A form rising from a flat background; can be low (bas relief) or high relief (protruding far off the frame); reliefs are primarily frontal forms.

_ **Scale**—The visual size or weight relationship measured by a standard like the human body.

_ **Unity**—A sense of order among various elements in design.

Forms of . . .

Arrangement

discord
distribution
scattering

Collection

bundling
categorizing
gathering
grouping
tightening

Continuation

expansion
openness
repetition

Enclosure

wrapping
covering
hiding
surrounding
transforming

Fluidity

which flow
which rotate
which smear

Reduction

bending
shortening
breaking

Severing

dividing
fragmenting
poking
removing
splitting
tearing

Support

of tension
which hang
which hold
which impose
which spread
which suspend

Twisting

crumpling
shoving
entwining
wringing
twirling

Union

binding
bracing
joining
matching
sewing
weaving