

3D: A r t 1 0 2 / F a l l 2 0 1 7

Kristin Thielking

Schedule:

Section 1 M/W 11-1:30

Section 2 M/W 2-4:30

Office Hours: T/TH 1-2

Office: (715) 346-2450

Email: kthielki@uwsp.edu

Text only: (715) 630-0288

S y l l a b u s :

Course Description

This is a studio class that uses hands-on problem solving to develop an informed understanding of three-dimensional form and a greater awareness of the interrelationship between form and space. The course presents a progressive study in some of the materials, tools, techniques, terminology, and design principles used to create three-dimensional designs. Class time is divided among lectures, demonstrations, individual discussions, project assignments, and formal critiques. This course teaches the ability to conceive and produce designs in three dimensions and provides the basis for more advanced work. Students will explore a wide variety of media to develop technical skills and to discover the specific expressive potential inherent in various media and techniques.

Learning Outcomes:

Students will be able to demonstrate a good understanding of the following:

Formal Elements of 3D Design: Line, Shape, Mass/Volume, Plane, Positive/Negative, Contrast, Texture, Movement,

Formal Principles of 3D Design: Emphasis, Balance, Scale, Proportion, Rhythm, Repetition,

Content Development and Refinement: Research, Critical Thinking, Content/Visual Communication, Conceptual and Statement Art,

Idea Generation and Design Refinement: sketching, model making, orthographic drawing, craft/skills development and presentation strategies

Portfolio Development: documentation of work. At the end of the semester, students will have a portfolio, representative works or documentation that reflect their competency in the above topics. This portfolio may be supplemented by additional work (exercises, sketchbook, additional projects etc.) This portfolio is a required component of the Sophomore Portfolio Review.

3D applications: Discussions and presentations will address traditional and contemporary approaches to working in the broad field of 3D fine art and design. Students will be exposed to the work of contemporary 3D artists. Students will also be introduced to the applications and facilities in the upper-level 3D curriculum at UWSP.

(The following information will be covered in all of the 103 classes.)

ART 102 - Design: Three-dimensional

Description: Fundamental visual elements and principles of three-dimensional design as a foundation for further study in the visual arts and design.

General Education Designation(s): GEP: ART

3 cr.

Learning Outcomes:

1. Students will demonstrate how basic art elements can be manipulated according to 3D design principles to achieve visual composition and will apply them in their work to effectively communicate an idea.
2. Students will demonstrate visual and verbal vocabulary as it relates to three dimensional artwork.

3. Students will analyze and critique three-dimensional visual images, utilizing various approaches to creative problem solving to develop critical thinking skills.
4. Students will demonstrate the fundamental skills of craftsmanship and safe use of tools.
5. Students will document work.

General Education Program (GEP) Learning Outcomes

Investigation Level: ARTS

The investigation level of the GEP at UWSP contains five categories: Arts, Historical Perspectives, Humanities, Natural Sciences, and Social Sciences. Art 103 (Basic Drawing I) falls within the Arts category of the GEP, and therefore must meet the three learning outcomes associated with the category. What follows are the three stated Arts learning outcomes, accompanied by some examples as to how those learning outcomes will be addressed in this class:

1. **Identify aesthetic, cultural, and historical dimensions of artistic traditions and techniques.**
 - The work of various artists will be presented to you during presentations and lectures.
 - Artwork will be placed in historical and art historical context, giving you points of reference for the work.
 - Identification and practice of techniques will take place on a daily basis.
2. **Demonstrates an understanding of creative expression by critiquing, creating, or collaborating on a specific work of art.**
 - Critiques of assignments will occur on a regular basis in Art 103, with the expectation that students will begin to voice their own objective and subjective opinions about the artwork being critiqued.
 - There will be approximately 16 different assignments in the classes, with dozens of drawings created. Those assignments will address various aspects of drawing, including the individual creation of works based upon set parameters.
3. **Express their own understanding and interpretation of works of art critically and imaginatively.**
 - The critique setting will allow for interpretation and judgment of the formal elements of drawing.
 - Classroom critiques also allow for “what if” scenarios to be brought forward, challenging students to imagine different approaches and possibilities in works of art.

Required Materials:

Supplies:

There is no lab fee for this course

Plaster, clay, mold-making materials, foam board, illustration board and model-making paper, wire, wood, and other materials as needed. Sketchbook (8X10 or bigger you can share with another class), sobo glue, needle nose plier with wire cutting edge, Xacto knife or utility knife with extra blades, scissors, metal ruler, masking tape, pencils.

SUGGESTED BIBLIOGRAPHY

Jonathan Block and Jerry Leisure. *Understanding Three Dimensions*. Englewood Cliffs, New Jersey: Prentice Hall, 1987.

David Lauer and Stephan Pentak. *Design Basics*. Orlando, FL: Harcourt Brace & Company, 2000.

Stewart, Mary. *Launching the Imagination*. New York, NY: McGraw Hill, 2002.

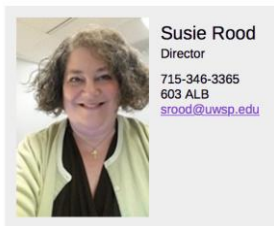
Wucius Wong. *Principles of Three Dimensional Design*. New York, New York: Van Nostrand Reinhold Company Inc., 1977.

Paul Zelanski and Mary Pat Fisher. *Shaping Space: The Dynamics of Three-Dimensional Design*. Orlando, Florida: Harcourt Brace & Company, 1995.

Attendance:

On the third absence your grade is reduced. Three lates or three early departures are considered an absence. I will not be collecting Dr. notes. If you are absent, it is your responsibility to make up the work you missed from in-class studio time. It is also your responsibility to confirm homework assignments with a classmate or the D2L site, and to know what you need to be prepared for your next class and what materials you will need to bring. Being absent is not a valid excuse for being unprepared or late with an assignment. Your assignments are still due even if you are absent, so make arrangements with a classmate to bring your work. If you have extenuating circumstances that may impact your performance negatively or make it impossible for you to work please contact me or have a friend contact me as soon as you can. If you have communicated with me in a timely manner regarding your circumstances, it may be possible to make up those absences with additional assignments.

*I work closely with the Disability and Assistive Technology Center to provide reasonable and appropriate accommodations to students with disabilities (both visible and invisible) and to provide assistance to students with temporary impairments such as a broken bone, recovery from surgery, or recuperation from a short-term illness. If you are a student with a disability, or if you acquire a disability or impairment, please work with the Disability and Assistive Technology Staff for all accommodations and notifications.. **Your campus support for any issues you are faced with that are making your time here challenging is Susie Rood Susie.Rood@uwsp.edu Office LRC1 0603 Phone +1 715 346-3365 She can help you navigate the system and get the help you need. If she cannot help you, she will help you find the person who can.** <https://www.uwsp.edu/disability/Pages/staff.aspx>*



Assignment Grading:

You will receive a grading rubric that outlines a 1-10 value for each of the learning objectives.

There will be specific learning objectives, unique to each project and others, like craftsmanship/intentionality or effort that may be common to all projects.

A: Outstanding work and effort. Goes beyond basic expectations of assignment in one or more ways. Excellent craftsmanship. Demonstrated understanding of the concepts and skills addressed in the project and the finished work was successful in multiple ways.

B: Good effort. Good craftsmanship. Demonstrated a good understanding of the concepts and skills addressed in the project. Good execution of the assignment. Finished work was successful in at least a few ways.

C: Average effort and craftsmanship. Works shows some understanding of concepts and skills addressed but not all.

D: Needs improvement. Poor quality. Does not show understanding of concepts and skills addressed in the assignment.

F: Did not solve the problem, poor quality, didn't complete the assignment.

Assignment grades will be lowered if work is late

If you want to improve your assignment grade—you can re-do any assignment, unless it is handed in late. Late assignments will not be critiqued. Late work cannot receive an A regardless of the quality of the work, unless there are extenuating circumstances beyond the student's control.

Final Grade:

75% of grade:

In-class and outside assignment grades: In order to pass the course you must complete all take-home assignments and exercises.

25% of grade:

Degree and quality of participation in critiques and discussions

Attendance and punctuality

Coming to class prepared and productive use of in class work time

Meeting deadlines
Effort

Emergency Procedures:

For more information about Emergency procedures:

Call Protective Services at 715.346.3456

<http://www.uwsp.edu/rmgt/Pages/em/procedures/medical/medical-emergencies.aspx>

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closes one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.
 2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.
 3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.
 4. Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.
- <http://www.uwsp.edu/rmgt/Pages/em/procedures/violence/active-shooter.aspx>
5. See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.

If you need help, someone to talk to outside of the department about personal matters:

FAMILY CRISIS CENTER

http://www.capserv.org/contact_us.html
1616 West River Drive
Stevens Point, WI 54481
715-343-7125 or 800-472-3377
715-343-7176 (f)
715-344-6640 (tty)

UWSP Counseling Center

[https://campus.uwsp.edu/sites/counseling-
OLD/web/Pages/home.aspx](https://campus.uwsp.edu/sites/counseling/web/Pages/home.aspx)
Third Flr, Delzell Hall 910 Fremont ST. Stevens
Point, WI 54481
Take elevator to the 3rd Flr
Hours: M-F 8am-4:30pm
(715)346-3553 counsel@uwsp.edu
Testing Services: 346-4722

102 Sections 1 and 2/Thielking/Fall/2017

Assignments/Projects Descriptions:

At the beginning of each project students will receive a detailed assignment description and grading criteria for that project. I will also give a presentation of professional work and other information to inspire you and help clarify the objectives of the assignment. At the end of each project work must be removed in order to make room for the next project.

1. Three-Dimensional Line: Rendering in Wire

Materials: Wire, wire cutters,

1. In this assignment we will render a self portrait in wire. We will focus on capturing the nuances and details of your face with line. Focused observation helps the artist to understand a form in a more in-depth way. It is, essentially, a drawing in space. We will discuss line weight, contrast, gesture, contour, cross contour, psychology of the line.

2. You will add additional elements , also in wire, emerging from the top of your head that expresses another side of yourself that goes beyond the physical attributes of your portrait.

2. Site-Specific Sculpture: Installation

Part One:

Stone Stacking exercise: Find a location you enjoy and from which you cannot see any man-made buildings. Spend about an hour stacking stones. See how many stones you can stack. Take a picture of yourself with your stack and one without you in it. Post to D2L Discussion site.

Part Two:

Materials: natural found materials, jute twine if needed

In this project we will create a site-specific installation focussing on one element and at least one principle of design with natural materials. We will discuss installations, site specific works, earthworks, environmental art, contemporary artists who have used fundamental design concepts to create striking conceptual and formal installations, and in particular the work of Andrew Goldsworthy and of Patrick Dougherty, Patrick Dougherty will be doing a residency at UWSP in April and will create an installation work for our campus.

Think about this project as if you are drawing in space and that your drawing will interact with that space.

We will also discuss how your installations explored the elements and principles of design as your work integrates its environment into the composition.

Students will document the piece with digital images or video, and we will project them for our critique. Have at least five views of the piece. Usually having more images, will give us a better will print at least two 8X10 images of their work to be used for exhibit. Students will be post their documentation on our D2L Discussion site. Documentation quality will be considered when grading. If students don't have a camera, the LRC has digital cameras and video equipment to borrow. You can document with your phone.

3. Planar Portrait:

1. Wintercroft Masks: you will pick from a series of Wintercroft animal portrait designs which I have purchased for you. You will build the animal mask out of card stock colored paper the design.
2. You will abstract your face with planes and build a model of your portrait similar to the Wintercroft method of construction.

4. Abstraction Project (Abstraction: A form or alteration of forms, derived from observation or experiences, that present essential rather than particular qualities of an object or subject; Abstraction can occur thorough a process of simplification or distortion in an attempt to communicate an essential aspect of a form or concept.) We will have working critiques and final critiques for each stage.

Materials: Stiff paper and/or illustration/mat board, Xacto knife or utility knife, Metal ruler
Pencil, Emory boards, Sobo Glue

1. You will select a natural form, i.e. shell, pine cone, tree, wave, face, foot and you will reduce the object to its essential form through geometric planes. This will require you to examine the form and decide what are its most essential characteristics. Try to capture what attracted you about the form or the shape of the object in the first place. The resulting object need not be recognizable.
2. You will then take this object and either exaggerate, simplify, distort, rearrange, or alter in order to create a new form inspired by the essential form and characteristics of the original object you have captured. Consider the form from all sides. We will discuss the elements and principles of design and you will pick two elements and two principles to focus on.
3. You will repeat step 2 picking two other elements and principles of design to inform your abstraction.

5. Wood Assignment:

Materials: Wood and materials of your choice

One of the primary goals for this project is to learn the wood-shop. The shop is open to students as long as there is a monitor and it is important that students are able to work independently in there. Also, wood tools are often accessible in other places, many garage shops will have wood tools and it is very handy for all kinds of reasons to feel confident about using them.

Wooden Chair: deconstruction/reconstruction

You will find/purchase a wooden chair and you will disassemble, break apart, or cut apart and reconfigure and assemble into a sculpture using what you have learned about the elements and principles of design to create an engaging and unique work. You may incorporate other materials.

5. Multiples and Repetition

Materials: At least 20 of the same man-made found object, preferably recycled.

We will be looking at the work of Tara Donovan and Aurora Robson as well as other work that uses repetition, multiples and modular compositions. Students will create a piece that uses at least 25 of the same found object. The object chosen should be something that isn't considered valuable, or special in anyway. We will be transforming that

banal object into something visually striking through repetition and a modular arrangement that explores several of the following design elements and principles: rhythm, balance, movement, pattern, unity, positive and negative shape, movement, gesture, dynamic and static forms. Students can work in teams of two or solo.

6. **Modeling: Narrative Relief:** We will be looking at the tradition of relief in both western and non-western cultures. You will create your own relief out of water-based clay inspired by one of the relief traditions we study in class.

7. Orthographic Drawing exercise