Words to live by:

RESPECT ~ HONESTY ~ INTEGRITY ~ DISCOVERY ~ CREATIVITY ~ PLAY

3D DESIGN - ART 5  M & W, 9-Noon, Room 760

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COURSE CONCEPT (topics and outline)

What is Three Dimensional Design? It is the art of understanding volume, space, and form. We explore the three-dimensional world. Our mission is to study form (the shape of things) from many points of view.

Unlike most other art concepts, 3D is in the round. We will examine issues such as scale, structure, volume, spatial relationships, and transformation of form through time.

All physical art forms are 3-dimensional. A painting has thickness, texture, and mechanics keeping it taut. Even etchings have height, depth and width, the controlling of which determines the quality of the work.

Even before taking this class you know plenty about the physical world. How and why we understand physicality relates directly to our real-life experiences in space. When we touch something smooth, we react differently than when we touch something sharp or jagged. We know how to move through space so thoroughly that we often forget the huge brainpower dedicated to the task. Our eyes are stereoscopic instruments by which we determine our relationship to the 3D world using perspective and visual differences between our eyes. Our ears tell us amazing things about our volumetric space: we can hear the difference between textured and smooth surfaces: hard and soft, thick and thin! We do all this subconsciously. Imagine what you can do once you become conscious of our 3D world.

When working large or small, physical attributes of materials change. The smaller something is the “grainier” it becomes. The larger it becomes, a greater role is played by weight and stresses.

How do things hold together? What are the defining elements that give it strength, surface, and mass? Everything has structure, which is informed by material characteristics. This in turn influences function and form. In the immortal words of architect Louis Sullivan, “Form ever follows function.” This means that the shape of a thing is determined by what it does.

3-D thinkers must learn how to play. They must also be curious and adventuresome. Failure comes only to those who do not learn from mistakes. Thomas Edison said this after finally making a working light, “Now I know 10,000 ways not to make a light bulb!”

In our class, we make physical things. This is an introduction to sculptural thinking. We may work with paper, clay, plaster, foam board, cardboard, hardware, wood, paint, metal, and more (and the tools to manipulate them).

IMPORTANT NOTICES:

IMPORTANT NOTICE 1: My philosophy in teaching and learning is that everyone is an individual, with different learning speeds, styles, and needs. “Learning Differences” are real, and must be recognized. Further, I feel that it is important for the majority to understand and complete a project, even if this means extending the timeframe a bit if necessary, as opposed to simply moving on to another concept that relies on knowledge of its predecessor before this knowledge has been attained. All projects must be completed by critique time.

Parkinson’s Law applies here, which is, “Work expands so as to fill the time available for its completion.” With this in mind, I will begin with a tight schedule that defines the timeframe wherein projects can actually be completed.
IMPORTANT NOTICE 2: Although there are specific learning outcomes in this class, they can be accomplished in a variety of ways. I believe in out-of-the-box thinking and creative solutions. Therefore, I will approach this class with an eye towards flexibility in regard to defining class projects. I expect you, as artistic thinkers to take the challenge of not knowing exactly what may come next. I will assess the needs of the group in assigning the order and type of projects as time goes on. As a lesson in life, it is very important to allow yourself to try new things.

You are provided with a fill-in-able calendar. This is your official calendar of projects. Bring it with you every day, along with your sketchbook and pencil. Fill this calendar in each time I announce a new project. It is your responsibility to be aware of project timeframes, materials lists, and parameters. In the very unlikely case of a substitute instructor, inform them of the current project timeframe.

IMPORTANT NOTICE 3: For this class, MIDTERM is simply a date somewhere in the middle of the calendar. There is no Midterm project or test. Also, the FINAL is the last project critique, and debriefing of the class. It is of equal weight to all projects, and thus is important to attend (as are all class times and critiques). The final day is of great importance; especially since it is the last time you can present a project to me for a grade. If, at the end of the final class, I have not recorded each of your project grades and acknowledged this with you, your grade will suffer.

DHR REQUIREMENT:

DHR: You will be required to make visits to the SRJC Art Gallery as part of this class at times other than our class meetings. This time is called DHR, and amounts to 4.38 hours (exactly 4 hours, 22 minutes, 48 seconds) over the course of the semester. You will be responsible for doing physical analyses of current works in the Art Gallery. Split your time between these exhibits, and turn in two analyses:

THE STILL POINT

Student Show 2013

General Art Gallery website: http://www.santarosa.edu/art-gallery/

The Analysis Process: Describe the PHYSICAL aspects of the artwork. Define volume, structure, material, luminescence, reflectance, texture, smell, sound, flexibility, rigidity, weight; what elements contain and do not contain these properties; what can you ascertain without physically touching the artwork? How is it put together, what holds the elements together, how do media bind with substrates, if any? Is it fragile? Will it deteriorate quickly or slowly? What supplies, tools and processes were necessary in its creation? What are the environmental impacts? Is any part of the material development toxic or low impact, and are any of the materials themselves toxic or inert? Does it contain minerals, organics, liquids, fluids, or solids? What do you believe each piece cost in dollars and resources to produce, and how much time do you think it took to make? Other classes will require you to do formal aesthetic analysis, which is why we are not.

What is due to me: Within the duration of each exhibit, you must email your descriptions to me at mmcginnis@santarosa.edu either in plain text, Word document, Pages document, or PDF. You will email me TWICE in the semester, once each during the exhibit dates listed above. Each emailed analysis is due no later than exhibit end! Submit them and you receive full credit for DHR. Combined, these projects weigh the same as all projects in the class.

What to do if you do not own a computer: The Art Gallery is located in the Doyle Library. The library has computers available capable of sending emails.

What to do if you do not have email: Get an email account! This is not the Stone Age. In the meantime, use the library computers to create your analysis and then upload to: http://www2.santarosa.edu/file-depot/dropbox.php.

*** I AM NOT YOUR DHR TIME INSTRUCTOR. Questions regarding the completion of this project should be directed to the DHR instructors, who are only available in the gallery during certain hours outside of class time. Log into the timekeeper computer during each gallery visit. This is required to keep track of your time.
CALENDAR: 32 class meetings plus final (96 hours)

Day 1- Introduction to class. Discuss this sheet, and the fill-in-able calendar.

Projects to mix and match-

A. (15 hours or 5 class periods): TGF (Transforming Geometric Forms)- Starting from 2-D paper learn to visualize, invent patterns for, and physically create new and complex 3-D geometric forms. This is accomplished through 6 simple successive transformations from a basic 3-D form described in lecture.

B. (9 hours or 3 class periods): PAPER BRIDGE- Students are put into groups, and with only one package of typing paper and pins, staples, paperclips, or brads, build a bridge spanning a 15 foot gap. The strongest 15’ span supported 75 LBS! (An earlier 10’ span supported 175 LBS.)

C. (15 hours or 5 class periods): CONSTRUCTIVIST PROJECT- Work with aluminum flashing and simple tools to make a full-sized human bust, an animal, or larger than life insect. A full-scale model must first be made from paper.

D. (15 hours or 5 class periods): LEARNING FROM CALDER- A little Art History combined with an introduction to kinetics. There are two components to this project. The Wire Portrait (life-sized facial study), and the Mobile. The Wire Portrait reveals how line in 3-D can be used to create the illusion of volume and motion. The Mobile project is a simple way to introduce true motion and variation of form through time. You will be working with metal, found objects, and paint.

E. (Unknown, untried): SHAPEWAYS PROTECT- A non-physical project that requires you to design and draw a form with CAD software that can be printed with the process known as Stereo Lithography.

F. (9 hours or 3 class periods): ARCHITECTURAL SCALE: - Teams make lightweight simple structures that students can walk or climb through. This really opens your eyes to space and volume. It may be made of cardboard, Styrofoam, inflatable plastic sheeting, or other options.

G. (12 hours or 4 class periods): STUD TOWERS- Each person gets one 2 x 4 stud and builds a tall, freestanding tower. No other materials are allowed in building your tower. The record so far: 35’ high.

H. (18 hours or 6 class periods): SELF PORTRAIT MARIONETTE- Make a walking, talking, “mini-me” who can let loose your alter ego on the stage. Learn to make a scale reduction, carve wood, create mechanical joinery, and even clothes. This is a major project in the study of human form that takes lots of time.

I. (18 hours or 6 class periods): POP-UP BOOK- You will be combining the skills of fine artist, designer, mechanic, and storyteller into one fabulous 6-page book, fully illustrated, bound, and paper-engineered to reveal 3-dimensional forms of different mechanical design on each page. The goal is to create a portfolio-quality work of art and engineering. Many professional books will be studied.


K. (15 hours or 5 class periods): LAMP PROJECT- Use one of the five basic Platonic Solids, as well as their truncated counterparts, as the basis for a hanging lamp. Take the basic planar element(s) of the volume, transform and extend it (them) onto unique, joinable modules, which are linear, curvilinear, or organic in their design. The end result is a visually complex and cohesive light-emitting object.

L. (Untested hours or class periods): MYSTERY PROJECT- Let’s try something new and untested.
CLASS RULES & REGULATIONS

CLASS FORMAT: lecture/lab with homework as necessary. Because of the nature of the classroom experience, attendance and participation are essential. There will be individual and group projects that will be critiqued in a group setting. This is a "fundamental" class so there will be little time to perfect your craftsmanship in any given area. We will be exploring a wide variety of materials and ideas. As in any studio class, you will be doing a lot of work in the classroom so be prepared and on time. Being persistently late or leaving early will lower your grade.

ROLL is taken at the beginning of class. You are considered tardy if you come after roll is taken, and you will need to ask that I mark you present, or the day may be counted as an absence. Roll is taken using my iPad, and I must take a digital photo of you in class to add to my roster. I am not good with names, ever have been and never will be. Sorry.

NO CELL PHONES are allowed to ring in class. If yours rings, you may be asked to leave the classroom.

***No talking on cell phones in class (this is extremely rude) and if you do so, you may be asked to leave.

***Don’t text-message or check for messages during class time. STAY PRESENT and STAY FOCUSED.

If you break this trust, you may be asked to leave for the day, counting as an absence.

WORK ON CLASS PROJECTS ONLY. Doing homework for another class will count as an absence, and yes, people have been known to do this!

NO MUSIC/LISTENING DEVICES are allowed during lecture (rude), or when operating machinery (unsafe), or when in a room with machinery being operated by someone else (very unsafe).

NO CHITCHAT DURING LECTURE. Instead, be attentive, take notes, and ask questions.

CLASS BREAKS ARE ALLOWED. You are given 10 minutes per hour of class time, totaling 30 minutes per day. Take them as needed, but not during lecture, or at the beginning/end of class.

OFFICE HOURS; with the exception of occasional meetings, I am available upon request to meet with students at 4PM on Mondays and Wednesdays in room 760. I am generally available during the noon-hour as well, though I also need to eat and take a break between classes, or attend department meetings.

Grading Policy

(From AFA ARTICLE 9)

9.05 GRADING: Every faculty member shall maintain the exclusive right and responsibility to determine grades based upon professional judgment. The determination of the student’s grade shall be made by the course instructor and — in the absence of mistake, fraud, bad faith, unlawful discrimination, or incompetence — shall be final.

My grading policy is simple. I use grading and roll-taking software that keeps track of each project. After completion of each assignment, an automatic assessment will be made to determine your class grade up to that point, determined by these criteria:

1) A project that is completed on time and within the guidelines and expectations defined at the beginning of the project shall receive 9/10 points points, a base “A” grade for the project. A missed assignment is given 0/10 points, or an “F”. All other specific project numerical grade valuations will be discussed at the beginning of, and during the project work time. To receive 10/10, you must do something truly special.

2) Attendance and tardiness will be examined over the project timeframe as well. For each day you are absent, your project will drop one numerical level (a 9/10 will become 8/10 or 7/10, etc.). This applies to tardiness and leaving early as well.
3) If you miss 4 classes this semester, your overall grade will automatically drop by one letter (an “A” becomes a “B”, etc. As an alternative, I may use my right to drop you from the course under these conditions. School Policy: students, who miss 10% of the semester, can be dropped. This equates to 3.5 total classes. I will make an attempt to discuss your personal issues before I implement this policy.

3) The individual project grades will be automatically averaged with each earlier project grade to determine your current semester grade. Barring your missing the final, you will leave the class already knowing your final grade. There are no tests, just projects, attendance, participation, and critiques.