

3D Art Foundations

Julie Anne Ward

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Fall 2020

ART 1203C: 3 Credit hours

Classroom: VA 107

Meeting time: T, R - 1:00-3:10

Email: wardj@fau.edu

Phone: 561-297-3870

Office Hours: T,R 3:10-4:10 or by appointment

Course Descriptions

This introductory course is part of the foundation sequence in studio arts. The course focuses on the elements and principles of constructing three-dimensional visual compositions. Historical and contemporary practices in three-dimensional artmaking will be explored. The relationship between studio practice and other scholarly disciplines will also be investigated.

3D Art Foundations is an introduction to the basic concepts of spatial composition. In this class we will explore various concepts including line, plane, volume, space, scale and spatial organization in 3D works. In all work, emphasis will be placed on finding imaginative solutions to the problems presented, on developing skills with a variety of processes and materials, and on increasing your knowledge about the attributes of three-dimensional design. Through group critique and class discussions, you will learn to discuss, interpret and evaluate (three-dimensional) art. These discussions and critiques are an important part of the projects. You will learn to verbally articulate ideas and responses to your work and fellow students' work.

Course Learning Outcomes

The objective of this class is to introduce the student to the tools, techniques and vocabulary that are essential to the development of understanding three-dimensional design. By the end of term, the student will become familiar with the elements and principles of three-dimensional design, explore concept, and develop a visual literacy through making art that reflects an understanding of craft, composition and content.

A significant component to this class includes introductions to a variety of materials, concepts, and techniques. Although this is a studio class, lectures, readings, demonstrations, and other materials will supplement the lessons. During the course we will focus on specific three-dimensional elements and develop an understanding of their meaning and the possibilities inherent in their use. These Elements

include, but are not limited to: Form, Line, Plane, Volume, Texture, Color, and Space. We will use these basic elements to explore more elaborate Principles of three-dimensional design that include but are not limited to: Unity/Harmony, Balance, Scale, Emphasis, Repetition, Rhythm and Variety.

As we conclude the semester, projects will become more dependent on individual initiative and creativity.

At the end of this course students will:

- Complete 4 original works of art through using the visual and conceptual language of 3D Design.
- Demonstrate a basic understanding of conceptual trends and contemporary artists through research and presentations in the field of 3D Design.
- Demonstrate the ability to work independently and collaboratively with other students on projects.
- Demonstrate college level writing skills through assigned readings.
- Demonstrate basic technical skills in a variety of materials and a basic introduction to the tools in the VA107 studio.

Course Projects and Activities for Three-Dimensional Design Studio

Section 1: Apparatus

One Project will be due-

Due: Tuesday September 12

Section 2: Found Object

There is a tradition of artists creating work made by the use of found objects, or assemblage. Marcel Duchamp created his “Readymades” from birdcages, bicycle wheels, and urinals. Robert Rauschenburg used stuffed birds, goats and tires in his paintings, and Joseph Bueys used a VW Bus, sleighs, flashlights and felt. In each of these capacities, the artists made use of objects that were not originally intended as art, thereby removing their former association and recontextualizing them in within their work. Your assignment is to create a piece from found objects. There is no limitation to the size of the work, or what objects it incorporates. The only limitations are: 1. You “find” each of the objects you use. You may not purchase your materials. 2. Once the work has been assembled, you will paint it in one color.

One Project will be due-

Due: Tuesday October 17

Section 3: Manipulation of Multiples

Students will investigate repetition, craft, form (open/closed), environment, connection, harmony, texture, installation and documentation. You will do this by collecting multiples of an everyday object by whatever means you find fit (legal) and manipulating them into an object/installation that is site specific

in nature and then documented through digital image. You will also investigate the range of formal possibilities one building material has, as well as, the impact the context of the environment has conceptually on your work.

One Project will be due-

Due: Thursday November 9

Section 4: Collaborative Installation Project

The entire classroom will transform into a design firm, while working in a collaborative teams. Each member of the team will submit proposals (sketches and written descriptions) for a large scale figurative scotch tape sculptural installation (space to be determined.) Each member will present their proposals and as a group you will review them and vote on one to pursue. Then you will create a large-scale installation together and install it. **Due: Tuesday December 5**

Section 5: Critical Reading and Writing Responses

Please see due dates on **3D Art Foundations Calendar Fall** and read the Example Section in the Reading Folder on Canvas for instructions.

Section 6: Artists Research Presentation

Each Student will do an Artist's Presentation on an approved artist that is 10 minutes in length. Please see list of Artist to choose from in the Artist Presentation folder on Blackboard.

QUESTIONS to consider for this course:

- What are the basic visual forces we can use to activate space? How many ways can these forces combine for stronger compositions? Many variations on each assignment will be generated as we investigate possibilities. Inventing multiple solutions for each assignment, will lead to greater success.
- What technical skills are needed for completion of well-crafted and imaginative work? Craft can be as important as composition. Poor craft can ruin a great idea so it will be a major focus.
- How can ideas be expanded, refined, and communicated? In this course, work discussed as "Hey, it reminds me of [insert known object]" isn't enough. Effective communication skills for discussing how compositions work spatially will be encouraged.
- How can studio time be used most productively? You have plenty on your plate: plan ahead and throughout this semester.

Evaluation and Grading Policy

Artists Presentation and Writing Responses

Artist Presentations

5%

Reading Response on the following:

| | |
|------------------------------------|----|
| <i>Strive to Fail</i> | 5% |
| <i>Making Not Knowing</i> | 5% |
| <i>Gestalt Theory</i> | 5% |
| <i>Making Art Form and Meaning</i> | 5% |
| <i>Sculpture Now</i> | 5% |

30%

Please Note: Late Writing Responses will not be accepted

Studio Projects

| | |
|---|-----|
| <i>Apparatus</i> | 15% |
| <i>Found Object</i> | 20% |
| <i>Manipulation of Multiples</i> | 20% |
| <i>Collaborative Installation Project</i> | 15% |

70%

| | |
|-------------------|------|
| Total Final Grade | 100% |
|-------------------|------|

Your assignment & project grades will be determined by:

- Conceptual development
- Work ethic
- Level of craftsmanship
- Your ability to verbally explain the decisions you chose to make.

Project Deadlines: Projects are due on the date established when the project is assigned. Everyone is expected to provide his or her completed project at the beginning of class that day. Late projects will be evaluated with a letter grade drop for each class day the project is late.

Grade Scale

| | | |
|----|----------|--|
| A | (93-100) | work of exceptional quality: student excels at verbalizing ideas, assignments are of exceptional quality |
| A- | (90-92) | work of very high quality: student excels at verbalizing ideas, assignments are of very high quality |
| B+ | (87-89) | work of high quality, which reflects higher than average abilities: student has a high level of participation during discussion, assignments are of high quality |

| | | |
|----|---------|--|
| B | (83-86) | very good work that satisfies goals of the course: student has a very good level of participation during discussion, assignments are of very good quality |
| B- | (80-82) | slightly above average work that satisfies the goals of the course: student has a very good level of participation during discussion, assignments are of good quality |
| C+ | (77-79) | average work, which reflects an understanding of course material: student has an average level of participation during discussion, assignments are of an average quality |
| C | (73-76) | adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality |
| C- | (70-72) | passing work but below good academic standing: student has a less than average level of participation during discussion, assignments are of a less than adequate quality |
| D+ | (67-69) | below average work: student has a below average level of participation during discussion, assignments are below average quality |
| D | (60-66) | well below average work: student has a well below average level of participation during discussion, assignments are well below average quality |
| F | | Fail |

Attendance

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such

absence.

University Attendance Policy Statement

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- Yes, attendance is mandatory and documented during each class period. The State of Florida's educational system acknowledges no excused absences except documented illness, jury duty, death of an immediate family member, or representing FAU at official events.
- Special exceptions (including religious observances) that are officially recognized by the university will be discussed and accommodated in advance on an individual basis. If any other situation or problem develops, please see me.
- This is a studio class. Attendance and participation are a critical element.
- You are allotted three absences for any reason during the course.
- Coming late to class or leaving early counts as ½ an absence. If you are not present when attendance is taken, you are LATE.
- On the 4th absence your final grade will drop by one full letter grade, and continue to drop 1/2 a letter grade for each absence after the 4th.
- It is the student's responsibility to acquire all information that is missed.
- All critiques, demonstrations, lectures, and class announcements will be given at the beginning of class, unless otherwise stated. These will not be repeated.
- Missing a critique is the equivalent of missing an exam and will result in 2 absences.
- Please note: Missing 6 classes (three weeks) throughout the summer semester will result in automatic failure of the course.

Studio Etiquette

- Phones need to be shut off or on vibrate for the duration of the class period.
- Smoking is prohibited in all areas by state law. This includes the outdoor shop areas.
- Eating and drinking is not allowed in any area of the shop. This is a safety issue.
- Unauthorized guests are not permitted in the studio area.
- Dogs are not permitted in the shop with the exception of service animals.
- Students are required to wear closed-toe shoes AT ALL TIMES, leather or canvas when welding. No high heels or sandals will be permitted. If you come unprepared and have to be sent home this WILL count as an absence.
- Long hair should always be pulled back and/or up.
- Clothing should be worn which can become stained and dirty. Long sleeves should be rolled up, and no dangling bracelets or necklaces can be worn.
- Observe all safety and shop policies and procedures of the shop. Read all signage and notices in the shop.
- Students are not allowed to work with tools they have not been trained on. Students must obey all shop rules. If you are asked to leave because of unsafe behavior it will count as an absence and two or more times will result in suspension from the equipment.
- Be considerate of your neighbors, and respect other's property – this includes their work and tools.
- Disruptive behavior during class will not be tolerated. Misconduct, theft or destruction of property will cause the open shop access policy to be revoked. Limited, scheduled shop lab hours will then be instituted.
- Tables are community workspaces and must be kept clean and clear for all to use at all times.
- It is every student's responsibility to leave their work area cleaner than they found it. This means cleaning equipment, returning it to its place, and cleaning any areas that have been worked on. If these procedures are not followed, the class will perform studio cleanup at the start of each class.
- The shop and studio personnel are not responsible for broken, damaged, or stolen work.

Sketchbook

- You will need an 8 ½ by 11" unlined sketchbook.
- Bring your sketchbook to all class meetings. An artist's sketchbook can be her/his most important tool. The sketchbook is where ideas are recorded and have the opportunity to grow.
- Write down all ideas and sketch anything you find interesting, collect images from magazines, the Internet, etc. This activity will inform the works you create and help you build an indispensable resource as well as being an integral part of the creative process.
- Use any medium you feel most comfortable working with – pencil, marker, charcoal, etc.
- Syllabus, handouts, sketches, ideas, researched information, notes from demonstrations, slide talks, workshops, gallery visits/reports and lectures as well as written assignments are to be maintained in your sketchbook.

Class Participation and Preparation

Class participation is based on: attendance on critique days, preparation, and your attitude in the classroom. I expect you to be sensitive to other students, aware of your voice level, and respectful of the classroom atmosphere. Participation and attendance ask that your mind is present as well as your physical self; doing work for other classes or producing little work during class will affect your grade negatively.

Material Collection

We will be working with a wide variety of materials, so ALWAYS make sure you know what you need for class. Do your shopping before class. Leaving to go get supplies will count as leaving early or late arrival and therefore will be documented against your attendance.

Americans With Disabilities Act (ADA):

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Counseling and Psychological Services

(CAPS):

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Statement of Academic Integrity:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#). If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

Plagiarism is the appropriation of another's work and the unacknowledged incorporation of that work in one's own work offered for credit.

Consequences for academic dishonesty will include a grade of "0" or "F" on the particular assignment, failure in the course, and/or recommendation for probation or dismissal from the University System.

Please note that there is a risk when working with some tools in this class.

This Course Syllabus is subject to change. For more details concerning institutional policies please see college handbook.