**SYLLABUS**

Reedley College

ART-4-59561 (59561) 3-DIMEN DESIGN

Spring 2017 | 1.09.2017 - 5.19.2017

TTH

09:00AM - 09:50AM, Art Center, Room 159 Lecture

10:00AM - 11:50AM, Art Center, Room 159 Lab

\*\*The Instructor reserves the right to adapt this contract should the need arise.

Mr. Diran Lyons, Instructor

E-mail: tl011@scccd.net, diranlyonsp12@gmail.com

Office Hours: By appointment only

**Suggested Text**: Stewart, Mary. Launching the Imagination: A Guide to Three-Dimensional Design. [Supplemental texts to be supplied by the instructor]

**Course Description**:

THREE-DIMENSIONAL DESIGN 3 units, 2 lecture hours, 4 lab hours ADVISORY: Eligibility for English 125 and 126 or English as a Second Language 67 and 68 recommended.

Exploration and experimentation with the formal elements and principles of visual language in three dimensional design. Required for art majors. (CAN ART 16) (A, CSU-GE, UC)

The visual elements: unity, balance, color, etc., used in both two and three dimensional design remain the same but their application to three dimensions changes radically because of the unique effects created by light and shadow. The student will be exposed to many lectures and projects concerning these effects. The lectures are intended to cover those elements that occur in every three dimensional discipline. Projects will be assigned individually in order to satisfy various interests. Students will then be able to develop aesthetic values in diverse disciplines.

**Student Learning Outcomes**:

Students will become conversant in the use of the principles of design and the visual elements, in practical, verbal, and written applications, applying vocabulary specific to the composition of three-dimensional objects.

Students should be able to create a sculptural work that communicates the artist’s ideas to the viewer using a variety of problem solving approaches – basically to make design decisions that demonstrate the relationship between form and content.

Students will learn through project assignments and their assessment the application of aesthetic principles to three-dimensional art objects.

Through research and critiques, students will learn to evaluate three-dimensional artistic expressions and communicate those in the language used within the art community.

Through lectures and discussions, students will learn the meaning and place of three-dimensional artistic concepts in the broader social landscape.

**Requirements**:

• Class attendance. Your sculptural skills will only improve with practice.

• Timely completion of assignments and in-class exercises.

• Become familiar with 3D design terms since they will be used in class.

• Bring required materials to each class.

• Attendance at critiques is mandatory.

• Active participation in critiques and discussions.

• Enthusiasm and effort.

• Completion of a series of experimental exercises and participation in the final project.

**ATTENDANCE POLICY:**

Attendance at all classes is mandatory. For this class, attendance implies participation, which means quietly listening, contributing to class discussions, completing in-class writing/journal assignments, and not being distracted by devices that are unrelated to the course material, particularly cell phones. Attendance at all critiques is required on the scheduled date of each critique, and students must remain present for the entire duration of the critique. Arriving 15 minutes after class has started or leaving class 15 minutes early will be counted as non-participation for the day. Missing class will only be excused if supporting *documentation* of an illness or emergency is presented. At the beginning of the semester, every student starts with 20 points for participation. Every unexcused absence will result in the subtraction of 1 point from the initial 20 points. A sign-in sheet will accompany each class meeting, and it is the student's responsibility to sign this document.

The only time the instructor will excuse a student absence is if the student provides a legitimate reason for missing class. Legitimate reasons include documentation of attendance at a family funeral, a medical or dental appointment (the student must provide the instructor with paperwork from a trip to the dentist or doctor), or a school sports obligation (a note from the team head coach is required). The instructor reserves the right to refuse excusing any absence for all other student justifications outside those listed above. If proper documentation is presented to the satisfaction of the instructor, only then will a make-up opportunity be given for outstanding (remaining) assignments. Moreover, there is no make-up opportunity for missing the final critique of the semester. The final takes place during finals week. If the student misses the final, then s/he will receive zero points for that project. Final photo projects may not be e-mailed in lieu of attendance at the final critique. The student may turn in the final project prior to the final critique date only if reasonable documentation is presented (this mostly applies to international students with travel obligations or student athletes that must miss the final critique for a sporting event).

**E-MAIL PROTOCOL**:

Allow up to 48 hours for responses to e-mail, potentially longer for weekends.

Make certain to include the class title and its meeting time in the subject heading.

Make sure your first name, last name, and student ID are included in the e-mail.

If you do not receive a response from me after 48 hours (not including weekends), resend your message in the case that something happened to the first one.

**OFFICE HOURS**:

Office hours are by appointment. It is best to make appointments a week in advance in order to avoid the risk of trying to see me at a time that I am already meeting someone else. I will be glad to use office hours as a tutorial time.

My e-mail to set up an appointment: tl011@scccd.net | diran.lyons@gmail.com

Office location: Fine Arts Building 154

**Personal Electronics Policy**: Cell phones and other similar electronic devices may be used for research and image capture. Otherwise, they will be turned off and stored out of sight during class. If personal electronic devices are used during class without the instructor’s explicit consent, they will be confiscated and available for retrieval at the end of the class period. Laptop computers with the sound turned off may be used for taking notes.

**Conduct Policy**: Students are expected to behave like adults and demonstrate respect for the instructor, other students, the classroom environment, and themselves. Students who are unable or unwilling to conduct themselves appropriately will be required to leave the class until a time when they can behave maturely. Any lessons or projects due during such a suspension will not be accepted, and the student will forfeit those points.

**Grading System**:

All work will be assessed on the exhibited levels of purpose, involvement, craftsmanship, integrity, and punctuality. The standard A through F system will be used. Eight projects will be worth a total of 80 points [10 points each], and participation/attendance and writing entries will be worth 20 points. Each project will be evaluated on concept [effectiveness of the solution to the artistic problem], aesthetics [visual impact of the work, its interaction with design principles, craft, etc], and presentation [completeness of the project, its display in space, etc]. An overall average of a student’s performance will be calculated, with an A consisting of 90% or above, a B equaling 80%-89.99%, a C equaling 70%-70.99%, etc.

**Possible Materials**:

Scratch paper/sketch book

Pencil/pen [writing utensil of some sort]

Apron or old shirt [clothing to which you do not attach sentimental or monetary value]

Eye protection from Home Depot, Lowe’s, etc

X-Acto blades and box cutters

Wire

Tape (duct, painter's, Scotch)

Screws [as needed]

Glue [Elmer's, hot glue, adhesives as needed]

Cardboard

Wood

Other materials will be listed for assigned projects

\*\*While the studio space will be available for students in this course, the college will not be responsible for supplying tools to meet the specific needs of a student’s project if such is not available. Moreover, the student will not be permitted to use any tool until he/she can demonstrate to the instructor’s satisfaction that the student has developed a proficiency in the use of that particular tool. No student will be allowed to work alone in the studio at any time. Safety glasses must be worn when operating power tools or hand tools which potentially pose risk or harm to the eyes. Open shoes of any sort are strictly prohibited, which includes sandals, flip-flops, etc. Neither the instructor nor the school will retain responsibility for ruined clothes, so the student should wear clothing appropriate to the conditions in which the student is working. Finally, if a student should wish to spray paint a particular project, he/she must do so outside, and it is deeply advisable to wear a mask purchased at Home Depot, Lowe’s, OSH, etc.

Each student will need to submit written answers to assigned questions on each project during the semester, along with preparatory sketches that help generate design ideas through visual experimentation. Failing to turn in these documents will adversely effect participation totals.

**Academic Accommodation**: If you have a verified need for an academic accommodation or materials in alternate media (i.e. Braille, large print, electronic text, etc.) per the Americans with Disabilities Act (ASA) or Section 504 of the Rehabilitation Act, please contact me as soon as possible. In addition, it is your responsibility to contact the Disable Student Services Office at extension 3332 to request Academic Accommodation.

**Assignment Topics**:

1. Ice Breaker: Color and Contrast. Bring to class 10 (ten) small objects. 9 of the objects must be the same color, blue for example. 1 object must be a completely different color, red for example. Each object must be different in terms of category. In other words, do not bring 4 blue pencils, 3 blue books, and 2 blue credit cards. In that situation, you brought 9 blue objects but only 3 categories (pencils, books, and credit cards). Every object must be of a different type, including the 10th object which is a different color.

2. Line. Arrange 10-20 found items to portray a line as a sculptural / spatial form. Explore visual effect of lines moving through space and the difference between here-and-there, plane, and straight-vs-curvilinearity. The act of creating a line is the act of connecting a series of points in space. Lines are tools that two-dimensional artists use to represent edges of shapes and masses. There are no real lines in nature. Straight lines will move horizontally, vertically or diagonally. Curvilinear lines can be organic or geometric. Lines can also be calligraphic; that is to say that they can be both thick and thin or they may taper. The objective is to understand the difference between two and three-dimensional lines and the effect that they have on the negative space around them.

3. Shape. Arrange several found items to create a circle, square, rectangle, or triangle in a public space. Use tape if necessary to secure each individual piece against natural elements like wind. Use scissors to cut items as needed.

4. Mass 2DN23D. Use card board to transform two-dimensional materials into a work that uses space incrementally in the tradition of the Sol LeWitt. You will explore spatial possibilities of composition and construction by creating relationships of line and plane in the form of cubes. The work should be larger than a basketball and smaller than a refrigerator. The final piece should engineer balance and weightlessness through cantilevering. Finally, spray paint the work in the color of your choice.

5. Volume: Assemblage using found objects. Through juxtaposition, gluing, taping (clear, duct, painter's, etc), screwing, tying, attaching, severing, etc, locate several found objects (5 or more) and integrate these to produce a meaningful and intriguing work of art. A key component of the work is that it must display **volume**: There should be a void or cavity included in the work where the spectator can look in, and it should be so self-contained that no liquid could escape that space if the sculpture had liquid poured into this region of the piece.

6. Boat (Collaborative). Using popsicle sticks, cardboard, glues, and/or other materials that are lightweight, create a "seaworthy" vessel that is at least 2 feet long. The class will take these objects to the river to test their ability and to compete in terms of distance and speed. (Extra credit points awarded to the winning boat).

7. Kinetic sculpture: Time and Chance (Collaborative). Design and create an obstacle course that allows a marble to roll by gravity with time. This obstacle course should feature some random chance, meaning that it will be possible for the marble to enter or exit different routes depending on how it interacts with items leading to various channels or tunnels. (There should be at least 3 tunnels that the marble could traverse. Think about the various options available to a car on diverging roads in a freeway system.) The overall materials are up to each student, but each student's project must feature wood or popsicle sticks, plastic cups, and card board. The scale of the course must allow the marble to descend at least three feet. Both aesthetics and function have to be effectively integrated. This means the work should be crafted with attention to detail and be sturdy enough that if it were to drop off a table, the work would not be compromised.

8. Site-specific artwork using multimedia and/or performance (Site location: King's River). Through repetition of a particular object, create forms that can interact with the landscape. These may be displayed or arranged on the beach or river (seeing to it that they are all retrieved and do not pollute the environment!), etc. We may also do performances on the beach with large objects that shall be shown in examples in class.

**SEMESTER OUTLINE AND SCHEDULE**

**Week 1** (January 10 and 12, 2017)

Syllabus distribution.

Color and contrast. Terminology and materials. Studio production. Critique.

Artists reviewed: Andy Goldsworthy, Claude Monet, Pablo Picasso, Charles Gaines, Shepard Fairey.

**Week 2** (January 17 and 19, 2017)

Line. Terminology and materials. Studio production. Critique.

Artists reviewed: Franz Kline, Jackson Pollock, Richard Long, Tom Friedman, Bridget Riley, Robert Smithson, Andy Goldsworthy, Christo, Richard Serra, Walter De Maria.

**Week 3** (January 24 and 26, 2017)

Shape. Terminology and materials. Studio production. Critique.

Artists and artworks reviewed: Nancy Holt, Frank Stella, Michael Heizer, David Smith, Georges Rousse, Frank Lloyd Wright, Habitat 67 Canada, LOT-EK, Herzog and de Meuron, Richard Long, Damien Hirst, Sol LeWitt, Tom Friedman, Andy Goldsworthy, Xanti Schawinsky, Yayoi Kusama, Great Pyramids at Giza.

**Week 4** (January 31 and February 2, 2017)

Mass 2DN23D. Terminology and materials. Studio production.

Artists and artworks reviewed: Sol LeWitt, Alexander Calder, Barnett Newman, Rachel Whiteread, Charles Ray (*Ink Box*), Carl Andre, Michael Heizer, Anthony Caro, Richard Artschwager, Cornelia Parker, Lucas Samaras (mirrored room), Mark Di Suvero, Lisa Gralnick (p142), Janine Antoni (*Gnaw*).

**Week 5** (February 7 and 9, 2017)

Mass 2DN23D continued.

Terminology, artists, and materials. Studio production. Critique.

**Week 6** (February 14 and 16, 2017)

Volume: Assemblage using found objects. Terminology and materials. Studio production.

Artists and artworks reviewed: Marcel Duchamp, Pablo Picasso, John Chamberlain, Joseph Cornell, Robert Rauschenberg, Jasper Johns, Louise Nevelson, Deborah Butterfield, Mike Kelley, Meret Oppenheim, Tracey Emin, Damien Hirst, Sean Cordeiro and Claire Healy, Jesse Lee Wilson, Monica Bonvicini, Jeff Koons, Charles Ray (early work), Chris Burden, Jumana Manna, David Hicks, Al Farrow, Diran Lyons, remix video artists.

**Week 7** (February 21 and 23, 2017)

Volume: Assemblage using found objects continued.

Terminology, artists, and materials. Studio production. Critique.

**Week 8** (February 28 and March 2, 2017)

Boat (Collaborative). Terminology and materials. Studio production.

Artists and artworks reviewed: Patricia A. Renick (p230), Buckminster Fuller, Ant Farm, syntfarm, LOT-EK.

**Week 9** (March 7 and 9, 2017)

Boat (Collaborative) continued.

Terminology, artists, and materials. Studio production.

**Week 10** (March 14 and 16, 2017)

Boat (Collaborative) continued.

Terminology, artists, and materials. Studio production. Critique.

**Week 11** (March 21 and 23, 2017)

Kinetic sculpture: Time and Chance (Collaborative).

Terminology and materials. Studio production.

Artists and artworks reviewed: Jackson Pollock, Damien Hirst, [Jeff Koons](https://www.youtube.com/watch?v=XTnPq0uIUds), Sarah Sze, Tom Sachs, Cai Guo-Qiang (*Black Rainbow*), Rebecca Horn, Theo Jansen, Jesse Lee Wilson, Peter William Holden, Jennifer Townley, Anthony Howe ([link](http://www.thisiscolossal.com/2016/01/hypnotic-new-kinetic-sculptures-by-anthony-howe/)).

**Week 12** (March 28 and 30, 2017)

Kinetic sculpture: Time and Chance (Collaborative) continued.

Terminology, artists, and materials. Studio production.

**Week 13** (April 4 and 6, 2017)

Kinetic sculpture: Time and Chance (Collaborative) continued.

Terminology and materials. Studio production.

Terminology, artists, and materials. Studio production. Critique.

**Week 14** (April 10 - 14, 2017 is **SPRING BREAK**. No class)

**Week 15** (April 18 and 20, 2017)

Site-specific artwork using multimedia and/or performance (Site location: King's River)

Terminology and materials. Studio production.

Artists and artworks reviewed: Marko Peljhan, Andrea Zittel, Christo.

**Week 16** (April 25 and 27, 2017)

Site-specific artwork using multimedia and/or performance (Site location: King's River) Continued.

Terminology, artists, and materials. Studio production. Critique.

**Week 17** (May 2 and 4, 2017)

Self-directed Final Project

Terminology and materials. Studio production.

Artists and artworks reviewed: TBA.

**Week 18** (May 9 and 11, 2017)

Self-directed Final Project continued.

Terminology and materials. Studio production.

**Week 19** (May 15 - 19, 2017 is **FINALS WEEK**. Final Meeting/Critique: Tuesday, May 16th, 9-10:50am)