

THREE-DIMENSIONAL FOUNDATIONS

ART 304L
Spring 2014
ART 3.214 (3D foundation Studio)

Instructor
Jiwon Park
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Office Hours
M/W 12—2pm
or by appointment
ART 1.218

Unique # 21265
M/W 8am—12pm
TA: Erik Swanson
zackmagic@gmail.com

Unique # 21275
M/W 2—6pm
TA: Sara Madandar
s.madandar@gmail.com

*Last day to drop a class without
a academic penalty → January 29*

*Last day an undergraduate student may, with the dean's
approval, drop a class → March 31*

*Prerequisite:
A major in the Department of Art and Art History.*

COURSE DESCRIPTION

This foundations course emphasizes contemporary and traditional three-dimensional processes, concepts and materials, this course presents projects that are designed to provide knowledge and understanding of three-dimensional spatial composition in art and design. Emphasis will be placed on innovative visual communication, conceptual clarity, problem solving skills, and critical thinking, both analytically and creatively.

COURSE OBJECTIVES

Project 1: Exploration of Symbol And Its Meaning

Apply fundamental design principles including unity, variety, balance, rhythm, movement, economy and emphasis to the creation of three-dimensional work.

Create design that demonstrates movement and extension in space, identifying what makes an interesting and dynamic interplay between solid and void.

Create works that articulate a clear relationship between the individual parts or elements of a three dimensional design, and the sense of the whole, stressing unity with variety.

Make designs from a variety of materials that implement the following methods of construction: additive, subtractive, manipulative, and substitutive.

Increase sensitivity to the visual and tactile qualities of a variety of materials. Relate these textural possibilities to other materials using contrasting textures in the designs.

Identify, describe, analyze, and evaluate design principles in the work of classmates, and works of art, architecture, craft, and industrial design from a variety of historical traditions.

Effectively manipulate the elements and principles of three-dimensional design to create non-objective, abstract, and representational compositions.

Think and speak critically about personal and peer artworks and propose imaginative alternatives.

Understanding the archetypal meaning of the symbol, and translate the visual experience of a symbolic images into your personal interpretations.

Project 2 : Pop-Up Museum Store

To study, analyze, and reflect on artworks in a personal way.

Focus on your individual interest and skills, and investigate the relationship between art & design, cultural & commercial, hand-crafted & machine produced, and original & multiple

To think about how a work of art can be reinterpreted and recreated, which relates to your interests as an artist or designer.

To experience commercial and business aspect of product development, considering market, consumer, profitability, sales and etc.

To learn and explore digital fabrication technologies (FabLab) and diverse materials to think about the meaning of "Mechanically Reproduced" work of art.

Emphasize conceptual clarity and innovative visual communication, based upon thorough understanding of 3D elements and principles that we have learned in part 1.

CLASS FORMATS

This course will have flexibility to meet together as one group, (class crit), in smaller groups (small group crits), and individually (desk crits). Class is centered primarily on discussion and critique of work, but students should also bring necessary equipment and materials to each class for in-studio work sessions.

GRADING

A / Outstanding.

Demonstrates an exceptional quality of work, a high level of material comprehension, works well with peers and participates insightfully in class discussion. Attends class regularly and has work done on time. Hold high technical, aesthetic, and conceptual standards for work. Goes above and beyond class requirements.

B / Above Average.

Very good work and a ready demonstration of course material. Participates in lively discussion and critiques and has a good attendance record. All assignments done on time.

C / Average.

Meets all basic requirements for satisfactory work; assignments done on time. Participates in class discussion.

D / Below Average.

Work is marginal due to: lateness, poor craft, weak investigation of ideas, mismanagement of time, minimal critique contribution.

F / Unsatisfactory Work: failure

Overall performance is severely lacking including: Lack of participation in class, poor craft, incoherent communication of visual ideas, missing assignments, lethargic or troublesome behavior in class.

93-100	A	(4.00)	73-76	C	(2.00)
90-92	A-	(3.67)	70-72	C-	(1.67)
87-89	B+	(3.33)	67-69	D+	(1.33)
83-86	B	(3.00)	63-66	D	(1.00)
80-82	B-	(2.67)	60-62	D-	(0.67)
77-79	C+	(2.33)	0-59	F	(0.00)

PERCENTAGE FOR EACH PROJECT:

Project 1: Exploration of Symbol And Its Meaning

Assignment A	Modeling Plasticine	5%
Assignment B	Wire Screen	10%
Assignment C	Twine	10%
Assignment D	Paper	10%
Assignment E	Balsa wood	10%

Project 2 : Pop-Up Museum Store

Assignment A	Research / Proposal	5%
Assignment B	Design / Production	25%
Assignment C	Display / presentation	15%
	Overall growth	5%
	Class Participation	5%

EVALUATION CRITERIA

1. Design solution/concept — 30%

The knowledge and understanding of design principles and elements (Part 1)

The clarity and inventiveness of concept for your 3D fabrication projects (Part 2)

2. Effectiveness of the outcome—30%

The effectiveness of your project's execution (20%)
Craftsmanship (10%)

3. Participation—30%

Did you come to class prepared, with the materials? (10%)

Work diligently and steadily during the class time? (10%)

Did you participate fully and consistently in class discussions and critiques (without prompting)? (5%)

Were you receptive to critical feedback and made improvement based on the feedback? (5%)

Critique Guideline: The ability to carefully articulate both the strengths and weaknesses of a creative work is an essential tool for every artist and designer.

The ability to listen to thoughtful critical response is even more valuable. Throughout this course we will explore a variety of means for giving/receiving feedback.

Our goal is to provide critical feedback in a supportive and honest environment for discussing the ideas expressed by each student's work and the effectiveness of the techniques employed. Students are expected to actively participate in all aspects of small group and full class critique.

4. Growth

Your effort and overall growth affects your grade.

After the project is graded and returned to you, I give the option for all students to improve and re-submit the project based on feedback and critique (especially the project final critique).

The project will be re-graded based on the new submission.

Your effort and improvement will be recorded.

However, the original project must be finished and turned in on time for it to be eligible for the re-grading.

LATE ASSIGNMENT POLICY

No late work will be accepted. Assignment must be finished and ready to be viewed at the beginning of class on their scheduled due date. All projects must be presented for critiques to receive a grade. (For extreme circumstance, the instructor can make the exception of accepting a late assignment within one week of the due date, and will be graded down one step of the letter grade—i.e. A becomes B, B becomes C, etc.) No work will be accepted beyond the one-week period.)

ATTENDANCE POLICY

The content and procedures used in studio courses are different from those in other academic disciplines, making it very difficult or impossible to follow along outside of class or "make-up" missed meetings. In addition, the collaborative and cooperative educational environment used during this course is dependent on the involvement and full participation of every student. Every time you are absent you lower the quality of education for your peers as well as yourself. It is your responsibility to sign in on the attendance sheet at the beginning of the class. In the case that you arrive late, you are responsible to come to me during break time in order to be marked as present. This sheet is the record for your attendance of the term.

1. I allow up to 3 absences in this course considering special circumstances that you may encounter, such as illness or family emergency. Each additional absence may result in a one step reduction on the grading scale. (For example, A would become an B, B would become a C.) Each absence thereafter will continue to affect your grade in the same fashion as stated above.

2. There are no "excused" or "unexcused" absences. There is only presence or absence. The evaluation of your performance is based on your learning and participation only, not life circumstances. It is advised that you use this limited resource wisely. It is possible you will have a legitimate illness or emergency during the term, but if the 3 allowed absences are used up, they are used up.

3. Three late arrivals of 15 minutes count as one absence. The same policy applies to early departure from the class.

4. You are responsible for getting all of the information that goes on in class regardless of your absence or late arrival. In the event that you miss a class or arrive late, it is your duty to contact our TA or me ASAP to be caught-up all missed handouts and material covered. You should also be caught-up with the current project. Important information such as demo and digital presentation is given at the beginning of each class. I will not take time out from the day's schedule and time away from the other students to "fill-in" people who have missed one or more classes or who are late to class.

5. Religious Holy Days: University Attendance Policy: A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, as far in advance of the absence as possible so that arrangements can be made to complete an assignment within a reasonable time after the absence.

OFFICE HOUR POLICY

I am happy to help students who seek additional feedback or help on their project, have questions about their performance, or questions regarding the course, who attends class regularly. Office hour meetings are not for re-teaching of a missed session. For dramatic and extreme circumstances that conflict with class time and your ability to perform in class. Please feel free to make an appointment to meet with me. We may make individual arrangement based on your situation.

EMAIL POLICY

I encourage you to email me for the following reasons: to set up an appointment, to alert me to an expected absence or lateness, or let me know when you are ill and cannot attend class. Please note that the course can not be taught through email, and assignment can not be explained via email. Please refer to office hour policy and make appropriate appointments with me or TA.

STUDIO POLICIES

Discreet use of headphones allowed only during work sessions.

No cellular phone use, texting, video game playing allowed in class. Turn your phones off or on silent mode prior to the beginning of class.

Coming to class without required working materials/ tools for that day will result in a late grade for that class period. If you are late and without your materials, you will receive an absence in the grade book for that day.

Students are expected to abide by the Student Discipline and Conduct rules and assist in creating an environment that is conducive to learning and protects the rights of all members of the University community. Incivility and disruptive behavior will not be tolerated and may result in a request to leave class and referral to the Office of Student Judicial Services (SJS) for discipline.

Room Use and Locker Storage: Because of lack of space and overflowing enrollments in some classes our storage ability is stressed and thus limited. We will provide you some storage space for your artwork. Do not throw away any projects until your final semester grade has been given. Use your locker to keep all supplies. No flammable material on the shelves.

Mandatory clean up day is the last day of class. All projects and materials should be removed after the final critique, and your shelf should be clean. Not attending the final clean up or leaving materials/projects behind will lower your final project grade by one letter grade.

Access: Students enrolled in 3D classes will have access to the room and equipment whenever there is not another class meeting in the room. The class tools and equipment are only available to students during class. Students must observe all rules of the studio. Doors must be closed and lights off when the last one leaves the room. Materials and artwork in the studio not properly stored, it will be thrown away. Beverages are allowed (lidded containers), except while using power tools. Please be observant and careful of others. Do not take equipment from the Art Building. It will be considered stolen. If you find equipment that is broken or not working properly please report it to your instructor or TA. In short, please be respectful of the classroom and others. Please leave your desk and the room clean.

Spray paint/Fixative policy: Art students may spray paint on the 4th floor deck or in a spray booth. Students should suitably protect floors and decks. Nothing is to be sprayed in the stairwells at any time.

UNIVERSITY POLICIES

Withdrawal from Class: The administration of this institution has set deadlines for withdrawal of any college-level courses. Please review academic calendar for dates. These dates and times are published in that semester's course catalog, as well. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled. Failure to officially drop or withdraw from this course will result in your receiving a final grade of F.

Incompletes: No incompletes will be given for a semester grade. Exceptions to this policy will be granted only if severe physical and or mental/emotional difficulties prevented you from functioning in the university system as a whole. Incompletes will be given by the above terms if a passing grade was expected at the time of the difficulty or interruption and 75% of the course work has already been completed. The basis for removal of an incomplete will be discussed relative to the individuals given situation. If you have a problem please discuss it with me or let me know what is going on at the time if possible and don't wait until the end of the semester to come up and say you want and incomplete. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of F.

ACADEMIC INTEGRITY

Scholastic dishonesty will not be tolerated.
Policy on Scholastic Dishonesty: Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For future information please visit the Student Judicial Service Web Site: <http://deanofstudents.utexas.edu/sjs>.

The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities.
For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.

DISABILITIES

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259, <http://www.utexas.edu/diversity/ddce/ssd/>

RELIGIOUS HOLIDAYS

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

EMERGENCY EVACUATION

Office of Campus Safety and Security,
512-471-5767, <http://www.utexas.edu/safety/>

Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.

Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building. Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.

In the event of an evacuation, follow the instruction of faculty or class instructors. Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office. Behavior Concerns Advice Line (BCAL): 512-232-5050

Link to information regarding emergency evacuation routes and emergency procedures can be found at: www.utexas.edu/emergency

MATERIAL LIST

You may purchase a 3D materials kit from the University Co-op, 2246 Guadalupe, (512) 476-7211.

9 x 12 sketch book	5lbs. Gray Modeling Plastacine
Small jar of Elmer's glue	clay tools
Scotch tape	36 x 84 black (charcoal) ALUMINUM screen
1" wide masking tape	MIDWEST Easy Miter Box Deluxe with saw
Compass	20+ pieces 1/4" x 1/4" x 3/6" balsa wood
scissors	armature wire, 1/16", 1/8"
X-Acto knife with #11	Small spool of 4lb weight fishing line
18" Metal Ruler with cork	Small spool of fine black wire
Hot glue gun and sticks	Craft Wire Package 26 Ga Black 30 yd
3 + Super glue	Small package of fine sandpaper
9 x 12 Cutting Mat	
Jute twine	
Long nose pliers	
Bone folder	

* Other supplies may assigned as needed for project 2.

Other Art supply stores:
Jerry's Artarama, 6010 N IH 35 Exit 238A, (512) 420-9359
www.danielsmith.com (1-800-426-6740)
www.utrechtart.com (1-800-223-9132)

COURSE SCHEDULE

This schedule is subject to change.

Announcement of change will be made in class and via email.

	M		W			
Week 1	1/13	Introduction of course and material list Project 1 intro	1/15	ideation/ concept development Assignment A—Modeling Plasticine		
Week 2	1/20	<u>Martin Luther King Jr. Day</u>	1/22	Assignment A—Modeling Plasticine		
Week 3	1/27	Assignment B—Wire screen	1/29	Assignment B—Wire screen Critique		
Week 4	2/3	Assignment C— Twine	2/5	Assignment C—Twine Critique		
Week 5	2/10	Assignment D—Paper	2/12	Assignment D—Paper Critique		
Week 6	2/17	Assignment E—Balsa wood	2/19	Assignment E—balsa wood Critique		
→	Week 7	2/24	Critique project 1	→	2/26	Blanton Museum visit
Week 8	3/3	Museum Finding Presentation Project 2 intro / Woodshop tour	3/5	Documentation Lecture+Demo FabLab tour		
Week 9	3/10	<u>Spring Break</u>	3/12	<u>Spring Break</u>		
Week 10	3/17	Lecture and Discussion Idea sketch Critique	3/19	Lecture + Demo (2D) Idea sketch Development		
Week 11	3/24	Lecture + Demo (3D) Work day—3D modeling	3/26	Work day—3D modeling <i>(away for conference)</i>		
Week 12	3/31	Work day—3D modeling	4/2	3D fabrication—multiple (4/1-4/10)		
Week 13	4/7	3D fabrication—multiple (4/1-4/10)	4/9	3D fabrication—multiple (4/1-4/10) Package / Production		
Week 14	4/14	Package / Production	→	4/16	Longhorn Research Bazaar	
Week 15	4/21	Work day—Display ideation	4/23	Work day—Display Design		
Week 16	4/28	Work day—Display Design Last Hour Final Cleaning*	→	4/30	Final Presentation and Critique	

* The final clean up is mandatory. All projects and materials should be removed by mid night 5/2, and your shelves should be cleaned. Not attending the final clean up or leaving materials/projects behind will lower your final project grade by one letter grade.

PROJECT 1

Exploration of Symbol And Its Meaning

<The Book of Symbols> combines original and incisive essays about particular symbols with representative images, which examines a given symbol's psychic background, how it evokes psychic processes and dynamics, etymological roots, the play of opposites, paradox and shadow, and the ways in which diverse cultures have engaged a symbolic image.

There are no pat definitions of the kind that tend to collapse a symbol; a still vital symbol remains partially unknown, compels our attention and unfolds in new meanings and manifestations over time. Starting from experiencing and understanding the archetypal meaning of the symbol, you are asked to translate those visual experiences of a symbolic image into your personal three-dimensional interpretations, including the subject matter plus its emotional, intellectual, spiritual, and symbolic implications.

PROCESS

1. Choose one symbol from the book <The Book of Symbols> You will be working on the chosen symbol for the entire Project.
2. Go over the visuals, poetry and texts in the book and investigate it further.
research and collect more images and text as needed.
3. Starting from understanding the archetypal meaning of the symbol, you will need to translate those into 3-Dimensional interpretations.
4. In 5 weeks, you will be creating 5 interpretations, one for each week with assigned material.

Assignment A Modeling Plasticine

Assignment B Wire Screen

Assignment C Twine

Assignment D Paper

Assignment E Balsa wood

5. During each week's exploration, you will need to choose two or more prompts from "Principles of 3-Dimensional Art and Design" and focus on incorporating those prompts in your work.
6. End of each Wednesday, there will be a short presentation to share your work with class, and on the Monday, Feb 24th, there will be a Project 1 Final Critic. You will need to introduce your symbol and your research and findings first, then move on to your interpretations. Try to use the terms in "Elements of 3-Dimensional Art and Design" and your chosen prompts from "Principles of 3-Dimensional Art and Design", when you are introducing your work.

→ See Appendix

Suggested Reading

<The book of symbols>, by Archive for Research in Archetypal Symbolism

<Launching the Imagination: Three Dimensional Design>, by Mary Stewart

PROJECT 2

Project 2 : Pop-Up Museum Store

Museum Stores are truly special places, where you can buy unique design product, artwork-inspired product, and original art. In this project, you will be asked to choose an artwork or an object from the Blanton Museum of Art, reinterpret and recreate it based on your individual interest, then to produce a product which could be sold in Museum Stores.

Each designed products will be produced in multiples at minimum of five by using digital fabrication tools in FabLab (3D Printer, CNC Router, Laser Cutter, and etc).

The class will be setting up a 'Pop-Up Museum Store' during the Longhorn Research Bazaar, to showcase and sell the products. You will experience commercial aspect of product development process—considering market, consumer, profitability, sales and etc, and investigate the relationship between art & design, culture & business, hand-crafted & machine produced, one & multiples, and original & reproduced artwork.

PROCESS

1. Explore the Blanton Museum of Art, take the time to walk through and view the entire collection.
2. Make note of any works that are of particular interest to you, that you have history with or that simply attract your attention.
3. Use your personal interest to 'magnetize' works you encounter in the Museum
4. Discover and document as much as you can. (Relax somewhat and react on instinct)
5. Choose an artwork or an object from a museum collection.
6. Identify the work/object and establish a personal narrative that relates to your own particular art/design/cultural interests.
7. Design a product based on your finding—create many iterations as possible
8. Produce in multiples using digital fabrication tools.
9. As a class, design a whole store experience—package, display, signage, operation process and etc.
10. Set-up a 'Pop-Up Museum Store' during the Longhorn Research Bazaar, (April 16th)
11. For final critique on April 20th, design a display setting effectively showcasing your product. Your final presentation should include introduction of your Blanton Museum finding, concept development and process documentation.

Suggested Reading

<The Work of Art in the Age of Mechanical Reproduction>
by Walter Benjamin

<Ways of Seeing>
by John Berger
(http://www.youtube.com/watch?v=OpDE4VX_9Kk)

Clemence, Sara.
"Best Museum Gift Shops,"
The Wall Street Journal,
20 December 2013.
(<http://online.wsj.com/news/articles/SB10001424052702304403804579264612453735626>)

Martinez-Carter, Karina.
"World's Best Museum Gift Shops"
Fodor's, 19 March 2012
(http://www.fodors.com/news/story_5299.html)

Fortini, Amanda.
"The Anti-Concept Concept Store,"
The New York Times Magazine
(4th Annual Year in Ideas issue),
12 December 2004.
(http://www.nytimes.com/2004/12/12/magazine/12ANTI.html?_r=0)

Urstadt, Bryant.
"Intentionally Temporary,"
New York Magazine,
21 September 2009.
(<http://nymag.com/shopping/features/58998>)

to visit

Blanton Museum of Art:
The University of Texas at Austin
www.blantonmuseum.org

MoMA Store
www.momastore.org

Guggenheim Store
www.guggenheimstore.org

Smithsonian Museum Store
www.smithsonianstore.com

Met Museum of Art Store
store.metmuseum.org

SFMOMA MuseumStore
museumstore.sfmoma.org

ELEMENTS OF 3-DIMENSIONAL ART AND DESIGN

Form

the physical manifestation of an idea, as opposed to the content, which refers to the idea itself; the organization or arrangement of visual elements to create a unified design; a three-dimensional composition or unit within a three-dimensional composition (a sphere, a cube, and a pyramid...)

Line

a point in motion; a series of adjacent points; a connection between points; an implied connection between points.

A line can connect, define, or divide a form. It can be static or dynamic, increasing or decreasing the stability of the form.

Plane

a three-dimensional form that has length and width but minimal thickness.

Volume

an enclosed area of three-dimensional space; an empty three-dimensional form.

Mass

a solid three-dimensional form. A massive object can be as dense and heavy as a bar of gold or as light and porous as a sponge.

Space

the area within or around an area of substance. Space is the partner to substance. Without it, line, plane, volume, and mass lose both visual impact and functional purpose. Artist/designers define and activate space when constructing a three-dimensional object.

Texture

the visual or tactile quality of a form. Texture can be created visually using multiple marks, physically through surface variation, or through the inherent property of a specific material, such as sand as opposed to smooth porcelain. The increased surface area of a three-dimensional form heightens the impact of texture.

Light

Light can enhance the perception of a three-dimensional form, attract an audience, or be used as a material in itself. Light behaves very differently when it hits a reflective or translucent surface.

Color

Color is light reflected from a surface. It can create emphasis, harmony, emotions, unity, and movement. Each color has a specific 'Hue'—which determined by its wavelength; 'Value'—the lightness to darkness of a color; 'Intensity' (or saturation)—purity of a color (brightness to dullness); and 'Temperature' refers to the psychological characteristics attributed to a color.

Time

Every object occupies a position in time as well as space. Actual space, and implied space can be combined in various ways to create compelling objects of great complexity.

PRINCIPLES OF 3-DIMENSIONAL ART AND DESIGN

Unity

compositional similarity, oneness, togetherness, or cohesion among colors, shapes, or other design elements. Grouping, containment, proximity, continuity, repetition, and closure are six common strategies for increasing unity.

Variety

the differences that gives a design visual and conceptual interest; notably, use of contrast, emphasis, differences in size, and so forth.

Balance

the equal distribution of weight or force among visual element. Symmetry, radial symmetry, and asymmetry are three common forms of balance. A dominant, or primary, form is often balanced by one or more subordinate, or secondary, forms.

Scale

a size relationship between two separate objects; a size comparison with the physical size.

Proportion

the relative size of visual elements within an image.

Emphasis

special attention given to some aspect of a composition to increase its prominence. A focal point is a compositional device often used to create emphasis.

Contrast

the degree of difference between compositional parts or between one image and another. contrast is created when two or more forces operate in opposition.

Repetition

the use of the same visual element or effect a number of times in the same composition

Pattern

a design created through systemic repetition. Many patterns are based on a module, or a repeated visual unit.

Rhythm

presentation of multiple units in a deliberate pattern. Rhythm can be created using positive form and negative space.

Movement

the use of deliberate visual path ways to help direct the viewer's attention to areas of particular interest; the arrangement of parts to create a slow to fast action of the eye; Pattern, contrast, line can create this.

Gradation

a way of combining elements by using a series of gradual changes; any gradual transition from one color to another or from one shape or volume to another.