

THREE-DIMENSIONAL DESIGN

ART 5 Section 4409 | 3 units

Fall 2023

Tuesday + Thursday | 9:00AM - 12:00PM

Room 760 | Analy Hall | Santa Rosa Campus

Instructor Information

Name: Sofia V. Gonzalez (she/her)

Contact: sgonzalez@santarosa.edu or Canvas inbox

Office Hours: 8:30-9:00 AM Tuesdays and Thursdays in Room 760

Course Description

ART 5: A problem-solving approach to spatial organization. Experimental use of paper, cardboard, wood, plastic, wire, string and found objects. Problems are designed to encourage personal growth through individual solutions.

This course introduces the study of elements and principles of three-dimensional design, its functional application in art and society, the history of design, and the philosophies that influence the use of the three-dimensional space.

In this introduction to 3D design, you will begin to explore the possibilities of expressing yourself through three-dimensional space and object making. 3D design asks us to experience and create a physical thing, an object, in a way that may suggest a feeling, embody an idea, elicit an intuition, and represent something else altogether.

Student Learning Outcomes

At the conclusion of this course, the student should be able to:

1. Define **perception** and **awareness** of visual elements such as **form, texture, space and motion**.
2. Utilize the **vocabulary** of **three dimensional design**.
3. **Create three dimensional forms** by employing a variety of design **tools** and **materials**.

Course Objectives

Students will be able to:

1. **Develop perception and awareness of visual elements** and relationships such as form, rhythm, scale and repetition.
2. **Employ the vocabulary of three dimensional design** to describe forms.
3. **Demonstrate hand skills** for basic various design tools and media; hard, soft, flat and linear.
4. **Employ analytical operations of two dimensional and three dimensional sketches** to build forms in three dimensional space.
5. **Develop aesthetic judgments** through class critiques.
6. **Demonstrate a disciplined creative ability** through the development of disciplined work habits, time management skills, and the practice of hand skills, as well as **risk-taking and experimentation**.
7. **Examine and analyze** examples of historical models in **architecture, sculpture and design**.
8. **Define health and safety issues** that could arise **from the use of three dimensional design materials** such as mat knives, rulers, compasses and other three dimensional design materials to demonstrate safe use.

Course Design

Daily Schedule:

For most weeks, this will be our daily workflow:

1. I will introduce a new project or concept through a class demonstration, presentation, or discussion at the start of class OR we will jump right into a project we are already working on.
2. You will complete research and visual studies for each project in your sketchbook and online through Workbook exercises in Canvas.
3. Together we will work on major projects in class, helping each other to problem solve and learn new materials. You are expected to work on projects in class, during class time, in addition to outside of our scheduled meetings.
4. We will pause midway through the project for in-process check ins and checkpoints.
5. When a project is due, we will meet for a group critique. We will participate in various types of critiques throughout the semester: small groups, one-on-one reviews, self assessment, group presentations, etc.
6. After each critique and project submission, you will complete a self-reflection to assess your progress and goals in the course.

PROJECTS are 75% of your final grade.

Projects will focus on the basic elements and principles of art and design and give students a varied experience of material, skill and concept development. Through these projects, students will gain hands-on experience with volumetric techniques and brains-on experience with three-dimensional problem-solving skills.

Each project has specific materials, criteria and/or objectives: please refer to individual project rubrics for details.

Grading criteria is based on both quality of effort and technical skill demonstrated. Projects will be graded on a point scale and the grading will be based on how well the specific guidelines of the assignment are followed in combination with completion of all criteria given. The grading rubric for each assignment will be shared at the start of each project.

1. **LOST CHILDHOOD OBJECT:** Creating from memory, art making as gift giving
2. **FRAME TO FORM:** Construction of relief sculpture, abstraction
3. **LINE:** Linear construction, volume, movement
4. **BIOMORPH:** Biomorph art, organic forms, concept development, armature, scale
5. **MASQUERADE:** Planar construction, model making, scale, performance, character development

Projects may change throughout the semester, allowing time adjustments as needed.

WORKBOOKS are 10% of your final grade.

Each project will begin with visual research, planning, and concept development through workbook exercises completed outside of class. The goal of each workbook is to digest the themes and techniques introduced in each project. In addition, visual research encourages recognition of three-dimensional techniques in both historical and contemporary art, as well as the everyday world around us.

PARTICIPATION is 15% of your final grade.

Grading criteria is assessed as a balance of participation, timeliness and work ethic. Time management and absence can affect your grade significantly.

Warm Ups & Exercises are short assignments conducted in class to help understand and explore a project technique. Your attendance is required to receive credit for these short in-class assignments.

Work hard. Be curious. Be persistent. Do extra work outside of class. Stay on task, focused and present. Ask questions to improve your technique and your understanding. Verbally contribute in a productive, consistent way to lectures, critiques and discussions. Stay focused and on task during studio portions of class. Do the timed group warm ups. Be prepared with drafts of work; read and follow instructions; participate in chats, discussions and quizzes.

Grading Scale:

A (100% - 90%), B (< 90% - 80%), C (< 80% - 70%), D (< 70% - 61%), F (< 61% - 0%)

A – Outstanding Work. This is free of technical errors, and shows excellent use of design skills and construction skills. In addition, the work shows an understanding of content as opposed simply to subject matter. Experimentation explores the potential of concept and form. This work goes above and beyond satisfying the requirements of the assignment.

B – Good Work. Generally it shows most of the qualities of “A” work, but there is some aspect of those qualities that shows less proficiency or understanding. It may be that the form is very well executed technically, but less developed visually or conceptually, or that the design is extremely creative but that there are a few minor flaws in execution.

C – Average Work. Generally this work is acceptable, showing a basic understanding of the techniques used, but showing some difficulty in controlling the medium. There may be problems with constructing, design, and composition. The form may seem second-hand, and show a lack of involvement in both idea and execution.

D – Below Average Work. The work may appear unfinished, or show serious problems with constructing, design, and craftsmanship. It does not show appropriate mastery of the materials or understanding of the level of competency required for the assignment.

F – Failing Work. The work is not turned in, or is performed at an unacceptable level in terms of both design and execution.

Late Work:

Assignments for this course should be completed on time so that we are all moving through the class together. In unexpected situations leading to late work, please contact me to discuss a plan for success *prior* to the assignment’s due date.

The best way to plan for the unexpected is to get an early start on each assignment and to use class time wisely. Missing a critique should be avoided at all costs. If you do not turn in work for a critique, your project grade will go down by 10% automatically.

Attendance Policy:

Regular attendance and class participation is vital in a studio art course. You are expected to come to class on time and ready to work with all necessary supplies and materials. It is imperative that you attend class to receive all the information needed to successfully and safely complete the assignments.

Your presence will be counted not by taking roll but by your regular contributions to discussions and activities. You will be considered present if there is evidence of your participation in required course activities including, but not limited to, having your materials on hand ready to work each day, participating in a group critique, and working through the entire class period. You will be considered absent if there is no evidence of your participation in the activities of this course – in other words, stay present and don't let your phone screen suck you in.

Each student is allowed 3 absences.

3 late arrivals/early departures = 1 absence

4 unexcused absences = 1 grade less (for example, A becomes B)

5 unexcused absences = 2 grades less (for example, A becomes C)

6 + unexcused absences = unconditional F for this course or at risk of being dropped from the course

If you are unable to attend class due to sickness or exposure to covid this will be considered an excused absence. Please send me an email and let me know prior to class meeting if you can.

Please note: Missing class on the day of a critique is the same as missing an exam. If you do not attend a critique, your project grade will go down by 10% automatically.

Healthy & Safety:

Safe studio practice requires attentiveness: do not try to work when you are too tired, distracted, or under other influences. You will be handling sharp objects, hazardous chemicals and equipment that can injure you if not used properly. Please read all signs, labels and ask questions if you are not sure! For health and safety reasons, do not consume food or drink near any work surface or designated clean areas.

Course Supplies

There is a lab fee associated with this class. This is used to supply items that are given to students such as wire, cardboard, paper, etc. Students are still required to pick up individual tools on their own. Please see the supply list for required supplies.

Supplies provided with course supply fee:

- Wire
- Sculptamold
- Paper
- Card stock

- Foam board
- Cardboard
- Basic sewing supplies
- Felt, Fabric
- Hot glue sticks
- Paint and coloring supplies (paint, brushes)
- Papier Mache materials
- Masking tape
- White glue

Supplies you will need to purchase:

- **Sketchbook of your choice, minimum 8.5 x 11 inches, hardcover recommended** – Your sketchbook must be brought with you to each class.
- Drawing pencils, mechanical or 2B
- Eraser
- Drawing compass (6 inches)
- X-Acto knife #1 with replaceable #11 blades
- Utility knife
- Metal Ruler, 18 or 24 inch
- Scissors
- Found objects
 - You will be asked to collect and forage for various found materials throughout the semester.
- Start saving cardboard! We will use it throughout the semester.

Optional Supplies:

- Art bin or tool box to carry materials to class
- Cut resistant work gloves (for working with wire)
- Double sided self-healing cutting mat (approx. 9 x 12 inches) – for working at home

Digital Supplies:

- Access to Canvas and Microsoft Office suite or Google Slides – In this class, material will be presented in person in our studio meetings. I will use Canvas to share presentations, assignment sheets, and grades. Assignments will be submitted both in person for critique as well as a photograph of the assignment turned into Canvas.
- Camera (phone camera works fine) to photograph your work and document progress drafts.
- If you need any help with technology, contact the Student Help Desk IT Support [here](#) or call (707) 521-6062.

Where to Purchase Supplies:

YOU will need to order early and with reliable sources to have access to needed materials in order to succeed in this course.

- [Amazon](#)
- [Blick Art Materials](#) – students get a 10% discount at Blick
- [Michaels](#) – usually a coupon
- [Rileystreet Art Supply](#) – support local! They give a discount to SRJC students if you show them your supply list.
- Home Depot

If you have any financial trouble collecting any supplies, please let me know and I will work with you to brainstorm alternative materials for each project.

Class Conduct

Together we will create a respectful, productive and fun workspace for us each to learn, make mistakes, and grow. Self-talk and talk with each other should be supportive, curious, and helpful. Please treat our studio space and materials the way you would treat your own home (or maybe your favorite person's home). At the end of each work day, we will work together to clean up our space and leave it looking better than we found it.

Rings, beeps, songs or conversations that disrupt the class are not tolerated. Texting or listening to music during lectures will not be tolerated under any circumstances. Please keep your phone away during work days unless you are using it to actively visually research something or to photograph your projects.

We will listen to music together as we work. If you choose to listen to your own music during a workday, make sure you are able to hear your environment. I will come around regularly to check in and will expect you to remove your headphones during our conversation.

Recording lectures will be permitted but only if consent is given each lecture by the instructor. Photographing other students' work is never allowed without consent by the student/artist. Recording demos is never allowed without prior approval before each demo. Uploading videos of demos, lectures, critiques or discussions to ANY public forum is NEVER allowed.

As the instructor, I reserve the right to photograph all student work and use it for instructional and promotional purposes. I will always ask prior to photographing your work.

Communication:

Students are provided with an SRJC email account, and this email address, in addition to Canvas announcements, will be used for all communications.

My preferred gender pronouns are she/her/hers. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name and your preferred gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.

You can address me as “Professor,” “Professor Gonzalez” or “Sofia” – whichever feels most comfortable for you!

Office Hours: My office hours are times for conversation about the course and your work in it. I am here to answer questions, offer feedback, discuss a course concept, or just listen as you explore a line of reasoning. I can also direct you to resources to help you meet challenges you face outside of class.

Questions outside of office hours? I will respond to your message via Canvas or email within 24 hours, M-F. If you do not get a response after 24 hours, please resend.

Diversity Statement:

It is my goal to create an inclusive, safe space for each of us to explore, take risks, and express ourselves creatively. I would like our class to be a supportive learning environment that values and builds on the richly diverse identities, perspectives, and experiences of our group. Please help me develop this environment by honoring the diverse identities of your classmates, of the artists we will study, and of our local community.

Both in the visual research and in discussions, you will likely encounter cultures, ideas, and values that differ from your own. These are valuable opportunities to learn more about different perspectives and where they intersect with yours. We all see the world from a point of view informed by our experiences and backgrounds, and what we read and discuss can open new windows through which to understand both our course content and the world around us. You are encouraged to contribute your ideas about course content freely, but please remember to demonstrate respect for your classmates and instructor. We all have unconscious biases that stem from our experiences and recognizing and discussing them can lead to unexpected insights.

Conversely, disrespectful, or threatening responses tend to shut down conversation and insight, and so these kinds of comments will be promptly addressed by your instructor. Please join me in creating an inclusive and productive learning environment for us all.

Accommodations:

If you need disability related accommodations for this class please contact the Disabilities Resources Department (DRD) as soon as possible. (707)-527-4278 or disabilityinfo@santarosa.edu, to ensure such accommodations are implemented in a timely fashion.

Academic Honesty

You are here to learn and improve yourself as an artist. **I am only interested in seeing your original ideas and images**, that means that while we may be interested in exploring themes of pop culture, there will be no fan art in this class. We can have a discussion about how to reference pop imagery within the context of original art.

Cheating and plagiarism will not be tolerated. This includes the copying of other's work; although you will be looking at images and examples for inspiration, you are not allowed to directly copy an image or object and declare it your own. This includes copying or appropriating any existing characters or imagery. I will enforce the following statement on cheating and plagiarism.

THE PENALTY FOR CHEATING: ANY form of misrepresentation, lying, plagiarism, copying others' work, claiming work that is not entirely your own as your own without crediting others, use of any unauthorized aids during an examination—including other students' work, dishonesty on ANY assignment will minimally result in an "F" in the class.

Course Schedule

Subject to change at the instructor's discretion. Schedule changes will be announced via email, Canvas and in class.

Additional reading and homework assignments will be announced with the introduction of each project assignment. Local community art events and openings will be announced in class and via email throughout the semester.

Week	Warm Up/Lecture	Studio	Homework
Week 1 8/15 Tuesday <i>First day of class</i>	Welcome Introduction to 3D Design	Paper folding activity	Read through Syllabus Collect supplies

Week	Warm Up/Lecture	Studio	Homework
Week 1 8/17 Thursday	Introduce <i>Project: Lost Childhood Object</i> Demo Sewing	Partner interviews Material exploration	Reading: Form <i>8/20 Last day to add class</i>
Week 2 8/22 Tuesday	Demo Cube	<i>Project: Lost Childhood Object</i> workday	
Week 2 8/24 Thursday	Lecture: Unity, Variety	<i>Project: Lost Childhood Object</i> workday	<i>8/27 Last day to drop class for refund</i>
Week 3 8/29 Tuesday	Introduce <i>Project: Frame to Form</i>	DUE: <i>Project: Lost Childhood Object</i>	Project Self Reflection RELIEF Workbook Take 3 photos for reference for <i>Project: Frame to Form</i>
Week 3 8/31 Thursday	Demo: Abstraction from source images, Value, Depth Demo: Cutting cardboard, texture	<i>Project: Frame to Form</i> workday Create 12 thumbnail sketches based off of photos	Reading: Texture Finish thumbnail sketches, ready to move to full scale
Week 4 9/5 Tuesday	Full size drawing with value	<i>Project: Frame to Form</i> workday	Reading: Unity and Variety Reading: Repetition and Rhythm
Week 4 9/7 Thursday	In process check ins	<i>Project: Frame to Form</i> workday	
Week 5 9/12 Tuesday	Gluing and final touches Photograph work	<i>Project: Frame to Form</i> workday	Finish <i>Project: Frame to Form</i>
Week 5 9/14 Thursday	Lecture: Line, volume Introduce <i>Project: Line</i>	DUE: <i>Project: Frame to Form</i>	Self Reflection Reading: Line LINE Workbook
Week 6 9/19 Tuesday	Demo: Wire manipulation and construction	Exercise: Emotional Line	Reading: Line Submit Emotional Line exercise to Canvas

Week	Warm Up/Lecture	Studio	Homework
Week 6 9/21 Thursday	Demo: Contour line drawings	Contour and cross contour drawing of your object of choice	Reading: Balance Finish drawing plans
Week 7 9/26 Tuesday		<i>Project: Line workday</i>	Reading: Scale and Proportion
Week 7 9/28 Thursday	In process check ins	<i>Project: Line workday</i>	
Week 8 10/3 Tuesday		<i>Project: Line workday</i>	Finish Line project
Week 8 10/5 Thursday	Small Group Critiques	<i>DUE: Project: Line</i>	Self Reflection
Week 9 10/10 Tuesday	Introduce <i>Project: Biomorph</i>	Museum Visit 10 AM Pomo Basketry	BIOMORPH Workbook Reading: Space
Week 9 10/12 Thursday	Lecture: Land Art	Land Art Exercise	Reading: Space Submit Land Art Exercise images to Canvas
Week 10 10/17 Tuesday	Brainstorm/sketching Demo: wire basketry, sculptamold	Craft & Art Discussion <i>Project: Biomorph workday</i>	Collect materials Complete sketches/plans
Week 10 10/19 Thursday	Models to full size form	<i>Project: Biomorph workday</i>	Reading: Volume/Mass
Week 11 10/24 Tuesday	Working on full size form	<i>Project: Biomorph workday</i>	
Week 11 10/26 Thursday	Working on full size form; surface design	<i>Project: Biomorph workday</i>	
Week 12 10/31 Tuesday	In process critique	<i>Project: Biomorph workday</i>	

Week	Warm Up/Lecture	Studio	Homework
Week 12 11/2 Thursday	Critique/outside photos of work Demo: Documentation, installation	<i>Project:</i> Biomorph workday	Finish Biomorph project; take pictures of your work outside
Week 13 11/7 Tuesday	Biomorph Critique and Installation	<i>DUE:</i> <i>Project:</i> Biomorph Critique	Biomorph Self Reflection
Week 13 11/9 Thursday	Introduce <i>Project:</i> Masquerade Demo: Planar construction	<i>Project:</i> Masquerade workday Exercise: Collaborative Planes Character planning	MASQUERADE Workbook Reading: Plane Submit exercise images to Canvas
Week 14 11/14 Tuesday	Demo: Model making	<i>Project:</i> Masquerade workday Designing your character; create your model	Reading: Emphasis
Week 14 11/16 Thursday	Demo: Scaling up	<i>Project:</i> Masquerade workday	Reading: Color Finish your model
Week 15 11/21 Tuesday	No Class Meeting	Nick Cave Art 21 Assignment	
Week 15 11/23 Thursday	No Class - Thanksgiving		
Week 16 11/28 Tuesday	No Class Meeting	<i>Project:</i> Masquerade workday	Statement writing introduction

Week	Warm Up/Lecture	Studio	Homework
Week 16 11/30 Thursday	In process check ins	<i>Project: Masquerade</i> workday	
Week 17 12/5 Tuesday		<i>Project: Masquerade</i> workday	
Week 17 12/7 Thursday	Last Day of Class	<i>DUE:</i> Parade!	Write your project statement
12/14 Thursday	Final Exam Meeting 7–9:45AM	Studio Clean Up	Course reflection