AVT 105 Studio Fundamentals II

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Spring 2016
Office hours after class or by appointment

Objectives

Studio Fundamentals II is as much about how we define the object through material and process vocabulary as our ability to perceive three-dimensional space through our bodily perceptions.

This semester we will be exploring the fundamental principals of three-dimensional art and design practices. Hands-on projects introduce students to methods, tools and materials ranging from time-honored building techniques to experimental studio processes. Lectures address work of contemporary artists/designers and concepts of three-dimensional design as well as related historical contexts. Students acquire a broad set of construction skills while they hone their ability to understand, envision, and communicate effectively about space, objects, scale, fashion, architecture, choreography, and the relationship of the body to the built environment.

Assignments

There will be several assignments with related lectures, readings, safety demonstrations, and documentation.

Readings

Assignments are accompanied by related readings/research, followed by peer-to-peer group discussions in class. There may be a quiz. The readings have been especially selected because they are important to understanding, in depth, the history of our physical environment; and they are quite enjoyable to read. When the student is invested in the subject, has done the reading, and is thoroughly involved, it can make for exciting and memorable classroom discussion.

Materials/sketchbook

In addition to your required tool kit, materials we will work with will include cardboard, wood, acrylic paint, wire form, sketchbook drawings, drawings on paper, the photograph, the body, digital media, and other materials and objects of your choosing.

Your sketchbook will act as a book of options to help you along with your assignments. Use it to create exploratory drawings of 3-D possibilities, options, lists, whatever you like. It’s fine, if not preferable, to share it with other classes. It’s much easier to have a
map or a blueprint on paper before you start cutting and building. You will be informed as to what materials you will specifically need for each assignment.

*Bring your sketchbook, pencil, and working materials to class every day and be ready to work at the beginning of class.*

**Critique**

A critique is the group discussion and assessment that takes place as a group when your projects are finished and are shown to the class. Similar to an exam, it is absolutely integral to the creative process and counts as an important part of your semester grade. To get full credit for your project, you must:

- Have your finished project ready to present by the *beginning of class* on the day we will be critiquing it
- Be prepared to talk about your own project in an intelligent and thoughtful manner and
- Be prepared to talk about everyone else's project in an intelligent and thoughtful manner.

If you or your project is not present at the critique, your project immediately drops a letter grade. Every project will culminate in a critique. In this course there are no tests; just critiques.

**Participation**

Open discussion is very important to the course and expected. It counts for 10% of your final letter grade. Students are always encouraged to voice their opinion, even if it might seem unrelated. Please check and use your GMU email and Blackboard in order to continue communicating and participating outside of class.

**Attendance**

Each absence will affect your grade. A student’s final graded will be lowered when absent for more than two sessions. A fourth absence constitutes a failing grade for the course. An absence on a critique day will automatically lower your grade by one grade for the semester. Students are expected to be in class on time. Frequent lateness will count as an absence.

I teach this course at the assigned times and will not relay the missed information to an unexcused student. Therefore if you miss class or come to class late, you will need to get the information you missed from one of your classmates. Have two of them write their name, phone number, and email address below.
Cell Phones

Cell phones, specifically during lectures, demonstrations, or discussion, will irritate your teacher and fellow classmates and result in a lower grade. We have breaks in class so you can appease your phone needs.

Grading

Grading is based on the quality of work produced and upon the quality of the process the student has undergone in making that work. The working process will affect grades. A good studio practice demands regular work habits, i.e., not consistently last minute work. An A for example would mean that all the work is completed, it is consistently of excellent quality, that the student participated in critical discussions of artworks and readings, and engaged in an exemplary work process. This is to say that the student would take charge of their own work process, be passionately involved in it, respond to criticism, and maintain a high level of discourse with others.

A    Outstanding: Consistently exceptional work that raises the standards for one’s entire peer group. No tardiness or absences.

B    Above Average: Exceeding the requirements/expectations of the class. No tardiness or absences.

C    Average: Meeting all class requirements. No tardiness or absences.

D    Below Average: Completion of most, but not all, course requirements including absences and/or a pattern of tardiness.

F    Fail: Failure to meet the requirements of the course.

Materials

The following **YOU MUST HAVE** for this class (additional Materials per assignment.)

• safety glasses or goggles

• metal measuring tape (at least 10’).
• wood glue
• sandpaper (assorted grits)
• break-off retractable razor knife EVERY DAY
• pencils and erasers EVERY DAY
• Sketchbook (you may share this with other classes)
• full-size hot glue gun and glue sticks (trigger feed is best - not the mini size)
• basic sewing kit including: package of pins, full spool of high-quality thread, needles, scissors
• 24” or bigger ruler (rigid and strong)

Organize and Clean Up

You are now entirely responsible for cleaning up after yourself. This goes for the hallways, elevators, classroom and the shop. It includes repairing any damage done to walls as well as picking up crumbs left on the couch. In the classroom you must clean up all workspaces and dispose of any scraps/debris you may have produced while working. If you are leaving any materials or works-in-progress in the classroom, they must be clearly labeled and stored out of the way of the other students who share the room. It is true that one person’s trash is another person’s treasure, but the converse is double true in an art school. If you don’t want to lose your work, make sure you keep track of it. There is a mandatory cleanup day at the end of the semester. This day will be

MAY 4------------------ THE BIG CLEAN------------------
University and School of Art Policies
In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity
This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus - Dates for Spring 2016
February 20
March 19
April 9

ArtsBus Credit
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.
* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Spring 2016
Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: http://soa.gmu.edu/visualvoices/

Jan 28  Grad Students Loading Content
Feb 4  Kevin Wylie Looking Backwards Before We Design Forward. Learning to Question Fashion Before We Build
Feb 18 Bibiana Obler Jewelry/ Art/ Performance
Mar 3  Sonja Mejcher-Atassi The Book as Document in Iraq
Important Deadlines:

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<th>Important Date</th>
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<tr>
<td>January 1 Day of Week</td>
<td>Friday</td>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 18</td>
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<td>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 19</td>
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<td>Summer 2018 Graduation Intent Available via Patriot Web</td>
<td>Mon Jan 25</td>
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<td>Last day to add classes—all individualized section forms due</td>
<td>Tues Jan 26</td>
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<td>Last day to drop with no tuition penalty</td>
<td>Tues Feb 2</td>
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<td>Final Drop Deadline (67% tuition penalty)</td>
<td>Fri Feb 19</td>
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<td>Last day to file your Spring 2016 Graduation Intent</td>
<td>Fri Feb 19</td>
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<td>Immunization Record Deadline</td>
<td>Tue Mar 1</td>
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<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>Mon Feb 15 – Fri Mar 18</td>
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<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 22 – Fri Mar 25</td>
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<td>Spring Break</td>
<td>Mon Mar 7 – Sun Mar 13</td>
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<td>Incomplete work from Fall 2015 due to Instructor</td>
<td>Fri Mar 25</td>
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<td>Incomplete grade changes from Fall 2015 due to Registrar</td>
<td>Fri Apr 1</td>
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<td>Dissertation/Thesis Deadline</td>
<td>Fri Apr 28</td>
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<td>Last day of classes</td>
<td>Mon May 2</td>
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<td>Reading Days</td>
<td>Tue May 3</td>
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<td>Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.</td>
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<td>Exam Period (beginning at 7:30 a.m.)</td>
<td>Wed May 4 – Wed May 11</td>
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<td>Commencement and Degree Conferral Date</td>
<td>May 14</td>
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Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer's Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.
Assignment 1:

Collect Your Perceptions: Perceiving Space Through Walking

Walking is often associated with thinking and collecting one’s thoughts. What is the value of the physical environment outside of your voice in your head?

Take a walk– a good one (45 min at least). But for this walk I want you to pay attention to your environment. The voice in your head will try to distract you. Quiet it. Pay attention to the world around you and your physical body. Is something on your mind? Quiet it again and let your body walk. Let your eyes see. Let your skin feel the weather. Stop and listen. You will notice things you haven’t before. What are your senses telling you?

When you get back, write a few things down that you noticed that you hadn’t noticed before. They needn’t (and probably shouldn’t) be profound. We will share these findings with each other next class.

Reading:
Rebecca Solnit: *The Shape of a Walk*, from *Wanderlust*
Richard Long: *Five, Six, Pick Up Sticks*
Project 2:

The Scaled–Up Object: An Object as Artifact

Thira, an archeologist in the year 3516 has uncovered important artifacts from an ancient civilization known as the Americans. Already well known as people of an important and diverse empire that had a strong desire for hand-sized computers and plastic, Thira’s discovery included many additional artifacts dated from before the great transition. These objects further unlocked the secrets of this culture, its trading partners, and how their goods were made.

The previous walking assignment focused on our physical environment and its many layers of history. Our next assignment turns to smaller objects to which we must continue to be attentive on an intimate level.

Challenge: What’s an artifact? Bring in an object of your choosing that you could see as part of this discovery. Using the Michael Rakowitz exhibition as a starting point, this project allows us to think about the relationship between the object and artifact, and their re-creations. Build a scaled-up version of your artifact out of cardboard, enlarged to at least 24” (2ft) in one dimension, to exact scale. This means that the proportions of your object must stay the same, but that the dimensions are made larger. Your new object will undergo a transformation through a shift in scale.

Materials:
- 1 Sheet of single-ply cardboard at least 4 ft by 4 ft, possibly several
- Hot Glue Gun and Glue Sticks
- Retractable Utility Knife
- 32” Metal T-Square ruler
- Compass
- Protractor
- 12” Combo Square and Ruler divided into 1/32”
- Extra razor blades (they don’t last long!)

Estimated Time: At least 12hrs. work outside of class
Artists: Michael Rakowitz, Tom Sachs, Scott Fife, Pablo Picasso, Chris Gilmour, David Herbert, James Casabere, Thomas Demand,

You will be graded on the craft of design/ accuracy of enlargement (clean edges, accurate joinery, no apparent flaws, obvious investment of time), thoughtfulness of selected object, an understanding of how the original is made, how it can be understood as artifact.

Process: This project requires a step-by-step procedure

Step 1  **Select a unique and interesting object.** Mechanical Objects are especially well suited because they have crisp edges, straight planes, and hard angles. Organic Objects (seed pods, fruit, seashells, etc.) generally have complex curves and thus more difficult to construct. Your object should be large enough to measure parts accurately to 1/16 of an inch. Things in your pocket should be avoided.

Step 2  **Determine the scale of your construction.** Your finished project should measure no less than 24” in at least one dimension, however it can be as large as you want. With this in mind, make drawings to figure out the multiplier you need so that at least one dimension (the longest overall dimension) is 24” or larger. To find the multiplier, divide the final length desired (i.e. 24 inches) by the length of the longest side. That number will be your scale multiplier. You may need to round up or down in order to have an even number. Then multiply every single dimension on your drawing by that number, and you have the measurements for your construction. It will be much easier to make sense of your blueprint if you write the new, scaled measurement in ink of a different color than the original measurement.

Step 4  **Construct your fragment.** Complex fragments can often be made with one primary structure combined with smaller additions. Look at your object and break it down into several simple geometric forms (cube, rectangle, trapezoid, triangle etc.) Folds or tabs can be used to combine two edges. Use a glue gun or quality 2” tape. Masking tape or scotch tape should be avoided.

Reading:  Tom Wolfe: *From Bauhaus to Our House*  
Alice Rawsthorn: The Female Pioneers of Bauhaus  
*Harrell Fletcher & Michael Rakowitz (Between Artists)*
Project 3

Memphis Design: Form Follows FUN!

In this project we will understand what it means for art, design and architecture to be modern. How are these ideals represented in our daily lives? Much of our built environments tend to reinforce the modern principle “form follows function.” In art and architecture, for example, from the Bauhaus up until the 1960’s, form tended to be reduced to its most basic, pure state. That is until many artists and designers, resentful of the “rules” imposed on design by an earlier generation, began experimenting with, as Robert Venturi put it “messy vitality over obvious unity.”

How would you describe vitality through form? This project focuses on two things: wood and its relative materials and processes; and form through eschewing relationships.

Objective:
Using wood as the primary material, create a “storage” piece in which form and function exist as independently of each other as possible. Using furniture or other utilitarian objects as a starting point, participants created works exploring the possibilities of clashing colors, loud surface patterns, and ornamentation by eschewing roles of function and unified design.

The outcomes are vital juxtapositions reflecting form that follows decoration and communication. This project is dedicated to day-to-day life, which doesn’t always function in ways you expect. It’s colorful, fractured, and most of all, surprising.

Materials:
Wood, wood related composites, surface materials (paint, laminate, coffee grounds, etc.), hardware (fastening, modular)

Parameters:
Designed for three-dimensional space (not flat).
Storage Piece
No loose pieces or surface areas.
AT LEAST three varying surfaces (primed and painted, laminate, textured...)
Use of pattern
Use of one technique you learned in your 2D class.

Grading:
Craft 30
Ambition/ Project realized to full potential 30
Inventiveness 30
Drawing 20
Midway grade 10
Project 4

Body as basis for design

In class thus far, we have learned that physical objects in space affect how our bodies are able to move around them. We have also enhanced our understanding of material and its relation to various surfaces. But until now, we have made work that exists separately from our perceptual selves. For this assignment, we are shifting our attention toward a subject that sometimes gets overlooked in favor of conceptual, theoretical approaches: the physical body.

It’s customary to mentally conceive a physical object, make it, and then expect to have a conceptual response. While concept always plays a role in our experience of art and design, this assignment uses the opposite approach: the possibility of generating and responding to form through the body, further developing an object/body relationship.

Using the body as basis for design you will make a drawing and construct an object that transforms the body with a wonderful solution. Your form will be derived by isolating and enhancing the negative spaces of your body depicted during an activity. This activity will set the thematic approach for this project. Flexible media such as fabrics, fibers, sheets of malleable material will be the primary ingredients of your form and may be combined with structurally supportive materials.

Begin by developing your form by focusing on negative shapes created by an active pose that you select. It could be from sports, yoga, contortionism, twister, etc.

Materials:
The focus materials are fabric, fibers, and flexible media, but any materials may also be used
Materials for a rigid understructure
Sewing machine/kit
Fabric scissors
Other possible supplies: pins, stuffing material, Velcro, zippers, hooks, grommets, buttons, snaps, solder iron and solder, rod, sand paper, cardboard, foam board, hot glue, etc.

Parameters:
This abstract form must fit the body.
This physical relationship will be shown during critique, but must also function as its own fully complete and self-supporting form away from the body.
Use your theme to help you make material choices, color, visual spice.
Focus on the body as an abstract, organic form.
Body as basis for design drawing

Working with a partner or partners, determine the pose/activity you want to use and have a partner photograph the pose from the front, both sides, and back, and any other angle you want. Hold the same view for each.

Print each view and use these prints as drawing aids for your preliminary sketches. I often make several prints on a copy machine to accommodate several different design ideas. Another common strategy is to create your prints and then overlay them with tracing paper. This way you can see what your independent design looks like.

Locate and find the negative spaces that your specific pose articulates. Outline interesting shapes that can be used to generate a 3-D form and uses the specific form and shapes of your body. You may want to enlarge or exaggerate the negative space as a method of developing the form.

Begin to include details such as structure (how it will be built), material choices (qualities of fabric, texture, seams, for example), and color scheme.

Use colored pencils, markers, collage—whatever the best media is to create this blueprint of your project, not to mention a fun, insightful drawing! The complete drawing should be on quality ground (no newsprint) 18 x 24 or larger.

DUE:
Assignment 5:

3D Printing: The Object and Persona

Using 3D printing, create an expressive head that assumes the persona of your Body as Basis projects. For the final, we will look at the heads and witness a choreographed dance or performance you have made, linking the personas together.

Materials:
Three-D printing
Meshmixer
Sculptress
123D Catch

Parameters:
Heads should be large enough to see the details you have created
The limitations of the printer are:
Height: 17”
base diameter: 12”
Files should be given ample time to be printed

Readings:

http://www.newyorker.com/magazine/2014/11/24/print-thyself


Due:
Project 6

Choreographing the Assumed Personas

This final related projects consist of several things (drawing, structure in relation to surface, texture, design principles...), but focus on a main subject– generating an object/ body relationship.

We move around objects continuously. We walk in paths through doors and on sidewalks. We avoid walls, fences, trees and threatening looking things. We shuffle around objects and people.

What if you were to take the object away, but kept the body and the space? What dictates bodily movement? This is rich territory that artists, dancers, and performers have explored in the past. Everyday we as humans not only listen to each other speak, but we also experience the more subtle languages that communicate who we are (or who we want to be) through movement, posture, clothing, and physical expressions.

Using your Body as Basis for Design projects and Heads as impetus for generating movement, choreograph a partner to create a dance or performance. The bodily movements will assume the personas of the objects we have made, linking them together.

Reading:

Robert Morris on Judson/ Simone Forti http://www.artforum.com/words/id=38415  
http://www.newyorker.com/magazine/2014/11/24/print-thyself

Artists: Pina Bausch, Alvin Ailey, Bruce Nauman, Merce Cunningham, David Neumann, Meredith Monk, Steve Paxon

Materials:  
Sound, video, props, body movement, clothing

Parameters:  
Body as primary material  
No acting or facial expressions for the performance

Due:
Grading of final projects

**Craft: 30**

3D head is free of support material and surface is clean.  
Material handling is skillful, inventive, and creative.  
Materials are actively engaged and used to build a three-dimensional work.  
By default loose, limp and unengaged usage does not constitute building.

**Development of design: 30**

Design principles are used effectively.  
Materials are thoughtful and considered.  
Relationship between interior form and exterior surface is resolved.

**Concept: 30**

Is your idea fully developed?  
Did you access your knowledge of biomorphic form?

**Drawing: 10**

**3D Printed Head: 10**

**Choreography: 10**
CALENDAR *

Tues Jan 19  
Introduction: Bodies, Objects, Perception, Design  
Assignment 1 given: Walking  
Homework: please read Rebecca Solnit: The Shape of a Walk, from Wanderlust  
Richard Long: Five, Six, Pick Up Sticks

Thurs Jan 21  
Lecture on Walking; Perception  
Assignment 2 given: Scaled–Up Object  
Homework: Complete your walk, bring in object for assignment 2

Tues Jan 26  
Assignment 1 due. Discussion  
Cardboard demo

Thurs Jan 28  
Work in studio  
Homework: Read Shaping Space by Zelanski and Fisher

Tues Feb 2  
Elements and principals quiz and lecture  
Work in studio

Thurs Feb 4  
Work in studio  
Homework: Read Alice Rawsthorn: The Female Pioneers of Bauhaus, Adolf Loos: Ornament and Crime. Look up “the Bauhaus”

Tues Feb 9  
Readings Quiz and lecture  
Homework: Finish enlargement

Thurs Feb 11  
Critique in progress of Scaled–Up Object  
Homework: Read James Casabere Interview by Roberto Juarez

Tues Feb 16  
Part two of assignment discussion: creating the interior  
Work in studio  
Photograph exteriors

Thurs Feb 18  
Complete with interior portion of the assignment
Tues Feb 23
Critique of interior architectural spaces
Assignment 3 given: Memphis Design
Homework: Read Anne Watson: *Mod to Memphis: Design in Colour 1960s – 80s*

Thurs Feb 25
Memphis Design Lecture
Work on drawing
Homework: Finish drawing

Tues March 1
Critique of Drawings
Discussion of material possibilities
Homework: Photograph drawings, wear proper clothing for Thursday’s demo

Thurs March 3
Woodshop Demo
Homework: Locate and bring in materials for next class. Order materials so they are here for you upon return.

March 7-13 SPRING BREAK

Tues March 15
Work in studio

Thurs March 17
Work in studio
Homework: Read Tom Wolfe: *From Bauhaus to Our House*, Ch1

Tues March 22
Quiz on Reading
Work in studio

Thurs March 24
Work in studio
Homework: finish structure for critique in progress, bring in surface materials as needed

Tues March 29
Critique in progress.
Lecture on Surface Possibilities
Paint demo

Thurs March 31
Work in Studio
Tues April 5
Project 3 due
Critique
Assignment 4 given: Body as Basis for Design/ Drawing
Homework: Bring in thumbnail sketchbook ideas and drawing materials

Thurs April 7
Body as Basis/ David Bowie tribute Lecture
Discuss ideas with your teacher
Work on drawing
Homework: bring in materials for project

Tues April 12
Drawings due and critique
Work in studio

Thurs April 14
Work in studio

April 16 OFF THE WALL

Tues April 19
Work in studio
Locate surface materials
Homework: Reading TBA

Thurs April 21
Bodies in Space, a lecture on choreography
Body as Basis for Movement: the Object Personified given

Tues April 22
Critique in Progress
Work on choreography

Thurs April 21
FINAL Critique of Body as Basis for Design and Performances

Tues May 3
Reading Day– no class

Wed May 4
BIG CLEAN ATTENDANCE MANDATORY

*SUBJECT TO CHANGE