

AVT 105 3D DESIGN AND BEYOND

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Office hours after class or by appointment

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Objectives

This class is about how we define the object through material and process vocabulary and our ability to perceive *three-dimensional* space through our bodily perceptions. This semester we will be exploring the fundamental principles 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 contemporary 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, posture, dance, and the relationship of the body to the built environment. Together, our objectives are:

To teach each other how to keep educating ourselves for the rest of our lives, knowing how to keep up with the world, how to keep learning, evolving and adapting.

To broaden our perceptions within nature, our built environment, and with each other so that we may be fully attentive when experiencing one another's ideas and work.

To understand how the design of objects and our environment have evolved through civilization into what we are surrounded by in today's contemporary culture and physical world.

To carefully consider materials and how the processes used in their craft and the contexts within which they exist affect our understanding and experience.

To locate meaning within the formation of work, understanding that the making process can be used as a means to generate ideas.

To examine the value of ambiguity in visual design in relation to the familiar and functional.

To experience the physical and psychological possibilities of scale in space and design: the intimate which can physically relate to the hand, but also act as a conceptual model; the bodily scale to which we physically relate, and the architectural/ environmental in which the body fits.

Assignments

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

Documentation

Your work must be documented with high quality photos. This is how artists and designers communicate what they do with one another. These images will represent your work in class. At the end of each semester you must submit a digital portfolio with images from each assignment from this class. *The quality of these images will count towards your final grade.*

Materials/sketchbook

In addition to your required tool kit, materials we will work with may include cardboard, wood, acrylic paint, wire form, sketchbook drawings, drawings on paper, the photograph, the body, 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. Students are always encouraged to voice their opinion, even if it might seem unrelated.

Confer the ability to speak up in public and to debate rationally. I work to create a safe environment in which each student practices the vital skill of arguing a point in front of a group of semi-strangers. It isn't enough to have done the work. Some of you may be used to talking and advocating your point of view, defending your ideas and expressing yourselves. Others may have learned to sit quietly at the margins and let others run the show. Why is this? We are here to address the safe practice of not only new projects and skills, but new behaviors as well. Experimenting is safe. School is a laboratory in which we experiment with ideas. We learn to debate rationally, without losing our tempers, looking for common ground on which to build.

Withdrawal

See boilerplate below

Attendance/ Presence

Each absence will affect your grade. A student's final grade will be lowered when absent for more than two sessions and each time thereafter. 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.

Your presence is mandatory during critique, lecture, and discussion. Use the restroom, text your lover, etc. before class. We always take a break halfway through.

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. Take a moment and exchange contacts with two new colleagues.

Phones and Computers

Phone use, specifically during lectures, demonstrations, or discussion, will irritate your teacher and fellow classmates and result in a lower grade. Silence them completely including their vibration. There are breaks during class for your phone and restroom needs. While this technology during studio time can be helpful, make sure it's use is focused directly to your research such as looking up artists and designers, researching materials and techniques, etc.

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. Expresses and advocates opinions thoughtfully and rationally. Head is always in the game. Craft looks perfect. Projects, working process, and discussion are always at, or very close to full professional potential.
- B Above Average: Exceeding the requirements/expectations of the class. No tardiness or absences. Head is mostly in the game. Good craft, ideas, but could be better.
- C Average: Meeting all class requirements. No tardiness or absences. Succumbs to occasional cell phone addiction. Work is complete, but not to its fullest potential.
- 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
- 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 entirely responsible for cleaning up after yourself. In the classroom you must clean up all workspaces and dispose of any scraps/debris you may have produced while working. These studios are shared with other classes. Let's keep things functional for each other. 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 doubly 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.

Prohibited

Avoid toxic materials, food, animals. Your teacher does not allow: suran wrap, tin foil, broken mirror, or obsessive wrapping of things with string.

THIS SYLLABUS IS SUBJECT TO CHANGE



Assignment 1

A Linear Poem of a Walk

This assignment has three goals: understanding that the body is the measurement of perception in space, recognizing the commonplace as source material for your work, and learning the material properties in translating these experiences into a linear 3D design made with wire.

I. Collect Your Perceptions: Perceiving Space Through Walking

Plan to take a walk over an extended period of time. You may start from home or go to a destination of your choosing. While you are enjoying your walk, stop and pick a place, take some time and have a look around, take deep breaths if you like and be a perceptive human being. Identify as much as you can about this space. It doesn't have to be interesting. The interesting things are easy. To find perception and experience in the commonplace is challenging and takes practice. What are all of your senses telling you? Take pictures of linear forms you encounter. They could be architectural, or veins on a leaf, the outline of a rock... of this place.

II. Line Sketches

Create 10 single-page sketches in your sketchbook using ONLY lines you recorded in your pictures as source material. These are fun, quick, exploratory compositions. The lines from your walk are the vocabulary for your drawings. They may be repeated to create pattern, for example, or modified in scale, but must retain their original shapes. Identify four of these sketches you like best and add more detail. Modify and make corrections. These four drawings should have more information and be compositionally resolved. Keep these drawings for critique.

III. Wire Space Poem

Use your drawings as a blueprint to create a thoughtful 3-dimensional (in-the-round) arrangement. You will be translating your two-dimensional forms into a 3D composition. This composition must

- Directly incorporate your lines from your walk within your structure. You may use additional wire for structural support.
- Be freestanding and reflect a surprising sense of balance
- Maintain a sense of order (not a mess of wire) using design principles
- Be on a physical scale, forming a relationship with your body
- Optional: Incorporate additional materials that further defines your idea

Related artists: Carol Bove, Richard Long, Gego, Ruth Asawa

Reading:

William Wordsworth: *The Tables Turned*
Rebecca Solnit: *The Shape of a Walk*, from *Wanderlust*
Richard Long: *Five, Six, Pick Up Sticks*

Critique:

For critique, write a short statement about the relationships between your walk, perception, and the forms within your work. We will hear your statement, look at your four drawings, four of your pictures, and your wireform.

Grading:

- Ambitious sense of 3D volume and scale– reaches beyond model scale into bodily scale. Project activates the space in which it exists. 30
- Has a clear sense of order– careful, dynamic use of design principles, especially balance. Composition is not a mess of wire. 30
- Craft– Transitions are clean and precise. The designer has a clear control over the material and the material serves the design. 30
- Drawings– 10

Calendar:

Tues Jan 23

Introduction, Syllabus, Project 1 and reading announced. Reading and discussion of Wordsworth and Romanticism

Homework: Take your walk, read Solnit and Long for Wednesday. Bring your sketchbook and line pictures.

Thurs Jan 31

Lecture and discussion: Walking and the Perception of Space

Work in studio

Homework: work on drawings in sketchbook

Tues Feb 5

Work on drawings first ½ class.

Second half of class we will look at drawings and pictures.

Homework: read ch 6 “line” in Zelanski *Shaping Space*

Bring wire and wire tools for next class

Thurs Feb 7

Lecture and discussion: The Ingredients of 3D Design

Work in studio

Homework: Have one example of wire translated from you drawing

Tues Feb 14
Work in studio

Thurs Feb 16
Work in studio

Tues Feb 19
Critique of project one



The Tables Turned

WILLIAM WORDSWORTH

Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up! up! my Friend, and clear your looks;
Why all this toil and trouble?

The sun above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:—
We murder to dissect.

Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.

Important University Dates:

Martin Luther King Day (no classes)	Mon Jan 15
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 22
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 29
Last day to drop with a 33% tuition penalty	Mon Feb 12
Final Drop Deadline (67% tuition penalty)	Fri Feb 23
Immunization Record Deadline	Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 19 – Fri Mar 23
Selective Withdrawal Period (undergraduate students only)	Mon Feb 26 – Fri Mar 30
Spring Break	Mon Mar 12 – Sun Mar 18
Incomplete work from Fall 2017 due to Instructor	Fri Mar 23
Incomplete grade changes from Fall 2017 due to Registrar	Fri Mar 30
Dissertation/Thesis Deadline	Fri May 4
Last day of classes	Sat May 5
Reading Days 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.	Mon May 7 – Tue May 8
Exam Period (beginning at 7:30 a.m.)	Wed May 9 – Wed May 16
Commencement	Fri May 18
Degree Conferral Date	Sat May 19

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. 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* 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.

ArtsBus - Dates for Spring 2018:

February 24

March 24

April 14

Visual Voices Lecture Series Spring 2018: 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/>

January 24 – Brian Noyes

February 1 – Teresa Jaynes

February 22 – Sharif Bey

March 1 – Juliet Bellow

March 8 – John Henry

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 your instructor 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.

Cell Phones: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible—helping you avoid accidental or intentional violations of the Honor Code."

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.