

design II 2010



arrival of the real

davis

glenn herbert davis
Assistant Professor of Art

Phillips Hall 134a
Office Hours Monday and Wednesday 12-1:00

(notifications, files over 750KB, 24-72 hour response)

glenn-davis@utulsa.edu

(assistance, more timely response)

gherbertd3@hotmail.com

f(x)

This is a course in three-dimensional design fundamentals. It is the second in a two-course design sequence intended to provide you with a basic understanding of the principles and elements of art / design. The projects you undertake in 1193 will further your ability to design and create images, objects, and environments far beyond your current expectations. Regular critiques and substantial course materials will also foster your ability to identify, assess, and discuss art and design using both specialized knowledge and language. Ultimately, this course is designed as a combination of researching-thinking, experimenting-making, and observing-talking, that if earnestly engaged, will elevate you *from flat to form to function*, and provide you with a roadmap for a highly personalized and developed approach to creation.

Course Philosophy

This course will operate under two guiding principles. 1) As a student in this course you are responsible for your own learning -- you must take charge! 2) As a student in this course you must also bring something to the table. This is not a show. As the instructor I will make every effort to provide the most provocative and captivating experience possible but I cannot do it alone. You will need to take an interest, come prepared, help out, and share. Take a chance.

These guiding principles will "play out" most significantly in your level of (short and) long-term creative development, i.e., the more involved you are in your work the more you will accomplish. But these principles will also dictate a portion of your course grade, as assessed through your a Course Dialogue Component; which includes attendance, attitude, workspace habits, and communications with both the group and the instructor.

The Course Work

Course Dialogue Component - 50 Points

Five Studio Projects - 250 Points

Five Short Answer Tests on Design Terminology - 50 Points

Art on Art Project - 50 Points

The Journal - 50 Points

[Extra Credit / Art not on Art Project - 25 Points]

Total Maximum - 450 Points

This work load will require a minimum of 12 hours per week outside of studio time.



Course Dialogue Component - 50 Points

Course dialogue is an essential component of this course. As a student in this course you are expected to participate in critiques, discussions, planning sessions and demonstrations. If you persist in the opinion that this is a "show", well, you're in it too. Informed and developed commentary in critique will be necessary to receive a high point total, (something very much beyond, "I like it.")

These points are available based upon the positive contribution you make to the studio environment. Speaking is one way to make a contribution. Other types of contribution include: sharing visual samples you've discovered, assisting others with techniques, doing a special dance, providing printed matter to the group, etc., etc., etc. These contributions add to the breadth of the course, making it both more relevant to you, the *rest* of the world and more enjoyable to experience. Through you we learn more. This component will be assessed regularly and a grade distributed following each project.

Carefully read the following sections on Attendance, Due Dates, Language, and The Central Shop to fully understand this component and all of the factors that can affect its assessment.

Respect and a constructive attitude are essential.

Attendance

Being in studio on time and for the duration of each class is required. Frequent tardiness will reduce your dialogue grade as deemed appropriate by the instructor. Two absences will be allowed for any reason. Every absence beyond these two will reduce your available participation points by 5 (points). After seven absences, a failing grade will be issued for the course. Documented medical absences will be acceptable up to a reasonable point at the discretion of the instructor, but their total still cannot exceed seven course meetings.

Technical demonstrations and group critiques are primary elements of this course. Be sure to attend every one. These sessions will not be repeated and cannot be made-up.

Due Dates

Project due dates are subject to modest change, depending upon the circumstances of the group. Any changes will be decided well in advance of the due date and announced during a required class period or via email. Once established, these dates are concrete. Projects must be submitted in full at the beginning of that class period to be eligible for all available points. Any work submitted after this time, in part or in full, will incur a 5 point deduction per class meeting.

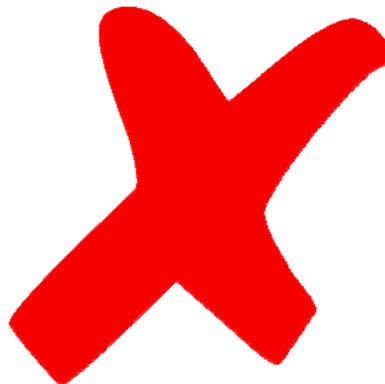
Language

Even if English is your first language, you are not expected at the outset to know the specialized language of 3D design. You do not need to use only specific art / design language or "proper" English to participate in this course. Use the English that you have to speak in class and to respond in tests and written assignments. You are expected within the time of this course though to learn this specialized language and to use it. Your ability to use specialized art / design language will affect your final Course Dialogue grade.

Feel free though to experiment with this group through language itself. For example, use any first or second language you wish to in class critiques, your journaling, and your artworks. Balance the necessity of what "must be said" in English against that which can only be said through your native / an other language.

The Central Shop

As a student in this course you are required to become oriented in the basic operations of the Central Shop (our classroom). This is the only "public" shop available in the School of Art and this course will make full use of it. The appropriate safety practices and equipment will be reviewed as necessary and unsafe practices will not be tolerated. You will be responsible for your own safety and that of those around you. Be observant. Be aware. All students will be responsible for clean-up and proper storage of materials and tools.





Charles Ray

5 Studio Projects - 250 Points [50 Points Each]

Specific grading for the studio projects is broken down into the following three criteria, shown with the maximum points per project.

Experimentation: The quantity and quality of your solutions. Develop! 15 Points

Aesthetic Success: The level of integration and interest in your work. Unify! 20 Points

Craftsmanship: The displayed knowledge and use of materials. Clean it up! 15 Points

Success within these criteria will be based on what you show in your project and in your journal. I cannot grade what I cannot see. All portions of each project must be finished for your work to be considered complete, on time, and ready to grade.

The studio projects will be due every 1½ - 2½ weeks, and at the beginning of class time. Assume that you will spend that day engaged in a group critique of your project and others.

==

Five Short Answer Tests on Design Terminology - 50 Points [10 Points Each]

There will be five short answer tests. Each will require you to briefly define ten art / design vocabulary terms, drawn from the readings and handouts; or to describe specific shop techniques as introduced in class. These tests will be given at the conclusion of each project, at specific times chosen by the group.

Art on Art Project - 50 Points

This component requires you to go see art and then produce an artwork in response to it. This approach to "response" is offered as an alternative to the more common approaches of responding by talking about an artwork or writing a paper about it.

We will travel as a group to view exhibited artworks. The date we travel will be decided by the group. Alternately, you can choose what and when -- just go and view art. Your response to what you have experienced can be in almost any format. You can create a developed visual image, a sculptural form, a machine, create a short video, do a performance in studio, cook a meal for the class, or? It is open to (almost) any creative response accompanied by a brief written description of your topic and your approach, including the name of the artist and the specific artwork(s). Collaborative or group responses will be considered but absolutely no traditional research papers will be accepted as a complete creative response. Your approach must also be pre-approved by the instructor. After our visit, develop an idea for your response and "check-in" with the instructor. I will be very pleased to assist and advise you. I will not, however, be responsible for the (dis)qualifications of those projects I was not allowed to review in advance. Due date to be announced.

The Journal - 50 Points

A requirement of this course is a journal that you will need to lay out and fill like a picture book. This book must present the creative processes you use to solve the studio projects and display documentation / photographs of your "final" solutions. When complete, the journal should appear as a final solution of its own, and should show your work to its greatest advantage. Consider what makes a page exciting to look at, and apply your ideas to the display of your own visuals, texts, etc. The journal is an opportunity for you to apply your growing knowledge of art and design to the complex problem of bookmaking.

There are two general approaches to the journal;

A three-ring binder, filled (as you progress) with content via lined/unlined, 3-hole punched paper and plastic sleeves, etc. Anything that can be 3-hole punched can be used. This system is very loose and extremely versatile.

The classic hardbound sketchbook is still considered a standard and while more pragmatically restrictive, will work just fine for this course component.

Regardless of the system, the Journal should be highly visual, provocative and informative.

Experimentation and play will lead to your greatest creative success. It's your book and it can contain ANY materials you can fit into it. Be sure to include a self-critique at the finish of each project. This will help you develop a sense of processed criticality about your own work. Turn in your journal with each project, at Midterm Reviews, and at semester's end.

ALL IS EXERCISE

Extra Credit / Art not on Art Project - 25 Points

This project is not required but is available to all students.

This project is very similar to an "Art on Art" response with one major difference: you cannot do this project based on existing art. This project requires you to observe and contemplate any other part of our living experience and create an artwork based on your own observations and thinking. Your response must be in the form of an artwork and an accompanying statement covering: what you observed; what you thought about it; what you "made of it" and why. This project should be about ½ the size of a normal project. Media choices, materials, formats, etc. are all completely open, just like an Art on Art project.

It is strongly encouraged that you meet with the instructor to discuss your plans. I would be very pleased to assist and advise you. I will not, however, be responsible for the (dis)qualifications of those projects I was not allowed to review in advance. Of course, no artwork produced for another course may be submitted. Due in the instructor's office by 5 pm on the last class day; April 26.



Text(s)

Shaping Space, 2nd Edition, Zelanski, Fisher, 1995,
Harcourt Brace Publisher, ISBN 0-03-076546-3

Design Principles and Problems, 2nd edition, Zelanski, Fisher, 1996,
Harcourt Brace Publisher. ISBN 0-15-501615-6

I will distribute the required sections of these texts. You are not required to buy either, (in fact do not buy Design Principles and Problems). You could buy the Shaping Space text, or share the price/book with someone else. Any solution is acceptable, but you will be tested on the readings without exception.

There will be other short texts or tasty sites that will be distributed via e-mail or in class. A recommended on-line text similar to Design Principles and Problems, (DP) is at <http://char.txa.cornell.edu/first.htm>. This is the home page for a foundations design course at Cornell University, authored by Charlotte Jirousek. The site has many great links and is worth visiting - it is not, however, a viable "replacement" for the course readings.

==

Tools/Supplies

You should assemble a basic toolbox of measuring, marking, cutting, marring, and alignment tools. You can carry this kit or stow it on the class shelves but you will need it most class days.

Example(s): steel rulers and tape measures; pen and pencil assortment; X-Acto knives and box-cutter; any steel-tipped hand tool that modifies a surface; T-squares and stencils.

To ensure the easiest access to necessary tools and tooling time, you should also purchase:

Hot or Dual-Temp Glue Gun w/ Woodworking and High Strength Glue Sticks ~\$12 (Lowe's)

High Strength Spray Adhesive ~\$8

Safety Glasses ~\$8 (Lowe's or Grainger)

Hearing Protection ~\$10 (Lowe's or Grainger)

Sandpaper Assortment ~\$6 (Lowe's)

Additional materials will be required and will be announced throughout the semester, however most projects can be constructed from salvage materials. Be on the lookout for toss-away wood, steel, wire, Plexiglas, foam, etc. Stock up and save.

==

MAKING IS BREAKING



Marque Comblatt

Letter Grades; numerical

In general these percentages will be used to determine final grades:

A	91%	<i>*Final grades</i>
B	83%	<i>will also</i>
C	73%	<i>be affected</i>
D	63%	<i>by your</i>
F	59-%	<i>in-class attitude</i>
		<i>and attendance.</i>

You may also use these percentages to assess a letter grade for each point total you receive.

Letter Grades; general criteria

Letter grades received in this course reflect "mastery of content", not effort. Grades are not used to motivate or penalize students and every attempt is made to apply the grading criterium evenly.

To receive an **A** for any course component you must exceed its stated and implicit expectations. You must ambitiously personalize, develop, and communicate your efforts using an exceptional degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **B** for any course component you must meet and in some category exceed its stated and implicit expectations. You must convincingly personalize, develop, and communicate your efforts using an elevated degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **C** for any course component you must meet its stated and implicit expectations. You must fulfill the component completely, and make some effort to personalize, develop, and communicate your efforts using some measure of creative sensitivity, intelligent thought, and *appropriate* craft.

Not fulfilling the stated and implicit expectations of any component will result in a grade of D or F.

=====

Disability Status:

Students with disabilities should contact the Center for Student Academic Support to self-identify their needs in order to facilitate their rights under the Americans with Disabilities Act. The Center for Student Academic Support is located in Holmes Student Center Room 59.

All students are encouraged to familiarize themselves with and take advantage of services provided by the Center for Student Academic Support such as tutoring, academic counseling, and developing study skills. The Center for Student Academic Support provides confidential consultations to any student with academic concerns as well as the students with disabilities.

design II 2010



material force leads