

## **Salem Community College Course Syllabus**

**Course Title:** Three-Dimensional Design

**Course Code:** ART116

**Lecture Hours:** 2

**Lab Hours:** 2

**Credits:** 3

### **Course Description:**

This foundation course in three-dimensional design will introduce students to space shaping through fundamental problem solving exercises. Students will deploy simple tools and inexpensive materials to develop an awareness of the visual elements of art and principles of organization as they apply to the dynamic aspects of three-dimensionality. Students will employ the following art elements to produce successful design studies: form, space, line, light, texture, color and, time and movement. To achieve visual unity within problem solving assignments, students will learn to utilize the following organizational principles of design: repetition, variety, rhythm, emphasis and economy, visual balance, and proportion.

### **Prerequisite:**

None.

### **Place in College Curriculum:**

This course is required for the Associate in Science program with an option in Computer Graphic Art, the AFA in Digital Media and the AFA in Studio Art. This course will also function as an open elective for students pursuing either a certificate or degree program.

### **Date of Last Revision:**

March 2012

**Course Content Outline:**

The following content may be organized to suit the instructor's preference.

- I. History of Design
  - A. Historic examples of basic art elements
    - 1. Fine art
    - 2. Applied art
  - B. Contemporary examples of basic art elements
    - 1. Fine art
    - 2. Applied art
  
- II. The Creative Design Process
  - A. Define the problem
  - B. Brainstorm – use diverse thinking modes
  - C. Make choices – prioritize/evaluate
  - D. Seek risks
  - E. Alternate and overlap – hands-on experiments
  - F. Give time and effort to creative labor
  - G. Present results professionally and test viewer engagement
  - H. Analysis and “Re-vision”
  
- III. Three-dimensional Design Elements and Organizing Strategies
  - A. Form
  - B. Space
  - C. Line
  - D. Light/value
  - E. Texture
  - F. Color
  - G. Time and movement
  
- IV. Three-dimensional Design Principles
  - A. Repetition
  - B. Variety
  - C. Rhythm
  - D. Emphasis and economy
  - E. Proportion and scale
  - F. Balance
    - 1. Visual: symmetrical and asymmetrical
    - 2. Physical: gravity and mass
  
- V. Three-dimensional Design Problems
  - A. Structural Skeleton
    - 1. attention to styles of representing form: representational, abstract, non-representational
    - 2. consideration of evocative gesture and gestalt
  - B. Skin over Skeleton
    - 1. awareness of light and shadow
    - 2. use of void & mass to balance the attention of viewers
  - C. Modular Construction
    - 1. bas-relief

- 2. full round
- 3. environmental
- D. Intersecting and Pliable Planes
  - 1. space shaping primary and secondary edges
  - 2. inventive use of visual and actual textures
- E. Additive & Subtractive Processes in manipulation of void and mass
  - 1. re-formulation of existing objects
  - 2. ergonomic invention of original artifact / masterpiece

VI. Developing Analytical Skills

- A. Realizing goal through
  - 1. aesthetic engagement of viewers
  - 2. skillful demonstration of craft and technique
  - 3. visual and verbal communication of artistic intent with originality
  - 4. professional presentation demonstrating expressive use of Art Elements
  - 5. professional display & provocative use of Organization Principles
  - 6. innovative, resourceful, sensitive use of materials and technical processes
  - 7. timely and cost effective solutions
- B. Evaluate strengths
  - 1. produce a verbal artist statement
  - 2. identify areas of "achievement:" technical , aesthetic, expressive
- C. Evaluate weaknesses
  - 1. compare and contrast artist intent with final results
  - 2. review "creative process" and identify alternative pathways

## **Course Objectives**

### ***Course Performance Objective #1***

Students will explore how artists and designers have effectively and expressively used basic art elements and organizing principles of design within historic and contemporary examples of both fine art and applied art objects.

#### ***Learning Outcomes:***

Students will:

1. identify by name both orally and in writing the Art Elements and Organization Principles within historic and contemporary examples.
2. effectively utilize the elements of design and organization principles in problem solving exercises.
3. find examples of three-dimensional art objects and critically compare and contrast the effectiveness of these examples relative to expressive use of art elements and constructive use of organizational strategies.
4. discuss critically the effectiveness of "engaging the attention of viewers" from all sides of the art object.
5. discuss critically the strengths and weaknesses of both fine art works and applied art works made by professional artists, peers, and his/her own individual creations.

### ***Course Performance Objective #2***

Students will explore the creative design process enabling them to apply visual and verbal vocabulary, formulate ideas, approaches and materials, enter problem solving with an open mind, and gain exposure to a wide variety of experiences and attitudes.

#### ***Learning Outcomes:***

Students will:

1. learn and apply discipline vocabulary to help define a given design problem.
2. brainstorm and record all ideas.
3. investigate what they want to accomplish.
4. research to discover real three-dimensional examples from historic and contemporary art.
5. locate images and/or text resources that relate to the problem.
6. identify problem limits (time, scale, materials, and conceptual value/ innovative ness, costs, execution methods and presentation needs).
7. modify and combine, transform and translate problem limits as "visual clues" within their problem-solving hands-on experiments.
8. seek innovative strategies.
9. alternate and overlap ideas.
10. give time and effort to creative labor.
11. observe the three-dimensional work with care from different angles.
12. observe viewer's reactions to the three-dimensional design project.
13. make choices: compare, contrast, experiment, produce, evaluate, revise.
14. seek to present results professionally.
15. analyze the finished work for strengths and weaknesses.
16. re-define the problem and begin again if necessary.

### ***Course Performance Objective #3***

Students will complete problem-solving exercises which focus on the use of select design elements and organizing strategies. Students will produce tangible results that illustrate technical craftsmanship, individual expressive content, and aesthetic standards.

#### ***Learning Outcomes:***

Students will:

1. judge the craftsmanship and technical media production aspects of using an art element within a problem solving design solution.
2. assess the effective deployment of art elements and organizing principles relative to achieving coherent “visual unity” on the overall “space shaping” visual form of the work.
3. use the language of design, orally or in writing, to discuss how his/her design study/problem-solving solution using specific art elements relates to innovative or quality completion of assignment objectives.
4. locate three-dimensional examples of “universal design excellence” found within many different collections such as museums, web sites, or books.
5. identify and communicate clearly what engages the viewer’s attention within the student’s use of basic art elements and organization strategies of design.
6. evaluate the use of art elements and organizing principles in the three-dimensional object with regard to technical craftsmanship, significance, subject matter, style of representing form (representational, abstract, non-representational) and format of presentation (bas relief, full round, environmental, or installation).
7. find actual three-dimensional objects of fine art or applied art examples to compare how these three-dimensional objects are “compromised” in two-dimensional representations like photographs or slides.
8. identify how and where the artist has deployed art elements and organization strategies in the actual three-dimensional work versus what photography does to change the “vision experience.”
9. recognize dominance and subordination in the use of art elements within an artwork.
10. observe emphasis and economy with which art elements are used to focus the viewer’s attention.
11. assess the three-dimensional composition with regard to “universal” or “timeless” qualities of good design.
12. assess the three-dimensional composition with respect to personal and/or cultural significance of the subject matter presented.
13. assess the effect of the composition on the overall visual form of the work and will discuss how his/her design study relates to the assignment.

#### **Course Performance Objective #4**

Utilizing simple tools and inexpensive materials, students will explore a variety of problem-solving exercises that emphasize shaping spatial activities unique to three-dimensional design.

#### ***Learning Outcomes:***

Students will:

1. explore the diversity of visual concept in making a “*structural skeleton*” form, utilizing materials such as wire.
2. identify and construct a series of “original shape” full round forms experimenting with three different styles: representational, abstract, and non-representational formats.
3. explore visual aspects of volumetric space shaping “*skin over skeleton*” forms utilizing materials such as papier mache’.
4. build a skin-over-skeleton asymmetrical full round form with attention to “balance”, both visual and physical.
5. explore light and shadow within “*bas relief multi-planar & modular installations.*”
6. use repetition and variety inherent within simple scored paper sculpture and/or cast tiles constructions to produce a 6 to 8 unit personal work.
7. work with other classmates in a team to edit and select tiles to form a larger group unit.
8. make a small site-specific functional installation that utilizes “*intersecting and pliable planes*” to resolve form and function issues in the applied design “packaging of select products.”
9. use tools and media of his or her own choice to re-formulate an original “*packaging design for an existing three-dimensional object.*”
10. research the object.
11. identify the client needs and develop a budget.
12. determine space and client-specific size parameters, dealing with ergonomic and ecological concerns.
13. experiment with different technical sculptural processes to select one that is efficient and cost-effective.

***Course Performance Objective #5***

Utilizing their analytical skills, students will become selective makers and consumers of products of material culture.

***Learning Outcomes:***

Students will:

1. observe objects from the commercial market and rank them for aesthetic standards, expressive content, and technical craftsmanship.
2. propose meanings and compare and contrast these objects.
3. compare and contrast supply and demand with pricing, versus production costs.
4. evaluate timely and cost effective solutions for products of the material culture.
5. evaluate the choice of materials relative to cost effectiveness.
6. explore alternative materials to make objects that are desirable for the idea.
7. analyze the work as possessing either/or both universal or individual qualities of innovation.
8. produce a verbal artist's statement.
9. identify areas of "achievement" (technical, expressive, aesthetic).
10. compare and contrast the artist's intent with the final results.
11. review the "creative process" and identify alternative pathways.

**General Education Requirements:**

Goals covered in '*Three Dimensional Design*' are critical thinking, problem solving, communication, aesthetic perspective and information literacy.

**Outcomes Assessment:**

A college-wide outcomes assessment program has been put into place to enhance the quality and effectiveness of the curriculum and programs at Salem Community College. As part of this assessment program, the learning outcomes for this course will be assessed. Assessment methods may include tests, quizzes, papers, reports, projects and other instruments. Copies of all outcomes assessments are available in an electronic assessment bank maintained by the Institutional Research and Planning Office.

**Course Requirements and Means of Evaluation:**

Please refer to the instructor's syllabus addendum (to be distributed in class) for specific information regarding the course requirements and means of evaluation.

**Academic Honesty Policy:**

Students found to have committed an act of academic dishonesty may be subject to failure of this course, academic probation, and / or suspension from the college. See the Student Handbook for additional details.

**Attendance Policy:**

Regular and prompt attendance in all classes is expected of students. Students absent from class for any reason are responsible for making up any missed work. Faculty members establish an attendance policy for each course and it is the student's responsibility to honor and comply with that policy.

**ADA Statement:**

If you have a 504 Accommodation Plan, please discuss it with your instructor. If you have any disability but have not documented it with the Disability Support coordinator at Salem Community college, you must do so to be eligible for accommodations. To contact the Disability Support Coordinator, call 856-351-2773, or email [disabilitysupport@salemcc.edu](mailto:disabilitysupport@salemcc.edu) to set up an appointment. To find out more information about disability support services at Salem Community College, visit [www.salemcc.edu/students/student success-programs/disability-support](http://www.salemcc.edu/students/student-success-programs/disability-support).

**Instructor Information:**

(See Course Handout)

**Supplies:**

(See Course Handout) For textbook information, please see the [Salem Community College Bookstore Website](#).

**Additional Costs:**

As necessitated by the required supplies.