COURSE NAME: Introduction to Three-Dimensional Composition

COURSE NUMBER: ART 116, CRN 64444
CREDIT HOUR: 03

CATALOG DESCRIPTION: Focuses on building three-dimensional forms and structures using various approaches and materials, as well as the designing of creative environments. The student's awareness of the natural order and the aesthetic aspect of design are broadened and the student learns the use of color, proportion, space, and movement in a three-dimensional form.

MISSION STATEMENT: Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawaii and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide Oahu’s Koolau Region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment, inspiring students to excellence.

UPON SUCCESSFUL COMPLETION OF ART 116, THE STUDENT SHOULD BE ABLE TO:
1. Demonstrate an understanding of the following sculpting processes: Assemblage, carving, mold making, metal construction and casting.
2. Utilize creative problem-solving.
3. Demonstrate and sensitively apply the visual elements of line, texture, color, volume and mass and the design principles of balance, directional force, rhythm, dominance, contrast, variation and proportion.
4. Demonstrate a basic understanding of drawing as a means of notation, conceptualization and visual organization.
5. Demonstrate an awareness of historic and contemporary examples of sculpture.
6. Begin to use the sculpting process to express personal imagery.

DISABILITIES ACCOMMODATION STATEMENT
If you have an educational, physical, health, or mental health disability that could limit your ability to fully participate in this class; you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.

REQUIREMENTS COURSE SATISFIES:

AT UH WINDWARD: Fulfills the Arts and Humanities Group 1: The Arts

AT UH MANOA: Fulfills the Arts and Humanities Group 1: The Arts

PREREQUISITES: None

RECOMMENDED SPECIAL PREPARATION: Art 101,113
RECOMMENDED BASIC SKILLS LEVELS: Reading Level of Text: 11th grade

ACTIVITIES REQUIRED AT SCHEDULED TIMES OTHER THAN CLASS TIMES: FIELD TRIPS AND HOMEWORK. STUDENTS ARE REQUIRED TO WORK AN ADDITIONAL THREE TO FIVE HOURS A WEEK DURING OPEN LAB TIME.

PROFESSOR: Paul Nash

OFFICE: Palanakila: By Appointment Only

TELEPHONE: 235-7323 (on campus X323)
              pnash@hawaii.edu

EFFECTIVE DATE: Fall 2018

I. COURSE GOALS
A. To broaden the student's awareness of form and the function of form; to enhance the student's awareness of the natural order of design (in nature and the environment), and to appreciate the psychological aspect of aesthetics in form and space.

B. To learn to apply these concepts of harmonious design to the student's own (art) work in his/her world. Emphasis is placed on qualitative (quality) decisions throughout the process from concept to presentation.

C. The course will prepare the student to perceive the world and express their creativity more fully. The student will gain insight to historical and contemporary sculpture.

II. COURSE OBJECTIVES

A. The student will demonstrate a familiarity with the materials used in three-dimensional design.

B. The student will be able to understand the use of texture, volume, intensity, and visual temperature in three-dimensional design.

C. The student will be able to demonstrate the use of structure, proportion, time, space, and movement, and the effects of color and value in three-dimensional design, as well as develop an understanding of open form and closed form concepts.

D. The student will be able to demonstrate a working knowledge of how form fits function.

III. COURSE CONTENT – MODE OF INSTRUCTION

(Assignments are subject to change by the instructor at any time.)

A. Drawing lesson: 30 squares (cube) in one-point linear perspective, and 30 squares in two-point perspective, ten above the horizon line, ten below the horizon line, and ten on the horizon line. Draw different size box shapes. Also, ten gesture drawing of a head. One value drawing, Self-portrait on 15" x 20" illustration board. showing high and low contrast. Two-weeks.

B. Post and Beam (Lintel) Design; understanding structures--how they work and appear with color in space and how to deal with fixed limitations, i.e. Stonehenge. (Open form using paper, wood and string
materials, interlocking and or glue). Post and Lintel may be abstracted. 3 weeks.

B. Montage with tactile objects; emphasis on contrasting textures using constructions of found mankind-made objects and constructions of natural objects to create a three-dimensional design, with a social or political statement. Objects should be found outside of your home living area. (Open or closed form Concept). One week.

C. Head bust; an introduction to analytical sight and the ways of changing an object's appearance through alterations of light source, translation of line to value and value alterations through texture variations using clay and armature. (Closed form), Representational, may be abstracted after the critique. 25 lbs. of stoneware clay will be needed (1 bag from the bookstore). Recommended clay: Nash Red or Nash White. The clay head busts can be fired to bisque only.

E. Carving plaster to create a sensual form; to create a feeling of sensuality from a block of plasters not less than one cubic foot. Student will mix and pour the plaster block. This process will develop an understanding of two-piece molds and investment molds for Bronze casting. (Open or closed form).

1. If the work is not completely original it must meet or surpass ART Existing levels of detail and finish. The project should display a mastery of materials and techniques. 3 weeks.

2. Work inside a cardboard box (its volume), using clay to create a form within the volume of the cardboard box. Then, pour plaster to get the opposite shape of the negative space. 3 weeks.

F. Copper Wire Form Design; create a support structure using wire construction and brazing. To create actual or implied movement throughout the wire design. (Open form or closed form). This process will develop an understanding of how to create an armature for Bronze casting. This is the final project; I expect to see an understanding of space, color, light, texture, movement of line and design principles. There will also be the introduction of music to fit and relate to the wire sculpture design. One minute of music with your sculpture at the final presentation. 3-weeks. The student will learn the techniques of brazing and acetylene welding processes.
Projects A, B, and C are homework. Due dates will be established during the semester. Approximately 3 to 4 weeks for each project.

IV. **ACTIVITIES:** Field Trips:

Honolulu Museum of Art, Phone: 808-532-8700
Museum Café: 808-532-87834
Honolulu Museum of Art Spalding House, Phone: 808-526-1322
Spalding House Café: 808-237-5225

V. **EVALUATION**

Evaluation of student work will be based on the following criteria:

A. Ability to accurately appraise problems, the selection of appropriate and imaginative means for their solution.
B. Quality, intensity of involvement and craftsmanship.
C. Class attendance and punctuality in observing due dates.
D. Personal growth within each student's range of abilities.

Work habits and effort are an important part of the evaluation process of your grade. The effort you put into working around the studio is just as important as the development of your talent and skill. If you come late, leave early; you will be losing grade credit towards your final grade in the course. Grades will be given pertaining to work habits and effort on a weekly basis.

(All projects and ideas must be pre-approved by the instructor)

A = Completion of all projects and activities, show excellent skill in design, creativity and craftsmanship, and work habits. Good attendance, not more than four absences. After four absences, grade will drop one level.
B = Completion of all projects and activities, show better than average skill in design, creativity and craftsmanship, and work habits. Good attendance.
C = Completion of all projects, shows average skill and understanding of concepts and good attendance.
D = Completion of 75% of all projects and shows average skill.
F = Less than minimal passing achievement
*Cr = Credit, completion of at least "C" grade requirements  
*NC = No credit, completion of less than "C" grade requirements  
I = Incomplete - temporary grade given when a student has failed to complete a small part of a course because of circumstances beyond his or her control.

*Credit, No Credit must be declared by the end of the 10th week of classes.

Absence Policy: After four absences, your letter grade will drop down one grade--an A will turn into a B, a B to a C, etc. Every two additional absences will lower your grade down an additional level. If you have six absences, then an A will become a C, a B will become a D, and a C will become a D. Four lateness’s will equal an absence. Absences can be excused by a doctor's note or legal excuse (e.g., jury duty, etc.).

LAB PROCEDURES – The Studio is an environment for serious research, no different from a Chemistry or Engineering Lab. Cooperation is the key to creating a situation where everyone can be personally productive. These guidelines have been established for your benefit and safety, to help all of us accomplish our individual goals within a group contest.

USE OF FACILITIES – Only students currently registered may use facilities; children, family, or friends are not allowed in the studio.

MUSIC AND PHONES – may not be used when class is in session. Cell Phones and Pagers must be in silent mode. No C.D. players, I Pods, etc.

SMOKING – of any kind is not allowed in the studio.

LOCKERS – Will be assigned to you. Lockers are to be vacated by the last day of instruction for each semester and will be cleared and cleaned prior to the beginning of the following semester.

WORK SPACE – Please make it your responsibility to help keep the lab clean.

SAFETY – “Assumption of Risk and Release Forms” are required from all students. Before using the equipment for a class project, your instructor will review those procedures before using the equipment.
Activities that create dust from clay or other silica-bearing materials require the use of an OSHA-approved particle mask.

ABANDONED ART PROJECTS: THERE ARE DESIGNATED AREAS IN THE STUDIO FOR ABANDONED PROJECTS. YOU WILL BE SHOWN THESE AREAS. YOUR WORK WILL BE SET ASIDE FOR PROJECTS WHICH YOU HAVE NOT CLAIMED. TWO WEEKS NOTICE WILL BE GIVEN TO STUDENTS TO CLAIM THEIR WORK. AFTER THAT PERIOD, THE PIECES WILL BE CONSIDERED ABANDONED AND WILL BE THROWN AWAY.

ALL THESE PROJECTS ARE CONSIDERED EXERCISES IN THREE DIMENSIONAL VISUAL LEARNING. THEY ARE NOT MEANT TO BE KEPT IN THE STUDIO FOR ANY LENGTH OF TIME. IF YOU MAKE ART THAT FINE, BUT IS NOT NECESSARY, AS LONG AS YOU UNDERSTAND THE CONCEPT, DESIGN IDEA, THE MEDIUM AND EXPERIENCE THE PROCESS.

VI. SUPPLIES

Most supplies will need to be purchased at a hardware store. There are three hardware stores in Kaneohe, City Mill, and Yamashiro Building Supply, Hardware Hawaii is in Kailua. I recommend going to Airgas Store for your brazing supplies, 2305 Kamehameha Hwy, Honolulu, 96819. Phone: 808-671-5435. Airgas Store 94-133 Leokane Street, #133, Waipahu, 96797.

Items 1, 2, 3, 4 and 5 can be purchased at the Bookstore.

Supply List:

1. Spiral bound drawing book 11" x 14" or bigger.
2. Pencils 2B, 4B, 6B
3. Masking tape, scissors, metal ruler, and plastic triangle.
4. Acrylic paint/brushes.
5. One bag of Clay to start head bust.
6. Other materials will include large plastic bags, cardboard boxes, plaster of Paris, cutting pliers, files, or other cutting tools, copper wire, brazing flux, (silverflow) (silverflow is the easiest to work with), mapp gas (one cylinder), brazing tip, etc., as needed for various projects.
BOOKS:
SCULPTURE Technique Form Content, Revised Edition by Arthur Williams. This is a good introductory book for the student that has never experience 3-D Art before. Required.

The Sculptural Idea, Fourth Edition, by James Kelly, Optional. This is a very good book for the student that is a Sculpture Major.

Shaping Space, the dynamics of three-dimensional design by Zelanski & Fisher. Optional. This a very good introductory book.


Good Luck, Have Fun, and May The Force Be With You.
Paul Nash, Professor of Ceramics