

College of San Mateo
Official Course Outline

1. **COURSE ID:** ART 401 **TITLE:** Three-Dimensional Design **C-ID:** ARTS 101
Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; 64.0-72.0 Homework hours;
144.0-162.0 Total Student Learning hours
Method of Grading: Letter Grade Only

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Introduction to the fundamental concepts and the historical references of organizing forms in three dimensions. Studio application involving various materials to explore 3-D concepts.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Articulate, orally and/or in writing, interpretations of three-dimensional design principles viewed as an alternative method of communication, principally as expressions of self, personal observations and perceptions, and other artistic objectives.
2. Conceptualize, formulate and analyze strategies to manifest into artworks using three-dimensional design concepts and materials.
3. Demonstrate the skills and techniques necessary in the effective and safe use of tools and materials to produce artworks utilizing 3-D design media.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Identify and understand the formal elements and organizing principles of three-dimensional art.
2. Produce objects, forms, and problem-solving projects that successfully incorporate the basic elements and organizing principles of three-dimensional art.
3. Discuss, describe, analyze and critique three-dimensional works of art through references to the formal elements and principles of design.
4. Analyze information and form individual aesthetic decisions and judgments related to their own design work.
5. Translate ideas or visual experience into tactile forms using both formal and conceptual approaches.
6. Recognize the presence of specific design elements and principles in works of art as well as in the everyday physical world around them, throughout history and across cultures.
7. Compose in three dimensions and work with a variety of media which may include but is not limited to clay, wood, metal, paint, plaster, paper, fibers, mixed media, and in the use of digital technology such as 3-D scanners and printers in an appropriate and safe manner.

6. **COURSE CONTENT:**

Lecture Content:

1. Fundamental theoretical concepts and terminology common to all three-dimensional art and design activities.
 - A. Elements of design
 - a. line, shape, form, space, value, texture, volume, mass, and color.
 - B. Organizing principles of three-dimensional design
 - a. balance, proportion, repetition, variety, harmony, scale, movement and emphasis.
 - C. 3-D artistic styles
 - a. representational, abstract, non-objective, and conceptually based.
2. Problem-solving visual exercises that develop three-dimensional awareness and require exploration and manipulation of the basic three-dimensional elements.
3. Dynamic relationships of three-dimensional elements and organizing principles.
4. Introduction to a variety of three-dimensional materials and techniques appropriate to an introductory

study in design.

A. traditional and non-traditional 3-D art materials.

B. technical methods like additive/constructive, subtractive, cast/mold made, and non-traditional.

5. Translation of ideas or visual experience into tactile forms using both formal and conceptual approaches.

6. Evaluation and critique of historical examples of three-dimensional design from various cultures, historical periods, and aesthetic sensibilities.

7. Contemporary trends, materials, and approaches in three-dimensional design.

8. Degrees of dimensionality

A. sculpture in the round, relief, and site-specific installations.

9. Health safety practices in the studio

A. proper handling of 3-D materials.

B. safety procedures for use of various 3-D equipment.

Lab Content:

1. Problem-solving visual exercises that develop three-dimensional awareness and require exploration and manipulation of the basic three-dimensional materials.

2. Development of skills and processes using a variety of artistic materials, techniques and tools appropriate to an introductory study in design, which may include paper, wood, plaster, wire, metal, clay, fibers, mixed media etc.

3. Studio projects that explore the elements and organizing principles of three-dimensional design.

4. Participation in group and individual critiques.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

A. Lecture

B. Lab

C. Activity

D. Critique

E. Directed Study

F. Discussion

G. Field Trips

H. Individualized Instruction

I. Observation and Demonstration

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Common written assignments would review technical processes and procedures, reports and reactions to exhibitions, students' self-reflective critiques and analytical reviews of artworks (especially their own), and other writing assignments which demonstrate the students' development of abilities to have meaningful and insightful discourse about art and artworks (2-3 pages, 4 times per semester).

Reading Assignments:

The readings would include textbook assignments, review of articles concerned with critiques and/or critical commentaries about art, technical educational materials, and instructional manuals. In addition, instructor generated reference materials, instructional handouts and project commentaries are provided to the students (10-20 pages per week).

Other Outside Assignments:

A. Problem-solving visual exercises that develop three-dimensional awareness and require exploration and manipulation of basic three-dimensional materials.

B. Studio projects that explore the elements and organizing principles of three-dimensional design.

C. Development of skills and processes using a variety of artistic materials, techniques, and tools appropriate to an introductory study in design, which may include paper, wood, plaster, wire, metal, clay, fibers, mixed-media, etc.

D. Participation in group and individual critiques.

E. Examples of representative project assignments:

a. From Two-Dimensionality to Three-Dimensionality: First draw a simple nonrepresentational design on an 8.5 x 11 piece of paper. Then translate the drawing into a three-dimensional sculpture of any material that you choose, such as wood, cardboard, fabric, or wire. How can this be done? What aesthetic differences can be seen between the two versions of the design? What factors do you have to deal with in a three-dimensional piece that were not an issue in the two-dimensional drawing? Present your piece at the critique for group discussion.

- b. Recycled/Repurposed Materials Group Installation Art. Students will break into small groups to choose an environmental/sustainability related theme for a 3-D installation piece. Each group member will document research with a sketchbook and reflection summaries. Create a 3-D art installation using predominately found/recycled materials that address your chosen theme. Think about creative ways to alter and combine unconventional materials. In what ways can the materials themselves contribute to the content of the piece? Each group will summarize their installation with a group artist statement highlighting the chosen theme and conceptual, technical, and design elements included.
- F. Field trip or exhibition attendance related to three-dimensional art practices.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Group Projects
- F. Homework
- G. Lab Activities
- H. Oral Presentation
- I. Papers
- J. Portfolios
- K. Projects
- L. Quizzes
- M. Written examination
- N. A. Demonstrations of progressive acquisition of skills in three-dimensional design B. Portfolio reviews of complete works C. Written and/or oral examinations, classroom participation in critiques and other class activities D. Exhibition reports or other research projects E. Any other viable alternative criteria chosen by the instructor

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Stewart, M.. *Launching the Imagination: A Guide to Three-Dimensional Design*, 6th ed. New York City: McGraw-Hill Humanities/Social Sciences/Languages, 2019
- B. Kloski, L. and N. Kloski.. *Getting Started with 3D Printing*, 2nd ed. San Francisco: Maker Media, 2018
- C. Zelanski, P. and Fischer, M.E.. *Shaping Space: The Dynamics of Three Dimensional Design*, 3rd ed. Wadsworth Publishing, 2006

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