

# **San Diego School of Creative and Performing Arts**

## **AP STUDIO 3D DESIGN PORTFOLIO**

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### **Overview**

The AP Studio Art 3D Design course focuses on creative and systematic investigation of formal and conceptual issues in 3D design. The class emphasizes the making of art as an ongoing process that involves the student making informed and critical decisions about their work. Through brainstorming, research, and planning in sketchbooks and visual journals students will be able to work toward that goal. Through individual critiques with the teacher as well as class critiques and written reflections about their artistic process, students will be able to speak about art with critical eyes.

This portfolio is intended to address sculptural issues. Design involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to the integration of depth and space, volume and surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationship) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture).

For this portfolio, students are asked to demonstrate mastery of 3-D design through any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glasswork, installation, assemblage, and 3-D fabric/fiber arts.

Students will develop a portfolio that is composed of three components—Quality, Concentration, and Breadth as outlined in the AP Studio Art course description and the Studio Art poster. Students will be expected to develop mastery in concept, composition and execution of ideas.

In constructing the portfolio, students will explore critical characteristics of creative thinking. Students will learn how to seek out creative problems that are interesting and challenging and use goal setting, informed decision making and problem solving skills to pursue their own artistic interest in an informed way. Students are responsible for demonstrating mastery at using the elements of art to organize the principles of design in their work.

### **3-D Design instructional goals**

- Encourage creative investigation of formal and conceptual issues in 3-D design
- Demonstrate abilities and versatility with techniques, problem solving, and ideation.
- Develop mastery in concept, composition, and execution
- Emphasize art making as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become inventive, independent thinkers.

### **Curricular Content and Units of Study**

The 3D Design Portfolio is designed to address a very broad interpretation of sculptural issues and media, including functional 3D designed objects and architecture. Sculpture and 3D design are studied as artistic vehicles that have cross cultural, historical and personal implications. Students will work in a variety of media and materials. As the students develop their work for the Breadth, Concentration and Quality sections of their portfolio, approaches to sculpture and 3D design will be studied in relation to art history. Students will work from observation, memory and imagination to create work that is original and speaks in a meaningful voice.

- Students will use drawing, 3D sketching and model making as a tool for brainstorming, problem solving and planning for sculptures and 3D objects.
- Students will use design thinking and the design process as a means for making 3D art.
- Students will use observation as a way to inform them as artists to learn about the world, how things, man made and in nature are put together and function. This in turn will inform the art work they make.
- Students will learn how their identity, personal history, and culture can inform their sculptures, functional objects and architecture.
- Students will make art as a means of expressing emotions.
- Students will make sculptures and design 3D objects that are explorations of the physical world of form and space.

### **Content**

- Interior Space- Public and Private
- Exterior Space- The natural and the built environment
- Form and Function
- The figure- People and animals
- Movement and action

- Identity-Portraiture
- Memory, Imagination and Individual Artistic Vision

### **Format**

- Sculptures- figurative, representational, abstract, installation
- Functional objects
- Architectural models
- Objects of cultural significance

### **Construction Methods and Materials**

- Additive, subtractive, assemblage, cast
- Wood, wire, clay, metal, plaster, stone, cardboard, paper, found objects, fabric

Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

## **Timeline of Units of Study**

### **Fall Semester**

Students will be focusing on the Breadth component of the portfolio, exploring different materials, subject matter and artistic concepts in the fall semester. Class work will be connected with art and design history, architecture and cultural issues and objects. During the fall semester we will work on the Breadth section of the portfolio developing a broad base of 3D work that uses the elements of art (line, shape, light, color, form, texture) as tools to build works grounded ideas as well as in the principles of design (balance, proportion, rhythm and movement, variety, emphasis, and unity.) Students will take advantage of the learning opportunities outside of the school campus, in museums, gardens, outdoor sculpture parks and viewing and experiencing architecture.

From the summer through October, students will be engaged an exploration of ideas and research that will lead to their concentration theme. Early in the fall students will confer with the teacher on their progress with the concentration ideation. By the beginning of November students should have a focus and rationale for their concentration and begin planning the work. They will have a plan for their concentration work in place in the form of a timeline, and the approximate format, media and content of the work to be produced. This timeline will be like an outline for a research paper and will aid with time management of such a large output of artwork in a relatively short span of time. This will also aid the students in reaching their goals for the AP Portfolio successfully. If students choose to work in clay they will need to give themselves extra time to account for the drying, firing and glazing time of the clay. By December students should be working on the concentration, giving themselves enough time for work to develop, change and progress in order to produce a body of work that is of high quality and artistic integrity. Students will be documenting their work as they build up a digital portfolio, for the AP

Portfolio requirements as well as for use in college and art school applications.

The student's work should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. The work should show evidence of conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to three-dimensional design.

The Breadth portion of the portfolio teaches students a variety of concepts and approaches in 3-D design so they are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation.

The student is introduced to a broad variety of media and techniques and encouraged to experiment and explore a wide range of themes, formal design problems, concept-based works, ideas within a social and political framework.

Examples include:

- work that employs line, plane, mass, or volume to activate form in space
- work that suggests rhythm through modular structure
- work that uses light or shadow to determine form, with particular attention to surface and interior space
- work that demonstrates an understanding of symmetry, asymmetry, balance, anomaly, and implied motion
- assemblage or constructed work that transforms materials or object identity through the manipulation of proportion/scale
- work in which the color and texture unify or balance the overall composition of the piece
- work that explores the concept of emphasis/subordination through a transition from organic to mechanical form

## **Student Responsibilities, Assessment and Evaluation**

The requirements of the three part AP Portfolio are clear and will aid in setting challenging but attainable creative goals for projects in Studio Art. Deadlines and keeping up with the requirements of the portfolio and the class work will help students attain those goals. Students utilize a set of standards in which they are able to gauge their progress and work toward their goals. [C5] These standards are both the standards for the Visual and Performing Arts Standards of the State of California as well as the standards for the Advanced Placement Portfolio Exam.

### **Attendance and Work Ethic**

Students must demonstrate the ability to come in on a daily basis and immediately engage in their work, sometimes a teacher directed class activity and other times more

independently based and focused work toward creatively solving problems they have developed. All students are required to meet due dates for art work. When questions arise, it is the responsibility of the student to meet with the instructor. Students in this studio must complete all in class assignments of which include the artistic ideation process, in- and out-of-class projects, reading, and research. All students are expected to have sketch books at all times and to develop these sketchbooks as ongoing visual journals for class directed, independent work and to document the mandatory ideation process for all projects. Students are responsible for the upkeep and management of the collected body of formal sculptures and objects. Spaces will be assigned so that all projects can be secured.

### **Written and Research Requirements**

Ongoing written reflections of the student's original artwork as well as reflections on works of art in museums and the community will be an important part of the class. Research is integral to the 3-D design work. Students are expected to research artists they are interested, movements in design and sculptures that have historically impacted contemporary work, unfamiliar 3-D techniques and materials, and how non-Western artists and cultures have approached 3-D work. Students will be pursuing research of topics related to their work that will aid in the development of their art and ideas. All students will write a paper on a specific art historical period and/or a specific area of interest. This paper will connect with the concentration theme and will help to inform the student in ways that will aid the development of their concentration artwork. Critique guidelines will be provided for writing a paper that includes the cultural, social, political, and contemporaneous art movements. Research is also essential for developing a strong concentration. Students will research and collect information from a variety of sources in order to inform and clarify their work for the Concentration section of the portfolio. Our city is home to many museums, commercial galleries, nonprofit art institutions, and public sculptures. Students will have opportunities to visit these spaces through organized school trips, summer assignments, and assigned visits throughout the year.

### **Sketchbook/Journaling**

Sketchbooks are valued not only for their accessibility but also for their intimacy and their potential to work through ideas. Through visual thinking and practice at making, analyzing, and interpreting, the sketchbook can aid in the development of visual literacy. Students at the advanced level must spend time problem solving and recording visual ideas on their own. The student may personally select the subject matter, materials, and methods to develop his or her images, whether visual or verbal. Ideation is an important aspect for the advanced student. As students explore stylistic and thematic ideas, they will be guided to create their own work so that it avoids duplication, redundancy, overused images, and sentimentality.

### **Critiques**

Critiques are a required component of the course. Each student will participate in individual student critiques with the teacher, which will provide one-on-one dialogue and help the student learn to analyze and discuss his or her individual artwork. Students are

also expected to engage in verbal and written critiques of their own work as well as the work of their peers and other artists. During critiques, the vocabulary of art will be used to discuss the work on display or exhibition.

Students will have instructional conversations with their teacher, while the students are actively engaged in the creation their art works, to assess the strengths and weaknesses of their work and provide positive encouragement and direction

## **Assessments**

### **Work will be assessed for:**

- Use of the Design Elements to investigate the Principles of Three Dimensional Design.
- Use of decision making in the exploration and engagement of physical space through use of the Elements and Principles of Three Dimensional Design.
- Evidence of decision-making, experimentation and risk-taking in art work.
- Evidence of originality, invention and student voice in design thinking and execution of work.
- Evidence of technical skill with materials and media.
- Confidence in making artwork that engages the viewer.
- The work should show evidence of exceptional quality, thinking, originality and confidence.
- The works should address complex visual and/or conceptual ideas
- The work should show an imaginative, inventive, and confident use of the elements and principles of design
- The work should show successful engagement with experimentation and/or risk taking
- The work should show purposeful composition, and demonstrate informed decision- making.

### **Grading is based on:**

- Design assessments
- Timely completion of portfolio requirements
- Sketchbook-visual journal
- Written reflections, museum and artist critiques
- Digital documentation of work
- Attention, Attendance and use of class time
- Participation in critical discussion.
- Proper safe use of materials and equipment.
- Cleanup duties and storage of work.

### **Ethics, Artistic Integrity, and Plagiarism**

Any work that makes use of (appropriates) other artists' work (including photographs) and/or published images must show substantial and significant development beyond

duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.

### **Artist List for 3D Design**

Magdalena Abakanowicz  
Carl Andre  
Robert Arneson  
Gian Lorenzo Bernini  
Chakaia Booker  
Louise Bourgeois  
Mark Bradford  
Kendall Buster  
Debra Butterfield  
Alexander Calder  
Anthony Caro  
Elizabeth Catlett  
John Chamberlain  
Dale Chihuly  
Eduardo Chillida  
Chisto& Jeanne-Claude  
Joseph Cornell  
Tony Cragg  
Daumier  
Edgar Degas  
Stephen De Staebler  
Mark di Suvero  
Tara Donovan  
Marcel Duchamp  
Dan Flavin  
Lucio Fontana  
Viola Frey  
Frank Gehry  
Andy Goldsworth  
Nancy Graves  
Red Grooms  
Ann Hamilton  
David Hammons  
Joseph Havel  
Barbara Hepworth  
Eva Hesse  
Alan Houser  
Luis Jimenez

Donald Judd  
Jan Kaneko  
Edward Kienholz  
Jeff Koons  
Henri Laurens  
Marilyn Levine  
Sol LeWitt  
Maya Lin  
Richard Long  
Marisol  
Henri Matisse  
Ana Mendieta  
Lazlo Maholy-Nagy  
Michaelangelo  
Henry Moore  
Juan Munoz  
Isama Noguchi  
Bruce Nauman  
Louise Nevelson  
Claes Oldenberg & Coosje van Bruggen  
Judy Pffaf  
Pablo Picasso  
Adrian Piper  
Gio' Pomodoro  
Martin Puryear  
Robert Rauschenberg  
George Rickey  
Susan Rothenberg  
Ursula Von Rydingavard  
Allison Saar  
Betty Saar  
Kurt Schwitters  
George Segal  
Richard Serra  
Joel Shapiro  
Sandy Skoglund  
David Smith  
Kiki Smith  
Peter Voulkos

Renee Stout  
Minako Watanabe  
James Surls  
Patti Warashina  
Lenore Tawney  
Rachel Whiteread  
Robert Terrell  
Jackie Windsor  
Anne Truitt  
Frank Lloyd Wright

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The following bibliography is provided to serve as a resource for ideas and conceptual understanding. No single book or resource on this list should be considered adequate to serve all interests or purposes. Selective reading and research are basic tools for student training and development.

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