



Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

Semester: Spring

Course Prefix: ART 1130

Course Title: 3D Design

Year: 2025

Course and Section #:03

Credits: 3

Course Description

Presents a survey of the history and main lines of development and influential factors in three dimensional design. Examines important designers, firms, and decisive turning points in the history of three dimensional design. Emphasizes planning, purpose, and function through project oriented assignments. Teaches proper use of tools and materials.

Course Attributes

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

Other: *Click here to enter text.*

Instructor Information

Instructor Name: Abedinirad, Shirin

Student Learning Outcomes

1. Discuss aesthetic considerations of three-dimensional forms.
 2. Explain principles and elements of design for three-dimensional applications.
 3. Demonstrate skills in critical thinking and problem solving.
 4. Produce three-dimensional works from design processes.
 5. Exhibit proper use of basic tools and safe practices in the studio.
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Course Materials and Texts

Shaping Space: The Dynamics of Three-Dimensional Design by Paul Zelanski & Pat Fisher

Course Requirements

Course Assignments, Assessments, and Grading Policy

Course Orientation

This module is the first class assignment. The module contains the syllabus, how this course will work, Instructor information, how to critique a work of art, Canvas tour for students, links to the office of teaching and learning resources, and success in the School of Arts link. The assignment requires the students to verify that they have read the material and understand what is required of them in the course. There is also an opportunity for student to post questions for clarification.

Exercises/Projects

In this course there are 10 project modules:

Module 1 Sculpture Based Photography

Module 2 Defining Volumetric Form with Line

Module 3 Carved Biomorphing Abstraction

Module 4 Building a Base in the Wood Shop

Module 5 Paper Mache, Covering the Carved Form Module 3

Module 6 Structure and Skin, Covering the Wire Form Module 2

Module 7 Texture and Light Experimenting with Cardboard

Module 8 Color Review and Exploration, Collage/Paint Carved Module 3

Module 9 Contemporary Processes, Readymade

Module 10 Final Project, Synthesizing all Concepts into One Piece

Artist Research & Report/Presentation

There is one module for the research report:

Module 11 Research

Look up each of the 75 artist below and give a brief description of the type of work they do. Image searches are the easiest and quickest (*artist name* with the addition of the word *Art* or *Sculpture*). This should take between 30min and 1 hour because you have already looked up most of the artists in previous modules. Other student have found it easiest to copy the list of artists and paste it into a word document and only type a title and brief description.

From Module 1

1. Andy Goldsworthy
2. Sandy Skoglund
3. Thomas Allen
4. Slinkachu
5. Isaac Cordal

From Module 2

6. Alexander Calder
7. Ruth Asawa

8. Antony Gormley
9. Jaume Plensa
10. Martin Senn
11. David Oliveria

From Module 3

12. Jean Hans Arp
13. Barbara Hepworth
14. Henry Moore
15. Isamu Noguchi
16. Constantin Brancusi

From Module 4

17. Frank Gehry
18. Buckminster Fuller
19. Richard Serra
20. Mark di Suvero
21. Anish Kapoor
22. Steve Tobin
23. Martin Puyear
24. Richard Deacon
25. David Smith

From Module 7

26. Jeff Koons
27. Louise Nevelson
28. Lee Bontecou
29. Mark Langan
30. Ann Weber
31. Deborah Butterfield
32. El Anatsui

From Module 9

33. Christo and Jean Claude
34. Tony Cragg
35. Nick Cave
36. Tara Donovan
37. Yayoi Kusama
38. Judith Scott
39. Pam Bowman
40. Angelika Arendt
41. Jennifer Maestre
42. Frederico Uribe

Here are other artist that are good to know:

43. Barbara Kruger
44. Louise Bourgeois
45. John Chamberlain
46. Robert Arneson
47. David Nash
48. Walter De Maria
49. Nancy Holt
50. Richard Long
51. James Turrell

52. Ana Mendieta
53. Robert Smithson
54. Janine Antoni
55. George Segal
56. Ron Mueck
57. Duane Hansen
58. Stephen de Staebler
59. Magdalena Abakanowics
60. Do Ho Suh
61. Christian Boltanski
62. Tom Friedman
63. Felix Gonzales-Torres
64. Betye Saar
65. Kara Walker
66. Claes Oldenburg
67. Rachel Whiteread
68. Mark Dion
69. Wolfgang Liab
70. Bruce Nauman
71. Bill Viola
72. Shirin Neshat
73. Damien Hirst
74. Marc Quinn
75. Maya Lin

Students also complete an annotated bibliography, 8 slide power point presentation, and present their artist to the class.

Quizzes

There are seven quizzes that the students take in the class that reinforce the reading and lecture materials. The quizzes are open book and open notes. The quizzes range in point value depending on the # and types of questions asked, they all contain a range of T/F, short answer, matching, fill in the blank, and essay questions.

Artist Reviews

Students do six artist reviews in the course. The reviews are a response to artists they are looking at for inspiration while doing a project. The reviews have a few prompts for the students to answer like the sample below:

Prompt for artist review 2:

Paragraph 1 - after looking at the 6 artists work what sticks out to you about working with wire and focusing on the element of line in sculpture?

Paragraph 2 - which 2 artist's work stood out to you the most? Articulate why you respond to their work.

Paragraph 3 - Compare and contrast how the 2 artists you selected utilize and emphasize the 'quality of line' (see chapter 6) in their works.

Attendance and Participation

Attendance and participation in class is required. If absences occur for any illness, including Covid-19 or having to be quarantined, or any University excused/unexcused purpose it is the student's responsibility to set up time with the instructor - outside of class - to make up the missing work, demos, or lectures. If you miss more than 4 class periods (2 weeks of class) you

will need to contact the accessibility services office [https://www.uvu.edu/accessibility-services/Links to an external site.](https://www.uvu.edu/accessibility-services/Links%20to%20an%20external%20site) and they will give the instructor direction on how best to meet your needs. Please contact the instructor early if you run into any difficulties with class attendance. The instructor will work with you if you communicate your needs.

Evaluation and Grading:

50% Exercises/Projects

20% Artist Research & Report/Presentation

10% Quizzes

10% Artist Reviews

10% Attendance & Participation

A plus and minus system is used in grading at UVU and I will do so as well. Below are verbal definitions of what a grade means.

A grades= Excellent 90% or above answers all course requirements and performs at a level which is visibly outstanding.

B grades= Above Average 80% or above answers all course requirements and performs at a level measurably above average.

C grades= Average 70% or above answers all course requirements and performs adequately in doing so. This is the standard of competence.

D grades= Below Average 60% or above answers all course requirements yet performs at a level measurably below average.

E grade= Fail 50% does not answer all course requirements or does so inadequately.

Breakdown of Grades by %

95-100% = A

90-94% = A-

87-89% = B+

84-86% = B

80-83% = B-

77-79% = C+

74-76% = C

70-73% = C-

and so fourth

Required or Recommended Reading Assignments

N/A

General Description of the Subject Matter of Each Lecture or Discussion

3D Design Course Orientation

How Course Will Work
Course Syllabus
Instructor Information
Critiquing a Work of Art
Examples of Critiquing Sculpture
Exceptional Care

Assignment

Canvas Tour for Students
Office of Teaching and Learning
Success in the School of the Arts

Assignment

Overview Module

Module 1: Sculpture-Based Photography

Introduction-1
Research-1

Assignment

Artist Review 1
Reading

Quiz

Chapter 1 & 2

Assignment

Sculpture-based photography

Discussion Topic

Discussion 1; Sculpture-based Photography

Module 2: Defining Volumetric Form with Line

Introduction-2
Research-2
Reading-2

Assignment

Artist Review 2

Quiz

Chapter 3 & 6

Assignment

Wire Test Sculpture

Module 3: Carved Biomorphic Abstraction

Introduction 3
Research 3

Reading-3
Assignment
Artist Review 3
Quiz
Chapter 4 & 13
Assignment
Biomorphic Abstraction Carved in Foam

Module 4: Building a Panel/Base

Module Overview
Tool safety videos
Assignment
Watch Tool Safety videos
Assignment
Shop Agreement

Module 5: Paper Mâché

Introduction 5
Assignment
Paper Mâché

Module 6: Structure with a Skin

Introduction-6
Research 6
Assignment
Artist Review 6
Readings 6
Quiz
Chapters 5 & 12
Assignment
Structure with a Skin

Module 7: Texture & Light

Introduction 7
Research 7-2
Assignment
Artist Review 7
Reading 7
Quiz
Chapters 7, 8, & 14
Assignment
Texture Tiles
Assignment
Assembly of Tiles
Discussion Topic
Discussion-7 Texture Tiles

Module 8: Color

Introduction 8
Reading-9
Quiz
Chapters 9
Assignment
Color Tiles

Module 9: Contemporary Processes

Introduction 9
Research 9
Assignment
Artist Review 9
Reading 9
Quiz
Chapter 11
Assignment
Readymade Presentation
Assignment
Wrapped Object

Module 10: Final Project - Bringing it all together

Introduction 10
Assignment
Final Project

Module 11: Research

Assignment
Artist List
Discussion Topic
Artist Selection
Discussion Topic
Presentation Date
Assignment
Annotated Bibliography
Assignment
Power Point
Assignment
Presentation
Assignment
Opinion Paper

Required Course Syllabus Statements

Generative AI

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you. The use of generative AI tools (e.g. ChatGPT, Google Gemini, etc.) is permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Fine tuning your research questions;
- Finding information on your topic;
- Drafting an outline to organize your thoughts; and
- Checking grammar and style.

If you can figure out how to use AI to sculpt your work for you I would be impressed. But it would defeat the purpose of taking the class.

Using Remote Testing Software

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at accessibilityservices@uvu.edu or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at DHHservices@uvu.edu

DHH is located on the Orem Campus in BA 112.

Academic Integrity

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions

of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

Equity and Title IX

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – TitleIX@uvu.edu – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.