

Student Images: 3D Design

Instructor: Megan Thomas

Utah State University 2018-2019

Purdue University Fort Wayne 2020-2021

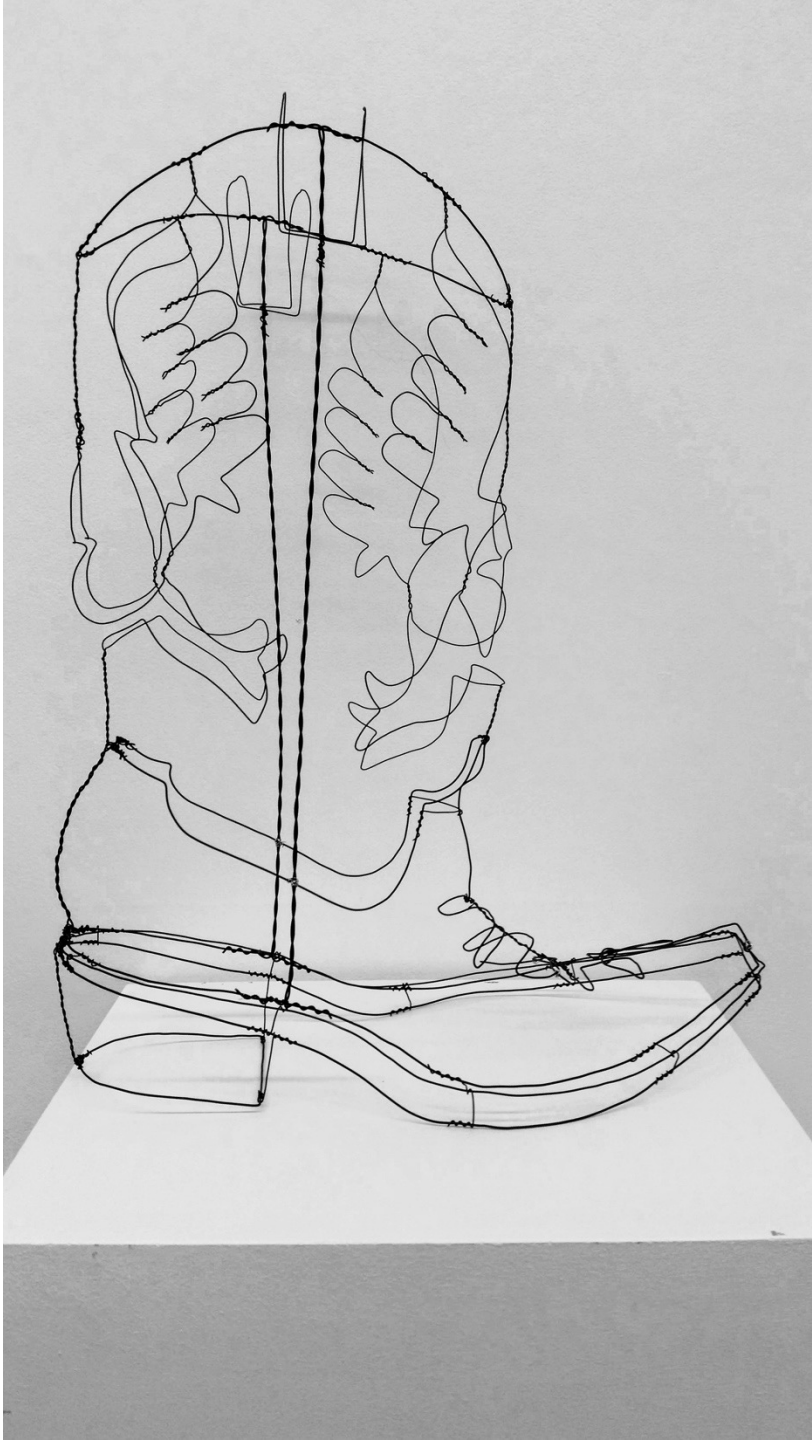
Project 1: Wire + Line

Construct a three-dimensional representation of an object using only wire. Bend the wire into curves that encompass fully three-dimensional space, as if you were creating a three-dimensional drawing. Use the wire to create line qualities that express characteristics of the object that you are describing.

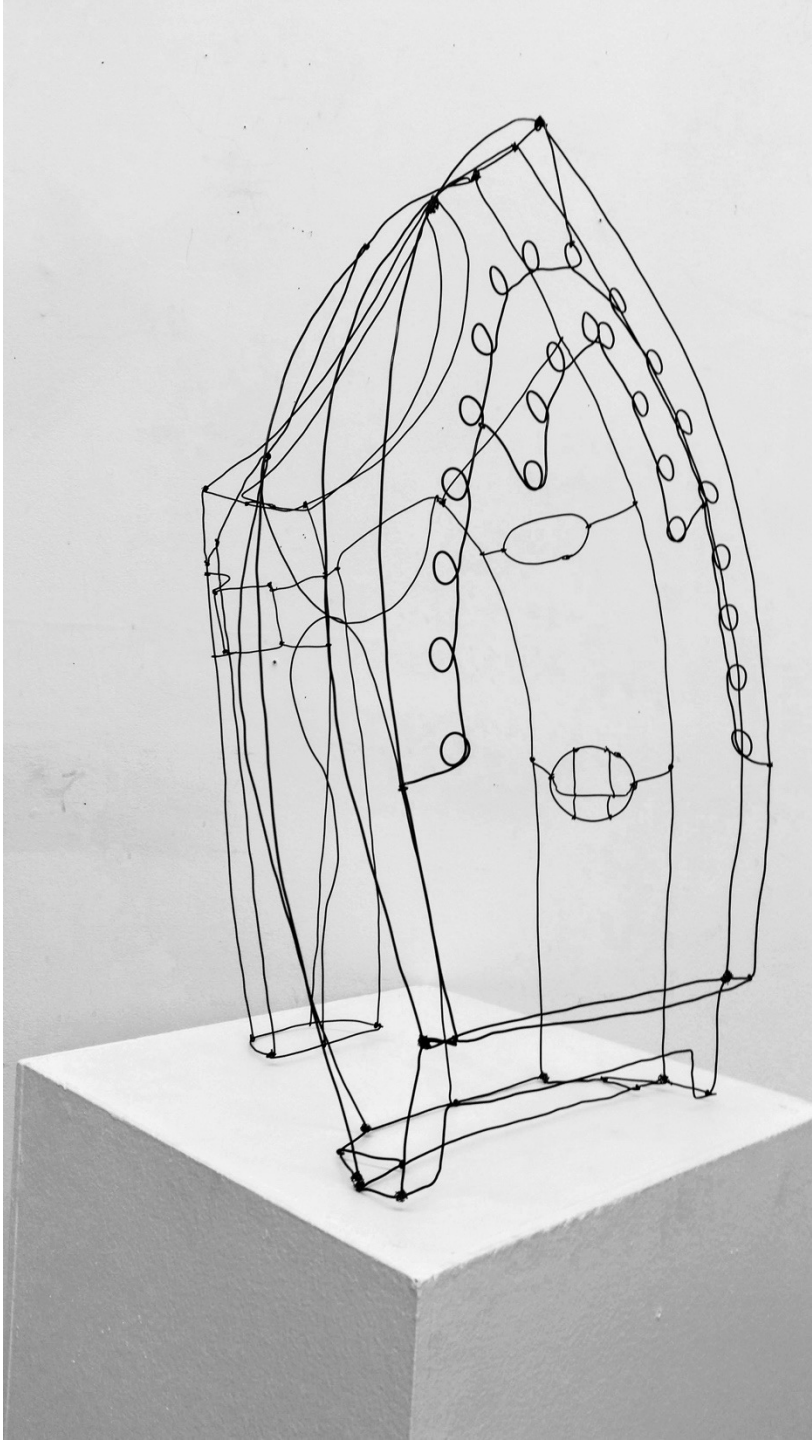
Parameters

- Artwork must be constructed solely from wire.
- Artwork must be at least 24 inches in one direction.
- Artwork must be constructed from direct observation. Make sure that proportions and details are accurately observed.
- Finished artwork must be singular in its presentation, though it may be constructed of smaller parts.
- A clear decision about how the artwork is meant to be displayed must be evident. This means that wall-mounted projects must include a hanging mechanism, and freestanding projects must support their own weight.

Cassie Thompson
Utah State University
2018



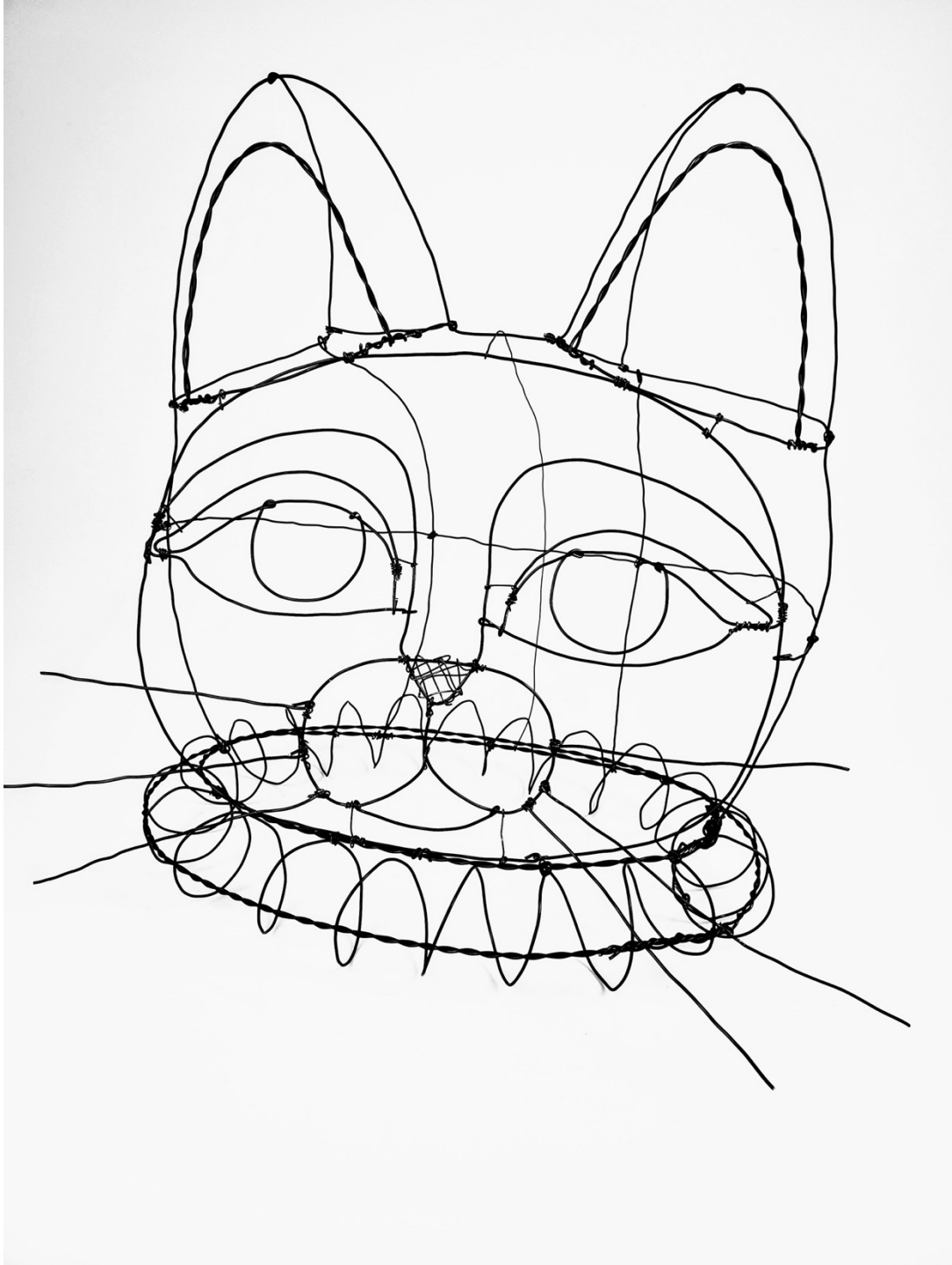
Merralee Schumaker
Utah State University
2018



Hannah Kirk

Purdue University,
Fort Wayne

2020



Nate Winde

Purdue University, Fort
Wayne

2021



Project 2: Modular Composition

For this project, you will construct a composition from at least 20 repeating modules.

Parameters

- Module designs should be original. Templates found through research must be redrawn and significantly altered from the original. Traditional origami paper crafting forms should not be used unless significantly altered.
- To emphasize the shadows cast on the form, the modules are to be of **one consistent color**.
- The overall sculpture should consist of **at least twenty** modules. Each module should be the same (within reason) to demonstrate your control of your materials. Thoughtful variations may be discussed on an individual project basis.
- When connecting the modules to create a sculpture, they do not need to be aligned in a flat plane. They may jut out to create a pattern, form a curve, zigzag, or be rotated or set diagonally on their edges.
- We will document the finished sculptures in strong artificial lighting as well as natural lighting. A good balance of positive and negative space will be essential to successful photographs.

Kate Sargent

Utah State University

2019



Morgan Ogilvie

Utah State University

2019



Kate Sargent
Utah State
2019



Star Byerley
Purdue Fort Wayne
2020



Project 3: Cardboard Extension

People throughout history and across the globe have gone to great lengths to alter, decorate, and modify their bodies. Scarification, tattoos, and the stretching of earlobes and lips are some examples. In religious rituals, theater, and the football stadium, humans have often adorned the body with fantastical extensions that conceal, distort, or transform.

In this assignment you will be transforming your own body. You will be using your body as a point of departure instead of the wall, floor, or table. The parameters and materials are simple, but the solutions will be complex. Using cardboard and glue you will create an armature, extension, 'costume', etc. that connects to your body and transforms you in some way. You will celebrate, enhance, disguise or improve some aspect of your outer appearance or inner nature.

The extensions can be joyful, morose, dark, or humorous (but please keep the humor respectful and SFW). You will be required to think about the relationship of this form to your body and the relationship of the form (and its surface) to your concept.

Nichole Beck

Purdue Fort Wayne

2021



Makenzie Dabbs
Purdue Fort Wayne
2021



Lisa Williamson (after
Hieronymus Bosch)

Utah State University

2019



Sophie Jensen

Utah State University

2019



Project 4: Site-Specific Seating

In groups of two or three, you will design a seating arrangement for a space on campus. Your seating arrangement should respond to the space in which it is meant to exist. Your seating design may blend seamlessly with the environment or provide a complement to the environment that changes users' experience of the space. You should seek to create a kind of synthesis between the seating arrangement and the site, making it difficult to imagine the seating arrangement anywhere else. Your designs will be created as scale models and presented to the class.

Steps:

1. Scout places on campus that could benefit from bespoke seating. You may want to do this as a group or find sites individually and discuss them as a group. Take photographs.
2. Design a cohesive seating system for the number of people in your group (2-3). This system can be a single unit (a bench, for example) or separate units (a set of chairs). As a group, generate 3-4 sketches for each of at least two locations. Be prepared to present these sketches to the class.
3. After demos and training, you will use Woodshop tools to fabricate at least one component of your group's project. 1/4-inch plywood will be provided for you; other materials may need to be purchased as a group. Materials and processes will depend upon your design.
4. Your finished designs should be 1/8 to 1/4 scale (think Barbie-sized).

Marissa Bartwick
and Mylee Owens

Utah State
University

2019



Lucille Pflueger
and Sharon Kim

Purdue
University Fort
Wayne

2021



Spencer Hoff,
William Aguirre
Lozada, and
Brock Merrill

Purdue
University Fort
Wayne

2021



Brooklyn Moeller
and Liv Baldwin

Purdue
University Fort
Wayne

2021



Project 5: Light and Perception

For this project, you will construct a small-scale installation in a confined space. You will create a container or a space which is otherwise contained. You will then direct the viewer's gaze into or through this container/contained space to create a designed experience. Use elements and principles of design to tell a story or create a mood inside of your container or engineer the container to be a tool for focusing or altering perception.

Procedure

1. Build a container. Most simply, the container may be a box with rigid walls, but you may choose to build a nonrectilinear form, alter a found object into a container, or define a space whose walls have some degree of ephemerality.
2. Construct an experience inside of your container or make the container into a lens through which the wider world, or some feature of it, may be viewed.

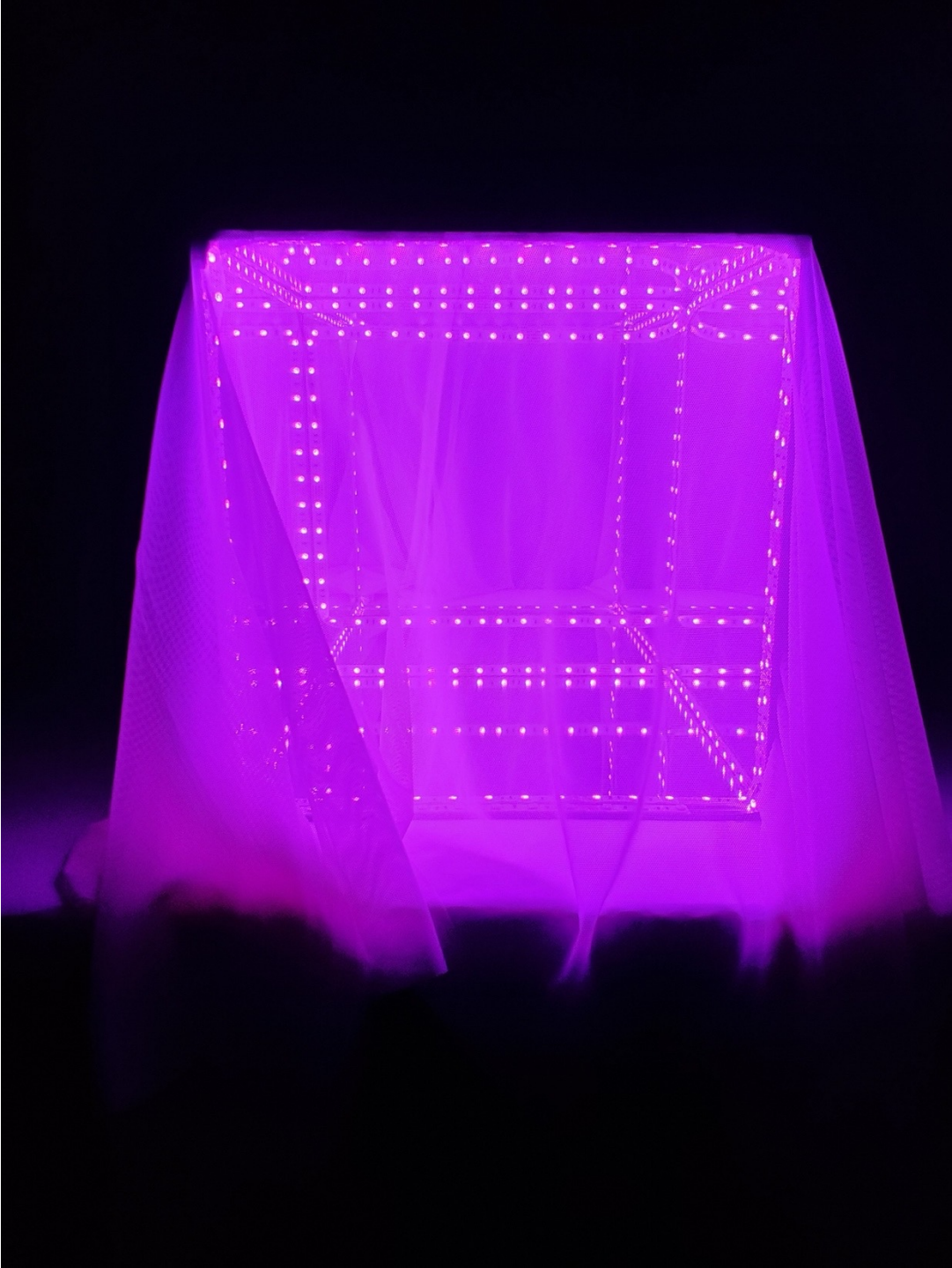
Parameters

- All materials previously used in class are fair game.
- A significant portion of your artwork must be fabricated (meaning, you may not use found items exclusively).
- You must use light (or the absence of light) as a feature of your design. This may mean adding lights to your container or changing the nature of light perceived through your container (with the use of a colored filter, for instance).
- The experience you create in or through your container should be unique. Avoid DIY shadow box designs and manufactured miniatures.

Hannah Bowles

Utah State
University

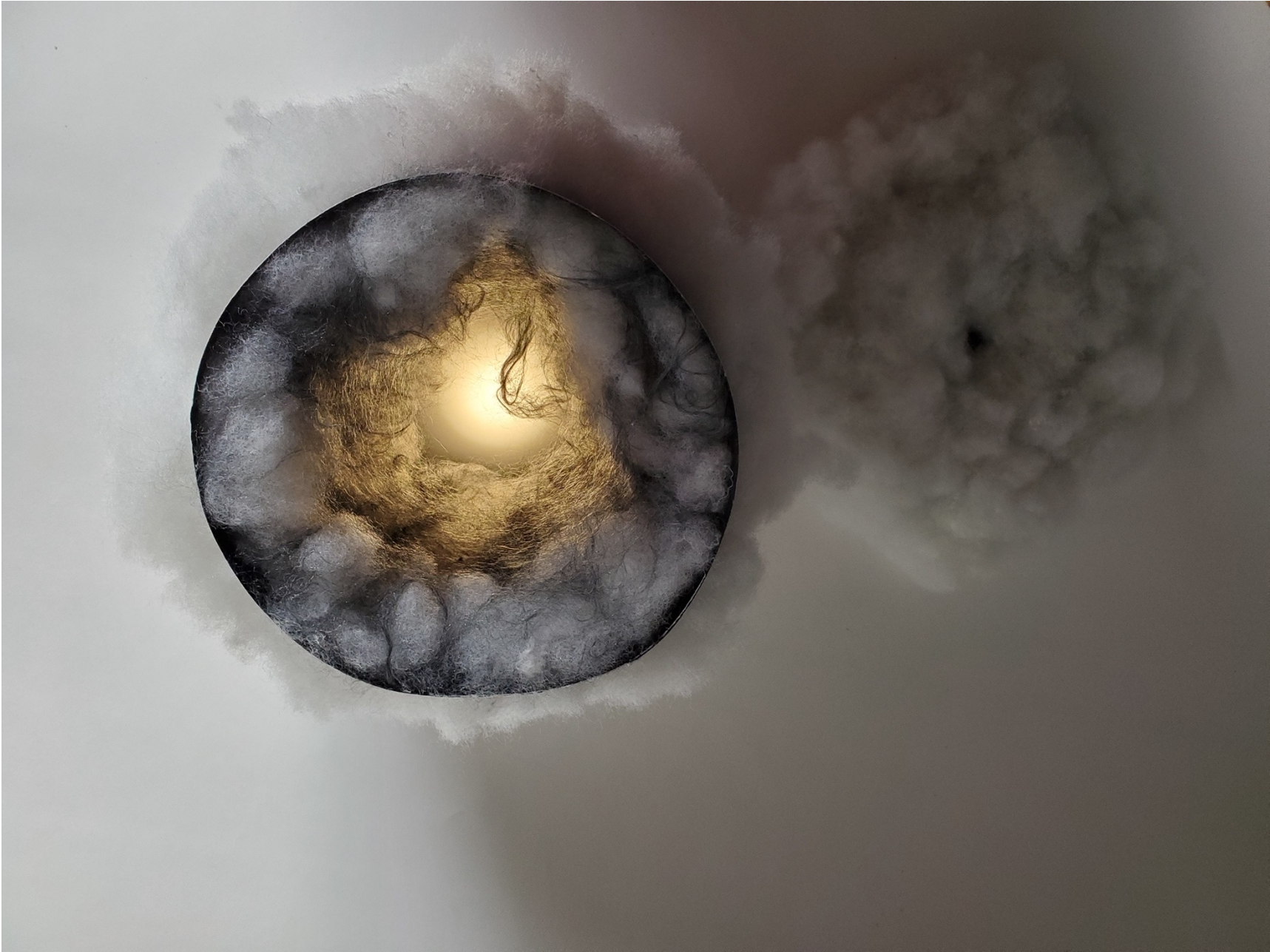
2019



Gillian Coldesina

Utah State
University

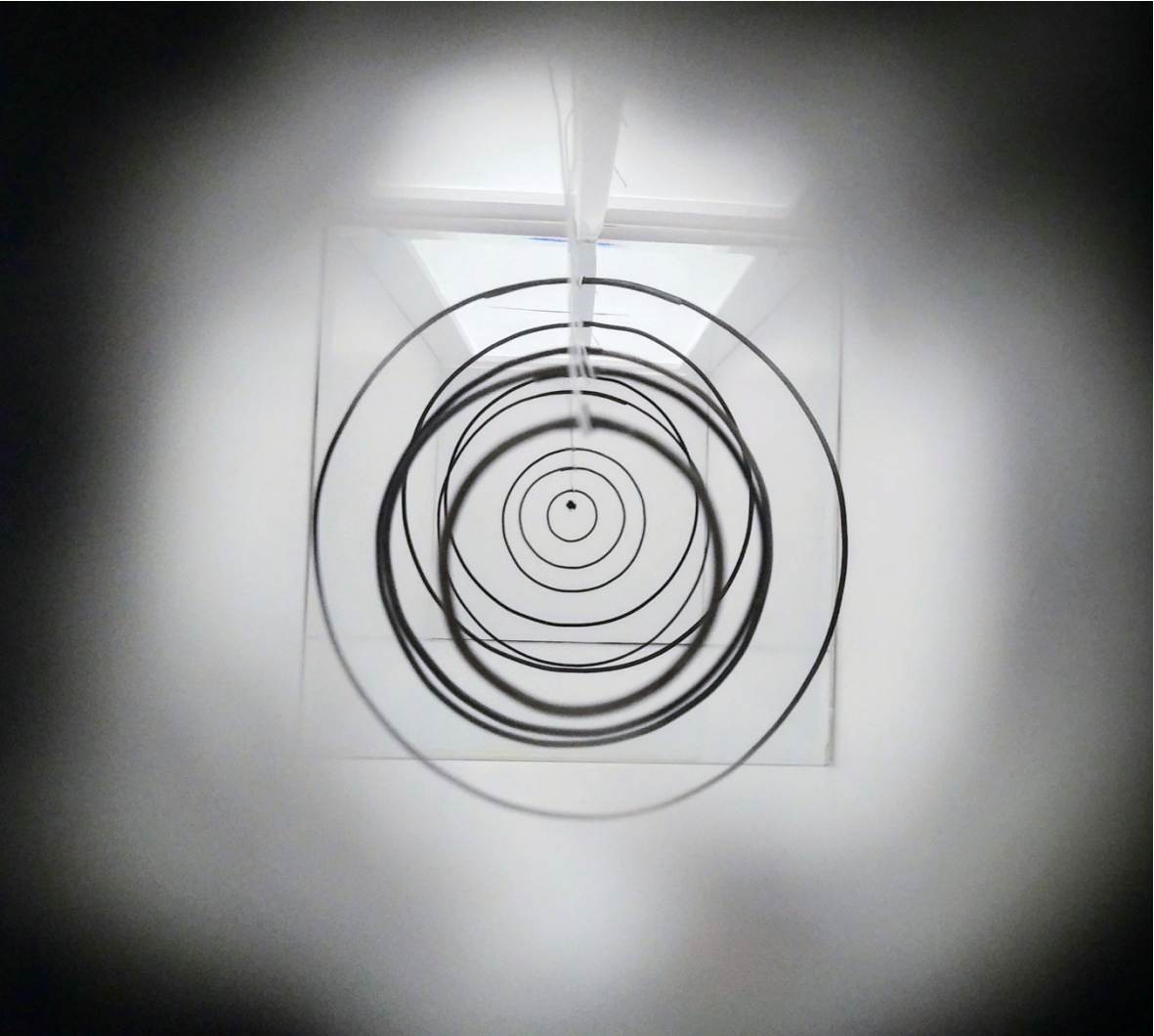
2019



Nate Winde

Purdue Fort
Wayne

2021



Hailey Graves

Purdue Fort Wayne

2021

Oftentimes when facing depression, someone's room can become a mess and their mind can become a mess, all of which is modeled within this art piece. *Depression Room* was created to visually express the hold depression can have on someone's life. Modeled after real life examples, the small room is filled with many objects including old tissues, clothing, towels, misplaced furniture, and more demonstrating the inability to control one's surroundings when battling this mental illness. When held up to a window with good lighting, the room becomes lit and the viewer is greeted with overwhelming clutter and mess. As the time of day changes in real life, this piece changes representing the endless battle within this person's mind no matter the time of day, season, month, etc. Additionally, blotches of blues and browns cover the outside of the room showing the jumble of feelings/emotions someone with depression can encounter.

