Three Dimensional Design Assignments - in approximate order of completion


3DD Ashford. ASSIGNMENT 2

Using only corrugated cardboard make at least two objects no larger than 20" in any dimension that qualify, describe and articulate the space between them. Try to engage the proportion, relative proximity and scale between different forms as a means of visual declaration. The forms must be made from straight cuts in the cardboard only. (This does not mean that curves may not appear in the work.) Joints can be reinvented from the class examples, but pay particular attention to how a joining technique will affect a form. Like verbs in a sentence, joints will organize our thoughts about three-dimensional form. Often, judgments about physical beauty (or their values) are determined at the point of their connection: at the places where things come together. The visibility of an edge, the coordination of the cardboard's "grain", the relative visibility of a seam -- all will affect not just the structural integrity of an object but its congruence or conflict with other forms – and therefore set the stage for possible interpretations.

No hot glue, no ripping or tearing of the material. No things, only shapes. No figures: this is a non-theatrical assignment, one that should not present characters, or anthropomorphic objects. All solutions must work on floor or on existing tables - keep in mind how proportion and position in the room condition the expressive potential of your forms; the spaces for thought they occupy and produce.
“Palimpsest”

Using corrugated cardboard and any adhesive, design an object of any dimension that interacts with the volume of space under an existing chair or stool.

You can use any angles in your cuts and joints, any curves and bending of cardboard. However, incorporating curvilinear planes in shapes other than rectangles can be difficult. Remember what it means to cut or score against and with the grain. No ripping or tearing.

You are invited to use any chair in the Cooper Union. Please notice that the chairs in specific areas may be limited in their variety. The chairs and stools in the NAB may be used, but any disappearance should be cleared with the users. Not all chairs can be moved from their site of use. If the chairs have people in them you must discuss project with anyone involved and plan your critique. If you are installing out of our two rooms or in any adjacent hallways and rooms, you must be cleared with the art office through appropriate forms.

Keep in mind issues of place, use, utility, social life and reverie.

Project is due in two weeks. YOUR CHAIR in situ or not (we can travel) is due next week.

Bring plans and other drawings next week on paper that you can alter and change. Make models simply, in Bristol or other stiff paper and tape. Make the models to scale if you can. Make more than one to give multiple choices when you have to make decisions. In class next week I am requiring that you prepare a cut sheet or other exploded plan of some sort before you begin the actual solution. If the
preparation you do this week is broad and serious, the work’s fabrication the following week will be much easier.

Ashford 3DD  Assignment 5

‘Our Collection’

Using 1” x 1” basswood, and 1/8” or 1/4” plywood of your choice design and fabricate a construction at least as tall as a human that will support, hold and display any found object the size of cantaloupe.

The design of your solution must orient this object in relation to the floor and wall of our room and must position a viewer in relation to this objects as revealed, presented, available, attractive or hidden, disguised, ugly – depending on your design.

The design of your solution must employ angular construction with lap or butt joints utilized to produce a harmonious design using repetition as a foundation for structure and harmony.

Your structure must be constructed to sit securely on the floor of our crit room or the 8th floor and can also engage walls or But this stability must be achieved without hardware of any kind.

It is imperative that you plan this assignment out in advance in detail.

You must have a complete scale-down model ready next week built from wood sticks and paper or cardboard. You must get approval to continue. By first working 3-dimensionally in scale you will be more able to achieve
complicated designs and be able to plan for cost.

You should also make complete drawings of alternate solutions to your model and be prepared to explain how it presents the object you choose.

Solutions are due in 4 weeks (Dec 6); with model and drawings due next week. (Nov 22)

Reminders:

- Calculate the amount of material that you need before you begin and **purchase** first.
- Plan your joints to insure they will be strong enough to support your design. Discuss these choices with me and shop technicians.
- If you work outside of the right-angle logic of wood fabrication your whole design may change and you will need to change with it.
- Wood fabrication tools are designed with a history of serial production in mind. This means that repetitive and modular construction will come easier than it may seem at first and should be kept in mind for your design.
- It is important to arrange your work schedule so you can have time to use a tool in the repetitive manner for which it was meant to be used.

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Ashford 3DD  Assignment  6

All our bodies.

Using any materials, design and fabricate an object or series of objects, directions or events
that will physically involve all the other people in the class simultaneously. This could mean all their bodies, all their identities or both.

Your solution must involve a built experience for the class. Your solution can be produced from re-inventing systems of placement, critiques or re-interpretations of architecture or sartorial governance of the body, signage or other systems of representation, invitations to other groups or organizations, participatory displays or activities, social modeling or engagement, interpellation and confinement. But also your solution can be derived from imaginary or abstract understandings of the capacities of human beings beyond what exists for them to occupy.

Keep in mind the structures and forms of social organization and placement as they exist in the world. Research the spatial arrangements of bodies that they create, invite or produce tangentially. In the built world there are many examples to be aware of: high speed traffic lanes; voting booths; games; massage parlours; straight jackets; stage prosceniums; escalors; lobbies; parks and workplaces.

Please remember that each of us has a different physical capacity and form, and that your solution cannot present a physical test of any kind or or threat of harm or humiliation to any of our bodies.

Use vacation as research - drawings and models due next class. (12/3/13)
Design an object, series of objects or event that will create a change in the relationship between strangers.

**stranger**, n. 1. a person with whom one has had no personal acquaintance: *he is a perfect stranger to me*. 2. a newcomer in a place or locality: *a stranger in town*. 3. an outsider: *they want no strangers in on the club meetings*. 4. one who is unacquainted or unaccustomed to something (usually followed by to): *He is no stranger to poverty*. 5. one is not a member of the family, group, community or the like, as a visitor or guest: *Our town shows hospitality to strangers*. 6. Law. one not privy to a party, act or proceeding, etc. 7. Archaic. a foreigner or alien.

You can use any materials or methods. Please remember that found materials can be toxic so clear any new process with the shop or me. The materials you use can suggest the institution or entity that condition the state of strangeness we live in. The relative nature of strangers is something that exists in contexts established by history and habit. This project in many ways reflects an understanding of art’s basic premise, of connecting unknowns. The specificity with which you engage with the methods, ideologies and techniques of estrangement will help determine the success of your solution.

The solutions are due Feb 7th, 2012. I will be absent the first class, Jan 17. So our first meeting will be Jan 24th. Please come prepared with models and drawings available for discussion. We will have a make up class Saturday or Sunday January 27/28.
Ashford 3dd ASSIGNMENT 7

“Doorstop”

Using pencil rod, 1/4” and 1/2” square steel bar and 1/8” and 1/4” steel plate, as well as scrap steel from the shop bin, design and fabricate an object that will keep the doors on the fourth floor of the Foundation building or selected doors in the Hewitt Building from closing. Your solution should allow passage through interaction, movement or replacement.

Your solution could fulfill its function through simple mechanical means (a wedge), or complicated (a revolving door). It could also work through controlling mass (a body), or interrupting social organization (a riot) or through spectacular distraction. Keep in mind that, in this class, visual fascination is equal in value - if not superior - to efficiency. Also try to be vigilant about the standardizing quality of architecture as well as the psychological effects we endow upon it. This does not mean that blocking egress will fulfill the assignment.

Your solution can be of any dimension - BUT please make sure that the work does not permanently damage any part of the building.

Due in 3 weeks: 12/02/04

Next week come prepared with drawings and models and a cut list so you can begin. It is important to be able to identify your door we can distribute sites fairly.
“Translation”

Using 1/4” round steel rod ONLY, construct a 12” cube with one rod delineating the edge of each of the twelve vertexes. The cube must stand by itself on the floor with all joints welded and be perfectly symmetrical, a cube drawn in space. Then, design and fabricate a variation on this first construction that modulates, transforms, exaggerates or departs from the characteristics and formal understandings we might have of the cube. Then, design and fabricate a third construction that modulates, transforms, exaggerates or reduces the visual languages and forms of the second construction. All three should be able to be exhibited together as an interrelated and coherent three-part unit even though each element may appear radically different from the others.

Please use gas welding if possible. The thinness of the steel rod mandates some care and practice with the material. But all the tools for cutting and bending, hot or cold, are available. Keep in mind the way that steel rod acts a line in space describing form in reality and as illusion simultaneously.

Please come to class next week (1/30) with models made from wire, pipe cleaners or any other wire like material, and drawings. Also you should have completed your first cube. Keep in mind the properties of steel rod in your imaginings. Please be prepared to weld in the shop: no big hair, no loose or fine material, real shoes - as we will be working in the shop.
“Shopping Frenzy”

This assignment is about the physical transformation of everyday objects into new forms.

Go to a K-mart, C-Town, Staples, RiteAid, ShopRite, 99c Stores etc and find an everyday object you can treat as a sculptural material. The object you choose should be identifiable as a commodity, perceivable as having a function, character or purpose that is recognizable. It also must be cheap enough for you to buy an amount sufficient to use it as fabrication material – (the cheaper it is the more you can use!) Using any type of cutting, disassembly, tearing or breaking and any means of joining, from glue to hardware, reconstitute your object/material to create a new experience that is visually independent, no longer just of the material.

Remember that the commodity world produces material in relentless repetition. Therefore the forms it produces are serial in form and structure and order our visual thinking/life accordingly. Slight variations in proportion might produce drastic alienation from the original. Radical reformation of materials can lead to new imagery, which could reflect on the nature, character or social impression of the object(s) you choose, and in turn on the entire commodity system we live in. We build material culture and it in turn, builds us.

In your solution the original object should be identifiable in some way, as what it is, its color or surface or use perhaps made made different, in your final solution.

IMPORTANT note: the object/material you choose may have toxic properties if burned or treated with solvent glues. Please ck with me or shop before proceeding after you have decided on a technique of joining.
Crit day is dec 10th

Ashford 3DD    Assignment 14

“Oh! The Re-organization of the World!”

Devise a means of moving a pineapple off an 8" sq. self that is 60" off the floor in the middle of the north wall of our room by designing an object or system that creates, moves or effects an object or system that then in turn moves the pineapple off the shelf. You may not directly touch or affect the pineapple with your body or with any object that you hold in your hands. You may not ask the class to “experience” or “enter” or “accept” any part of the work. You must create one object, entity or system to that will cause another object, entity or system to behave or perform in a way that will in turn will affect the pineapple. If the pineapple is destroyed that’s okay - I will bring extras.

Please keep in mind that you can use any physical material, social or natural system that you can design, manipulate or organize. The whole space of our room and the hallway are available to you. The system you design should be substantially articulated physically whether it is a collection of motors and pulleys or television psychics and marching bands. The more that is experienced as physically perceptible to your audience, the more successful your work will be. This assignment is about making systems visible.

You may collaborate with other students but each student must have a distinct project, particular to themselves that others can see as coming from an individual.
Please come ready with a written proposal next week (April 3rd) with drawings so you can use shop time. The success of this project demands advanced planning. Every shop day you have in this class until the project is due is crucial to the working aspect of your design.

As with other assignments, you will not be graded on the technical effectiveness of the series of devices, plans or agencies alone, but on how well they work as a design, a proposal for making meaning. Failure is an elusive category here because meaning can be found in how energy, effort and force are represented and valued between humans. And then in turn in how these values are subverted or shifted in the work you design. But meaning can also be found in the way that failure describes hopes and desires that humans share without knowing it – things beyond our accepted values.

The performance/crit will be videotaped. I would like someone to take slides of the proceedings. Please feel free to bring refreshments.