

3DD Ashford.

2 September 2020.

ASSIGNMENT 1: "Plane to Volume, or, Image to Thing"
(Due 9/11:: in ONE week)

Draw and cut out a flat two-dimensional shape of your choice with straight lines only, from a piece of cardboard. The shape can be complex but should not be directly representative of anything. (No bunnies.)

Then cut more flat shapes that when glued to the first one will make an object - something thicker, heavier, solid, and projected into a volume. When finished, this object should be no larger than 12" in any dimension and no smaller than 3" in any dimension. It does not matter if this object appears solid or porous, complete or precarious, seamless or rough.

Look at this object and try to think how the projection/extension of the original flat shape into a volume determined what you could or could not do when you extended it from two dimensions to three dimensions.

Next, draw and cut out another flat shape, related to the first but different: this time anticipating how this plane might determine/extend into the form of a second three-dimensional object with the same size limitations.

Next, Build this second object.

Last, re-make this second object into a third object but with changes in its proportions, construction or position that will make it "better"- (with "betterness" something that you decide.)

For 9/11 you should have three objects to show us. Please photograph them before class to be able to share documentation online.

Example:

- First flat shape is a triangle; then first object is a three-sided pyramid
- Second flat shape is a triangle with a cut corner: a trapezoid; then second object is a trapezoidal pyramid with four sides
- Third object is a trapezoidal pyramid with double thick walls, with one side open and all the walls finished on the edges so no corrugation is visible.

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23 September 2020.

ASSIGNMENT 3: "Soma"
(Due 10/7 in TWO weeks)

Find, or make, a photograph that relates to how you have experienced the body in the world. Have it printed, projected where you are, or digitally includable in your presentation.

Using corrugated cardboard, fabricate an object or series of objects that interprets the effects, conditions or aspirations for a human body.

The cardboard part of your solution should probably not directly represent, adorn, or present your body or the body of another. Instead try to address: 1.) the limits of relationships between human bodies, 2.) the spaces they occupy or movements they produce and create in relation to each other, 3.) their social life and the institutions that history produces. The solution does not have to be unitary; it can have separate parts and be arranged in any way that takes advantage of your home, public spaces nearby, or a private space you can arrange with folks you know. Where this work finally resides, as a place, should be visible to the class in relation to the photo. Your work should be able to be displayed separately from any performative interaction with you.

Physical measurements and proportions could be the beginning of a spatialized habits of embodiment – and the body can be "measured" with more than a ruler or a scale. Think about recording and comparing the habits, histories and compulsions that condition how we understand physical limits of the body. Research the mechanics and Also think about how the body is labeled, restricted and limited by social power.

I say this because the physical body can be experienced as a determining design element like a "site" with a variety of concrete, measurable features and histories of use and habit. But it can also be understood as a temporary limit that could be overcome by ideal or repressed fears, hopes and dreams. Try to think of both the 1.) visible understandings of the body works, how it "fits" into or exceeds the managed world -- and 2.) the invisible contexts we invest in bodies from imagination, myth and society.

Your printed photograph, models, plans and other drawings MUST be brought to our online meeting next week. Make more than one model to give yourself multiple choices so you have time to make decisions. Work on paper large enough to be altered and changed. Make models simply, in bristol or other stiff paper and tape – and try to make them to scale if you can. In class next week I am requiring that you prepare a "cut sheet" or other exploded plan of some sort before you begin to fabricate your actual solution. If the preparation you do this week is broad and serious, the work's fabrication the following week will be much easier.

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October 28, 2020.

Assignment 5: "Shopping Frenzy"
(Due 11/11:: two weeks)

Design and produce a work that is sourced in one single material -- newly purchased, commercially available product, object or material of your choice. There are no scale limits in this assignment.

Go to a K-mart, C-Town, Staples, RiteAid, ShopRite, 99c Store etc and find an everyday commodity that you can treat as a fabrication material. Using any type of cutting, disassembly, tearing or breaking and any means of joining, from glue to hardware; build a visually independent three-dimensional object or experience from this commodity/material. The material commodity you choose and buy should be remain familiar after it is manipulated into a new thing. It's functional or symbolic history and purpose should be recognizable and remain perceivable in your solution. It also should be cheap, for you to buy as much as you may need. To use it as a fabrication material; the cheaper it is the more you can use.

You can use any type of joining, from glue to hardware. You can build additional armatures or support structures out of any materials you have experience with and use any and all existing architectural conditions in and around your home to support the work. However, keep in mind that the proportional relationship of mass and weight between the object/material and its physical support could greatly affect the meaning of the work.

Remember that our economic system produces material in relentless repetition; a diabolical dialogue between human desire and social engineering. Therefore, serialization and efficiency (profit) are at the root of this system's form and structure. In turn, our visual thinking and bodily habits respond and grow accordingly. Slight variations in proportion or style to the appearance of this ordered context might drastically produce new kinds of attention. The reformation of commodities can lead to new imagery, which could reflect on the nature, character, or ideological impression of the story behind the object you choose. These institutional and social histories that subsequently produce our consciousness are implicated in this assignment. The original object/material, if identifiable in a distinct way, as trace, mood or memory, can "un-conceal" the truth of these systems.

Please note: the object/material you choose may have toxic properties, especially if burned or treated with solvent glues. Please check with me before proceeding as you decide on techniques of cutting and/or joining.