

Justin A. Rabideau

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Page 2 ————— Curriculum Vitae

Page 10 ————— Teaching Philosophy

Page 11 ————— Artist Statement

Page 12 ————— Sample Syllabus and Assignments

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Education:

M.F.A. 2006 Sculpture, University of Georgia, Athens

B.F.A. 2002 Sculpture and Printmaking, Plattsburgh State University of New York

Teaching Experience:

2011-2012:

Artist Mentor, One Love Generation, Atlanta, Georgia

2010-2011:

Adjunct Professor, Palm Beach State College, Palm Beach Gardens, Florida

Fundamentals of Two-Dimensional Design, Spring Session

Fundamentals of Two-Dimensional Design, Fall Session

Art Appreciation, Fall Session

2008-2009:

Adjunct Professor, Cazenovia College, Cazenovia, New York

Portfolio Preparation, Spring Session

Introduction to Three-Dimensional Design, Fall Session

2008:

Visiting Instructor, Munson Williams Proctor Art Institute, Utica, New York

Introduction to Three-Dimensional Design, "Nature and Site" project, Spring Session

2004-2006:

Instructor of record, University of Georgia, Athens, Georgia

Introduction to Three-Dimensional Design, ARST 1080, Spring Session

Advanced Metal Fabrication, ARST 3400/3410/4400, Fall Session

Introduction to Three-Dimensional Design, ARST 1080, Spring Session

Sculpture I, ARST 2400, Fall Session

Sculpture I, ARST 2400, Summer Session

2003:

Teacher's Assistant, University of Georgia, Athens, Georgia

Introduction to Three-Dimensional Design, ARST 1080, Spring Session

Professional Employment and Experience:

2011-Present:

Studio Production Manager, Chisel 3D, Atlanta, Georgia

2009-2011:

Exhibit Technician, Flagler Museum, Palm Beach, Florida

2007-2009:

Preparator, Everson Museum of Art, Syracuse, New York

2006:

Custom Fabricator, Sandee O' Photography, Atlanta, Georgia

2003-2006:

Sculpture Area Studio and Equipment Monitor, University of Georgia

2003-2006:

Gallery Assistant, Lamar Dodd School of Art, University of Georgia

2002-2003:

Museum Assistant, Plattsburgh State Art Museum, Plattsburgh, New York

Exhibition Record:

2011:

Ground Floor, Dashboard Co-op—Site-based installation, Atlanta, Georgia

The Second Coming, The Creatives Project—The Goat Farm, Atlanta, Georgia

Fiction Project, Brooklyn Art Library—Brooklyn, San Francisco, Chicago, Seattle

Faculty Exhibit, Palm Beach State College—Palm Beach Garden, Florida

2010:

Directions, Solo Exhibit Palm Beach State College—Palm Beach Garden, Florida

*New*Art*, Armory Art Center—West Palm Beach, Florida

The Myth of Power, Gallery 1530—Fort Lauderdale, Florida

2009:

10' x 10', Lake Worth Storage—Lake Worth, Florida

Native Offerings III, Florida Atlantic University—West Palm Beach, Florida

Faculty Show, Cazenovia College—Cazenovia, New York

2008:

Construct/Deconstruct, Union Street Gallery—Chicago, Illinois

Contemporary Gallery, Summer group exhibit—Syracuse, New York

61st Exhibition of Central New York Artists, Munson Williams Proctor Arts Institute—
Utica, New York

2007:

New Play, Solo exhibit: SPARK Contemporary Art—Syracuse, New York

Art at the Gear, Gear Factory—Syracuse, New York

2006:

Summer Group Show, Fay Gold Gallery—Atlanta, Georgia

A Space for Change, A four artist invitational, curated by: Margaret Boozer,
Claire Huschle, and Ann Surak, D.C. Arts Center—Washington, D.C.

The Next Hot Art Stars, Fay Gold Gallery—Atlanta, Georgia

Creating Our Own Interior World, Clayton Street Gallery—Athens, Georgia

2006 MFA Thesis Exhibition, Georgia Museum of Art—Athens, Georgia

78 Miles, William J. Thompson Gallery—Athens, Georgia

2005:

Introductions '05, Selected by: Fay Gold, Fay Gold Gallery—Atlanta, Georgia

Visions of Navidad/International Sculpture Symposium, La Boca, Chile

Containers/Contained, Juror: Twylene Moyer (Editor of *Sculpture Magazine*),
Target Gallery—Alexandria, Virginia

CAA Regional MFA Exhibition, Lowe Gallery—Atlanta, Georgia

Thick and Thin: Graduate Printmaking, Selected by: Carmon Colangelo, Lamar Dodd School of Art—Athens, Georgia

Lemon Wedges, William J. Thompson Gallery—Athens, Georgia

Synthesis, Juror: Isabelle Wallace, ATHICA/Chase Street Warehouse Gallery—Athens, Georgia

30th Juried Exhibition, Juror: Benny Andrews, Lyndon House Arts Center—Athens, Georgia

Athens Academy Invitational, Athens Academy—Athens, Georgia

2004:

Where We Go What We Carry, Solo Exhibition, Lamar Dodd Main Gallery—Athens, Georgia

Pet Teachers, Selected by: Michael Lucero, Fay Gold Gallery—Atlanta, Georgia

Dimensions, Monroe Art Guild—Monroe, Georgia

Five of Six, Clemson University—Clemson, South Carolina

Monroe Art Guild Sculpture Garden, Monroe, Georgia

2003:

2K3, Athens Printwork Exhibition, Selected by: Joe Sanders, Wesleyan College—Macon, Georgia

Fresh Assortment, Juror: Michael Lucero, Lyndon House Art Center—Athens, Georgia

Metal on My Mind, Juror: Jim Buonacorsi, Oconee Cultural Arts Foundations—Watkinsville, Georgia

16 Cents, Juror: Carol Vossler, Bluseed Studios—Saranac Lake, New York

On The Move, William J. Thompson Gallery—Athens, Georgia

2002:

Sea Side Sculpture Park, Selected by: Peter Lundberg (Sculpture Park Director), Bridgeport, Connecticut

Plattsburgh State Sculpture Park: Museum Without Walls, Selected by: Edward Brohel (Museum Director), Plattsburgh State Art Museum—Plattsburgh, New York

Southern Graphics Council Print Gumbo, Juror: Boyd Saunders, Loyola University—New Orleans, Louisiana

2001-2002:

Franconia Sculpture Park, Selected by: John Hock (Sculpture Park Director), Shafer, Minnesota

Grants/Fellowships/Awards:

2011:

Member Artist, Dashboard Co-op, Atlanta, Georgia

2006:

The University of Georgia Outstanding Graduate Teaching Award

2004-2006:

Graduate Teaching Assistantship, University of Georgia

2004:

Center for Humanities and Arts Graduate Research Grant,
University of Georgia, Awarded travel grant for travel to Navidad, Chile

2003:

Graduate Recruitment Assistantship, University of Georgia,
Various duties included assisting professors and shop technician

2002:

Winkel Post-Graduate Internship, Plattsburgh University, New York,
Awarded travel grant to assist Professor Don Osborn with studio work

2001:

Jane Prescott Rowson Award in Art, Plattsburgh University, New York,
Awarded travel grant for travel to Franconia Sculpture Park

Visiting Artist Lecture:

2010:

Palm Beach State College, Palm Beach Gardens, Florida

2008:

Pratt Munson Williams Proctor, Utica, New York

2005:

Gainesville Community College, Watkinsville, Georgia

Bibliography:

John Gayer, "*Space of Change*," Art Papers, January/February, 2007

Peter Hayes, "*Here and Now*," Washington Post, September 24, 2006

Michael O'Sullivan, "*D.C. Arts Center, a Change Will Do You Good*," Washington Post, September 15, 2006

Jerry Cullum, "*Students from UGA, Miami Take Bold Tack With Traditional Forms*," Atlanta Journal-Constitutional, July 9, 2006

Beth Sale, "*All That Glitters*," Flagpole, April 5, 2006

Beth Sale, "*Off the Wall (and On Again)*," Flagpole, December 22, 2004

Artist Residencies:

2011-2012:

The Creatives Project, Artist in Studio Residence, Atlanta, Georgia

2002:

Sea Side Sculpture Park, Artist in Residence, Bridgeport, Connecticut

2001:

Franconia Sculpture Park, Artist Intern, Shafer, Minnesota

Symposia:

2006:

University of Georgia Invitational Iron Conference, University of Georgia, Athens, Georgia

2005:

Plattsburgh State Printmaking Symposium, Plattsburgh State University, Plattsburgh, New York

First Annual International Artist Symposium, Municipality of Navidad, Chile

Collections:

2006:

Once I Started Looking, I Could Not Stop Finding, Amy Miller, Atlanta, Georgia

2005:

Dollar and a Dream, Fay Gold, Director/Proprietor of the Fay Gold Gallery, Atlanta, Georgia

Where the Land Meets the Sea, The Municipality of Navidad, La Boca, Chile

2003:

Odd Parade #3, Howell W. Ragsdale, Atlanta, Georgia

2002:

Ripple, Sea Side Sculpture Park, Bridgeport, Connecticut

Four selected works including: Aegis, Plattsburgh State University Sculpture Park, Museum Without Walls, Plattsburgh, New York

Devil's Den Bridge, Loyola University, In connection with the Amity Arts Foundation, New Orleans, Louisiana

Commissions:

2005:

International Art Collaborative, Athens, Greece

Professional Organizations:

2007-Present:

American Association of Museums

2004-Present:

College Arts Association

2006-Present:

The Honor Society of Phi Kappa Phi

2003-2006:

Georgia Sculptors Society, Graduate Advisor

Technical Abilities:

Metal Fabrication: Professional abilities include Electric Arc welding, Metal Inert Gas (MIG) welding, Tungsten Inert Gas (TIG) welding, Gas welding, Brazing, Oxygen-Acetylene torch-cutting/bending, Plasma-cutting. Skilled with basic metal fabrication equipment including the drill press, shears, rivets, basic forging, rollers, benders, saws, and grinders.

Foundry: Professional abilities include the capability of running a gas furnace for bronze, aluminum, and cupola iron casting. Pattern-making with wax, foam, wood, and found objects, including chasing of finished sculpture and patination.

Mold Making: Professional abilities include multiple-piece plaster molds, silicon and urethane rubber molds. Foundry mold-making abilities include traditional investment, resin-bonded sand, and ceramic shell molds.

Woodworking: Professional abilities include the capability to work in and run a complete woodworking studio as well as utilize equipment for woodcarving, shaping, and laminating. Additionally versed in various large-scale construction methods.

Printmaking: Professional abilities include the knowledge of traditional etching and lithographic techniques, with a proficiency in relief and mono-printing.

Drawing: Professional abilities include the understanding and capability to teach figure drawing, structural drawing, and foundations with a variety of traditional and contemporary materials and techniques.

Computer Skills: Professional abilities include knowledge in Photoshop, Microsoft Office, and digital image generation.

Personal Philosophy of Teaching Fine Art

Justin A. Rabideau

I believe that there are many similarities to the teaching process as there are to the artistic process. Each practice develops an evolution of ideas and methods through a continued growth of experiences and exchanges. Teaching is a fluid activity, an activity that adapts and changes to accommodate new thoughts, philosophies, and techniques.

The guiding principles of my teaching philosophy include the belief that educators must foster the growth of critical thinking, problem solving, and technical proficiency. This is achieved through the recognition that each class contains students with multiple intelligences, requiring a class structure that can adapt to multiple forms of learning.

I believe in expanding on the model of an active learning classroom. This system is rooted in the foundation of group discussions, multi-media presentations, collaborations, and the examination of how new skills and materials translate into the visual realm of thinking. Critical thinking and problem solving evolve through my interactions with the students and their interactions with each other, which then creates opportunities for directed and spontaneous group discussions. Throughout the semester, the students' abilities grow through the problem-solving process by executing new and engaging assignments. These assignments are designed to push the students' growth, nurturing their ability to conceptualize about their art and the art of others. As the students' capabilities increase, it is my goal to strengthen their technical and creative skills.

I believe it is important for students to learn that, as artists, we must have the ability to achieve a high level of intellectual proficiency and technical aptitude. I seek to achieve this in the classroom by assigning diverse projects, promoting forums for discussion, supplying new visual information, and exposing the students to a variety of materials and techniques. In order to enable success, I have observed that the student must be properly challenged and encouraged in his or her artistic and intellectual endeavors. At the moment that students begin to feel comfortable with the materials, techniques, and their environment, the creative process truly takes control. Subsequently, my role is to act as a mentor by facilitating their growth as artists. This process leads to my primary objective as an arts educator, to have an individual that can function as an artist outside of the structured environment of the classroom.

As a faculty member, I have a continuous responsibility in evolving as a professional within the university setting and as an artist. Through this growth, I will remain an effective mentor in my career, providing the best experience that I can to the students, my fellow faculty members, and the university.

Artist Statement

Justin A. Rabideau

Metamorphosis and ritual inform my work. Assembling my sculptures and drawings from elements and ideas rooted in exploring the natural realm, I describe my relationship to the land as it relates to the specificity of place. Utilizing the rich cultural and natural elements of the Southern landscape, I attempt to form a poetic dialog between the often overlooked, the hidden, and quiet moments of life. From my use of Georgia red clay to hand foraged pecans preserved in blow glass, I guide the audience into discovering the wonder of the unseen world that surrounds us.

I find inspiration from objects and environments that create a notion of beauty, awe, or wonder. I seek to examine these experiences through the use of materials and artifacts that are unique to these moments and settings. It is my desire that these sculptural objects and drawings encourage questions related to the specificity of one's surroundings, and how these environments and objects affect both mind and body.

SAMPLE

Structuring Human Space, Three Dimensional Design

Course description:

Structuring Human Space undertakes a study of three-dimensional form to develop students' ability to visualize, design, and construct in three dimensions. Students work with space, objects, materials and scale through projects that address the body as a site and source for design. Students also undertake projects that investigate the relationship of the body to the built environment. Through this work, they will encounter the idea that art and design and the context or environment in which they function are inextricably linked.

Students acquire a basic skill set of fabrication techniques including an introduction to the wood shop. Assignments utilize time-honored techniques and materials as well as investigate new materials. This course includes proposal writing and professional presentations, and culminates in a public event(s) in which students will present their proposals for ideas/projects that could have a place/function in society. These proposals will demonstrate the students' comprehension of *Structuring Human Space* as it relates to their individual areas of study.

Course objectives:

To establish the use of professional vocabulary based on the visual arts in the respect to the elements and principles of design. These principals are to facilitate critical analysis, conceptualization, and communication.

To increase awareness of aesthetic judgments and evaluations.

To introduce various materials, their properties, and characteristics.

To introduce proper, confident, and safe use of hand-tools and basic power equipment.

To demonstrate how the control of materials and forms in space can have visual impact on a viewer.

Students will research, design, and construct 6 projects using a variety of techniques and materials.

To help students produce work that is well considered and thoughtfully made, students will present sketches and/or models of their ideas for each of the projects. As part of their design process, students will develop a sketchbook of their ideas and research.

Students are expected to create work that is thorough, exhaustive, and well-crafted.

As a way to frame their work within specific art disciplines, both historic and contemporary, students will research and present influential works by pertinent artists, architects, designers, or teams. Each student will be required to write two papers (approximately 3 pages in length) based on two different artists, architects, or designers.

The final project will result in a public presentation of each student's proposal for a project that could have a place or function in society.

Course methodology and text:

This is a studio class that requires dedicated in-class work by each student. Additional work **outside of class time (a minimum of 6 hours per week)** is also required. A schedule of monitored open studio times will be posted. **All students should sign-in and out when they use the studio, as a way of documenting time spent working outside of class.** It is important that you work in the studio—remember you are also each other's teachers, motivators, and critics. Please share information and use the studio as a forum for the exchange of ideas.

Students will need to do library research and prepare sketches and models for class presentations. There is no required text, but it is recommended that students regularly read ***Sculpture, Metropolis, Surface, Ornament*** magazines, which are available in the library.

Evaluation:

Your final grade will be based on the following criteria. You will receive a "C" for adequately completing all of the projects. A "B" recognizes well-conceived and crafted work, strong ideas that are well communicated in visual form. An "A" rewards excellent work: very strong ideas that are effectively communicated in visual form and evidence that students have "gone the extra mile" in researching and constructing the work.

Attendance:

Missing 3 or more classes can lower your final grade

Missing 5 or more classes can cause you to fail the course.

Missing the final clean-up of the studio will cause you to fail the course.

Grading:

25%--Research and presentation of the work of influential artists, architects, or designers.

For 2 of the 6 projects, students will choose an artist, architect, designer, or team to research and create 10-minute PPT presentations. These PPT presentations will be given to the class. Students should focus on 4 to 6 influential works and discuss the artist, architect, designer, or team's intentions, influences, and time period.

70%--6 projects

Project #1: Line (3-dimensional wire drawing of a head or hands)

Project #2: Solid Form/Mass (carved foam form)

Project #3: Collapsible Seating (planar form that involves functionality and joinery)

Project #4: Wearable/non-wearable, a further investigation of the body as a site for design

Project #5: Portable Space

Project #6: Public work project

5%--models/maquettes, sketchbook and professional practices

Each student is required to keep an idea journal. Ideally, you should fill a sketchbook by the end of the term when they will be handed in. Additionally, each student must present his or her ideas for each project to the class in the form of sketches and/or models. Professional practices include attendance, participating in critiques, and using the studio responsibly. Excessive absences (more than 3) may result in you failing the course.

Studio policy:

Each student must pass a **SAFE USE TEST** in which he or she demonstrates safe use of individual tools. Records of successful tests will be kept and only after passing the tests will students be allowed to use the power tools and, even then, only during supervised studio hours when the instructor, studio manager or a work-study monitor is present. Once you have passed the safe use test for a particular tool, your name will be added to a list indicating who may use the tools.

The studio is a communal situation. All students must obey the posted **STUDIO POLICY**. You may use the tools as long as you use them safely and return them to the tool check out office in good and clean condition. Please report broken or damaged tools. The studio must also be cleaned up and organized after each class. You are specifically responsible for sweeping and cleaning tabletops in the areas where you worked that day.

Purpose of the Syllabus

The purpose of the syllabus is to inform the student of the goals, activities, and policies of the class, as well as, the students' responsibility in the learning process. It is the responsibility of the instructor to communicate clearly this information to the students in the beginning of the semester. The syllabus is developed before the semester begins; it is considered a planning document and is subject to revisions based on the judgment of the professor. Class activities, projects, and deadlines can be revised; however, the grading and attendance policy cannot. It is the responsibility of the student to fully understand all requirements of the course.

These tools and supplies should be purchased and brought to every class:

utility knife and scissors
pliers
flat rasp/true form
pencil and marker
sketchbook
dust mask
ziplock bag for dust mask
hot glue gun and glue sticks
quick set epoxy
wood glue
duct tape
assorted screws and nails
wire
butter knife
steak knife
tape measure
rags
ear plugs
safety glasses
sand paper and sanding screen

A note on plagiarism:

The MLA Handbook defines plagiarism as follows: "Plagiarism is the act of using another person's ideas or expressions in your writing without acknowledging the source - in short, to plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from someone else." Plagiarism often carries severe penalties, ranging from failure in a course to expulsion from school. In this course, papers which have been plagiarized will receive an F and may not be rewritten. If you have any doubts about whether you are committing plagiarism, cite your source/s. A college committee on academic honesty reviews reported cases of alleged plagiarism, cheating on exams, undocumented copying of art, and similar forms of academic dishonesty.

Special Services: Let your professor know if you are entitled to special services and accommodations.

Assignment #1 Line in Space

Contour lines, axial lines, implied lines, calligraphic lines, expressive lines, lines as direction of flow and movement, are all examples of this most economical of design elements. Line is an element of both 2D and 3D design. Since all 3D forms are bound to the concept of Mass and Space; line as a concept is extended to any material that is longer than it is wide. Lines direct the eye through space. Everyday your eye breaks down the information you see into the elements of design: line, shape, mass, color, plane, texture, volume, etc.

Within this project you will explore some of these elements of design through the use of line:

Point = marks a place

Line = a series of points; the path of a moving point

Volume = the amount of space that an object occupies

Mass = a shape or three-dimensional volume that has or gives the illusion of having weight, density, and bulk

Repetition = recurrence of same mark, color, etc. within a form.

Rhythm = a patterned repetition of a motif, formal element, etc., at regular or irregular intervals in the same or a modified form to create movement, tension, and emotional value



Gestalt Principle: Closure



Gestalt theory first arose in 1890. Gestalt theorists were intrigued by the way our mind perceives wholes out of incomplete elements. "To the Gestaltists, things are affected by where they are and by what surrounds them...so that things are better described as "more than the sum of their parts." The principle of closure applies when we tend to see complete figures even when part of the information is missing. Our minds react to patterns that are familiar, even though we often receive incomplete information. It is speculated this is a survival instinct, allowing us to complete the form of a predator even with incomplete information.

(Behrens, R., *Design in the Visual Arts*)

Your project will be to create a sculpture of a garment or a section of a garment, which will be provided to you, entirely in line, using wire and cold joinery.

The first step in this project will be to create blind contour drawings—drawings done by not looking at your paper but by only looking at the object that you are translating.

The second step will be to sketch similar garments to the one that you will be working on in class, focusing on the lines that are important to the structure of the objects and on the lines that create the “life” of the objects—bring 10 pages of sketches to class for presentation and critique. This step will provide you with a direction for your sculpture. I am interested in your interpretation of the garments, think of the flow of the line, density, and line variation while drawing and sculpting.

The last step will be to construct the shape of your garment in wire(s).

Pay attention to:

- Line quality, (including a range of wire gauge, several wires bundled together and line tension.)
- Repetition of marks and rhythm, (including the places where you make connections—some people add additional elements like beads, tape, etc.)
- The shape of the space you are creating.

Your sculpture must be able to be viewed from all angles, and the lines that you create must have a strong positive sensation. Remember that line variation (different wire thickness) and color may be used. Eliminate the factors that disturb the visual flow of your sculpture. I am looking for an object that contain lines that have a sense of flow and control. When making art, it is important to listen to your own reactions toward relationships that feel good and those that don't. Be honest with yourself and your art will respond.

Materials: mostly wire—use a variety of gauges and metals. You can use colored wires, coated wires, recycled wire, etc., wire cutters, pliers, glue, tape

Size: determined by the strength of your wire—it is very important that you pay attention to how much weight your wire can support, or your design may collapse. A collapse may not be that bad...think of how clothing acts. In the creative process one must always work with ones limitations and transform them into assets.

Related artists:

Nancy Graves, Edward Mayer, Michael Singer, Siah Armajani, John McQueen, Brower Hatcher, Alexander Calder, Sol Lewitt, Eva Hesse, Barbara Andrus, Patrick Dougherty Calder's Circus (Video in lib.), Judith Shea, Frank Gehry, Antony Gormley

(In researching an artist, learn/focus on how they use(d) line.)

Assignment #2 Mass in Space

Mass is perceived as primal, immobile, heavy, dense, and closed. As space interacts with mass, the heavy, dense, immobile object becomes activated and alive. Concave-convex forms, penetrating forms, compressed forms, and extruded-linear forms all activate space. Taking what you have learned in the line project, you will create a sculpture that deals with mass and the ways in which it can activate and be activated by space.

Microscopic observation reveals a world of geometric and amorphous structures that dispels at a glance the myth that abstract art bears no indebtedness to nature.”

Theodore Roszak, 1949

...our body could be considered from a topographical point of view,
as a land with mounds and valleys and caves and holes.

Louise Bourgeois, 1967

In this project, you will be asked to create a carved abstract form that is intended to fit in or interact with a negative space created by the human form or an area of the human form. For example, a cupped hand, the crook of the neck, the space between one's toes, etc. This will be your choice and it should be based on the idea of creating an interaction or unity between the space and the body.

Respectively, think of how a computer mouse, a doorknob, and a glass fits in your hand. Each of these objects is intended to interact with your hand, but they are designed for different uses. The form of the object follows the function of the object; this is a fundamental aspect of design and one that you will explore in this project.

Think outside of the box. Create a fictional-functional object. This could be a tool, a packaging design for a part of the body, or a sculpture created to raise one's awareness of space.

"It is the pervading law of all things organic and inorganic,
Of all things physical and metaphysical,
Of all things human and all things super-human,
Of all true manifestations of the head,
Of the heart, of the soul,
That the life is recognizable in its expression,
That form ever follows function. This is the law.”

-Louis Sullivan

The first step will be to create sketches of objects that are intended to interact with the body or objects that fulfill a specific utility that are “secondary” objects.

Objects that interact with the body can become abstracted when taken out of context. If someone had never seen a computer, a computer “mouse” would be a strange object, but also one that strangely fits in his or her hand.

Secondary objects can also inform your creative process. Think of packaging material as an initial inspiration. Draw these objects, focusing on its mass and how it relates to space in sections. Composite these section drawings to create new shapes that can be carved. You should end up with at least 10 pages of drawings. Select 3 of the composite drawings to serve as guides for part II and III.

The second step will be to use plasticene clay to model 3 rough maquettes based on your drawings. The designs must be simple, abstract, and have the ability to interact with the negative space chosen. Each idea may involve more than one part—consider making two or three shapes that work together.

We will critique your 3 rough maquettes in class. Based on the critique, you will make a final, refined version of one maquette.

Using your final maquette as a guide, you will carve a larger version from a laminated block of insulation foam. First, you will rough out the form(s) by finding the basic form of the maquette in the foam block. Then, you will refine the form(s) by developing the details. Finally, you will create the desired surface texture(s). Different tools can be used to create a wide range of textures.

Surface:

Once your carving is complete, you may wish to cover your form to enhance its interaction with the body. We will discuss this in class.

Presentation:

Consider how to present your carving. We will discuss traditional and anti-traditional approaches to presentation (pedestal, installation, performance). You may add elements to your sculpture. If you do, consider how the additional parts work together with each other and the original form.

Materials:

Insulation foam, rasps, a good steak knife, butter knife, hack saw blades.

Related artists:

Constantin Brancusi, Henry Moore, Jean (Hans) Arp, Barbara Hepworth, Anish Kapoor (early work), Jaques Lipschitz, Isamu Noguchi, Louise Bourgeois (early work), Martin Puryear, Marino Marini, Tom Otterness

Assignment #3

Plane: Collapsible seating and functional design

Planarity is the property of different types of surfaces, flat and curved. Think of a line spread out in width and the concept of plane emerges. In this project, you will be joining what you have learned in the first two projects with the use of planes. In this project you will develop a sculpture that employs planes in a manner that is visually stimulating, aesthetically pleasing, and functional.

Your task is to design and create an object for sitting upon that can collapse or be broken down for transport or stowing. You may also rearrange its shape and/or function while focusing on the planes that form the chair.

Before you start, you will be required to create 5 pages of sketches of existing chair designs and 5 pages of your own design ideas. You will then create 3 proportionate maquettes. For the models, select and use a material close to your intended final material, i.e., cardboard or mattboard for plywood, popsicle sticks/toothpick, etc.

You will learn safe wood shop techniques, including use of power tools and joinery methods. Your finished project must represent a significant engagement with materials and joinery. Your design should be clean and clear, with an honest display of connections, and materials.

Main material: wood (2 x 4's and plywood and/or other found or machined wood), but you may introduce other materials

Size: it must support you or someone else (you specify the person) sitting on it.

Due Date Demonstration: On the day the collapsible seating project is due, you must be prepared to demonstrate how it assembles and collapses and how it supports the person it is intended for. So, if you have made a chair for a child—we'll need to see a child use it!

Designers:

Peter Ghyczy

Alvar Aalto

George Nelson

Isamu Noguchi

Gerrit Rietveld

Arne Jacobsen

Charles and Ray Eames

Eero Saarinen

Frank Gehry's cardboard chairs

Design and ergonomics

Chair design considers intended usage, ergonomics (how comfortable it is for the occupant), as well as non-ergonomic functional requirements such as size, stack ability, fold ability, weight, durability, stain resistance and artistic design. Intended usage determines the desired seating position. "Task chairs", or any chair intended for people to work at a desk or table, including dining chairs, can only recline very slightly; otherwise the occupant is too far away from the desk or table. Dental chairs are necessarily reclined. Easy chairs for watching television or movies are somewhere in between depending on the height of the screen.

Ergonomic design distributes the weight of the occupant to various parts of the body. A seat that is higher results in dangling feet and increased pressure on the underside of the knees ("popliteal fold"). It may also result in no weight on the feet which means more weight elsewhere. A lower seat may shift too much weight to the "seat bones" ("ischial tuberosities").

A reclining seat and back will shift weight to the occupant's back. This may be more comfortable for some in reducing weight on the seat area, but may be problematic for others who have bad backs. In general, if the occupant is suppose to sit for a long time, weight needs to be taken off the seat area and thus "easy" chairs intended for long periods of sitting are generally at least slightly reclined.

The back of the chair will support some of the weight of the occupant, reducing the weight on other parts of the body. In general, backrests come in three heights: Lower back backrests support only the lumbar region. Shoulder height backrests support the entire back and shoulders. Headrests support the head as well and are important in vehicles for preventing "whiplash" neck injuries in rear-end collisions where the head is jerked back suddenly. Reclining chairs typically have at least shoulder height backrests to shift weight to the shoulders instead of just the lower back.

Some chairs have foot rests. A stool or other simple chair may have a simple straight or curved bar near the bottom for the sitter to place his/her feet on.

A kneeling chair adds an additional body part, the knees, to support the weight of the body. A sit-stand chair distributes most of the weight of the occupant to the feet. Many chairs are padded or have cushions. Padding can be on the seat of the chair only, on the seat and back, or also on any arm rests and/or foot rest the chair may have. Padding will not shift the weight to different parts of the body (unless the chair is so soft that the shape is altered). However, padding does distribute the weight by increasing the area of contact between the chair and the body. A hard wood chair feels hard because the contact point between the occupant and the chair is small. The same body weight over a smaller area means greater pressure on that area. Spreading the area reduces the pressure at any given point. In lieu of padding, flexible materials, such as wicker, may be used instead with similar effects of distributing the weight. Since most of the body weight is supported in the back of the seat, padding there should be firmer than the front of the seat which only has the weight of the legs to support. Chairs that have padding that is the same density front and back will feel soft in the back area and hard to the underside of the knees.

There may be cases where padding is not desirable. For example, in chairs that are intended primarily for outdoor use. Where padding is not desirable, contouring may be used instead. A contoured seat pan attempts to distribute weight without padding. By matching the shape of the occupant's buttocks, weight is distributed and maximum pressure is reduced.

Actual chair dimensions are determined by measurements of the human body or anthropometric measurements. The two most relevant anthropometric measurements for chair design is the popliteal height and buttock popliteal length. For someone seated, the popliteal height is the distance from the underside of the foot to the underside of the thigh at the knees. It is sometimes called the "stool height." The term "sitting height" is reserved for the height to the top of the head when seated. For American men, the median popliteal height is 16.3 inches and for American women it is 15.0 inches[1]. The popliteal height, after adjusting for heels, clothing and other issues is used to determine the height of the chair seat. Mass produced chairs are typically 17 inches high. For someone seated, the buttock popliteal length is the horizontal distance from the back most part of the buttocks to the back of the lower leg. This anthropometric measurement is used to determine the seat depth. Mass produced chairs are typically 38-43 cm deep.

Art as Experience (1934) is John Dewey's major writing on aesthetics, originally delivered as the first William James Lecturer at Harvard (1932). Dewey's aesthetics have been found useful in a number of disciplines, including the new media.

Dewey's theory attempted to shift the understandings of what is important and characteristic about the art process, from its physical manifestations (the expressive object) to the process in its entirety. This process whose fundamental element is no longer the material (the object) but rather the development of an experience. Such a change in emphasis does not imply, though, that the individual art object has lost significance; it is clarified: the object is recognized as the primary source of the experience, as the unifying element for these experiences. Through the object, the artist and the active observer encounter each other, their material and mental environments, and their culture at large. This demonstrates the connections of art with everyday experience and in so doing reminds us of the highest responsibilities that art and society and the individual have always owed to each other.

Texture is powerful in that it stimulates two senses at once, the tactile and the visual. Small, repeated structures or objects attached to familiar objects can transform that object into something entirely different. Small tactile forms attached to each other can create a visually exciting form that is highly textured. In this project, you will create a second skin, which is intended to act as a stand-alone sculpture and an object that is wearable.

You will focus on creating an object that has varying textures and materials that create an interior/exterior relationship, a volume. You may use any textures you would like, but remember that the more exciting the textures, the more exciting the sculpture. Your armature may be a found object or one that you construct using the techniques that you have learned up to this point as an artist.

This object will be both skeleton and skin (line and plane) and it must be wearable on the body. It must also function as a sculpture off the body. Consider the shape of different parts of your body. Consider the functioning and mobility of parts of your body. Why do we cover our skins with a second skin? Do you want to enhance or compromise the functioning of the body? Do you want to exaggerate or downplay certain aspects of the body?

When choosing your armature, remember that in order to create a volume, you must have an interior and an exterior, i.e., a box, vessel, a body. One of the most difficult parts of this assignment will be finding exciting materials and attaching them in a visually pleasing manner.

Remember, this design must have two lives: one off the body and one on the body, while functioning as a successful design in both ways. This could lead to performance and/or result in photo and video as documentation. This would include a performance or show, as part of the final critique or, minimally, you must demonstrate someone wearing your design.

Materials: Open

Size: determined by your body

Related artists:

Eva Hesse, Rebecca horn, Lee Bontecou, Ghada Amer, Martin Puryear, Judith Shea, Oliver Herring, Dewitt Godfrey, Barbara Zucker, Gillian Wearing, Carolee Schneeman, Nick Cave, Adrian Piper, Marc Quinn rubber skins, Ann Hamilton (mouth as pinhole camera)

Assignment #5 Portable space

"We haven't learned all that we could from traditional buildings like the yurt [a Mongolian Felt Tent or Ger], whose structure is so strong, it can be lifted off the ground and moved short distances - yet it only takes an hour or so to erect or dismantle. We haven't fully explored what we can learn from technology transfer - for example, the design and construction of ocean liners, airships and planes - which are also forms of portable architecture.

Dr Robert Kronenburg, founder of the Portable Buildings Research Unit (PBRU)

“Portable architecture was the first kind of architecture made by humankind. Over the millennia, it evolved considerably, but gradually its relevance became overshadowed by 'permanent' building. To most Western people today, architecture is synonymous with permanence. The longer it has been there and the more 'solid' it is, the more we value it - from the pyramids to medieval cathedrals...”

“...as our working and our private lives increasingly overlap, and a mobile, independent lifestyle becomes increasingly important, today, more than ever, what we are looking for is a way of living which is not tied to fixed patterns and predetermined locations.”

<http://www.liv.ac.uk/researchintelligence/issue12/beyond.html>

<http://weburbanist.com/2007/09/17/mobile-urban-architecture-from-portable-housing-to-temporary-hotel-rooms/>

http://www.ArchitectureWeek.com/2003/0101/design_1-2.html

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

Shelter - n.

1. Something that covers or protects; protection, or place affording protection, as from the elements or danger.
2. The state of being covered or protected; protection; refuge
--*vt.* to provide shelter or refuge for; protect --*vi.* to find protection or refuge

<http://www.madhousers.org/>

Your Project:

Create a portable space for one or more people—or even most of one person. The space must be transportable and must address (a) particular need(s).

1. You may construct a scaled-down prototype with drawings/"photoshopped" diagrams showing the portable structure in use and transport/storage,

OR

2. You may construct the final product and demonstrate how it is used.

OR

3. If you decide to do both 1 and 2 (and you do them well) you can receive extra credit.

Consider the following approaches:

Wearing and Carrying: individual domestic devices can also be worn on the body or carried: i.e. an umbrella=portable roof, a mobile home, a suitcase=a dresser/closet.

Folding and Unfolding: the primary purpose is to save space or facilitate transport, i.e. partition screens, tents, pop up camper

Combining: amazing hybrids, which appear to be neither furniture nor architecture, but some kind of "furniture".

Social Commentary: objects/spaces about particular problems and anxieties of the time.

Think about climate, scale, sustainability, audience, and structure

Materials: open and varied

Size: It must be transportable and hold most of a single person or one or more people.

Artists and Designers: Gordon Matta-Clark, Rirkrit Tiravanija, Rob Fischer, Joe Colombo, Andrea Zittel, Samuel Mockbee and The Rural Studio, Paolo Soleri and Arcosanti, Yayoi Kusama, Christo, Maya Lin, Vito Acconci, Michael Herrman, Janet Cardiff

Assignment #6

Design a public work

Your final assignment calls for all the skills you have learned, new skills, new information you must glean from the library and the Internet, and your ability to create a visionary project. In this assignment, you will be asked to research the world of design a little deeper and develop a proposal for a public work for Cazenovia or the surrounding area. This will consist of researching design proposals, seeking out and researching possible sights, developing a design plan, creating a presentation to be given to a public audience, as well as creating a model and layout of your proposal. This may also include finding and receiving necessary paperwork, attending historic preservation meetings and town hall meetings. In other words, this is your time to act as a professional in the design world. Because of the scope of this project, you will be working collaboratively with your fellow students. This will not only be a project that challenges your design skills, but also your people skills. Each group will assign a team leader who will help delegate the workload as well be the representative of the group. Each student will receive an individual grade as well as a group grade. Remember that this will be a team effort; it is vital for your group to listen to each member as well as each member share equal workloads.

Your group may choose to create a new public project or you may choose to renovate an existing building, site, location, etc.

This is an exercise in city planning, architectural planning and preparation, architectural drawing, model construction, team presentation, and more.

“I believe we can accomplish great and profitable things within a new conceptual framework—one that values our legacy, honors diversity, and feeds ecosystems and societies . . . It is time for designs that are creative, abundant, prosperous, and intelligent from the start.”

-William McDonough

<http://www.mcdonough.com/full.htm>

Look for inspiration; it may be with Samuel Mockbee and Rural Studios, or you may find inspiration in finding a way to avoid the disaster of Pruitt-Igoe. It is up to your group to decide.

http://en.wikipedia.org/wiki/Samuel_Mockbee

<http://en.wikipedia.org/wiki/Pruitt-Igoe>

The materials are open.

Think about scale and location. Upon completion, you will present your work to a public audience.

Structuring Human Space, sa 132, Fall 2008, Monday & Wednesday 5:30-8:30

Instructor: Justin Rabideau, justinrabideau@gmail.com

August:

26 Classes Begin

27: First day of class, Introduction to Three-Dimensional Design/
First Project Line and Space

September:

1: Work Day/Powerpoint presentation End of Add/Drop

3: Work Day

8: Introduce Mass and Space/Powerpoint presentation

10: Work Day

15: Final Work Day for Line and Mass

17: Critique Line and Mass

22: Introduction to Plane/Introduction to woodshop

24: Work Day/Powerpoint presentation

29: Work Day

October:

1: Work Day/First Paper Due

6-7 Autumn Break

8: Final Work day for Plane/Midterm

10: Critique Plane

13: Introduce Second Skin/Powerpoint presentation

15: Work Day

20: Work Day

22: Work Day

27: Final Work Day Second Skin

29: Critique Second Skin/Last Day to Withdraw from a Class

31: Introduce Portable Space/Powerpoint presentation

November:

3: Work Day

5: Work Day

10: Work Day

12: Final Work Day Portable Space

17: Critique Portable Space

19: Introduce Public Work/Powerpoint presentation

24: Work Day

26-28: Thanksgiving Break

December:

1: Work Day

3: Work Day

8: Final Work Day/Last Day of Classes

Second Paper Due

9-12: Exams

16: Final Grades Due