

DN 1007/ 3D Foundation II

SEMESTER TWO

Conceptual Object



Object – Meret Oppenheim (1936)

Assignment

Make a 3-dimensional work/installation that **critiques** the concept of:

1. Desire
2. Identity
3. Censorship
4. Loss
5. Instinct
6. Unpredictability
7. Inhibition
8. Disorientation
9. Invisibility
10. Privacy
11. Kitsch
12. Elitism
13. Boredom
14. Morality
15. Beauty
16. Waste
17. Insanity
18. Kindness

Media

As with the previous project, media & material selection is open to your selection. However, take into consideration the following:

1. You need to be aware of the overall material and aesthetic coherence of the object – that is, the finished piece should read as a unified composition in terms of materials selection and formal aesthetic.
2. As with your previous project, form should have a primary fit between your idea and the materials that are required for construction.
3. This is a 4-week project and therefore, the completed work should look like 4 weeks' worth of work. In other words, the object should have a combination of conceptual strength, design/sculptural sophistication, material challenge and impeccable construction

Process

This project is conceptually more linear than the previous, and will need to stand up to analytical scrutiny. You are also given a distinct topic for which you need to elaborate on, but everyone else would have some aspect of preconception associated with it. It is therefore your challenge to adequately define and critique it, and then to render it in a 3D work. The scope is also expanded to include an installation work – it can be a site specific or time based installation. It will help to consider the following:

Research and analysis:

Before any design is considered, you will need to define the terms given in the task, and analyze how some of these definitions might be defined in 3-dimensional form and space with in relationship to the body, the environment, culture and society.

Conceptualization:

Important: the project calls to illustrate a **critique** of your interpretation of the topic, not the topic itself. That necessitates a critical opinion or insight on your part toward the subject matter. The topics are broad and far reaching, so don't feel you have to embrace all the complexities of each topic although if you want to, it's a valid approach as well.

From here, we can find suitable metaphors or analogies as models to start designing and visualizing how the form or installation might be configured. Always be working from idea to visualization, and back and forth in that manner.

Design construction:

At this stage, there should be a strong conceptual model or metaphor that has been worked out and you are essentially finding the suitable expression for the concept, following which construction should begin for the final model.

Detailed Schedule

Week 6

Presentation of topic definitions, your key ideas & focus, sketches

Week 7

Study models

Recess

Week 8

Final models

Week 9

Review