

COURSE CODE: IFA 1219

COURSE NAME: SCULPTURE FABRICATION I

### Course Description

Experimentation with basic techniques of fabrication in sculpture. Exploring materials like metal, stone, glass, wood, Plaster of Paris, papier-mache, found objects etc

Prerequisite: None

### Course Aims/ Objectives:

To introduce participants to the historical determinants of the Art of Glass, wood and metal in order to stimulate their creativity through understanding the media innovative trends.

### Course outline

Week 1 - 5: General introduction to the Art of glass, wood and metal

- The distinction between stained glass as an art medium and art forms.
  - Glass Art and the Early Christianity.
  - Glass Art through the Gothic and Classical Art movements.
  - Modernism and Glass Art movements.
  - The status of glass mosaics and its position within the Ugandan art Industry.
  - Survey of architectural sites and site assessments.
  - Peculiarity of wood and metal as mediums in sculpture production
  - Early discoveries in fabrication
  - Modern trends in fabrication
  - Positioning fabrication in the context of Ugandan Art
  - Exploration of interior and exterior design industry and assessment
- Week 6-10: Studio discipline, materials and tools (Studio experience)
- Selection and handling of glass, wood and metal media.
  - Introduction to glass cutting through tessera development.
  - Tessera development in the formation of glass mosaics.
  - Introduction to shaping and lining in glass mosaics.
  - Introduction to seasoning and working with wood media
  - Introduction to joinery for wood and metal
- Week 10-15: Introduction to Patterning

- Hands on experiences in patterning in view of glass oriented Mosaics
- Finishing experience for wood and metal Learning Outcome

Acquaintances with glass, wood, and metal history, current media applications, stimulated innovativeness in the mosaics, wood and metal oriented creativity.

#### Methods of Teaching/Delivery

- Interactive Lecturing
- Studio based design processes
- Participatory Studio Critics Mode of Assessment

Performance measurements will be guided by participatory studio based experiments, discussions, assignments and End of Semester Examinations.

#### Course Work 40%

- Discussion contributions 5%
- Studio based outputs 25%
- Theoretical assignments 10%

#### Examination 60%

- Studio based Exams 40%
- Theoretical Exams 20%
- TOTAL 100%

#### Reading/reference material

1. Encyclopedia of Mosaics Techniques (Encyclopedia of Art Techniques) By Emma Biggs
2. Classic Mosaics: Designs & Projects Inspired by 6,000 Years of Mosaic Art. By Elaine M. Goodwin.
3. Decorative Mosaics: How to make Colorful, Imaginative Mosaics-12 Projects. By Elaine M. Goodwin.
4. Outdoor Mosaic: Original Weather-Proof Designs to Brighten any Exterior Space. By Emma Biggs, Tessa Hunkin <http://www.sira.it/mosaic/courses.htm>
5. <http://www.umamosaics.com>
6. <http://www.umamosaics/gallaly.htm>
7. <http://www.thejoyofshards.co.uk/history/index>

8. <http://www.jeffnet.org/~wrightmosais/html>