



LINEAR FORM-LINE AS FORM

Line:

Line is the most basic element of form. It is a phenomenon that does not actually exist in nature or in the third dimension. It is primarily a graphic device used to indicate the meeting of planes or the outer edges of shapes. When two planes come together, they form a sharp edge or a "line." What appears to be a line is often a cast shadow or enhanced by the different values of the two planes. The definition of line may also be broadened to include the main direction or thrust of a three-dimensional shape whose length is greater than its width. Using this element – line - to organize space, the student must utilize the principles of three-dimensional order and consider the different line types and qualities.

Line Types and Quality:

Orientation, Direction, Continuity; Actual Lines, Implied Lines, Sight Lines, Line Networks
Straight lines can slice through space with the speed and energy of an arrow. Vertical lines tend to exaggerate height and add elegance to a design
Diagonal lines can add dynamism
Curved lines tend to flow through space more slowly, often encompassing all sides of an object to create a harmonizing whole
The path of line may be swift, torturous, jagged, or energetic. They may rise and fall, dip and swerve, overlap or be implied.

Assignment:

Read Chapter 9- Elements of 3-Dimensional Design
Read Chapter 10- Principles of 3-Dimensional Design

Warm-up - Tensegrety – with wooden dowels and string, design and construct a dynamic free-standing form

- Design and construct an engaging 3-Dimensional form, illustrating the dynamics of the chosen TOOL
- Illustrate this with wire. Simplify, organize and enhance this space to engage the viewer
- Draw the viewers into your TOOL, with appropriate line types/qualities
- Review and understand all vocabulary words at the end of chapter 9

Learning Outcomes:

- Create a unified linear composition using the elements and principles of 3-D design
- Facilitate a visual vocabulary of line in three-dimensional work
- Encourage research to further students thinking, analysis and reorganization of an idea
- Develop basic construction and craftsmanship skills
- Directly apply personal experience with creativity

Strategy:

This project has an obvious relationship to drawing, in that line alone will be used to create form. With this in mind...

- Mentally select and list at least **10** different tools –write this with-in your sketchbook
- Select the **5** more interesting tools and create several thumbnail sketches of each
- Chose the more interesting study(s) and draw a scaled version onto 12"x18" Strathmore paper. Developed this into a quality sketch your drawing instructor would approve of
- Only wire will be used to create this form
- Enhance your ideas and sketches by brainstorming with tablemates
- Get-up, walk around to see what your peers are creating

- Ask yourself probing questions, such as, what “personality” etc is evident within this tool
- Craftsmanship is important to the integrity of your design. Keep all cuts, joints, and attachments clean and neat. We do not want any unnecessary distractions. The structural integrity of your project should be such that transportation to and from class (grading including) will not fall apart

Size:

Scale up your design 200%, at the minimum. Make sure to maximize the power of line as you illustrate your design and that it remains structural sound

Things to Consider:

Concentrate on the entire Form. We want to be able to visually move around, above, below and through your work. Be conscious of the negative spaces between lines and how they interact with one another. Create 3-dimensional harmony by repetition of line, direction, shape, color, value and texture. The degree of complexity is limited only by the artists' imagination. (talk with me if you have an idea that seems to be outside our requirements).

Sketchbook: Study a sculptor, or another 3-dimensional artist that creates with line as a primary element in there work

Related Artist :

David Smith, Alberto Giacometti, Alexander Calder, Alexander Rodchenko, Andy Goldsworthy, Martin Puryear, Judy Pfaff, Susan Sze, Kenneth Snelson, George Rickey, Dan Plavin, Michael Heizer, Mark di Suvero, Jose' de Riviera, Vladimir Tatlin, Nancy Holt, Deborah Butterfield, Alice Aycock, Dale Chihuly.