

# Welcome to 3-D Design with Vicki Lynn Wilson

Clique, 2010. Cement,  
Steel and Glass Beads.  
7 ft h





Vicki Lynn Wilson and John Larsen  
"Succulent Shower", 2010.



My Passion Work



Michael Curry Design



## THREE-DIMENSIONAL DESIGN VOCABULARY

The elements of 3 Dimensional Design are:

Form (Organic and Geometric)

Space

Line (and Plane)

Mass and Volume

Color

Texture

Light (Value)

Time (Movement)

The organizing principles of design are:

Repetition (Unity)

Variety, Rhythm

Balance (Asymmetry and Symmetry)

Emphasis

Scale

Economy

Proportion

Construction Methods are:

Additive (modeling and manipulating, fabrication)

Subtractive (Carving)

Assemblage (Mixed Media)

Casting and Mold making

The degrees of 3-Dimensionality are:

Frontal Works (bas-relief ( means low relief), or high relief)

Full Round works (most object sculptures)

Walk-Through Works (Installation and architectural work)

Other Vocabulary:

Positive and Negative Space relationship

Non-objective or non-representational art

Objective/Representational

Undercutting

Abstraction

Base

Conceptual

Contour

Chasing

Freestanding

Kinetic

Pedestal

Tension

Transition

Weight

Armature

Form:

The physical manifestation of an idea.  
(Content or Concept is the idea itself)

Henry Moore



Constantin Brancusi



Space:

Is the area within and around an area of substance.

Shape that is created by the spaces between and around the object (negative spaces) are as important as the space the object occupies (positive space).

Artwork activates the space that it occupies.

In some sculptural installations, the viewer is meant to enter into the space physically.



DeSuvero, Smith, Brancusi, Giacometti

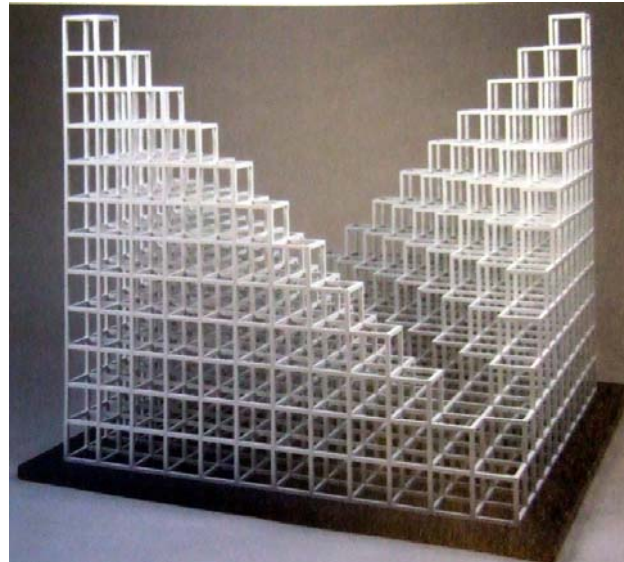




Line:  
Actual lines connect,  
define and divide a  
design.

Implied lines are  
created through  
mental rather than  
physical connections.  
These sculptures  
show actual lines.

Clockwise:  
Teshigahara ,  
Goldsworthy,  
Goldsworthy. Sol  
Lewitt, Naum Gabo



## Mass and Volume:

A mass is a solid three dimensional form. A volume refers to an enclosed area of three-dimensional space.



Colossal Head, Olmec Culture, Mexico



Karen Searle

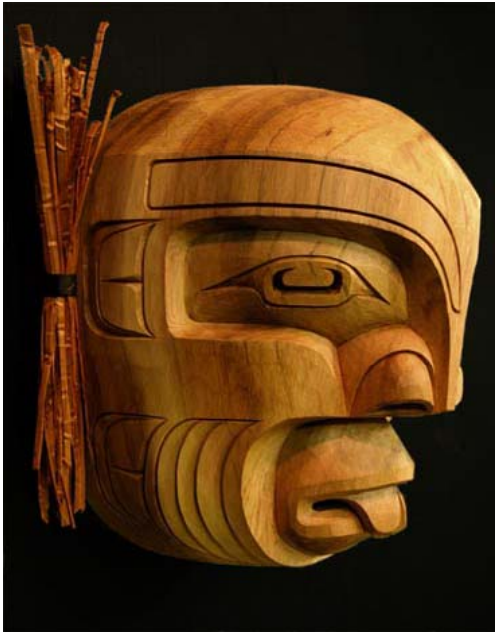


Plane:  
A plane is a three-dimensional form that has length and width but a minimal thickness. Complex surfaces and enclosures can be constructed using folded and bent planes.



Clockwise:  
Gehry,  
Noguchi,  
Moore,  
BontecEAU





Color:  
The natural color of materials and colored surfaces can have emotional effects. Color can be symbolic. Some artists opt for single colors, letting the light show the form of the sculpture.



Jeff Koons

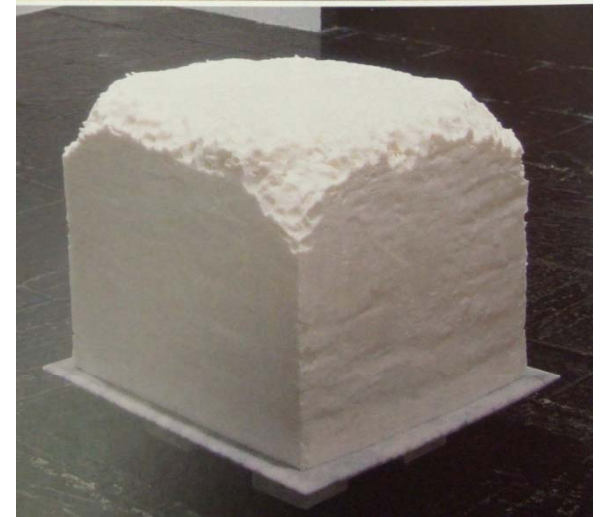


Morukami



Texture: can enhance or defy our understanding of a physical form. Every material has it's own inherent texture. When a material is used in an uncharacteristic Way, we must reappraise the material and the object it represents.

Below: Eva Hesse,  
Louise Borgeoise, Janine Antoni





### Light:

Light can enhance or obscure our understanding of form. It can affect our emotions, entice us to enter a room, and create a mystery. It can even be a sculptural medium in it's own right.

Left: Anish Kapoor, Right: Dan Flavin





Time Based or Movement based (Kinetic):

Sculptures can exhibit actual and implied motion. All of these examples are of sculptures that actually move either propelled by Humans, wind or motion sensors.

Some time-based sculptures decay over time.

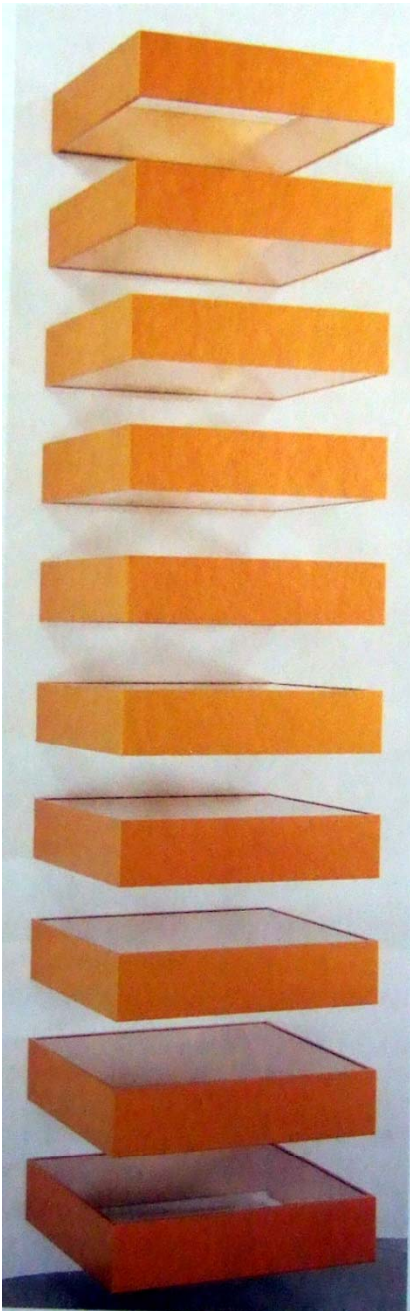
Clockwise: Tim Hawkinson, Pete Beeman, Theo Jansen, David Byrne



**Repetition (Unity):**  
Repetition occurs when we use the same visual element or effect any number of times within a composition.

**Repetition  
can create a  
sense of  
Rhythm.**

Andre, Gormley, Abakanowicz and some other guy

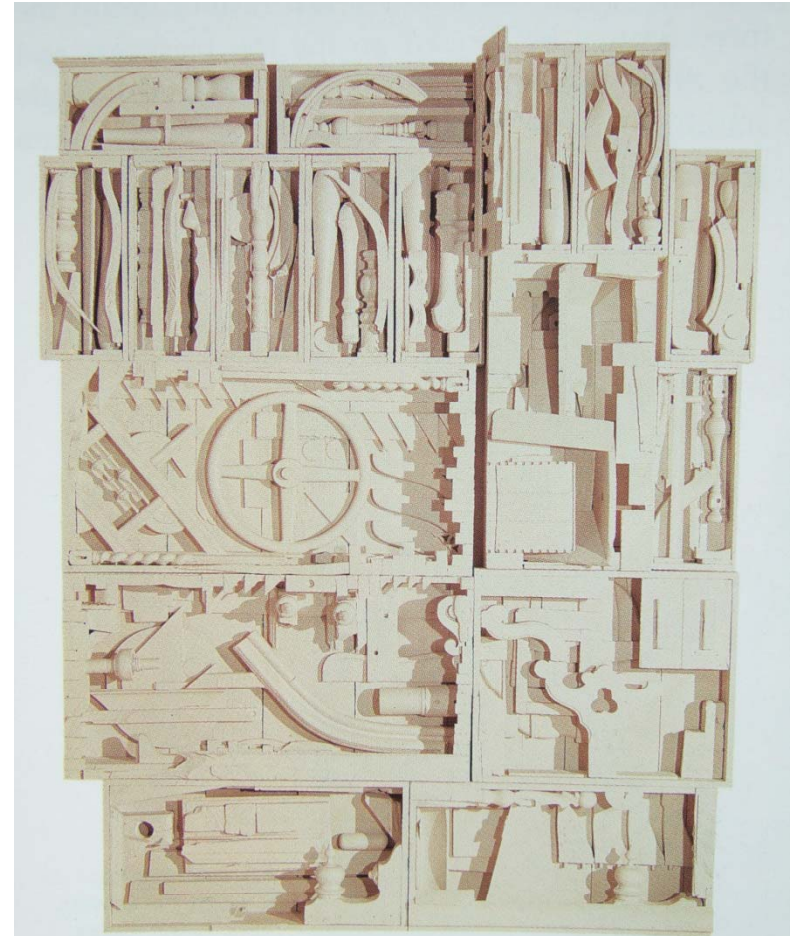




Top: David Smith  
Below: Tony Cragg



**Variety:**  
Difference in any aspect of a design increases variety. Variety is best when considered in conjunction with unity.



9.5A Louise Nevelson, *Wedding Chapel IV*, 1960. Painted wood, height c. 9 ft. Private collection.



**Rhythm:**  
Rhythm is the organization of multiple elements or effects into a deliberate pattern.

As with music, the number and distribution of beats create the rhythm.

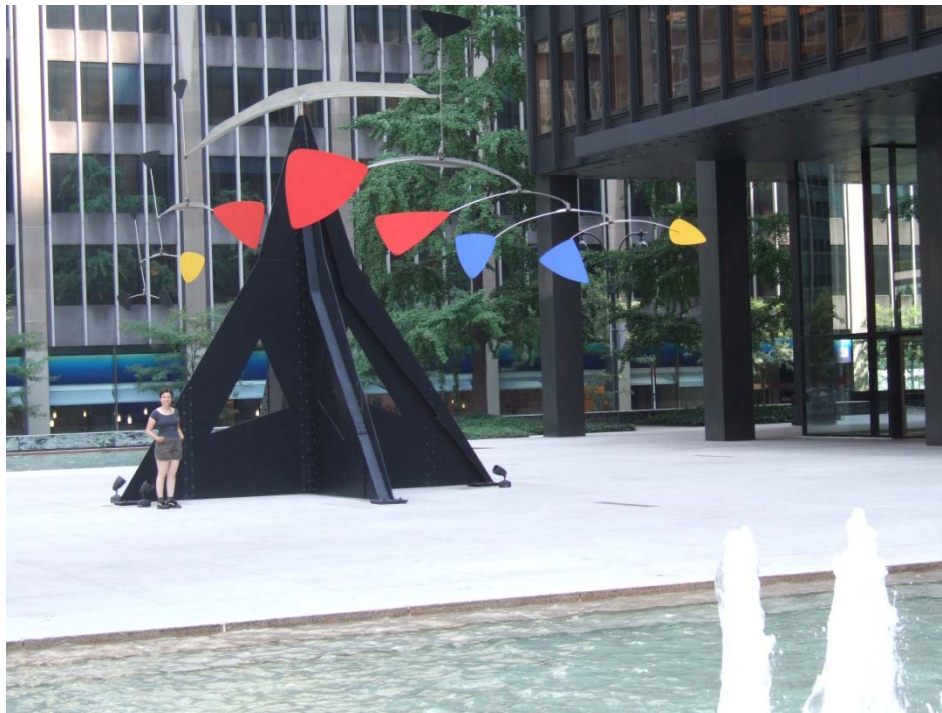


**Movement is**  
Sometimes created as a result of rhythm.

Top: Cai Guo Qiang,  
Bottom: Peter Jensen,  
Umberto Boccioni

## Balance:

Balance refers to the distribution of weight or force among visual units. Physical balance is present in the mobile by Alexander Calder (left) and visual balance is present in Janine Antoni's "Lick and Lather" on the right. Work can be symmetrical (mirrored on both sides) or asymmetrical (creating an equilibrium among visual elements that do not mirror each other).



Left: Alexander Calder  
Right: Janine Antoni





## Emphasis:

Emphasis gives particular prominence to a part of a design. A focal point is a compositional device used to create emphasis.

- Isolating one piece from a group
- a contrast of texture, color or forms or
- physically pointing some elements of an artwork toward the focal area can create a focal point.

Top: Skoglund, Bottom: Segal, Chandra Bocci



## Scale:

Scale refers to the size of a form when compared with human size. Using our bodies as a constant, we can identify three major scale relationships:

Hand-held-small

Human Scale-Roughly our size

Monumental-Very large objects or installations like the examples on this page.

Below: Richard Serra, Right: Ron Mueck



## Economy:

Visual economy means stripping away all nonessential details to reveal the essence of a visual idea. This aesthetic eliminates clutter, allowing the mind to focus on the beauty of the seemingly simple.



Above:  
African Mask  
Left: Barbara Hepworth.  
Right: Constantin Brancusi



**Proportion:**

Proportion refers to the relative sizes of visual elements within an image. This is the size relationships among parts of the work.

Parts of the human body exist in specific size relationships to each other, as do many forms in the natural world.

We have a subtle intuitive sense about what looks right and what does not.

The Golden Section is a mathematical formula used in Ancient Greece that states that the perfect ratio of parts is 1 to 1.618

Top Right: Alberto Giacometti, Bottom Right: Vicki Wilson . Below: Charles Ray



## Construction Methods

Right: Assemblage (found objects and sometimes Installation)

Bottom Left: Additive (modeling and manipulating, fabrication)

Bottom Center: Subtractive (Carving)

Bottom Right: Casting and Mold making

Clockwise: Merret Oppenheim, Rachel Whiteread, Venske & Spanle, Henri Matisse



The degrees of 3-Dimensionality are:

Below: Frontal Works (reliefs)

Bottom: Full Round works (most object sculptures)

Right: Walk-Through Works (Installation and architectural work)

Below: Steve Dolbin, Louise Borgeoise, Right: Nancy Holt

