

three-dimensional design

vo 1h, ue 4h ws 2010-11 lva-nr.: 258.045, 258.046

Task 3

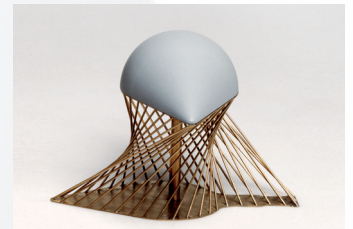
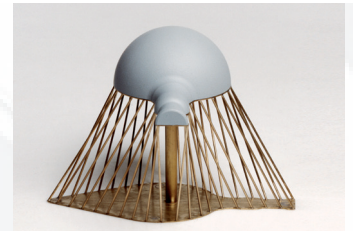
In Task 2 you concentrated on the modulation and transformation of your chosen initial form, with particular attention being placed on the isolated zone(s) of form transition. Based on this stock of forms, you are now to develop a three-dimensional composition for Task 3. This is to be done within a specified compositional space of $24 \times 24 \times (24+n)$ [cm].

In order to develop your work further, it will be necessary for you to conceptually deepen a sustainable design aspect for the draft. This will also involve the development of a storyline: the overall design should be sustained by a creative idea, i.e. one concept. Images relating to the action potential of, interaction, interrelationship and bonding strengths between the individual parts and significantly determining the mediating-connective in-between (gravitating apart or together, toppling over, tilting away,

sinking in, immersing, emerging, encompassing, splitting, constricting, merging, etc.). play an important role, as does the creative focus on forces, and the representation of motion, heaviness, lightness, and poise. In any event, you are not required to follow a sequence of creative operations set by us but are expected instead to formulate a creative idea independently, which provides your investigation of form with purpose and direction and allows you to optimise a form already transformed in Task 2 with a focus on the topic.

The following aspects, among others, are to be considered essential in the development of any form study aiming to satisfy compositional requirements: remember that your object is to be developed in a compositional space that is a defined cuboid and already determined by gravity. Not only an alteration in the

spatial orientation of your object or its parts can provide valuable compositional stimulus but also reference to or a clipping of the form in relation to the compositional space. Equally as important is the aspect of the in-the-round view and the positive-negative dialectic: remember that your object will be viewed from all sides and must work, and that immaterial airspaces can be just as relevant compositionally as physical volumes of mass. A dynamic and exciting development of forms in space with due regard for a coherent overall composition is important.



teaching aids of the institute



student project, schmidt katharina, 2008

background: DNA staircase, ross lovegrove, 2003

Submission and proof of performance:

The drafts developed with working models (various materials and construction methods) and drawings (hand drawings and/or computer generated) are to be submitted to the appropriate tutor at the institute during the week 6.12.2010 to 10.12.2010.

All relevant information about the exercises and lectures can be found on our homepage under: <http://www.ddg.tuwien.ac.at/>

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