KOLISNYK O. V., PASHUKOVA S. G., CHERNOVA P. S.
Kyiv National University of Technologies and Design

LINE AS AN EXPRESSIVE MEANS IN DESIGN OF THE VISUAL ENVIRONMENT

The purpose. The peculiarities of the use of linear images in the visual environment are investigated. Their influence on human perception and relevance of their use in design and art is determined.

Methodology. General scientific research methods are used: analytical, typological, comparative analysis are used to determine the lines and their application in advertising and design.

Results. Linear images differ against the background of modern media space. The use of linear, schematic, simplified images and their assimilation appeals to the historical development of human perception, which allows such images to be perceived on a subconscious level, without requiring concentration and distraction from other activities. Trends in the development of linear images in human perception are analyzed. The use of lines in various types of fine arts is emphasized and revealed.

The scientific novelty. To consider the lines as a tool for visual emphasis of facilities and distribution lines in various forms of art. Their historical development and significance for human activity are established.

Practical significance. The study allows to expand knowledge about the use of lines in modern and elite areas of art. The obtained results can be used in further studies of linear visual solutions.

Key words: design; art; line; composition; visual environment.

Introduction. Modernity as a time of rapid transformations, global changes in values and priorities, actualizes the analysis of the role of linearity in the visual environment of our everyday life from the standpoint of processes as a result of which the aesthetic priorities of the conceivable / visible change and the attention to the visible significantly dominatesIf previously in any visual integrity read previously known, "embedded" knowledge, now, in accordance with the increasing requirements for the speed of information transfer, the image immediately shows a specific opinion with the appropriate emotional color. Like the late medieval movement from the iconic to the narrative at the turn of the XIX and XX centuries, the narrative at the end of the XX century is replaced by the visual. Interest in the plot of a certain narrative is replaced by a linear-spatial organization of the image.

In direct connection with all these processes is a new aesthetic attitude to reality itself. Today, at the beginning of the XXI century, visual forms are actively used and act not as accidental, but as organically corresponding to certain emotions, states,

stages, events, types of behavior, age groups, identities, social self-identifications, levels of development, etc. That is, visual design covers all aspects of existence, being able to provoke certain states. Due to the constant presence in everyday reality, the "visual environment" is consciously organized and defined by designers, pretending to look like a model of life that precedes perception. Styles of clothing, facades and interiors of houses, printing products, jewelry, household items, etc., everything that makes up the living and practical environment of man – is now visually completely dependent on dense professional selection. In this case, the analysis of linear images, their conditionality, conciseness, structure and universality in the transmission of a particular information link, becomes relevant.

Statement of the problem. The purpose of this work is to analyze the role of linear images in design, their impact on the target audience, the study of trends in their use in the socio-cultural space of today.

Analysis of previous researches. Artists and theorists of art studied the line, its functions and features. W. Hogarth, P. Picasso,

P. Klee, W. Kandinsky, K. Malevich were the first who became interested in the elements of composition at the theoretical level. It should be noted that the characteristic features of the line in art and design have been studied by almost all outstanding artists, because it is the basis for creating visual content. Among twentieth-century art critics, the study of the role and significance of the line as a separate component of art and design is present in the works of R. Arnheim [1], V. Aronov [2], O. Golubev [6], A. Lapin [9], and others. In particular, P. Klee, describing the magic of linearity, emphasized that in earlier times the priority in painting belonged to real things that could be found in everyday life. Things that were nice to look at. While modern Klee's fine arts tends to reproduce the linearity of undoubtedly visible things, but from the standpoint of belief that in relation to the world as a whole, only a small part of the truth is visible, and other truths are hidden [21].

Rudolf Arnheim, in his work on aspects of the visual in art, notes that the treatment of the line is full of surprises and appeals to its versatility and variety of ways of perception, depending on the composition.

Investigating the quality of the line as an element of composition, Golubeva notes: « The line always has a movement, which due to its direction (speed / slowness, focus / chaos) forms different images, and the number of lines contributes to different levels of sensations of artistic or design image. Different lines of character enrich perception, complicate the image, but can lead it to the absurd. In addition, it is not enough to feel the image and create the shape it has. It is important to consider how it will work for the viewer. Each form, both whole and its details, are perceived differently. Simpler in silhouette is read faster, complex – longer, but the depth of the admitted image does not depend on it" [6].

Scientific understanding of the concept of visual has an interdisciplinary nature, therefore the analysis of this phenomenon is present in the socio-philosophical discourse of

the XX–XI centuries. Thus, philosophers N. Hartmann, E. Husserl, M. Foucault, M. Heidegger, W. Eco, etc., art critics A. Hildebrandt, K. Fiedler, etc., psychologists D. Katz, W. Koehler, E. Kretschmer etc., linguists, culturologists introduce this concept into the circle of interdisciplinary discussions and experiments in order to determine the visible reality in the experience of the visual integrity of the XXI century. The first works in this direction were works on phenomenology, semiotics of culture, on the problems of Gestalt psychology and psychology of perception, the formal method in literary criticism, art history, linguistics, etc.

It should be noted that one of the first problems of the line, after ancient and Renaissance thinkers, begins to cover the English artist of the Enlightenment, W. Hogarth, who in his work ("Beauty Analysis", 1753), highlights the wavy line, calling it the line of beauty ». This line, as the researcher notes, can be expressed in different ways: both as a "wavy line", and as a "winding line", and as a "line of sophistication", is unique in that it is beautiful (highest category of aesthetic) in continuity of proportions its diversity. For any artist, W. Hogarth believed, the realization of such a line requires a "living movement" of the hand, as well as the help of imagination [18].

Results of the research. The visual environment of a culture is a separate area in which the creation of objects related to direct visual perception or perception with the help of special tools. Consumption and interpretation of visual information has become widespread in an industrial society and continues to grow in the age of the information society.

Visual culture exists in the system "society – economy – culture", which necessitates the accounting and implementation of objective social and humanitarian values in the project process [11]. Means of visual organization of graphic objects allow not only to reproduce, but also

to "challenge" the values that govern relations in society. In these conditions, the problem of cultural significance of design objects, which are created by graphic designers and focus on the sphere of both personal and public consumption, which are subject to constant transformations of priorities, acquires special significance in design.

The laws of visual perception speak of the intention to organize integral images, the so-called gestalts [16]. It is the integrity of the plot of the visual image contributes to its rapid and effective assimilation by the consumer. Therefore, the linear image, like no other, is optimal for perception, because it does not contain elements that distract from the main plot and composition.

The line is one of the main elements of artistic expression of images and graphics in sketches, drawings, etchings, cartoons, cartoons, posters, paintings, architecture and design projects. In general, any visual object always starts from the line. The line can be smooth, calm, vertical and horizontal, continuous or intermittent, straight or wavy, crossed or parallel, light or heavy, etc. Using a variety of these most important artistic means of expression, an artist, architect or designer is able to convey the subtlest technical and psychological nuances of the created composition in the visual environment.

Note that simply a line as such does not exist in nature, it is always conditional and is only a boundary for our consciousness, certain planes of form, which the artist or designer determines when outlining the outline, tone, perspective of his idea-object in space. S.M. Daniel emphasizes that: "In the world of visible forms there are no contours as such, and the image abstracts visibility to the contour, and this is its specific expressiveness. The contour can be understood as a recording of a visual gesture and as a deepening, "cutting" into the plane. The art of linear drawing involves the differences between what is inside the contour and what lies outside it. A living line made by a skilled hand creates two spaces at the same time – internal and external" [5].

So, we emphasize that becoming one of the main technical means of composition, the line has great artistic and expressive potential. Linearity in graphics is the technique of execution and structure of the composition of a work made by a line or contour.

Lines are also one of the first means of nonverbal transmission of information and visual tools of mankind, and have a large number of varieties and characters (Fig. 1, Fig. 2).

Lines as certain initial forms that exist at the level of the collective subconscious in man, can be compared with the archetypes of K.G. Jung, which, according to the researcher, are not formed images, as well as the initial forms of future phenomena. Thus, Jung refers to the concept of difference between form and phenomenon introduced by Aristotle. Jung also emphasizes that the collective unconscious consists not only of archetypes but also of instincts [19].

That is, we can assume that lines are the building material for creating the foundations of visual comprehension of reality, the archetypal nature of which reflected at the subconscious level of the consumer of visual information, so their perception appeals to instinctive assimilation. Therefore, for example, road signs are contrasting linear symbols, because they must quickly and efficiently not only attract attention, but also convey information without causing dissonance. Road signs, like rock paintings, are at the same time important information, but also one that does not require additional psychological treatment. They designed for easy and deep perception.

Thus, the lines are multifunctional both in the creation of the artistic image and the symbol in general. In particular, the letters of the world alphabets are linear symbols of visual communication. Runes, solar symbols, hieroglyphs are an example of how a certain linear image acquires a cultural and symbolic meaning, changing, depending on the territory

and nationality that used them. However, in all known ancient writings, such as Sumerian, Egyptian, Chinese, etc., over time developed a linear, cursive form, which so far removed from the original drawings that without knowledge of intermediate degrees it is sometimes impossible to determine to which drawing can be attributed one or another linear form [3]. These visual images have deep cognitive loads, so they should be use carefully and attentively.
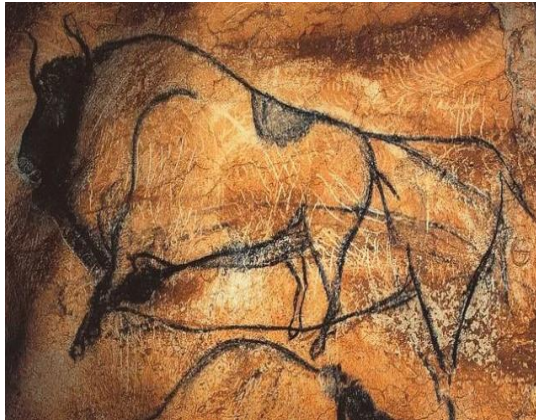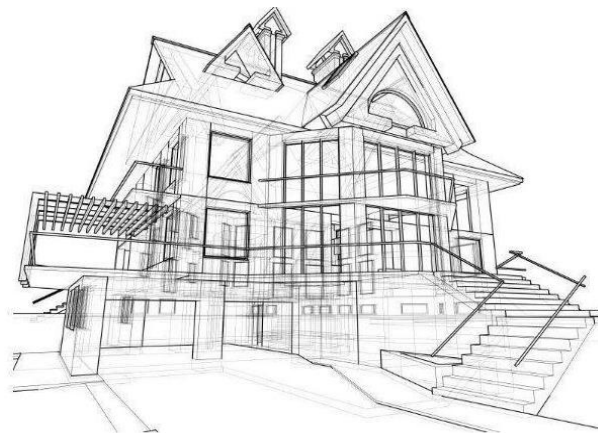

Fig. 1. The cave is located in the south of France, about 30 thousand years BC [13]

Fig. 2. Drawings of the ancient Incas. Nazca Desert, 200 BC BC – 700 years AD e. [20]

Fig. 3. Construction of a still life [12, p. 26]

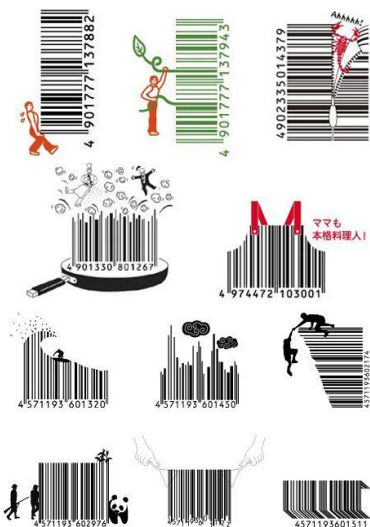**Fig. 4.** Example of an architectural project [9]

Fig. 5. Museum of Science and Art, Architect Moshe Safdi, 2011, Singapore [14]

Fig. 6. "Diamond House", architectural firm Formwerkz, 2013, Singapore [14]
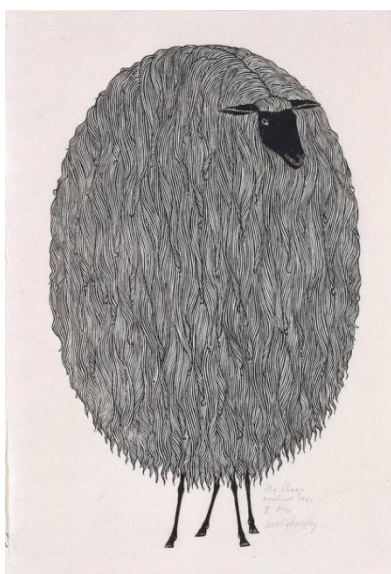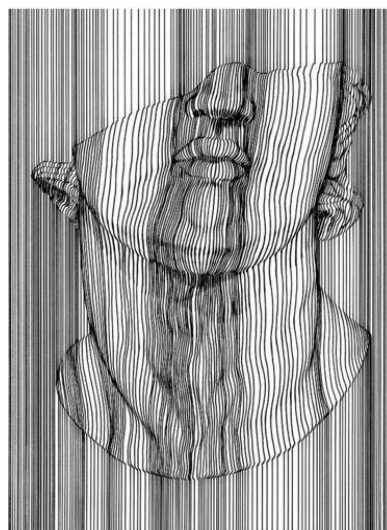
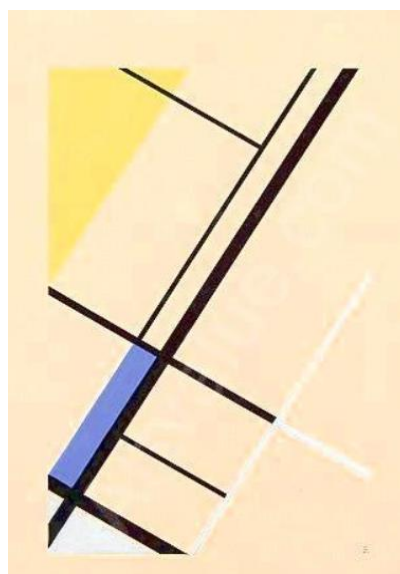**Fig. 7.** Examples of barcodes developed by Japanese designers of Design Barcode [7]

Fig. 8. Kristina Cancelmi social art project "Crying Barcodes" [15]

Fig. 9. "Tranquillty", "Fragmentary" – works by Irish artist Nester Formenter [10]

Fig. 10. "Sheep", Jacob Gnizdovsky, 1961 [4]

Fig. 11. "Composition", Felix del Marl, 1950 [22]

Mostly all archaic visual monuments are purely linear images, so the habit of effectively perceiving a simplified image has remained in the traditions of mankind to this day. Indeed, the line is not a synthetically invented artistic element. It is present in nature, even on the human body. For example, fingerprints, palm lines, which became the basis for the development of such a phenomenon as palmistry, but in any variety of its manifestation, the line remains the result of creative imagination, subconscious mechanisms of perception, self-expression, self-identification and communication, and conscious human choice in virtually all areas of human activity, not just art or design.

An example of this is, in particular, the astronomical map of the starry sky, the lines of which are purely conditional drawings that unite celestial bodies into certain systems and exist primarily in human consciousness. The six-star systems of Ursa Major, Ursa Minor, and Cassiopeia are all conditional but linear formations.

Undoubtedly, the significance and role of the line as a means of art lies in the special nature of human vision. Any object of observation is perceived by the movement of the eyes, tracing the contour of the object (its outer line), the boundaries of the surfaces of the object (in the form of their linear outlines). Florensky P.A. noted: "The work is aesthetically and forcibly unfolds before the viewer in a certain sequence, ie along certain lines, which creates a certain scheme of the work and when contemplating conveys a certain rhythm" [17].

The experience of human perception allows us to perceive the contour not as an independent line, but as a linear formation that characterizes the structural qualities of the object, because in consciousness the contour is part of the structure of a particular object, subject to corrections in space, etc. This is due to the fact that the basis of human perception of the surrounding reality, as confirmed by various historical and psychological facts, are holistic images – gestalts, which are formed as a result of experience, verbal and nonverbal way of obtaining information about the world. In the process of comprehending reality, lines are the means that take an active part in the formation of a holistic image.

Linear (contour) perception of the object conveys meaningful information about the size, weight, shape and angle of contemplation of the object. The basis for the construction of any image, including those that have tonal and color, is also a line.

So, based on the above, we can say that the line has properties and characteristics, among which mobility occupies an important place, as noted by P. Klee, in his book "Creative Confession" – "The line is a point that went for a walk" [8, P. 44]. The ability of a line to transmit the intention of motion actually stimulates a certain information vector to the action of the human brain. This property is actively used by artists, graphic artists and designers to convey or create the right atmosphere. Therefore, this use of the line allows you to use it as an expressive tool that has an emotional impact on a person. Thus, a straight horizontal line adjusts the human psyche to a sense of calm; direct vertical serves to transfer intention, aspiration upwards. A line that has a slope causes a feeling of precariousness, or a desire to change, a certain movement. Such an example is, in particular, the work of Felix del Marl (Fig. 11). A clear, dominant diagonal line sets the direction of the composition, creating a dynamic that is only emphasized by the lines tangent to it. Laman is associated with an imbalance of mood, character, able to convey a state of aggression; the spiral line forms a rotational movement, to transfer development energy, etc.; the wavy line creates a motion that can be smooth, uniform, or accelerate and increase energy [6]. For example, the work of the graphic artist Yakov Gnizdovsky's "Sheep" (Fig. 10), the wavy texture of the fur lines form a sense of its movement [4].

There are lines that separate the tonal parts of the composition and the lines that

have an independent meaning, or those that we draw imaginary, when considering, or that determine the direction of movement, gaze, semantic association of objects. The lines also express the character of the technique of their execution, as different textures depend on the material, tools, methods of execution, creating a different impression of the authenticity of the image of the object form.

The example is the series "Crying Barcodes", designed by Kristina Cancelmi (Fig. 7, 8). Linear vertical composition created by different techniques that contrast with each other. Clear lines that form a barcode create a background that contacts the image of the child, and the contours that depict it, pull down, which creates dynamics and tension. Against the background of a clear background, the image holds the center of the composition with free, artistic lines, which makes a series of posters active to perception, and keeps in tension and during contemplation.

The line, both in painting and in architecture and design, used to construct objects, as in this image (Fig. 3), but the line in works of art does not always have a pronounced finished shape. It is only a method of constructing objects of composition, a way of reproducing and connecting them (Fig. 4, 5, 6). These images are an example of a structured sketch, which is the basis of still life and architectural design. Such construction of objects is used in both elite and industrial design and art, it is a necessity that allows you to reproduce objects in the correct, undistorted proportions.

In addition, the uniqueness of the lines is that they can independently create the volume, texture and texture of the image. That is, almost all consecutive elements of the composition can be created by lines. A striking example of this use of lines is the work of the Irish artist Nester Formenter (Fig. 9), he skillfully creates volumes, shadows and penumbra, builds shapes and compositions exclusively with lines, using their different thickness and direction. The lines are placed

on the plane of the figure, which distinguishes it on the background of the lines that form the texture of the composition.

Note also that in the fine arts, such as classical academic painting, lines are a means of forming planes and objects, while the avant-garde (abstractionists, suprematists, surrealists) lines are actually a whole composition (Fig. 11).

Lines in architectural structures of different cultures have their own direction, while modern architectural solutions are significantly free to use, creating smooth, wavy, or, conversely, sharp and aggressive shapes. Today's architecture makes it possible to create a space that reflects the socio-cultural features and technical capabilities of the time. However, globalization is aimed at leveling national identity, so in architecture, an increasingly important place is given to eclecticism. The tendencies embodied in the creation of the visual environment (architectural in particular) of the modern city were formed under the influence of functionality and form, as a result of the influence of the ideas of fashionable mainstream and constructive embodiment in the surrounding space.

In modern art and design of minimalism, the line retains its function of construction, however, more often acts as a separate visual element that can exist in the composition itself. In contrast to the line of classical art, as noted above, the concept of the line in modern conditions now serves as a criterion for creating certain information content with the corresponding nature of the visual solution.

In addition to these properties of the phenomenon of linearity, you should also pay attention to the ability of lines to play a leading role in structuring the components of the composition or its elements, respectively, to identify the dominant parts, thereby focusing on the main idea (link) of visual information.

Thus, the peculiarity of the use of lines is due to their high functionality of application in solving a number of problems. First, they are a universal tool for creating images and can be used on various scales, being a good addition to the text, visually adapt to a particular environment. Secondly, they have technical advantages. Because modern design is closely related to the use of computer programs, a very important aspect in the use of lines in the work is the ability to edit them, which allows you to vary the final result. Third, the lines are also able to form a visual compositional complement to the text, contributing to the aesthetic perception of the target audience. Fourth, because linear images are usually contrasting compositions, this automatically makes them bright. Such solutions usually do not lose their appeal when turning them into black and white. But keep in mind that when choosing a contrasting composition, you should choose your colors carefully. Linear graphics are easily and quickly perceived, so against the background of color-laden images, they stand out and attract attention.

Linear patterns, textures and patterns are clear and easy to make, so they are widely used, including in printing on fabric, and as a decor in the interior.

Conclusions. Since it is from the line that the creation of an artistic image and in general the whole visual culture begins, it is impossible to overestimate its relevance, importance and role in the socio-cultural space of today. The globalization and modernization processes of modern society have formed the need for a concise and rapid way of transmitting information. The use of linear, simple, schematic, simplified images in a visual urban environment makes it possible to present the necessary information that is easy to read in a larger volume. Today, in a space overloaded with various information content, there is a tendency of graphic design to transfer the necessary information marketing patterns minimalistically. In this case, the use of, for example, graphic symbols and signs in the form of linear images in the design of interiors and exteriors of the city does not require much effort and time, e line in all its manifestations is the basis of the visual object, marketing and advertising, in particular. Using lines of different types allows you to create a characteristic image, follow a certain style, or fit the image into a certain environment. Therefore, we can safely say that lines are an important based on instant ways of understanding a person's information links to such messages. Thus, th part not only of fine arts or design, but also a socio-cultural tool that affects both the individual and society as a whole through active visualization of sign systems and modern motion design projects.

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ЛІНІЯ ЯК ВИРАЖАЛЬНИЙ ЗАСІБ У ДИЗАЙНІ ВІЗУАЛЬНОГО СЕРЕДОВИЩА

КОЛІСНИК О. В., ПАШУКОВА С. Г., ЧЕРНОВА П. С.
Київський національний університет технологій та дизайну

Метою роботи є дослідження особливостей використання лінійних зображень у сучасному візуальному середовищі. Обґрунтовано роль та значення лінії у сприйнятті людиною об'єктів, а також її використання у дизайні та мистецтві.

Методологія. Застосовано аксіологічний підхід, за допомогою якого стало можливим виявлення ціннісної значимості лінії як культуротворчого явища. Компаративний метод дозволив виявити сутнісні характеристики лінії й осмислити її місце в соціокультурній пам'яті. Аналітичний, типологічний, порівняльний аналіз використано для визначення ролі ліній та їх застосування у дизайні.

Результати. Проаналізовано тенденції лініарності у сучасному візуальному просторі, її роль та значення у стратегіях дизайну та мистецтва. Акцентовано увагу

ЛИНИЯ КАК ВЫРАЗИТЕЛЬНОЕ СРЕДСТВО В ДИЗАЙНЕ ВИЗУАЛЬНОЙ СРЕДЫ

КОЛЕСНИК О. В., ПАШУКОВА С. Г., ЧЕРНОВА П. С.
Киевский национальный университет технологий и дизайна

Целью работы является исследование особенностей использования линейных изображений в современной визуальной среде. Обоснованы роль и значение линии в восприятии человеком объектов, а также ее использование в дизайне и искусстве.

Методология. Использован аксиологический подход, с помощью которого стало возможным выявление ценностной значимости линии как культуротворческого явления. Компаративный способ позволил выявить сущностные свойства полосы и осмыслить её место в социокультурной памяти. Аналитический, типологический, сравнительный анализ использован для определения роли линий и их применения в дизайне.

Результаты. Проанализированы тенденции линиарности в современном визуальном пространстве, ее роль и значение в стратегиях дизайна и искусства. Акцентировано внимание на использовании линий в сферах

на використанні ліній у сферах соціокультурної дійсності внаслідок підсвідомих природніх процесів її сприйняття та осягнення людиною через трансляцію в артефактах культури, що загалом постає рівнем прояву усвідомлення на різних етапах історичного розвитку соціуму.

Наукова новизна. Проаналізовано розвиток лініарності як соціокультурне явище, що проявляє себе у різних сферах життєствердження людини (мистецтві, дизайні, науці). Явище лінії у візуальній культурі розглядається з позиції сучасних тенденцій до створення композиції художнього образу, як один з вагомих акцентів головної ідеї мистецького чи дизайнерського проектів.

Практична значущість. Дослідження дозволяє розширити знання про використання ліній у сучасних напрямах мистецтва та дизайну. Отриманні результати можуть бути використанні у подальшому дослідженні лінійних рішень.

Ключові слова: *дизайн; мистецтво; лінія; лініарність; композиція; візуальне середовище.*

социокультурной действительности в результате подсознательных природных процессов ее восприятия и постижения человеком через трансляцию в артефактах культуры, что в целом представляется уровнем проявления осознания на разных этапах исторического развития социума.

Научная новизна. Проанализировано развитие линиарности как социокультурное явление, проявляющее себя в разных сферах жизнеутверждения человека (искусстве, дизайне, науке). Явление линии в визуальной культуре рассматривается с позиции современных тенденций создания композиции художественного образа, как один из весомых акцентов главной идеи художественного или дизайнерского проектов.

Практическая значимость. Исследование позволяет расширить знания использования линий в современных направлениях искусства и дизайна. Полученные результаты могут использоваться в дальнейшем исследовании линейных решений.

Ключевые слова: *дизайн; искусство; линия; линиарность; композиция; визуальная среда.*

ІНФОРМАЦІЯ ПРО АВТОРІВ:

Колісник Олександра Володимирівна, д-р філос. наук, професор, професор кафедри рисунку та живопису, Київський національний університет технологій та дизайну, ORCID 0000-0003-2236-3681, **e-mail**: kolisnyk.ov@knutd.edu.ua

Пашукова Світлана Георгіївна, старший викладач кафедри рисунку та живопису, Київський національний університет технологій та дизайну, ORCID 0000-0001-6890-1145, **e-mail:** pashukova.sg@knutd.edu.ua

Чернова Поліна Сергіївна, магістр, кафедра рисунку та живопису, Київський національний університет технологій та дизайну, ORCID 0000-0002-0494-0273, **e-mail:** polchernova98@gmail.com