

TWO DIMENSIONAL DESIGN

CHAPTER 2: FORM

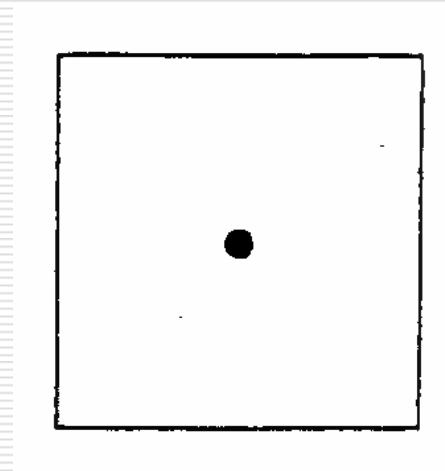
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FORM & THE CONCEPTUAL ELEMENTS

- **As pointed out, the conceptual elements are not visible.**
 - **Thus point, line, or plane when visible, becomes form.**
 - **A point on paper, however small, must have shape, size, color and texture.**
 - **Visible points, lines, or planes are forms in the true sense, although forms as points or lines are still simply called points or lines in common practice.**
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FORM AS POINT

Smallness of a point form is relative. It appears fairly large when it is confined in a tiny frame reference. But the same form may appear rather small when it is put inside a much greater frame reference.



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- The most common shape of a point is that of a circle which is simple, compact, non-angular, and non-directional.
 - However, a point may be square, triangular, oval, or even of a somewhat irregular shape.



Thus, the main characteristics of a point are:

- Its size should be comparatively small, and
 - Its shape should be rather simple.
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FORM AS LINE

*** A form is recognized as a line because of 2 reasons:**

- a. Its breadth is extremely narrow, and
- b. Its length is quite prominent.

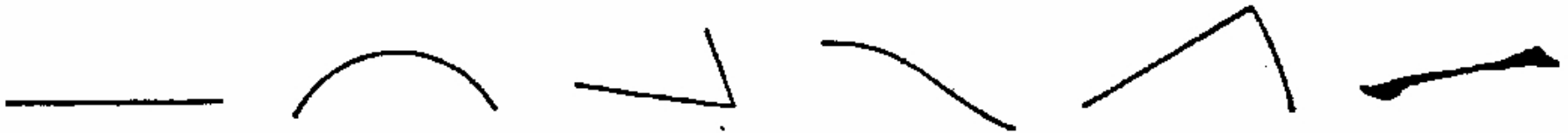
*** A line generally conveys the feeling of thinness. Thinness like smallness is relative.**

*** Three separate aspects should be considered in a line:**

- The overall shape,
 - The body,
 - The extremities.
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1. The line overall shape:

This refers to its general appearance, which is described as straight, curved, bent, irregular, or hand drawn.



2. The line body:

- As a line has breadth, its body is contained within two edges.
- The shapes of these two edges and the relationship between them determine the shape of the body.
- Usually, the two edges are smooth and parallel, but sometimes they may cause the body of the line to appear tapering, knotty, wavy, or irregular.



3. The line extremities:

- This may be negligible when the line is very thin.
- If the line is quite broad, the shapes of its extremities may become prominent.
- They may be square, round, pointed, or any simple shape.



Points arranged in a row may evoke the feeling of a line. But in this case the line is conceptual and not visual.



FORM AS PLANE

- On a two-dimensional surface, all flat forms that are not commonly recognized as points or lines are forms as plane.

 - A planar form is bounded by conceptual lines which constitute the edges of the form. The characteristics of these conceptual lines and their interrelationships determine the shape of the planar form.
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- Planar forms have a variety of shapes, which may be classified as follows:

a. Geometric: constructed mathematically.



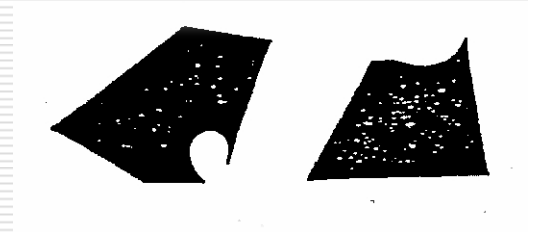
b. Organic: bounded by free curves, suggesting fluidity and growth.



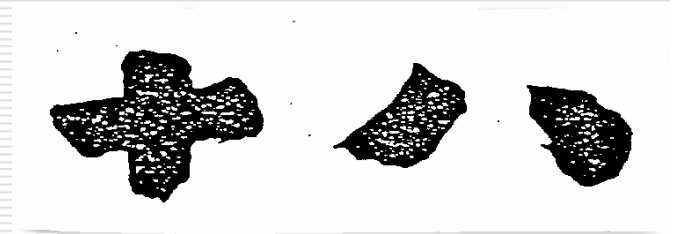
c. rectilinear: bounded by straight lines Which are not related to one another mathematically.



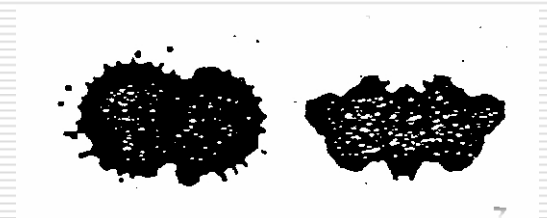
d. Irregular: bounded by straight and curved lines which are not related to one another mathematically.



e. Hand-drawn: calligraphic or created with the unaided hand.

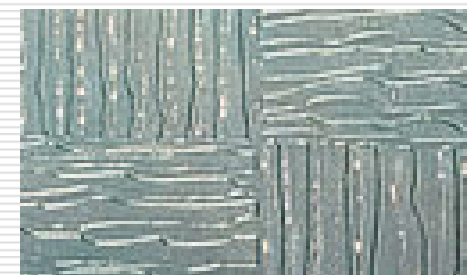
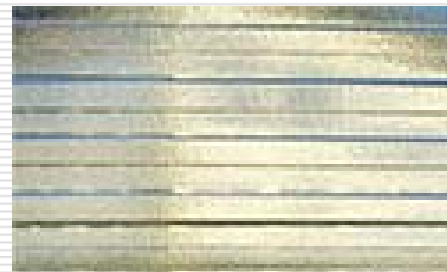


f. Accidental: determined by the effect of special process or materials, or obtained accidentally.



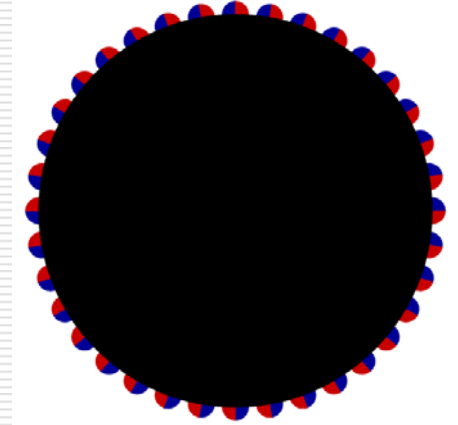
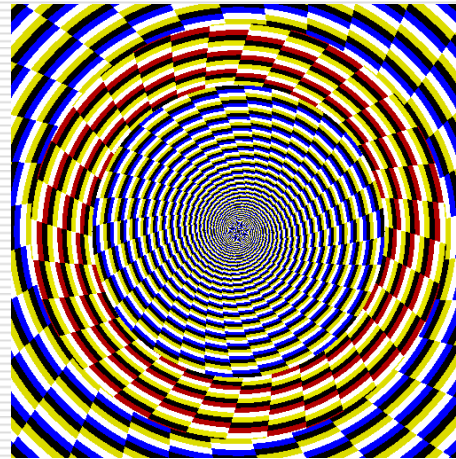
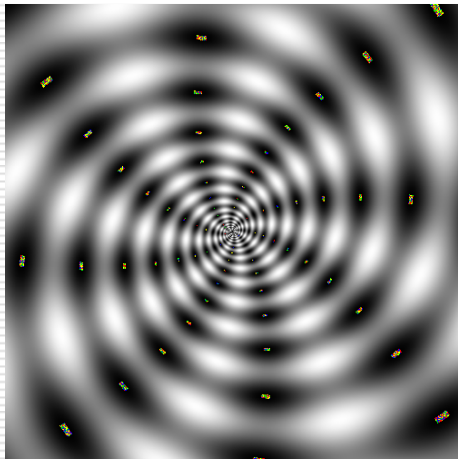
- Planar forms may be suggested by means of outlining. In this case, the thickness of the line used should be considered. Points arranged in a row can also outline a planar form.

- Points and lines densely and regularly grouped together can also suggest planar forms. They become the texture of the plane.



FORM AS VOLUME

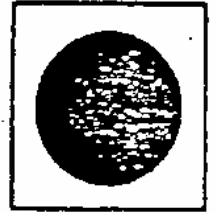
Form as volume is completely illusory and demand a special spatial situation.



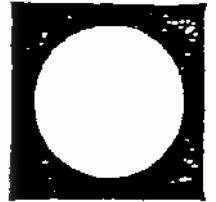
A full discussion of this will be illustrated later.

POSITIVE AND NEGATIVE FORMS

When form is seen as occupying space, we call it "POSITIVE" form.



When form is seen as blank space surrounded by occupied space, we call it "NEGATIVE" form.

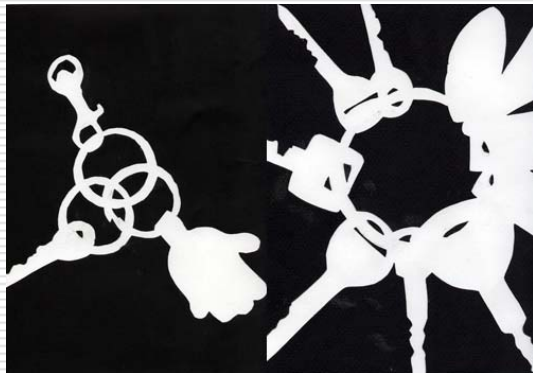
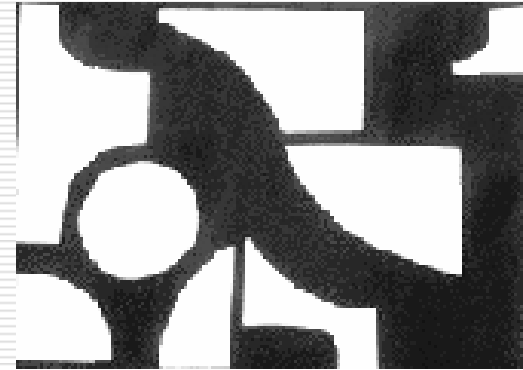


In a two dimensional composition, the objects constitute the positive forms, while the background is the negative space

POSITIVE AND NEGATIVE FORMS



POSITIVE AND NEGATIVE FORMS



FORM AND COLOR DISTRIBUTION

Suppose we have a form which exists within a frame, and we can only use black & white, four different ways of color distribution can be obtained.

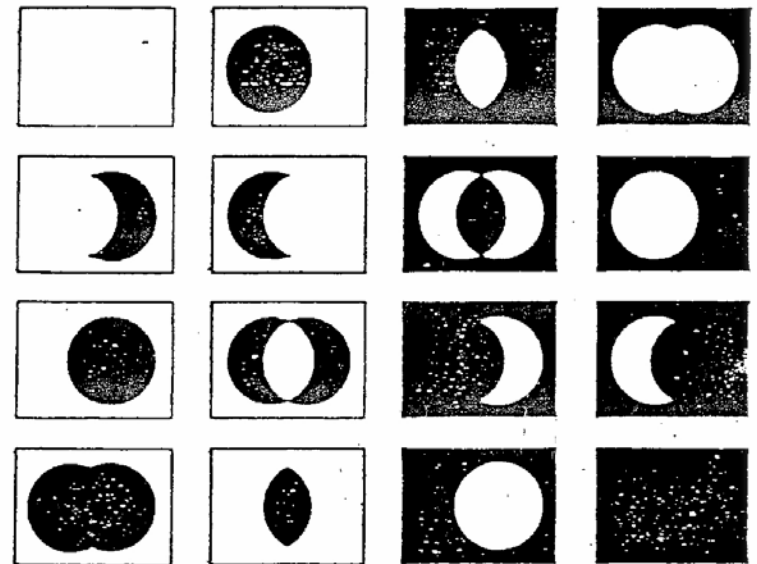


We can have the form outlined in black in (a) and outlined in white in (d).



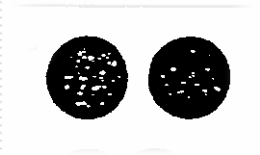
If the design increases in complexity, the different possibilities for color distribution will also be increased.

If we have two circles crossing over each other within a frame. Now we have 4 areas. Still using black & white, we can present sixteen variations instead of only four.

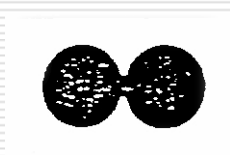


THE INTERRELATIONSHIPS OF FORMS

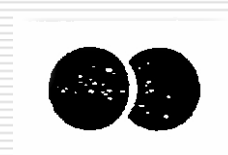
SIMPLE EXAMPLE



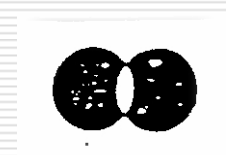
Detachment



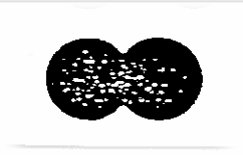
Touching



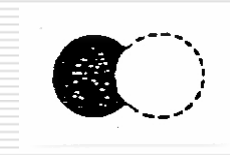
Overlapping



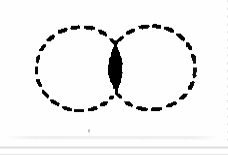
penetration



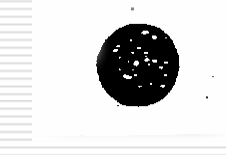
Union



Subtraction

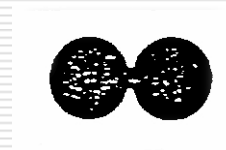
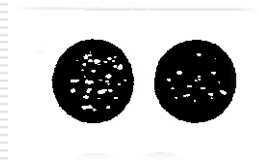


Intersection



Coinciding

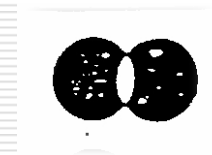
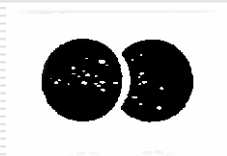
SPATIAL EFFECTS IN FORM INTERRELATIONSHIPS



Detachment

Touching

Both forms may appear equidistant from the eye, or one closer, one farther away.

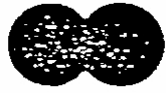


Overlapping

penetration

One form is in front of or above the other.

It is possible to bring one form above the other by manipulating the colors



Union

Usually the forms appear equidistant from the eye because they become one new form



Intersection

A new, smaller form emerges as a result of intersection. It may not remind us of the original forms from which it is created.



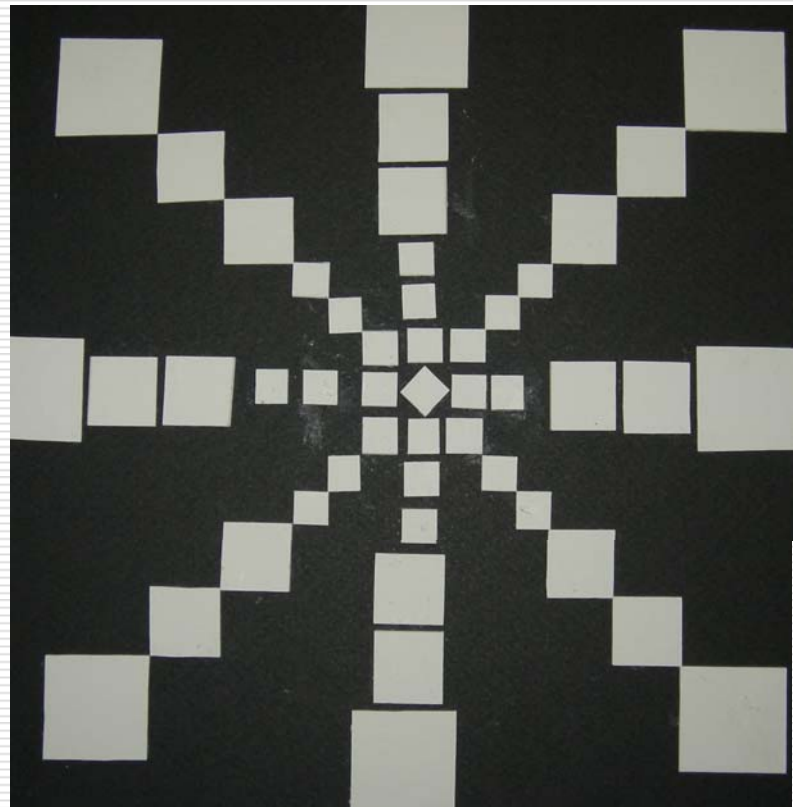
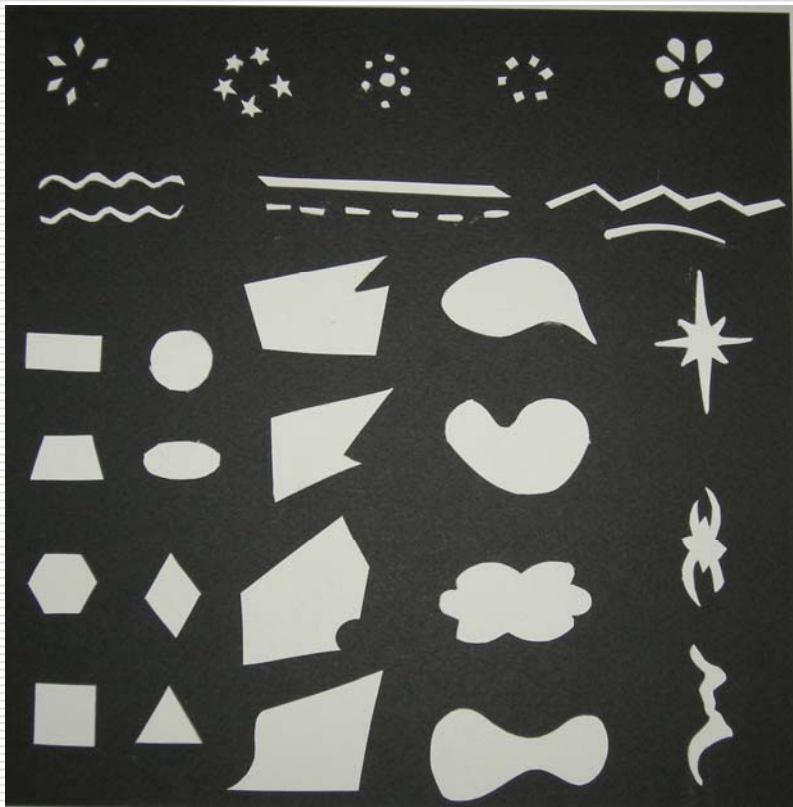
Subtraction

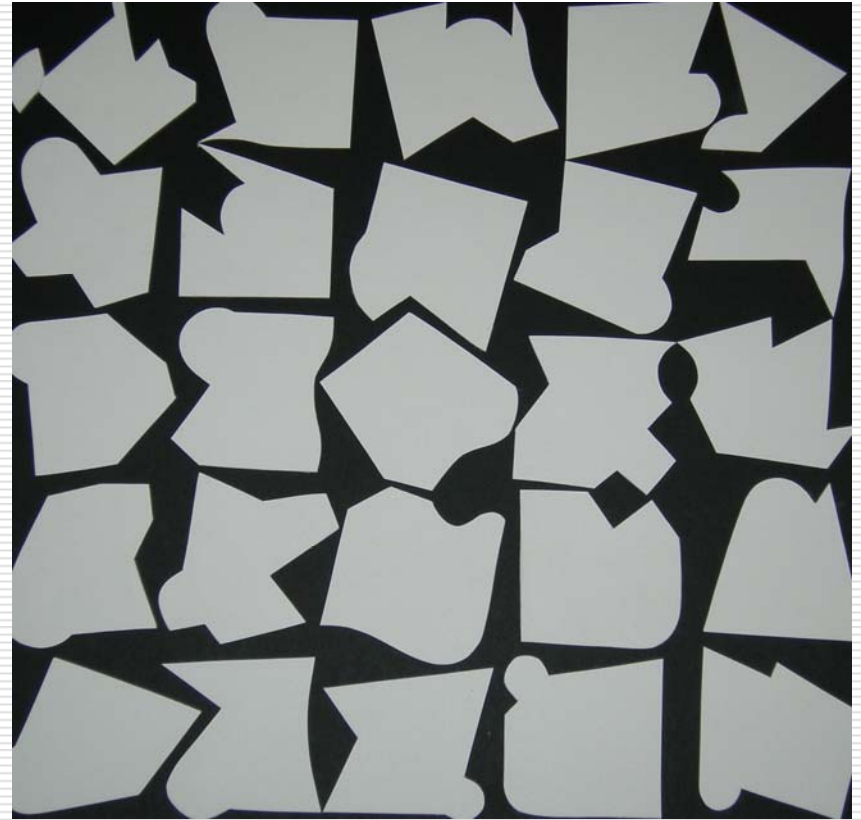
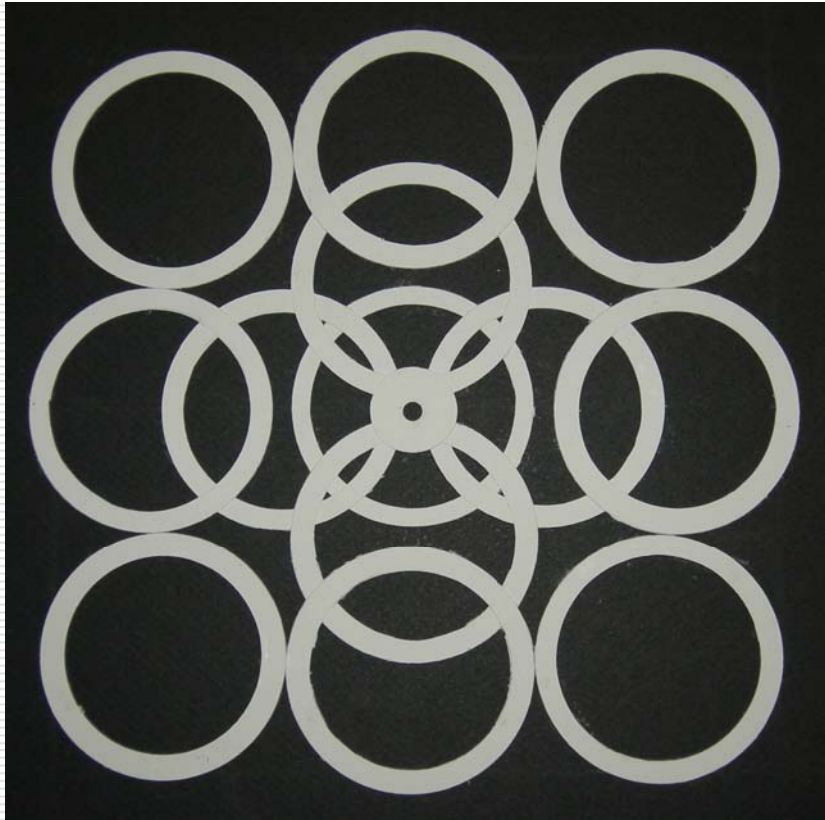
As well as penetration, it is possible to bring one form above the other by manipulating the colors



Coinciding

No spatial effects in the case, because both forms are identical in shape, size and direction.





تم بحمد الله
