

TWO DIMENSIONAL DESIGN

CHAPTER 5: SIMILARITY

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Forms can be resemble each other yet not be identical. If they are not identical, they are not in repetition. They are in similarity.

Aspects of similarity can be easily found in nature. The leaves of a tree, the trees in a forest, the grains of sand on a beach, the waves of the ocean are vivid examples.

Similarity does not have the strict regularity of repetition, but it still maintains the feeling of regularity to a considerable extent.

SIMILARITY OF UNIT FORMS

Similarity of unit forms in a design usually refers to the similarity of shapes of unit forms.

Shape is always the main element in establishing a relationship of similarity, because forms can hardly be regarded as similar if they are similar in size, color, and texture, but different in shape.

SIMILARITY OF SHAPE

Similarity of shape does not simply mean that the forms appear more or less the same in our eyes. Sometimes similarity can be recognized when the forms all belong to a common classification. They are related to one another not so much visually as perhaps psychologically.

WAYS OF CREATION A SIMILARITY OF SHAPE

*** ASSOCIATION**

*** IMPERFECTION**

*** SPATIAL DISTORTION**

*** UNION OR SUBTRACTION**

*** TENSION OR COMPRESSION**

* ASSOCIATION:

Forms are associated with one another because they can be grouped together according to their type, their family, their meaning, or their function.

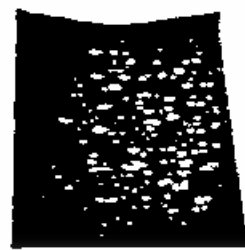
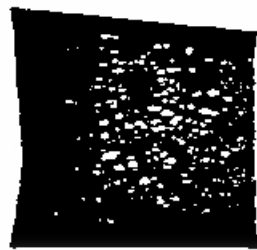
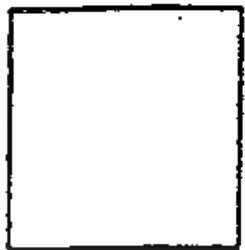
For example, alphabets of one single typeface and weight definitely look alike.



A C d B A C D

* IMPERFECTION:

We can start with a shape which is regarded as our ideal shape. This ideal shape does not appear in our design. But instead we have all its imperfect variations. This can be achieved in numerous ways as shown.



* SPATIAL DISTORTION:

A round disc, if turned in space, will appear elliptical. All forms can be rotated in the same manner, and can even be bent or twisted, resulting in a great variety of spatial distortions.



* UNION OR SUBTRACTION:

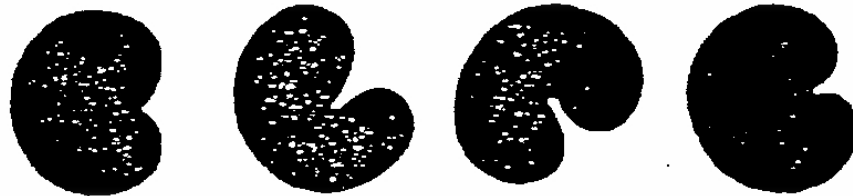
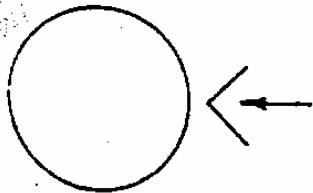
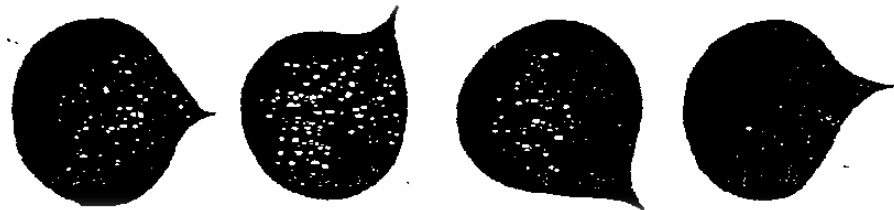
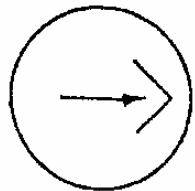
A form can be composed of two smaller forms that are united, or obtained by subtracting a smaller form from a bigger form.

The multiple ways in which the two component forms are related produce a chain of unit forms in similarity. If we allow the shapes and sizes of the component forms to vary, the range of unit forms in similarity becomes even more extensive.



*** TENSION OR COMPRESSION:**

A form can be stretched or squeezed, resulting in a range of unit forms in similarity.

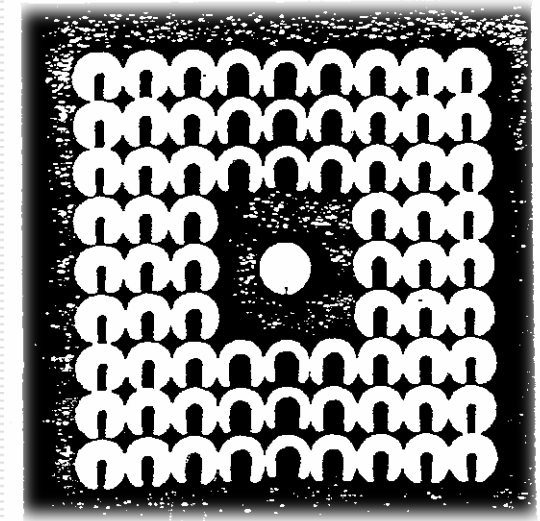
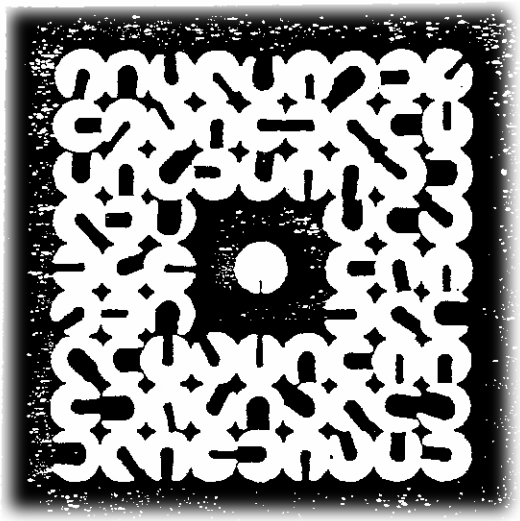


SIMILARITY AND GRADATION

When a group of unit forms in similarity is used, it is essential that they should not be arranged in the design in such a way as to show a discernible systematic gradational change.

As soon as the regularity of a gradational change is apparent, the effect of similarity will vanish.

Compare the figures. While both use the same kind of unit forms, one shape is considered the similarity and the other is considered a gradation.



THE SIMILARITY STRUCTURE

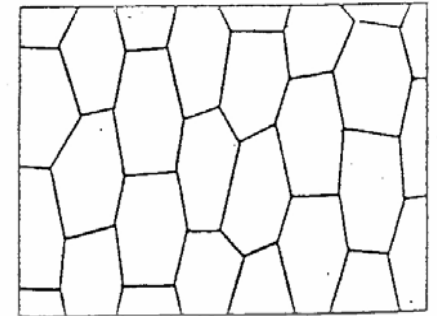
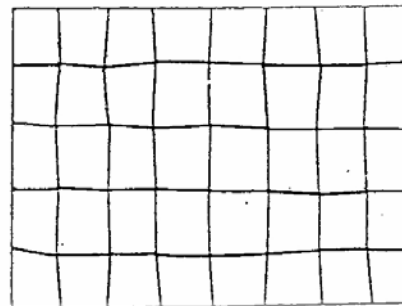
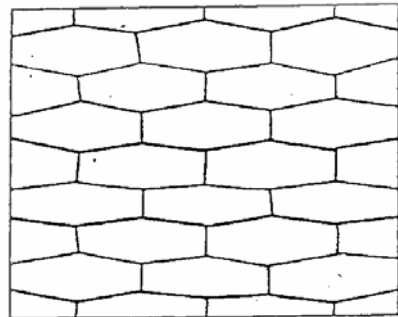
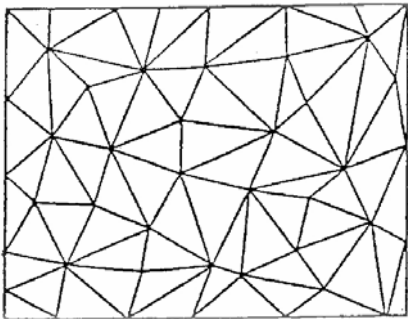
It is not easy to define a similarity structure, but we can say it is semi-formal structure, and does not have the rigidity of a repetition structure nor even the regularity of a multiple repetition structure.

The basic types of similarity structure are :

- Similar structural subdivision, and
 - Visual distribution.
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-Similar structural subdivisions:

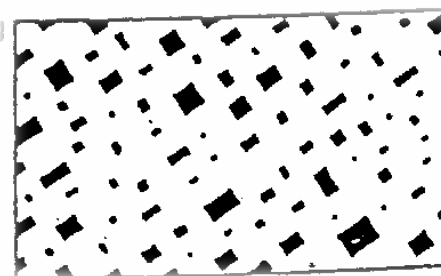
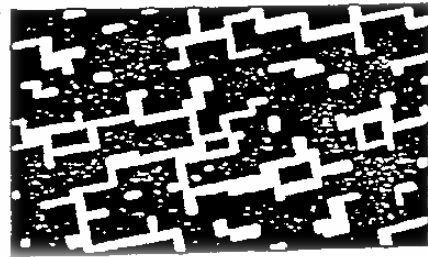
Structural subdivisions are not repetitive, but similar to one another. Quadrilaterals, triangles, or hexagons, all with unequal sides, can be linked together to form all-space-filling patterns. This type of structure can be active or inactive, visible or invisible.



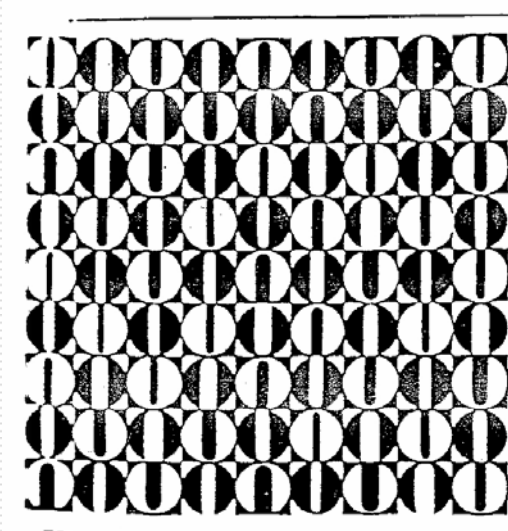
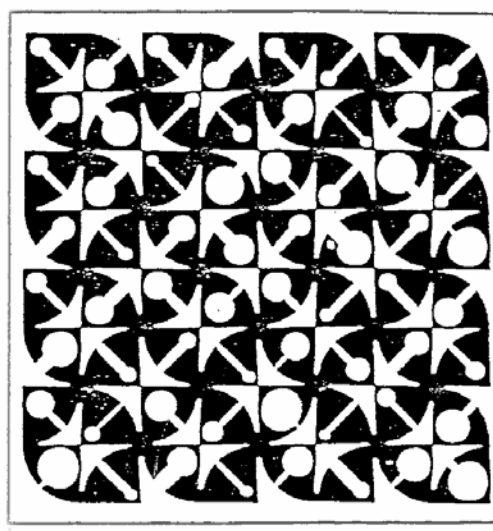
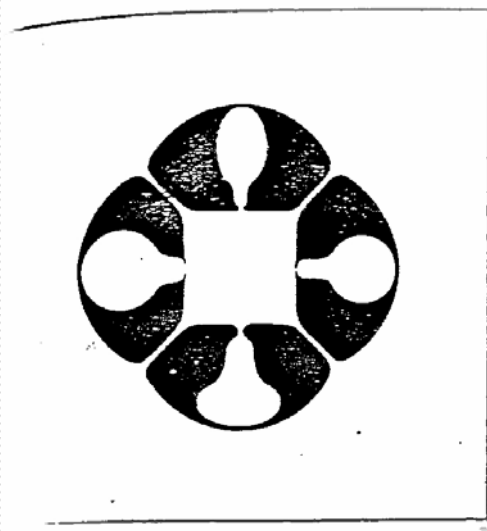
-Visual distribution:

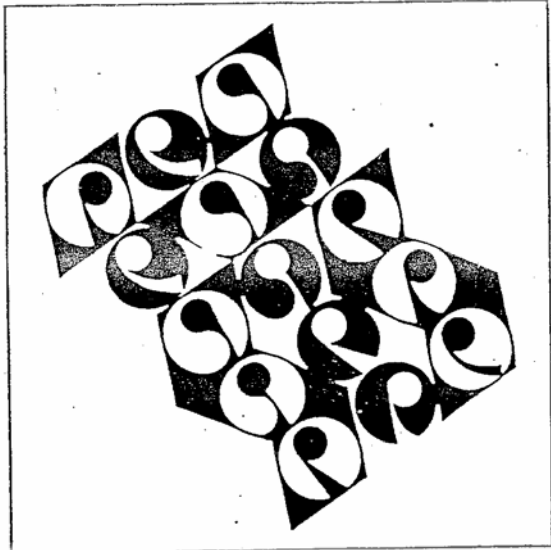
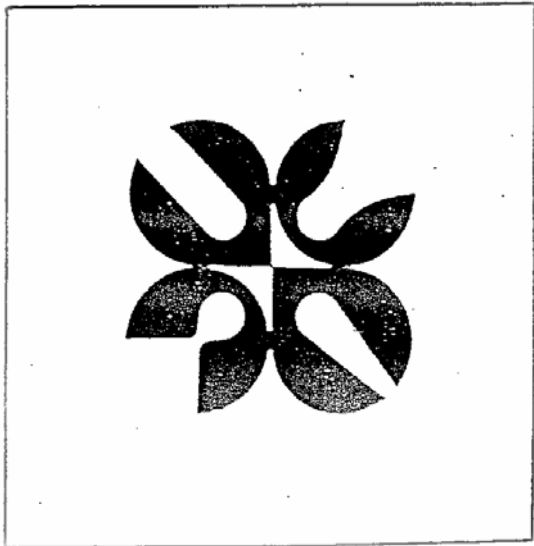
This means that the unit forms are positioned within the frame reference of the design, visually, without the guidance of structural lines.

Visual distribution in this case should allow each unit form to occupy a similar amount of space as judged by the eye. Visual distribution is related to our concept of concentration, which will be discussed in chapter 9.



EXCERSISES & DISCUSSIONS





تم بحمد الله
