

# TWO DIMENSIONAL DESIGN

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## CHAPTER 2: FORM

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# FORM & THE CONCEPTUAL ELEMENTS

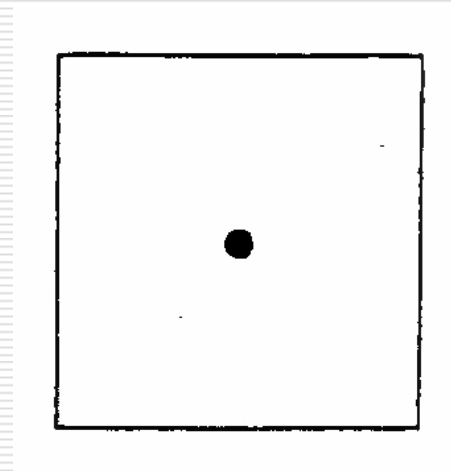
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- As pointed out, the conceptual elements are not visible.
  - Thus point, line, or plane when visible, becomes form.
  - A point on paper, however small, must have shape, size, color and texture.
  - Visible points, lines, or planes are forms in the 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

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

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**\* 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.**

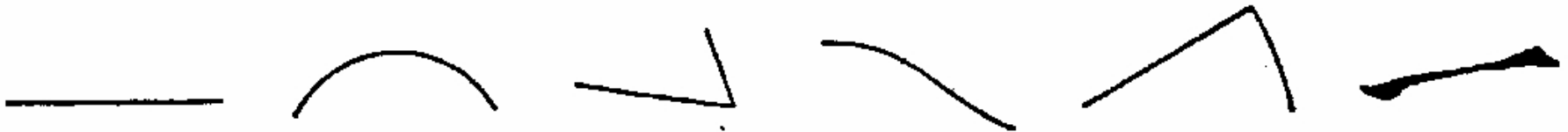
**\* Three separate aspects should be considered in a line:**

- 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:

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- 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

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- 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.

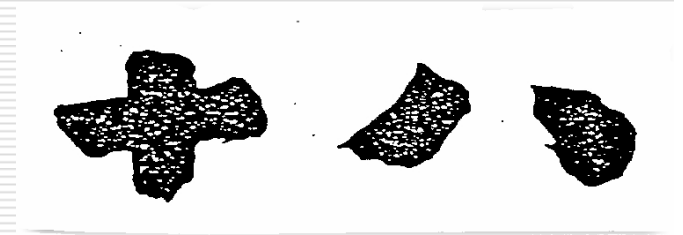


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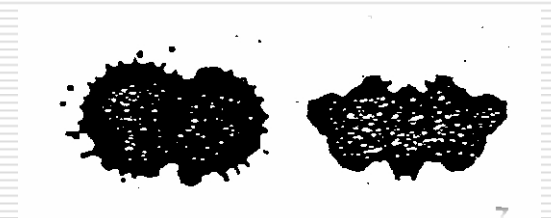
**d. Irregular: bounded by straight and curved lines which are not related to one another mathematically.**



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



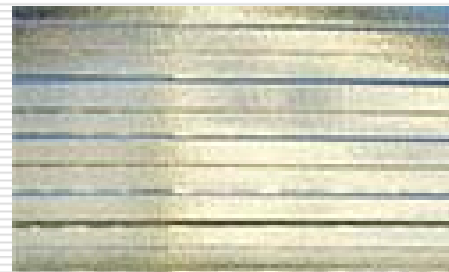
**f. Accidental: determined by the effect of special process or materials, or obtained accidentally.**



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- 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.

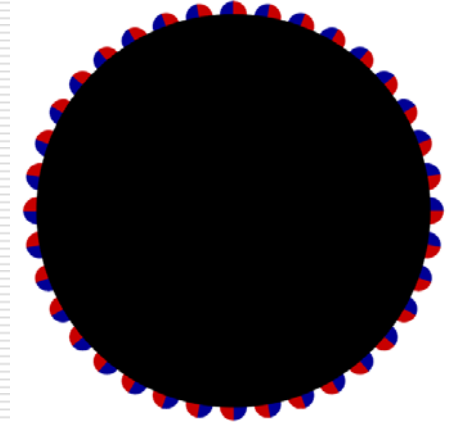
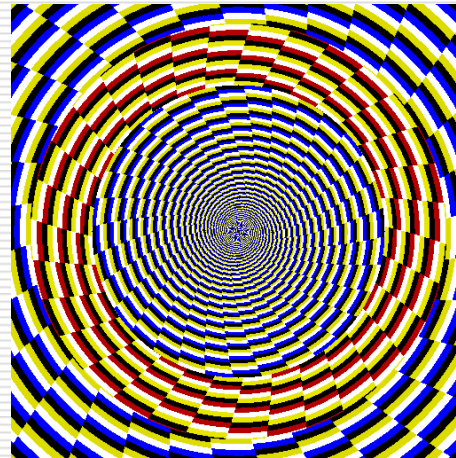
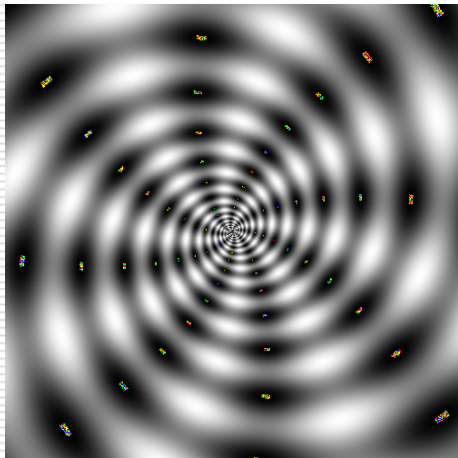
- Points and lines densely and regularly grouped together can also suggest planar forms. They become the texture of the plane.



## FORM AS VOLUME

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



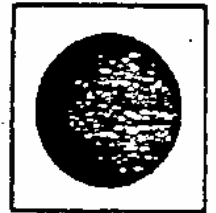
A full discussion of this will be illustrated later.

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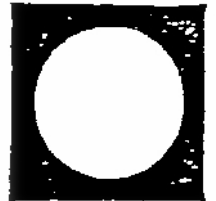
## POSITIVE AND NEGATIVE FORMS

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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

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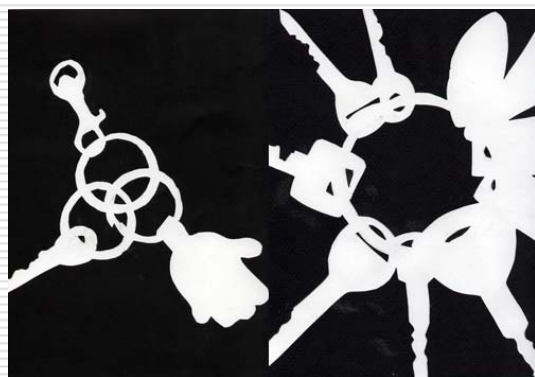
# POSITIVE AND NEGATIVE FORMS

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## POSITIVE AND NEGATIVE FORMS

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## FORM AND COLOR DISTRIBUTION

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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.



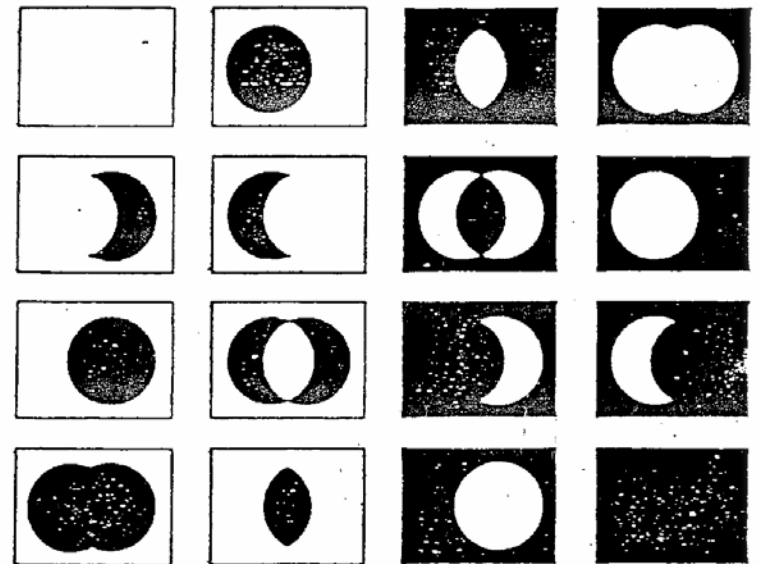
We can have the form outlined in black in (a) and outlined in white in (d).



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

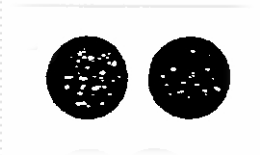
**If we have two circles crossing over each other within a frame. Now we have 4 areas. Still using black & white, we can present sixteen variation instead of only four.**



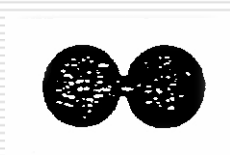
# THE INTERRELATIONSHIPS OF FORMS

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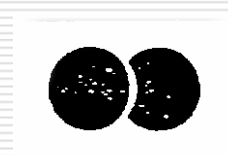
## SIMPLE EXAMPLE



**Detachment**



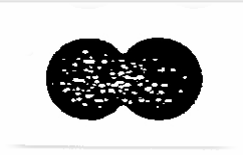
**Touching**



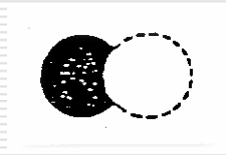
**Overlapping**



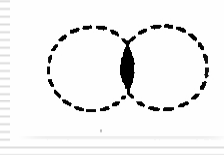
**penetration**



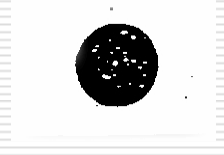
**Union**



**Subtraction**



**Intersection**

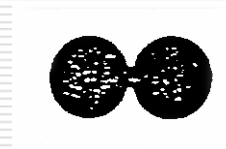
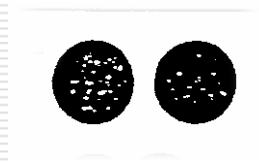


**Coinciding**

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# SPATIAL EFFECTS IN FORM INTERRELATIONSHIPS

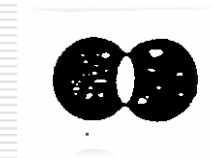
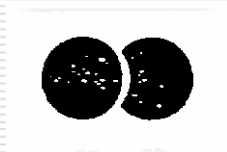
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**Detachment**

**Touching**

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



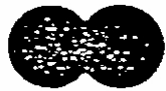
**Overlapping**

**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

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**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.



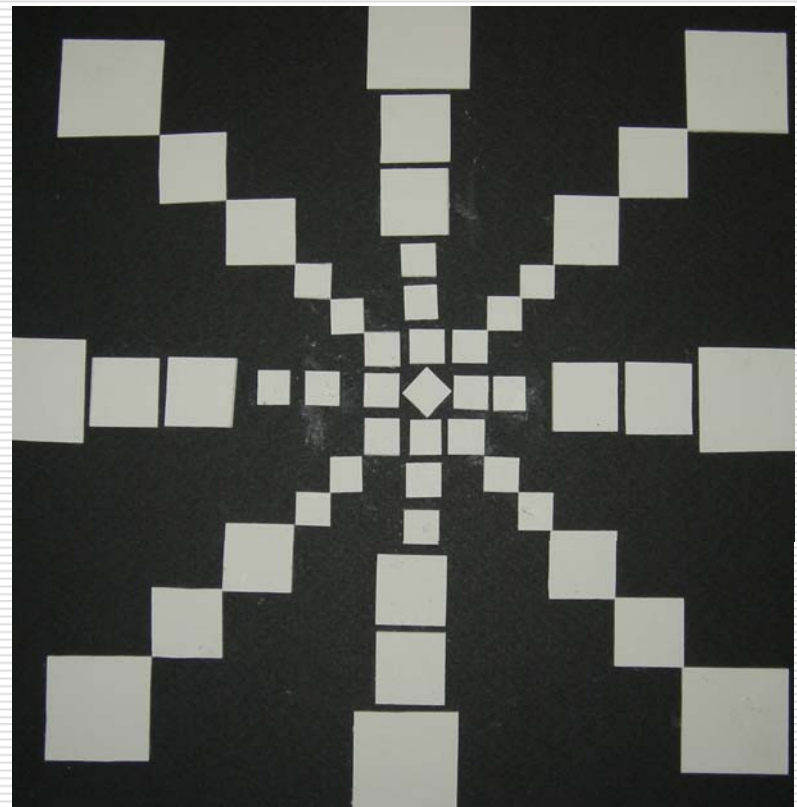
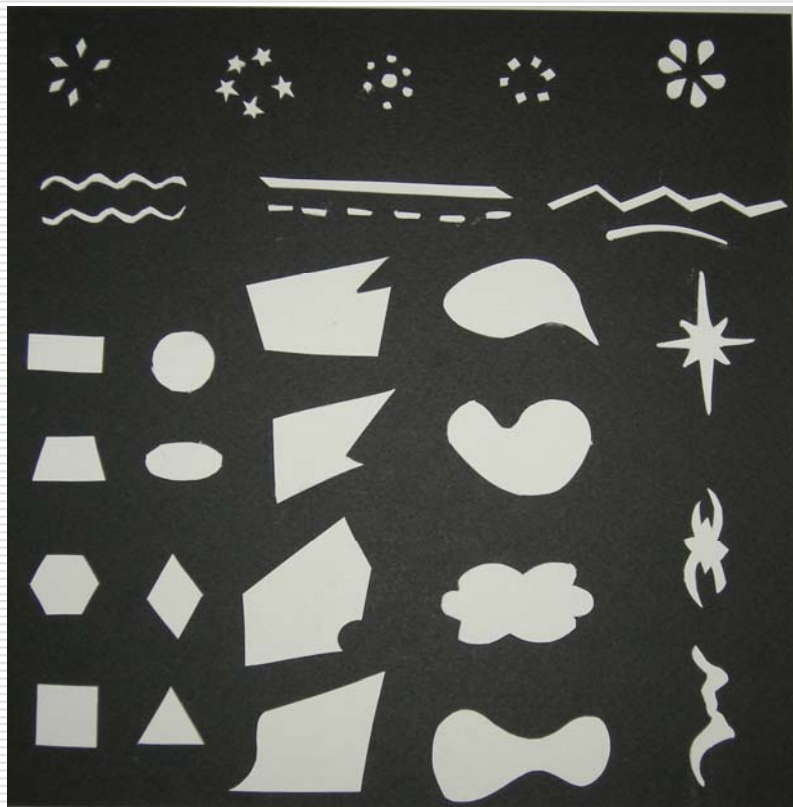
**Subtraction**

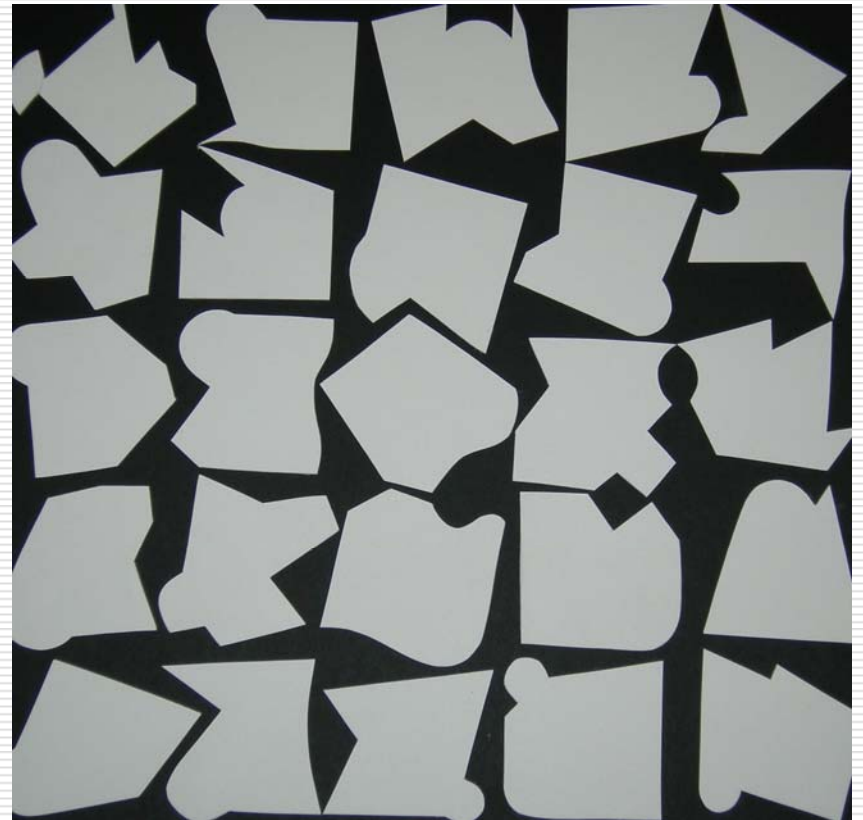
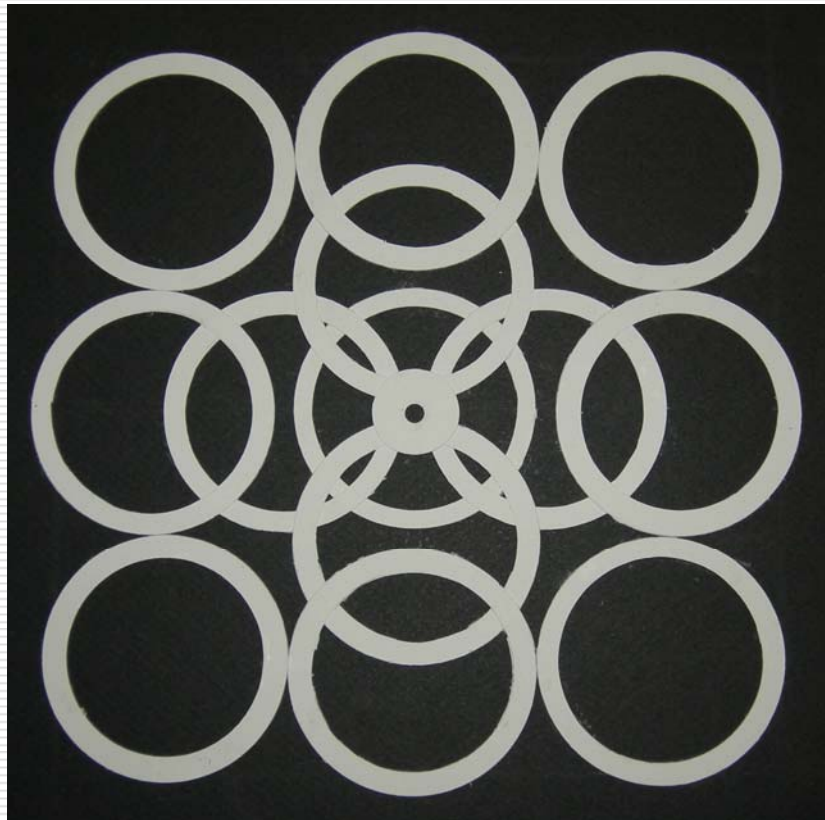
As well as penetration, it is possible to bring one form above the other by manipulating the colors



**Coinciding**

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





تم بحمد الله