

Seeing Form and Space



Seeing Form & Space

- All graphic design, all image making, regardless of the medium or intent; centers on manipulating the form.
- We must take stuff and organize it so it looks good and helps people to comprehend not only what they are seeing, but seeing it means for them.
- “Form” is that stuff: shapes, lines, textures, words, and pictures.
- We must learn to consider all forms carefully, no matter how abstract or simple because each form carries meaning.
- Our brains use the forms of things to identify them; the form is a message.



Form & Space

- When we see, let say a circle, our minds try to identify it: Is it a Sun? a Moon? the Earth? a Coin? Pearl?
- We have to consider how each culture uses their language—which consists of words, photos, images, shapes.
- Language is just a series of signs that we string together with socially learned symbols.
- A rose is a good example, just the word rose conjures up a image in your mind...
 - Probably a RED one
 - Probably a long stem one
 - We also associate love and romance with the rose





Form & Space

- No one form is better than any other, but what is important, is the choice we make if it is to communicate the correct message.
- Secondly, you must all strive to make your forms as beautiful as possible so you elevate your designs above those who just plop stuff in a design in the hope that the viewer will be able to decipher the meaning.
- The term “beautiful” means many things depending on the context; here we are not talking about beauty to mean “pretty” or “serene and delicate” or even “sensuous”.
- A ripped paper collaged illustration, a chunky wood cut type can be beautiful; all types of rough images can be called beautiful.
- Here “beautiful” as a descriptor could be better replaced by the term “resolved”.



Form & Space

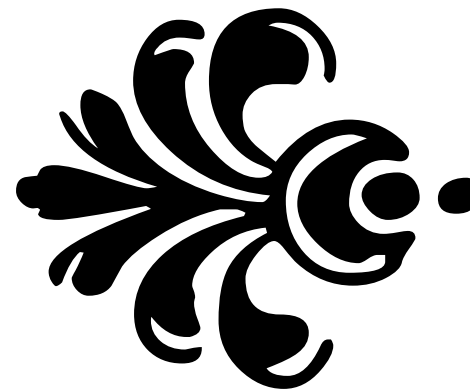
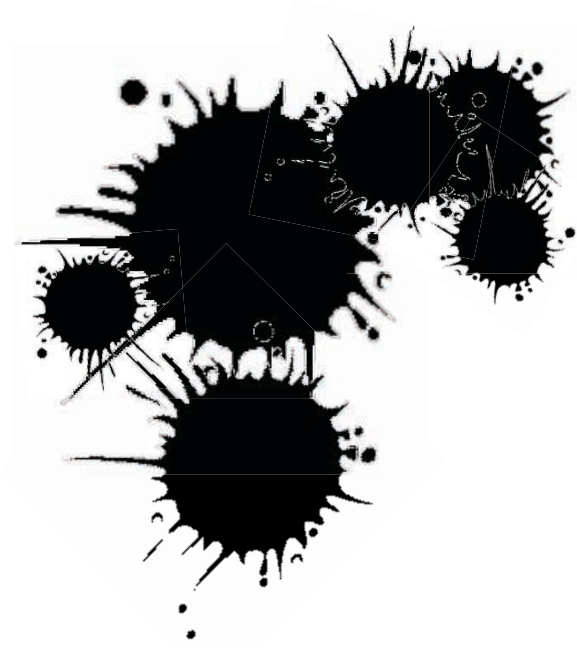
- This means that the form's parts are all related to each other and no part of it seems out of place.
- The term decisive means that the form feels confident, credible, and on purpose.
- Every decision must be for a reason.

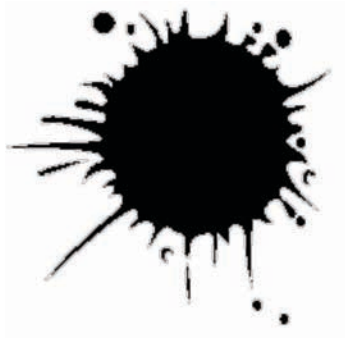
Every form, no matter how abstract it appears is meaningful. A circle, for example is a continuous line, and its roundness is a very specific trait. A circle is therefore endless, organic, cellular and a totality.

A square, on the other hand, has angles and sides that are equal in measure, and is static. A square is therefore analytical, mathematical, unnatural, and finite.

Form & Space

The idea of formal beauty is highly subjective. Both these images can be considered beautiful, despite the fact that one is sensuous and “clean” and that the other is aggressive and “dirty”.





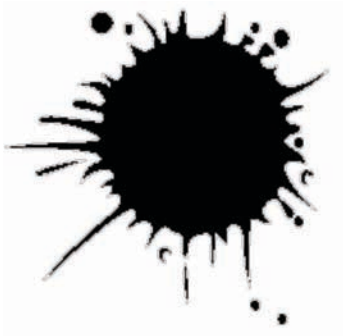
Form & Space

Line, Mass, and Texture.

Flowing lines of soft, swirling chalk dissolves in grungy street water. The contrast the dark colours, hard surfaces of the pipe and concrete all work together to create intriguing forms that work together.



Life is the art of drawing without an eraser



Form & Space

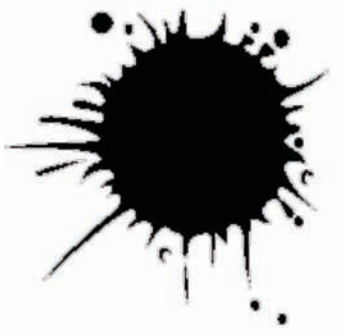
People often overlook the potential of abstract form

The abstract visual qualities

Its about the curves and angles of the positive and negative space.

To understand how form works, the form must first be seen.

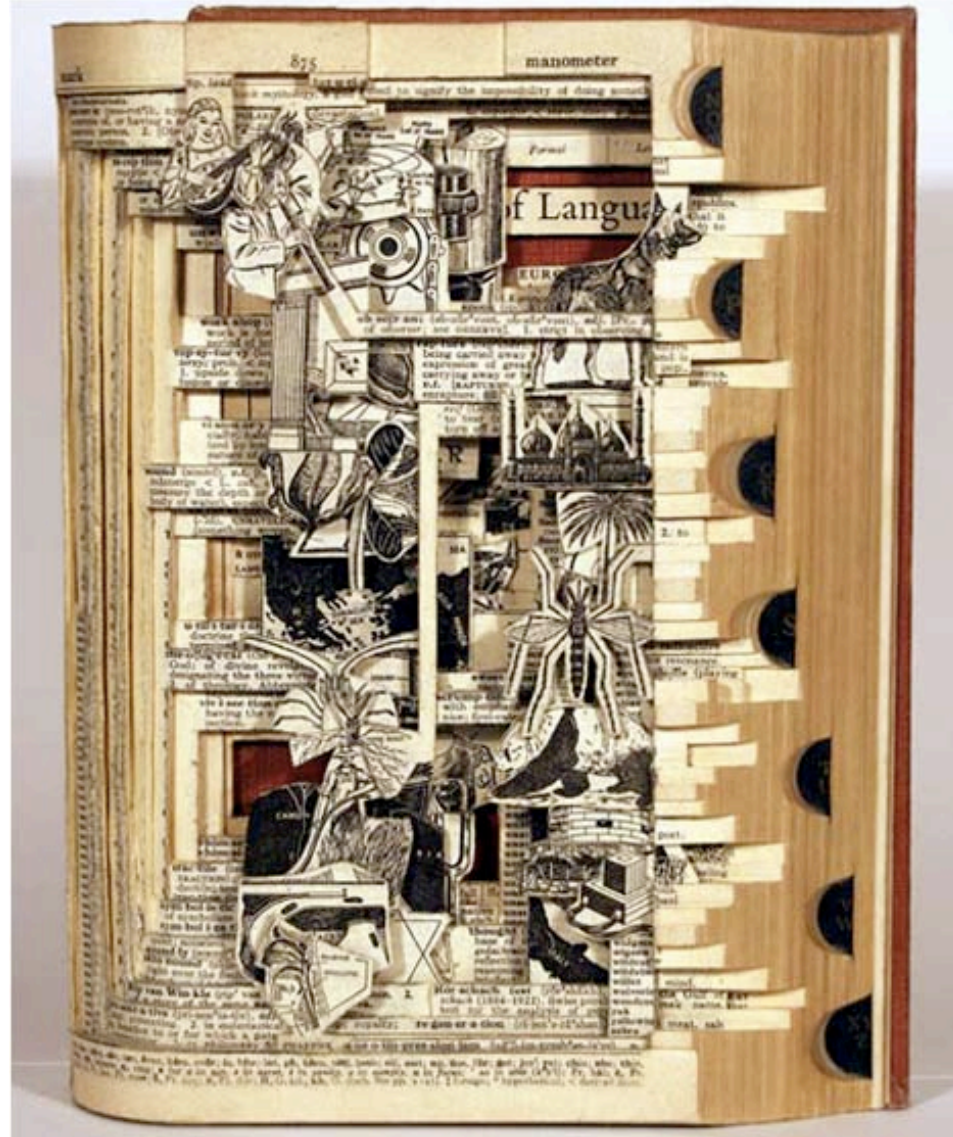




Form & Space

Inventive use of material creates and abstract use of this traditional book.

Sculpting it into an readable mass of form and space.





Form & Space

- Form is put somewhere, that somewhere is simply called “space”.
- This term describes something that is three dimensional, which is often a two dimensional surface that we must design within.
- That surface can be a business card, a poster, a Web page, a Billboard or the side of a box.
- Regardless of what the surface is, it is a two-dimensional space that will be acted upon, with form, to become an apparent three-dimensional space.
- We are designing in an illusory space, where we must create balance and harmony using form.



Form & Space

- The shape of a space produces overall visual effects that will have a profound impact on the perception of form interaction within it.
- A square format is neutral in emphasis—no side exerts any more influence than any other.
- A vertical format is confrontational, creating an upward and downward thrust.
- A horizontal format produces a calmer, lateral movement that is relatively inert compared to that of a vertical format.



The Shape of Space

- Also called format the proportional dimensions of the space where form is going to do its thing is something to think about.
- The size of the format space compared to the form within it, will change the perceived presence of form.
- A smaller form within a larger spatial format will have less presence than a large form in that same space, making the larger one more aggressive.
- The perception of this difference in presence is, intrinsically a message to be controlled.
- This concept can be applied to your current project when trying to depict the assigned words.



Form & Space

- A small format enhances the presence, or apparent mass, of an element; a larger format decreases the presence of an element with the same physical size.



Vertical format

- A vertical format is highly confrontational
- Its shape, simultaneously invokes a upward and downward movement that the viewer will optically travel through sizing it up.
- The brain recalls this vertical shape as an optical equivalent of the shape of a person, it vertically mirrors the upright human form.
- This format creates more tension and movement that intrigues the viewer.



Horizontal format

- Horizontal formats are generally passive; they produce a calming sensation and imply lateral motion.
- Derived from an ancient perception that it relates to the horizon, note the root of the word.





Square format

- A square format is neutral; because of the equality of the sides and shape.
- There is no movement upward, downward or sideways.
- The viewer is thus able to concentrate on the interactions of forms without having to pay attention to the format at all.
- The square is modular, clean and has a modern feel.



Conclusion

- Consider each form you introduce into a space.
- Then consider the shape of the format so it works with the forms and sends the correct message.
- All parts must always work together to visually communicate the intended message.

Break time, please return in 10 minutes.