THE IMPORTANCE OF CONCEPTUAL ART AND THE EFFECTIVE OF TIME, SPACE AND MOVEMENT IN GRAPHIC DESIGN

Abstract

Like any scientific field that has undergone changes in technology nowadays, the field of art has also received this change. However, it is possible to observe that the basic design principles have not changed much in spite of this change. In addition to the theoretical framework of the artworks created by today's technology, the relationship between time and space in art is included, as well as its relations with other artistic elements such as the combination of elements like line, direction, shape, color and texture. The movement in graphic design is based on the theoretical structure with the functional structure aiming to move the eye in order to control whether we go to perceive straight continuity rather than sudden changes in the art work.

Keywords: Art, Graphic, Visual Arts, Design, Conceptual Art.

Özet

Günümüzde teknolojinin değişimlerine uğramış her bilim alanı gibi sanat alanı da bu değişimlerden paylaş almıştır. Ancak bu değişim gerçekleşse de temel tasarım prensiplerinin fazla değişmediğini gözlemlemek mümkündür. Günümüz teknoloji-
The artwork is considered essential and necessary for humans, when we perform some work for any purpose, we in fact are performing artworks, and this means that most of our activities comprise a part of art. The visual arts are either two-dimensional, such as graphic design, printing and media, or three-dimensional, as sculpture and architecture, as well as dance and theater, which has dimension in time and space.

As Rasul AY stated “these developments recently in the field of education but also affects many professional groups are known to manifest itself. For instance all of these technological improvements while bring new systems and new fields to education area, carried information traffic to virtual area and obtained new dimension for education”(AY,2016:1).

The conceptual artwork process means a creative work that achieves its purpose; if there is no goal, there is no need of artwork and that’s why whatever it is, it represents a human necessity. It usually looks like a seed that grows the art. The artistic process consists of a set of elements whereas shape and color are basic; they are not alone the important factor in the art process. The movement is one of the important factors that help to successes, because it has relationship with the elements of art. The line is the first source to create a range of movements in the artistic process, whether it is two-dimensions or three-dimensions and, when using the color, the movement is shown through the color graduation in addition to its relationship with the direction, texture and shape. The importance of studying the movement of graphic design in two-dimensions consists in identification of the nature of the movement because it is a great significance as a concept, and consequently the relation of movement with other elements of the art.

According to Ayaydın; the people that will explain the meaning and necessity of the art to the next generations undoubtedly are the future’s visual art educators who are already the art teaching students. The students bringing up as the future’s visual art educators must be brought up ready also for the future’s technology. The necessity of reflections of the improvements occurring in the art world related the computer technology to the basic design lessons content took place in the fine arts education departments, to propose suggestions in this issue (Ayaydın,2010:52).

This study intend to study the importance of conceptual art in the two-dimensions in the art of graphic design to explore the phenomenon of movement and to identify its concept and to
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recognize its technical and functional role in the process of artwork. The objectives of this study are recognize the concept of movement in graphic design art and identify the relationship between the movement and the effective of other elements.

Elkulabi and Elhafaci; expressed the conceptual art in the following way, Proportionality: It is a format where elements mingle or contradict impressively with each other. Rhythm: It is a clear movement with periodical and regular repetitions. Among the beauty and harmony relationships features are having a clear movement and regular repeat of art’s property. Repetition: It is the repetition of similar units in occupying specific areas, and the repetition consists in similarity and in number and the type of spaces and blocks, color and light. Movement: Several definitions for movement are used and in different domains. According to Gerhard the movement means spatial or postural change compared with some relations function. Abbot defined it as a series of conditions, which is a key element to drive the Art. The movement is mentioned also as the change in the place which is caused by certain forces, and that takes certain time. Scott defines movement as the change that occurs in the visible domain or, mentally, in the process of cognition (Elkulabi, Elhafaci, 2016:124-126).

The movement as concept:

By the expression of Elbezaz; When placing the movement as a topic for thinking, we find it linking the lower perceptions and the highest perceptions, the simplest and most complex. The simple form of a dancer or an arrow traversing space, and the more complex form a planet orbiting another. The motion is not a character linked to materialism, there is also a moral movement such as movement in theater and the movement of arts and cultures in their migration and absorption in the spreading, and the movement of thought is a breakthrough in prospect topics that fill the existence of digesting, explication and comparison. It fills, as a topic on the table, an essential aspect of the attention of thinkers, philosophers and scientists (Elbezaz, 1998:99-102)

According to Bayburnlu, “Imagery, which is desired and designed in the mind in design and creativity relationship, is generated in the mind by the methods which aren’t existed in physical dimension but imaginative and intellectual. After this creation is transferred to physical dimension with technical and aesthetic knowledge, creativity practice is actualized” (Bayburnlu, 2012:16-18).

While visual art philosophically makes you think and creates concepts which affect human psychology, emotions and visual sensation, design makes creative ideas that have functional aesthetic-plastic values visible on an object. In this respect, art can be perceived as a source which design feeds or a concept breeding and encircling design.

A-Movement in philosophy

Movement is discussed in philosophy as an independent topic with metaphysic entity, analyzes its elements and examine its implications; the movement is treated as a philosophical concept analyzed from different angles: One; from the angle of movement from one place to another and from one area to another as the movement of creatures on the pages of life and it is
called transitional movement. Two; from the angle of movement through the status, and multiple images; such as transition of plants from a phase to another. Three; from the perspective of looking at things that change it's just a virtual movement on the surface and the essence remains essentially constant. It is the concept of truth behind each change. As Aristotle considered that the movement in species is the material; it is the same qualitative change (Elbezaz, 1997:53-61).

B-Movement in sciences

The movement in sciences is a basic topic; even it's the main theme of sciences; it is the studying the forms of movement and its rhythms rules, and from the total results of sciences the contemporary thought build a full comprehensive understanding of the world as a continuous movement; and Newton's theory in explaining the cosmic movement took its place to Einstein's theory of relativity, which began from the philosophical vision that came to uncover a natural phenomenon and then return to digest this phenomenon and its interpretation, Perhaps the most exciting thing to think is about the movement of human thought itself (Elbezaz, 1997:1-4). In society, as in nature, the movement is the most prominent themes; the material it self is movement. The natural sciences cannot study it without this understanding; as well as the community cannot be understood unless through movement and a rigid society cannot be imagined.

C-The movement in graphic design and art

Different life movements have, overlapping, links, equations, laws and rhythms, and here lies the face of kinship between them and the semantics and the meaning of the motion in graphic design, and the perfect balance which is a state of harmony and equality, the state of stillness built on the continuous movement as a result of contradictions collision and trends equality such as balance or harmony cannot happen in the physical world. This harmony can be achieved in the artwork as the balancing exceeds the time it is a creation that, has the absolute movement of life. The sense of movement rises in the space provided that it does not loss of control of the sense of balance. Elements constitute the relations of the final design out and then that space is the area of movement of all of these elements and their distribution in a harmonious and attractive aspect (Elbezaz, 1996:1-12).

The eye is always moving in the visual field in intervals, that stand then a short or long time depending on what is attracted the attention of, and the eye can follow the system and the rate of its own and can decide exactly whether the line in his movement tends to up or down.

The movement has rules pushing us to show its landmarks, the human body just has the basic movement and corridors of internal and external architecture in a building, which has the effectiveness of its movement. The space has a movement; and each phenomenon of nature has its movement (Süleyman, 1969:16).

The movement in art consists in two ideas: they are change and time. Change is happening objectively in the visible domain or mentally in the process of cognition, or both together, and time here enters in all cases where some arts includes objective movements such as cinema and dance; and these arts in fact have a period of time, and in some other arts, the movement is present in all aspects of cognition and has her specific character.
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By the expression of Elbezaz; the movement in artwork is divided into two parts and suggests two times: The first time is in the direction towards the speed increase. The second time is the slowdown in the direction toward calmness. This movement has several characters. In the two-dimension art, the physical dynamics does not exist absolutely, but that move is the result of the implication and the illusion of movement, about the art of three-dimensions, there is a physical movement (i.e. realistic) the light plays a key factor in the illusion of movement and animation. It could be this process of giving the impression in two dimensions with a rebound central or reverse, and can be of openness toward the two sides, either leaving it until it reaches the outside periphery of art. Illusion and giving impression can be serially or iterative, or by both of them. It depends firstly by the ability of the artist (Elbezaz, 1997:2-7).

The effective of Movement and Time:

The topic of time is of great importance, it plays the first role in the philosophy of evolution, which is also linked closely to the technical work, because by the time are measured the real thinks that occur, whether in the past, present, or future and movement in relation to the time has two trends: one; the movement is the recovery and the past time means to catch the movement in the past. Two; looking forward to the incoming time means attempting to control the movement in the future, the time is nothing but movement. If the earth does not move there would not have been a sense of rotation and no emerging for meaning of time (Muhammet, 2002:24-26).

There is a natural sense of time that is derived from the succession of night and day and the natural time is the movement of the place, and each planet in the astronomy has its own time. There is a psychological meaning for the time associated with proportional-time and it is measured by the speeds of things movement, where sensing time and its passage differ according to circumstances. Time, for the depressed person who suffers boredom differs from the person who is running experiments activity or emotion; and it is close to this qualitative difference, the psychological time of the artist, where this case of self-paced status turn to technical specificity, this configuration turns into a kind of creativity into the time and place at the same time (Muhammet, 2002:27-28).

The artist becomes a part of the renewed historical entity, and the time takes in this creativity the character of the place, and place takes the character of time. In the art the time takes a form of self-feeling, this is why we do not see the time but we feel it.

Time in art can be actual time or implied time. Actual time includes time-based work and media, artwork that changes through time, and the effect of time on artwork and how that affects its meaning. Implied time can be represented in the captured moment, an illusion of time passing, or the evidence of time already past. (https://www.sophia.org/tutorials/elements-of-art-movement-and-time)

Each time has its causes, whether before the idea of art or at the idea and it has its impact on the importance, because it will be linked with emotions and feelings of the person and will
be the beginning of time to meet with the other (mental time); and the relationship between these two times (upcoming time and mental time) is not stable, but differ from a person according to biological and physiological capacity of the person himself (Muhammet, 2002:29-30).

For both times it will be their clear and constant impact. The first time is linked to what came before and the second time will be linked to what will follow, which is the future time (recipient time), which is linked to the concept of prediction, expectation and possibilities and these possibilities are the future and future time is diversified, moderate and even open, according to the awareness of the recipient, according to his abilities and emotions, as well as his hopes. The movement from the mental side is an essential part of art and it's one of the main sources of expression. If the light was considered part of the life’s nature, the movement is its essence and time is the core of the movement and scale of life.

The movement includes two ideas which are change and time, change happens objectively in the visible domain and mentally in the process of cognition, or both together, and the time here, enters in all cases and through the movement we feel the time, because wherever the movement exist it must be accompanied by time, whether the time is visible or palpable; and time by itself is not visible, but we feel it, and when we see the time according to the movement we don’t understand it directly but we feel it (Elbezaz, 1997:5-7).

The mind does not perceive, except a series of positions which it knows, it is the first point the movement has reached, and then another point and another, therefore the movement is a series of positions and the change is a series of cases; and the time is composed from distinct adjacent parts, and these parts rotate. The time consists in rotation, it is the distinction between the past and the upcoming, and each one follows the other. The time we perceive consists in rotation and the mind usually built the movement from contiguous constants (Figure 1).

![Figure 1](http://www.peanuts.com/comics/)

**Figure 1** Linear Time: Charles M. Schulz, Daily comic on peanuts.com 6/11/2011

The topic of the space occupied the thought of the man and it was a part of the philosophy and the goal was the desire to see and discover its properties. The concept of space became infinite holding an expansion characteristic, whether in the sciences, physics or philosophy; in addition to the art. Whereas the space represents an important aspect of any work of art. As neither fine art nor artwork could be achieved without space; because of its importance for the success
of art and achieving the aesthetic purpose of art, in addition to the career goal. (Elubaydi, 2012:123)

Space is a boundless, three-dimensional extent in which objects and events occur and have relative position and direction. Examining space in art must always take into account the complex social and cultural standings of a given time. Space is not something that was always represented with the pure artistic ideas behind it. Sometimes, the needs coming from the outside of the artistic world influenced the way space was understood and depicted. In what follows, we track some of the changes in its depiction, and give a few examples to stimulate further thinking about spatial relations in art. (https://www.widewalls.ch/space-in-art/)

When we look at any artwork of the three-dimensions the space is found true and shapes are already present in a given space, but the space in the artwork of two-dimensions, exists in a deep less world, where the work ends in fact at background frame, which means that there is a space achieved by the elements of the art.

The space becomes an artwork after the beginning of the appearance of the first dot, which is the result of a human work and imposed consciously, and without the human connection to this dot the art cannot be started. From the movement of the dot in the form of line, we achieve an art space and from the impact of the line movement towards the formation of the form to achieve space technically, in both cases unreal and real, where the space is designed by the elements of art. The eye is moving on tow-dimensions surface, and as the space is supposed to expire with his selected perimeters, we will get the space inside the perimeter and beyond it. The directional power associated to the movement suggestion is who decide the size of the difference of the perimeter or to stay away from it. (Mardini, 2007:130-132)

Creation and intimation moving mass in the space through the shape can be represented in the simplest way. Every movement will generate a new form and transact with the space and connect with it, we will get variables for this mass, which the artist usually manufacture and arrange it to occur mobility response by the receiver. It also is the liability of the artist to adapt the space, to inspire the possibility of movement without interruption and this means continuity of direction and outside over the realism frame of the art. This will be achieved in the light of the concept of space power on the shape and the kinetic energy stored in, the nature of the supplements that act to strengthen the directional movement of the moving shape; the artist gets his direction hypothetical power from the objective truth of the shape for example (Figure 2).

There is an open space outside the boundaries of the real art it is in fact in the mind of the recipient and his imagination; and create the illusion of space in a two-dimension artwork; depends on a range of expertise and professional and technical capacities to achieve this sense to the recipient.
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Figure 2: Illusion of space in a two-dimension design

https://www.digitalartsonline.co.uk/features/illustration/illustrator-charles-williams-on-how-create-magazine-book-covers/#1

The existing overlap between the space and the elements, and the space form a shape, and thus the movement is for the shape firstly and the place it appears that the case became clear the relationship between the movement of space and shapes (Figure 3).

Figure 3: FITC Amsterdam Conference Poster 2013

http://www.gmunk.com/FITC-Amsterdam-2013
Access in movement:

In various movements in life there is overlap, balance, connections and equations. In brief, the movement has laws and rhythms, and here lies the kinship (similarity) between them and between the semantics and the meaning of motion in artwork.

It is senseless to give a furtive glance to an artwork, you should associate and feel the movement it contains, and feel its purity and shapes. This artwork is based on the depth and light which illustrate the movement in art, as the process of creation can be defined as movement which contain; the best example for this is the universe itself, in its global continuing movement. It does not stop moving, and without movement there is no past, no future and without them no objective and no evolution. Everything becomes meaningless and unchangeable. The changing and movement are two basic qualities of our world, we cannot stand or sit without movement even for a short time, even we stop our physical movement, the world around us is constantly changing. We cannot conceive that there is life without movement, the art is a reflection of life; even the ancient artists who were working in the depths of their caves, were busy to express the idea of movements of animals on the walls (Elşemali and Elseyyid, 2013:723-724).

Providing illusion through the movement in the art is an artist option, he is struggling to create the movement in an artwork; we can understand the conditions of the unstable body, and we recognize that the change could be imminent.

According to Elşemali and Elseyyid; the movement has relationship with the artwork in general and in particular, whether this work is two- dimensions or three- dimensions: Because there is a realistic (real) movement in three-dimensions artwork; and as to two-dimensions, there is an elusive movement to give the impression of a fake movement. There is another kind of movement comes from overlapping the above types. There are primary character for types of movement, some of which are inter connected and others intermittent and there is movement in one or more directions and others are attracted inward or outward, in addition to forward, backward or up and down movement. The real movement is linked to a source, which is energy; but in two-dimension, it depends on what is originally set by art. When we realize knowing the start up of the movement, the direction will be immediately set, because each art has a target or a set of targets; the movement in the art is a mean but not a target, this means is linked to knowing the target, and it is connected to relations which compos it, resulted from overlapping, intersecting, quitting or opposing effects (Elşemali and Elseyyid, 2013:725-726).

Accordingly to Sahar, analytical deepening of the movement lies in the expense of that relationship, which comprise the experience and knowledge of the artist at the expense of the space and its impact in slowing down or increasing speed, on the basis of giving impression of movement but not physically, and the process of creating illusion is carried out through mathematic and consequently engineering understanding, and from this we can deduce the principle of proportionality which will be present to the artist and without it the movement of illusion could not be achieved, as well as the repetition has to be a factor in achievement of the movement; the repetition can could be gathered through three types, but it is constant, the three types are vertical, horizontal and circular. The circular will be linked to the center, but from the vertical and horizontal the inclined diagonal will be derived, and the repetition could be an elusive case in
The movement in the art is a goal and its role is not formal; its purpose may be the control of all visuals and to move the eye on it, and according to this, deduce that there are driving factors which are energies, in optical sense, suggesting illusions or inspiration, and these factors are a necessity. The line is one of the animations requirements, as well as the color. The animation is done in two ways: by disparity and serial diversity in the act of art element or art elements that are:

- Line; the elements of visual arts are identified as seven elements the line comes in the beginning. In each artwork, no matter how complicated it is the line a key element; the line has the constructional effects in the composition of shapes and sizes. Even though the line’s first task is to determine a space to highlight a specific form, the line has the ability to create a perception of forms in artworks, whether two-dimensions or three-dimensions. Line has a great ability to express the movement, and the line is chronologic when it is perceptible by its movement, and by lines straight, curved, vertical, intermittent, horizontal, deviant slow down and accelerate the movement of the lines can be straight or sinuous, smooth or rough (Figure 5). Usually the line is produced from something moving on the surface of the artwork and plays a double and larger role than usual in the absence of color element (Abidin, 2000:59-64).
The line is able to give the impression of movement in many ways, the nature of the lines gives the sense of the movement, if it is straight, it expresses immobility, if zigzagging or broken, it is moving and if circular or spiral it means impulsive towards movement. The movement of the line depends on quality and sensitivity in its performance, which represents different types of degrees and technical purposes.

Line is capable of affecting how the viewers eye moves over the artwork. Long, short, thick, thin, straight, curved; line engages the eye and ultimately tells the viewer where to look. Line has the ability to create movement, encouraging the viewer to take a particular “route” as they look over design. Line can also evoke feeling for example; strong black vertical lines can give a sense of stability and structure, where as wavy curved lines may be felt as serene and calming. (https://graf1x.com/elements-design-line-shape-space-value/)

Figure 5: This Image From La Come Di’s Dolce Collection Illustrates The Power Of Line In Art And Design

https://dribbble.com/shots/2680015-Float-with-me

Figure 6: Horizontal, Vertical And Diagonal Lines
Direction; in practice, the direction is of the utmost importance for the life systems, as long as we find that all aspects of life and the universe are bustled with movement, this means there are countless numbers of tracks and so trends. In everyday life, many contemporary human systems are based on the strict regulation of tracks and trends, where we find directions applications in the traffic regulations, in the architecture, in space and so on.

The concept of the direction in the artwork is of great importance, and draws the justification of its importance on the light of the two main variables: First: artistic variable of direction. Second: technical variable of direction. Realistically, the direction is linked closely to the movement, it is certain that there is no movement without direction, as basic concept, as an element of art associated with the basic philosophy. In direction issue, when the movement indicates, it depends mainly on the intimation strength Figure (7) (Elşemali and Elseyyid, 2013:728-729).

The movement is an analytical transition, as any moving entity; its movement must be analyzed through multiple transitions spatially and chronically. The lines in general indicate the overall trends in the horizontal or vertical or diagonal; and through these trends, the line may be employed to express the ups and upgrade if vertically, it can express stability for lines of horizontal direction. The line in the oblique trend can result the sense of tendency and to fall. By this we get one of the descriptions of the movement: The existence of spatial and temporal trend.

Form; It is one of the elements of the visual language, and any artwork cannot emerge out without the presence of obvious features and details of the form to distinguish it with clear limits. That each form in any artwork, no matter how simple it is, it could be constant (static) or dynamic; movement in shapes is related to its composition and to how it is felled. The circle when drawn alone indicates the stability and the movement at the same time, and the different in shapes is depending on its movement, some forms suggest some form of vacuum mobility, able to go beyond the limits of space that surrounds this form, which can help to create the impression of a virtual non-specific extension. (http://jamahir.alwehda.gov.sy/node/318190)
The movement value of forms is obtained either from the external linear borders or from its main axes, the eye of receiver can be, quickly attracted to certain shapes that are subject to perception and understanding, and can this eye decide exactly whether the figure is moving in the direction of the other, or distant from it. (Abdulvahap, 2012:111)

In some arts the movement appears quite clear as in Figure (8), while it appears less clear in the others. The real presence of a form is the movement; when any form contains an idea of movement, it strengthens the value of that form and we interpret that, it is moving, and give it at once all our movement sensations that are gained from our direct expertise of the figure’s movement.

![Movement of Figures](image)

Figure 8: Movement of Figures

The shapes often have in their composition melodies and rhythms consist in the movement, and three factors must be available for the formation of:

First; factors of the movement of surrounding environment. Second; functional and interior factors of the movement. Third; creation consent and harmony of the movement’s rhythm above mentioned. (http://jamahir.alwehda.gov.sy/node/318190)

Form and shape can be thought of as either two dimensional or three dimensional. Two dimensional form has width and height. It can also create the illusion of three dimension objects. Three dimensional shape has depth as well as width and height. Geometric forms are those which correspond to named regular shapes, such as squares, rectangles, circles, cubes, spheres, cones, and other regular forms. (http://char.txa.cornell.edu/language/element/form/form.htm)

Kandinsky believed that color and form were the two basic means by which an artist could achieve spiritual harmony in composition and he thus separated the creation and perception of art into two categories: internal and external necessity Figure 9. (http://www.ideelart.com/module/csblog/post/151-1-psychology-abstract-art.html)
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Figure 9: Margaret Neill - Manifest, 2015, 24-8 x 39-8 in
http://margaretneillstudio.com/section/51989-Charcoals.html

Color; the color is considered one of the most important structural elements of the forms in the two-dimension artwork, where the artist begins his artistic work with color as an essential element even it is way to other elements. The color consist the value of an artwork because it is mainly related to the movement, and any change in the color of light will have an impact on the movement of the figure. The movement takes its place on the surface of the artwork. The movement of the colors in the front appears clear and as much it is farther it disappears within the space of that work (Abbo, 1980:112). When the color expresses a movement, it expresses the transparency through the overlap with other color or it is seen through it; this leads to find a relationship between the successive stages of a sequential process that could be seen at the same time. When two colors are put side by side an exaggerated difference appears, if an orange color, for example, is put beside a yellow color, the orange color appears more red and the yellow more green, which affects the eye and consequently the movement is felt, the contrast in the two colors are very close color influence, which at the same successive contrast the movements can be seen alternately backward or forward from a color to another (Nagati, 1961:20). The color gradation means that there is no appropriate hierarchy of space transitional as it is the case between white and black, where it can be a gradual transition across the gray shades that suggest a movement.

Figure 10: Color by Genebela
https://genebela.deviantart.com/art/Colour-Block-and-Block-155798000
Texture; it is one of the elements of the visual language and refers to the characteristics of the shape surface, as each shape has a surface and each surface has certain characteristics that may be described by softness and roughness, the shape and the texture are inseparable because the texture indication on the surface are forms at the same time. In tow-dimension artwork, the texture is associated with the visual recognition only; but in the three-dimension the texture is a mix combination of the texture output sense and the visual perception, it is a perception which is realized by the senses of touch and sight. The difference between a texture and another is due to several reasons, including these reasons reflection of light and its absorption if drop at artwork ores (Riyaz, 1974:289-288). The texture has an expression, which indicates the virtual characteristics of outer surface. The texture can be obtained in a two-dimension artwork through the lines, dots and colors, and it has the elements for formation of roughness, smoothness, softness and hardness or transparency and we feel it by vision without evident without touching, but in three- dimensions, it is found by touching and vision together. The texture takes sometimes the characteristic of movement, and at other times can be calm; the movement in texture can be shown through the following variables: First; variation in the value of the texture. Second; correlation of texture with forms. Third; the technical architecture of the texture. (http://www.maqalaty.com/34493.html)

Figure 11: Texture and Poster Design

https://gomedia.com/zine/insights/posterinpirationgraphicdesigngoodness/

Unity; the artwork starts with a set of uncorrelated elements, and ends with the an art, in which the elements are integrated, harmonious and unified, where the parts become an integrated unit, which is the important basis of an artwork, and act for unification of elements within the artwork and appear to be coherent and prevent it from disintegrating. In order to get the unit it is necessary to have strong relations between elements, because the elements work together to create a creative concept. The unity can be achieved by two basic considerations: First: relationship of artwork parts to each other. Second: the relationship of each part to the whole work. The unity is achieved when parts of the artwork match in a system, which can be adopted. Element regulation is based on one or more of distinctive characteristics of these elements. Unity comes either constant or moving, and also come invariable composition. The unity is stable
when its forms appear constant as a geometric form, and the unit is moving when its shapes suggest movement Figure 12 (Skot, 1968: 20-40).

**CONCLUSION**

The research was trying to identify the importance of conceptual art and the effective of time, space and movement in graphic design as a concept, and to identify the relationship between movement and other design elements in graphic design. It can display the most important findings achieved by the research, as follows: the line elements can give the impression of movement, when the line is straight, it expresses calmness and when the line is reflected or windy it tend to move, if it is circular or spiral it is hurtling toward the movement. As well as the variation in the value of the lines could be employed for the advantage of sensing movement. The elements of direction is connected with movement, there is no movement without direction, and the lines with leaning direction lead to sense tendency and to falling, and consequently give the impression of movement. In some forms the movement is shown very clear, and the movement increase the value of that form and interprets it as a movement, and we give right away our moving sensation resulted from our experience. The movement appears in the shapes, that toning and rhythm are shown in its composition, and repetition, and in the shapes of format as well as the shapes of proportionality. The movement of color is clearly shown through the overlap between a color and another, where warm colors look as if they are progressing ahead and cool colors to bounce back, and this suggests the movement of these colors. We find the movement in the colors, as well, through transparency between two or more colors; as well as in the contrast between two colors and matching in influence of color as we see the movement alternating backward and forward. The use of the gradual transition on the flat faces is a way to achieve the illusion of the movement because it means there are transitional spaces; or appropriate transitional graduation where the transitional gradation through a shaded area which suggest the movement. As texture has characteristics of movement through texture contrast, the rough texture appears closer to the eyes of the recipient, and the soft texture appears beyond it, putting series of shapes with variant texture appearance could suggest a movement pat. The movement achieves the unity when the forms suggest continuous movement and when it varies in configuration and with a varied rhythm.
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