PRINCIPLES OF TWO-DIMENSIONAL DESIGN BY WUCIUS WONG'S

VARIATIONS OF A FORM

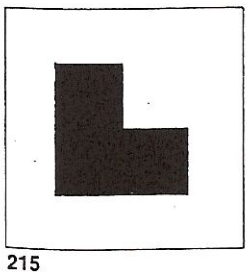
A form, whether abstract or representational, geometric or organic, can be developed into different configurations. The designer can thus examine all possible variations before deciding on one.

Illustrations on the next few pages feature a variety of L-shaped forms (fig. 215).

Internal Variation

One way to change the shape of a form is to change the internal area from a solid plane (fig. 215) to an empty space. The form might have a fine or a bold outline (figs. 216, 217).

The form can be split into two or more stripes (fig. 218), covered with a texture or pattern (fig. 219), layered (fig. 220), or given other details (fig. 221).



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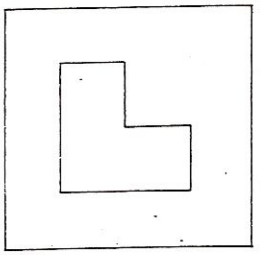

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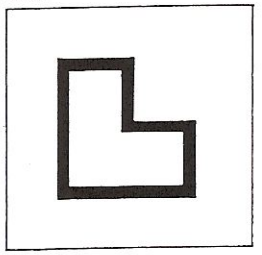

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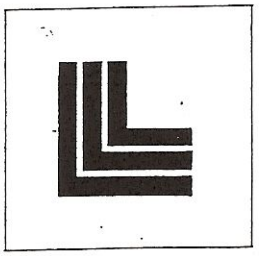

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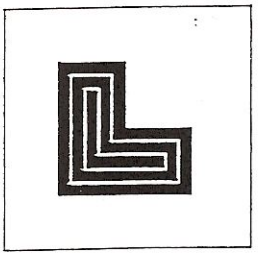

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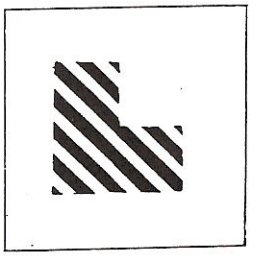

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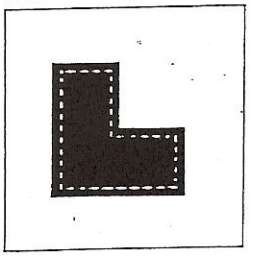


221

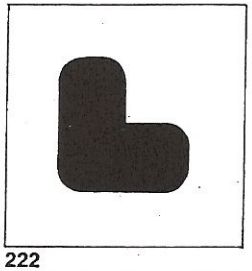
External Variation

The two basic ways to vary a form externally are with corner (fig. 222) and edge variations (fig. 223).

Sometimes internal variations lead to external variations, or vice versa. The combined external-internal variations can establish interesting results (figs. 224, 225).

Extension

A form can be extended with a border or concentric layers (fig. 226). Creating a frame of a certain shape (fig. 227), adding a shape to serve as background (fig. 228), or introducing subsequent layers (fig. 229) can also be used as extensions.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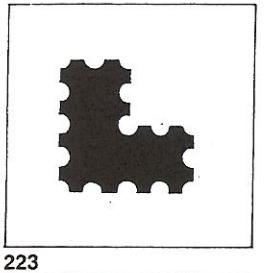
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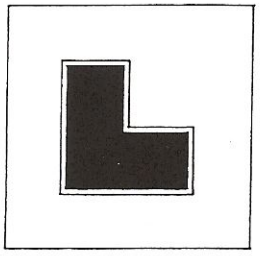
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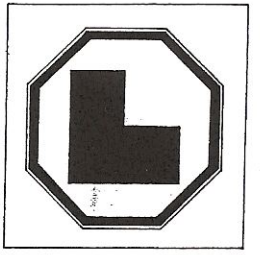
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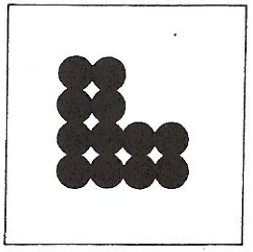
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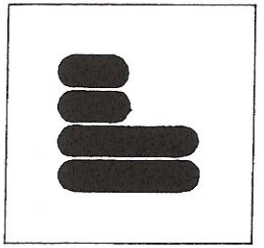
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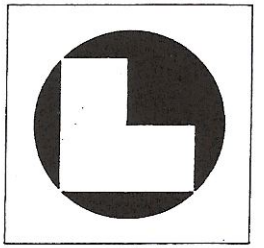
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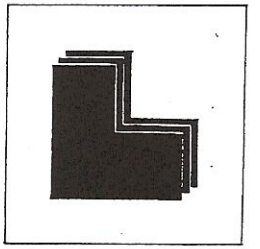
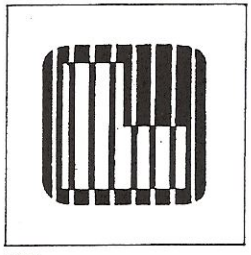

229

Superimposition

Other forms can be superimposed on a given form without obliterating its general shape (figs. 230–32).

Transfiguration

A form can be *transfigured* by changing a portion of the form or the entire form to something representational (figs. 233–35).



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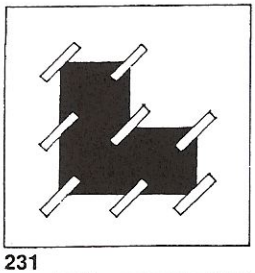

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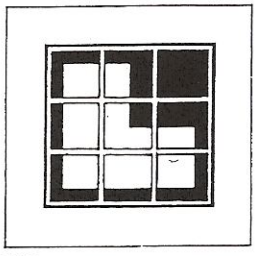

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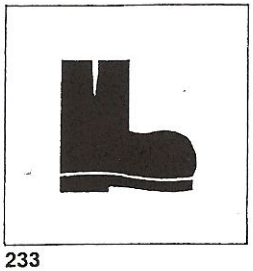

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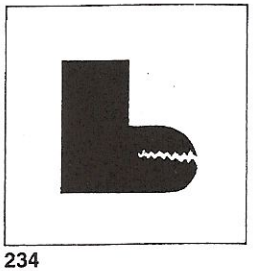

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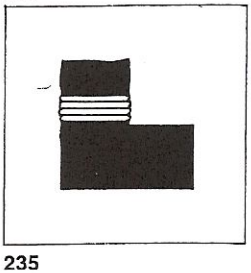


235

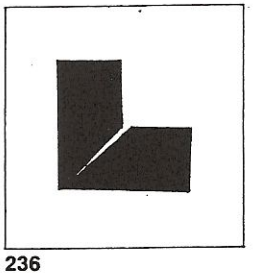
Dislocation

A form can be dissected or broken into two or more parts and then dislocated (figs. 236–38).

Distortion

The simplest way to distort a form is to change the proportion of its height and width. This can be done by using a superimposed square grid as a guide (fig. 239). A grid of decreased height or narrower width is then drawn to map out a distorted shape (fig. 240).

Diagonal distortion, circular distortion, or any other distortion can be effected in a similar manner (figs. 241, 242).



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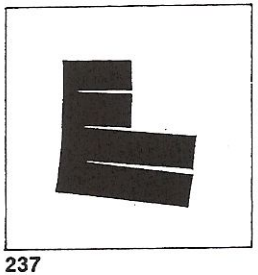

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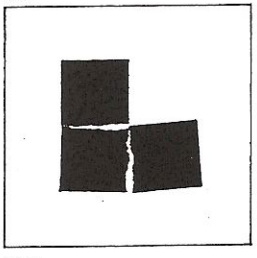

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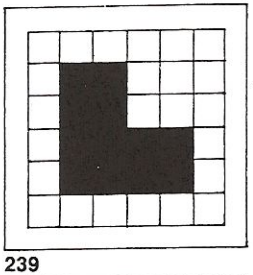

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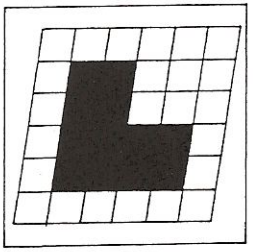

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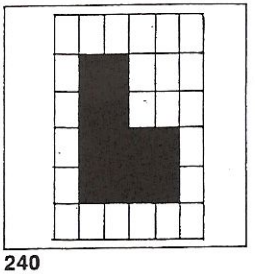

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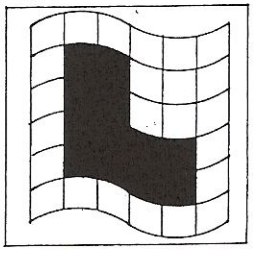


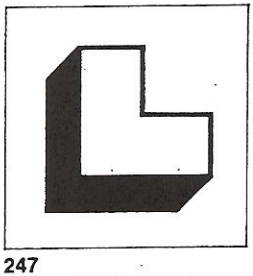
242

Three-Dimensional Manipulation

A form can be regarded as a three-dimensional plane that might bend, fold, or be seen from different angles and distances (figs. 243–46).

When thickness is added to a form, it acquires volume (fig. 247). It can be rotated in space, displaying a different shape (fig. 248). It can also be made to appear transparent (fig. 249).

An extension to a form can approximate shadows or reflections cast on water (figs. 250–52).



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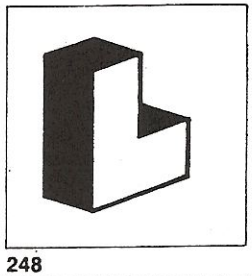

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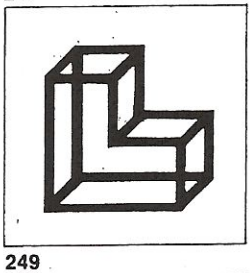

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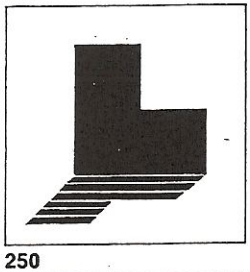

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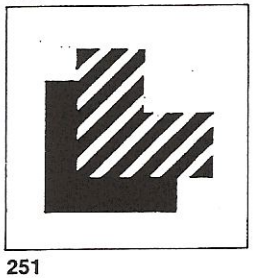

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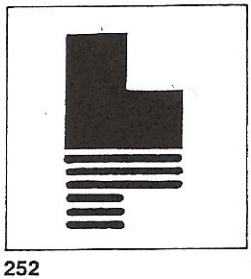

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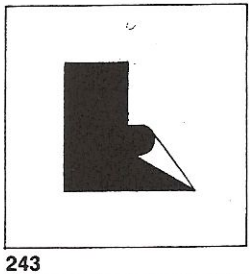

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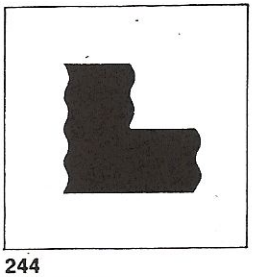

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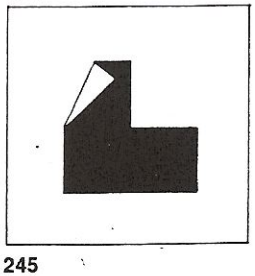

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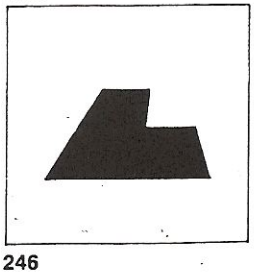


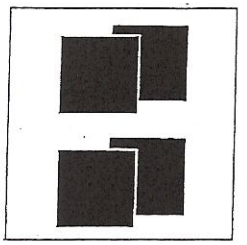
246

A space appears to have depth when one shape overlays, but is not joined to, another. When the two shapes are the same size, the sense of depth is rather limited (fig. 65).

The illusion of greater depth can be achieved with various sizes of the same shape, as a larger shape appears to be closer to the viewer than does a smaller shape (fig. 66).

An illusion of depth can also be created by laterally turning a shape in space. A square is thus transformed into a rhombus, parallelogram, or trapezoid (fig. 67).

When lines in a sequence are bent, curved, twisted, or looped, an illusion of depth always results (figs. 68–71).



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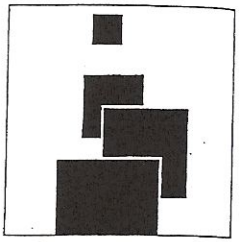

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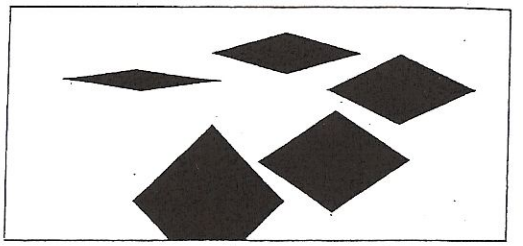

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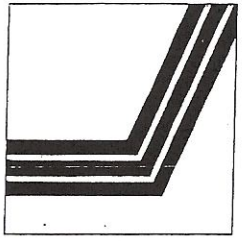

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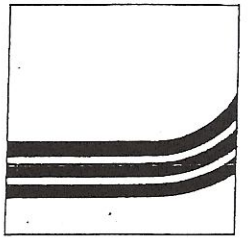

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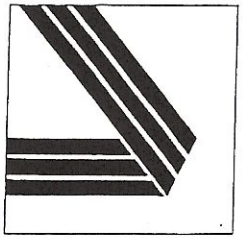

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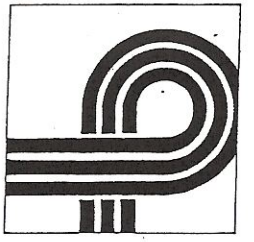

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