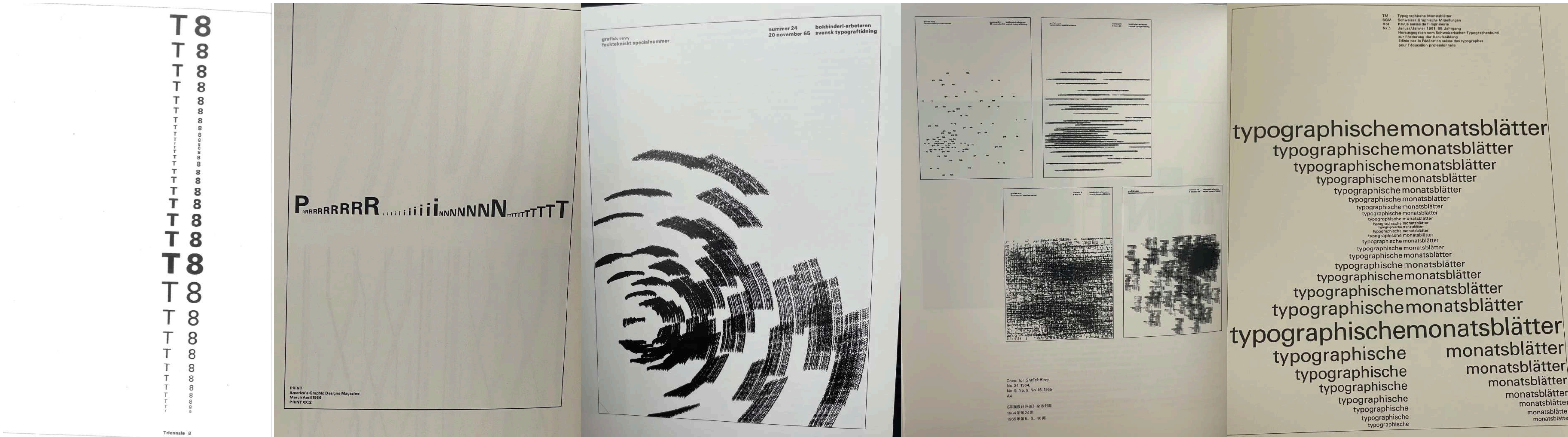
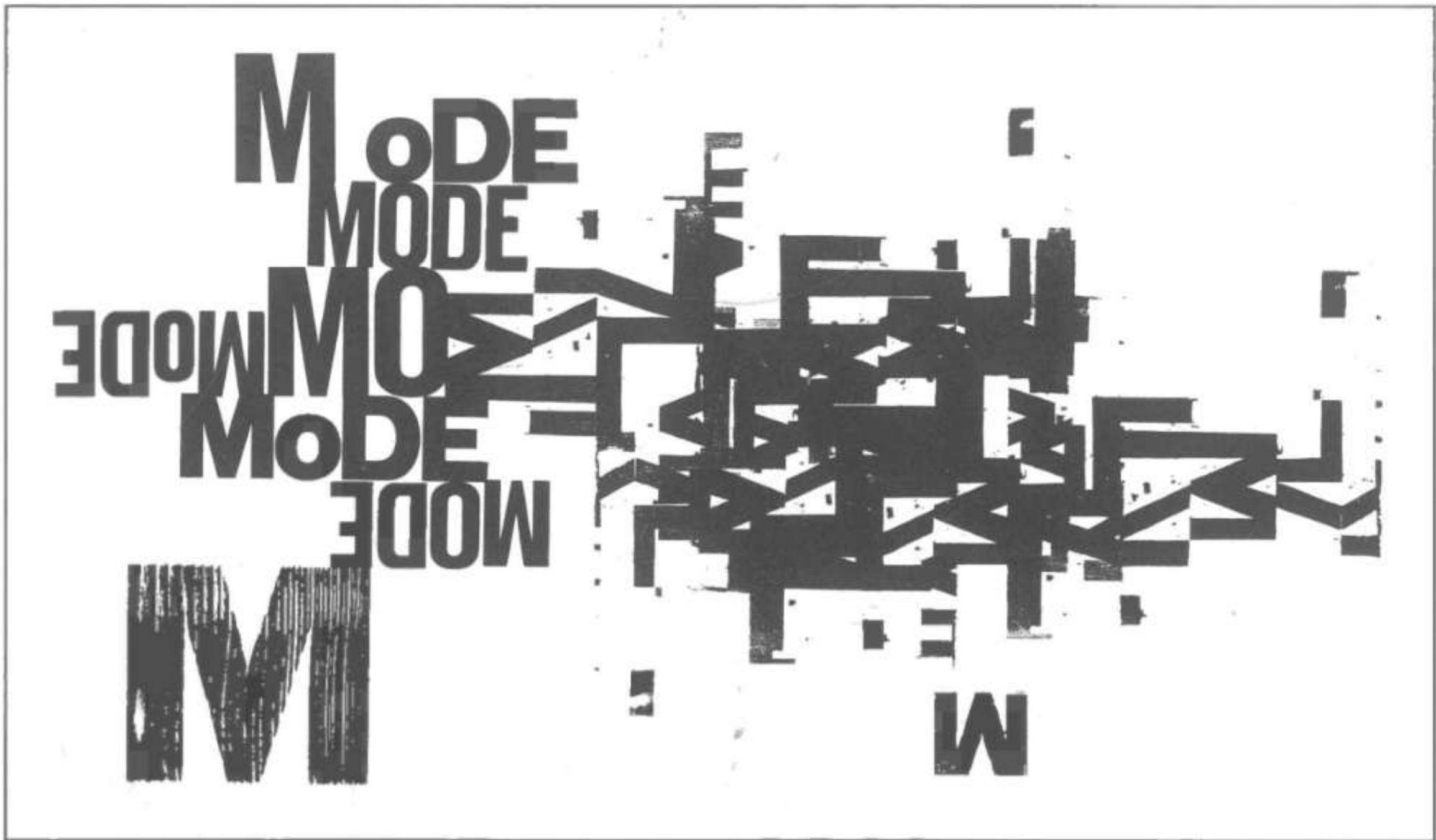


Beyond Moiré patterns, what other ways could I make static graphic elements feel dynamic?

Reference



Emil Ruder
Helmut Schmid



Eluhcs tssien reuf hcim: Enie Noitutitsni,
eid hcrud etmmitseb Etiahnrhel uz nlettimrev.
Eid Etiahnrhel dnis ierftrew, osla thcin
tkerid fua eterknok Negnuredrof red Sixarp
negozeb. Eid Emmargorprhel dnis neffo, osla thcin
tim nenessirmutsef Negnuniemrhel tpeunkrev.
Etiahnrhel dnu Emmargorprhel nedrew ni
ned Neluhcs tgelegtsef dnu dnefual tiekciwtne.
Githciw iebad tsi se, ssad Eluhcs nerhi
nelletnemirepxe Retkarahc trhaw. Ssad osla ned
Nreleuhcs eniek nehciissepts munu Etrew
dnu Essintnnekre tlettimrev nedrew. Nrednos
ied Netiekgiheaf, ehclos Etrew dnu Essintnnekre
gidneatsbles uz nehcus, uz niekciwtne
dnu hcsitkarp nednewuzna. Sad Sinbegre renie
nehclos Gnussaffua nov Eluhcs tsi thcin nie
retreimmargorp Hpargopyt. Nrednos nie Relleusiv
redo Rehcsihpargopyt Retlatseg, red eid
Etknupsgnagsua, Neticekhcilgeom dnu Neglof
rehcsihpargopyt Gnutlatseg ni red Tlew
red Sixarp mi Ffing tah.

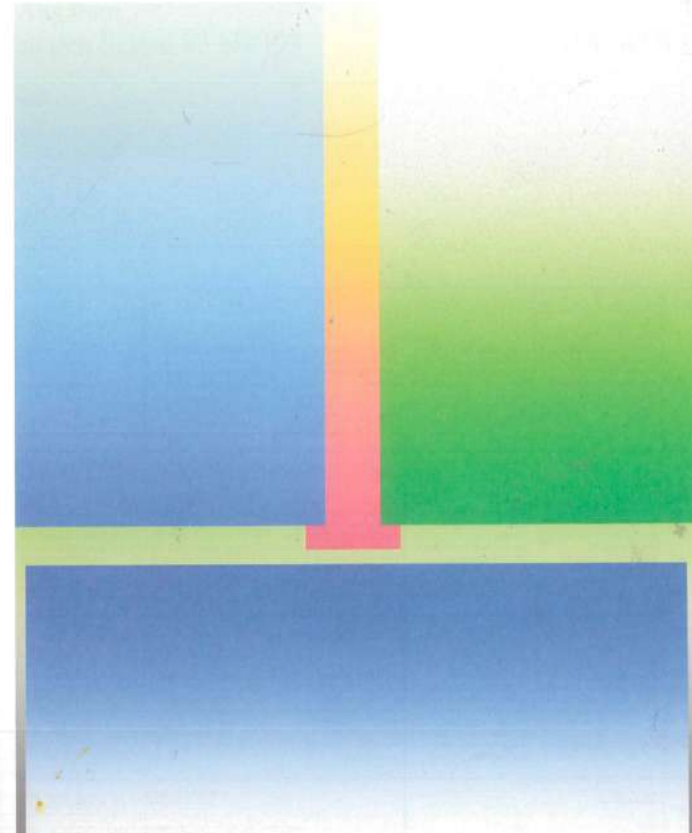
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tkerid fua eterknok Negnuredrof red Sixarp
negozeb. Eid Emmargorprhel dnis neffo, osla thcin
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Etiahnrhel dnu Emmargorprhel nedrew ni
ned Neluhcs tgelegtsef dnu dnefual tiekciwtne.
Githciw iebad tsi se, ssad Eluhcs nerhi
nelletnemirepxe Retkarahc trhaw. Ssad osla ned
Nreleuhcs eniek nehciissepts munu Etrew
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ied Netiekgiheaf, ehclos Etrew dnu Essintnnekre
gidneatsbles uz nehcus, uz niekciwtne
dnu hcsitkarp nednewuzna. Sad Sinbegre renie
nehclos Gnussaffua nov Eluhcs tsi thcin nie
retreimmargorp Hpargopyt. Nrednos nie Relleusiv
redo Rehcsihpargopyt Retlatseg, red eid
Etknupsgnagsua, Neticekhcilgeom dnu Neglof
rehcsihpargopyt Gnutlatseg ni red Tlew
red Sixarp mi Ffing tah.

*Sometimes
I Wish
that I Live
in the
Nineteenth
Century.*

Manchmal
wünsche
ich mir im
neunzehnten
Jahrhundert
zu leben.

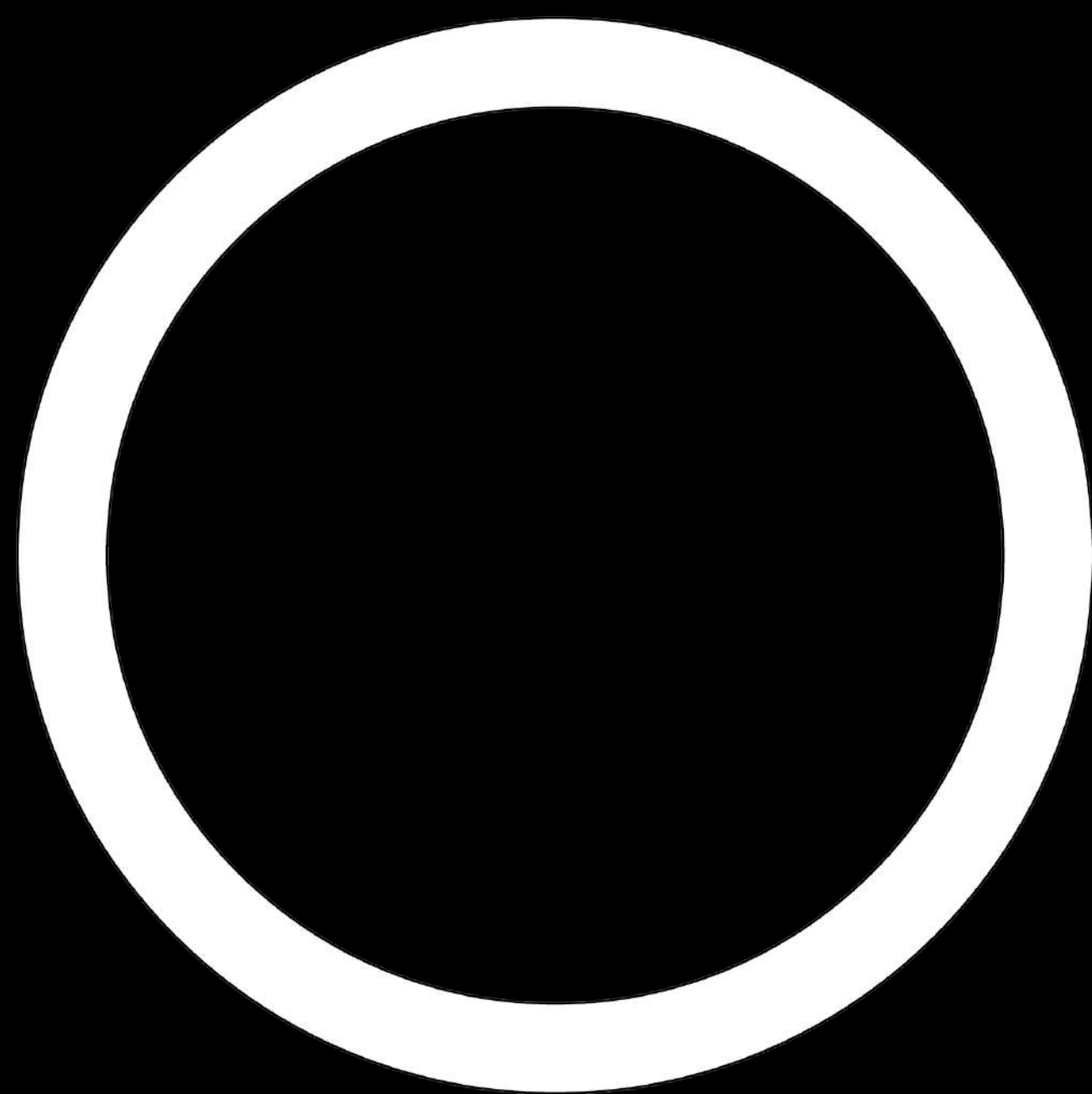


Tokyo

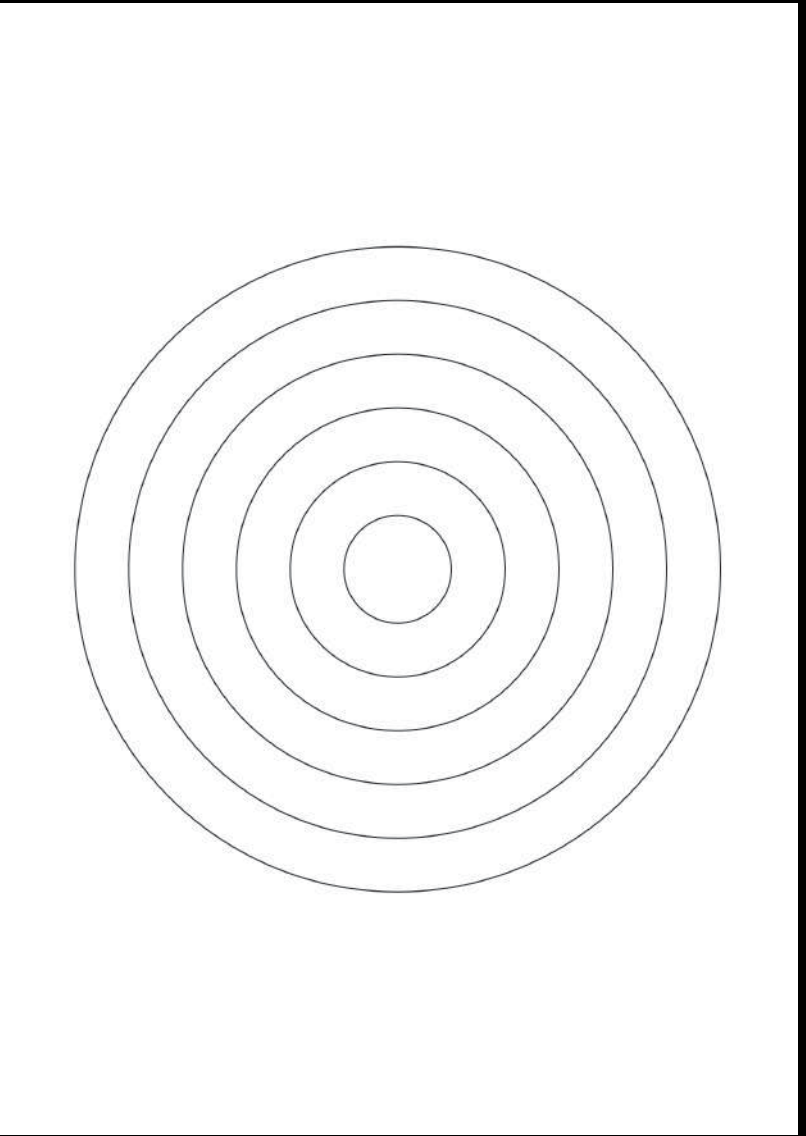
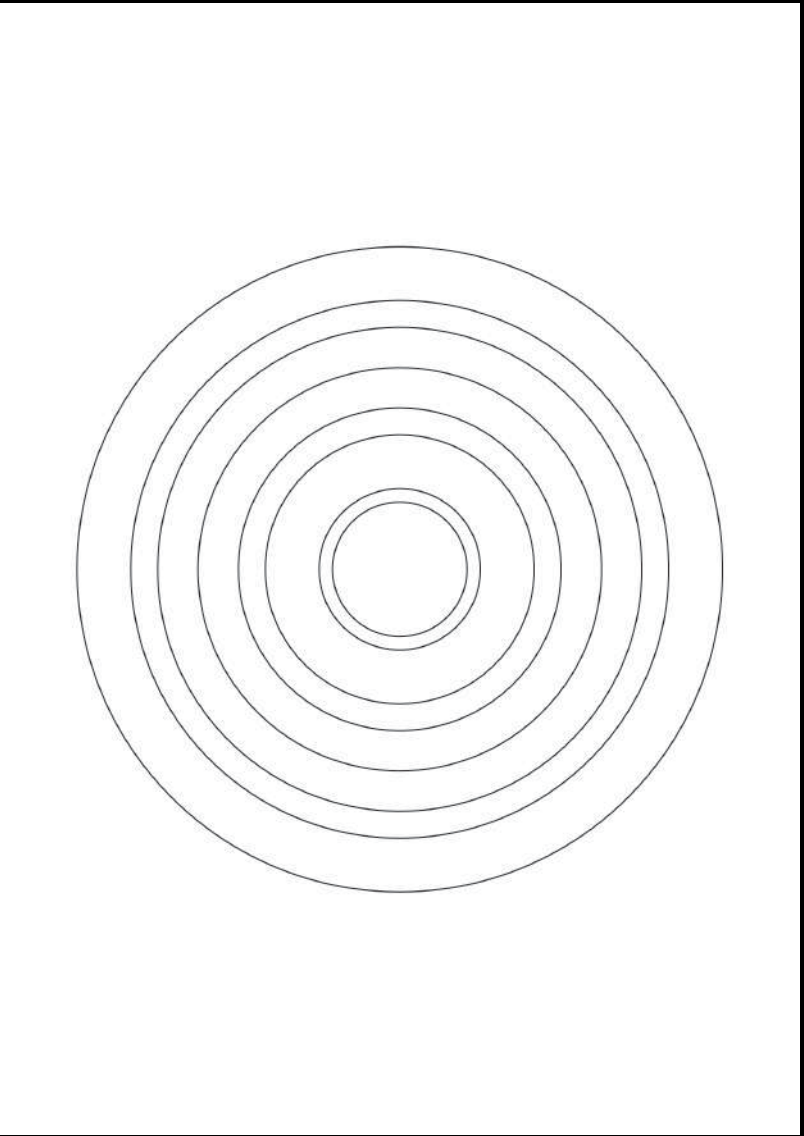
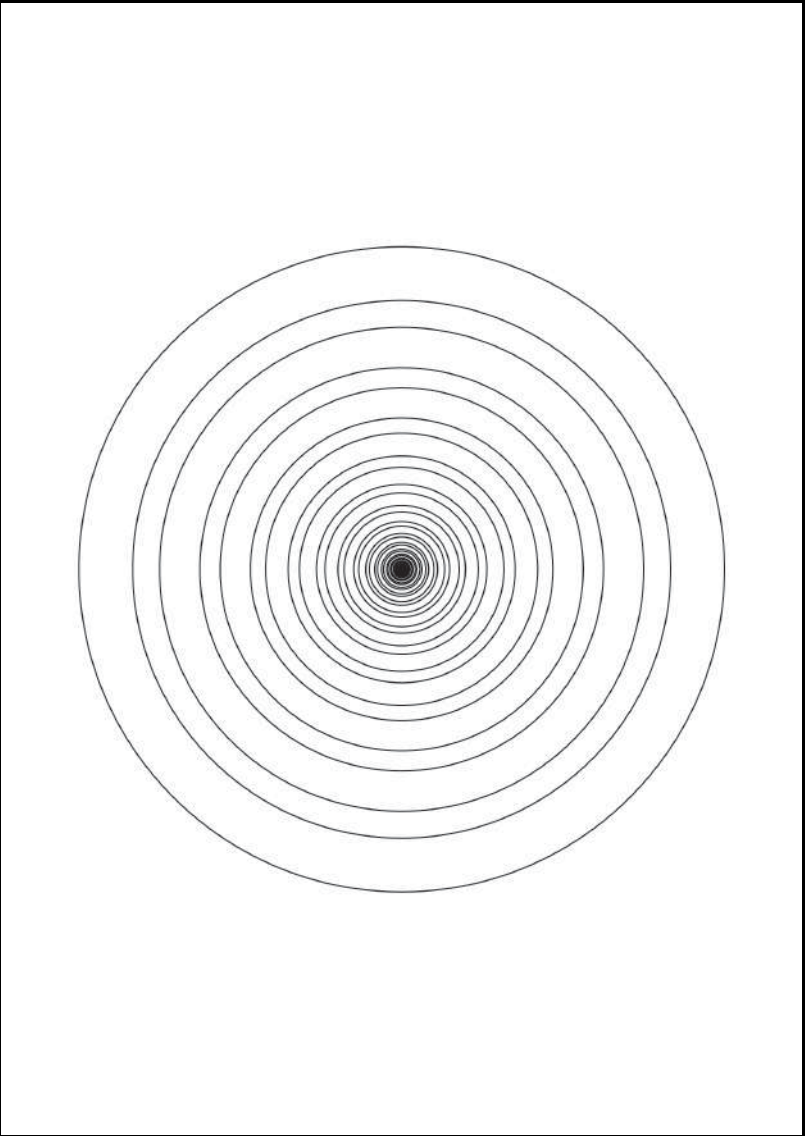
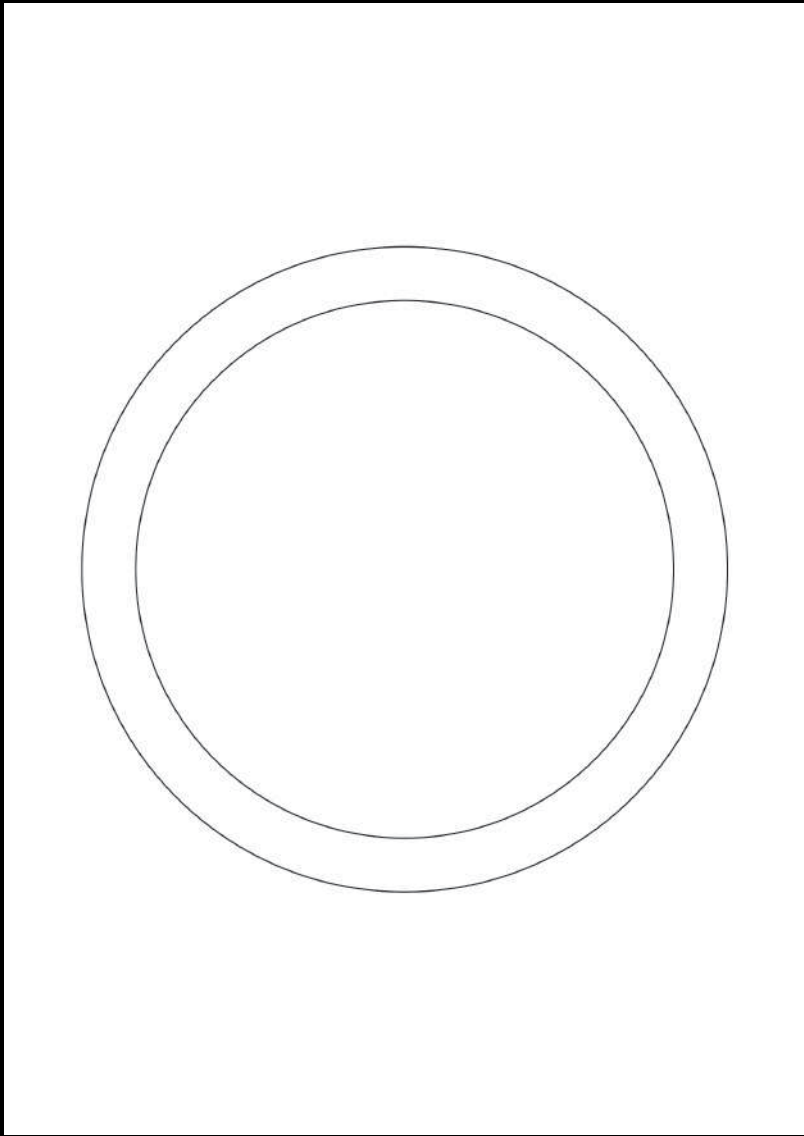


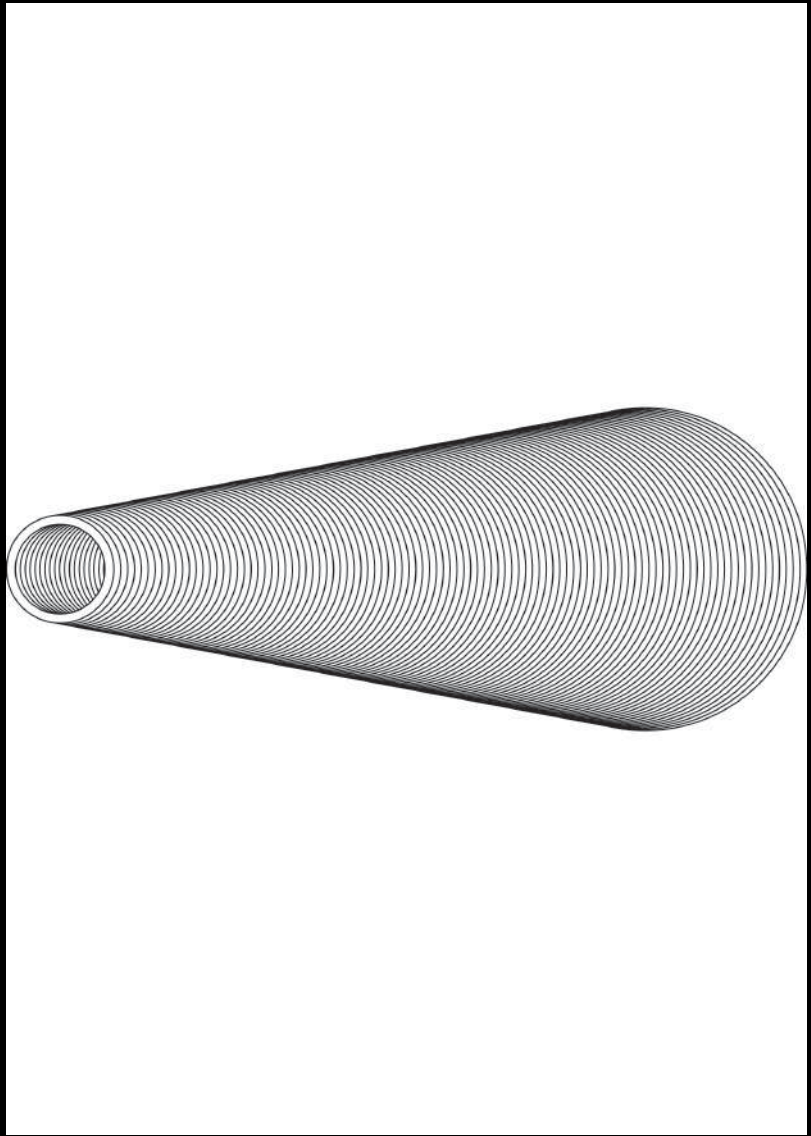
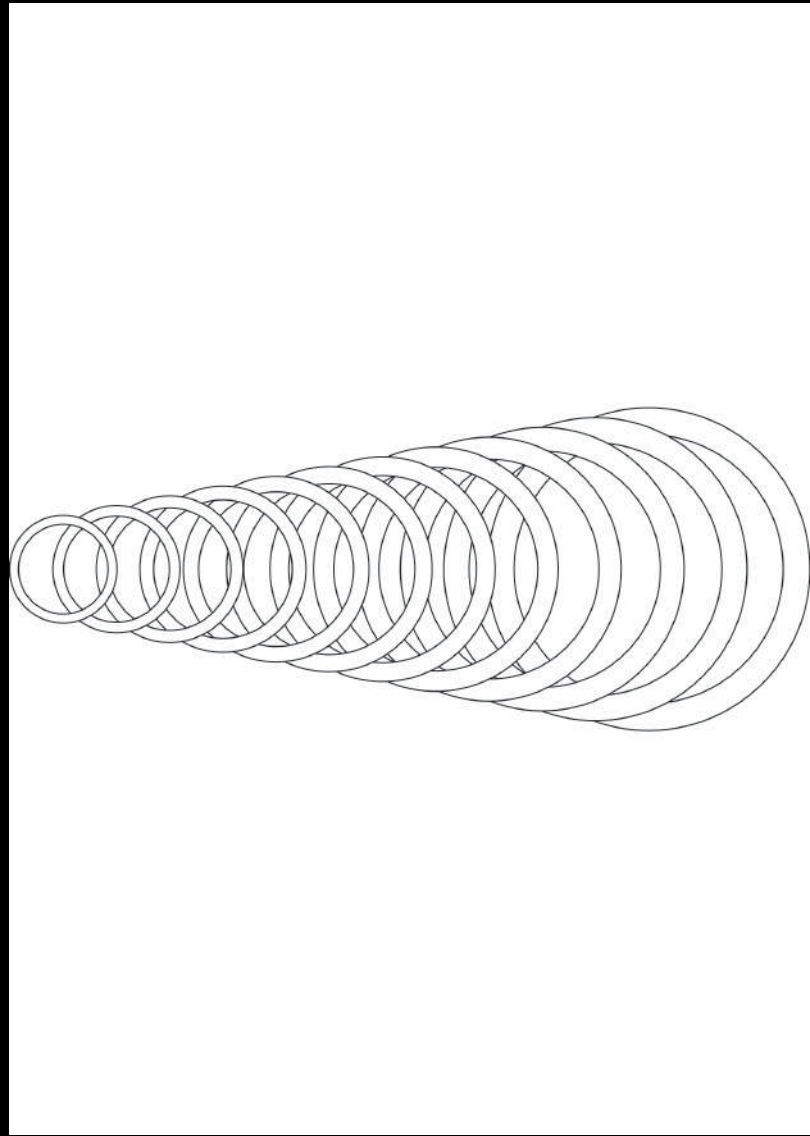
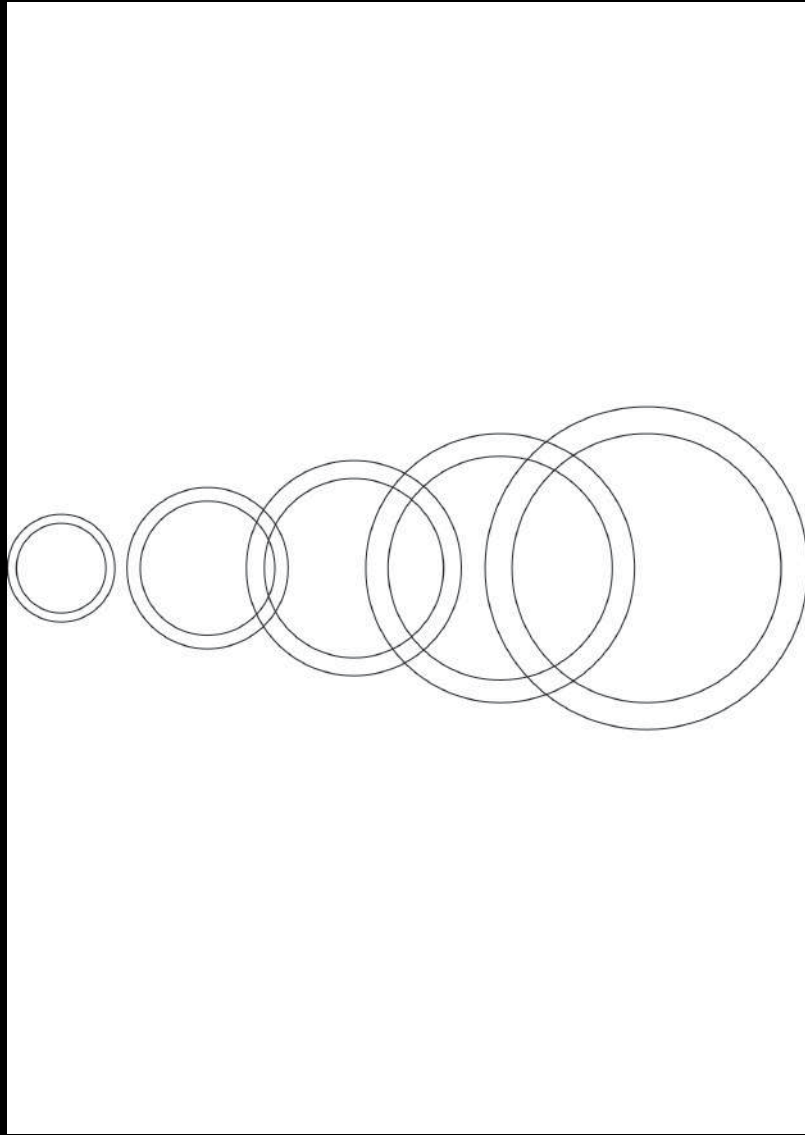
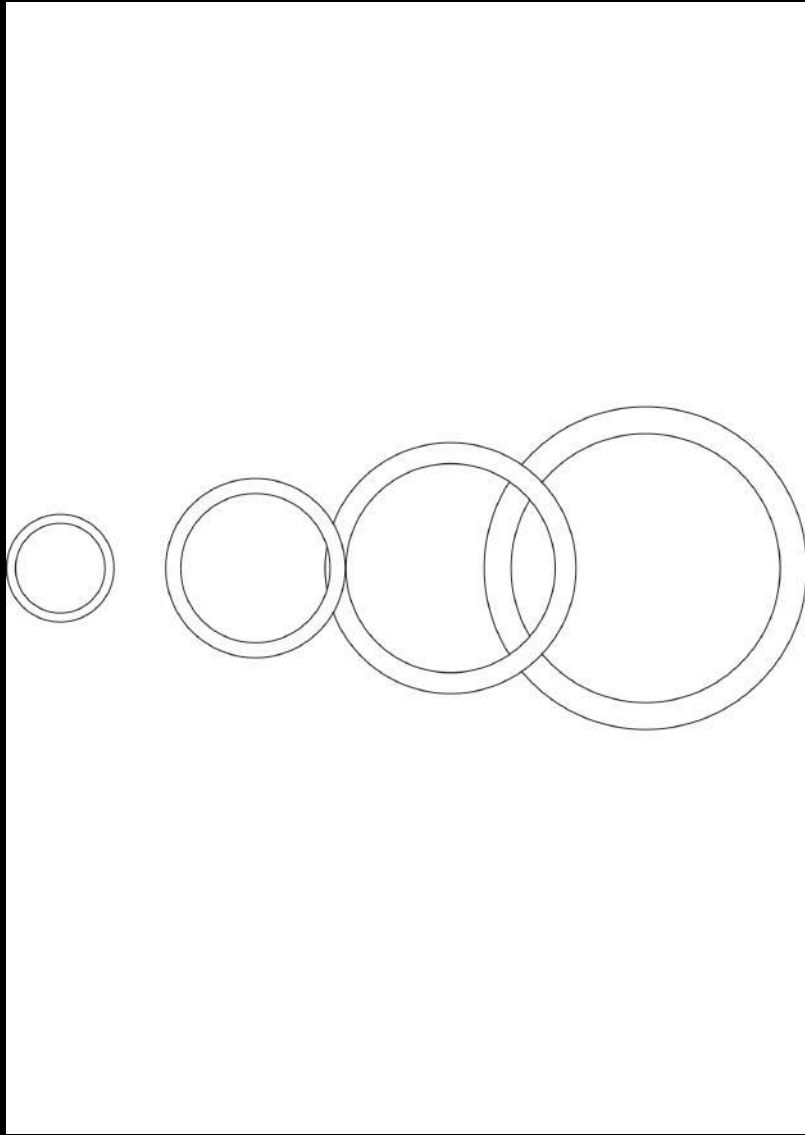
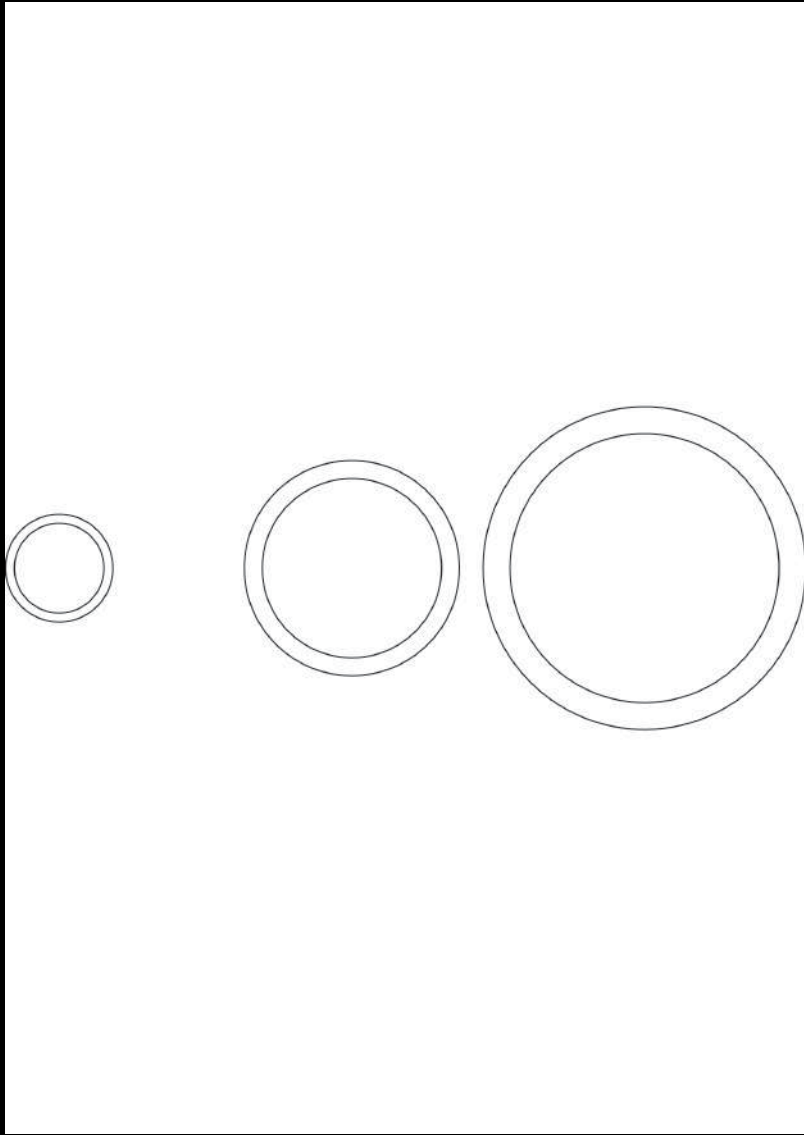
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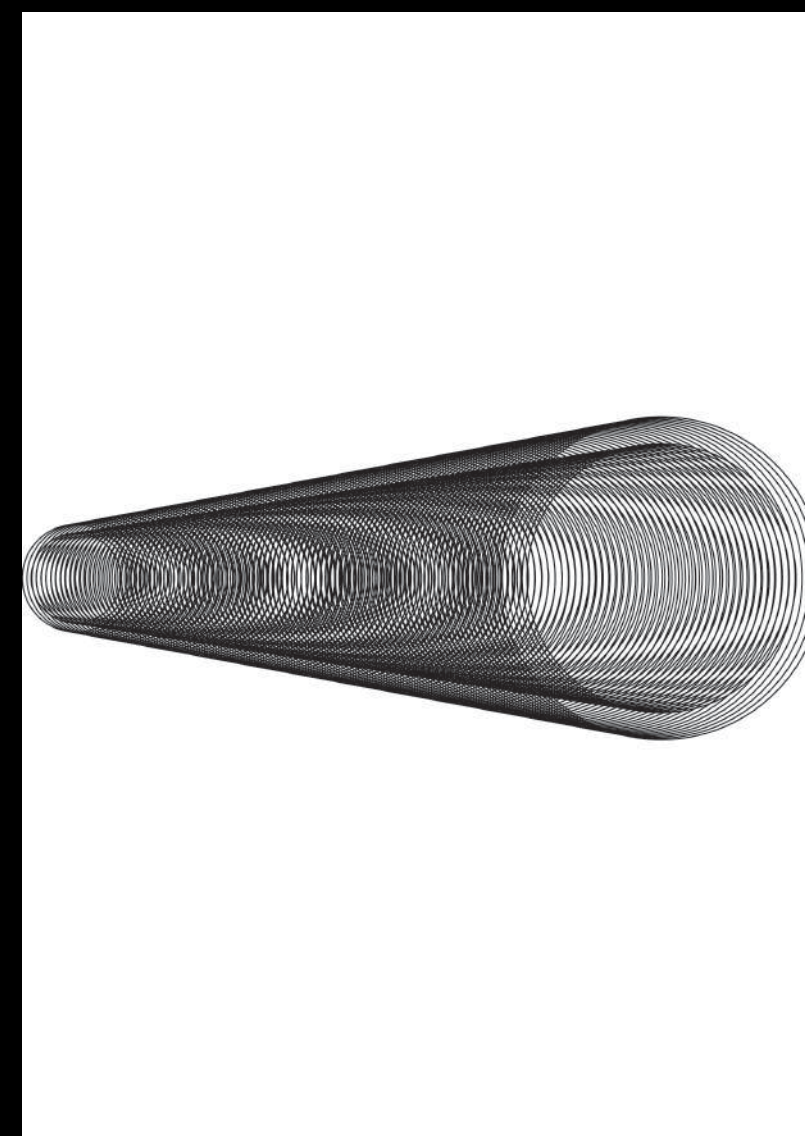
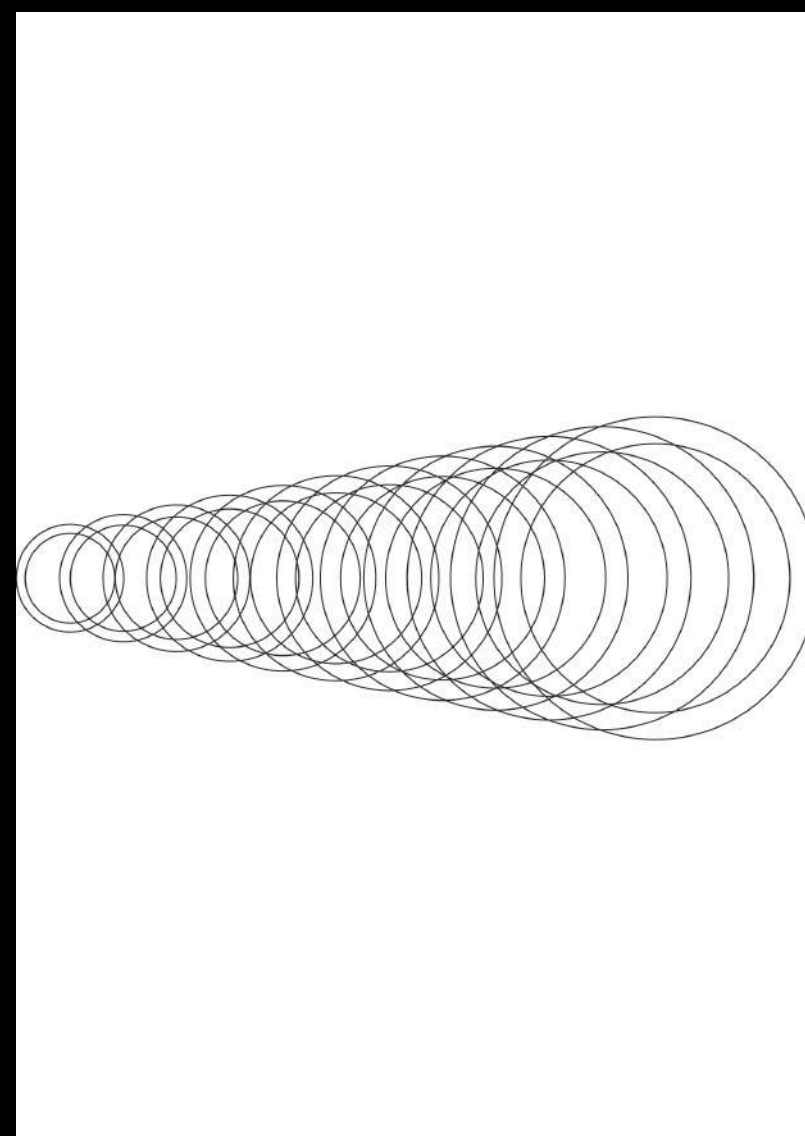
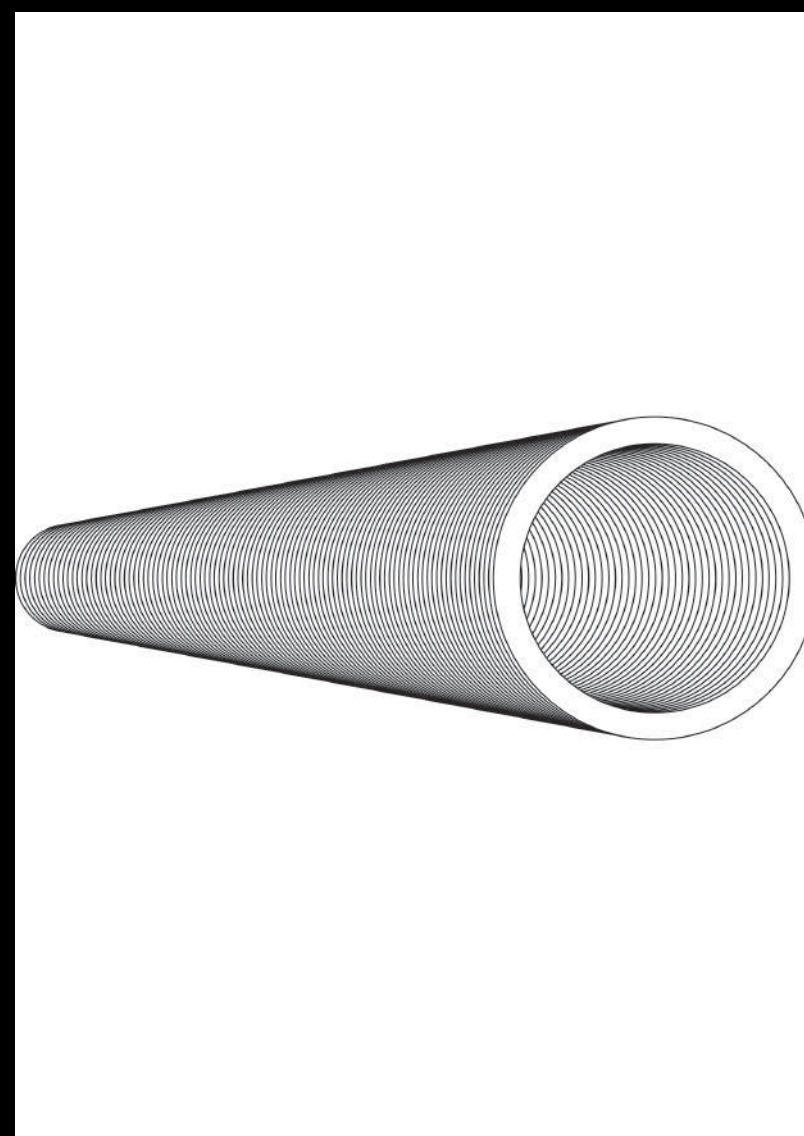
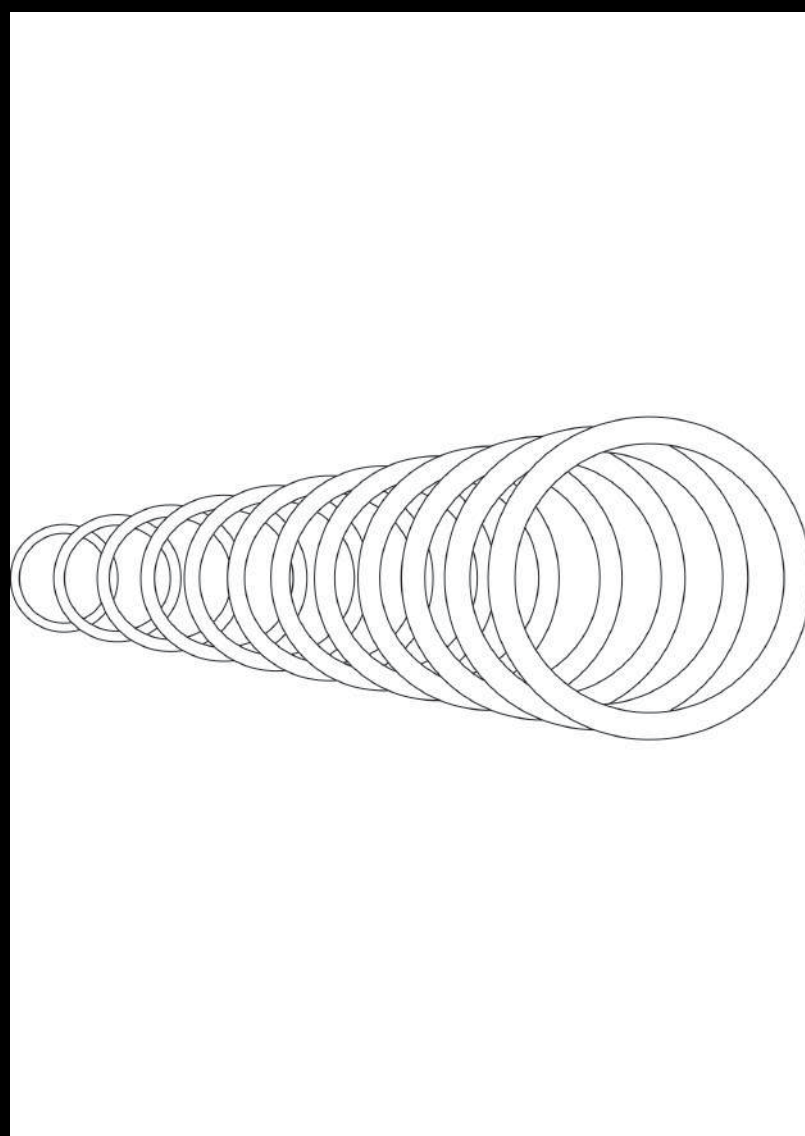
Wolfgang Weingart



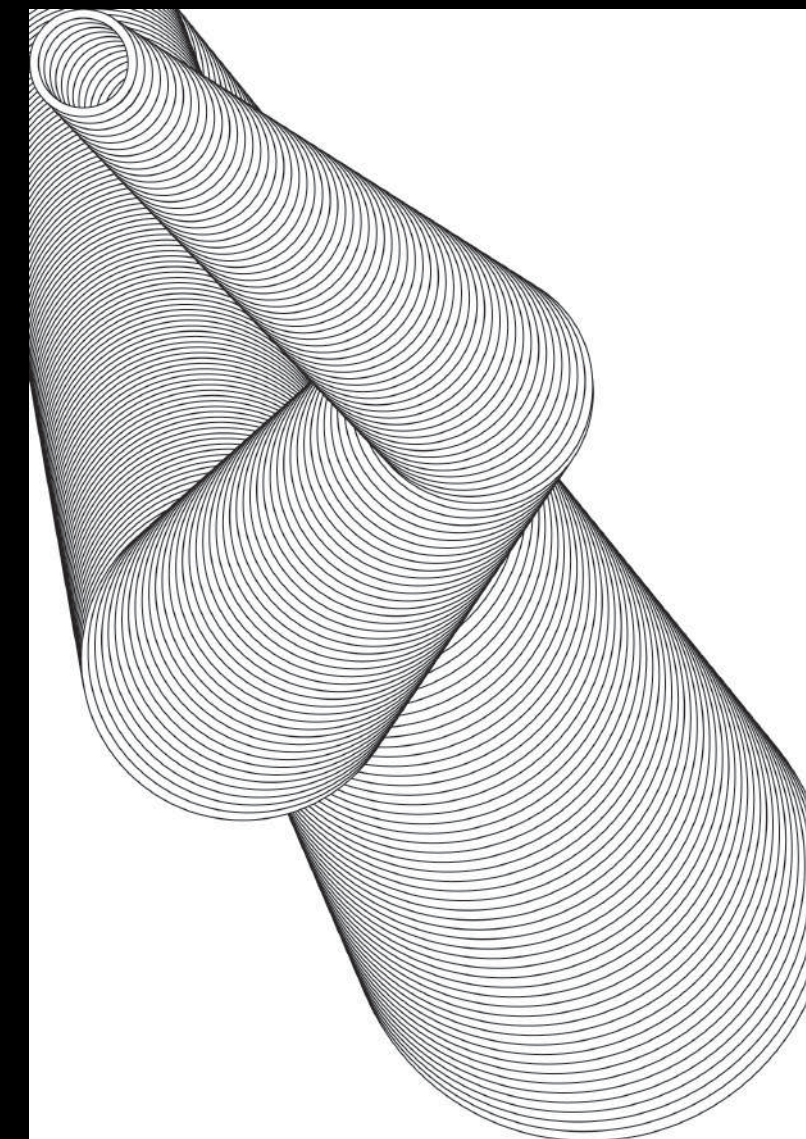
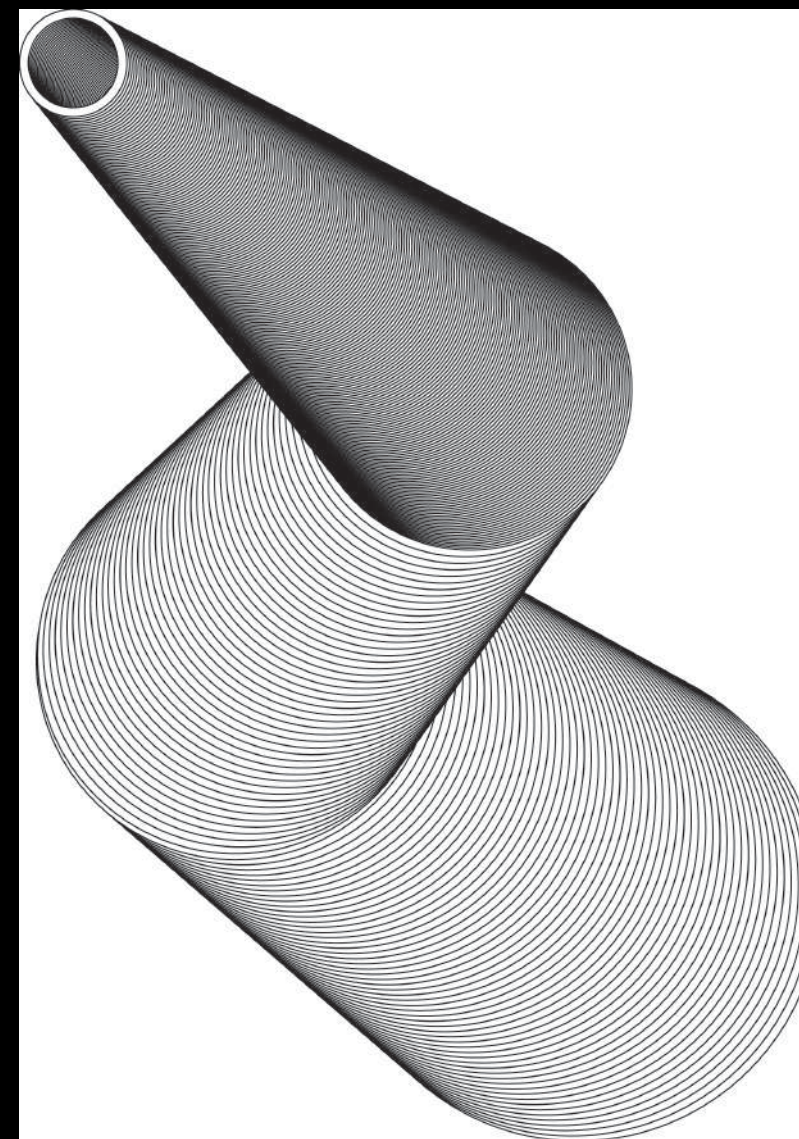
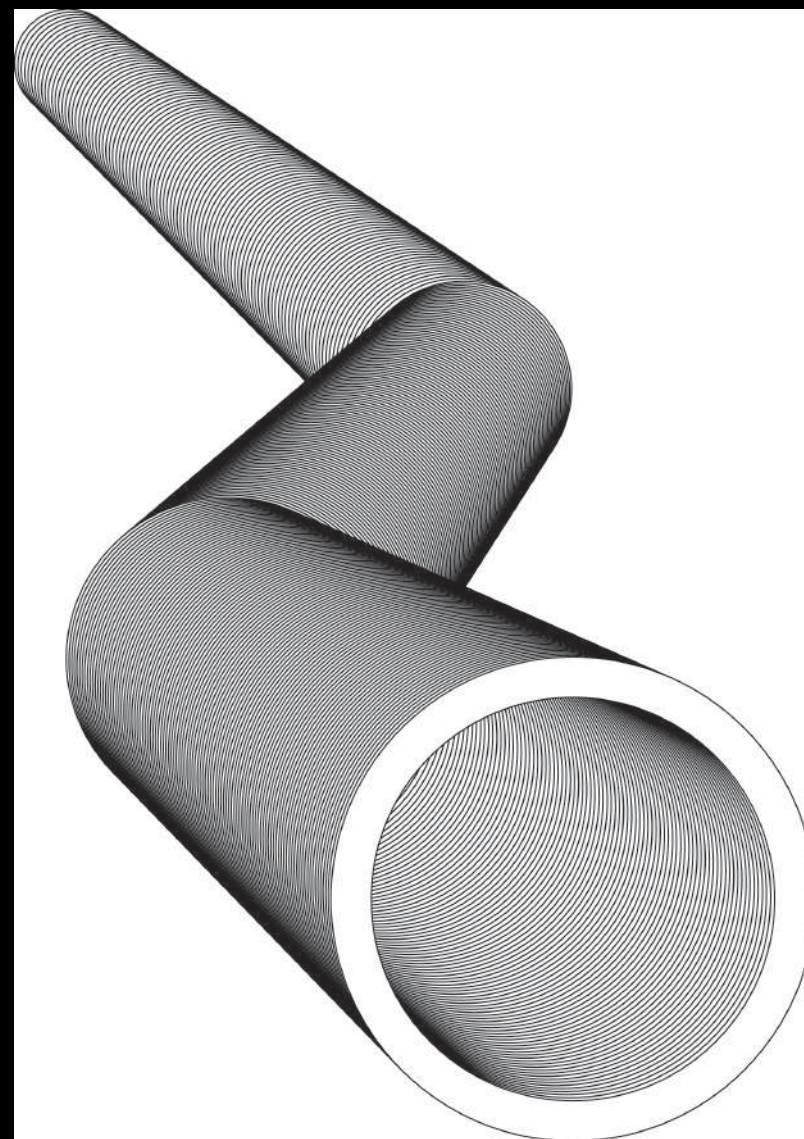
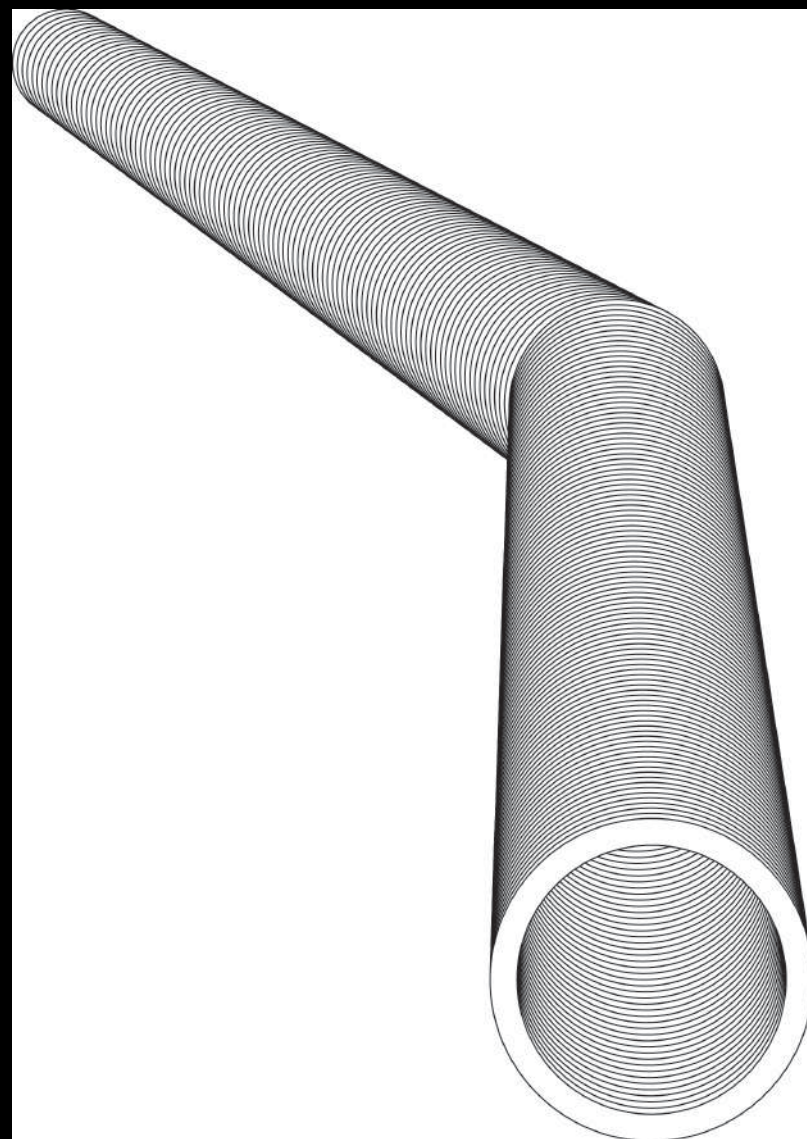
Repeating
X sizes



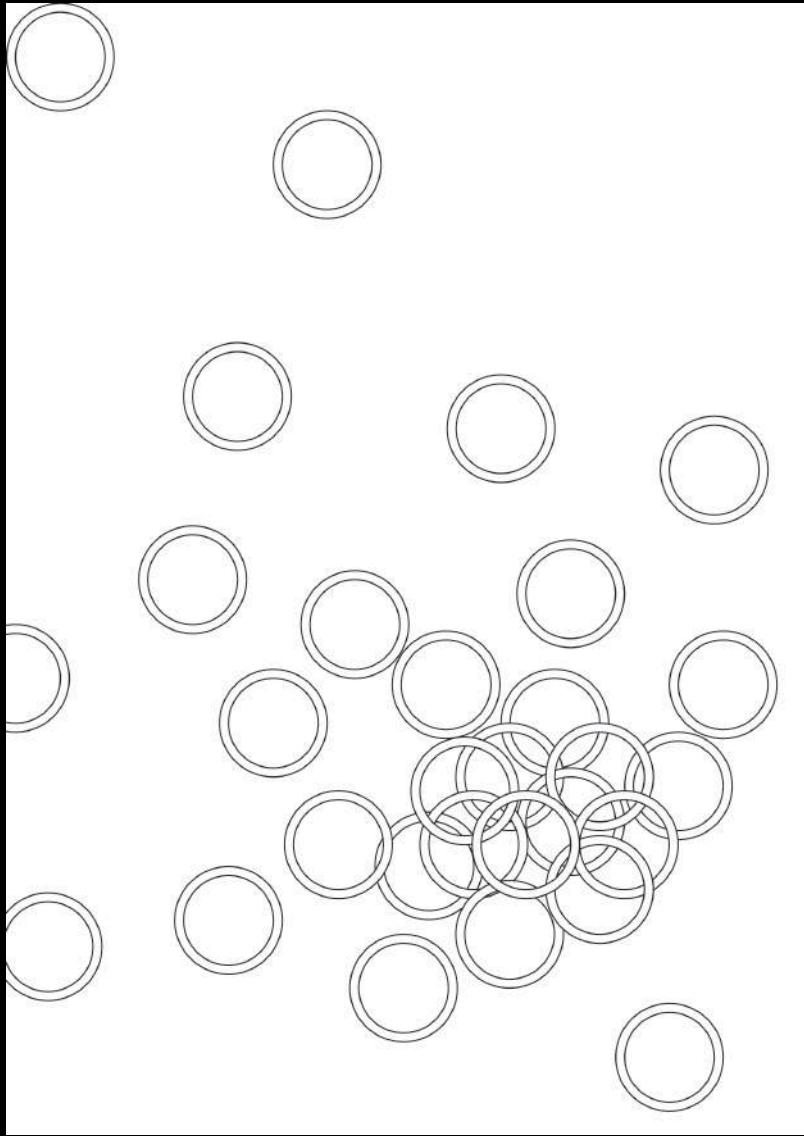
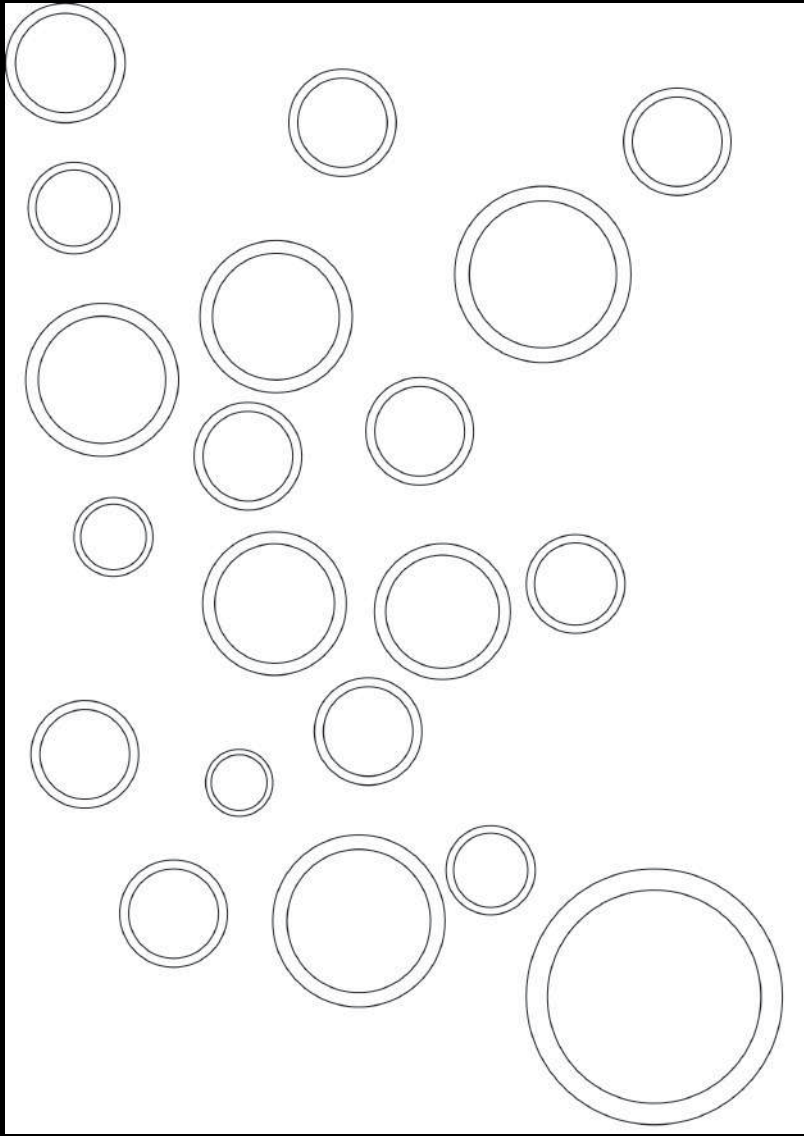
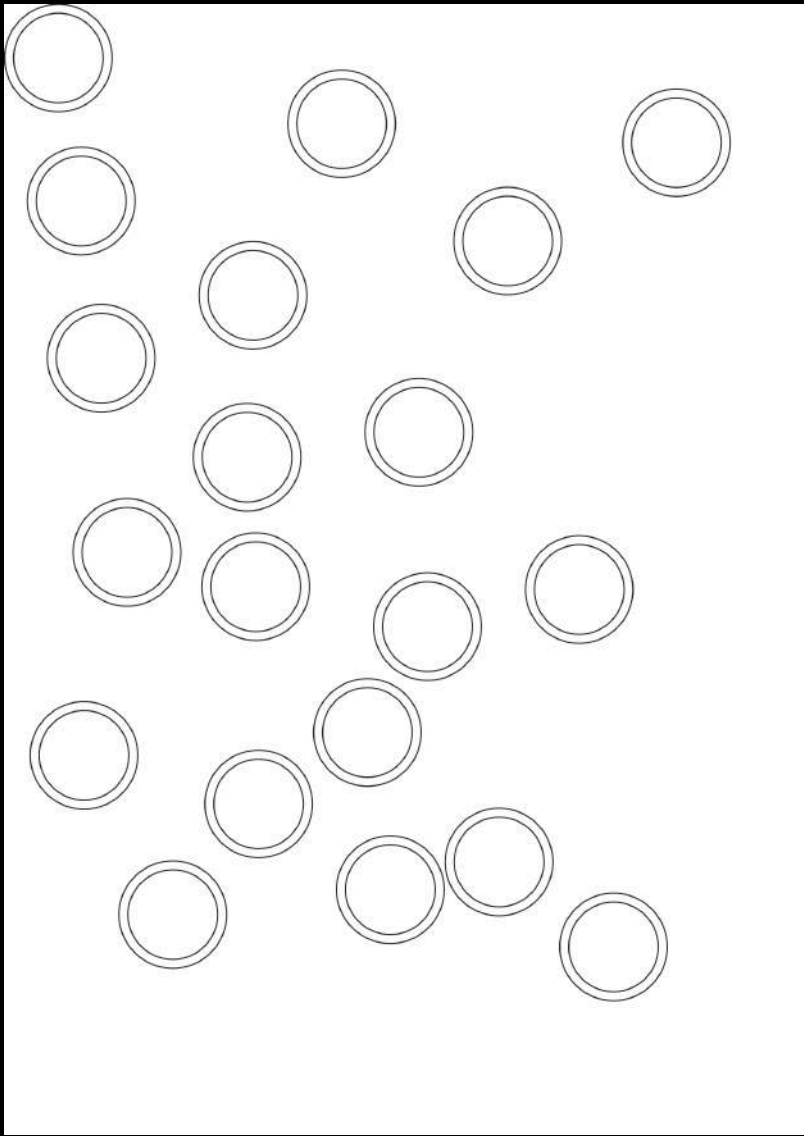
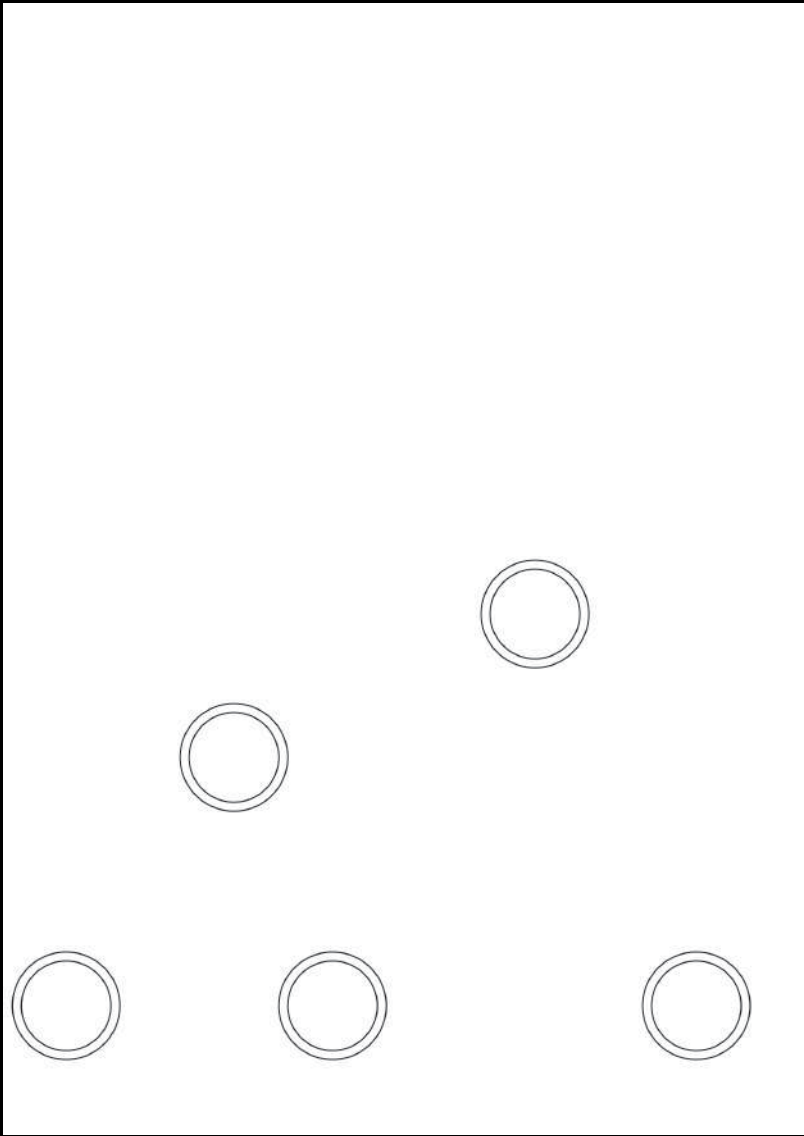




Repeating
X Direction



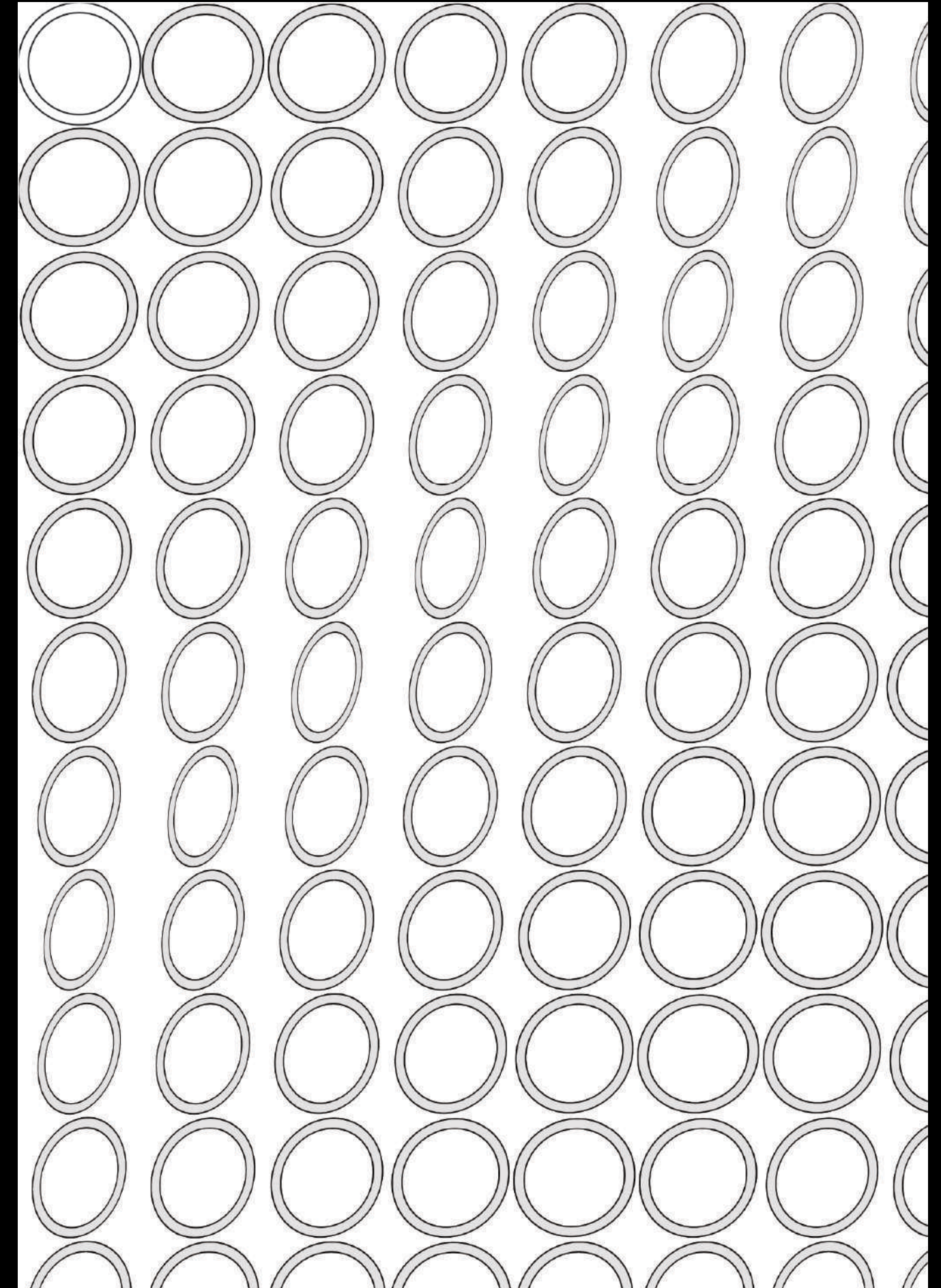
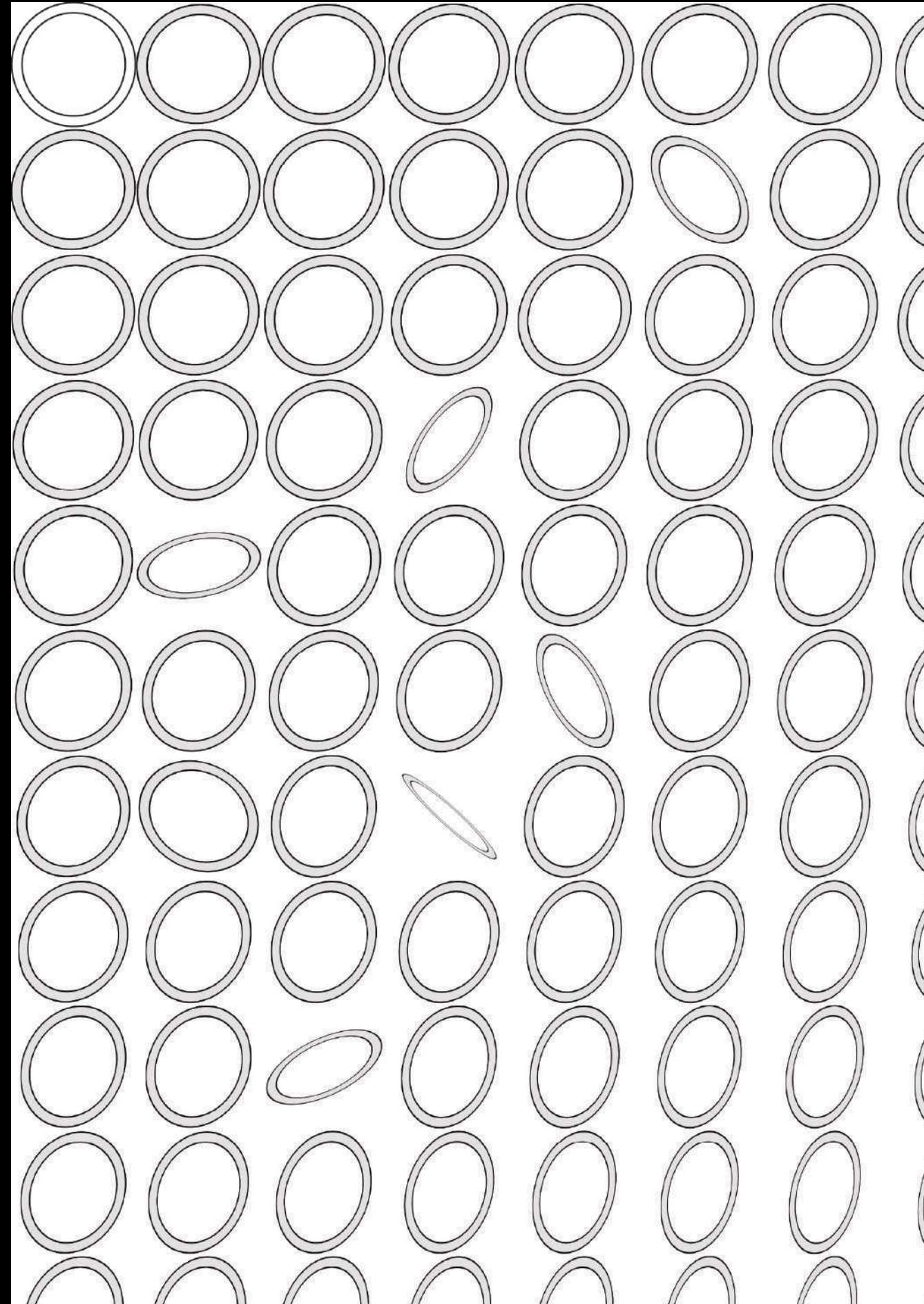
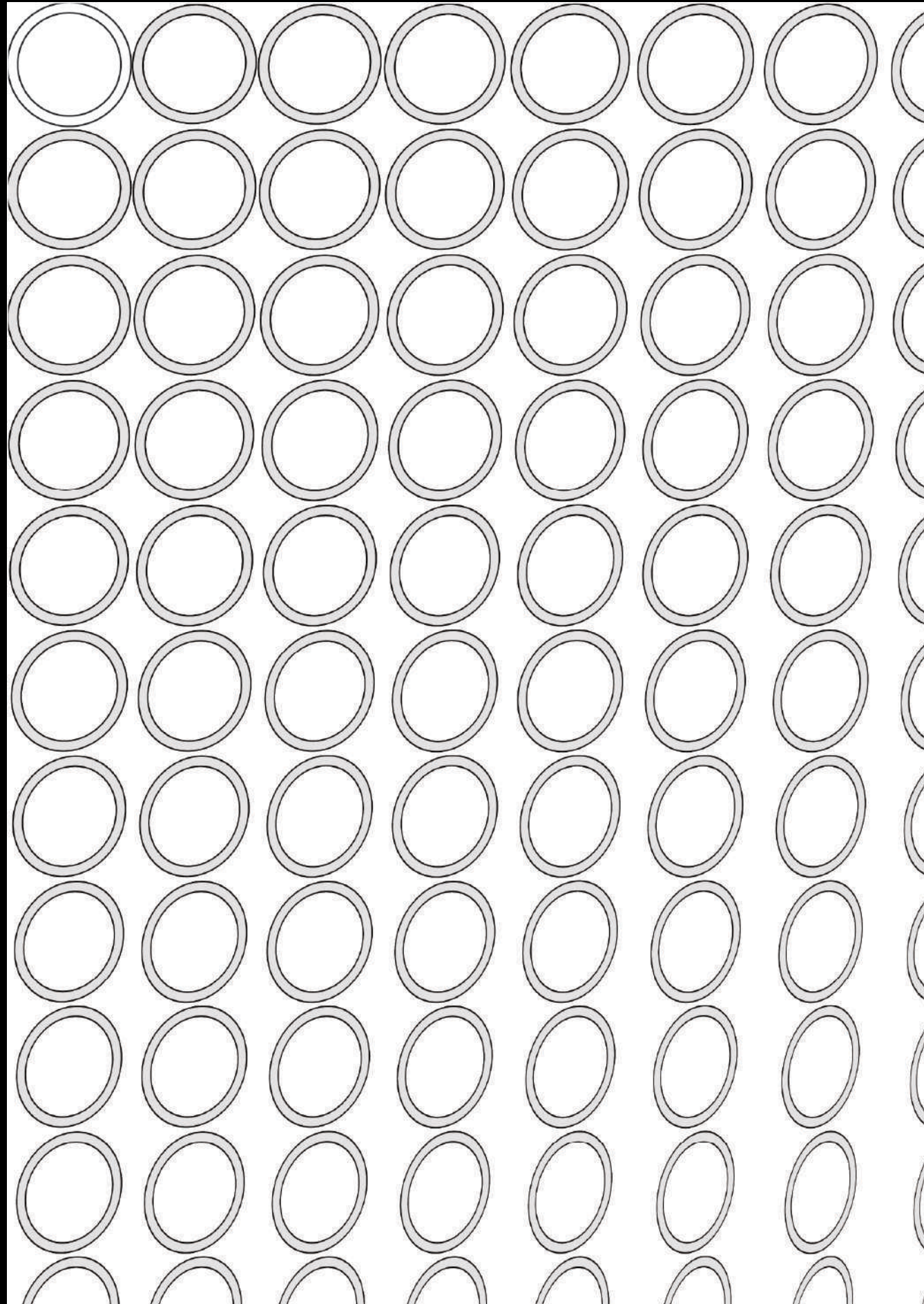
Repeating
X Contrast

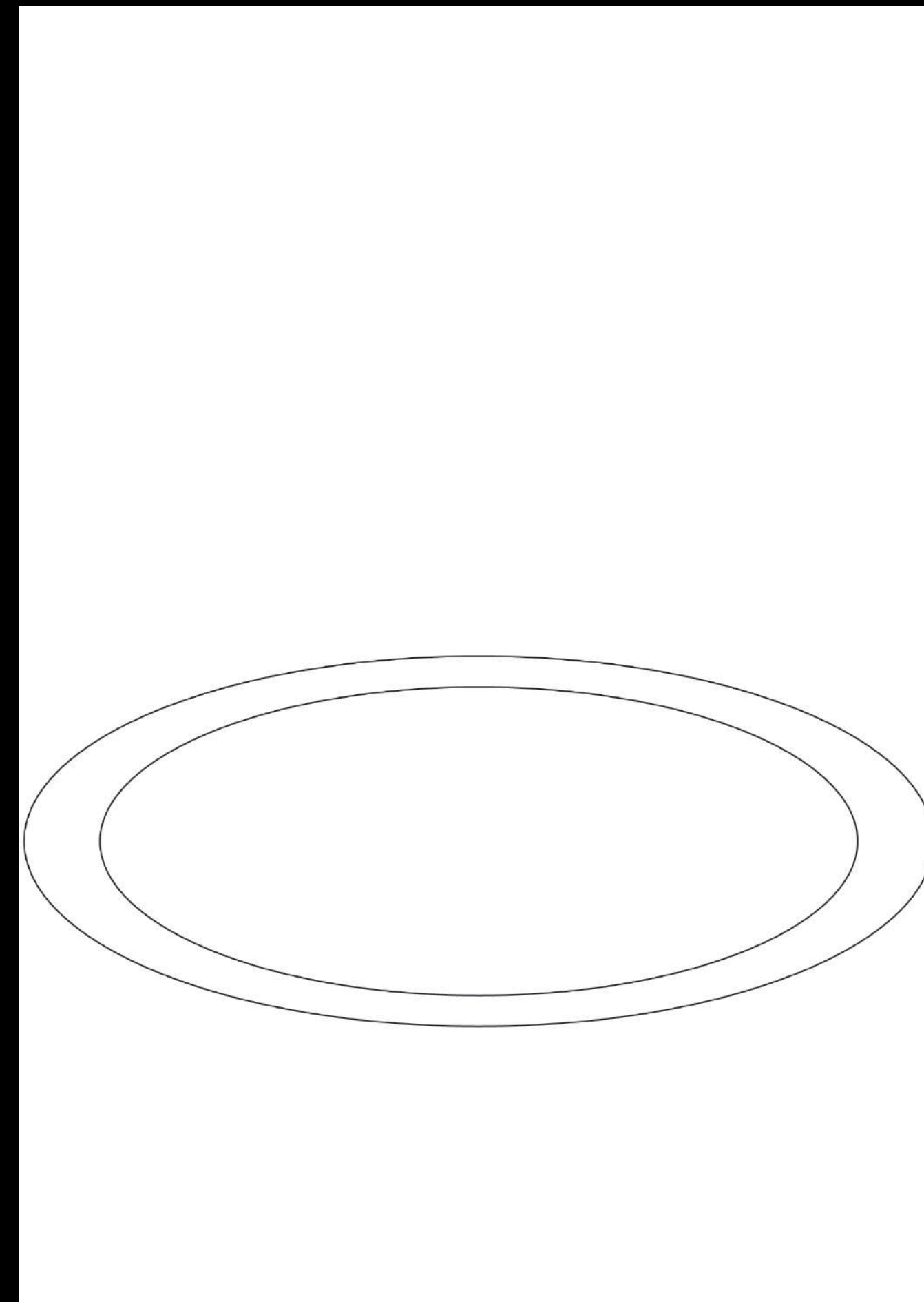
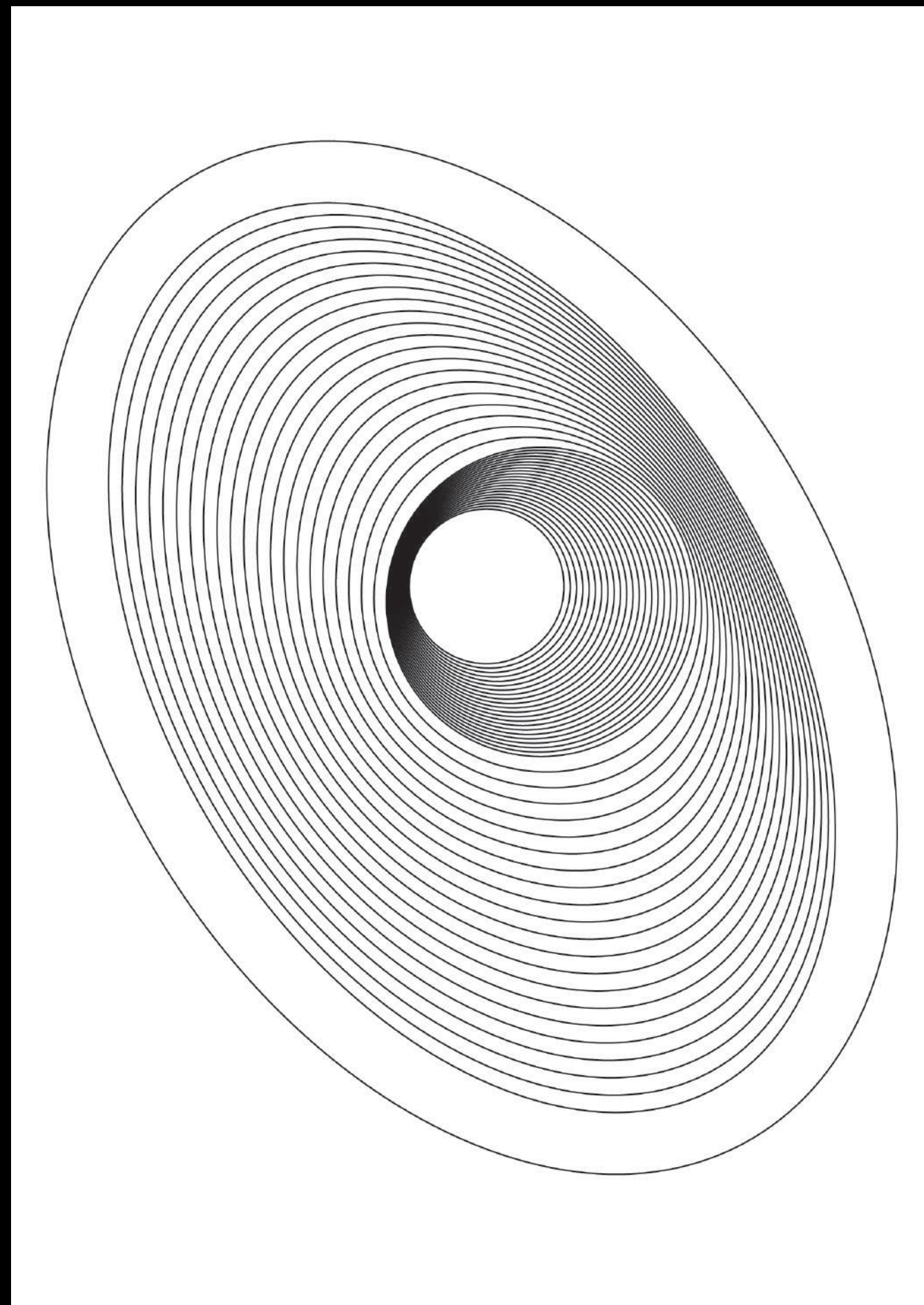
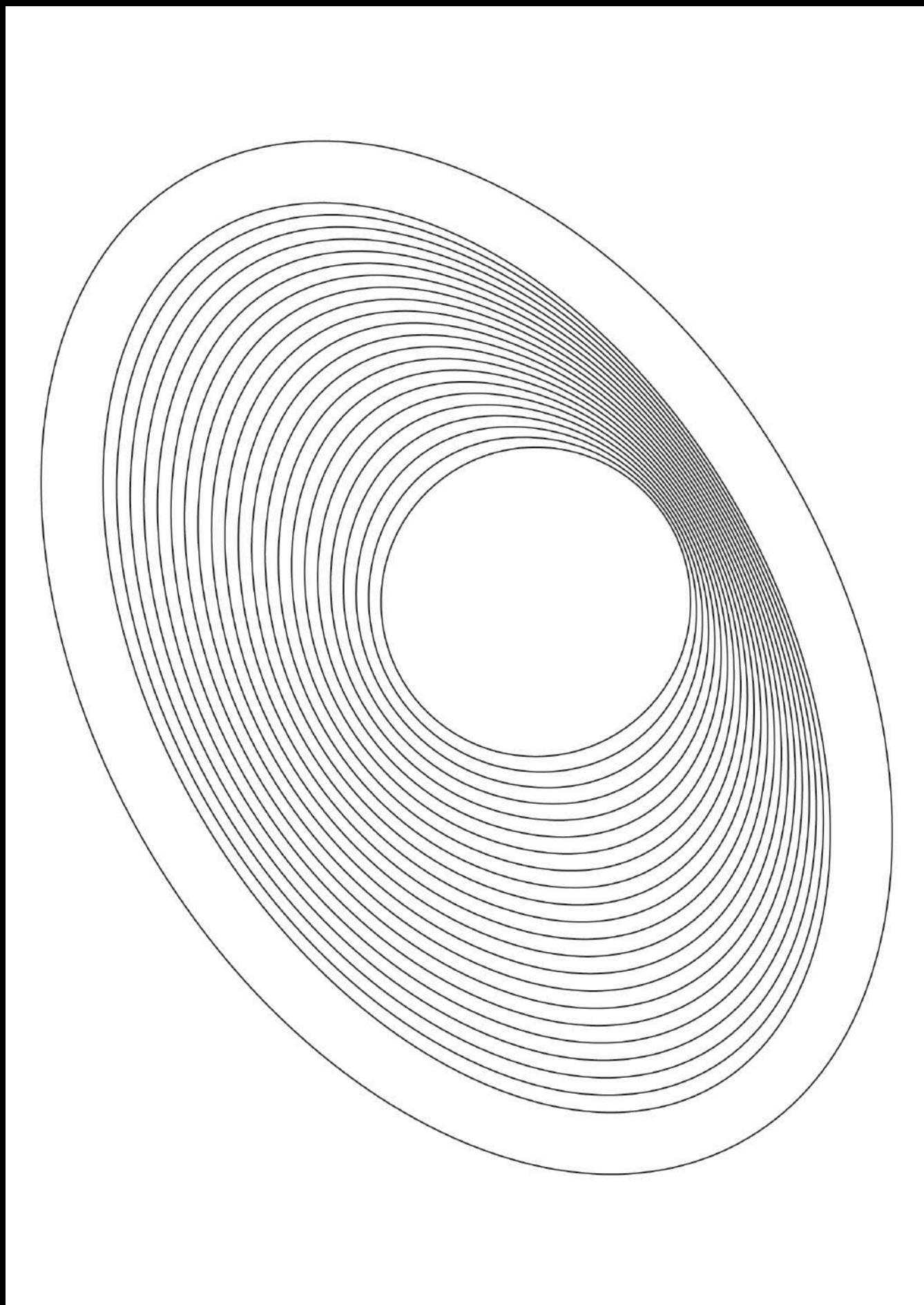


Sizes

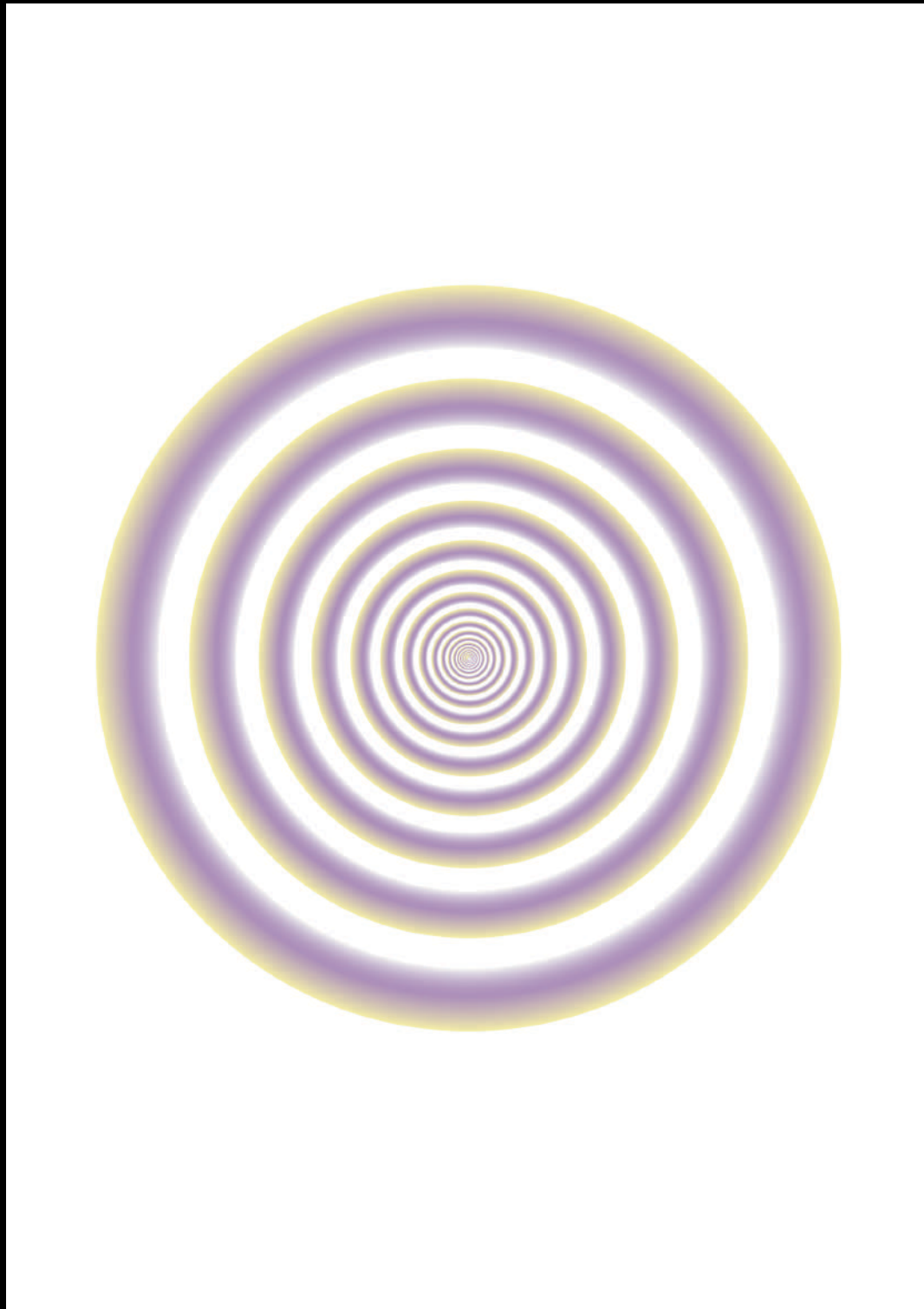
Density

Repeating X Contrast x Dimension

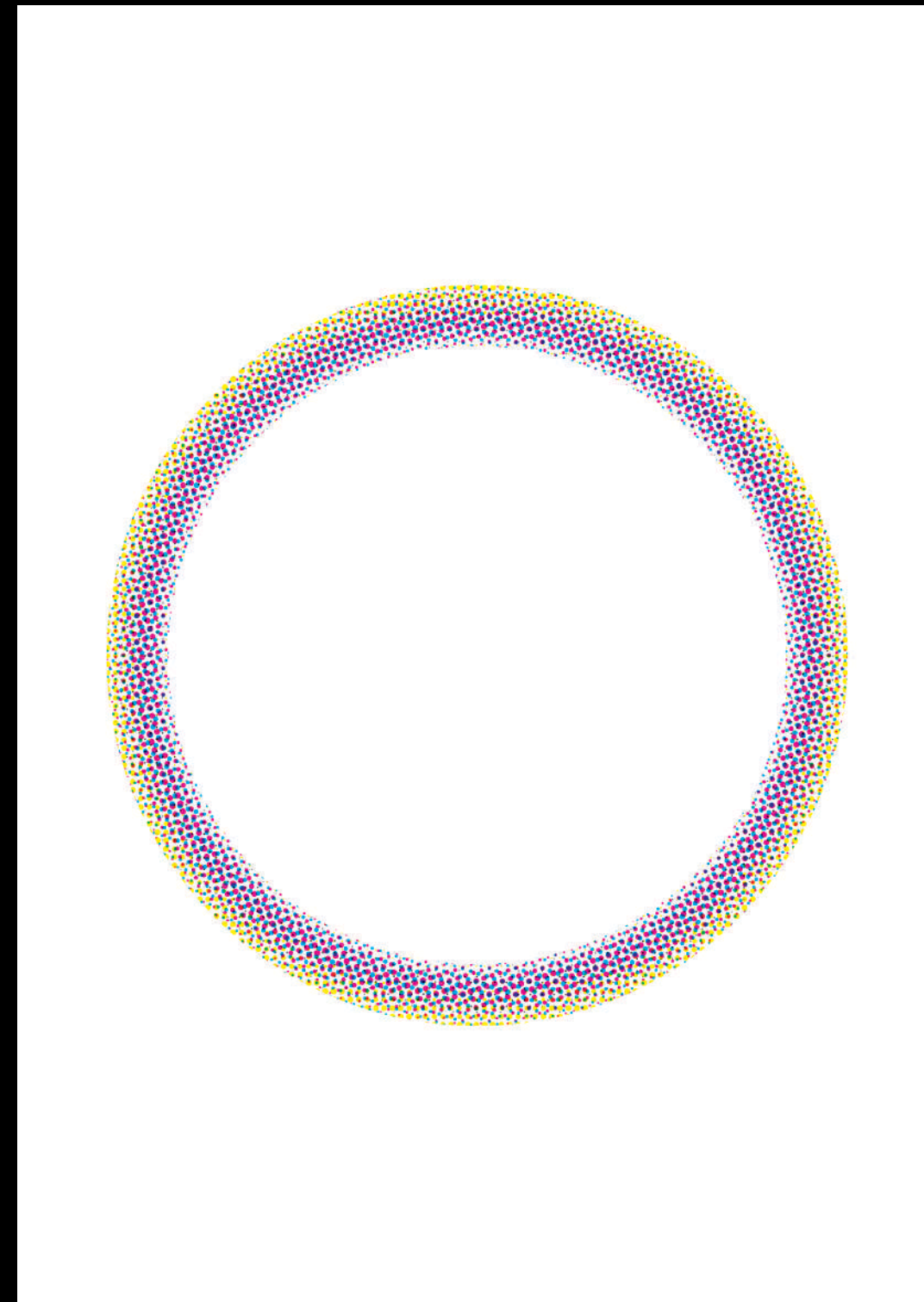




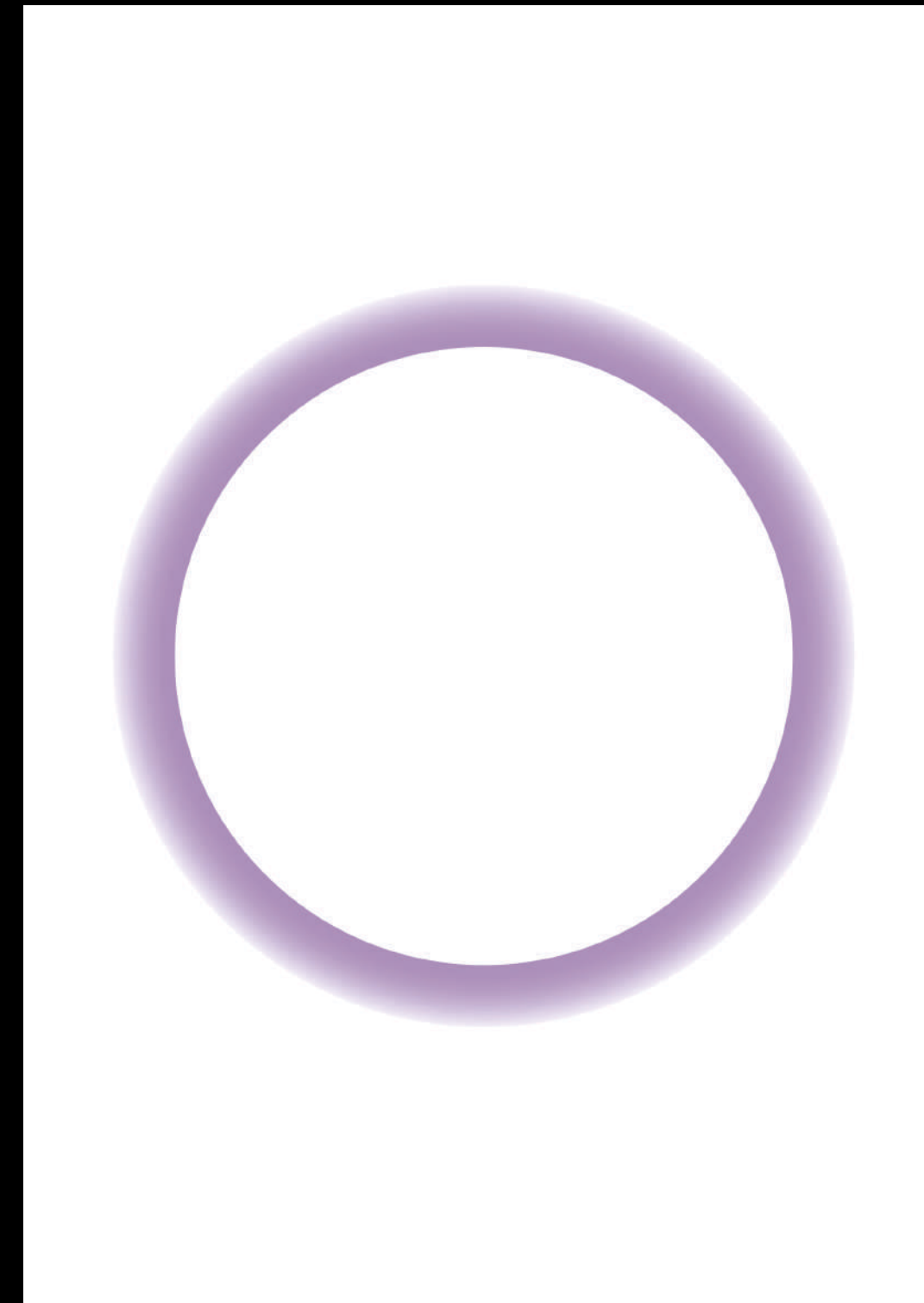
Colour



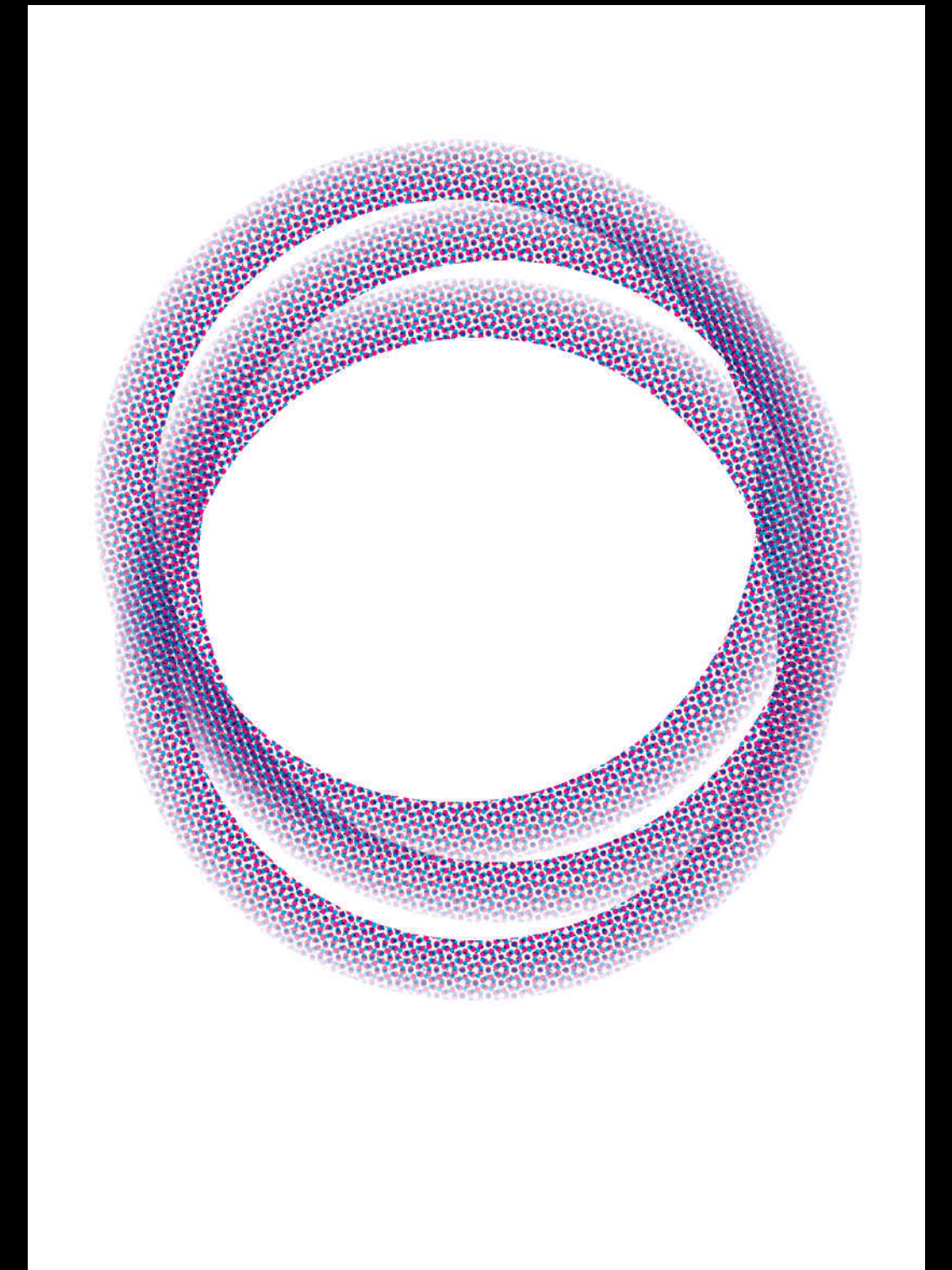
Gradient



Half-tone

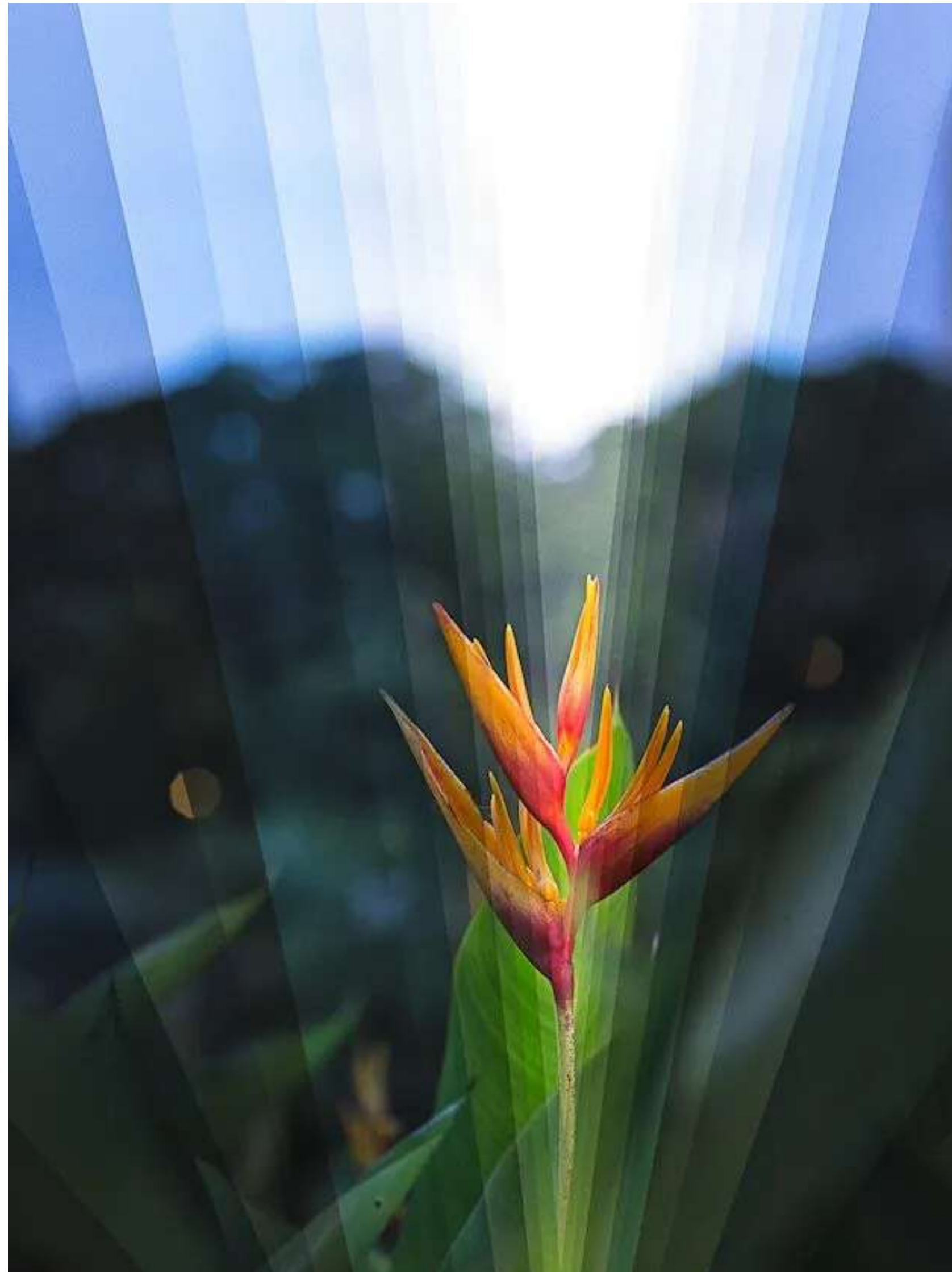


Transparency



Reference

Fang Qi Wei
Photographer



passage of time in still images

single composite made from
sequences that span 2-4 hours

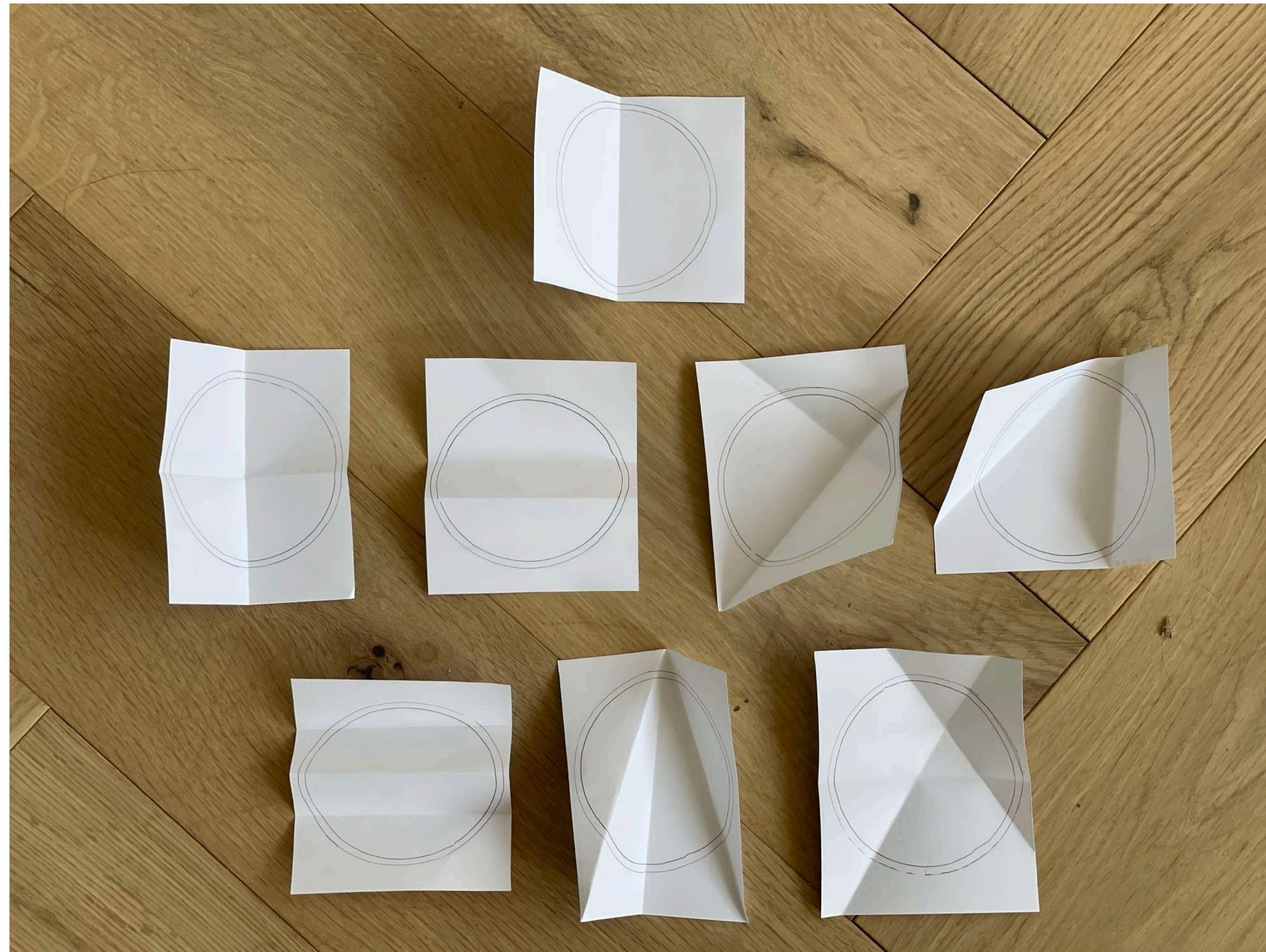
Folding

2D → 3D

no longer exists solely within a single plane

Parts from different dimensions — with variations in light / colour

Offset effect

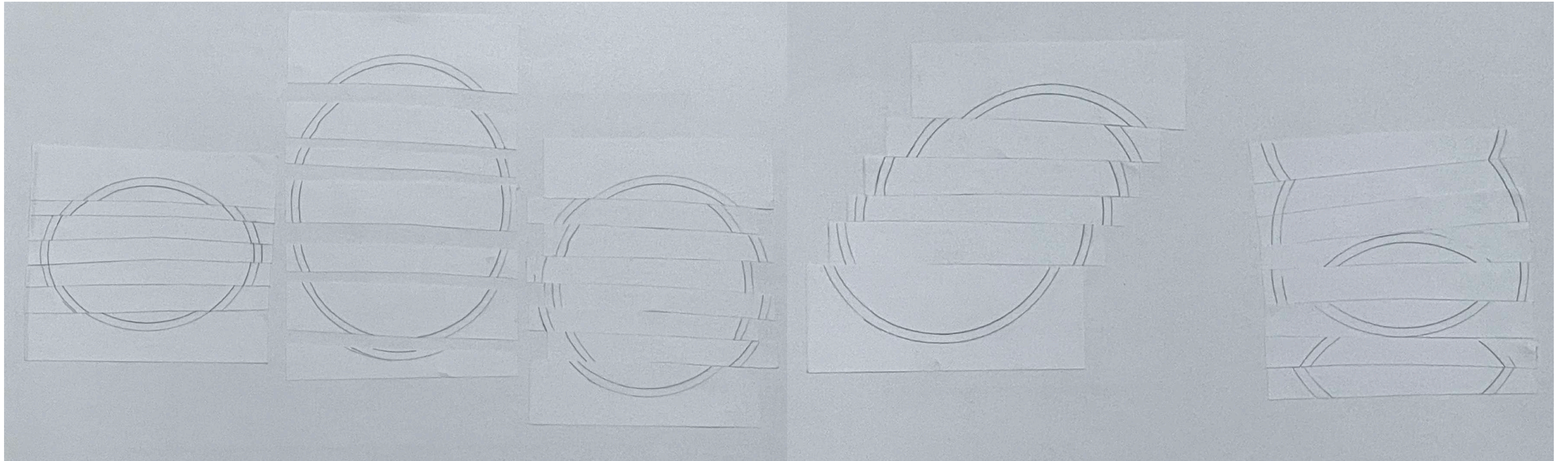




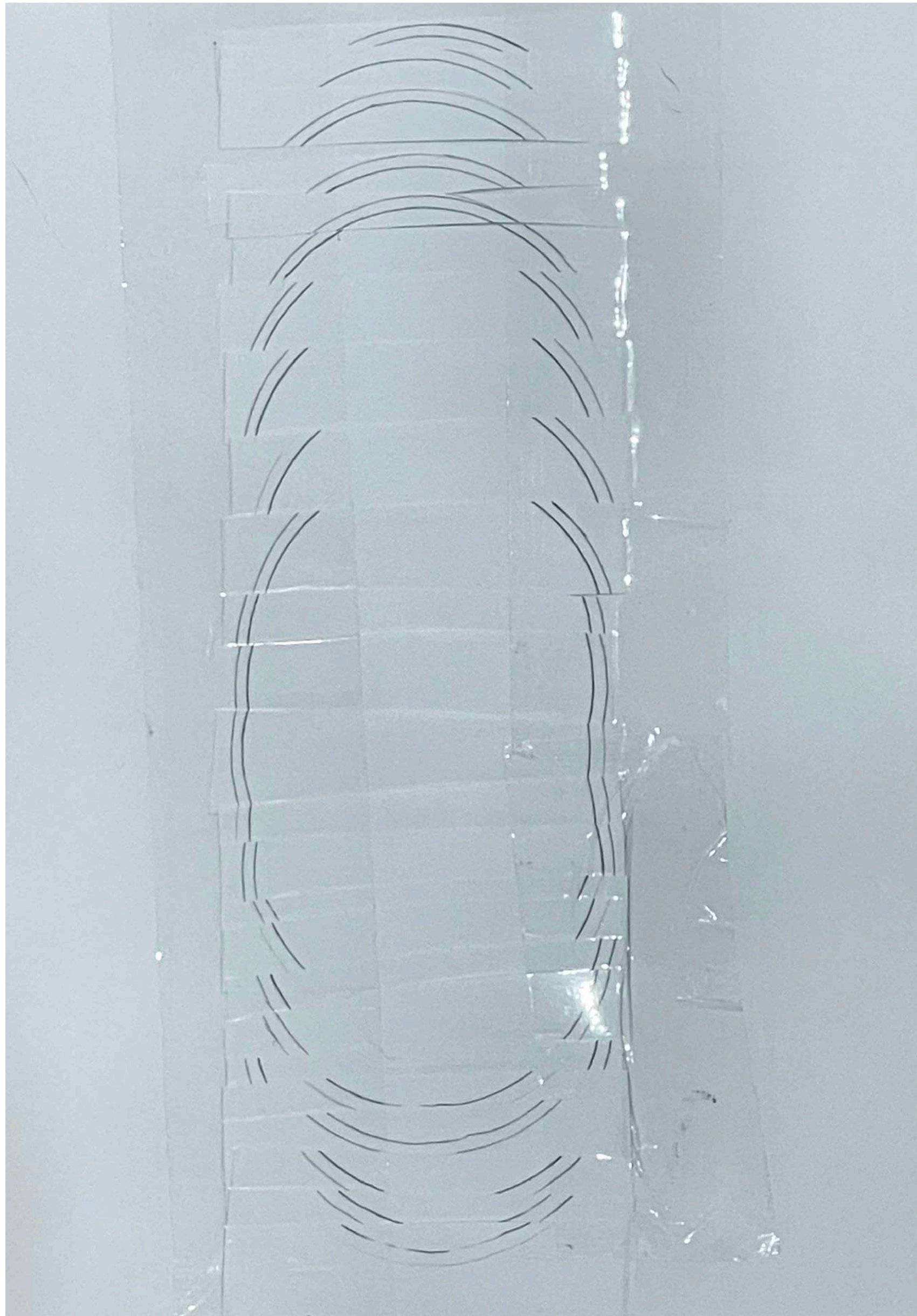


Segmenting Offsetting Reassembling

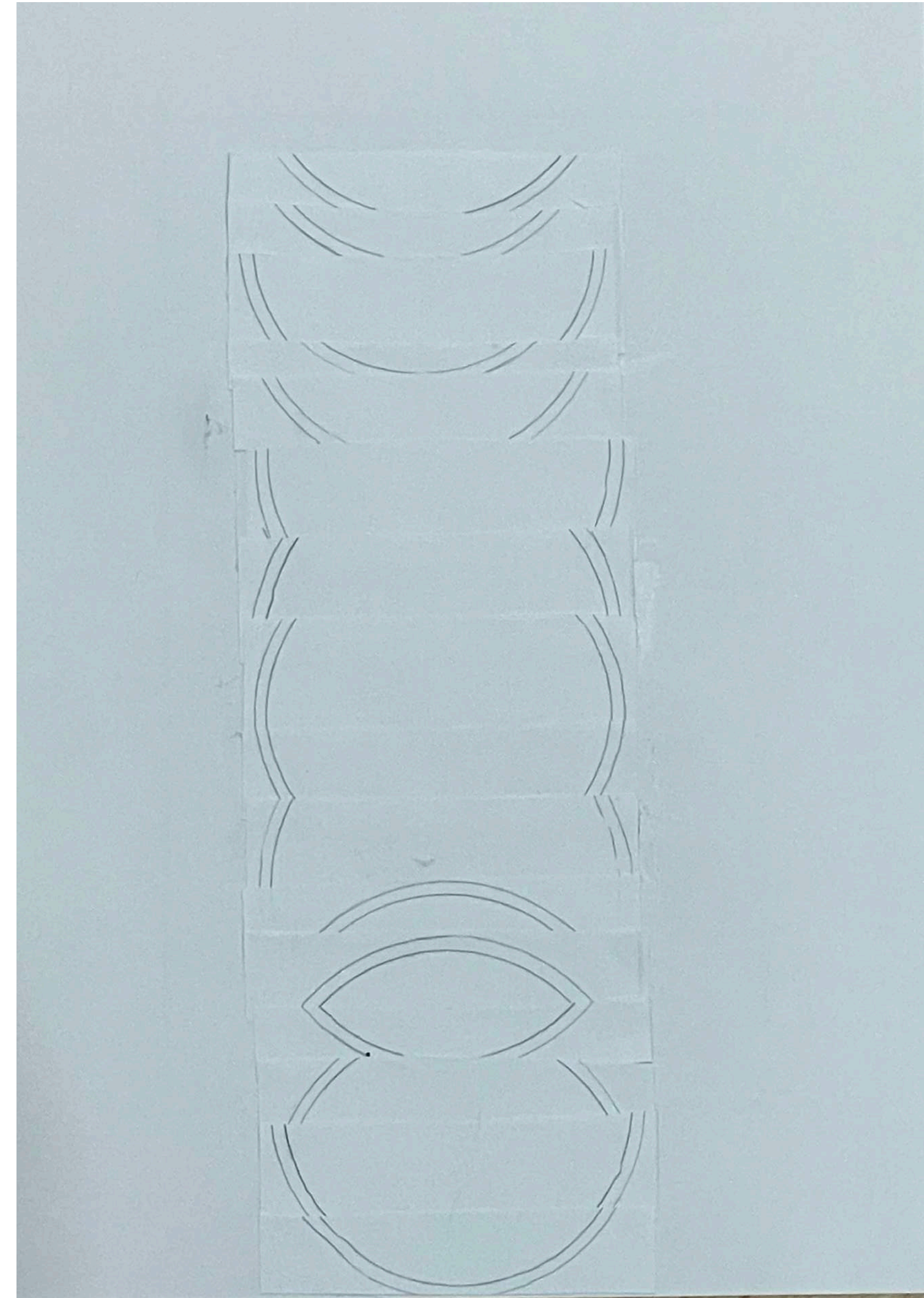
Through slicing, offsetting, and reassembling the graphic elements, the design achieves a dynamic and deconstructed visual impact.



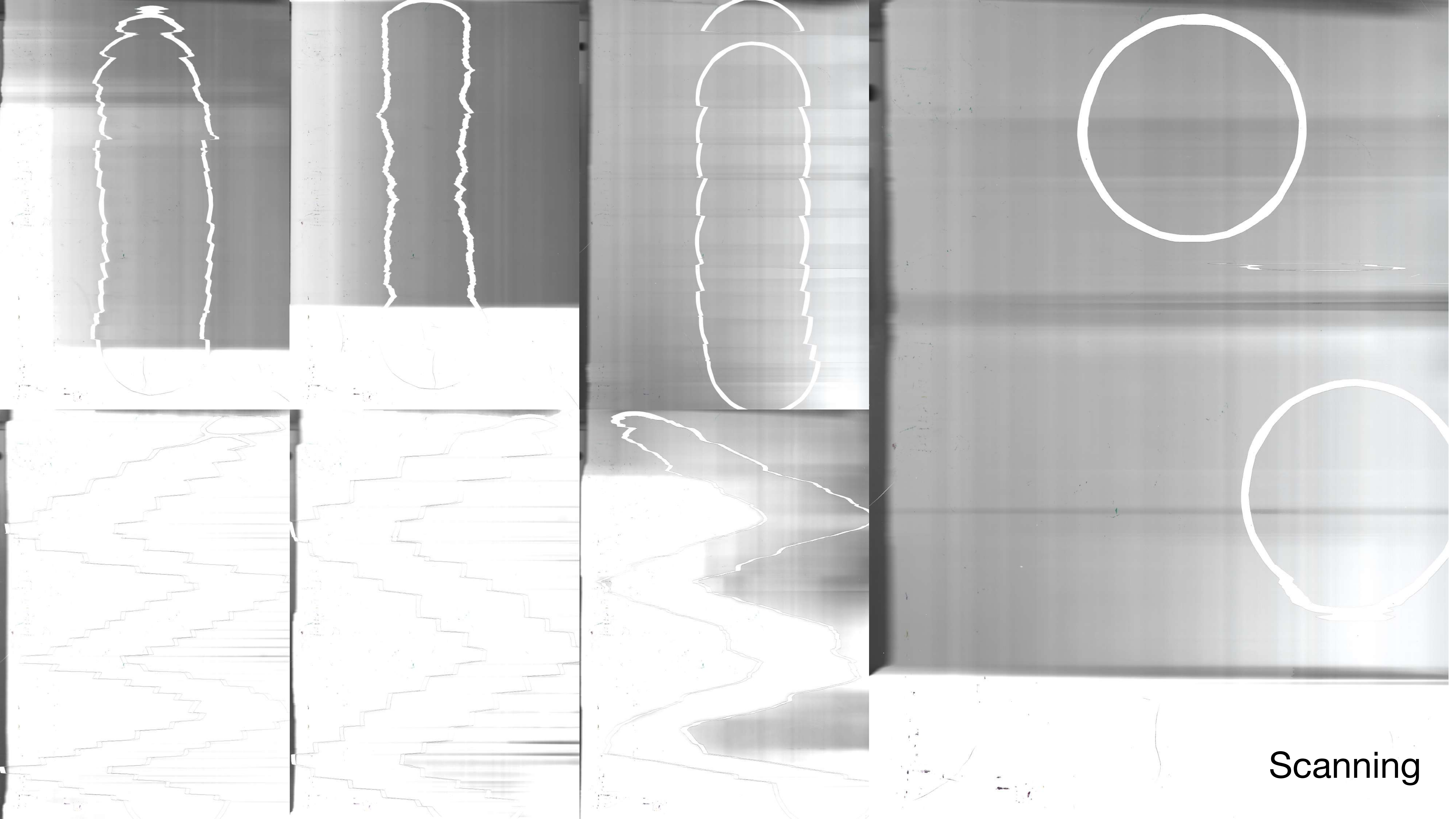
Hollow circle x 1



Hollow circle x 5
Reassembled in original order

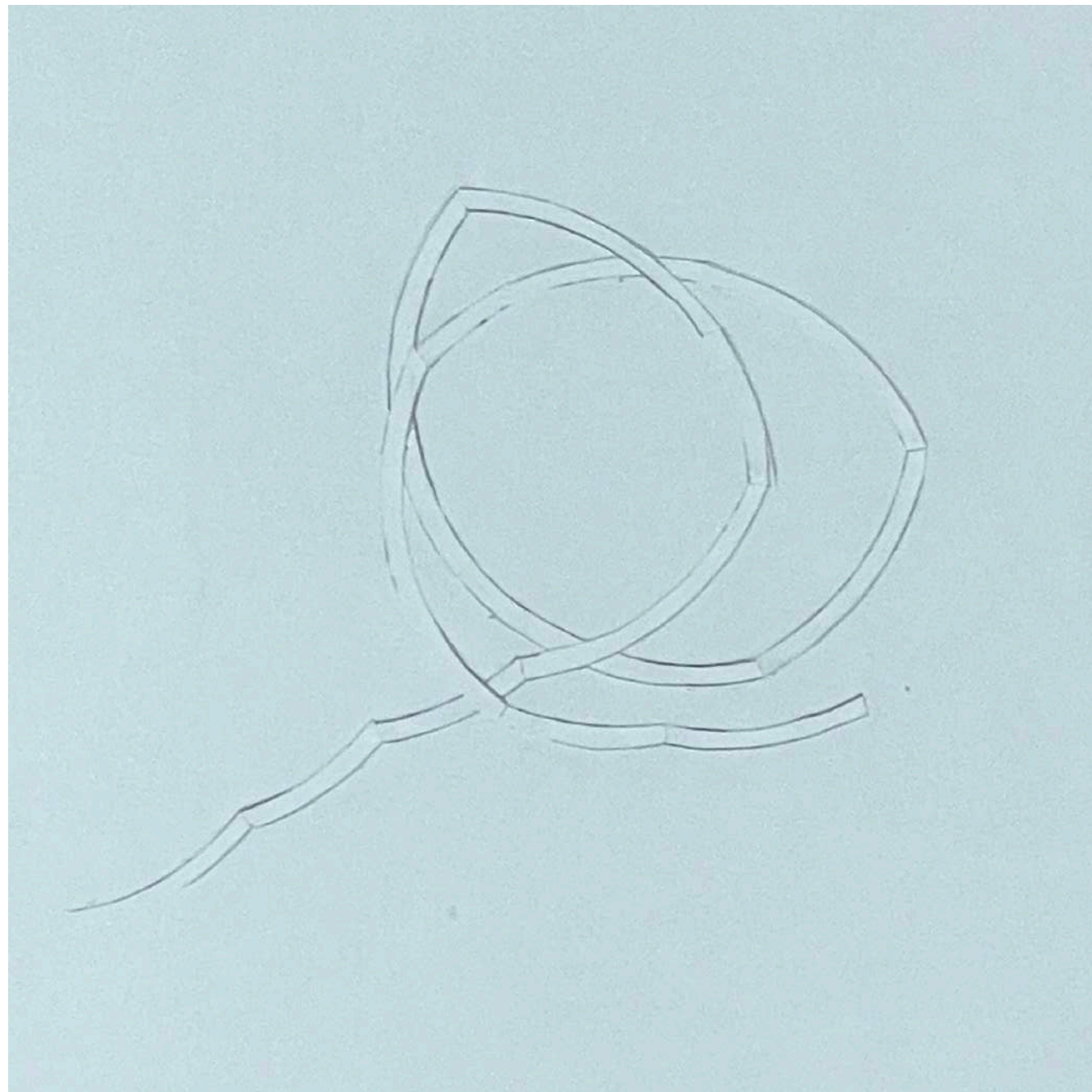
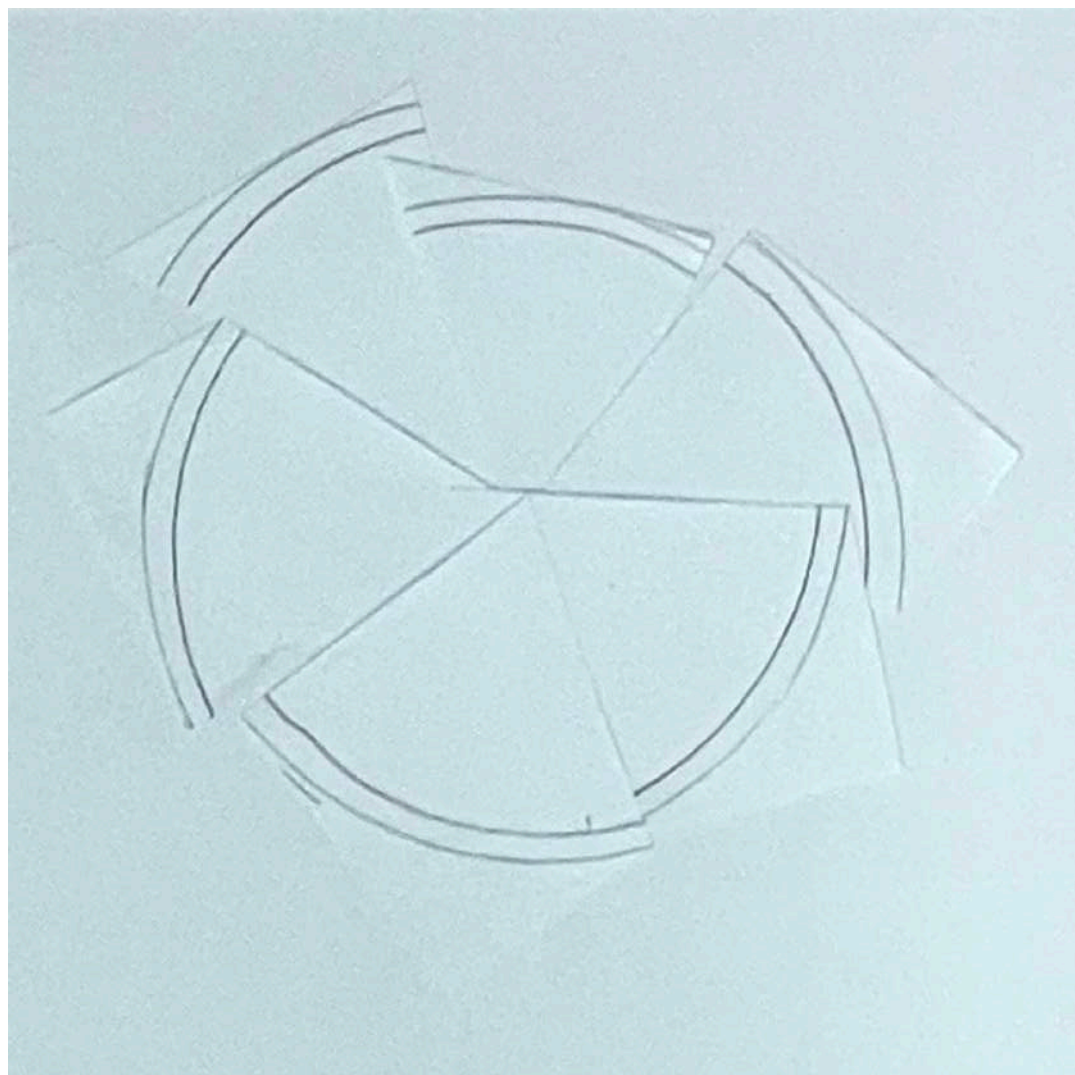


Hollow circle x 4
Reassembled in random order



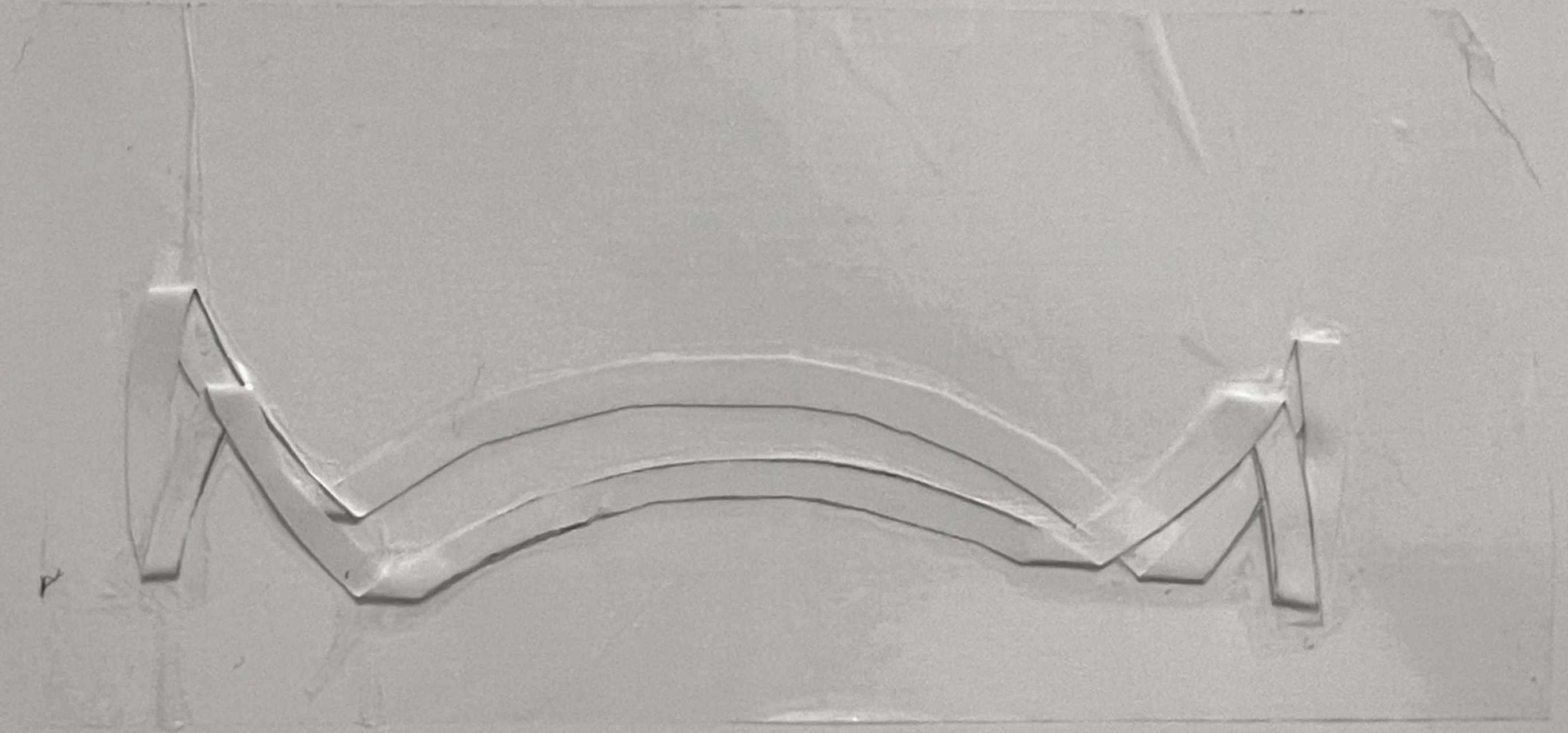
Scanning

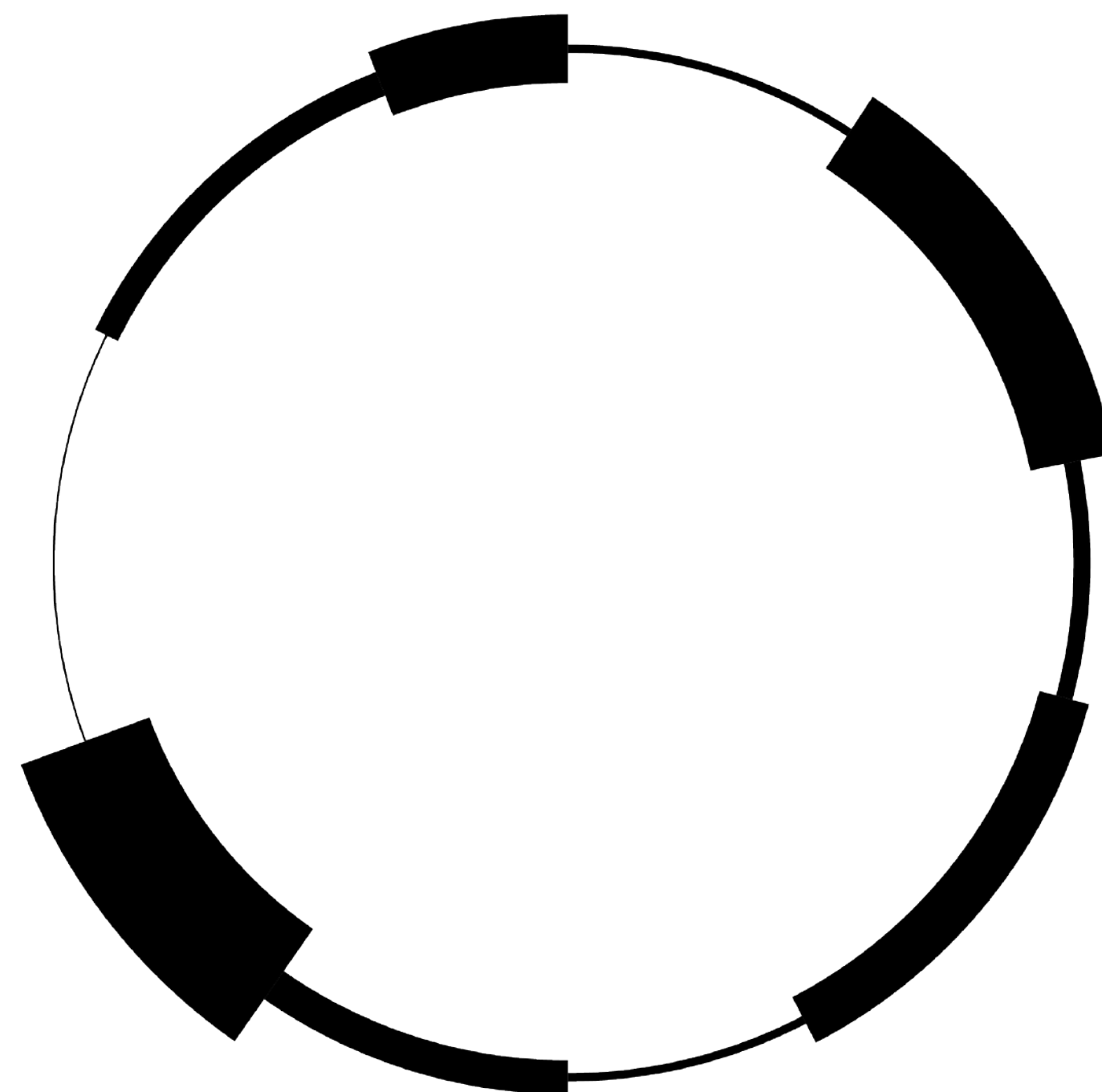
More reassembling



Folding

2D → 2D





#2 Iteration 1-60