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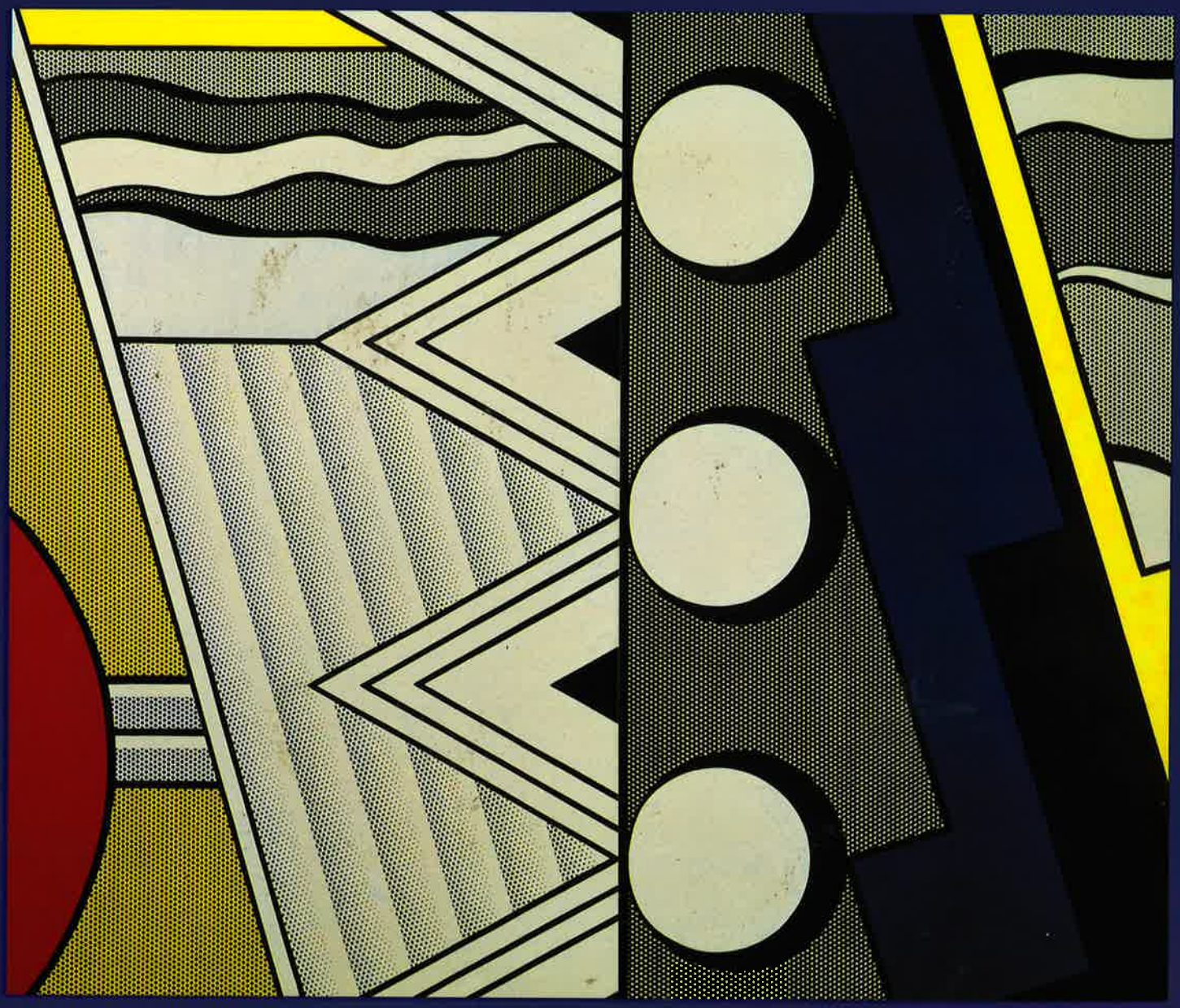

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UNITY

CHAPTER 2

HARMONY

Unity, the presentation of an integrated image, is perhaps as close to a rule as art can approach. Unity means that a congruity or agreement exists among the elements in a design; they look as though they belong together, as though some visual connection beyond mere chance has caused them to come together. Another term for the same idea is **harmony.** If the various elements are not harmonious, if they appear separate or unrelated, your pattern falls apart and lacks unity.

The image in **A** illustrates the idea of a high degree of unity. When we look at the elements in this design, we immediately see that they are all somewhat similar. This harmony, or unity, is not merely from our recognizing all of the objects are paint cans. Unity is achieved through the repetition of the oval shapes of the cans. Linear elements such as the diagonal shadows and paint sticks are also repeated. The subtle grays of the metal cans unify a composition accented by a few bright colors. Such a unity can exist with either **representational** imagery or abstract forms.

The wrenches in **B** vary with surprising elegance from large to small, simple to complex, and straight to curved. However, a fundamental unity based on a similar shape would be apparent to us even if these were unfamiliar objects.

Seen simply as cutout shapes, the variety of silhouettes in **C** would be apparent. Alex Katz balances this variation with the unity of the repeated portrait of his wife, Ada. This approach of theme and variation is the essence of the concept of unity.

Where Does Unity Come From?

Unity of design is planned and controlled by an artist. Sometimes it stems naturally from the elements chosen, as in these examples. But more often it reflects the skill of the designer to create a unified pattern from varied elements. Another term for "design" is the **composition,** which implies the same feeling of organization. Just as a composition in a writing class is not merely a haphazard collection of words and punctuation marks, so too a visual composition is not a careless scattering of random items around a format.

A
Wayne Thiebaud. *Paint Cans.* 1990. Lithograph, hand worked proof, 75.7 × 58.8 cm. DeYoung Museum (gift of the Thiebaud Family, 1995.99.12).

B
Despite differences in appearance, all the objects have characteristics in common. Adjustable-wrench collage illustration (pg. 59) for article on Elmo Rinehart's collection of historic tools. *Smithsonian Magazine,* February 1991.

C
Alex Katz. *Black Jacket.* 1972. Oil on aluminum (cutout), 62 5/8 × 36 1/4″ (159 × 92 cm). Des Moines Art Center (gift in honor of Mrs. E. T. Meredith, Permanent Collection, 1978.7).

VISUAL UNITY

An important aspect of visual unity is that the whole must be predominant over the parts: You must first see the whole pattern before you notice the individual elements. Each item may have a meaning and certainly add to the total effect, but if the viewer sees merely a collection of bits and pieces, then visual unity doesn't exist.

This concept differentiates a design from the typical scrapbook page. In a scrapbook each item is meant to be observed and studied individually, to be enjoyed and then forgotten as your eye moves on to the next souvenir. The result may be interesting but is not a unified design.

Exploring Visual Unity

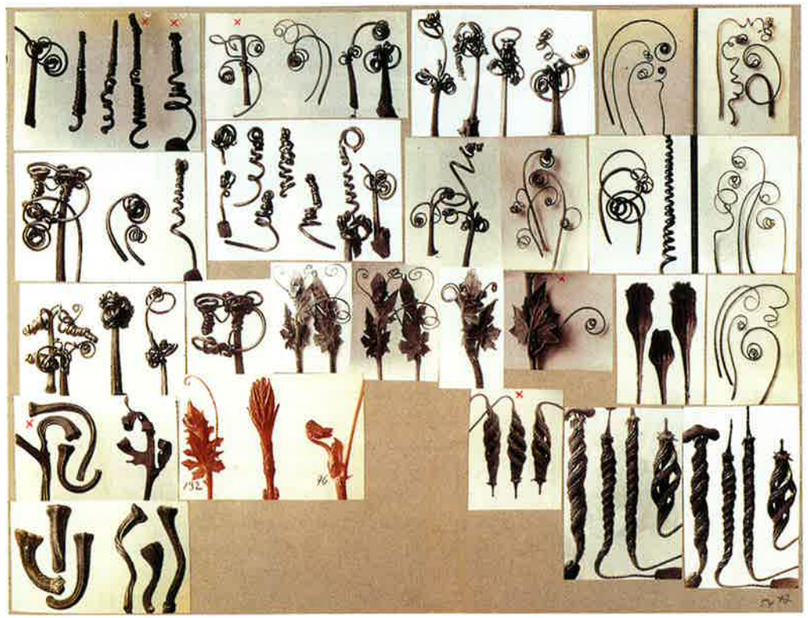
The **collage** in **A** is a design. It is similar to a scrapbook in that it contains many diverse images, but we are aware first of the pattern the elements make together, and then we begin to enjoy the items separately.

Do not confuse intellectual unity with visual unity. Visual unity denotes some harmony or agreement between the items that is apparent to the eye. To say that a scrapbook page is unified because all the items have a common theme (your family, your wedding, your vacation at the beach) is unity of idea—that is, a conceptual unity not observable by the eye. A unifying idea will not necessarily produce a unified pattern. The fact that all the elements in **A** deal with African American history is interesting but irrelevant to the visual organization.

The unity in **B** does not derive from recognizing all the items in the design as plant specimens. The visual unity stems from the repetition of spiral forms and curved linear features. Then the variety of thick and thin, darkness, and arrangement add interest.

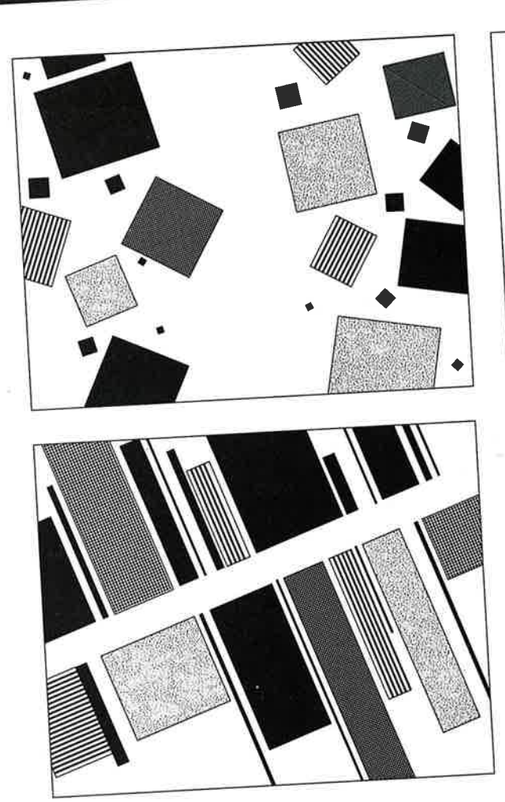
The need for visual unity does not deny that very often there is also an intellectual pleasure in design. Many times the task of a designer is to convey an idea or theme. Now the visual unity function is important along with an intellectual reading of the design. One example can show this dual appreciation. The poster in **C** is for a series of noontime concerts in downtown Seattle. The unity (and idea) is immediately seen in a design of lined-up lunch bags. Each bag contains an element of the varied programs. Then we realize the bag shapes themselves become like buildings on city blocks with tiny trees to express the "downtown" theme.

A
Fred Otnes, designer. Collage for *National Geographic* magazine. January 1988.



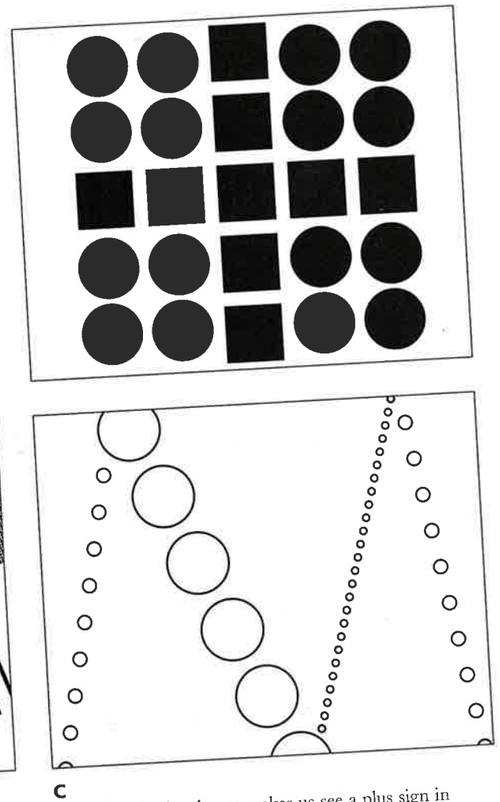
B
Karl Blossfeldt. *Pumpkin Tendrils.* Works of Karl Blossfeldt by Karl Blossfeldt Archive. Ann and Jürgen Wilde, eds., *Karl Blossfeldt: Working Collages.* MIT Press, Cambridge, MA, 2001, page 54.

C
Poster for "Out to Lunch" concert series in downtown Seattle. Designers: Pat Hansen, Jesse Doquilo. Illustrator: Steve Coppin. © Hansen Design Company, Seattle.



A
We instantly see two groups of shapes.

B
The white diagonal is as obvious as the two groups of rectangles.



C
Grouping similar shapes makes us see a plus sign in the center.

D
The circles seem to form "lines," and we see an M-shape.

VISUAL PERCEPTION

The designer's job in creating a visual unity is made easier by the fact that the viewer is actually looking for some sort of organization, something to relate the various elements. The viewer does not want to see confusion or unrelated chaos. The designer must provide some clues, but the viewer is already attempting to find some coherent pattern and unity. Indeed, when such a pattern cannot be found, chances are the viewer will simply ignore the image.

This is one of the conclusions that studies in the area of perception have shown. Since early in the twentieth century, psychologists have done a great deal of research on visual perception, attempting to discover just how the eye and brain function together. Much of this research is, of course, very technical and scientific, but it is useful for the artist or designer to understand some of the basic findings. The most widely known of these perception studies is called the **gestalt** theory of visual psychology.

How We Look for Unity

Consider a few elementary concepts that only begin to suggest the range of studies in perception. Researchers have concluded that viewers tend to group objects that are close to each other into a larger unit. Our first impression of **A** is not merely some random squares but two groups of smaller elements.

Negative (or empty) **spaces** will likewise appear organized. In **B** viewers immediately see the many elements as two groups. However, with all the shapes ending on two common boundaries, the impression of the slanted white diagonal shape is as strong as the various rectangles.

Also, our brain will tend to relate and group objects of a similar shape. Hence, in **C** a cross or plus sign is more obvious than the allover pattern of small shapes. In **D** the pattern is not merely many circles of various sizes. Instead our eye will close the spaces between similar circles to form a design of "lines." These diagonal lines organize themselves to give the impression of an "M" shape.

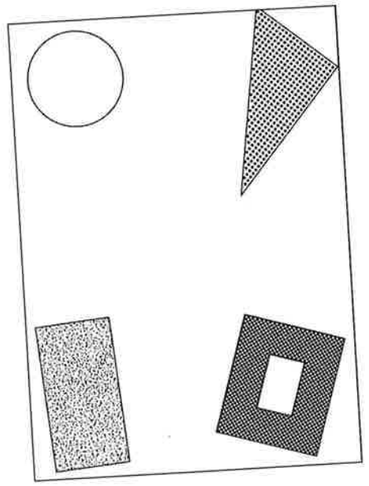
The elements that make up the Richard Prince painting shown in **E** are easily identified as three ellipses and a circle in a white field. The close proximity of the four black shapes forms a constellation, and the smaller parts give way to the organization of the larger pattern. In this case it is possible to see this configuration as a startled clownlike face. This reading is assisted by the title (*My Funny Valentine*) but also reveals how easily we project a "face" onto a pattern.

The impulse to form unity or a visual whole out of a collection of parts can also work on an architectural scale. The Beaubourg **(F)** is a contemporary art center in Paris. Conduits and structural features that are usually hidden form the outer shell of the building. This potentially chaotic assortment of pipes and scaffolding is given visual unity by the constant repetition of vertical ducts, square structural framing, and circular openings. This building's distinct appearance stands in contrast to other buildings in the area, further strengthening its visual identity. Our brain looks for similar elements, and when we recognize them we see a cohesive design rather than unorganized chaos.

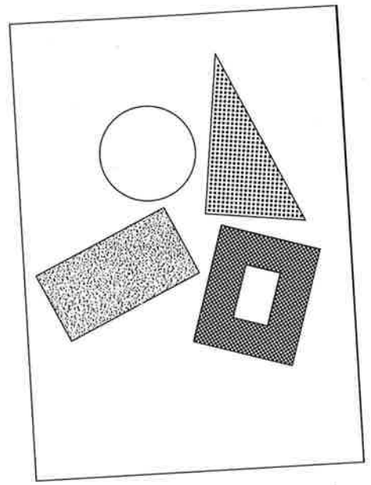
E
Richard Prince. *My Funny Valentine.* 2001. Acrylic on silk screen frame, 86½ × 68½". Courtesy Barbara Gladstone Gallery, New York.

F
Piano & Rogers; Ova Arup & Partners. Centre National d'Art et de Culture Georges Pompidou (Beaubourg) Paris, 1971–77.

WAYS TO ACHIEVE UNITY



A
If they are isolated from one another, elements appear unrelated.



B
Placing items close together makes us see them first as a group.

PROXIMITY

An easy way to gain unity—to make separate elements look as if they belong together—is by **proximity,** simply putting the elements close together. The four elements in **A** appear isolated, as floating bits with no relationship to each other. By putting them close together, as in **B,** we begin to see them as a total, related pattern. Proximity is a common unifying factor. Through proximity we recognize constellations in the skies and, in fact, are able to read. Change the proximity scheme that makes letters into words and reading becomes next to impossible.

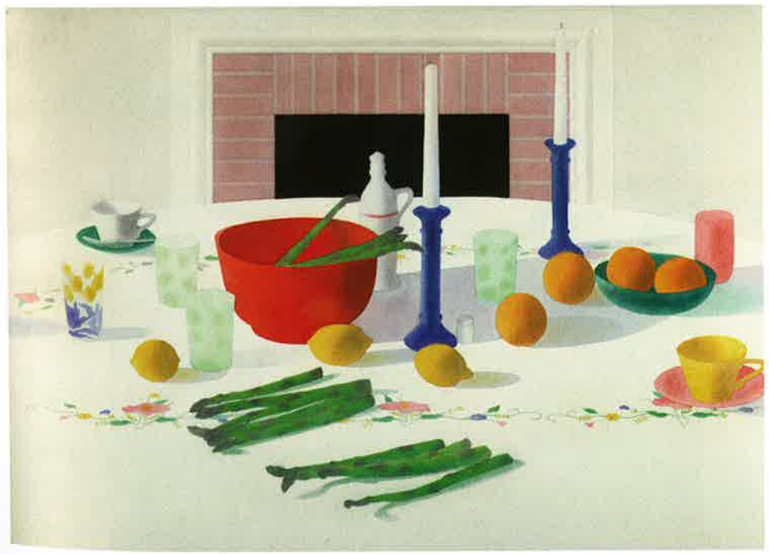
Proximity in Composition

Thomas Eakins's painting **(C)** of bathers at a swimming hole shows the idea of proximity in composition. The lighter elements of the swimmers' bodies contrast with the generally darker background. However, these light elements are not placed aimlessly around the composition but, by proximity, are arranged carefully to unite visually. Four of the figures form the apex of an equilateral triangle at the center of the painting. This triangle provides a stable unifying effect.

Elizabeth Osborne's watercolor painting **(D)** is an interesting collection of still-life objects that are grouped in clusters, such as a gently curving line of lemons and oranges. Notice how these small clusters connect, forming the larger constellation of the whole composition. The elements are visually tied together by proximity. Our eyes move smoothly from one item to the next.

Proximity is the simplest way to achieve unity, and many artworks employ this technique. Without proximity (with largely isolated elements), the artist must put greater stress on other methods to unify an image.

C
Thomas Eakins. *Swimming.* 1885. Oil on canvas, 27 3/8 × 36 3/8″. Collection: Amon Carter Museum, Forth Worth, Texas.



D
Elizabeth Osborne. *Still Life with Red Bowl.* 1979. Watercolor on paper, 30 × 40″ (76 × 102 cm). Private collection. Photo courtesy of Locks Gallery, Philadelphia.

WAYS TO ACHIEVE UNITY

REPETITION

A valuable and widely used device for achieving visual unity is **repetition.** As the term implies, something simply repeats in various parts of the design to relate the parts to each other. The element that repeats may be almost anything: a color, a shape, a texture, a direction, or an angle. In the painting by Sophie Taeuber-Arp **(A),** the composition is based on one shape: a circle with two circular "bites" removed. This shape is repeated in different sizes and positions. The result is a composition that is unified but not predictable.

Tom Friedman's sculpture **(B)** also shows unity by repetition. The obvious aspect is the repetition of the cut pencil fragments. The unity created by these many repeated parts is strengthened by the continuous line and cohesive mass of the assembled form.

Repetition can be a unifying factor in a representational painting. In Degas's *The Millinery Shop* **(C),** notice how often the artist repeats a circle motif. Just as in **A,** circles are a repeating element of visual unity, but now the circles represent objects such as hats, flowers, bows, the woman's head, bosom, skirt, and so forth. The painting is a whole design of circles broken by a few verticals (the hat stand, the ribbons, the back draperies) and a triangle or two (the table, the woman's bent arm, and the front hat's ribbons). When we look beyond the subject matter in art, we begin to recognize the artist's use of repetition to create a sense of unity.

See also: *Rhythm,* pages 104–115.

A
Sophie Taeuber-Arp. *Composition with Circles Shaped by Curves.* 1935. Gouache on paper, $13^{7}/_{8} \times 10^{5}/_{8}$″ (35 × 27 cm). Kunstmuseum Bern (gift of Mrs. Marguerite Arp-Hagenbach).

B
Tom Friedman. *Untitled.* 1995. Pencils cut at 45-degree angles and glued in a continuous loop, 11 × 14 × 11″. *Affinities: Chuck Close and Tom Friedman* (Exhibition Catalog). The Art Institute of Chicago, 1996. Collection of Zoe and Joel Dictrow.

C
Edgar Degas. *The Millinery Shop.* 1884–1890. Oil on canvas, $39^{1}/_{8} \times 43^{3}/_{8}$″ (100 × 110.7 cm). Photograph courtesy of The Art Institute of Chicago (Mr. and Mrs. Lewis Larned Coburn Memorial Collection, 1933.428).

WAYS TO ACHIEVE UNITY

CONTINUATION

A third way to achieve unity is by **continuation,** a more subtle device than proximity or repetition, which are fairly obvious. Continuation, naturally, means that something "continues"—usually a line, an edge, or a direction from one form to another. The viewer's eye is carried smoothly from one element to the next.

The design in **A** is unified by the closeness and the character of the elements. In **B,** though, the shapes seem even more of a unit because they are arranged in such a way that one's vision flows easily from one element to the next. The shapes no longer float casually. They are now organized into a definite, set pattern.

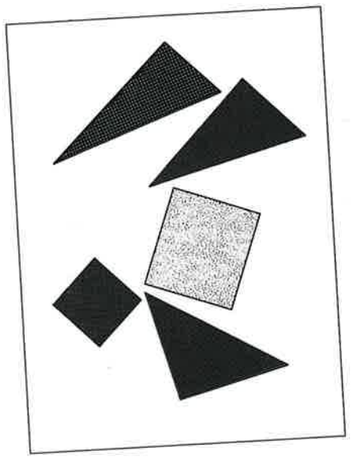
Continuation Can Be Subtle or Deliberate

The edge of the sleeping girl's head and her outstretched arm connect to the curving line of the sofa, forming one line of continuity in *The Living Room* **(C).** Other subtle lines of continuation visually unite the many shapes and colors of what might otherwise be a chaotic composition.

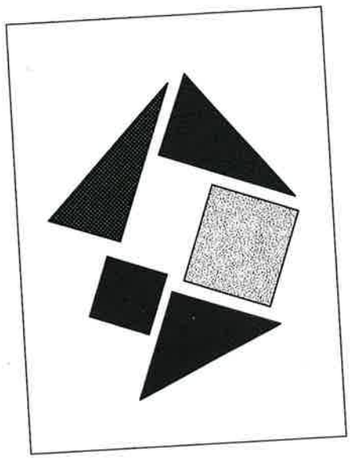
A deliberate or more obvious form of continuation is a striking aspect in many of Jan Groover's photographs. In one series of photographs, she would catch passing trucks as an edge of the truck would visually align with a distant roofline or a foreground pole. This alignment would connect these disparate elements for an instant, resulting in a unified image. In **D** Groover employs a more subtle form of continuation, which results in a fluid eye movement around the picture. One shape leads to the next, and alignments are part of this flow.

Three-Dimensional Design

Continuation is not only an aspect of two-dimensional composition. Three-dimensional forms such as the automobile shown in **E** can utilize this design principle. In this case the line of the windshield continues in a downward angle as a line across the fender. A sweeping curve along the top of the fender also connects the headlight and a crease leading to the door handle.



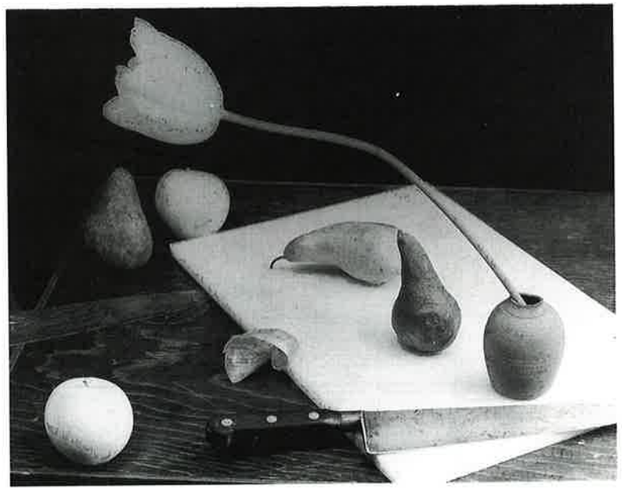
A
Proximity and similarity unify a design.



B
The unity of the same elements is intensified.

C
Balthus (Balthasar Klossowski de Rola). *The Living Room.* 1941–1943. Oil on canvas, $44\frac{1}{2} \times 57\frac{3}{4}$". The Minneapolis Institute of Arts.

D
Jan Grover. *Untitled.* 1987. Gelatin-silver print, $11\frac{15}{16} \times 14\frac{15}{16}$" (30 × 38 cm). Janet Borden, Inc.



E
2003 BMW Z4 Roadster. Courtesy BMW of North America, LLC.

WAYS TO ACHIEVE UNITY

CONTINUITY

As we have learned, continuation is the planned arrangement of various forms so that their edges are lined up—hence forms are "continuous" from one element to another within a design.

Serial Design

The artist has almost unlimited choices in how to apply the concept of continuation in a single design. The task changes, however, when there are multiple units. The artist's job now is not only to unify one design, but to create several designs that somehow seem to relate to each other. In other words, all the designs must seem part of a "series." In a series the same unifying theme continues in successive designs. This is not an unusual job for a designer. Countless books, catalogs, magazines, pamphlets, and so on all require this designing skill.

Using a Grid

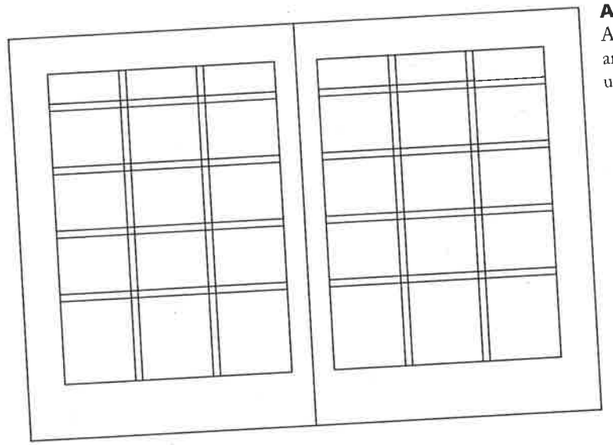
Continuity is the term often used to denote the visual relationship between two or more individual designs. An aid often used in such serial designs is the grid. The artist begins by designing a **grid,** a network of horizontal and vertical intersecting lines that divide the page and create a framework of areas, such as in **A.** Then this same "skeleton" is used on all succeeding pages for a consistency of spacing and design results throughout all the units. To divide any format into areas or modules permits, of course, innumerable possibilities, so there is no predetermined pattern or solution. In creating the original grid, there are often numerous technical considerations that would determine the solution. But the basic idea is easily understood.

Using the same grid (or space division) on each successive page might suggest that sameness, and hence boring regularity, would result from repetition. This, however, is not necessarily true. A great deal of variety is possible within any framework, as the varied page layouts in **B** and **C** show.

Grid Design on the Internet and in Corporate Identity

As the computer has gained importance in graphic design, formats based on the grid have become even more common and can be seen in web site designs on the Internet. The grid alone is no guarantee of a successful or dynamic composition, however, as can be seen in the range of quality in home page designs.

Sometimes a company will use the same grid on all its publications in order to create a corporate identity through shared visual unity. We are all familiar with examples of this strategy. Sometimes a company, over a period of weeks or months, runs a series of advertisements that have an identical layout. The illustrations and copy change, but the basic space division stays the same. Often a single glimpse of the page identifies the advertiser in our minds because we are already so familiar with the overall format.

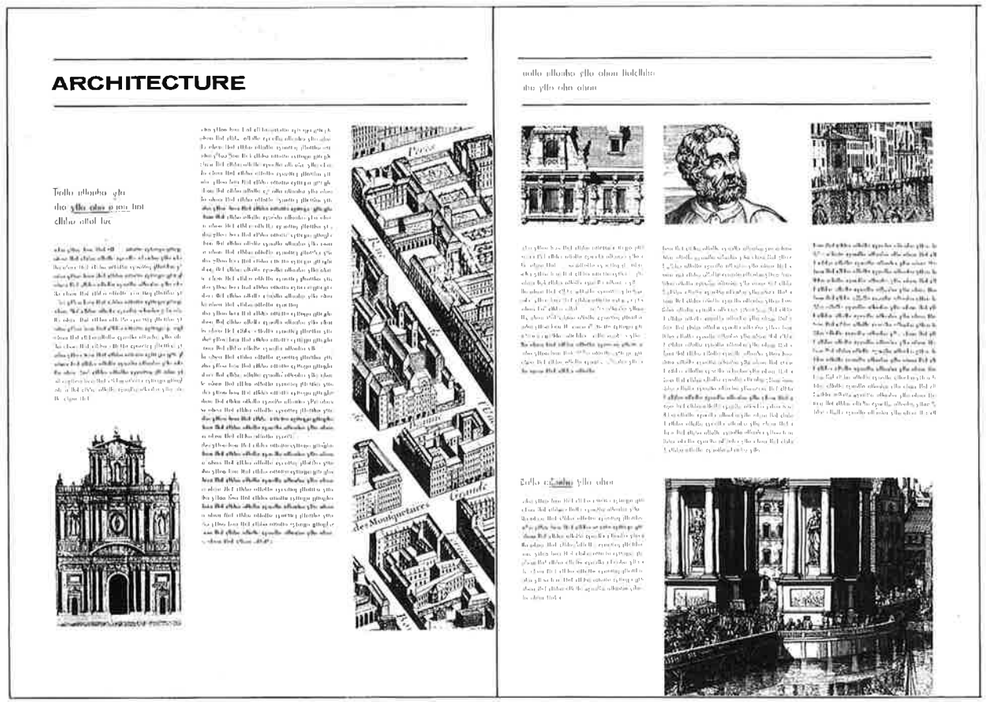


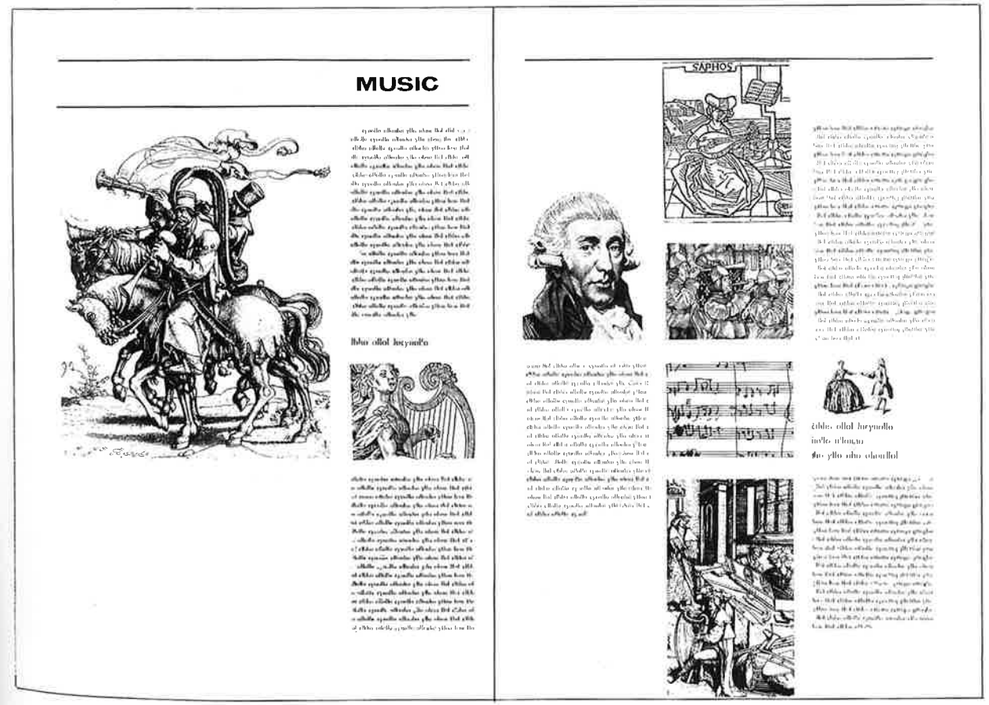
A
A grid determines page margins and divides the format into areas used on successive layouts.

Opposite:

B
A grid need not lead to boring regularity in page design.

C
Wide variety is possible within the basic framework.





UNITY WITH VARIETY

THE GRID

The word "design" implies the idea that the various components of a visual image are organized into a cohesive pattern. A design must have visual unity.

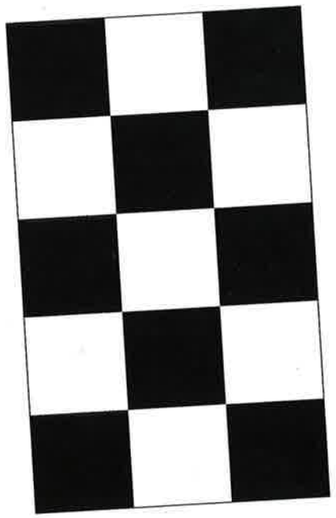
Using the Grid Effectively

The checkerboard pattern in **A** has complete unity. We can easily see the constant repetition of shape and the obvious continuation of lined-up edges. Unhappily, the result is also quite boring. The design in **B** has the same repetitive division of space, but it doesn't seem quite as dull. There are now some changes (or variations) that make this design a bit more interesting to the eye. In **C** the variations have been enlarged so we can almost forget the dull checkerboard in **A,** but the same underlying elements of unity are still present. This is the basis of the principle of unity with variety. There is an obvious, underlying feeling of unity, yet variations enliven the pattern. Shapes may repeat, but perhaps in different sizes; colors may repeat, but perhaps in different values.

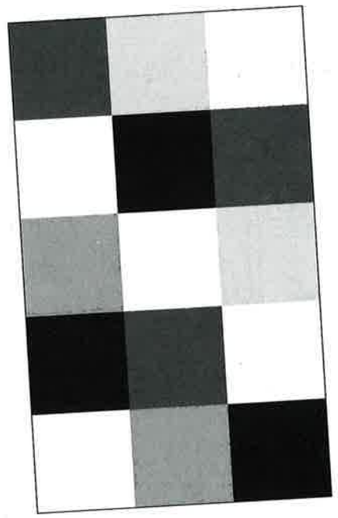
In the collage by Rauschenberg **(D),** an underlying feeling of a checkerboard is again the basic space division. The feeling now is more casual and fluid. In an irregular way, the elements vary in size and color. There is not the rigid lining up of edges as seen in **A.** Our attention first is directed to the contrasting variety of historical art images. But the basic planned structure is also clear and provides a framework.

The watercolor depiction of animal designs shown in **E** is organized in a grid but does not resemble a checkerboard. Each design is unique but is unified by similar style and the compositional structure of the grid.

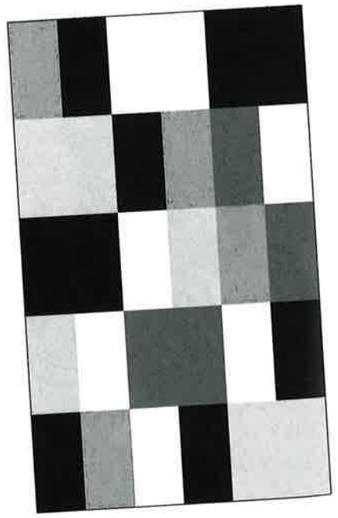
A point to remember is that, with a great variety of elements, a simple layout idea can give needed unity and be very effective.



A
A checkerboard shows perfect unity.



B
Some variations in the basic pattern increase interest.



C
More variation possibilities are endless.

D
Robert Rauschenberg. *Centennial Certificate.* 1969. Color lithograph, 35 7/8 × 25″ (91 × 64 cm). The Metropolitan Museum of Art, New York (Florence and Joseph Singer Collection, 1969.630).

E
Awa Tsireh. *Animal Designs.* ca. 1917–1920. Watercolor on paper sheet, 20 1/16 × 26 1/8″ (50.9 × 66.2 cm). Smithsonian American Art Museum, Corbin-Henderson Collection (gift of Alice H. Rossin).

UNITY WITH VARIETY

VARIED REPETITION

Is the principle of unity with variety a conscious, planned ingredient supplied by the artist or designer, or is it something that a confident designer produces automatically? There is no real answer. The only certainty is that the principle can be seen in art from every period, culture, and geographic area.

Variety Adds Visual Interest

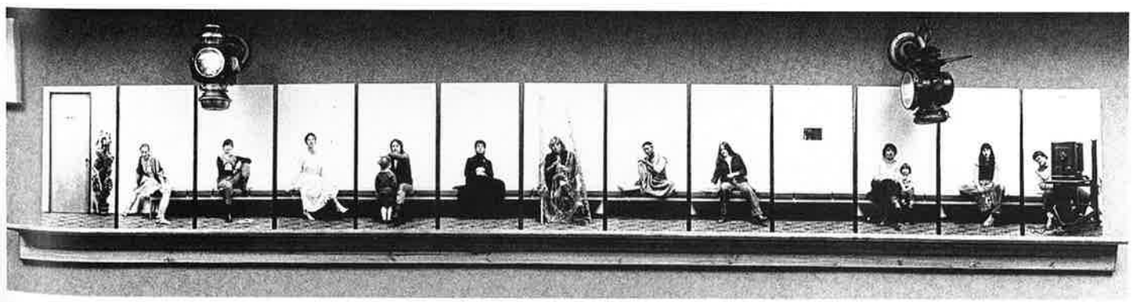
The sculpture in **A** is composed of three separate forms. Unity is evident in the similar twisting and curved shapes. Variety is achieved by position (standing or reclining), size, and difference in proportion of the curved features.

The use of unity with variety displayed in the collection of photographs **(B)** suggests a more rigid approach. The individual subject of industrial buildings might not catch our attention, but the variety displayed in the grid format immediately invites comparison and contrast. The idea of related variations seems to satisfy a basic human need for visual interest that can be arrived at without theoretical discussions of aesthetics.

A conscious (or obvious) use of unity with variety does not necessarily lessen our pleasure as viewers. A very obvious use of the principle is not a drawback. Valerie Clarke's work in **C** immediately shows unity. Thirteen photographs of the same size are lined up. The background white wall repeats, and the line of the bench continues from one photograph to another. We then concentrate on the various poses of the women artists and the surprise of one empty frame. This obvious use of unity with variety was certainly carefully planned. But the result puts the emphasis where it was intended—on the figures.

A
Tony Cragg. *Rational Beings.* 1995. Styrofoam sheets, carbon fiber mesh, mixed media, $9\frac{3}{4} \times 4\frac{1}{2} \times 5'$. Marian Goodman Gallery, New York.

B
Bernd and Hilla Becher. *Industrial Facades.* 1970–92. Fifteen black-and-white photographs, overall: $68\frac{3}{4} \times 95''$ (installed as a group). Albright-Knox Art Gallery, Buffalo, New York (Sarah Norton Goodyear Fund, 1995).



C
Valerie Clarke. *The Waiting Room.* 1984. Thirteen photographic panels, $25'' \times 15'$ (64 cm × 4.6 m). Installation, The Women's Center, University of Michigan–Flint.

UNITY WITH VARIETY

EMPHASIS ON UNITY

In the application of any art principle, wide flexibility is possible within the general framework of the guideline. So it is in unity with variety. To say a design must contain both the ordered quality of unity and the lively quality of variety does not limit or inhibit the artist. The principle can encompass a wide variety of extremely different visual images and can even be contradicted for expressive purposes.

Unity through Repetition

These pages show successful examples in which the unifying element of repetition is emphasized. Variety is present, but admittedly in a subtle, understated way. The Diane Arbus photograph shown in **A** intrigues us in the same way we are fascinated in life when we meet identical twins. Such perfect repetition is unexpected, so we proceed to search for the tiny differences and variety we know exist in nature and, hence, in art.

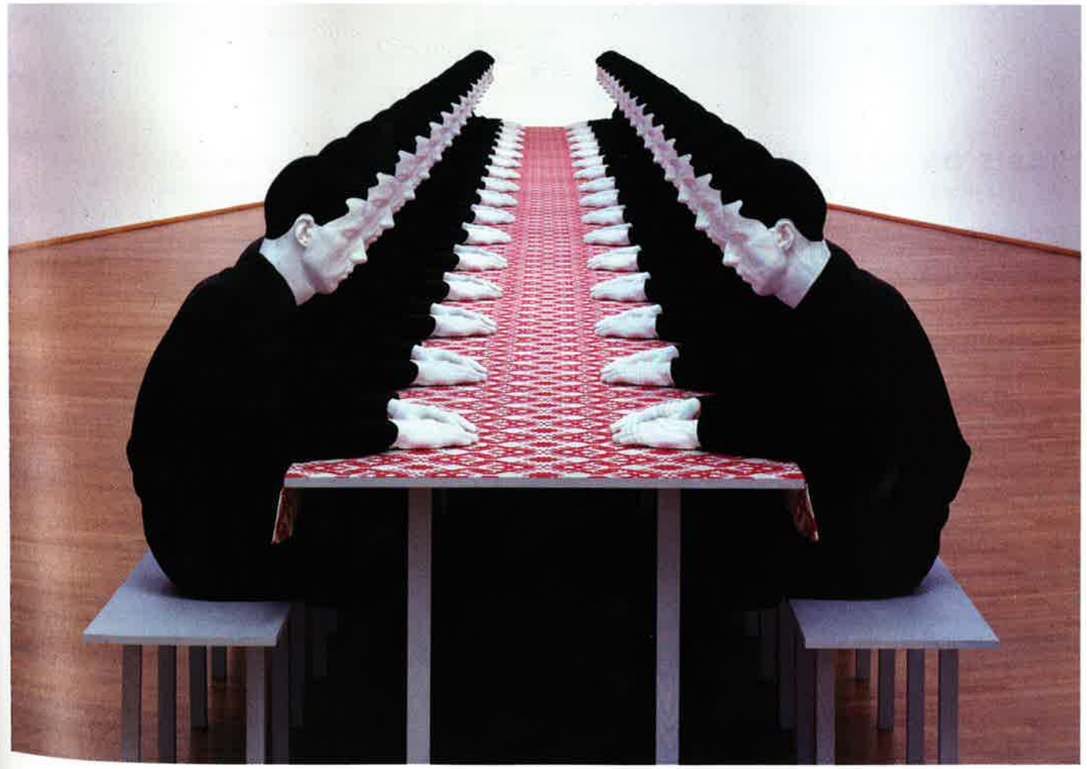
We know at a glance that all the plants depicted in **B** are irises. As with other Japanese screens from this period, the composition is strongly unified by repetition of natural forms. But this is not wallpaper. No two leaves or flowers are identical, and the eye is rewarded with subtle variation on a constant theme.

The visual unity gained by repetition is immediately apparent, in fact almost overwhelmingly so, in **C.** Here is an example of a rigid unity quite unlike the graceful unity of the Japanese screen. The thirty-two identical life-size figures seated at the table with palms down on the flat surface and eyes cast downward are unsettling in their unity through repetition. The effect is similar to an irrational bad dream. Unity without variety can evoke our worst feelings about assembly lines and institutions.

A
Diane Arbus. *Identical Twins, Roselle, NJ, 1967.* 1967. Photograph. Photo courtesy Robert Miller Gallery, New York.

B
Ogata Korin. *Irises.* Edo period, c. 1705. Screen. Nezu Art Museum, Tokyo.

C
Katharina Fritsch. *Tischgesellschaft (Company at Table).* 1988. Thiry-two life-size polyester figures, wooden table and benches, partially painted; printed and bleached cotton, 4′ 7 1/8″ × 52′ 6″ × 5′ 8 7/8″ (1.4 × 16 × 1.75 m). On permanent loan from the Collection of Dresdner Bank Frankfurt am Main to the Museum für Moderne Kunst, Frankfurt am Main.



A
Ray Eames. Painting. Gouache on varnished plywood. Courtesy Eames Office.

EMPHASIS ON VARIETY

Two artists argue over a painting:

"This painting is great because of the unity of similar shapes," says the first.

"You're crazy! It is the variety and contrasts that make it great!" says the second.

And both might be right.

Life is not always orderly or rational. To express this aspect of life, many artists have chosen to underplay the unifying components of their work and let the elements appear at least superficially uncontrolled and free of any formal design restraints. The examples here show works in which the element of variety is strong.

Variety in Shapes, Sizes, Colors, Patterns

The painting shown in **(A)** demonstrates unity by an emphasis on curved shapes. Variety is achieved through a simple range of colors, sizes, negative shapes, and placement. A bland unity is avoided since no two shapes are exactly alike. The variety possible in a limited vocabulary is emphasized.

Tony Cragg's piece shown in **B** is apparently a precarious arrangement of balanced glass vessels of different sizes and shapes. Such a collection might start with a playful impulse like a house of cards. "Playful" is a term often applied to such a design, and it should not be interpreted as a disparaging adjective. Play by nature is fun, casual, and offers the unexpected. In art we often find it balanced by a corresponding discipline elsewhere. In this case the varied forms and arrangements are brought together by Cragg's use of color as a unifying element.

An aggressive near ugliness pervades the chaotic jumble of battered texts in George Herms's **assemblage** sculpture **(C)**. A first impression might be of materials out of control and barely hanging together. One can find, however, an intellectual unity of purpose in the imagery and visible text. A visual unity is also at work in the strong cross-like structure and a limited range of colors dominated by brown, black, and white.

B
Tony Cragg. *Bromide Figures.* 1992. Glass, 133 × 172 × 135 cm. Marian Goodman Gallery, New York.

C
George Herms. *The Librarian.* 1960. Assemblage: wood box, papers, brass bell, books, painted stool, 4′ 9″ × 5′ 3″ × 21″ (1.4 m × 1.6 m × 53 cm). Norton Simon Museum, Pasadena (gift of Molly Barnes, 1969).

UNITY WITH VARIETY

CHAOS AND CONTROL

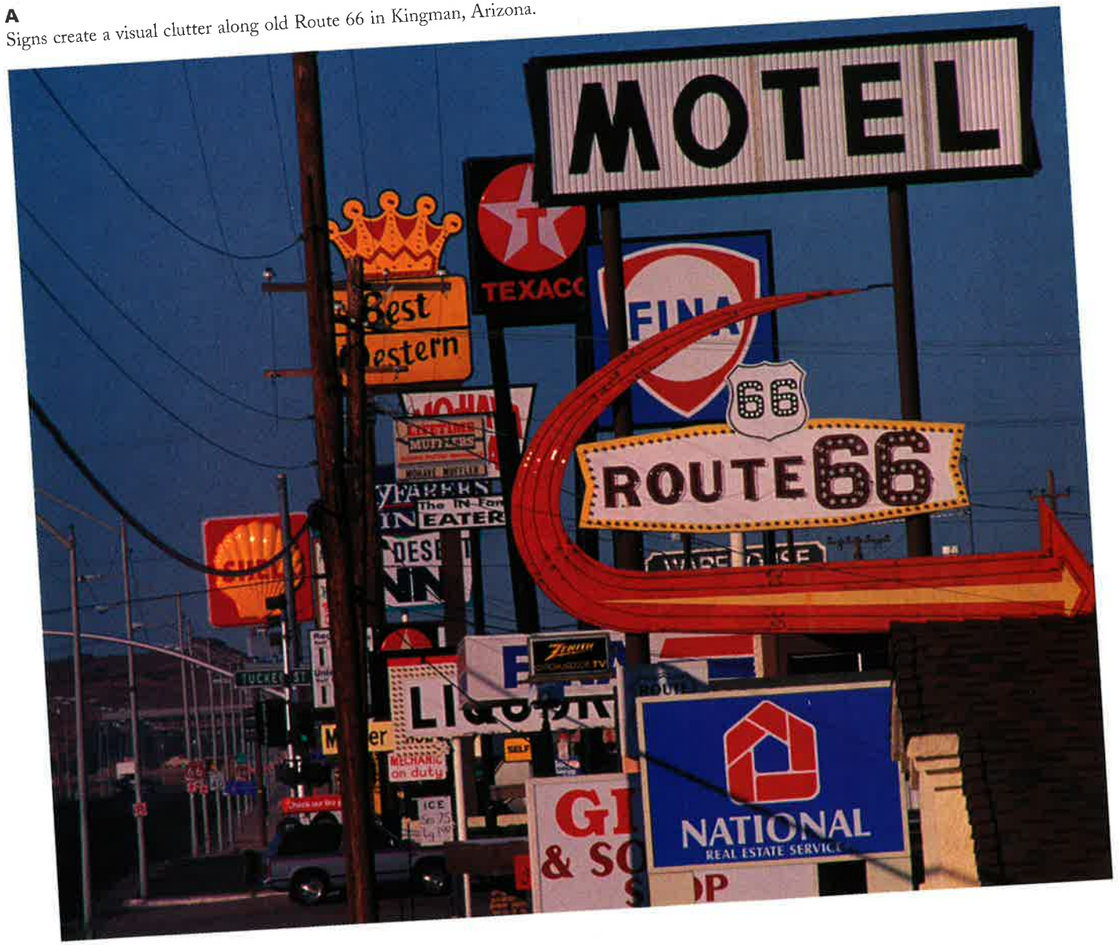
Without some aspect of unity, an image or design becomes chaotic and quickly "unreadable." Without some elements of variety, an image is lifeless and dull and becomes uninteresting. Neither utter confusion nor utter regularity is satisfying.

The photograph of a commercial strip shown in **A** reveals a conflicting jumble of graphic images, each vying for our attention. In this case information overload cancels out the novelty or variety of any single sign and leaves us confused with the chaotic results.

The photo in **B** reveals the bland unity of a housing subdivision. There is an attempt at variety in the facades, but the backs of the homes are identical. After a number of years, personal variations may show in paint color, landscaping, and sometimes eccentric renovations. Such expressions can bring about conflict between conformity and individuality.

The model for the Frank Gehry-designed Guggenheim Museum at Bilbao **(C)** offers a dramatic but coherent emphasis on variety. The various sweeping curves provide a contrast to the other straight and angular architectural features. Within the curves are a variety of directions, sizes, and shapes. In this case a variety of architectural forms was made possible by the use of computer design software developed for airplane design. Here you can see the power of variety to offer contrast within a unified whole.

A
Signs create a visual clutter along old Route 66 in Kingman, Arizona.



B
The bland unity of a housing subdivision.

C
Frank Gehry. Model of Guggenheim Museum. Bilbao, Spain.