



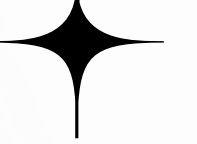
Between Precision and Freedom - How to Balance Faithfulness to Diagrams and Personal Creativity

***Giữa Sự Chính Xác và Tự Do
Làm Thế Nào Để Cân Bằng Giữa Việc
Tuân Thủ Hướng Dẫn và Sáng Tạo Cá Nhân***

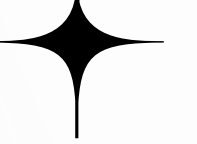
5TH CONVENTION - APRIL 04-06 -2025 - HANOI - VIETNAM

THE CREATOR'S DILEMMA

Giới thiệu: Tiến thoái lưỡng nan của người
sáng tạo sơ đồ



- **A good diagram must be clear and accessible to many.**
Một sơ đồ tốt cần rõ ràng và dễ tiếp cận với nhiều người.

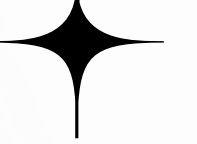


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- **But clarity often sacrifices the artistic and living quality of the model.**

Nhưng sự rõ ràng thường làm mất đi tính nghệ thuật và sức sống của mô hình.



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Một sơ đồ tốt cần rõ ràng và dễ tiếp cận với nhiều người.

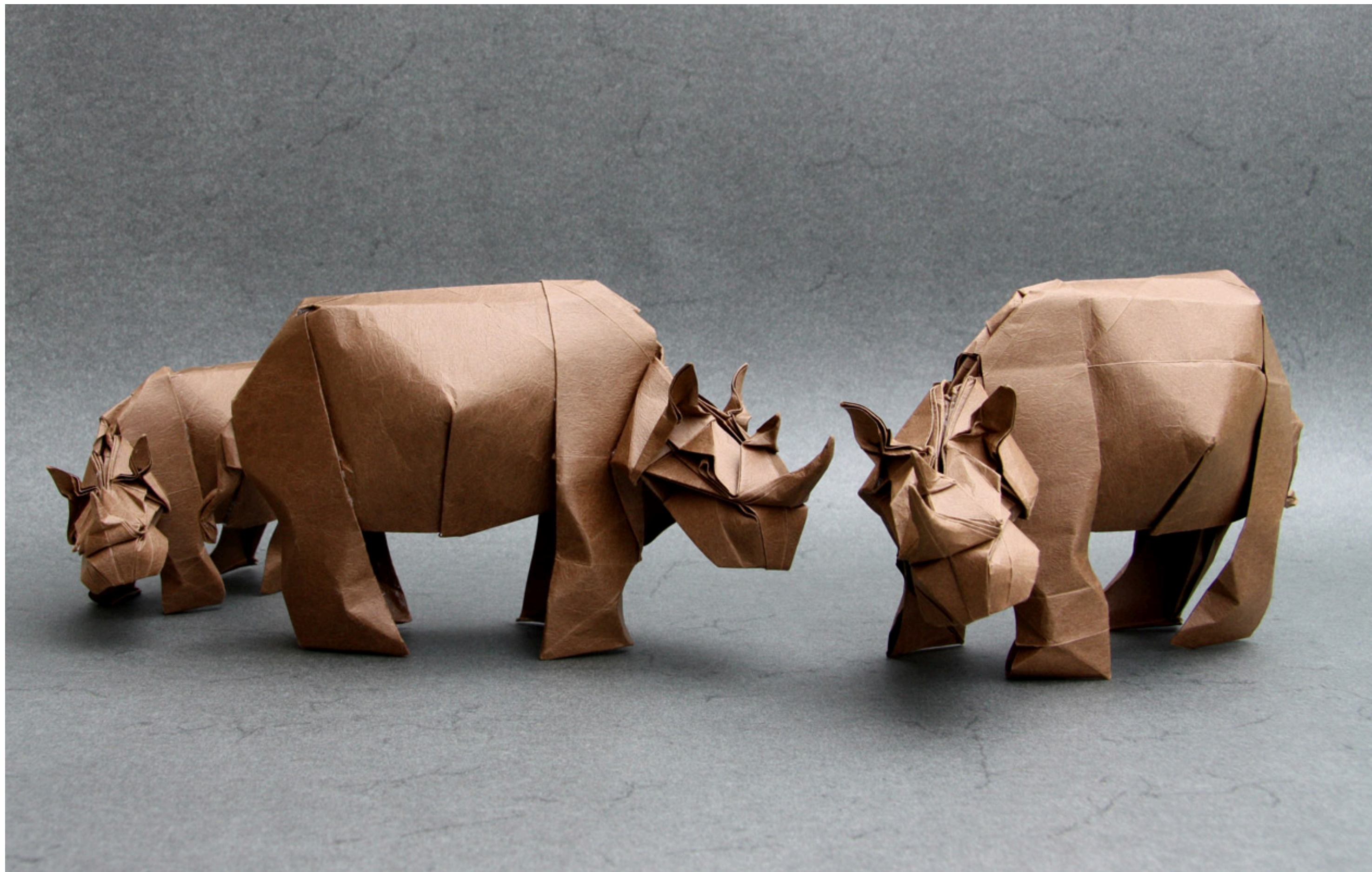
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Nhưng sự rõ ràng thường làm mất đi tính nghệ thuật và sức sống của mô hình.

How to transmit an artwork without diminishing it?
Làm thế nào để truyền tải một tác phẩm mà không làm nó mất đi vẻ đẹp?

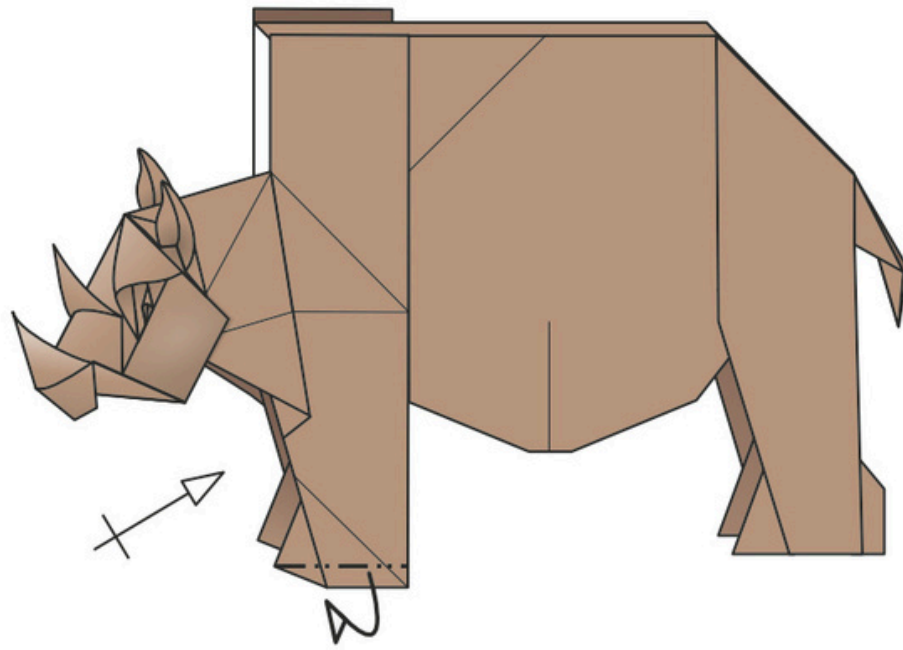






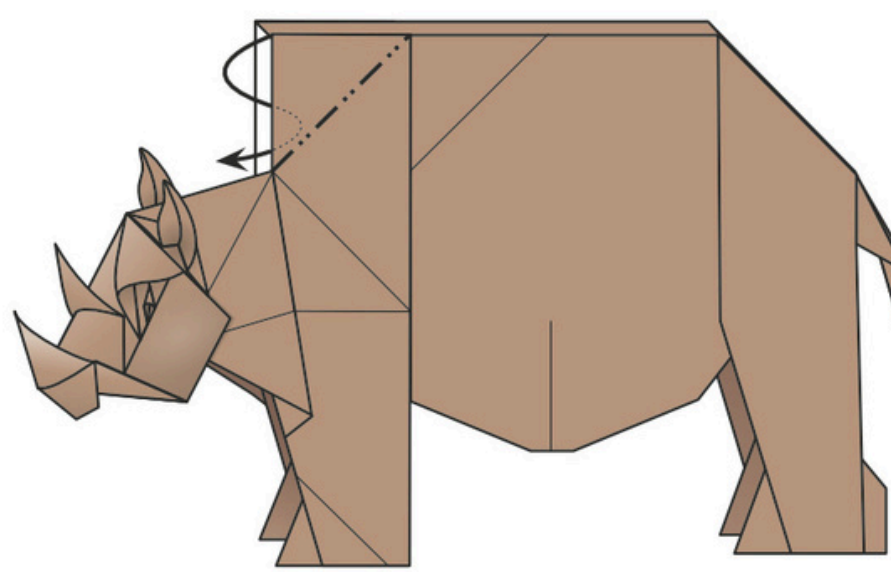


133



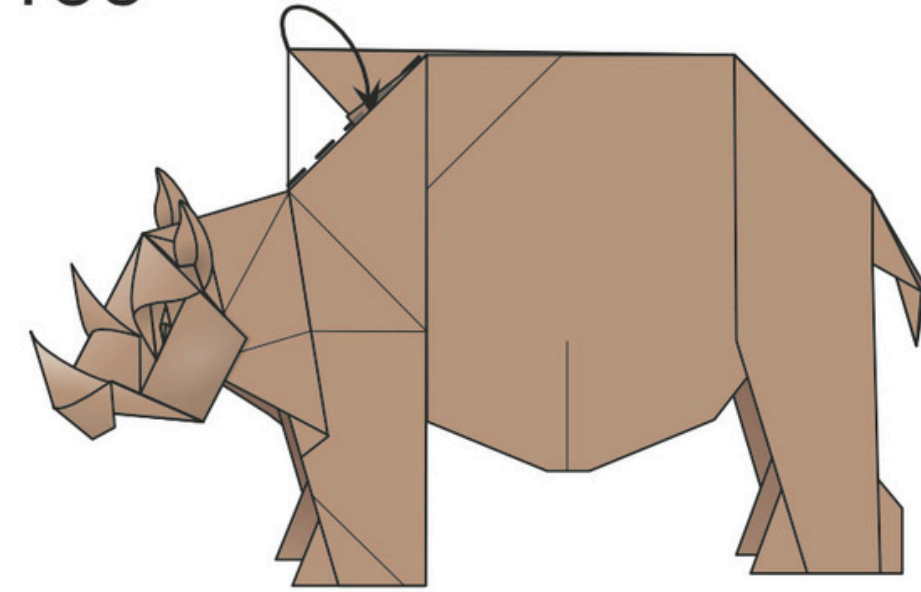
Mountain-fold to level the base
of the foot. Repeat behind.
*Pli montagne pour niveler la
base du pied. Répétez à
l'arrière.*

134



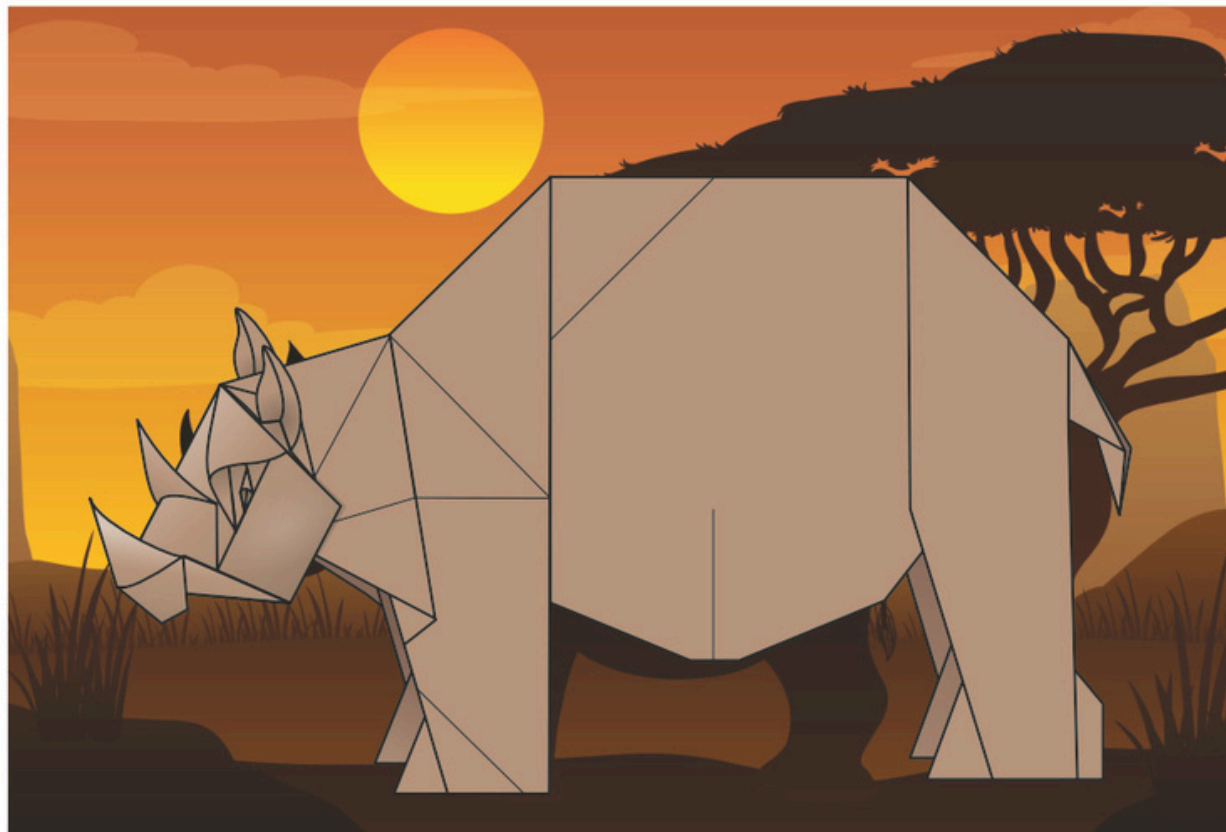
Inside reverse-fold
the front corner.
*Pli inversé intérieur
sur le coin.*

135



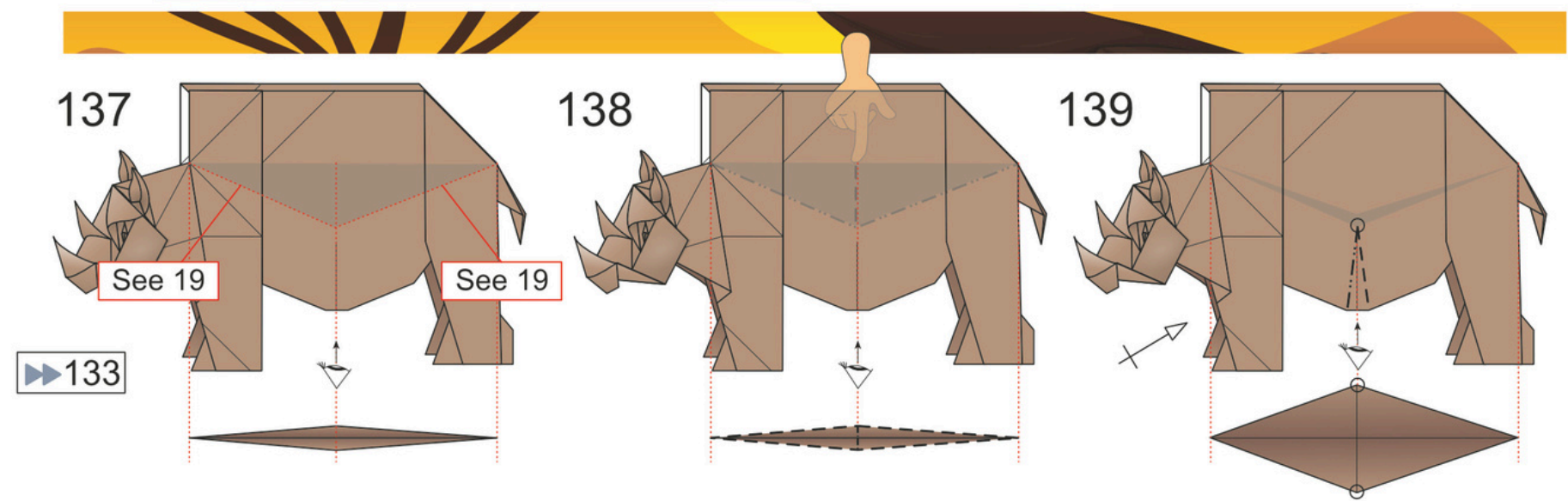
Insert the corner into the
pocket to lock the back.
*Insérez le coin dans la
pochette pour bloquer le dos.*

136



The easy version of the rhino is completed.
*This rhino, a little too flat for such a massive
animal, can take on more volume with a few
extra sequences. Unfold to start again from
step 132.*

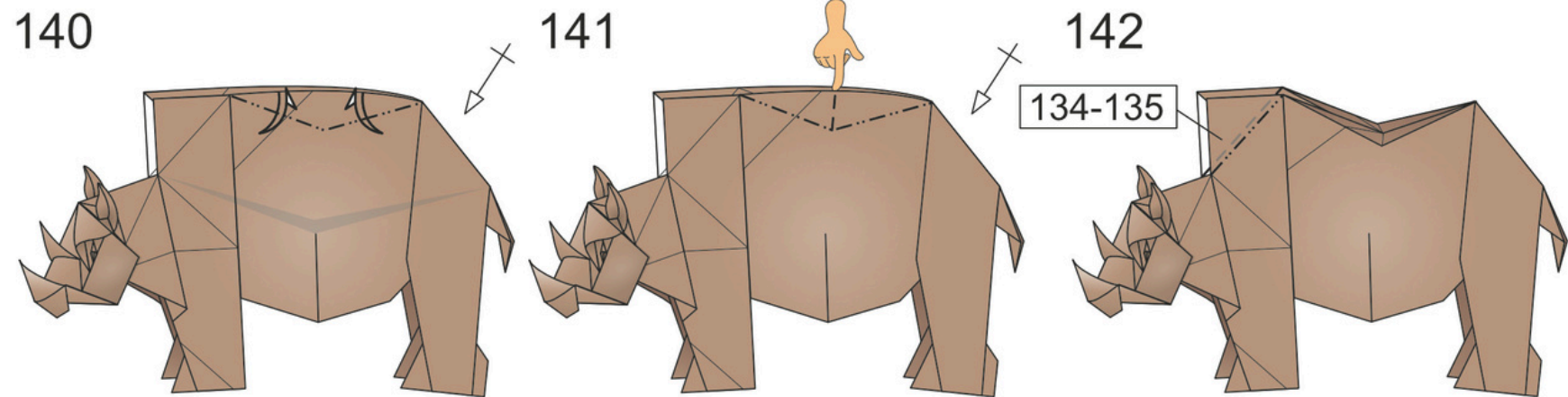
*La version facile du rhino est terminée. Ce
rhino un peu trop plat pour un animal si
massif peu prendre du volume avec
quelques séquences supplémentaires.
Dépliez pour repartir de l'étape 132.*



Open the belly and locate the diamond shape showed in step 19.
Ouvrez le ventre et repérez la forme de losange montrée à l'étape 19.

Push from the top to unfold this diamond completely.
Poussez par le haut pour déplier complètement ce losange.

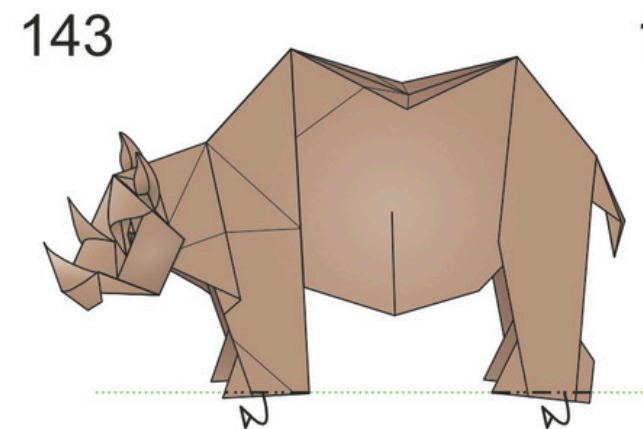
Find the reference and pleat-fold to create a 3D belly. Repeat behind.
Trouvez la référence et faites un repli pour passer le ventre en 3D.



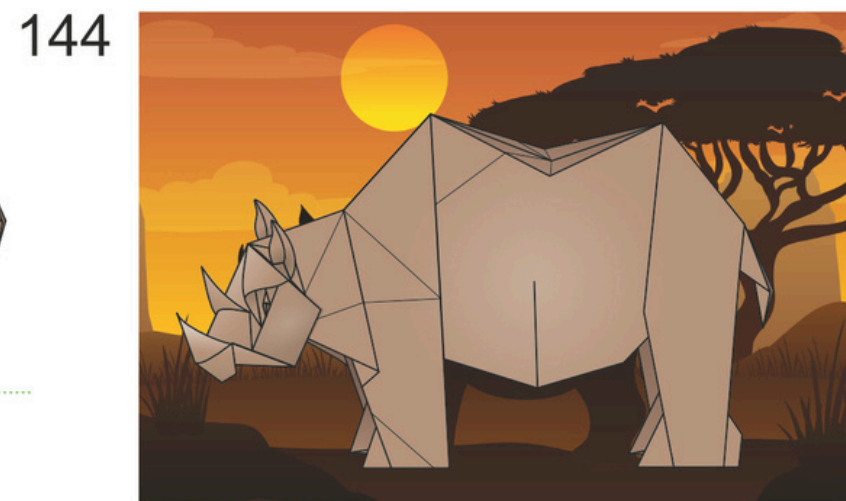
Mountain-fold through all layers and repeat behind.
Plier montagne à travers toutes les couches et répéter derrière.

Mountain-fold. The back becomes 3D. Repeat behind.
Pli en montagne. Le dos devient tridimensionnel. Répétez derrière.

Repeat steps 134 to 135 on the corners.
Répétez les étapes 134 à 135 sur les coins.



Adjust the base of the feet so that the rhino stands on its own.
Ajustez la base des pieds pour que le rhinocéros tienne debout seul.



Rhino version 2 completed.
Rhinocéros version 2 terminé.

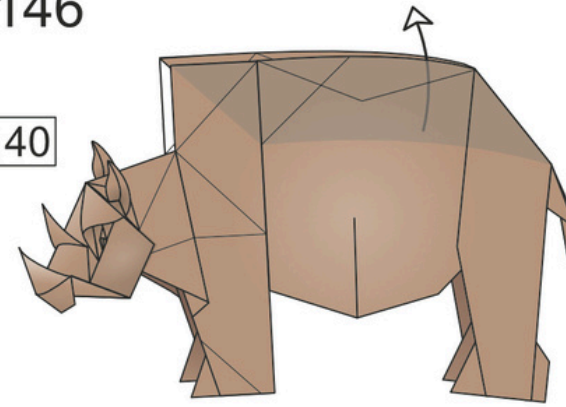
145

Let's have some more fun with this 3D body by adding a closed back. Start from step 140.

Amusons-nous un peu plus avec ce corps en 3D en ajoutant un dos fermé. Repartez de l'étape 140.

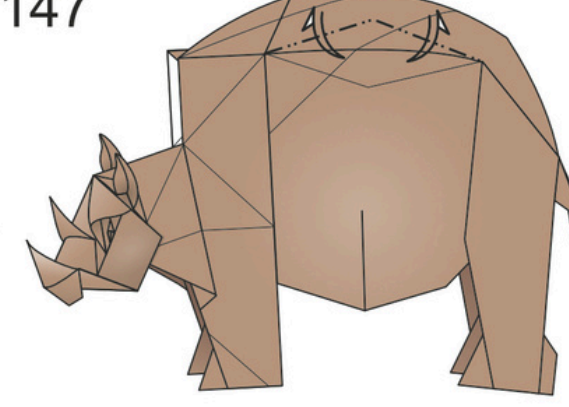
146

▶▶140



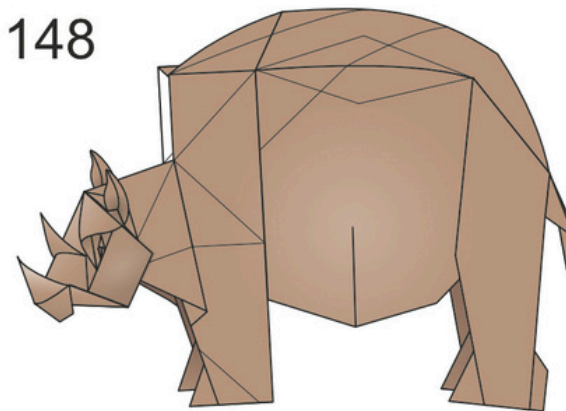
Unfold the hidden flap behind the front layer.
Dépliez le volet caché, celui juste derrière la couche de devant.

147



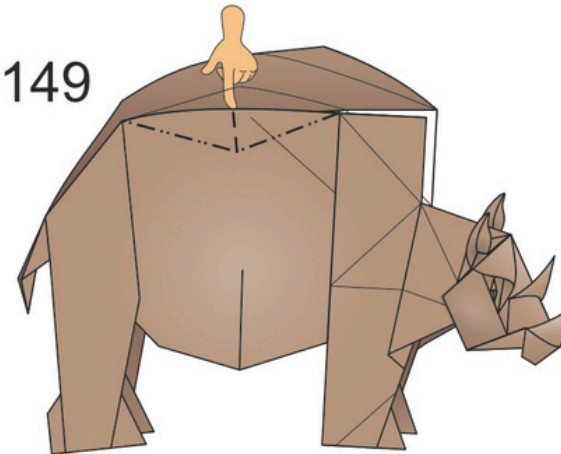
Change the valley folds into mountain folds.
Changez les plis vallée en plis montagne.

148



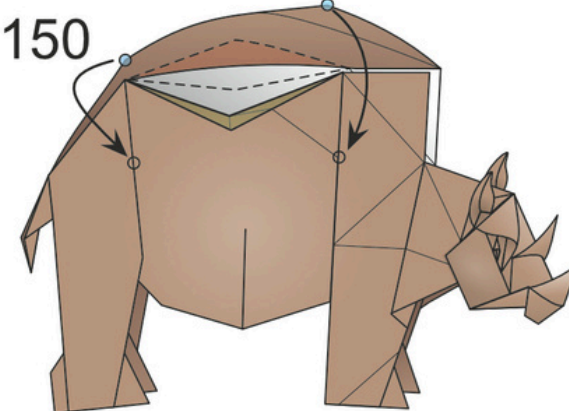
Turn over the model.
Retournez le modèle.

149



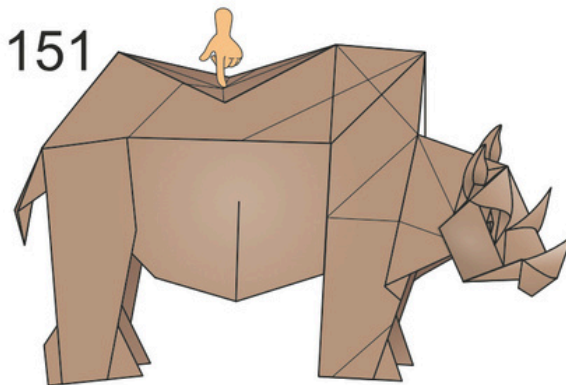
Mountain-fold. The back becomes 3D.
Pli en montagne. Le dos devient tridimensionnel.

150



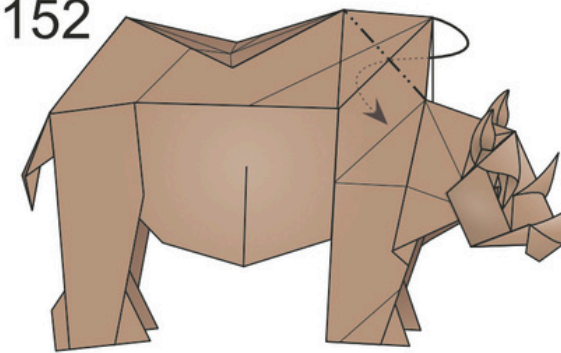
Cover the front with the back flap, overlapping the red triangle on the green.
Recouvrez la face avant avec le volet de derrière en superposant le triangle rouge sur le vert.

151



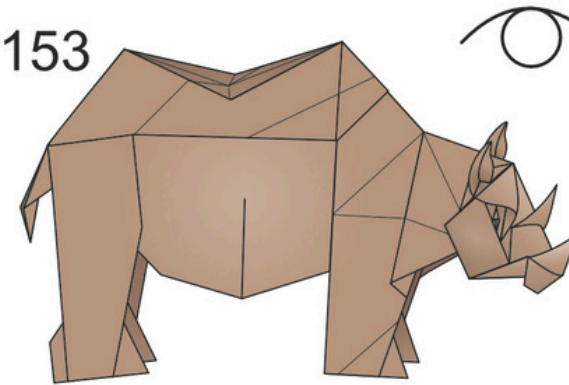
Make sure that the layers overlap well.
Vérifiez que les couches se superposent bien.

152



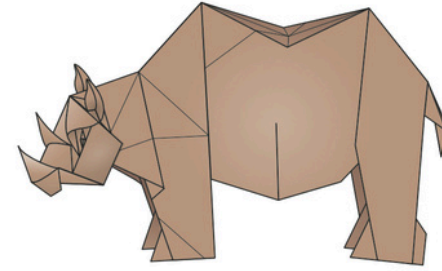
Inside reverse-fold the corner taking all the layers in same time.
Pli inversé intérieur sur le coin, en prenant toutes les couches en même temps.

153



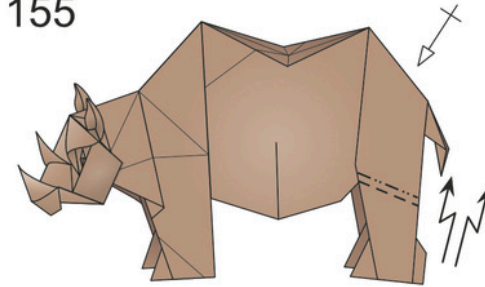
Turn over the model.
Retournez le modèle.

154



You can just adjust the feet as in step 143. Let's try something else!
 Vous pouvez simplement ajuster les pieds comme à l'étape 143. Essayons autre chose !

155



Crimp or pleat-fold the hind leg. Repeat behind.
 Repli simple ou double sur la patte arrière. Répétez derrière.

To make this rhinoceros more lively, you have to get around the problem of the legs being too straight. The problem is that it is not possible to lengthen the legs without changing the whole structure. We still have two solutions:

1. A pleat-fold (or crimp) on the legs to break the straight lines and simulate the folding of the legs at the elbow. The advantage is that the leg can be rotated to adjust it to the ground. The disadvantage is that this shortens the legs a bit and makes the rhino a bit "short-legged".

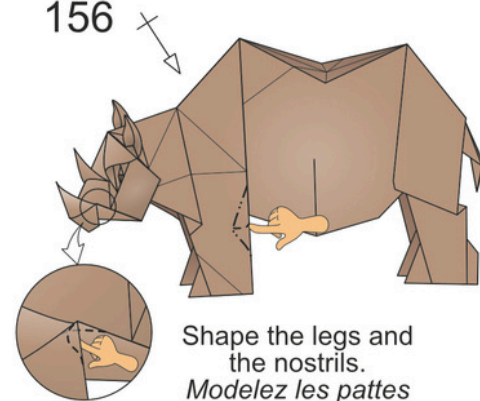
2. To shape the legs to give them roundness and life, while maintaining a sufficient length. This second solution is obviously my preference, but I have found that a mixture of the two works quite well...

Pour rendre plus vivant ce rhino, il faut contourner le problème des pattes trop droites. Le problème est qu'il n'est pas possible de rallonger ces pattes sans changer totalement toute la structure. Il nous reste deux solutions :

1. Un repli (ou crimp) sur les pattes pour casser les lignes droites et simuler le pli des pattes au niveau du coude. L'avantage est de pouvoir faire pivoter la patte pour l'ajuster au niveau du sol. Le désavantage est que cela raccourci un peu les pattes pour donner un rhino un peu "court sur patte".

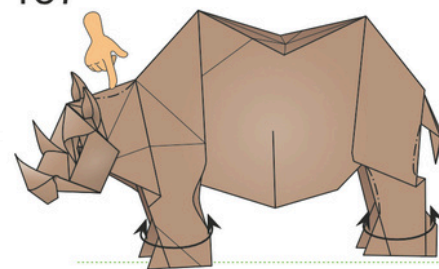
2. Modeler les pattes pour leur amener rondeur et vie, tout en gardant une longueur suffisante. Cette deuxième solution à ma préférence évidemment, mais j'ai trouvé toutefois qu'un mixte des deux fonctionnait pas mal...

156



Shape the legs and the nostrils.
 Modelez les pattes et les narines.

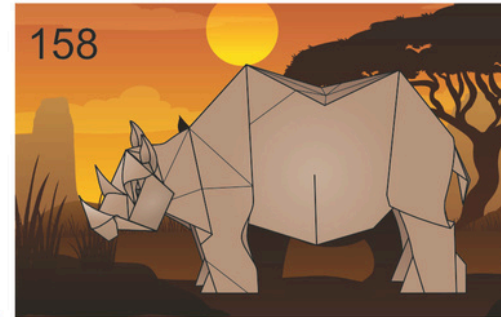
157



Round out the legs and let your imagination run wild when modelling. For example, I like to make a slight squash-fold on the neck to turn the head to the side (not drawn here). Adjust the base of the feet so that the rhinoceros stands on its own.

Arrondissez les jambes et laissez libre cours à votre imagination lors du modelage. Par exemple, j'aime réalisé un léger pli aplati sur le cou pour faire tourner la tête sur le côté. Ajustez la base des pieds pour que le rhinocéros tienne debout seul.

158

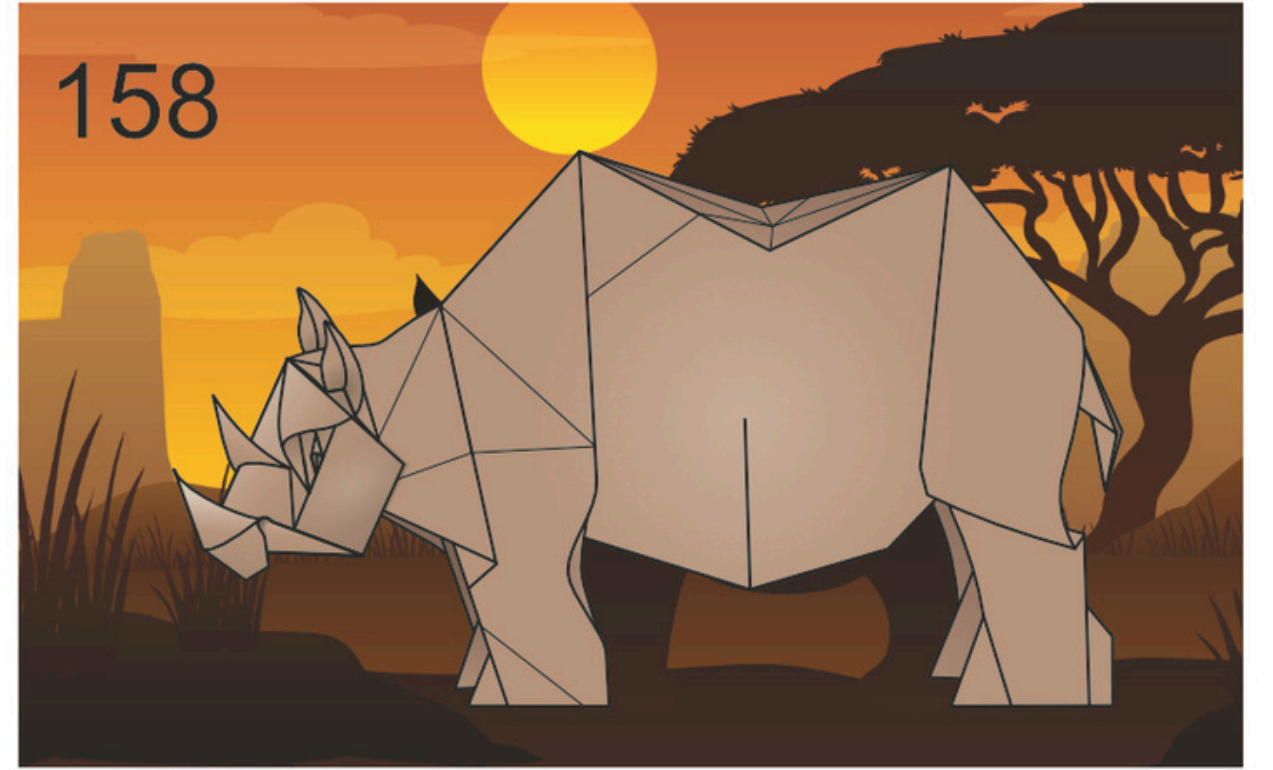
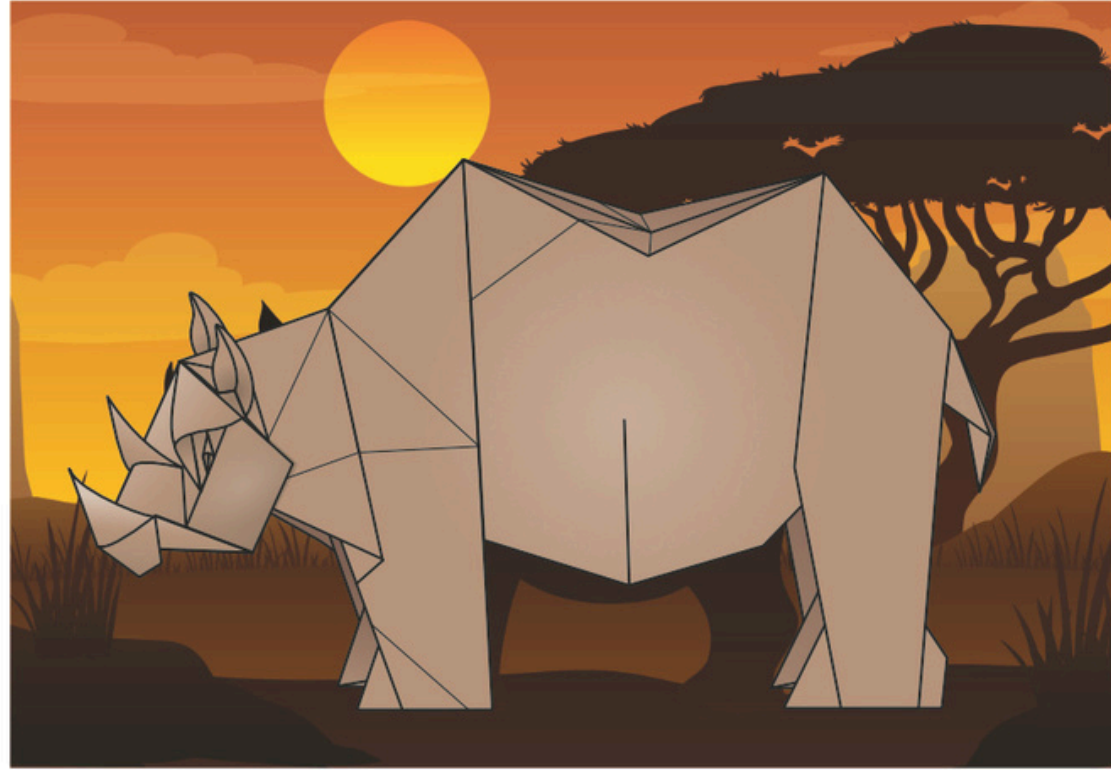
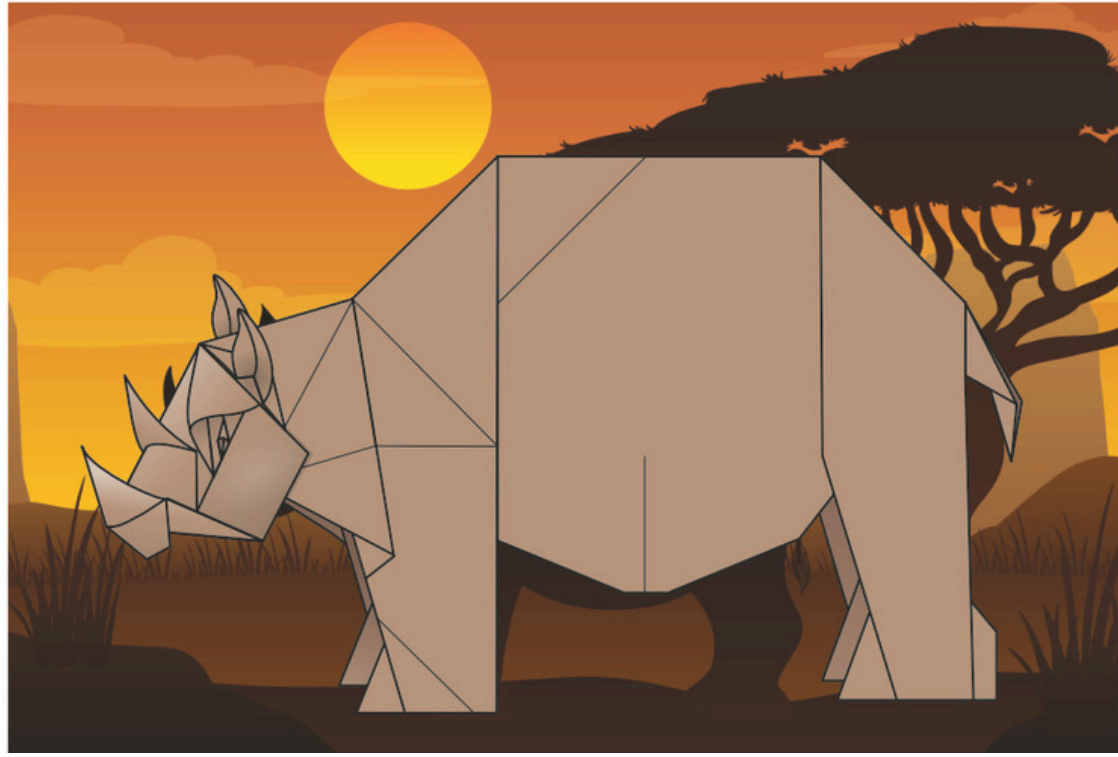


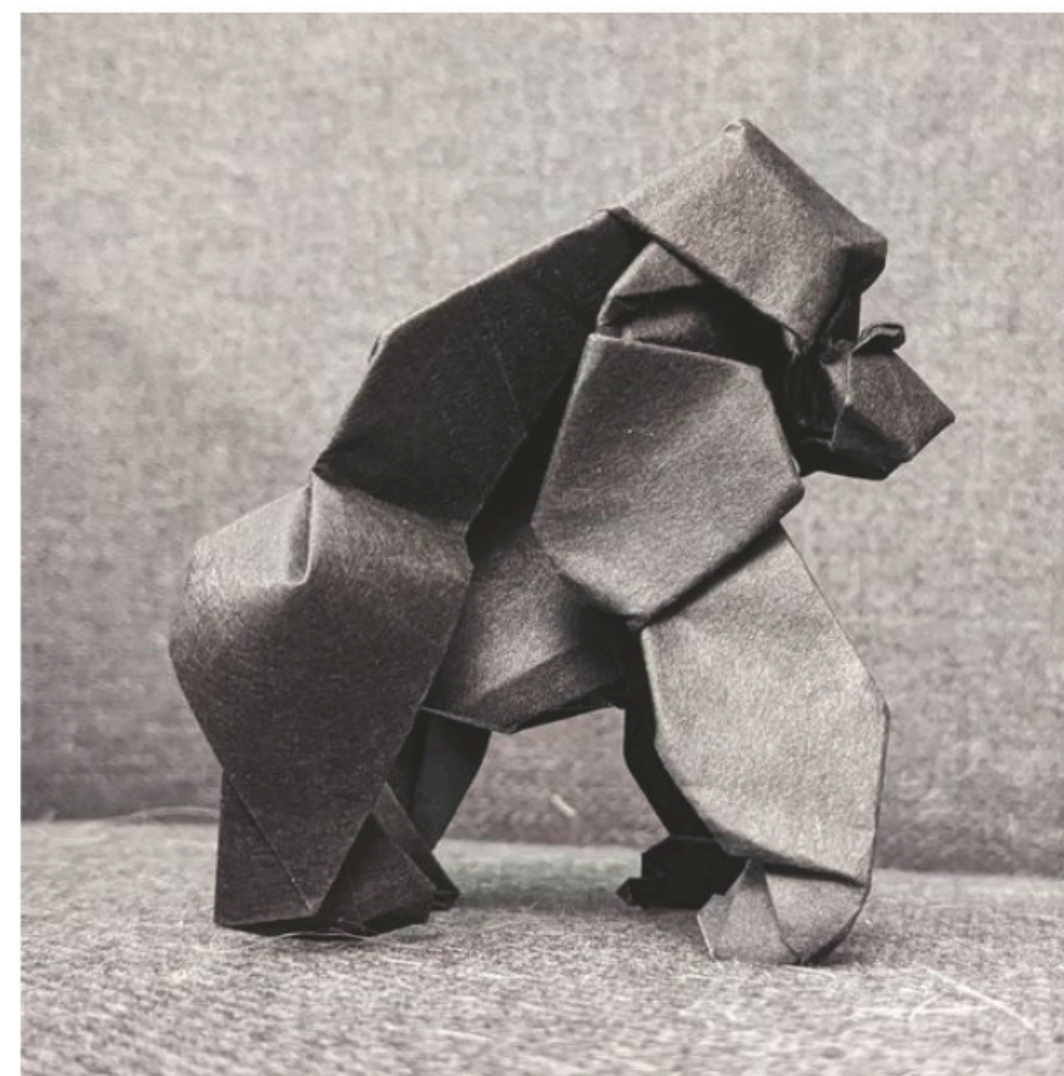
Interpretation by Pere Olivella - Geltex 30x30cm
 Interprétation par Pere Olivella - Geltex 30x30cm

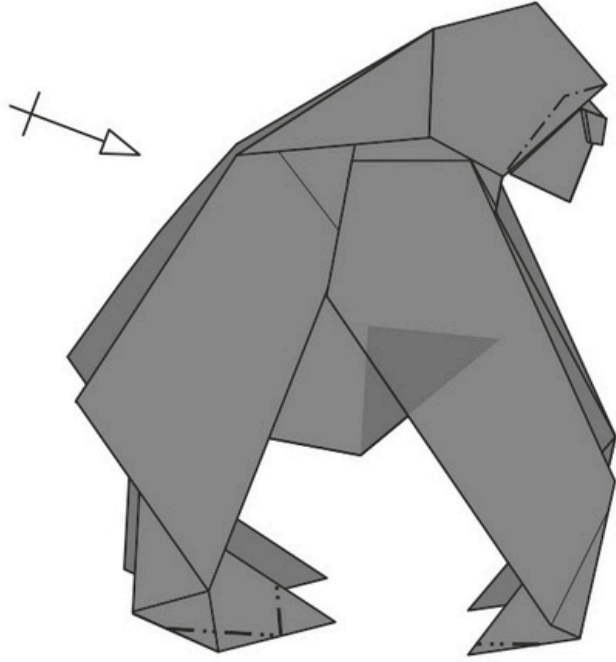


Interpretation by Monica Gao - Satogami 35x35 cm
 Interprétation par Monica Gao - Satogami 35x35 cm









Shape the head with a slight indentation. Fold the edges of the feet and hands so that the gorilla stands upright. Repeat behind.

Façonnez un peu la tête avec un léger enfoncement. Pliez les bords des pieds et des mains pour que le gorille tienne debout. Répétez derrière.



Complete!
Terminé !

Bring 3D

There are three key methods for incorporating 3D into a model:

- 1) Simulate 3D using shadows
- 2) Modifying a section with a fold
- 3) Apply 3D modelling

Let's use these techniques to add relief to our gorilla.

Trois méthodes clés permettent d'intégrer la 3D dans un modèle :

- 1) Simuler la 3D par des ombres*
- 2) Modifier une section avec un repli*
- 3) Appliquer du modelage 3D*

Utilisons ces techniques pour ajouter du relief à notre gorille.

1

3D simulation

For a gorilla, it's important to depict it with large, powerful arms. This is what will differentiate it from other apes. The first solution I chose was to create a simple pleat-fold giving the arm its full volume (fig. 1). However, this pleat-fold is difficult to do, as there are no obvious references, and depending on the paper, it may tend to unfold. We can then simulate 3D by structuring the shape of the shoulder, and freeing it from the rest of the body. Note that if you create an open sink in step 33, you'll have even more latitude to free the shoulder from the body.

Pour un gorille, il est important de le représenter avec des bras puissants et volumineux. C'est ce qui le différenciera des autres singes. La première solution que j'ai choisie a été de créer un simple repli donnant au bras tout son volume (fig. 1). Cependant, ce repli est difficile à réaliser car il n'y a pas de références évidentes et en fonction du papier, il peut avoir tendance à se déplier. On peut alors simuler la 3D en structurant la forme de l'épaule, et en la libérant du reste du corps. Notez que si vous réalisez un renforcement ouvert à l'étape 33, vous aurez encore plus de latitude pour dégager l'épaule du corps.

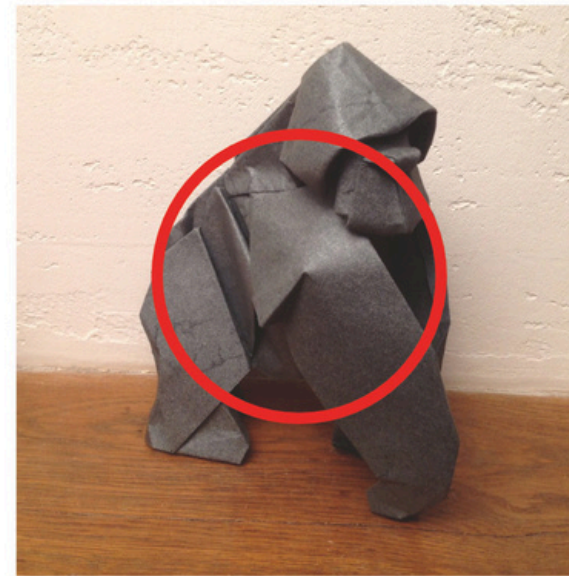


Fig. 1

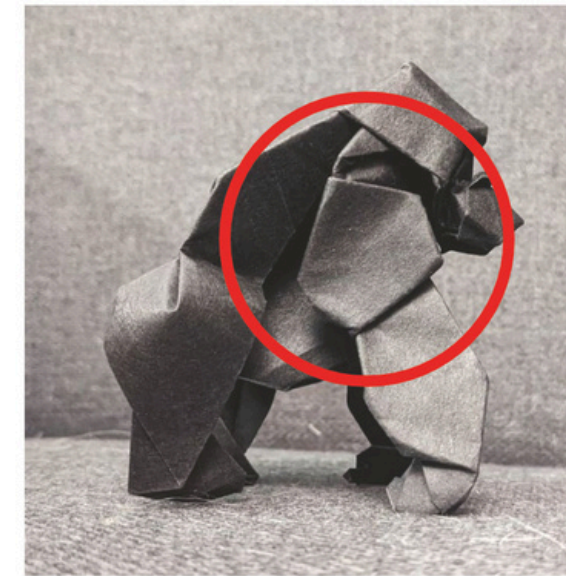
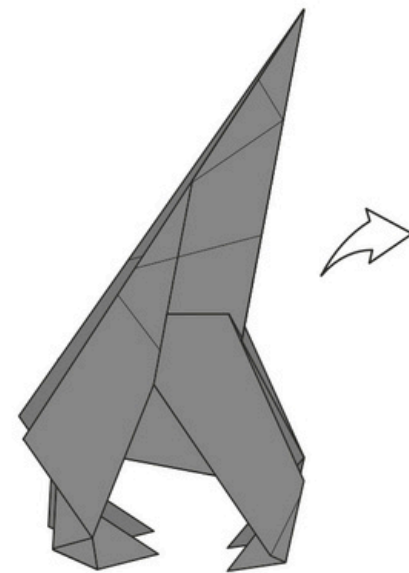
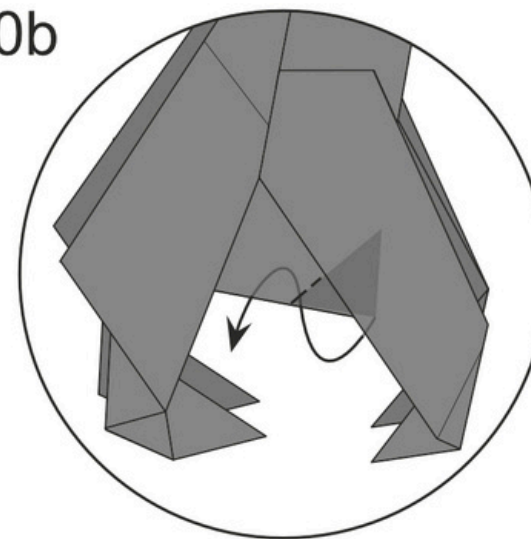


Fig. 2

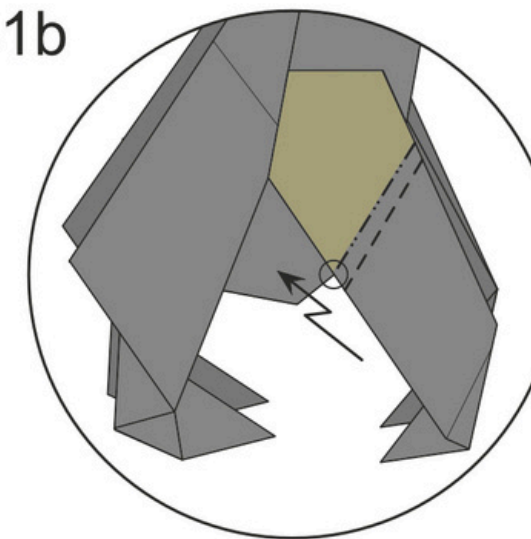
39b



40b



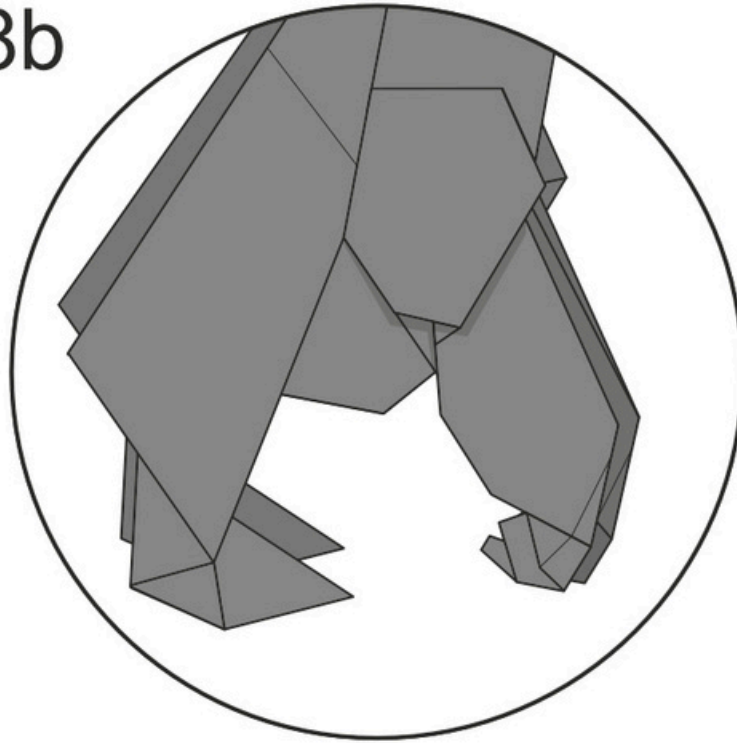
41b



montagne pour la pointe.

46b sur l'autre bras.

48b



Complete!
Terminé !

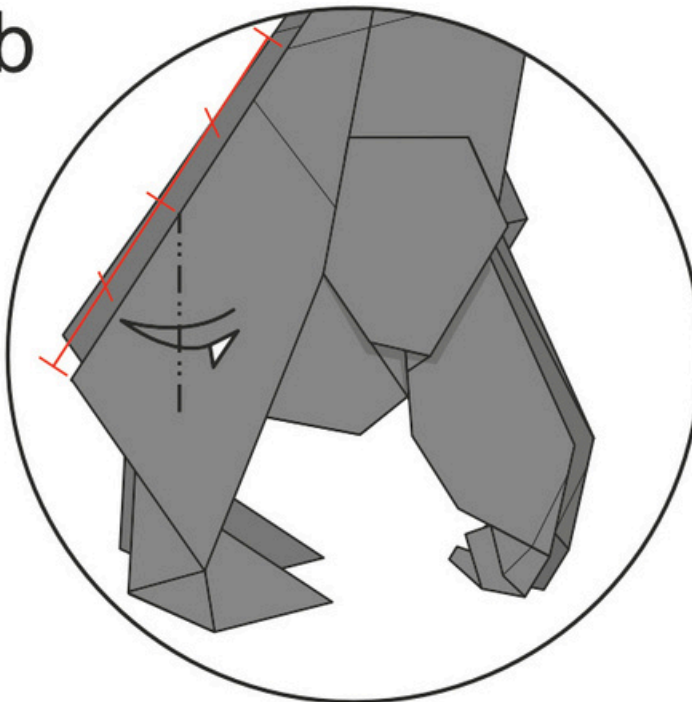
2

Pleat-fold / Repli

A pleat-fold transforms a flat surface into 3D. Block this fold with another fold, or use a type of paper that won't unfold, such as foil, or add methycellulose, or use wet folding. Alternatively, in certain cases, we can use the double fold described below.

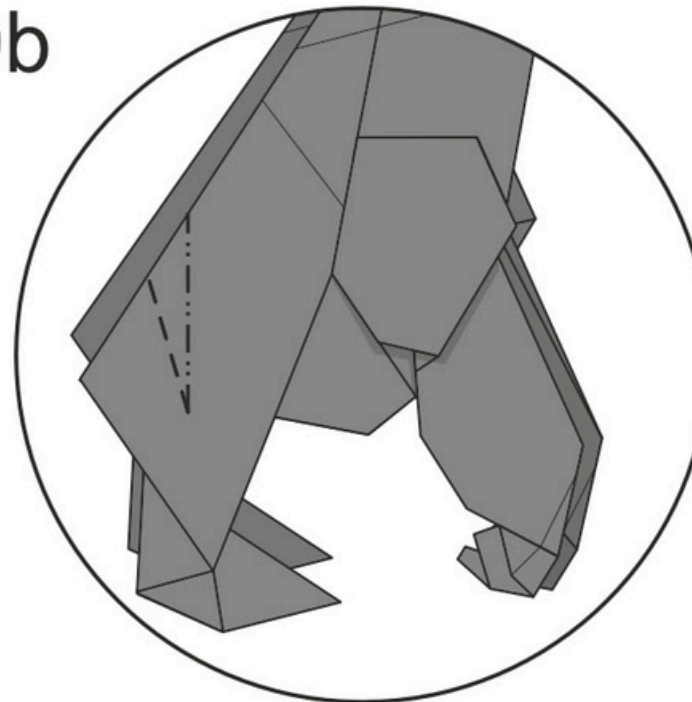
Un simple repli transforme donc une surface plane en 3D. Bloquez ce repli avec un autre pli ou utilisez un type de papier qui ne se dépliera pas comme le papier métallisé ou encore ajouter du méthycellulose ou enfin pratiquez le pliage humide. Sinon, dans certains cas, nous pouvons utiliser le repli double décrit ci-dessous.

49b



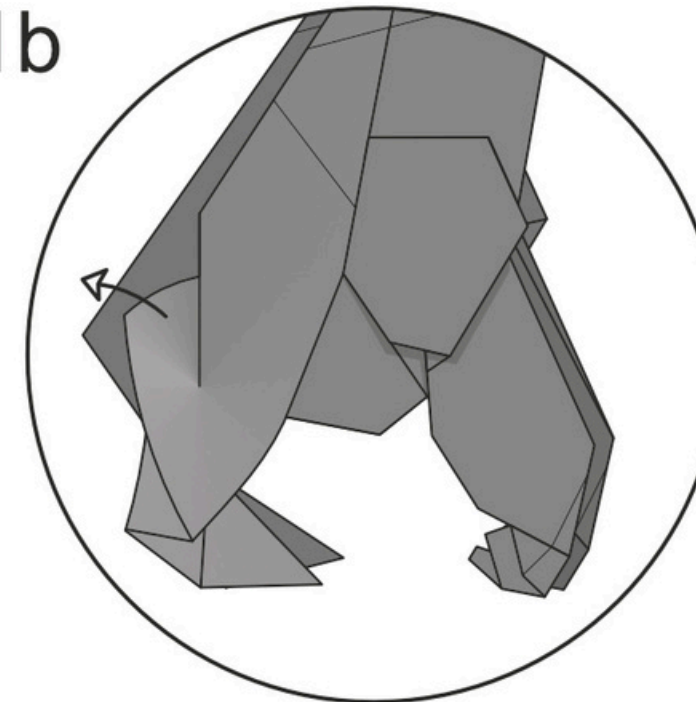
Target the center of the thigh to start this mountain fold.
Ciblez le centre de la cuisse pour commencer ce pli montagne. !

50b



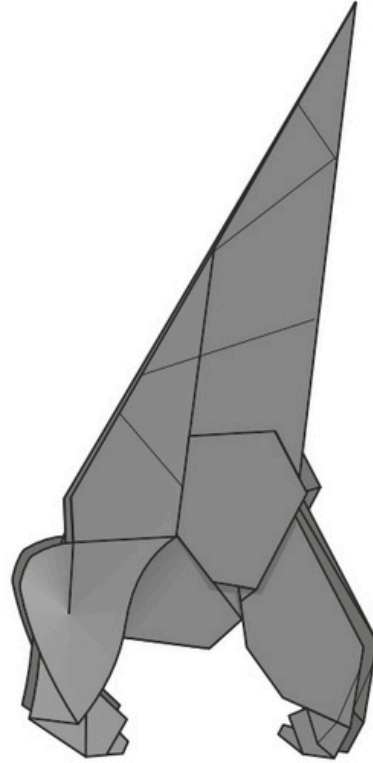
Make a pleat-fold to pass the thigh in 3D.
Faites un repli pour passer la cuisse en 3D.

51b



Unfold.
Dépliez.

61b



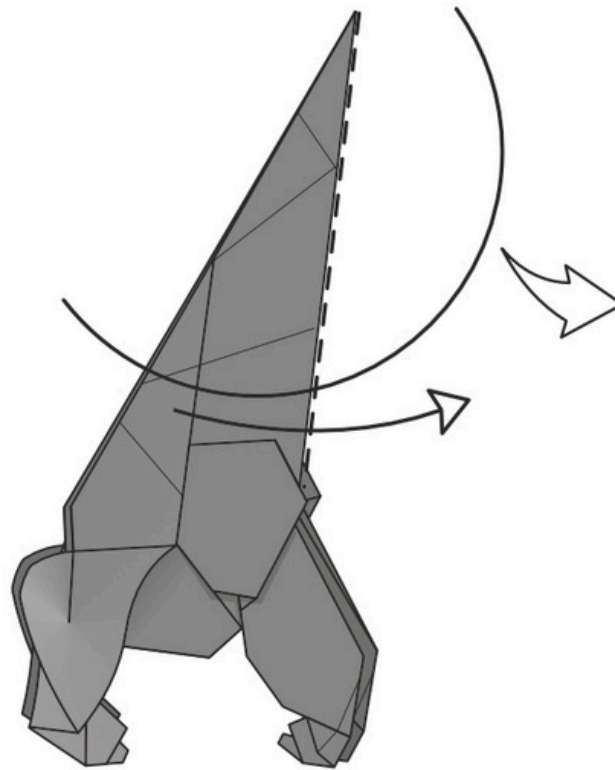
3

Shaping / Modelage

Shaping is the most effective way of breathing life into a creation, but it's also the most complex to teach, whether in a workshop or via a diagram. To shape this gorilla's head, I aimed to simplify and structure the steps as much as possible, to make the process as accessible as possible.

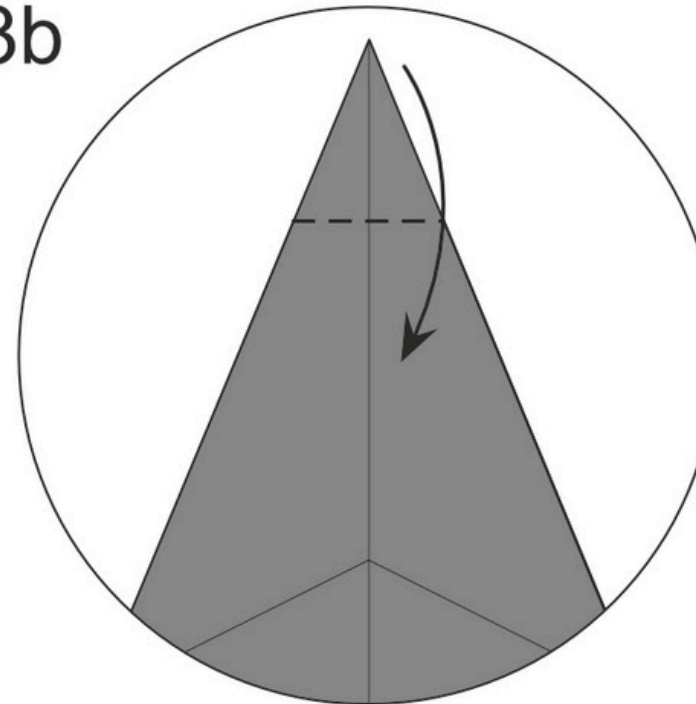
Le modelage est l'approche la plus efficace pour insuffler vie à une création, toutefois, elle s'avère être la plus complexe à enseigner, que ce soit en atelier ou via un diagramme. Pour façonner la tête de ce gorille, j'ai visé à simplifier et structurer au maximum les étapes, afin de rendre ce processus aussi accessible que possible.

62b



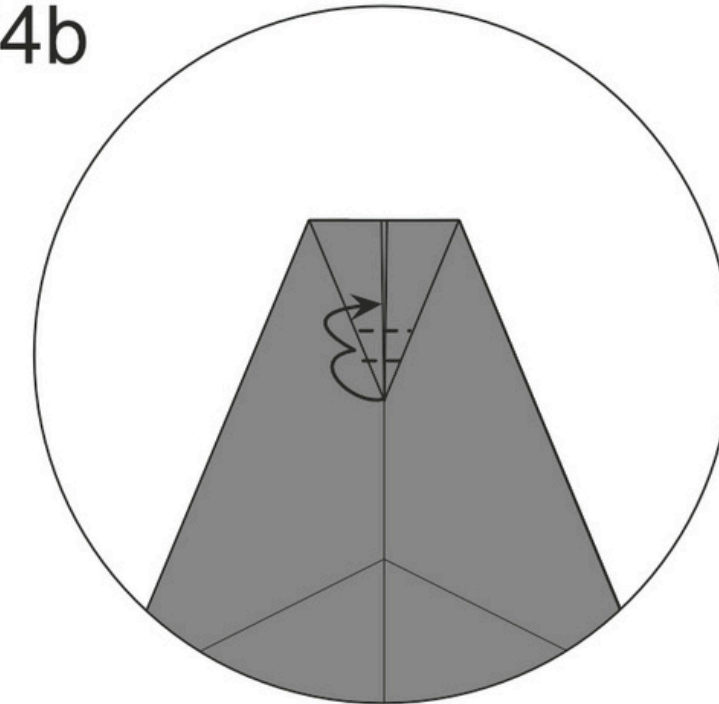
Unfold in half.
Dépliez en deux.

63b



Valley-fold on the existing crease made in step 4.
Pli vallée sur le pli existant réalisé à l'étape 4.

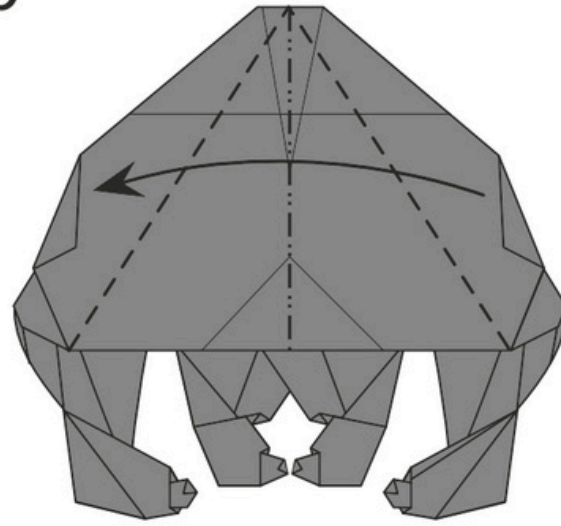
64b



Fold the nose with a fold then an other fold.
Pliez le nez avec un pli puis un autre pli.

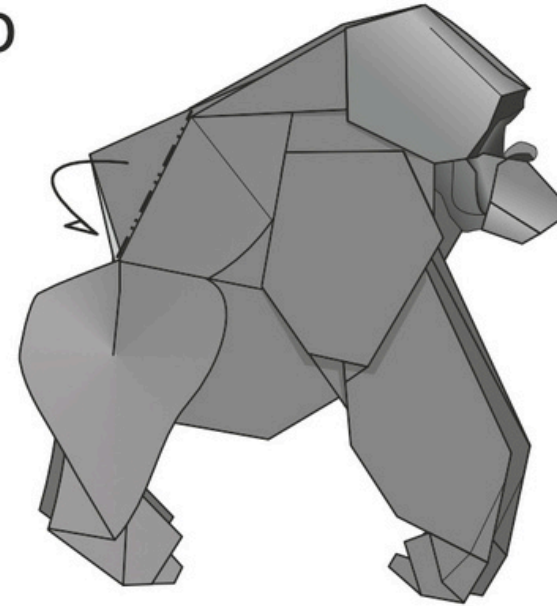
mettre en avant l'arrière-train proprement. Répétez dernière.

95b



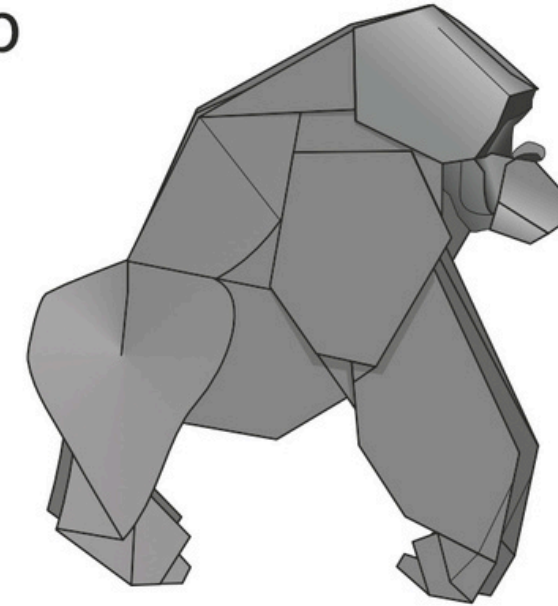
Close the model including a reverse-fold on the FRONT layer only.
Fermez le modèle en incluant un pli inversé uniquement sur la première couche.

96b

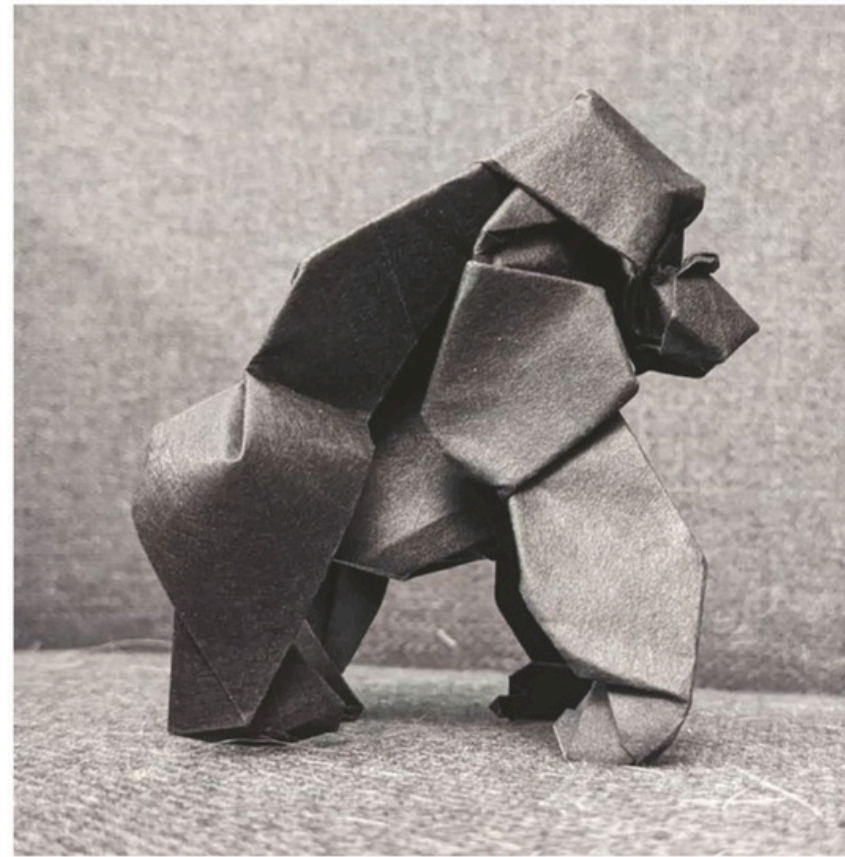


Mountain-fold to lock the back.
Pli montagne pour bloquer les volets du dos.

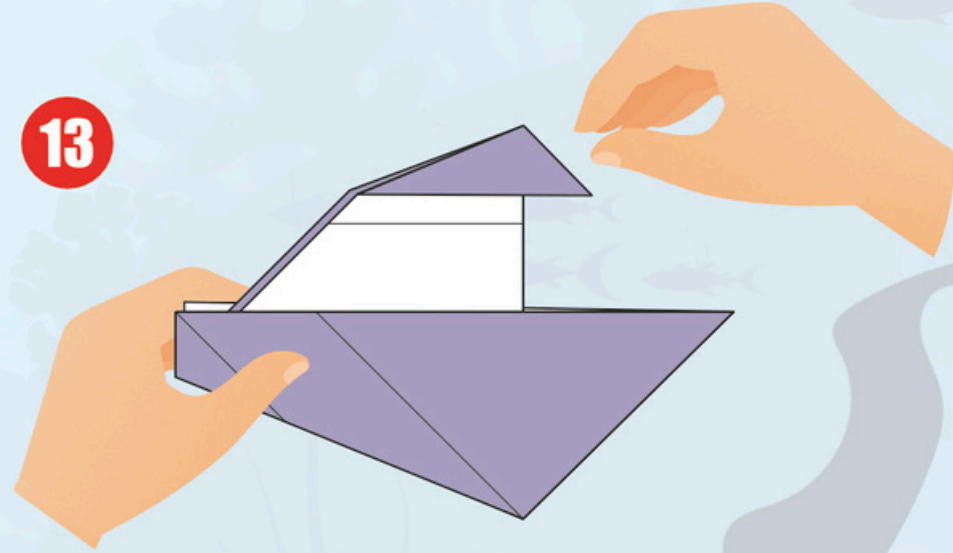
97b



Shape any other details you like to complete this gorilla.
Modelez à votre convenance pour terminer ce gorille.

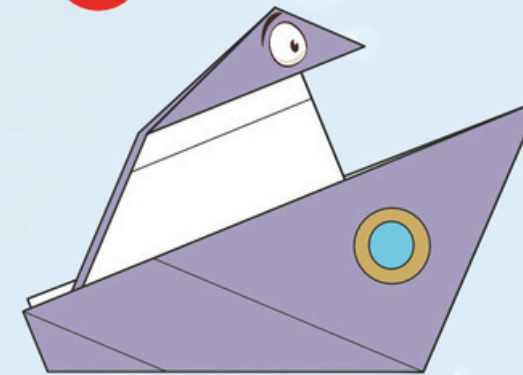


13



Ajoute des yeux
et décore le bateau !

14



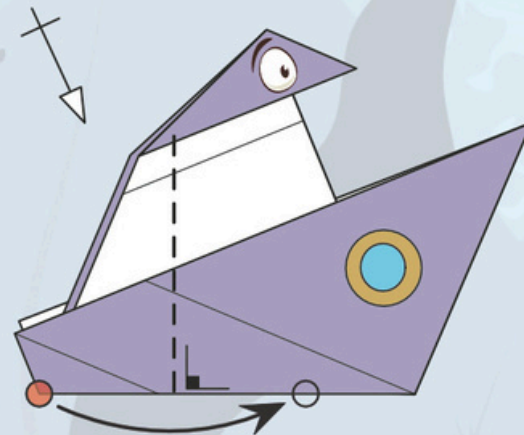
La version simple du modèle est terminée.

Pour les experts, voici comment ajouter des ailes au pingouin et un moteur au bateau !

Le symbole $\rightarrow$ indique que tu dois répéter le même pli derrière.

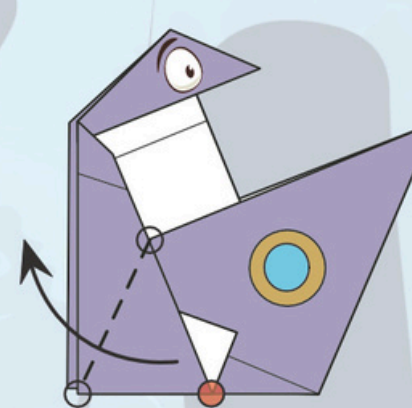
15

Plie le volet
vers la droite.
Répète
derrière.



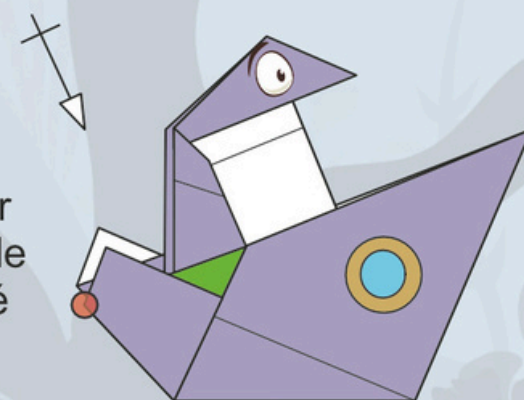
16

Plie le volet vers
le haut. Regarde
les coins
entourés pour
trouver ce pli

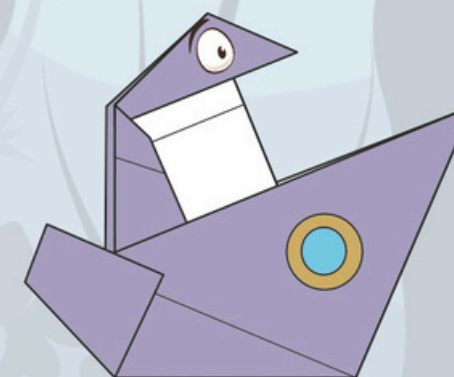


17

Il faut cacher
le petit triangle
blanc colorié
ici en vert.



18



Pour cela, débloque le grand volet du bateau
pour le faire passer par dessus le triangle vert

Et voilà ! N'oublie pas de faire la
même chose derrière à chaque fois !

Why It Matters

Tại sao cách tiếp cận này hiệu quả

Why It Matters

Tại sao cách tiếp cận này hiệu quả

- Respects different types of folders, from technical to expressive
Tôn trọng sự đa dạng của người gấp, từ kỹ thuật đến biểu cảm.

Why It Matters

Tại sao cách tiếp cận này hiệu quả

- Respects different types of folders, from technical to expressive
Tôn trọng sự đa dạng của người gấp, từ kỹ thuật đến biểu cảm.
- Honors the original model while opening creative paths.
Tôn vinh mô hình gốc mà không làm nó cứng nhắc.

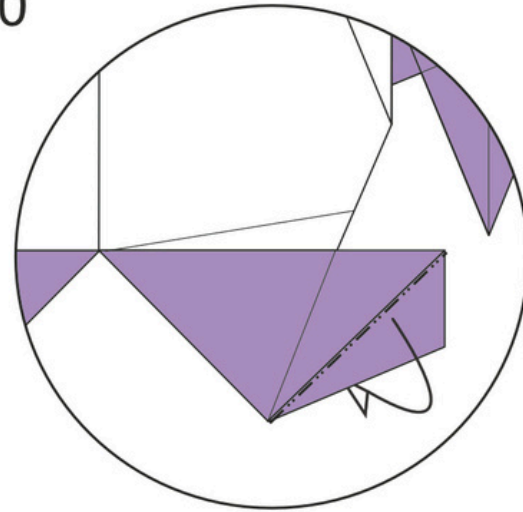
Trap for the designer

Cái bẫy dành cho người thiết kế



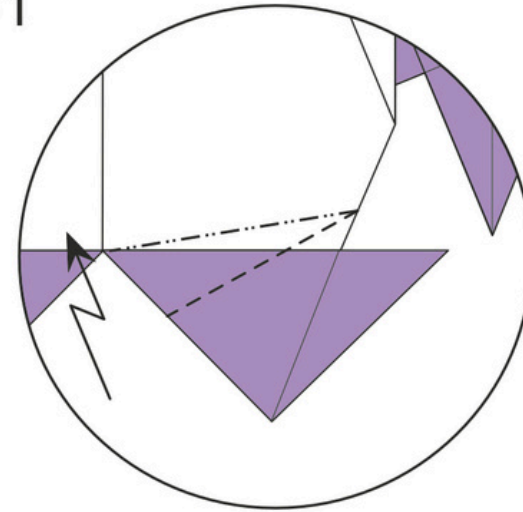


80



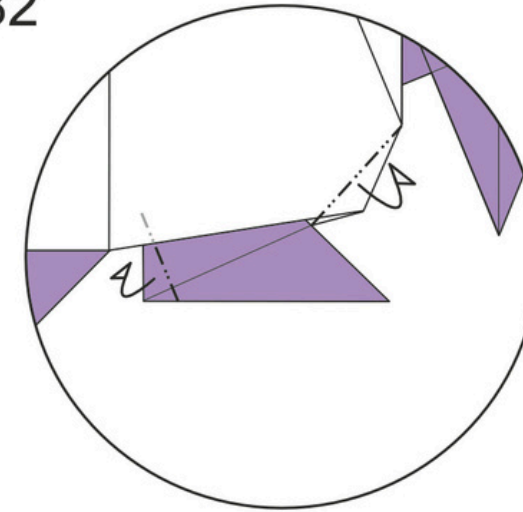
Mountain-fold the foot.

81



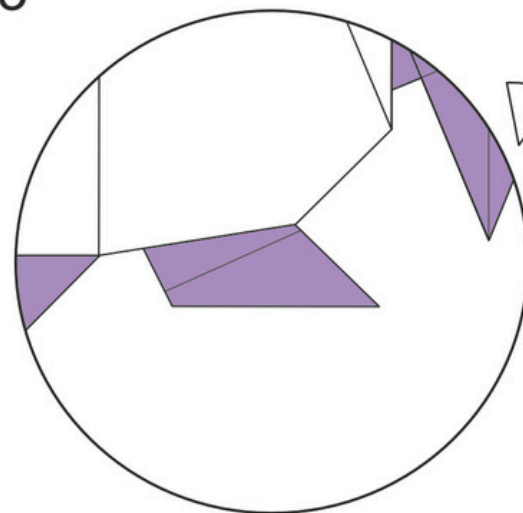
Swivel-fold. Check the next step to find the valley-fold.

82



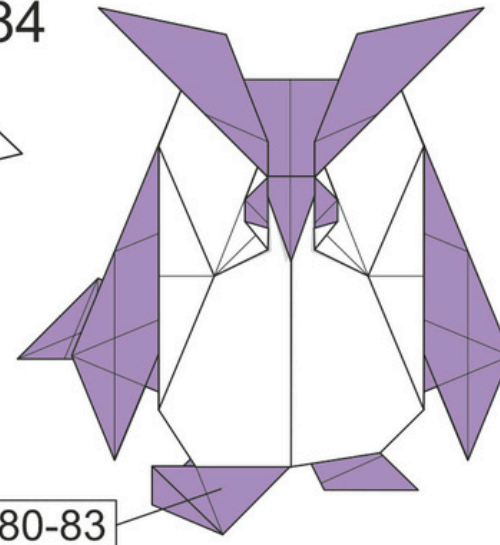
The base of the foot is horizontal. Shape.

83



Zoom out.

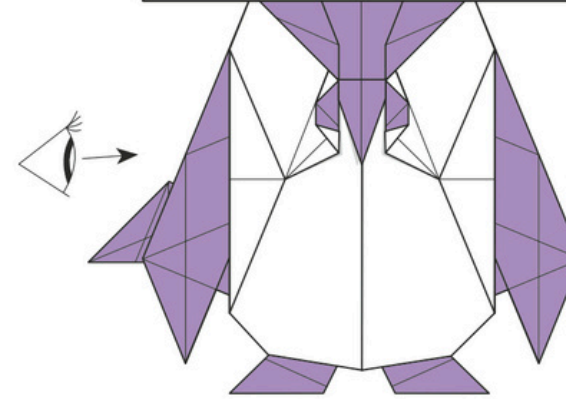
84



Repeat steps 80 to 83 on the left foot.

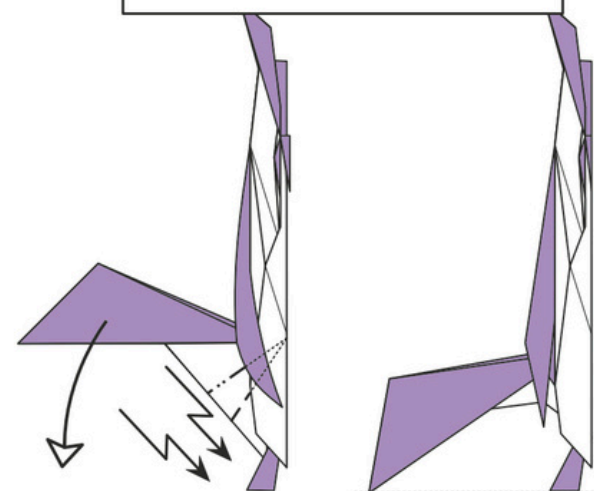
85

The next step shows the model from the side with the tail perpendicular to the body.

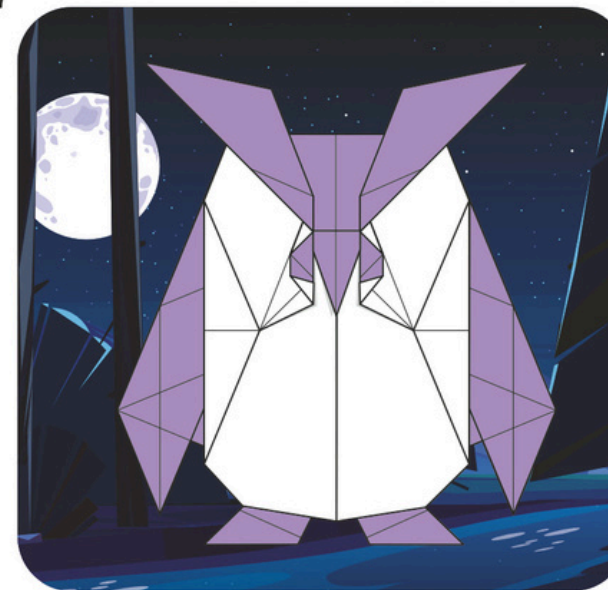


86

Crimp the tail to align it with the feet so the owl stand alone.



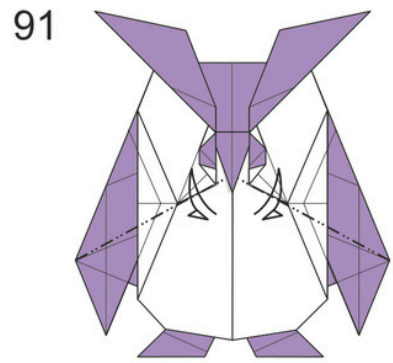
87



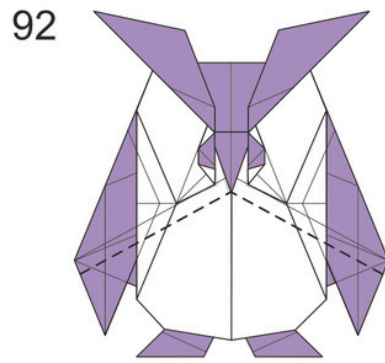
Grand Pa Owl is completed.

So we have now a "flat" version of the owl. this is the version that can be achieved if you don't like 3D or shape.

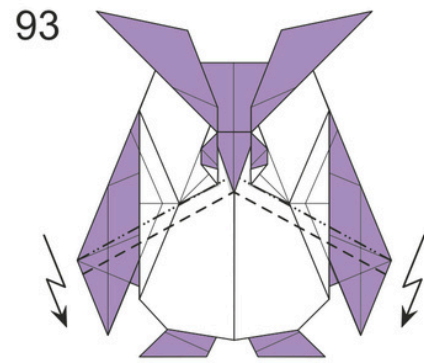
Let's see how to spice up the folding sequence to bring some shaping.



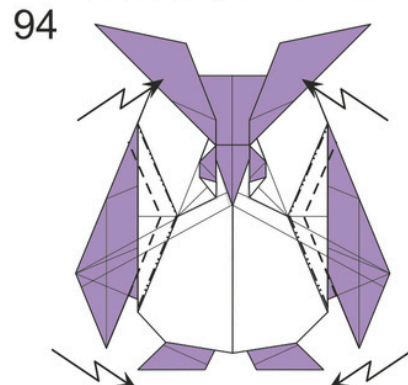
Follow the edge of the face to mountain-fold. Crease firmly through all layers of the face. Crease lightly on the wings.



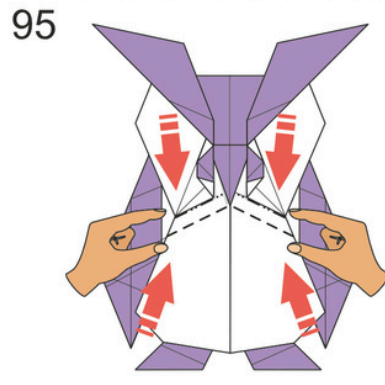
Valley-fold with parallels through all layers. The gap should be similar to the gap achieved in steps 88 to 89.



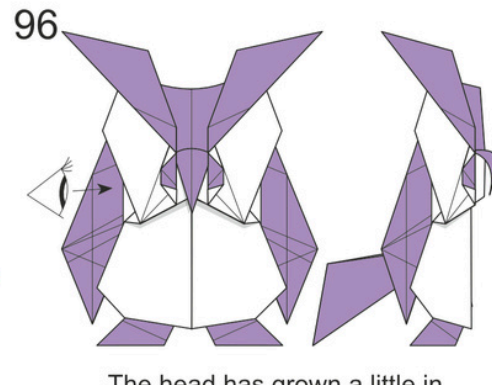
Pleat-fold to mark well the fold, then unfold.



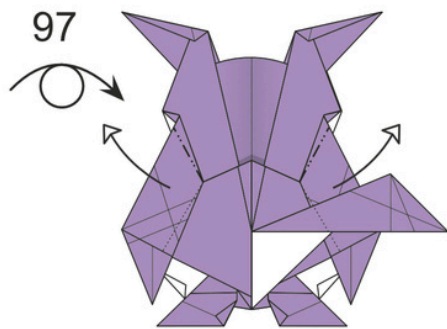
Pleat-fold the wings. The model will not lie flat in the next steps.



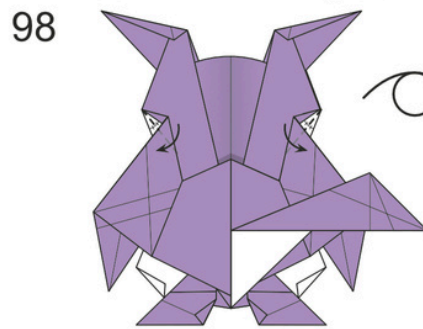
Pleat-fold again the neck. Pinch the corners to help you. A small hidden mountain fold appear.



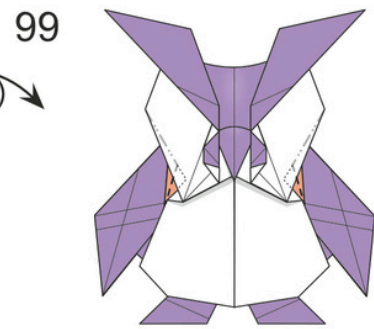
The head has grown a little in volume. So the beak is no longer really flat. You can start to round it out a little. Turn over.



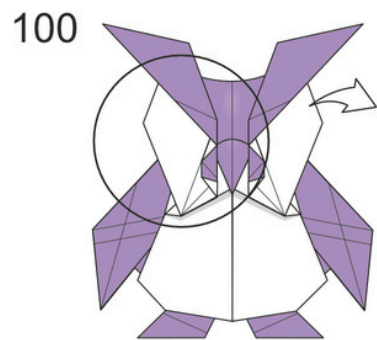
Swivel-fold to rotate the wings.



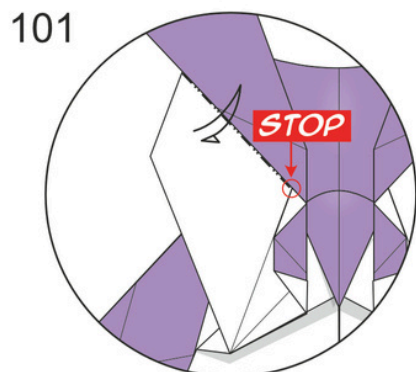
Optional: Angle bisectors on the partially hidden white flaps to prepare the swivel folds in the next step. Turn over.



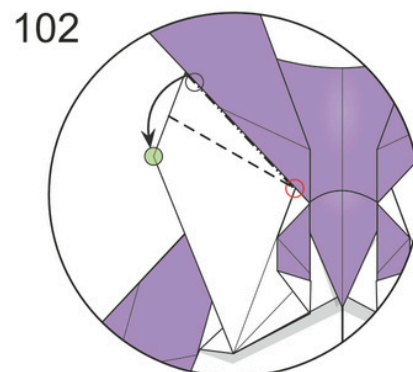
Optional: reduce the white areas, shown here in red, with hidden swivel folds. It doesn't really matter, I'll leave you to find your own solution.



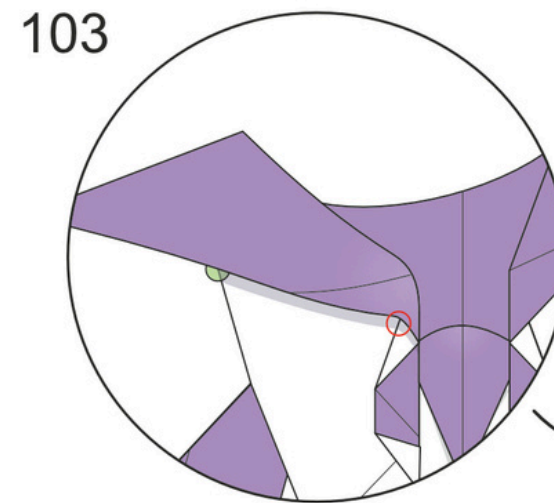
It's time to put its head in 3D with pleat folds. Zoom in.



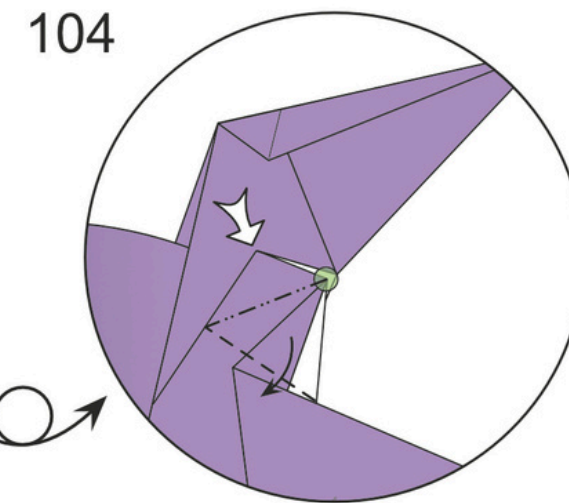
Mountain-fold through all layers.



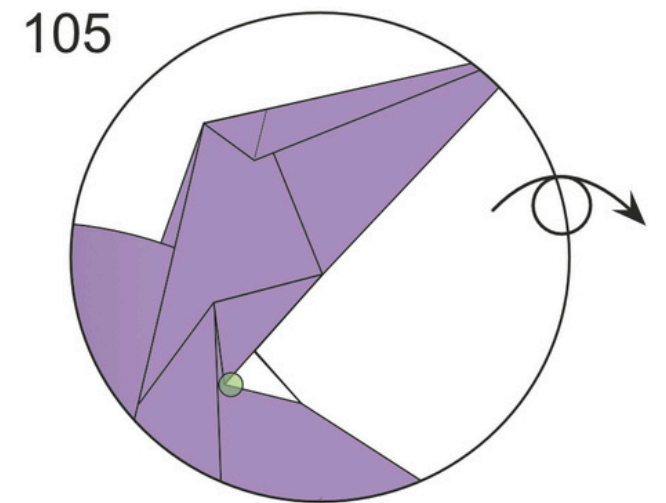
Place the mountain fold on the green reference point with a pleat fold. This part of the head will become 3D.



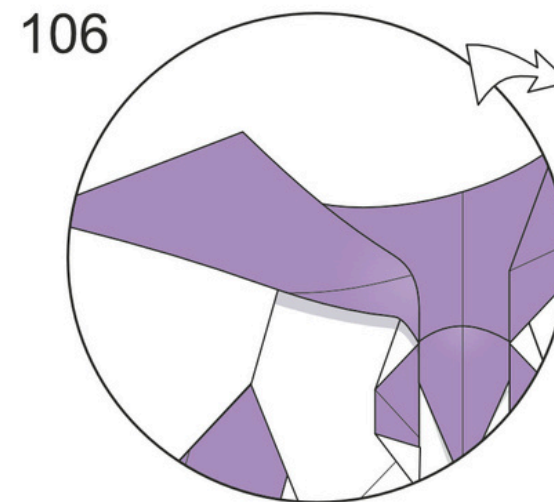
Turn over.



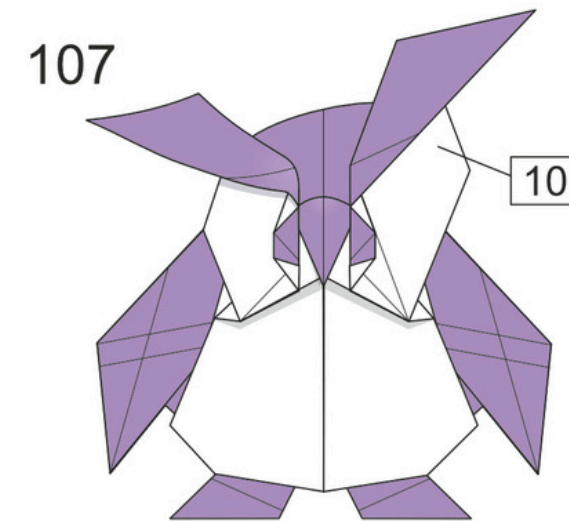
Squash-fold to lock the pleat fold and round the head.



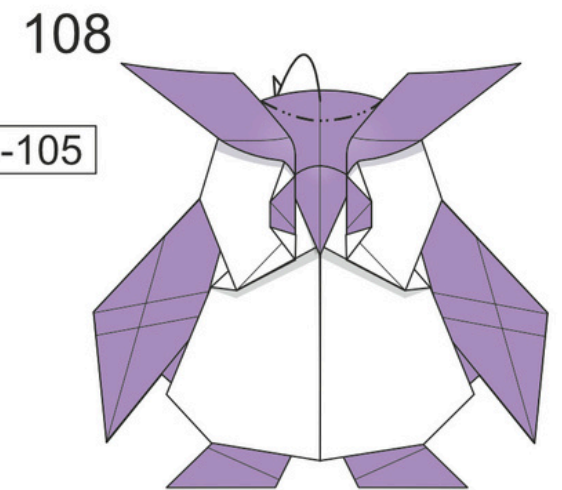
Turn over.



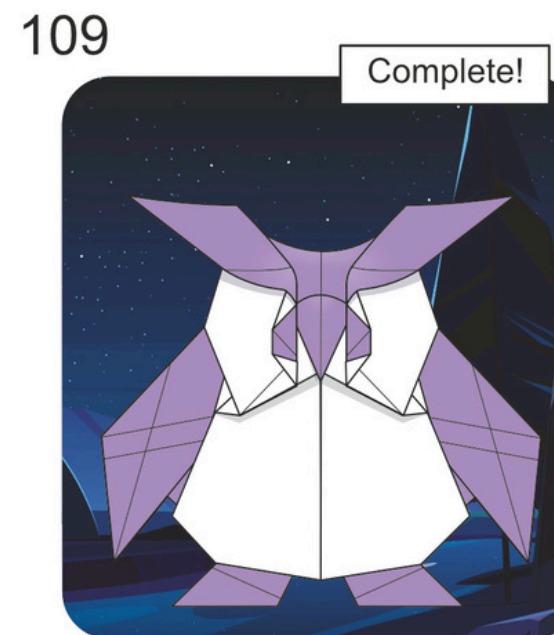
Zoom out.



Repeat steps 101 to 105 on the right side.



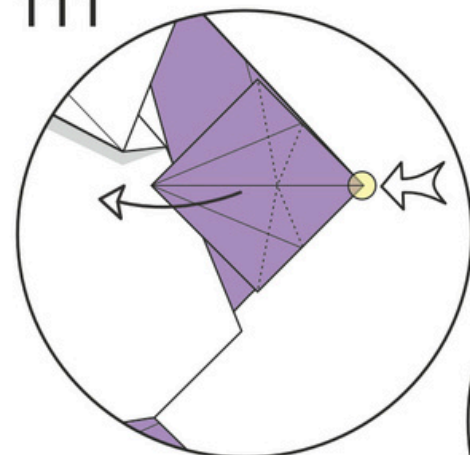
Shape the head with a mountain fold.



The result is good enough not to require any further shaping.

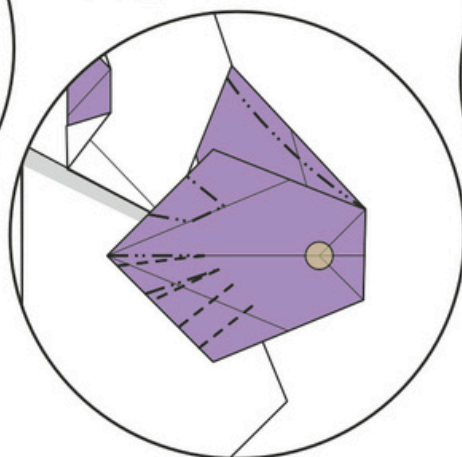
However, you may want to humanize the owl a little by adding some fingers. To do this, you'll need to enlarge the wingtips a little.

111



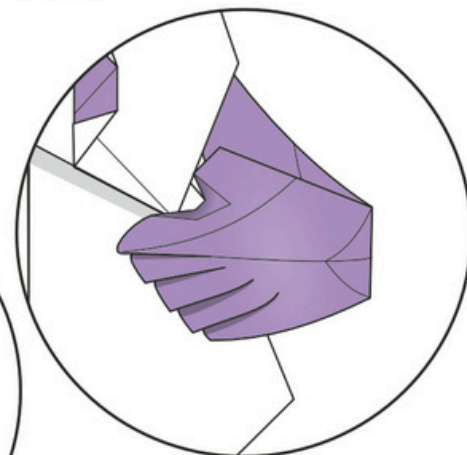
Stretch the tip.

112



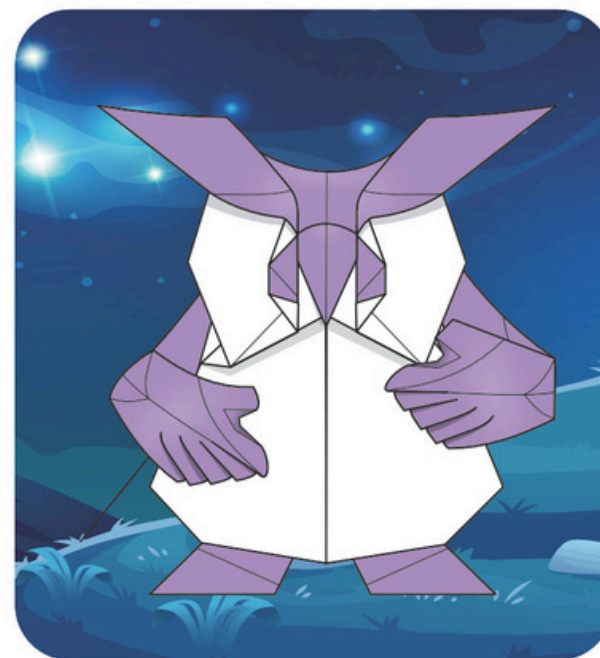
Shape fingers.

113



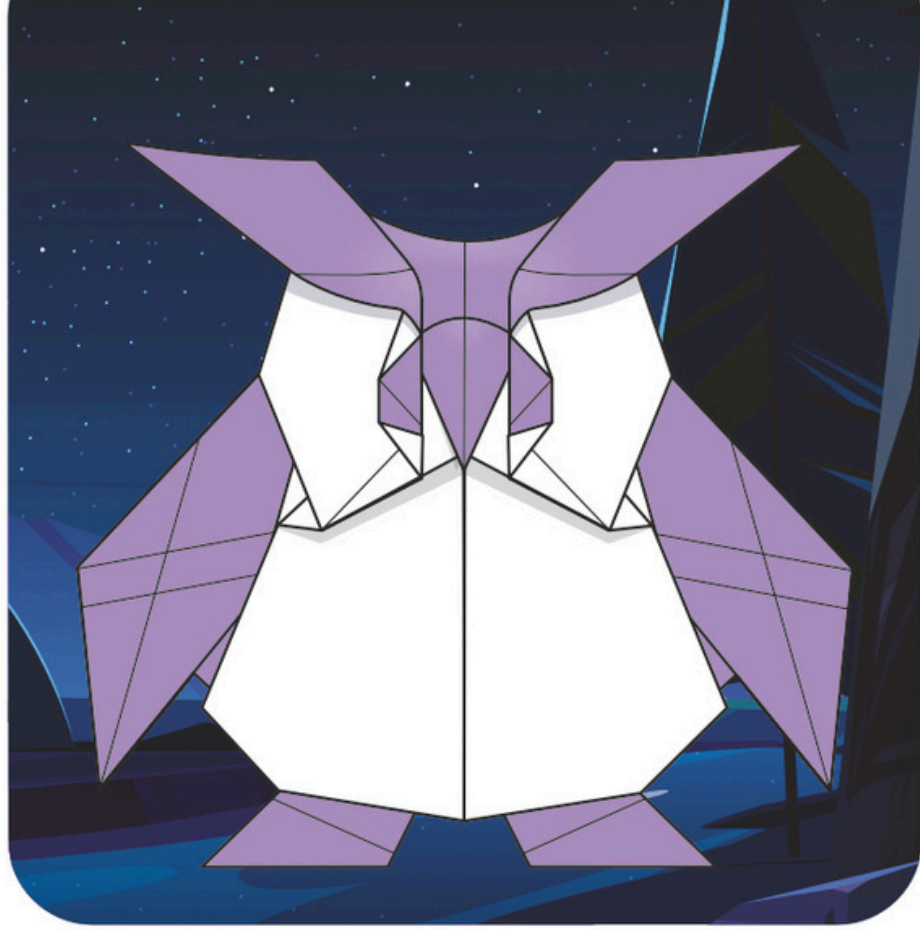
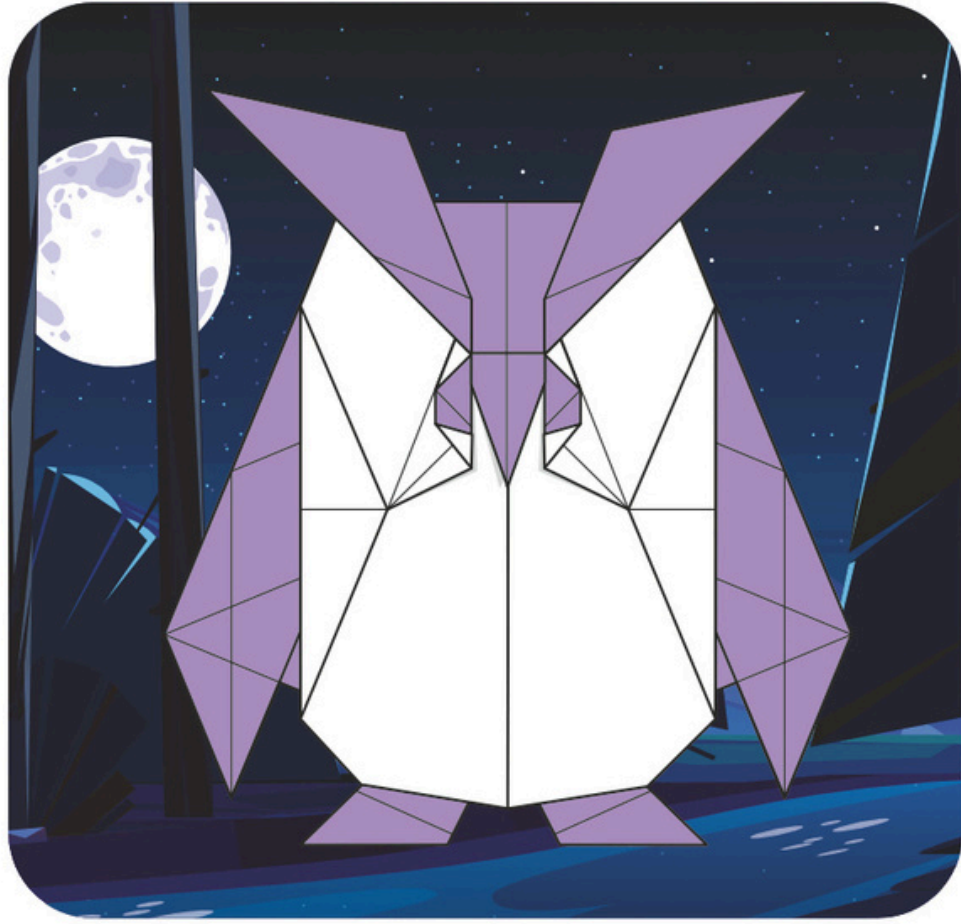
Repeat steps
110 to 112 on the
left hand.

114



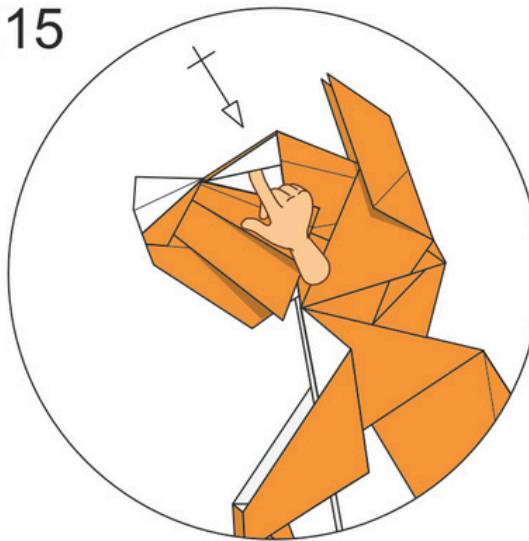


*DESIGNED BY NICOLAS TERRY
FOLDED BY MONICA*



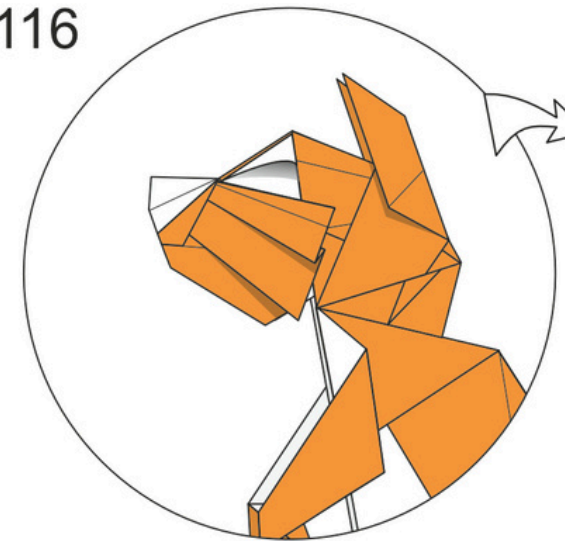


115



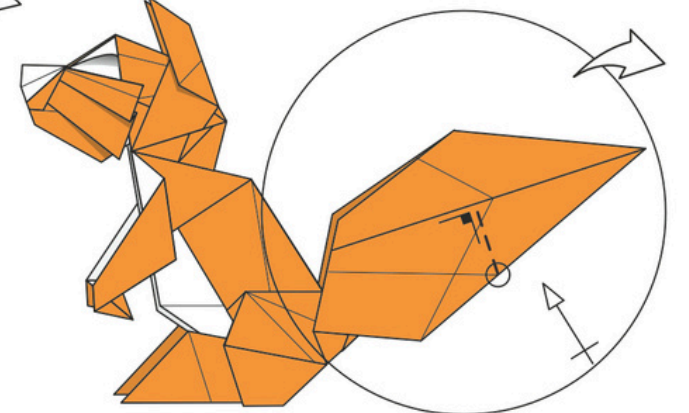
Lift the white eye flap to create a shadow and simulate the eye. Repeat behind.

116



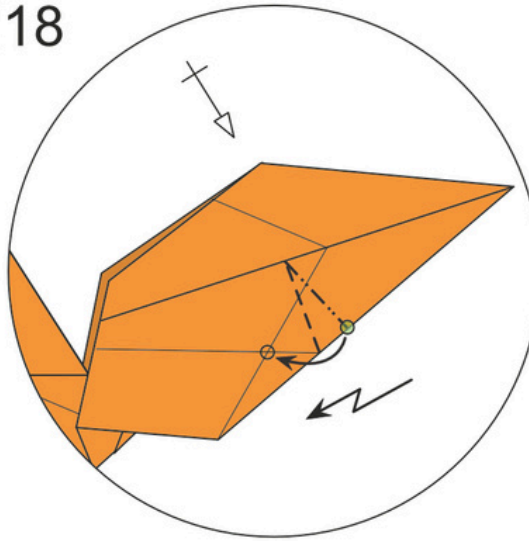
Zoom out.

117



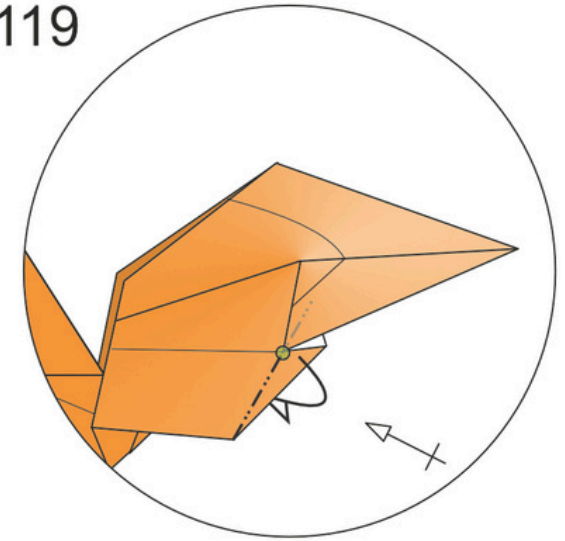
Valley-fold with a right angle then unfold. Repeat-behind.

118



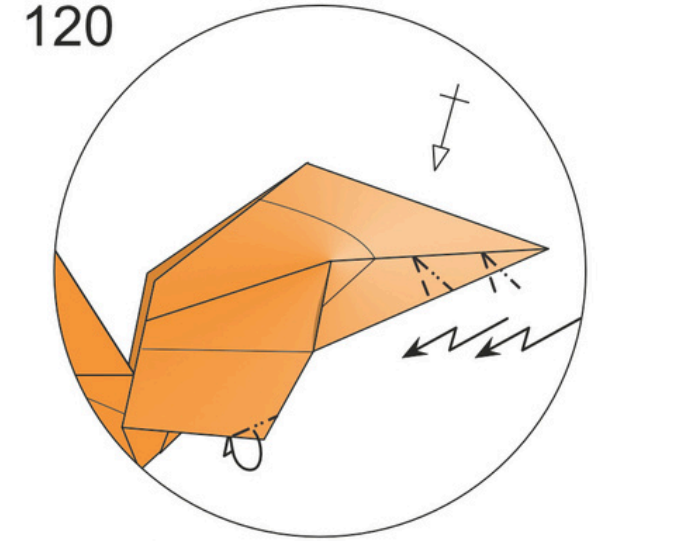
Pleat-fold. Repeat behind. The tail will not lie flat.

119



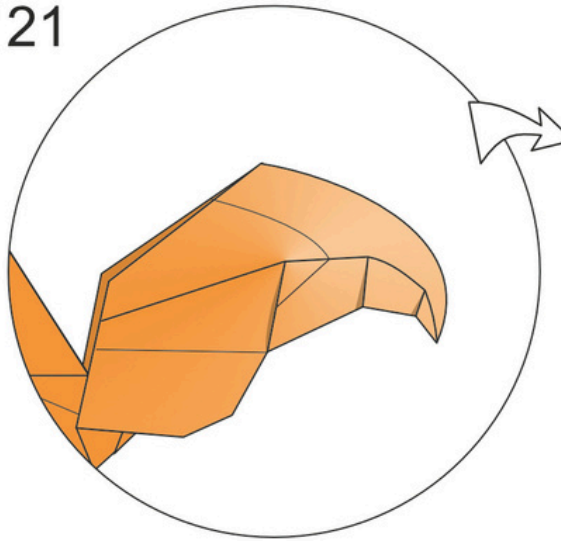
Lock with a mountain-fold. Repeat behind.

120



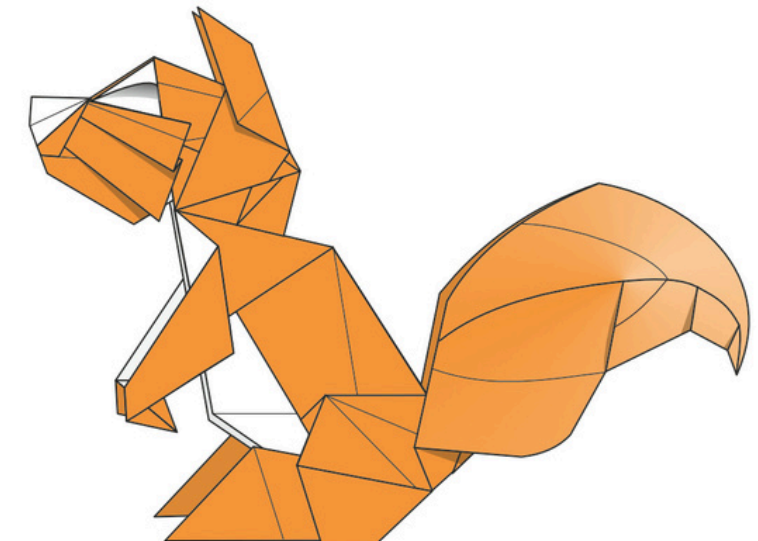
Pleat-fold again the tail. Mountain-fold the corner to round the tail. Repeat behind.

121



Zoom out.

122



Shape to complete.



FOLDED BY MONICA



