

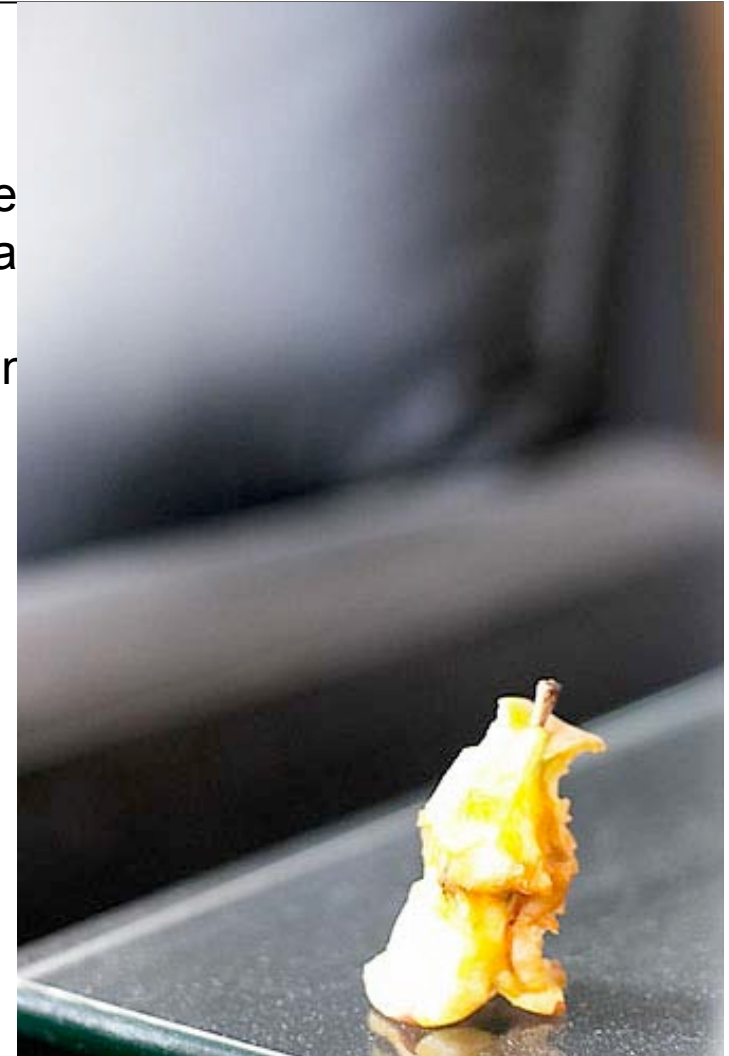
Design Principles I

Elements of Design

Space

Space refers to the overall area occupied by the areas allocated to other elements within the total composition.

Positive space is one occupied by active elements in a pictorial.

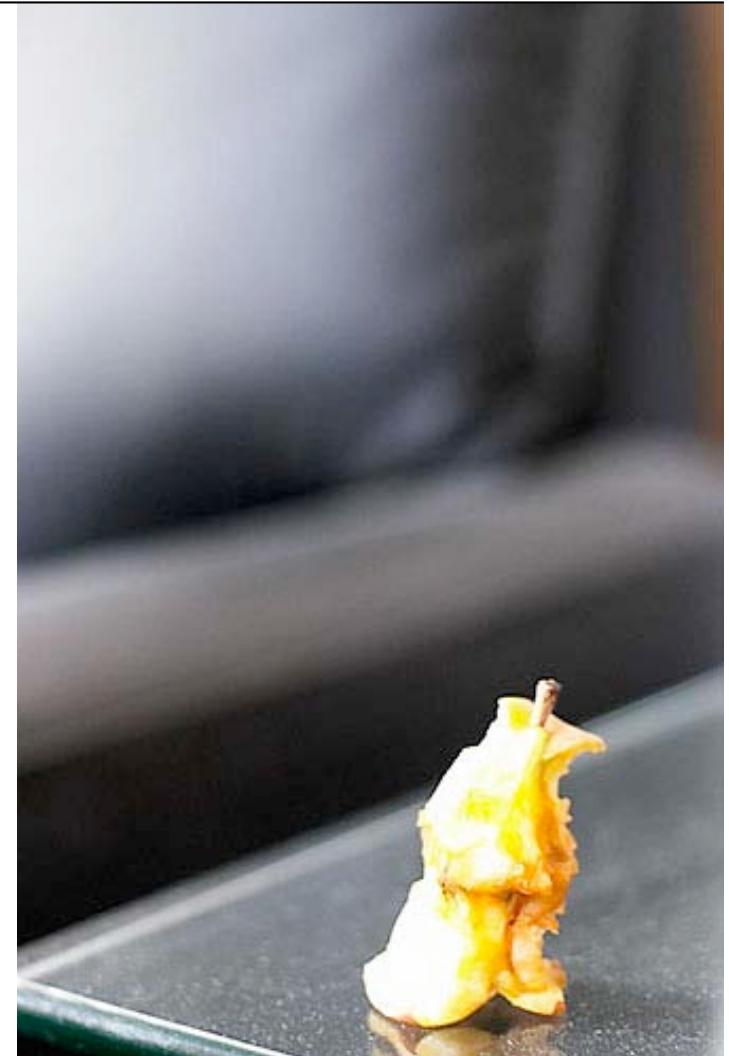


Elements of Design

Negative space surrounds positive elements and may be thought of as the background.

The viewer's mind is required to digest less information when her eyes are over negative space but that does not mean that negative space is white.

Negative space is background of the visual piece.

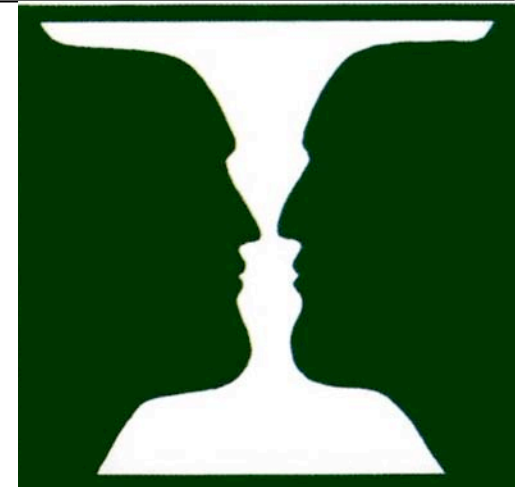


Elements of Design

Negative space can be present within active elements.
(space around letters in a text block, sky in a photo)

In fact, the same space may be positive or negative
depending on what is next to it. (relative importance)

A design is more visually pleasing when areas of
negative space are distributed throughout the total
design space rather than when it is concentrated in one
or two locations.



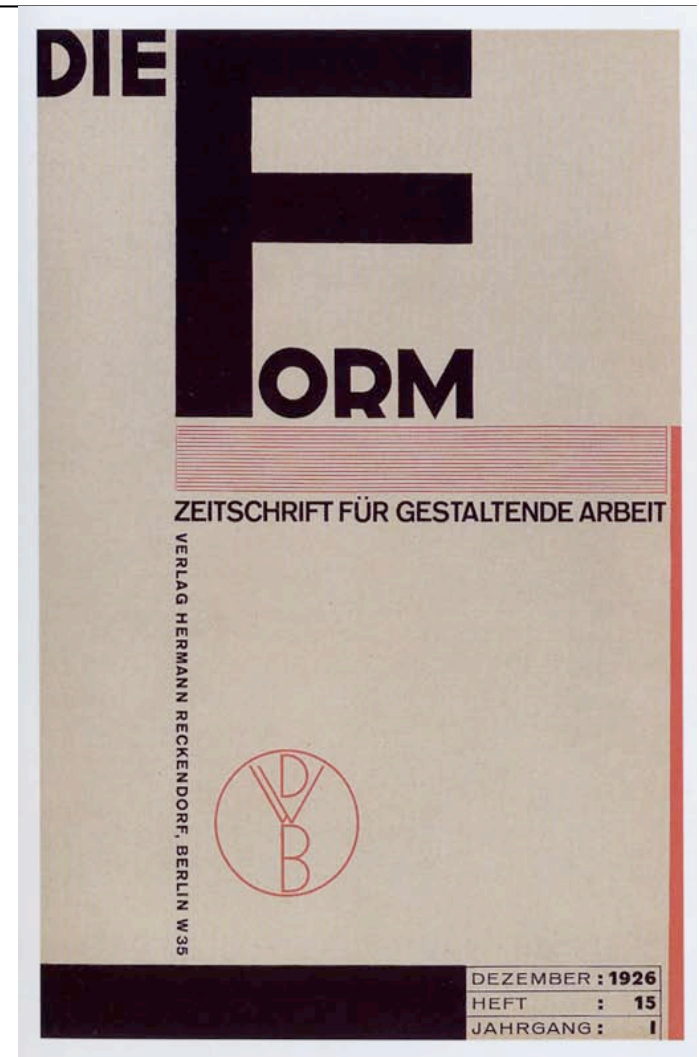
Elements of Design

Typography

Pictorials

Graphics

- Borders, rules, color blocks, ornaments, bullets and special design effects.
- Define boundaries, emphasize other elements, help the viewer's eye move around the page.
- Used to achieve balance and unity in the design.



Ingredients of Design

The following five design ingredients govern what each element will look like. The appearance of the elements individually and in combination affects the overall mood and character of the design.

Elements of Design

Size

Consider the size of each element. Do you want to use an extreme close-up of a detail or do you want to show an object smaller so that it appears more distant to the viewer?

Do you want the headline type to be so huge it becomes the dominant element of the designed piece or do you want to make it relatively small to create a more subtle, sophisticated look?

You may want to use size to make one element more prominent than others.



Ingredients of Design

Shape

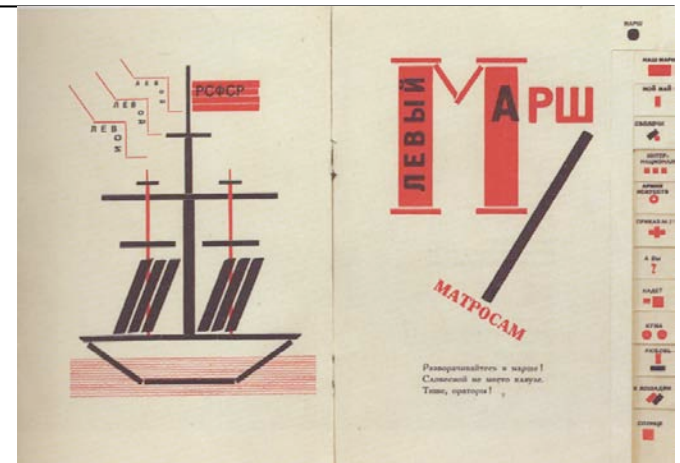
You will want to make conscious decisions about all sorts of shapes: letters, headlines, text, images, negative shapes created by the positioning of elements within the space.

Shapes add both mood and visual interest to design.

Angular shapes have an air of formality and look somewhat mechanical/technical.

Flowing curves are more organic and relaxed.

The text itself forms a unit as well.



Ingredients of Design

Irregular shapes tend to be more visually interesting than symmetrical ones. For that reason, designs with a picture of a box or a can slapped in the middle of the page are visually boring.

Negative space in a design forms a shape as well. Designers strive to create visual interest in both the positive and negative shapes on a page.

Ingredients of Design

Line

Similar to shapes, the use of lines affects mood and interest.

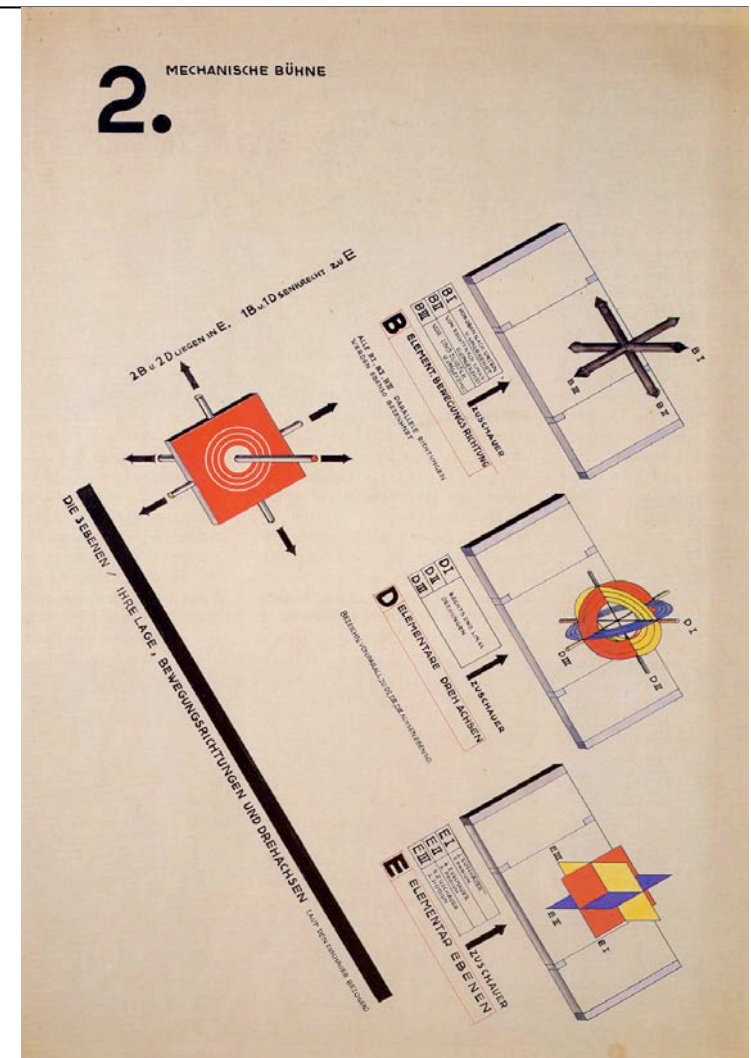
- They can surround and stabilize a design when used as borders.
- They can move the eye from place
- They can be used to balance other elements.

Patterns & Texture

They add interest to design when used in pictorial images.

Color

More later in course.



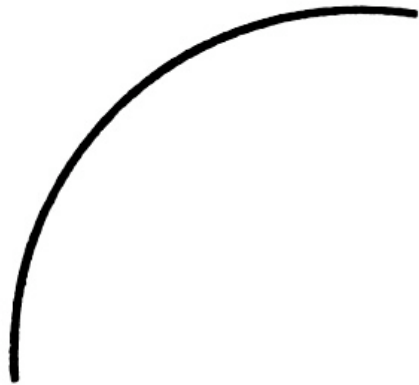


Fig. 47
Geometric curve in ascent.

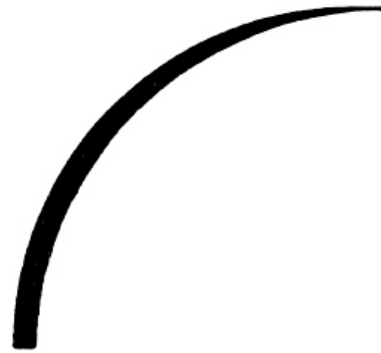


Fig. 48
The same, with uniformly decreasing emphasis whereby heightened tension of ascent is attained.



Fig. 49
Spontaneous accentuations of a free curved line.



Design Principles

Balance

The arrangement of the elements must create an overall sense of balance within the design.

Balance = distribution of visual weight within the space.

Determined by its lightness or darkness.

Dark elements are visually heavier than light ones.

The size of the element does not determine its weight. A relatively large area of a light color may be required to balance a small area of a dark one.



Diagram 1

Point

Cool tension toward the center

Design Principles

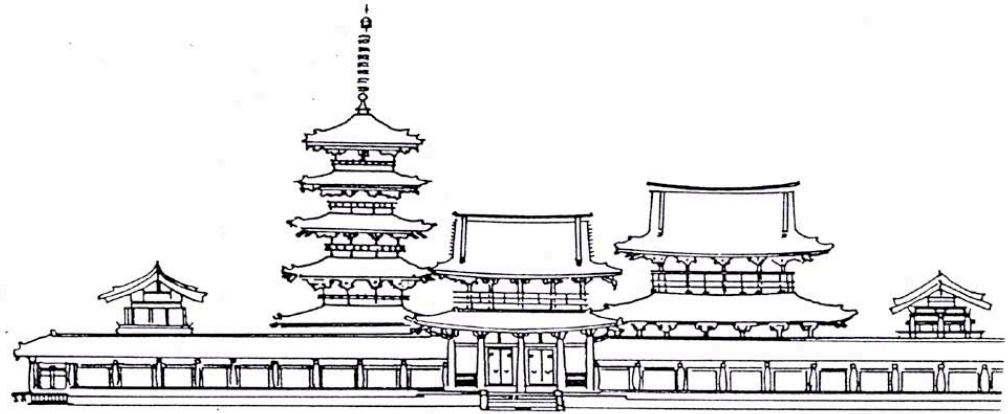
Combination of symmetrical and asymmetrical balance.



Design Principles

This house has
symmetrical sections.

The whole is not
symmetrically balanced.



12.5.

**Horyu-ji Temple Compound, Nara, Japan;
originally A.D. 607.**

Design Principles

Viewer's eye gravitates toward the heaviest part of the design and may not reach important elements having lighter weight.

To cure a design that is top, bottom or side heavy, one can:

1. Add some visual weight to the lighter part with a line or bolder type for instance.
2. Reduce the size of the heavier element.
3. Move the heavier element closer to the center of the page.
4. Lighten the heavy element by changing its color or integrating it with a light colored element.

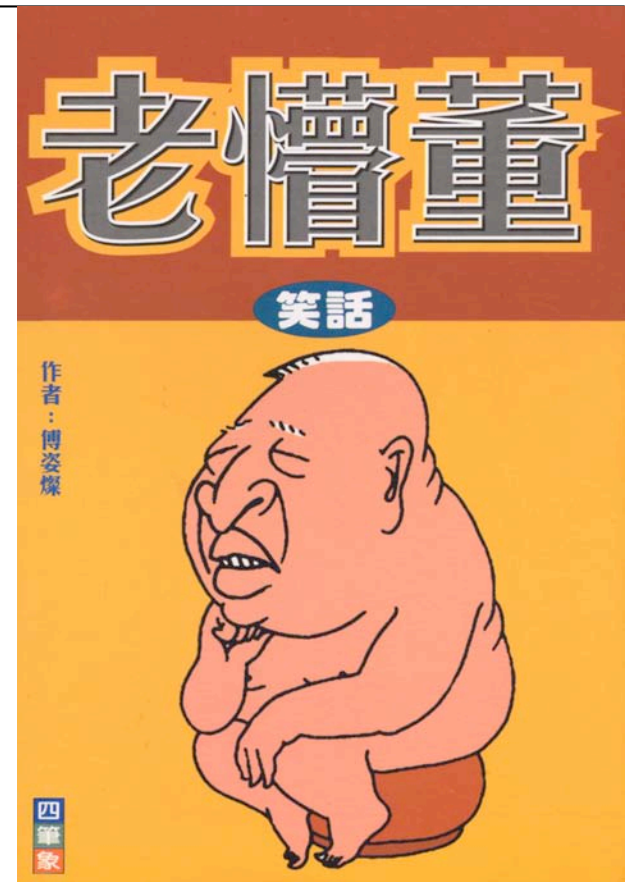
Design Principles

Proportion

Proportion refers to the overall division of space among the elements.

When the total design space is divided into thirds and fifths, or is allocated in according to elements in those units, the proportions will be pleasing to the eye.

About the only proportion that is not pleasing to the eye is a division of space into halves or allocation of space to elements in a 50:50 ratio



Design Principles

Unity

In a unified design, all the elements work together as a whole.

Logical unity is present when all the elements convey the same easy-to-grasp message. When the headline talked about apples and the body text is about oranges, the piece lacks logical unity.

Try to view the designed piece the way your target audience will.

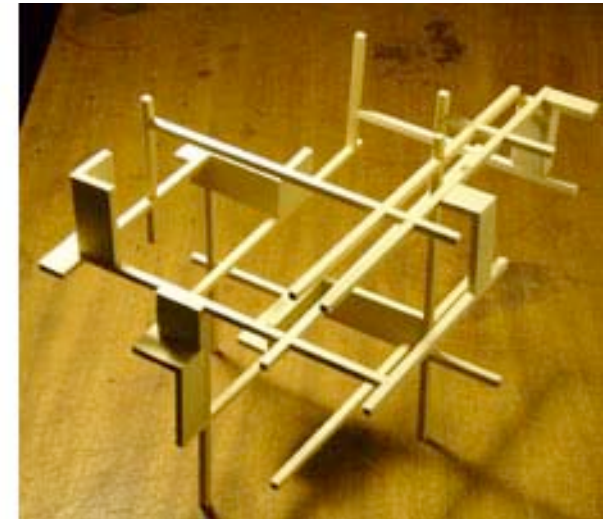
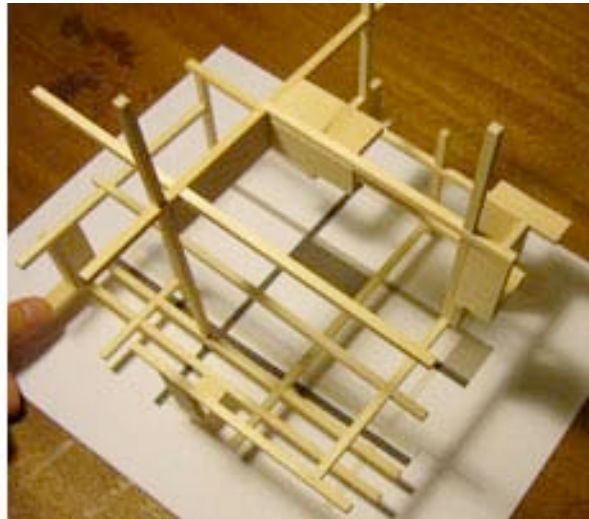
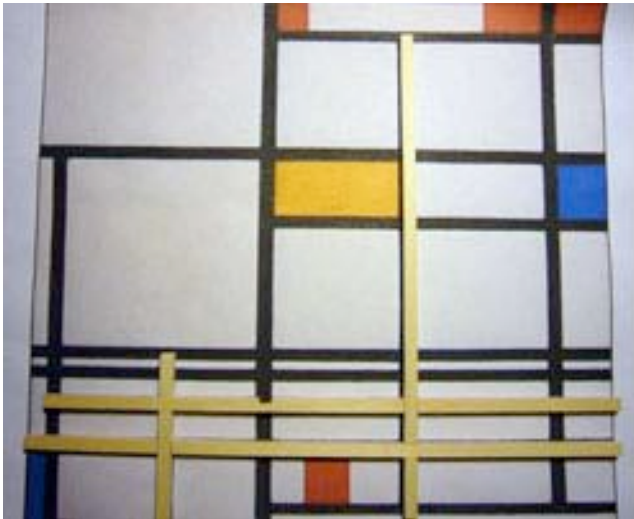


Design Principles

Unity

Visual unity means that the elements relate to each other visually in terms of both style and placement on the page. The style of type should be compatible with images.

When elements are positioned so as to create a visual relationship, it is also easier for the viewer's eye to flow from element to element.



Design Principles

Four devices are often used to create visual unity:

1. *Repetition.* When two or more elements have approximately the same size and shape, a visual relationship is created. Color can add to the obviousness of the repetition.



Design Principles

2. *Proximity* = nearness.

- Elements placed closer to each other
- Overlap

Elements close together are more easily seen as a whole group

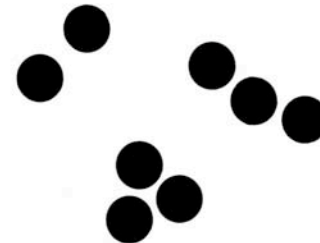


Figure 55

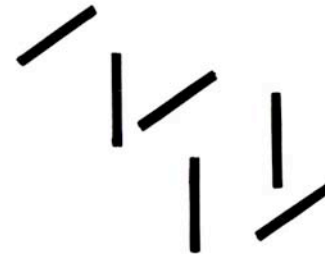


Figure 56



Figure 57

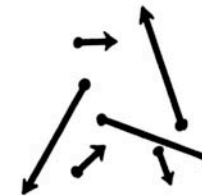
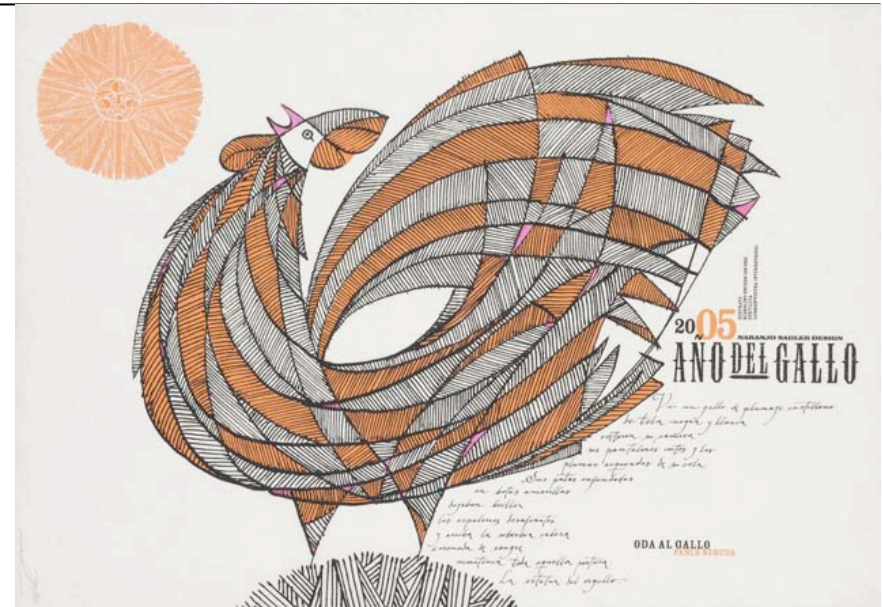


Figure 58

Design Principles

3. *Contouring*. It is not unusual in a design to see a copy that follows a shape of another object.



Design Principles

4. *Alignment.*

An axis may be a real or imaginary line that cuts through the design vertically, horizontally or diagonally.

When two or more elements are attached to the same axis, an alignment relationship is created. Design may have one, two, or even three axes.

Design by Herbert Bayer



Design Principles

Gestalt

We perceive objects as well-organized patterns rather than separate parts



Design Principles

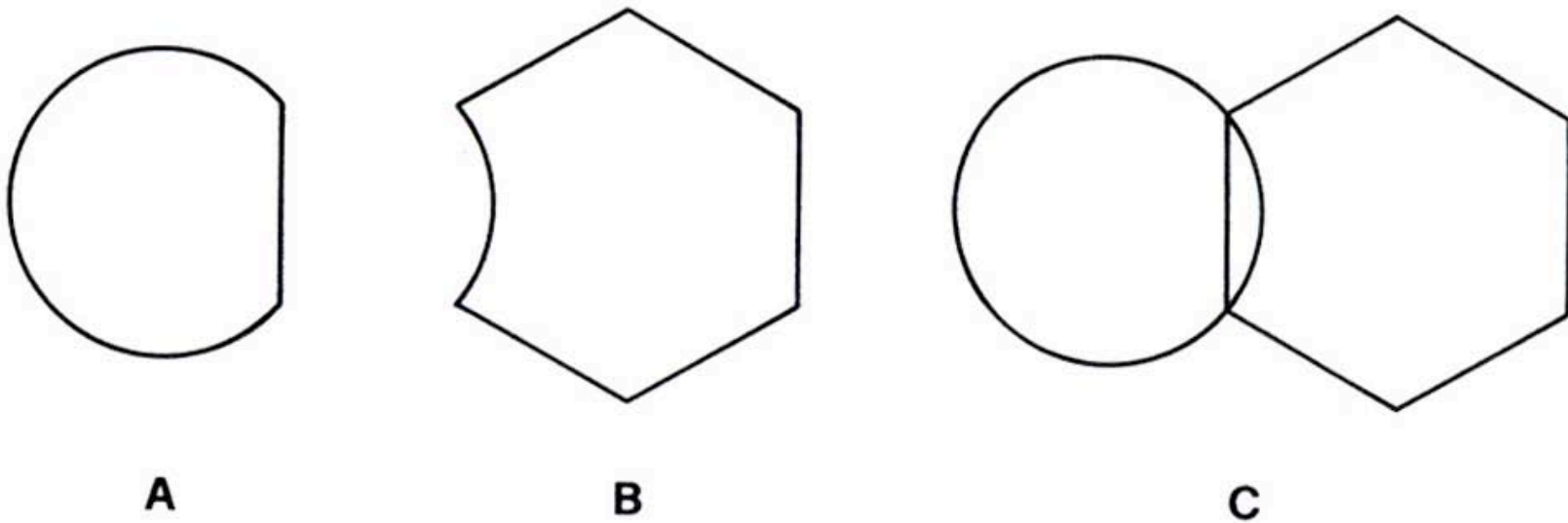


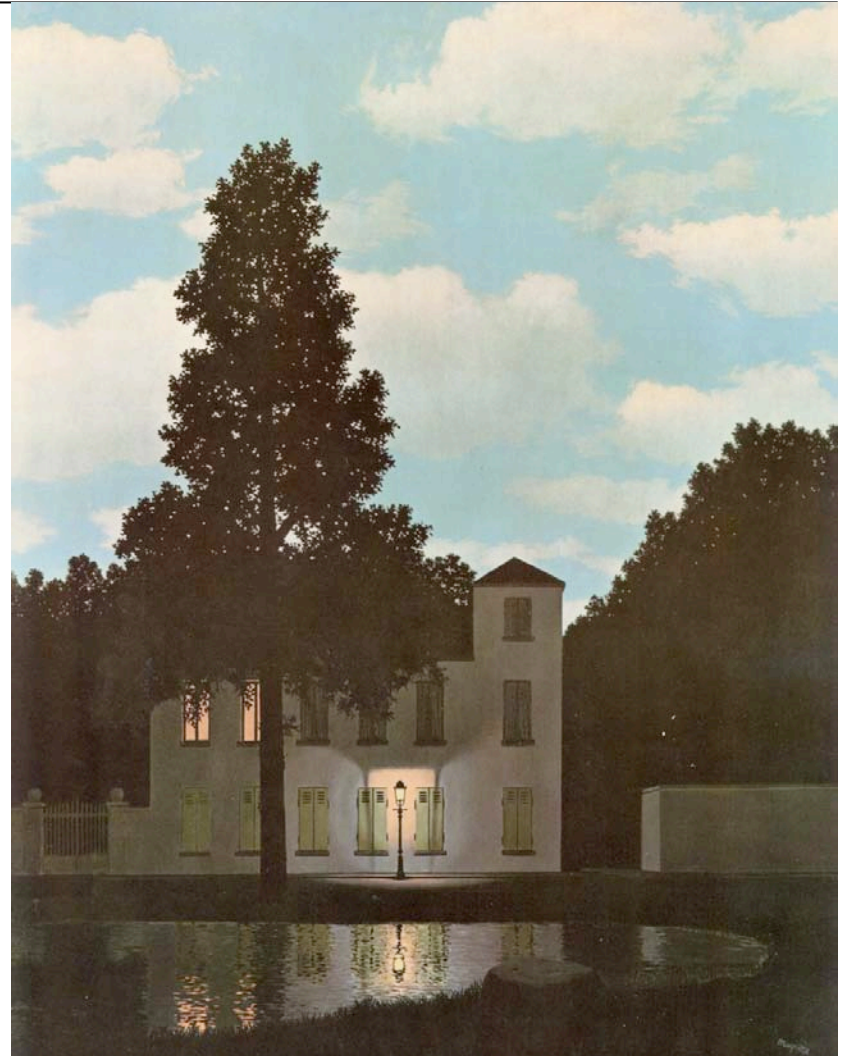
Figure 5.6 The configuration *c* is not formed by $a + b$, but by the overlapping of a circle and a hexagon. Structural coherence seems to prevail (Sander 1928).

Design Principles

Emphasis

A good design will have one element or part of an element that slightly dominates all the others = focal point. The first thing that the viewer will notice and it will be the beginning point of the path his or her eye will travel as it circulates around the page.

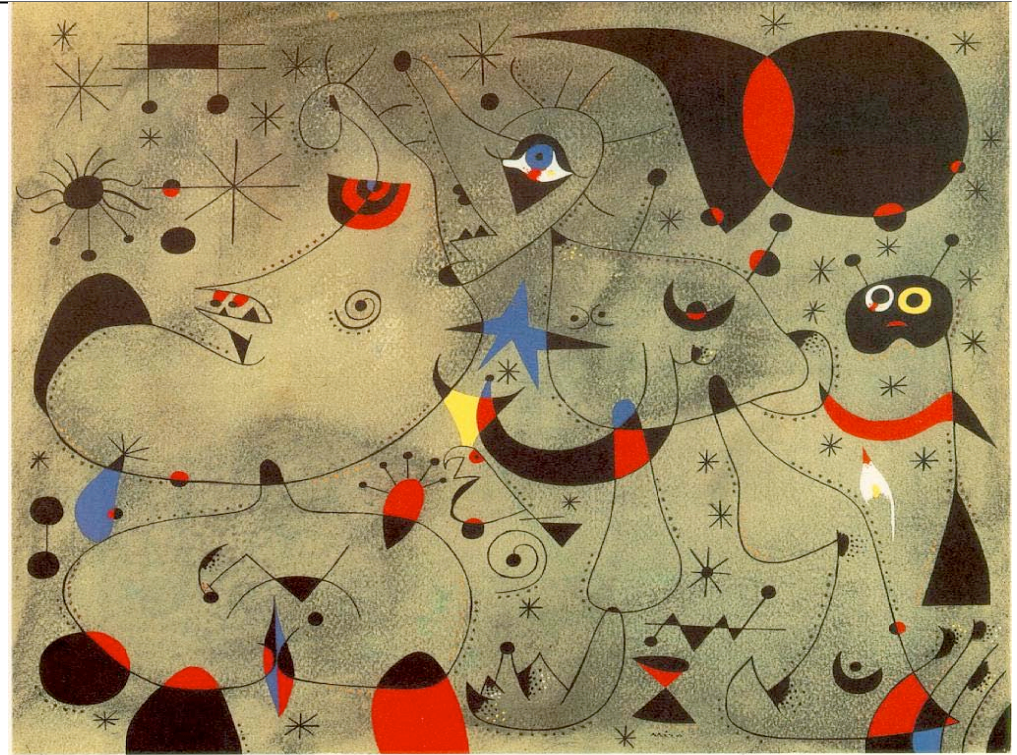
Without an emphasis, the viewer's eye will jump randomly among the elements of the page. This makes it both confusing and irritating.



Design Principles

Overemphasis. The dominant element overwhelms the others.

Misplaced emphasis. If the irrelevant element arouses viewer's curiosity but the rest of the designed piece is unrelated, he/she will feel tricked, confused or disappointed resulting in a negative attitude toward the work.



Design Principles

Direction

The path that the viewer's eye traces as it moves around the page

Control the viewer's eye.

Line and color are two of the device often used to control eye movement.

When the same color appears in three different locations forming a triangular pattern, the viewer's eye is likely to move in the same way.



Design Principles

A line is always easy for the eye to follow. It may be a linear graphic element or the contour of an element. It does not need to be a straight line in order for the viewer's eye to follow it.

The easiest eye path to follow is a vertical line from the top to the bottom of the page but it can make for a boring arrangement of elements.

Another familiar path is a Z that moves from left to right at the top, then diagonally back to the left, then left to right again at the bottom.



Design Principles

Continuity

applies to a series of communication pieces that work together (like individual ads in an ad campaign). All individual pieces must have visual continuity.

Continuity is created by using the same group of visual themes in all pieces so that the viewer knows instantly that they belong together.

