

Chapter 5: Managing effective design

COM232
Graphic Communication

Visual organization

Format and orientation

Underlying structure (Grid)

Eye movement

Theme and motif

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 157)

Format

Format is the surface that contains the compositions.

Elements and principles in the design are determined by the venue and objective(s).

Orientation

Orientation is the point of view determined by the designer (Evans & Thomas, p. 158).

The orientation of visual elements can impact how an idea is presented.



vertical



horizontal

Underlying structure

Based on the intended usage, grids are the underlying structure for managing and organizing.

Whether systematic/structural or, organic organization, grids can create **unity** and consistency in a design.

grids

An effective grid means a thorough assessment of a project's specific needs in pictographic and typographic space.

Samara, T. (2002). Making and breaking the grid: A graphic design layout workshop. Gloucester, MA: Rockport. (pp.)

These remote controls use color, size, and shape to group functions.



Grids in publication

- Important for placement & positioning of text and images
- Allow for a systematic way to organize the flow of information

Column intervals (gutters)

columns

margins

Introduction

The period of time before humans kept written records is called prehistory. In prehistoric times Mississippi was inhabited by various Native American groups who utilized the forests in a variety of ways—for hunting, for agriculture, for ceremonial purposes, for defense. They altered the forest landscape in many ways, especially by burning.

The Mississippi forests encountered by the first European explorers were not “virgin,” if virgin means forests unaltered by human activity. They were vast, and included various types of trees, including the pines which are found in many parts of the state, hardwoods and extensive stands of cottonwoods along the rivers. As Europeans began to settle in Mississippi, they, too, used wood from the forests in many ways—for housing, for fencing, for furniture and tools, and to make boats, wagons and other conveyances. Water-powered sawmills, producing lumber primarily for local use began to appear along various waterways, being concentrated particularly in the south. Some areas were extensively logged, particularly along navigable rivers where “wood hawks” harvested and sold logs as fuel for steamboats plying the waters.

Most early Mississippians were farmers, and much of the forest was cleared for agricultural use. Areas were cut. Vast acreages were burned. Logrollings became a familiar part of the pioneer farmers’ culture. Forests and trees were sometimes seen as impediments standing in the way of development or “progress.” These patterns persisted to some degree well into the middle of the nineteenth century.

The commercial potential of the forests was not generally recognized until the development of national markets for lumber as the nation urbanized and industrialized during the second half of the nineteenth century. The ravenous appetite for lumber led to the rapid depletion of the forests of New England and the Great Lakes states. Only then did the large-scale commercial lumbermen begin to look toward the vast forests of the South and of Mississippi. Even then, Mississippi’s forests could not really be exploited without efficient transportation to get the logs to the mills and lumber from the mills to markets. The construction of an extensive railroad network in Mississippi during the second half of the nineteenth century represented the last piece of the puzzle.

The commercial lumbering that came to Mississippi in the late nineteenth century was stimulated by breakthroughs in technology and by the dictates of finance.

The technology of late nineteenth-century lumbering centered around the use of the steam engine. Steam locomotives pulled log skidders into the forest via narrow-gauge tracks. After the trees were felled and delimbed, the logs were pulled to the backside by enormous steam-powered skidders and lifted onto the skids with loaders which were also propelled by steam. Enormous steam-powered mills then processed the logs and produced the lumber which was shipped out by railroad to markets around the South and in other parts of the nation. Chicago was a major northern market for Mississippi lumber. Lumber exports became important, and ports like Pascagoula were heavily dependent on the lumber export trade. Mills

12 Introduction

Introduction 13

Eye movement

- It is one of the principles of design to produce “action” in a design.
- Movement is created by attracting our eyes to the dominant and subordinate focal points through **contrast, isolation** and **placement**.
- It can be an **actual motion** or it can be **implied** by arranging the parts of an image to create a **sense of motion** by using lines, shapes, forms, and textures that cause the eye to move over the work.



PROPAGANDA

WAREHOUSE



Handwritten graffiti on the left pillar, including the word 'GEEK' and other illegible markings.





Is there a
difference
between
movement and
direction?

- Movement is “chi” (energy) as it is suggestive or implied.
- Direction is direct. --> left, right, 10 cm over, etc.

Where is the movement, in what direction?



Theme

Theme in design is a subject or topic being represented. It can also be thought of as the quality or character of a represented idea.

Motif

Motif is a concept related to theme. The appearance of the overall image in a design is referred to as motif. E.g.: a seasonal motif and an urban motif.

What is the theme? The façade of this store spots a _____ motif.



Non objective

Has no referents to namable objects in the real world. Generally are geometric or organic lines and shapes used to create a look or pattern (Evans & Thomas, p. 166).

Abstract

Refers to commonly understood, namable objects from the real world. Image is distorted or significantly simplified with regard to color and form. (Evans & Thomas, p. 166).

Realistic

Or representational commonly understood, namable objects reflecting detailed attributes of the real or surreal world.

MINI ASSIGNMENT: Determine the image

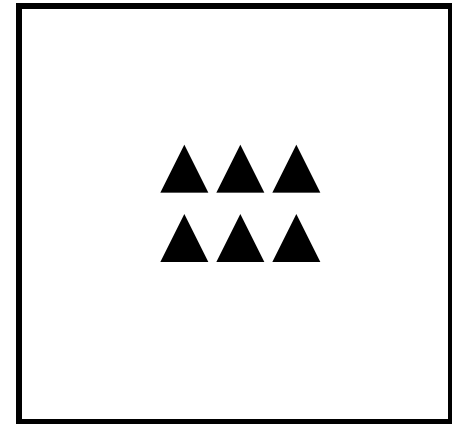
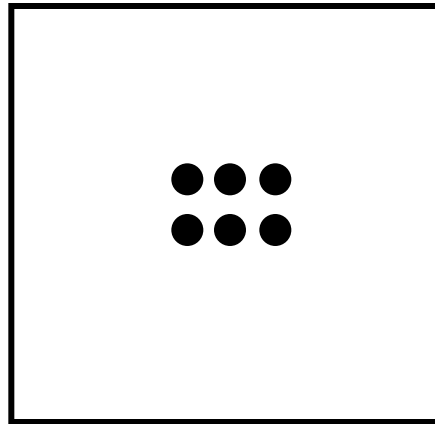
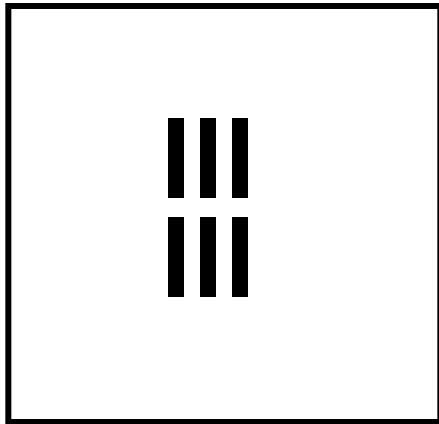
Bring an image printout of one of the three kinds: Nonobjective, abstract or realistic. This is due during your upcoming tutorial.



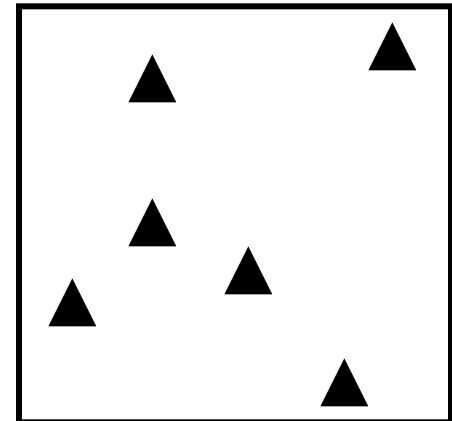
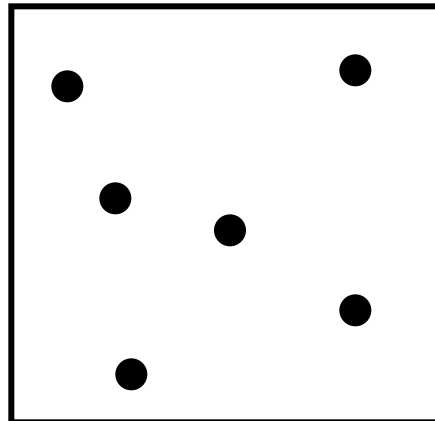
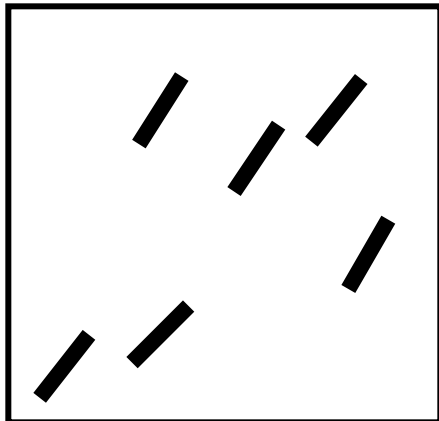
BRING CHILD SEXUAL ABUSE
OUT IN THE OPEN.

Bring child sexual abuse out in the open.
Advertising Agency: SERVE, Milwaukee, USA
Creative Director: Gary Mueller
Art Directors: Laure Arthur, Jody Spychalla
Copywriters: Morgan Kuchnia, Jon Krill
AEs: Sara Dahmen, Heather Aldrich
Photographer: Jeff Salzer
Printing: BP Graphics
Released: 2007

Dynamics is defined as a state of movement created by the imbalance of object placement.

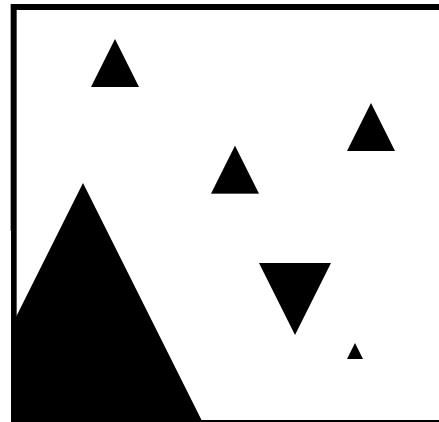
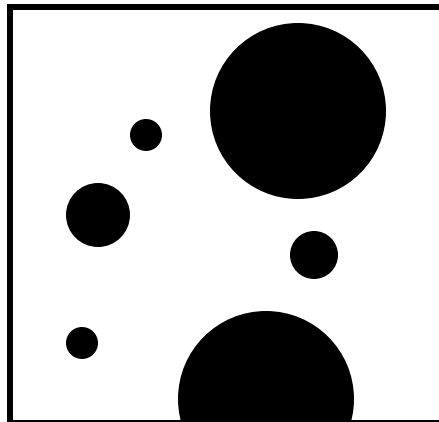
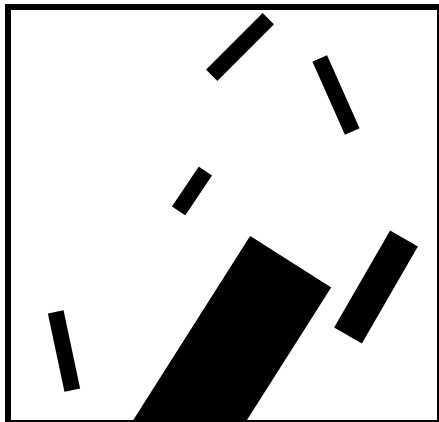


stability



An unbalanced space creates asymmetry in the composition.

Rotation, cropping, and scaling can make an impactful difference

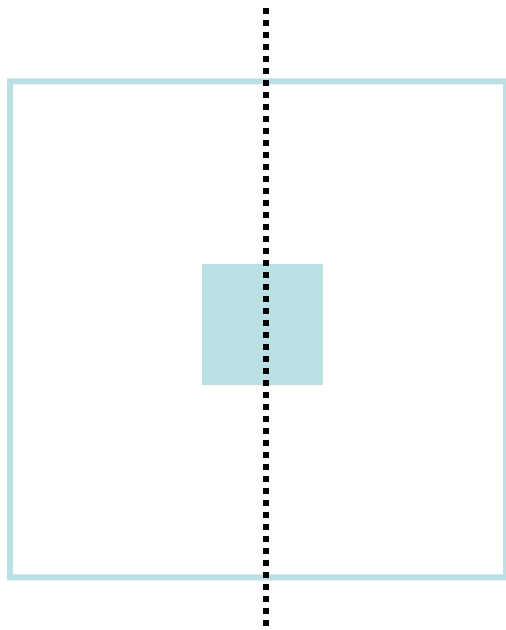




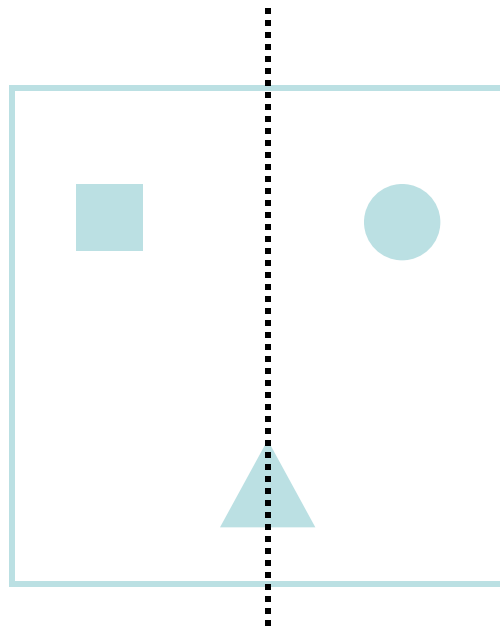
春回桃谷萃羣英

永藉蘭城興大義

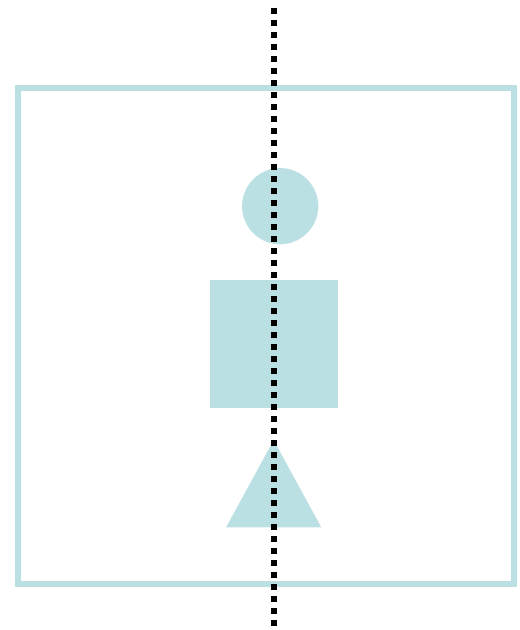
- each side of an imaginary line are different yet equal.
- In this case, placement plays a role in creating a asymmetrical design, resulting in contrast



calmness



Asymmetrical
calmness

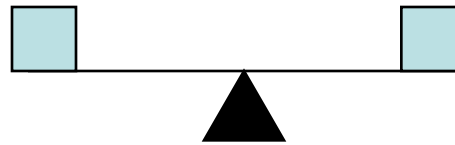


Symmetrical calmness

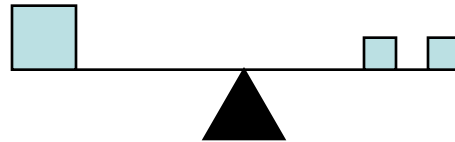
Balance refers to the distribution of visual weight within a composition

There are 3 ways in balancing a composition

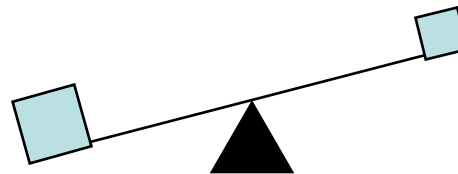
- **symmetrical balance**



- **asymmetrical balance**



- **ambiguous balance**





Symmetry for balance

Creative director, copywriter, art director and photographer [Oliverio Toscani](#) (1989)

Gibson
PURE

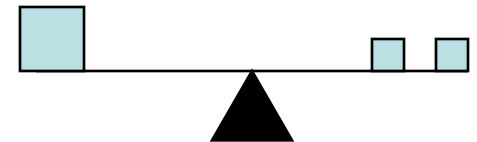
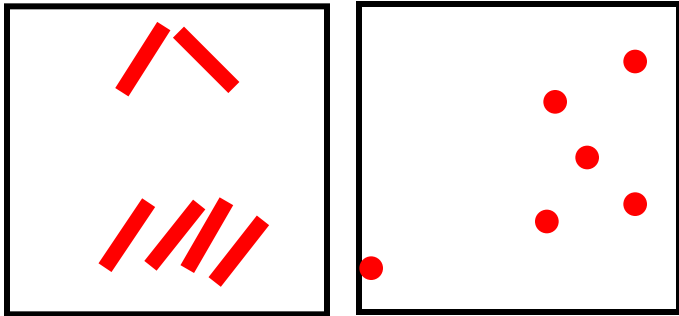


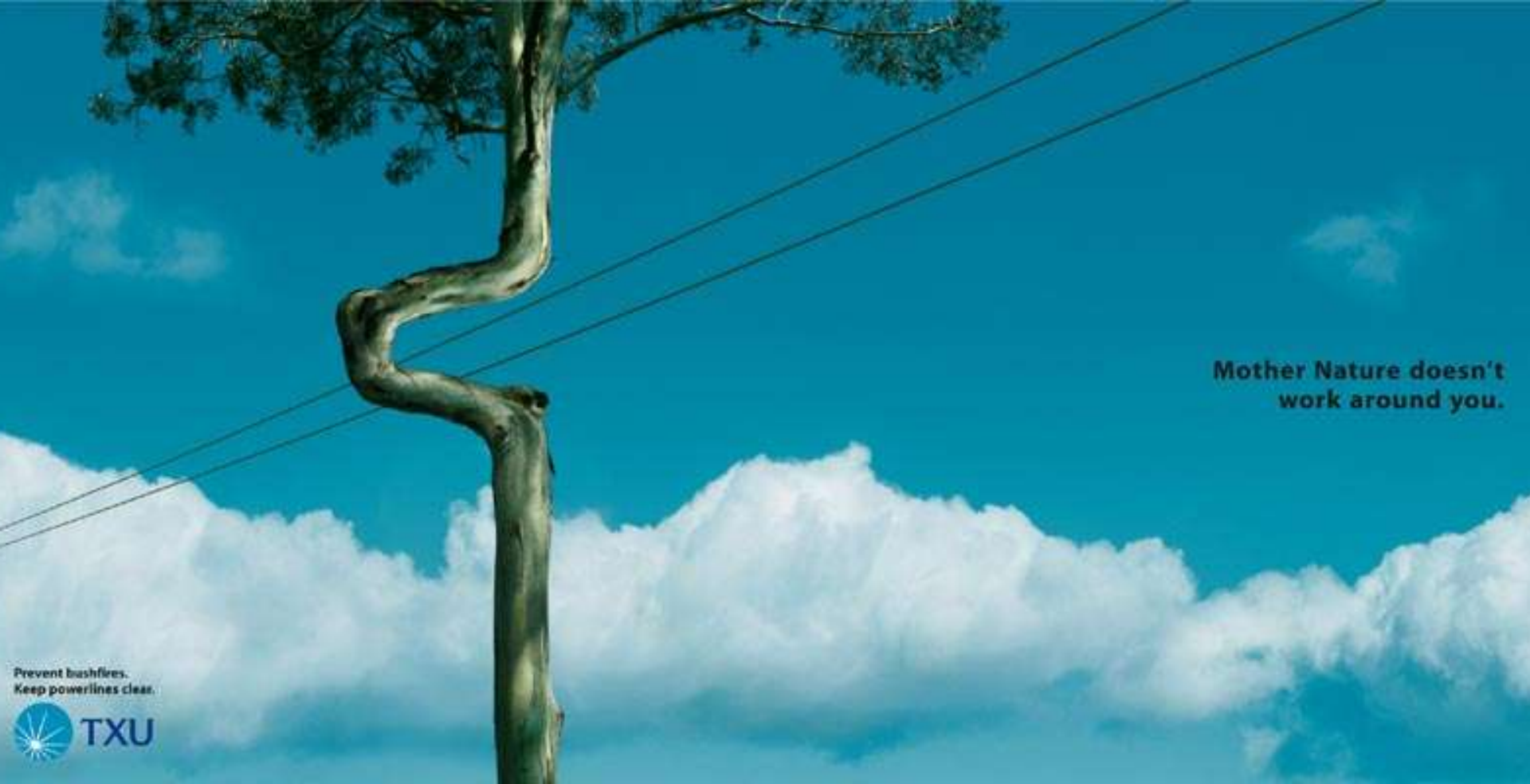
Don't be afraid. Join us. www.gibson.com

Symmetry for balance

Creative director, copywriter, art director and photographer [Oliviero Toscani](#) (1989)

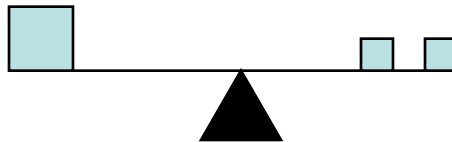
Asymmetrical compositions create drama and tension. It is dynamic. A sense of movement is created by misbalancing object placements.



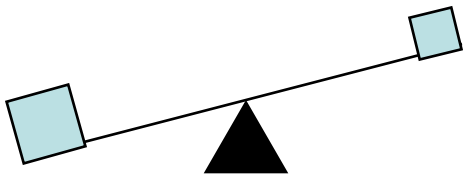
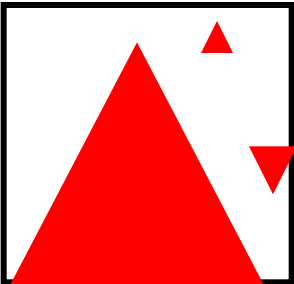
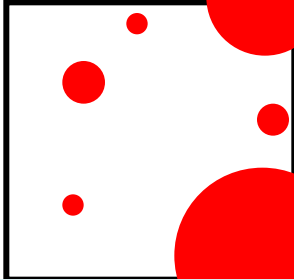


**Mother Nature doesn't
work around you.**

Prevent bushfires.
Keep powerlines clear.



Ambiguous compositions lack balance.
The relationships between elements are weak.



Radial balance



Elements radiate from the center.

Radial balance

Visual weight is being distributed evenly, creating the feeling of equilibrium.



Visual relationships

We need to study the relationships of shapes to space to create movement and emphasis and focal point.

Figure and ground

Closure

Contrast

Anomaly

Emphasis and Focal
Point

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 170)

Figure and ground

Simple figure-ground arrangement. The figure is positive and active and ground is negative and generally passive.

Figure-ground reversal.

Figure can function as ground and ground as figure.

Ambiguous figure-ground arrangement.

Uncertainty about relationship between form and space.

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 171)



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Uncertainty about relationship between form and space.

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<http://www.opticalillusion.net/optical-illusions/figureground-balustrade-illusion/>

Closure

Refers to the condition of being closed.

Can a form be interrupted or incomplete and still be understood?



Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 172)

Contrast

The possibilities are
endless:
Negative vs. positive

Jagged vs. Straight

Geometric vs. Organic

Serene vs. Chaotic

Rough vs. Smooth

Blue vs. Red

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 174)

Anomaly

The presence of an element or a visual relationship that is unlike others that dominate in a composition

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 174)

wonderbra®



Emphasis

Focal point

We need to study the relationships of shapes to space to create movement and emphasis and focal point.

Figure and ground

Closure

Contrast

Anomaly

Emphasis and Focal Point

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 170)

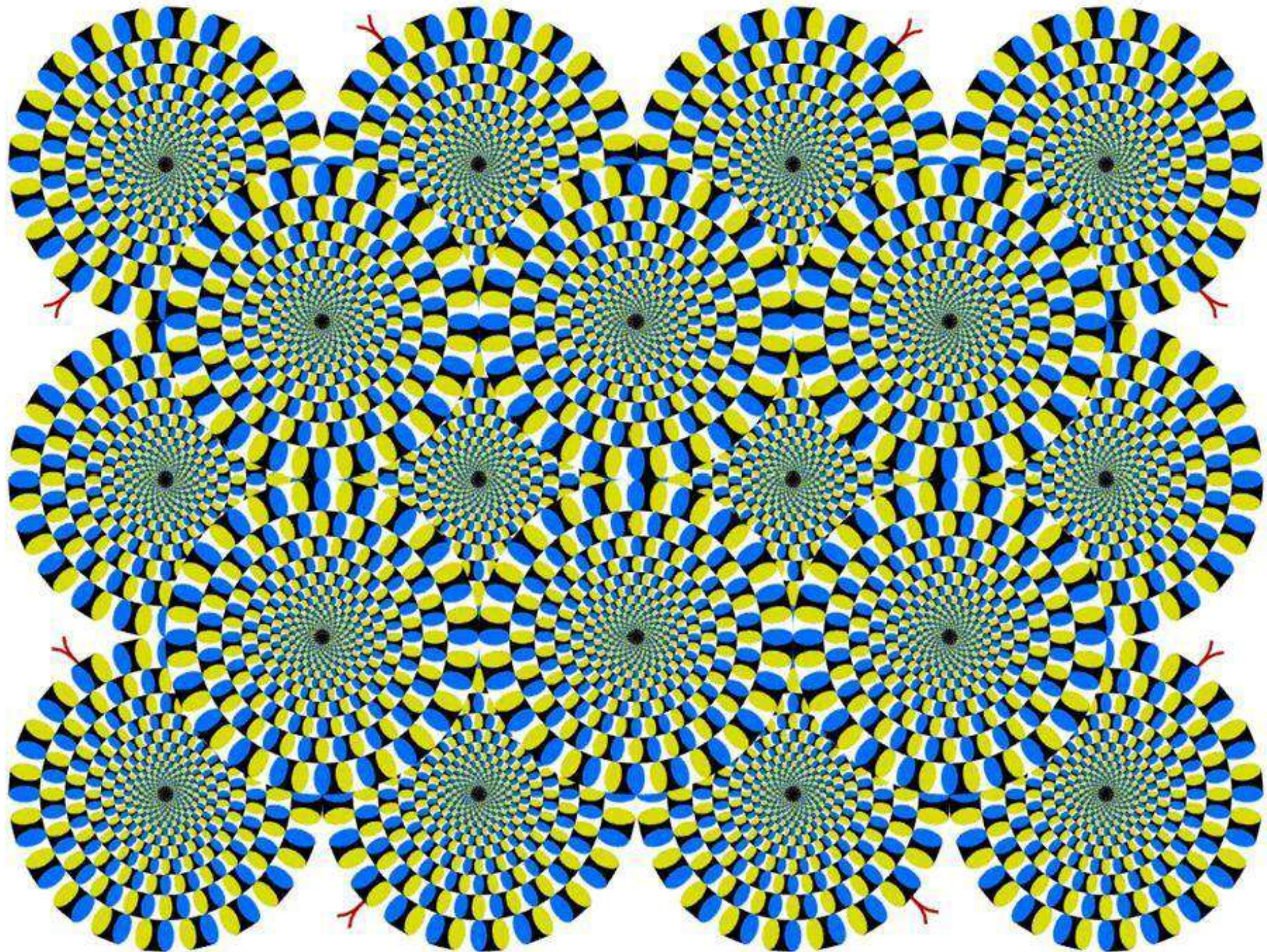
Space and Illusion

Illusory phenomena that fools the eye.

Optical illusions

These are affected by how our eyes and brain work to perceive the world around us.

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2nd ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson. (p. 170)



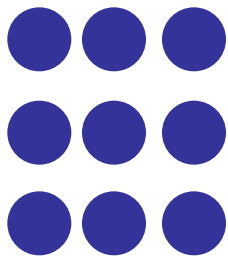
The laws of Gestalt

The whole is greater than the sum of its parts. In viewing the whole, our minds comprehend the parts to realizing the whole.

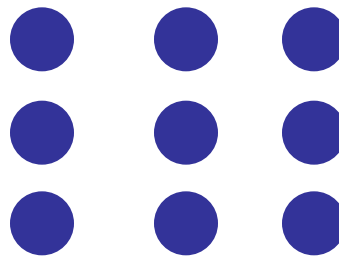
- Law of Proximity
- Law of Similarity
- Law of Symmetry
- Law of Closure
- Figure-ground segregation
- Law of Good Continuation

- **Law of Proximity** – Objects or shapes that are close to one another are perceived to be more related than elements that are farther apart.
- Law of Similarity
- Law of Symmetry
- Law of Closure
- Figure-ground Segregation
- Law of Good Continuation

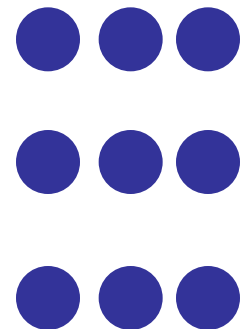
Proximity between the circles influences how they are grouped...



as columns?

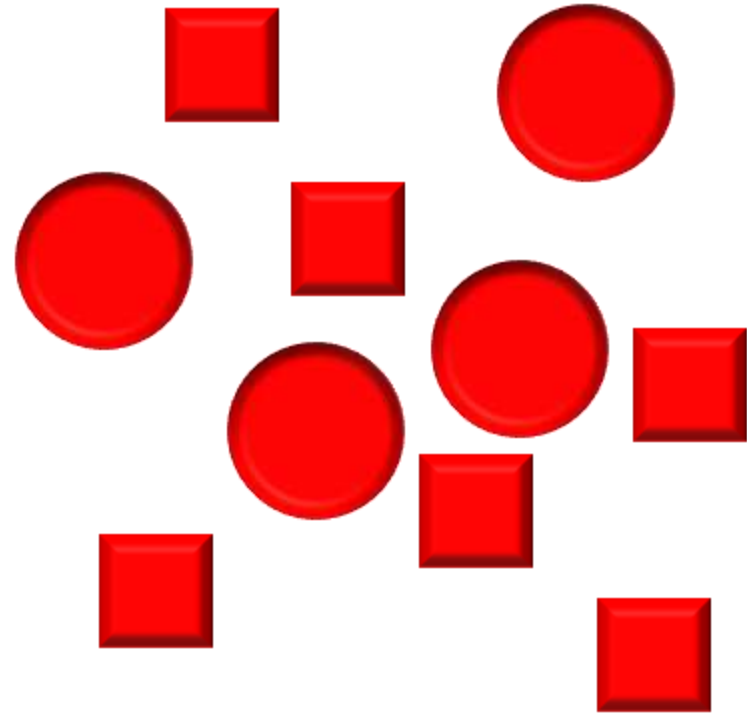


a square group of circles?

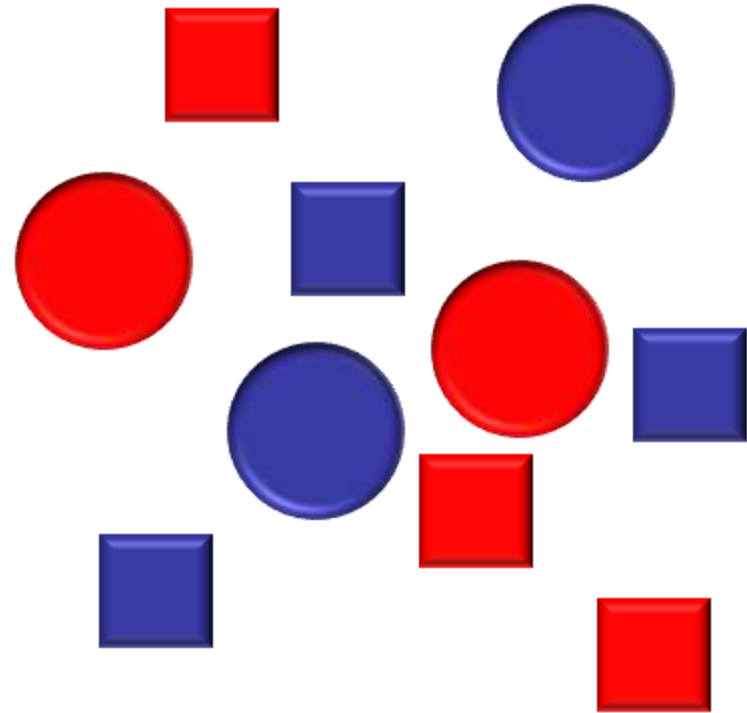


or rows?

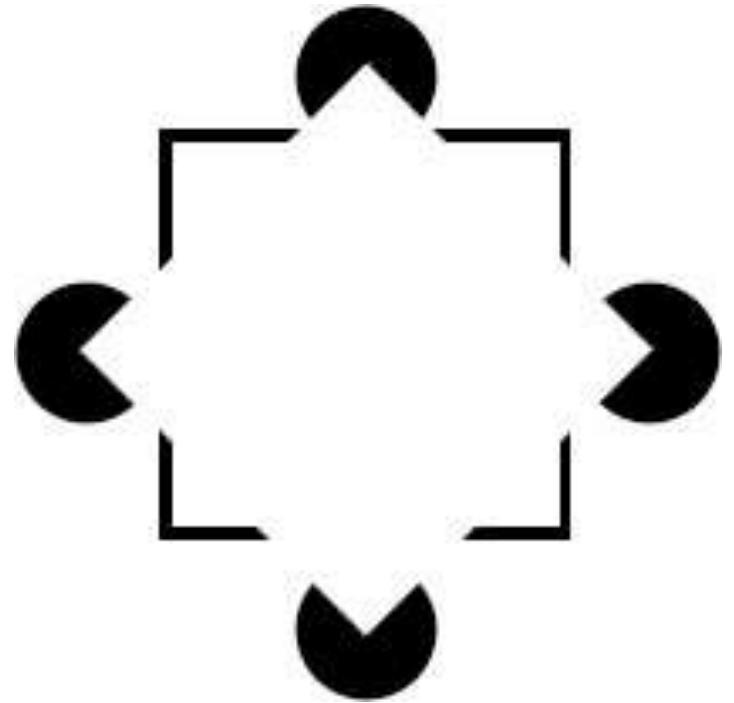
- Law of Proximity
- **Law of Similarity - Objects or shapes that are similar to one another appear to form groups.**
- Law of Symmetry
- Law of Closure
- Figure-ground Segregation
- Law of Good Continuation



- Law of Proximity
- **Law of Similarity - Objects or shapes that are similar to one another appear to form groups.**
- Law of Symmetry
- Law of Closure
- Figure-ground Segregation
- Law of Good Continuation



- Law of Proximity
- Law of Similarity
- Law of Symmetry
- **Law of Closure** – In seeking completeness, items appear grouped if they tend to complete an entity.
- Figure-ground Segregation
- Law of Good Continuation

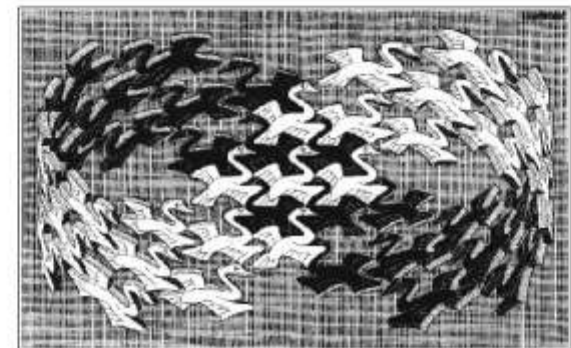
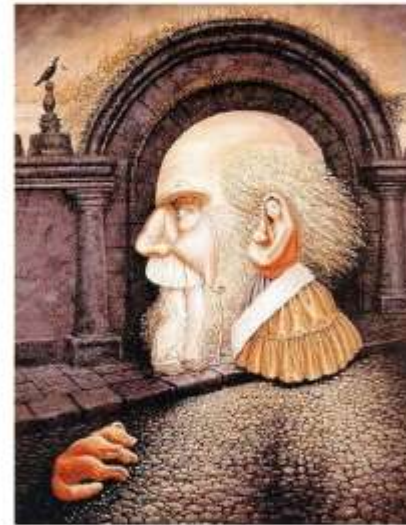


- Law of Proximity
- Law of Similarity
- **Law of Symmetry - The chunking or grouping of information should follow a logical pattern in accordance to symmetry, regularity and smoothness.**
- Law of Closure
- Figure-ground Segregation
- Law of Good Continuation



How well is the law of symmetry being applied at this Shinjuku station in Tokyo?

- Law of Proximity
- Law of Similarity
- Law of Symmetry
- Law of Closure
- **Figure-ground Segregation -
For a figure to be perceived, it
must stand apart from its
background.**
- Law of Good Continuation



- Law of Proximity
- Law of Similarity
- Law of Symmetry
- Law of Closure
- Figure-ground Segregation
- **Law of Good Continuation – things tend to continue beyond their ending points.**