Design Principle Sheet

Orientation

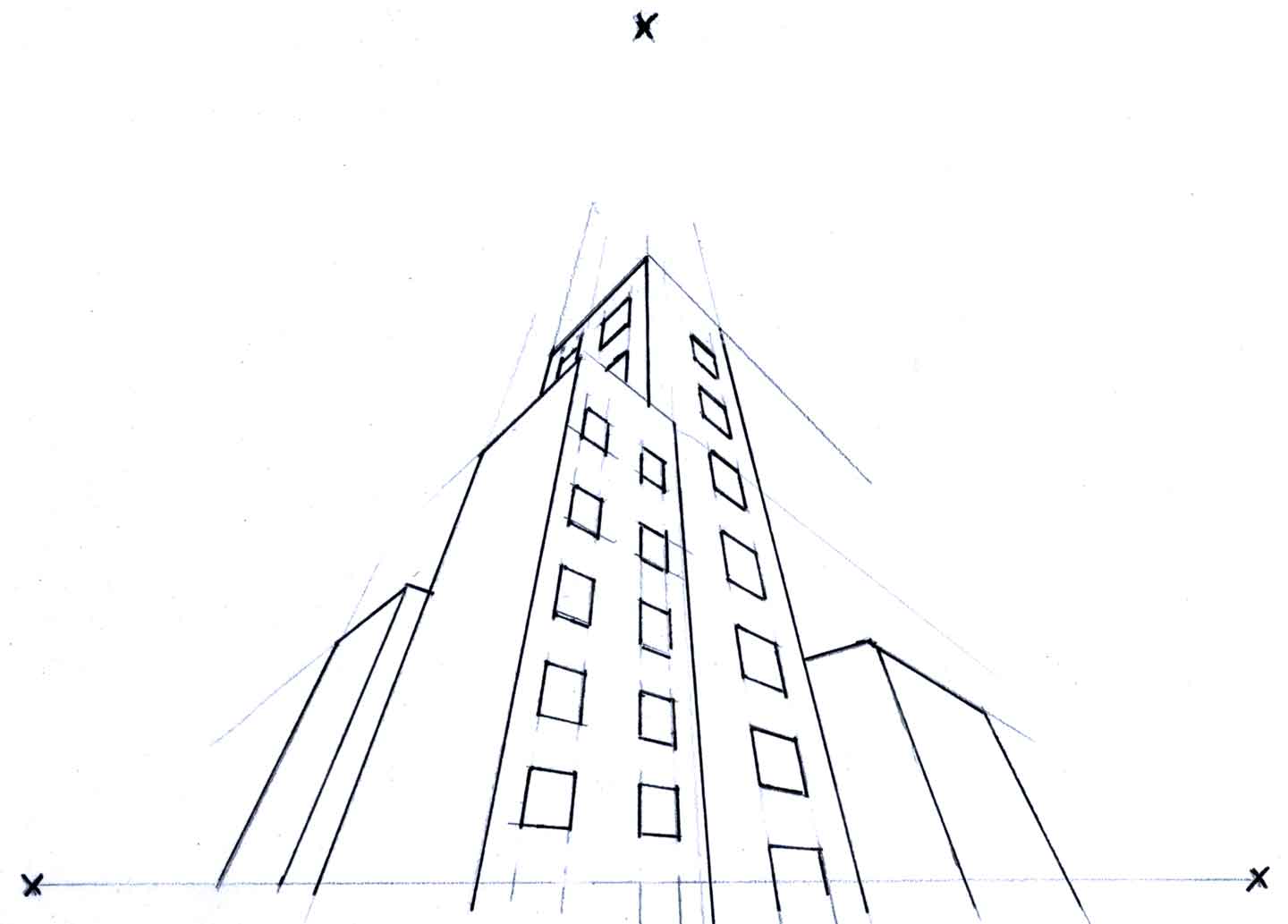
Orientation can be used to relate to the viewer a certain point of view through a certain perspective of any design, piece of art, or photograph. Depending on how the image is presented, is how the viewer can get a different idea or perspective from it. You may look at a photograph of an old war general from a WWII picture to see them standing upright, well composed, and in the center of the picture. This gives the viewer a sense of dignity, power, and exactness. This is a very traditional, conventional way of orientation.



However, there is a more non-traditional way of orientation that I believe gives off a more artistic flare compared to our war general here that has taken a more prominent hold in recent modern times. This type of orientation can show the subject from a different angle or looking off in a different direction to direct the viewer’s attention to different parts of the image, or have them see something in a new kind of light.

[](http://farm4.static.flickr.com/3191/2570530201_6eb623d8ec.jpg?v=0)

The picture of this lady draws the eye off the page. The viewer is left wondering what she is looking at.



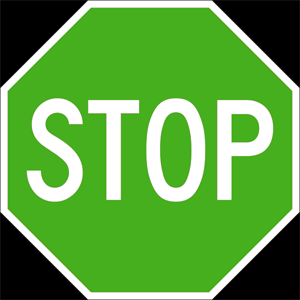
This line art draws the eye upwards towards the tops of the buildings.

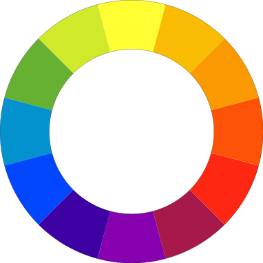
Design Principle Sheet

Color

Color plays a prominent role in our daily lives. Each color has a different meaning that can instill different emotions and thoughts in our minds. Color is used to draw our attention to certain things. Green is calming and healing, red is loud and hard to miss, blue is quiet and easy on the eyes, etc..

Imagine if you saw a green STOP sign. It does not instill the same sense of warning or urgency as a red sign. This counts towards the orange CAUTION cones as well; orange is a very bright and obvious color that draws attention to itself so that the drivers are made aware of any kind of construction zones or restricted areas that they need to avoid.





Colors are split into two categories of warm and cool. Warm consists of colors such as red, orange, and yellow, while cool colors include green, blue, and purple.

Primary colors include red, yellow, and blue.

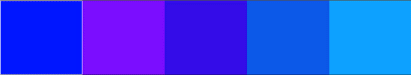
Secondary colors are orange, green, and purple.

Tertiary colors: yellow-orange, yellow-green, blue-green, blue-purple, red-purple, red-orange.

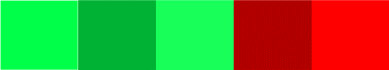
Monochromatic color uses different variations of lightness and saturation for any particular color, such as the blue and red bar examples below.

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An analogous color scheme includes colors that are adjacent to each other. The blues and purples are very close in proximity on the color wheel.



Complementary colors are opposite of each other on the color wheel.

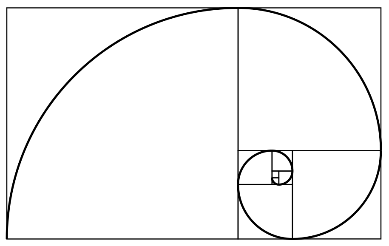
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Other color schemes include Split Complementary and Triadic.

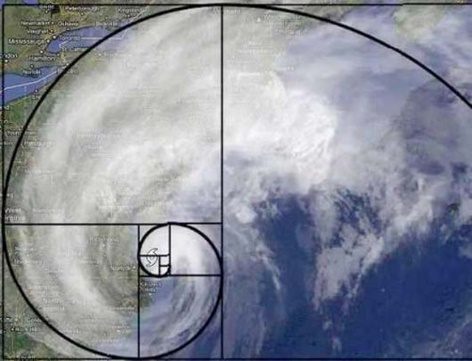
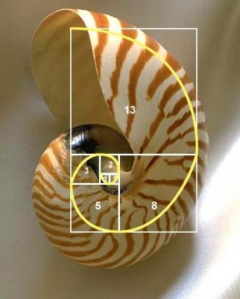
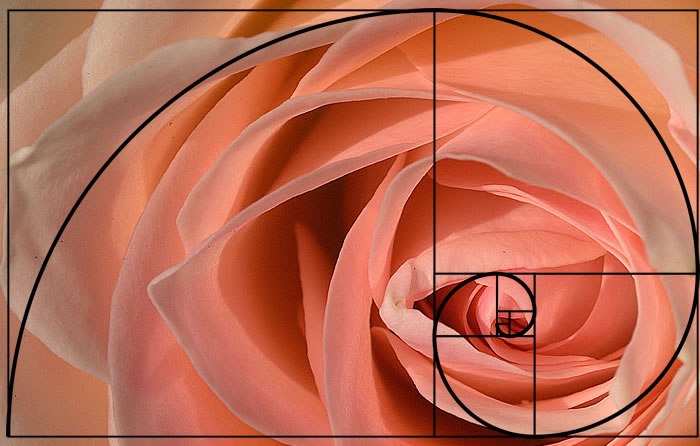
 

Design Principle Sheet

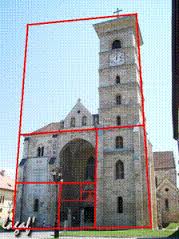
Golden Ratio



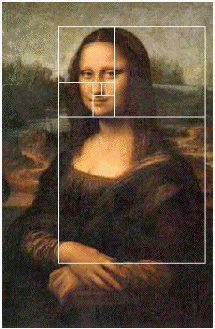
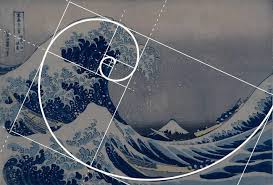
The Golden Ratio, also known as the golden section or the golden mean has been used by artists, architects, designers, etc.. It has been found to appear in patterns of nature. Researchers have found it in the veins of leaves, stems of plants, geometry in crystals, making many to believe that it is some form of universal law.



It has been applied in architecture.



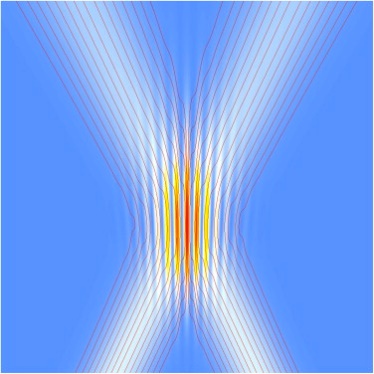
And art.



Design Principle Sheet

Interference Effects

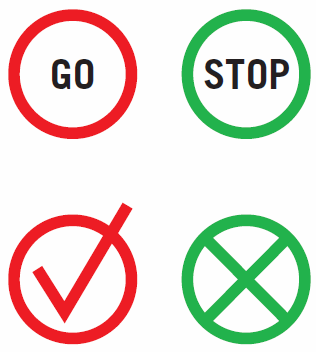
Interference Effects occur when two or more perceptions are visually fighting against each other; causing the mental process of the viewer to slow down to try to make sense of things. The brain has to focus on the individual aspects of the piece in order to make sense of it as a whole. When they’re congruent, they’re easier to process than if they were incongruent, which takes more time for the viewer to take it all in.

[](https://www.doctordisruption.com/wp-content/uploads/2012/11/1-s2.0-S0003491611001837-gr1.jpg)

If you read these words aloud, its much easier than saying aloud what color they actually are. It takes practice to do effectively.

[](https://www.doctordisruption.com/wp-content/uploads/2012/11/stroop-effect.jpg)

Then there is Stroop Interference where an aspect of a mental process that interferes with something that has already been established. We’ve all been raised that Green means GO and Red means STOP, but look what happens when they’re switched. It doesn’t make sense, and becomes confusing to the viewer.

[](https://www.doctordisruption.com/wp-content/uploads/2012/11/1.gif)

When designers are coming up with new images and logos, they should take care to avoid interference effects so that their designs will become appealing to the eye, and not cause discomfort or confusion. Unless they’re intentionally trying to throw off their viewers that is.

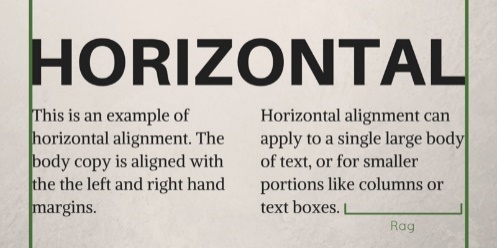
Design Principle Sheet

Alignment

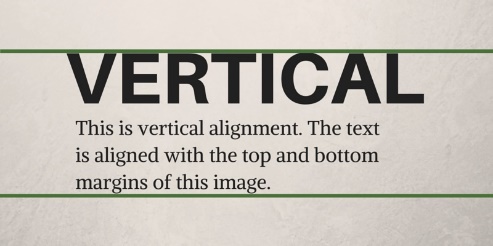
When text and other elements of design are lined up, that known as alignment. It helps to give off a sense of order, organization, and can create visual connections between different aspects of a design by making it readable.

There are different types of alignment that are used in various situations depending on how the design is put together.

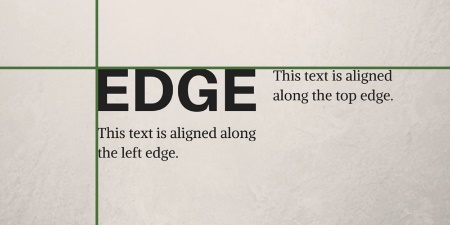
Horizontal, where the text is lined up with both the left and right margins of a page, so that a white space is seen on both sides of the page. Sandwiching the text between them.

**[](https://blog.thepapermillstore.com/wp-content/uploads/2015/06/Horizontal-Alignment.jpg)**

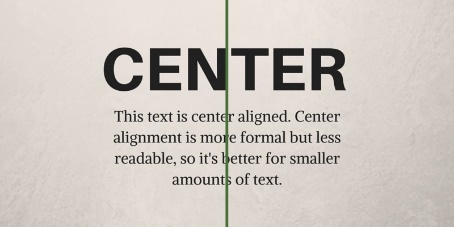
Vertical alignment centers the text at the middle point of the page and is lined up with the top and bottom margins of the page.

**[](https://blog.thepapermillstore.com/wp-content/uploads/2015/06/Vertical-Alignment.jpg)**

Edge alignment is when design elements and text are lined up with tip, bottom, or side edges.

**[](https://blog.thepapermillstore.com/wp-content/uploads/2015/06/Edge-Alignment.jpg)**

Center alignment centers the text along a middle axis.

**[](https://blog.thepapermillstore.com/wp-content/uploads/2015/06/Center-Alignment.jpg)**

If design elements are not properly aligned with added text elements, the project can look unprofessional and unpolished. Properly aligned designs and text can help create a good focal point and creativity. It all hinges on what you wish to relay to your viewers.

Design Principle Sheet

Propositional Density

 Strictly speaking, propositional density refers to information flow from a design and is the ratio of “information” conveyed by a design per unit element of that design. High propositional density is associated with designs that are more interesting, stimulating and memorable. For example, double entrendres, puns and other jokes are usually funny because they convey multiple possible interpretations and meanings.

In design, there are two types of proposition, surface propositions that make up the perceptible elements of a design and deep propositions that are the underlying (and sometimes hidden) meanings that are conveyed by the surface propositions. In mathematical terms, it can be estimated by dividing the number of deep propositions (meanings) by the number of surface propositions (design elements). We suggest you to contact [logoorbit – custom logo design](https://www.logoorbit.com/) and let them advice you on the logo that best suits you company.

[](https://www.doctordisruption.com/wp-content/uploads/2015/12/fedex_logo.jpg)

For example, the WWF and FedEx logos have relatively higher propositional density than many other logos and are more interesting and engaging because of this (e.g., the hidden arrow in the FedEx logo). Another example is the modern Apple logo.

[](https://www.doctordisruption.com/wp-content/uploads/2015/12/Official_Apple_Logo_2013_Pictures_5_HD_Wallpapers.png)

The surface propositions of this logo are the body of the apple, top leaf and missing chunk (so really only three elements). However, the meanings conveyed by these (the deep propositions) include references to a healthy fruit, the tree of knowledge, Sir Isaac Newton’s “aha” moment (which was the basis of the very first Apple logo), “an apple a day keeps the doctor away”, teacher’s pet and the ordinariness/every day nature of an apple (compared with the complexity of technology where sometimes you need extra help from [androidface.com](http://www.androidface.com/) experts). These deeply layered meanings make the logo engaging to look at and easy to remember.

One of the most frequently cited recent examples of high propositional density (discussed by Lidwell, Holden & Butler) is the logo from Barack Obama’s 2008 campaign.

[](https://www.doctordisruption.com/wp-content/uploads/2015/12/PropositionalDensity.jpg)

The surface elements of this design are the blue circle and the red and white lines that cut across it. However these relatively simple elements convey very rich meanings (deep propositions) that reference stability (the circle), Obama (the “O”), unity, a landscape as well as the American flag and patriotism (the red and white lines), the sun rising and hope (the centre of the circle), the sky (the blue) and many more.

Propositional density is an important design consideration and one that adds interest, engagement and memorability to a design, as well as keeping semioticians in a job. Maximising the number of deep propositions in a design will always make it more interesting as long as the meanings are complementary and do not contradict each other (which leads to confusion).

The more richly layered are the meanings of even a simple design, the more successful it will be. The same applies to brands. As I argue in Brand esSense the more connected and layered the meanings that a brand conveys, the more strongly will it resonate with customers and the richer the mental connections will be making it more likely to be “top of mind”.