

INTRODUCTION TO GRAPHIC DESIGN

By David Ledo

Attractive Things Work Better

66

Attractive things make people feel good, which in turn makes them think more creatively.

– Don Norman, *Emotional Design* (2004)

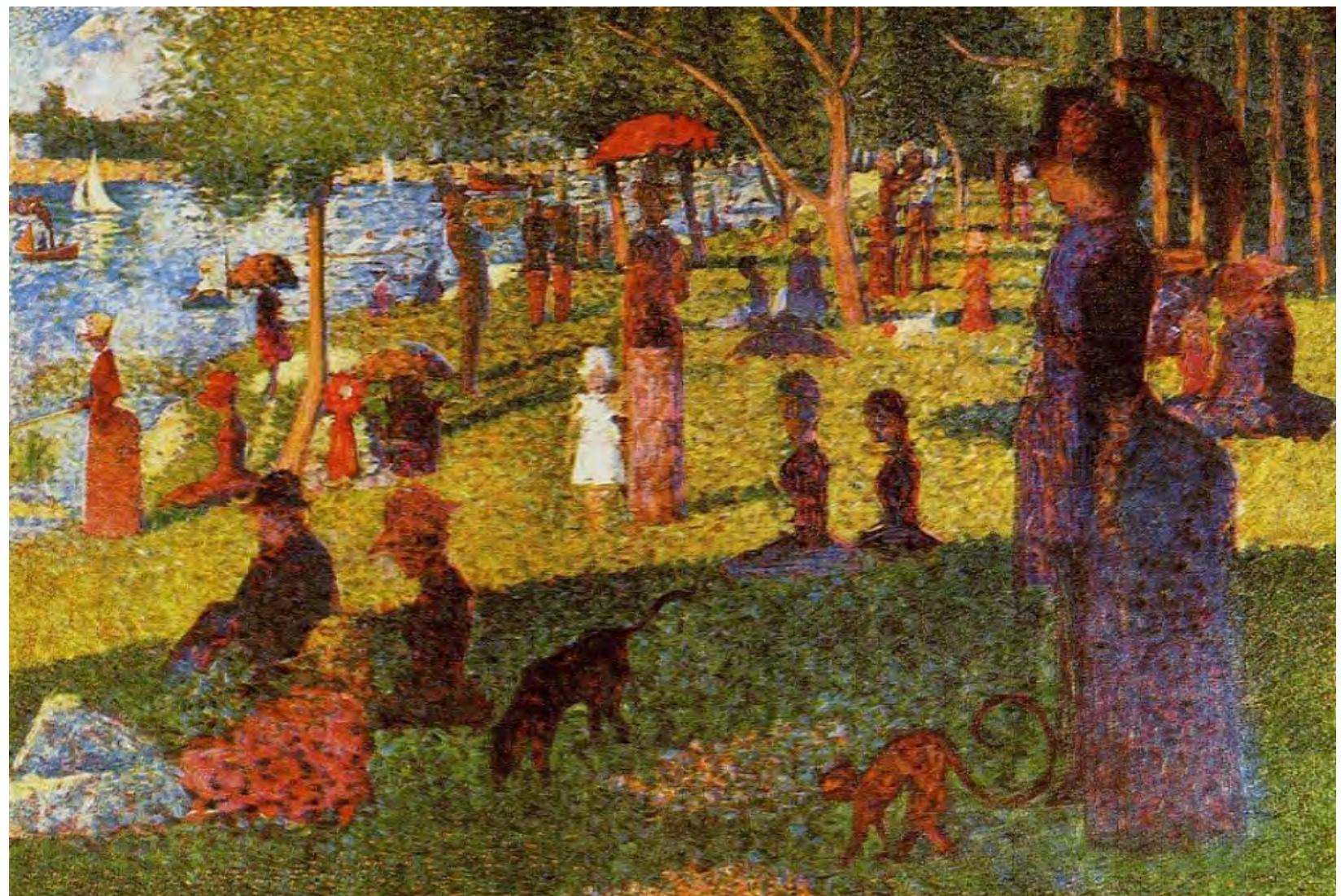
1

THE ELEMENTS OF DESIGN

Building blocks that compose visuals

POINT / MARK

Marks a position in space. Can be insignificant points or flecks, or a concentrated locus of power.



Georges-Pierre Seurat (1884-1886)



QUANTUM OPTICS
VOLGOGRAD 2011

Alena Advertising (2011)

LINE

Infinite series of points. It is a connection between two points, or a path of a moving point.



Josef Müller Brockman (1954)



Xavier Esclusa Trias



Hans Neuburg (1958)



Paul Rand

SHAPE

Area within the implied line – shapes have two dimension, length and width, and can be geometric or free form.



Burton Kramer, 1974



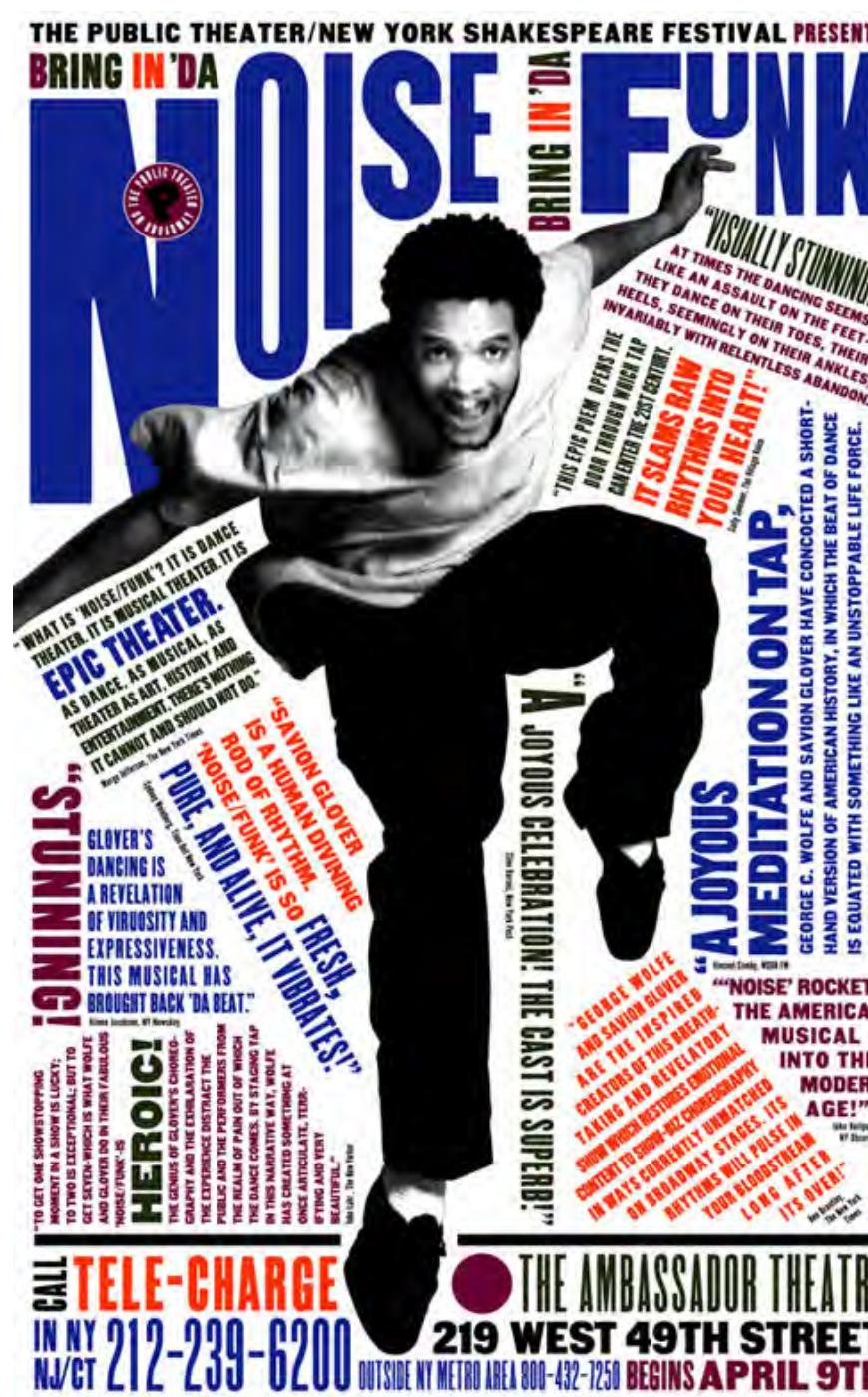
Lazlo Moholy Nagy



Mike Joyce

SPACE

Visual distribution in the composition. Can give illusion and feeling of depth.



Paula Scher



Devin Sanger



Devin Sanger



Thomas Ciszewski

COLOUR

Has 3 properties: Hue (name of the colour), Value (lightness or darkness) and Intensity (purity of the hue)



Cruz Diez



Aaron Draplin, 2013



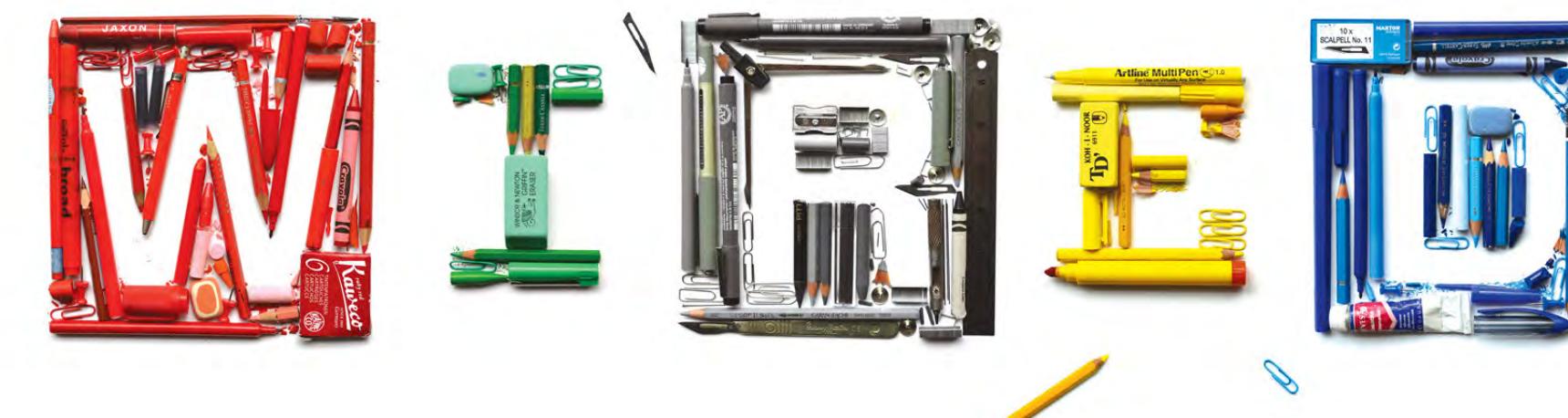
Jackie Lee, 2014

TEXTURE

Taking everyday surfaces or patterns from the physical world and incorporating them into the visuals.



Owen Gildersleeve



Alex Robbins

LINE

A line is a mark between two points. There are various types of lines, from straight to squiggly to curved and more. Lines can be used for a wide range of purposes: stressing a word or phrase, connecting content to one another, creating patterns and much more.

COLOR

Color is used to generate emotions, define importance, create visual interest and more. CMYK (cyan/magenta/yellow/black) is subtractive; RGB (red/green/blue) is additive.

Some colors are warm and active (orange, red); some are cool and passive (blue, purple).

There are various color types (primary to analogous) and relationships (monochromatic to triad) worth learning more about as well.

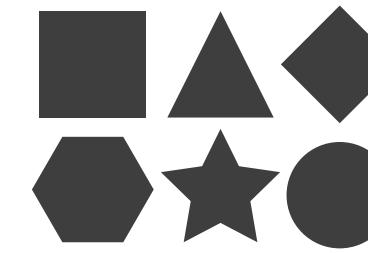
TEXTURE

Texture relates to the surface of an object; the look or feel of it. Concrete has a rough texture; drywall has a smooth and subtle texture. Using texture in design is a great way to add depth and visual interest. Printed material has actual, textile texture while screen material has implied texture.



created by Paper Leaf Design. www.paper-leaf.com

SHAPE

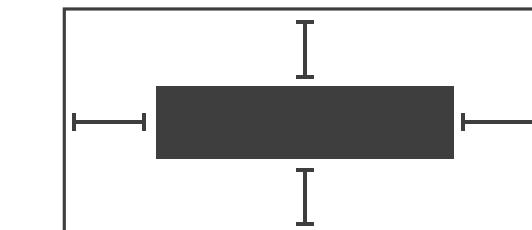


Height + width = shape. We all learned basic shapes in grade school - triangles, squares, circles and rectangles. Odd or lesser seen shapes can be used to attract attention.

There are three basic types of shape: geometric (triangles, squares, circles etc), natural (leaves, animals, trees, people), and abstracted (icons, stylizations, graphic representations etc).

VALUE

Value is how light or how dark an area looks. A gradient, shown above, is a great way to visualize value - everything from dark to white, all the shades in-between, has a value. Use value to create depth and light; to create a pattern; to lead the eye; or to emphasize.



Space is the area around or between elements in a design. It can be used to separate or group information. Use it effectively to: give the eye a rest; define importance; lead the eye through a design and more.

SIZE

Size is how small or large something is: a small shirt vs. an extra large shirt, for example. Use size to define importance, create visual interest in a design (via contrasting sizes), attract attention and more.

2

GESTALT AND DESIGN

Putting elements together

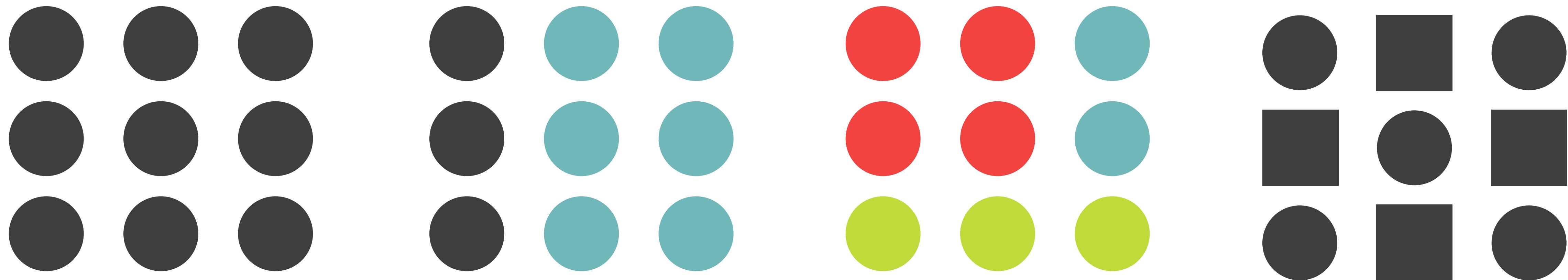
LAW OF PRAGNANZ

We simplify complex shapes into simpler components



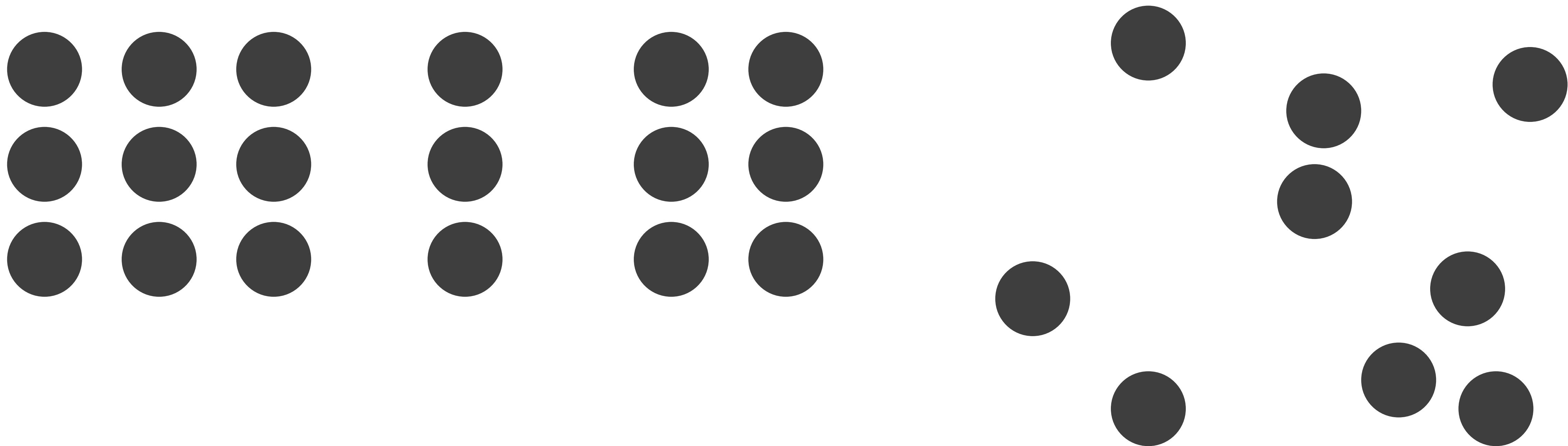
LAW OF SIMILARITY

Similar objects are perceived as belonging together



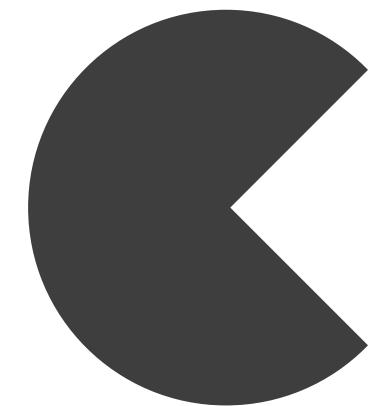
LAW OF PROXIMITY

Objects that are close to one another appear to form groups



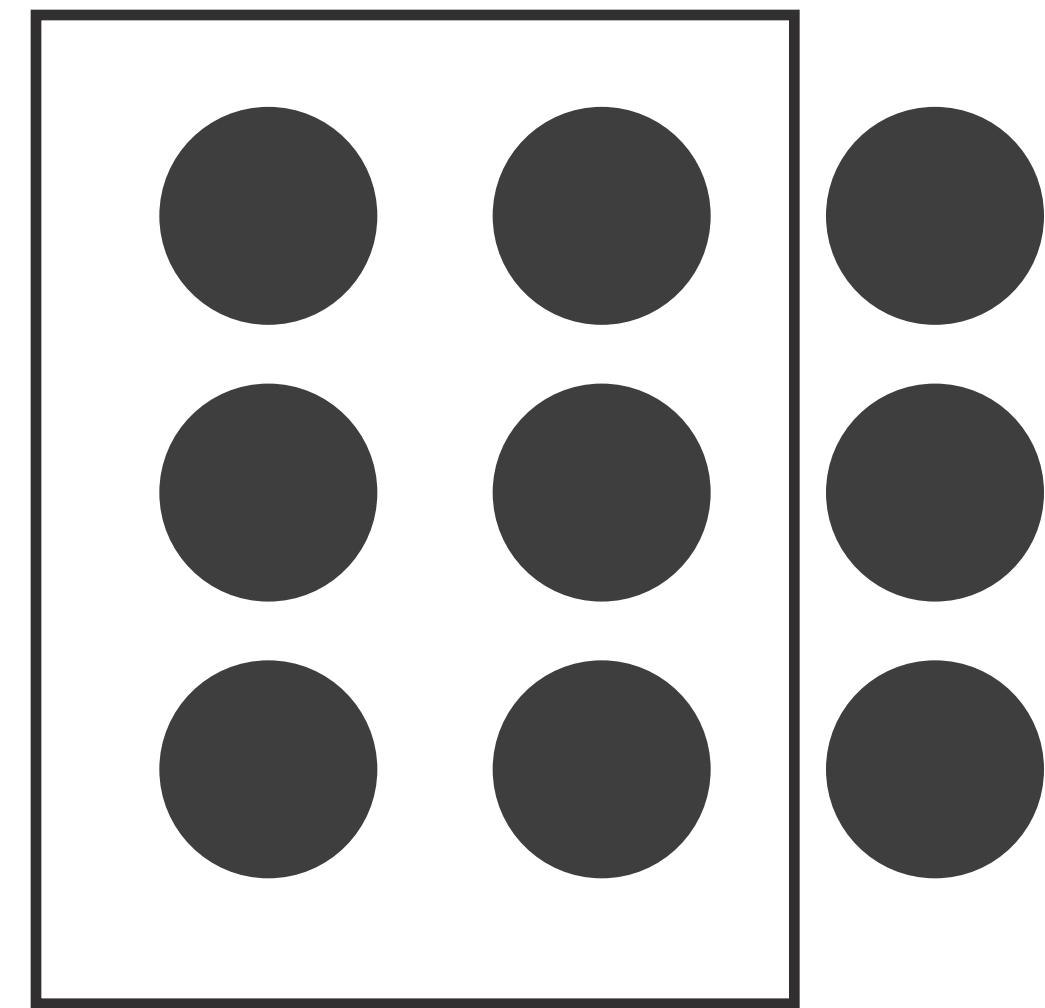
CLOSURE

Eyes will fill missing lines to make sense of shapes



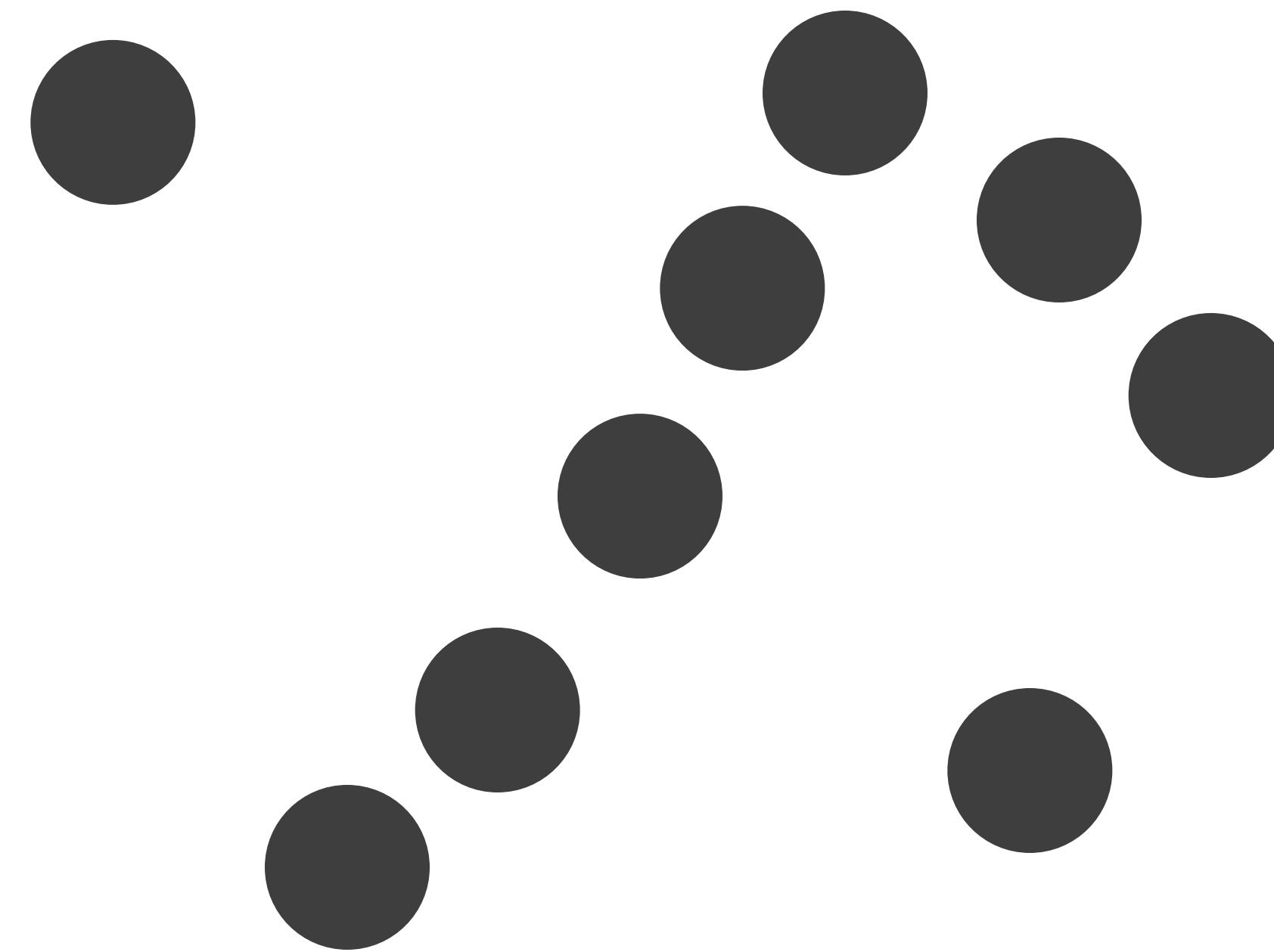
COMMON REGION

Objects are seen as part of a group if placed within the same region



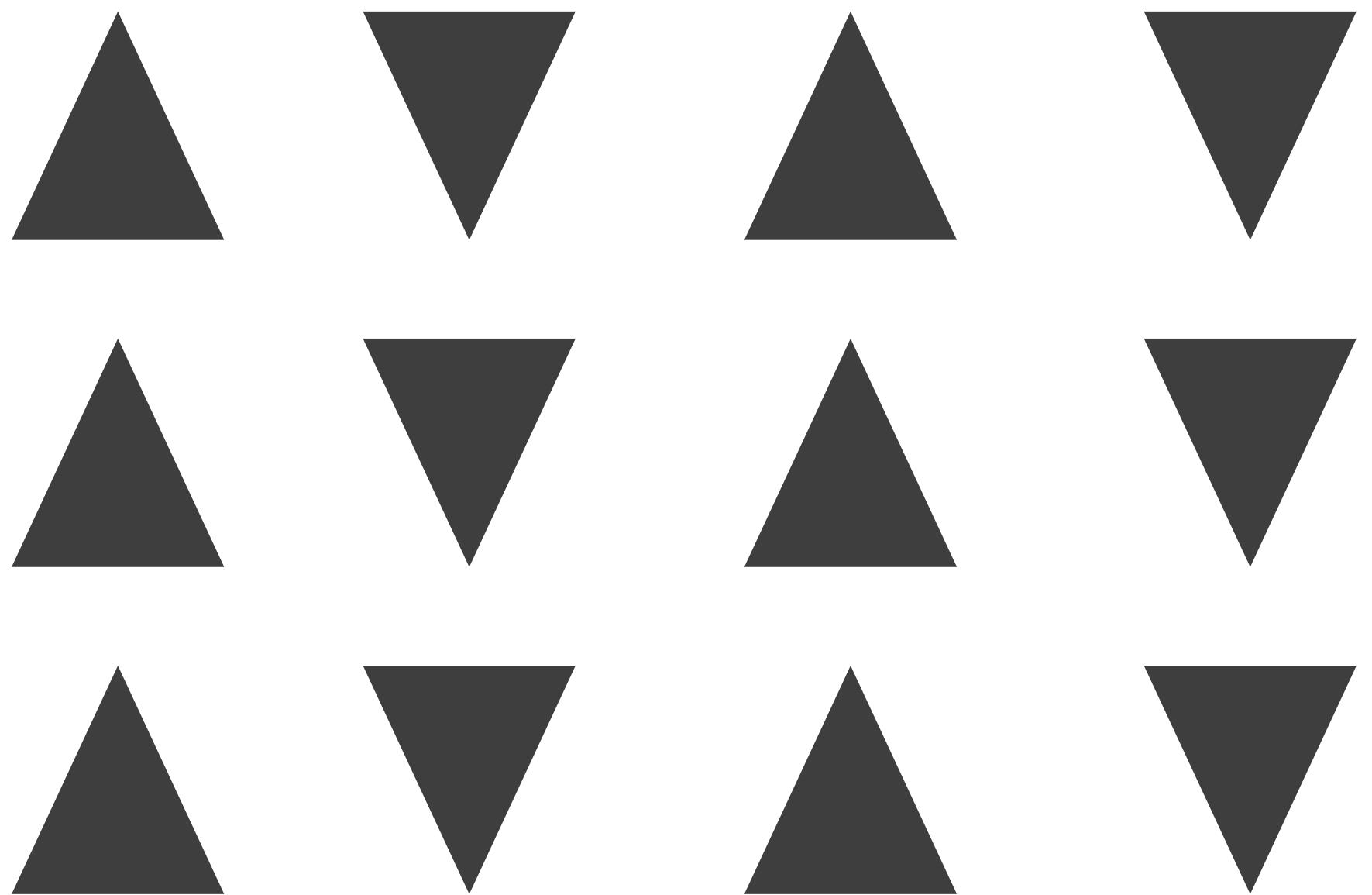
CONTINUATION

Elements arranged on a line or curve are perceived as more related than those not on the line or curve



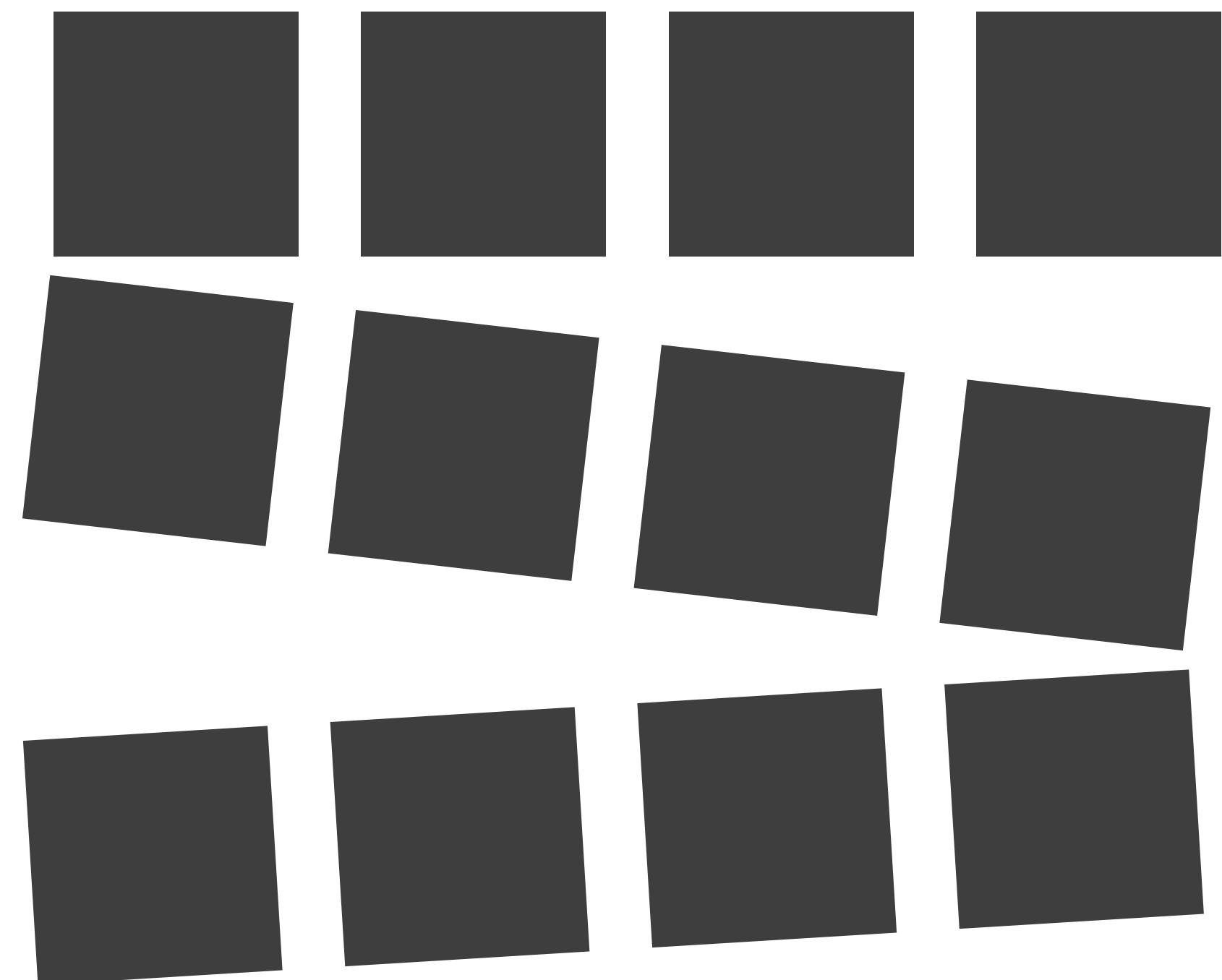
COMMON FATE

Elements that move in the same direction are perceived as more related than those moving in a different direction



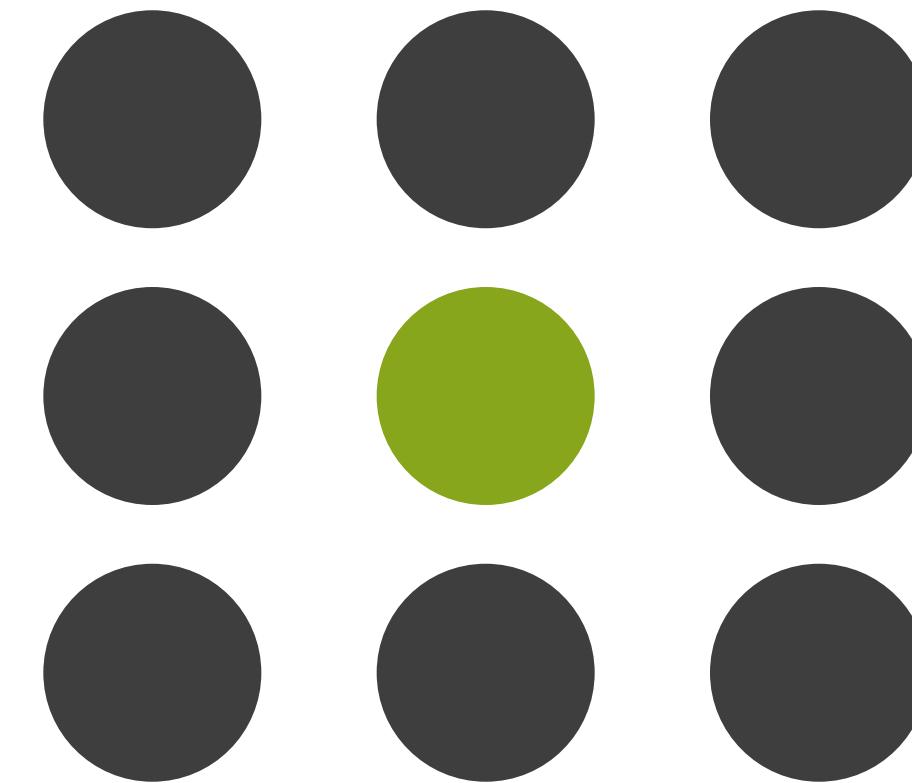
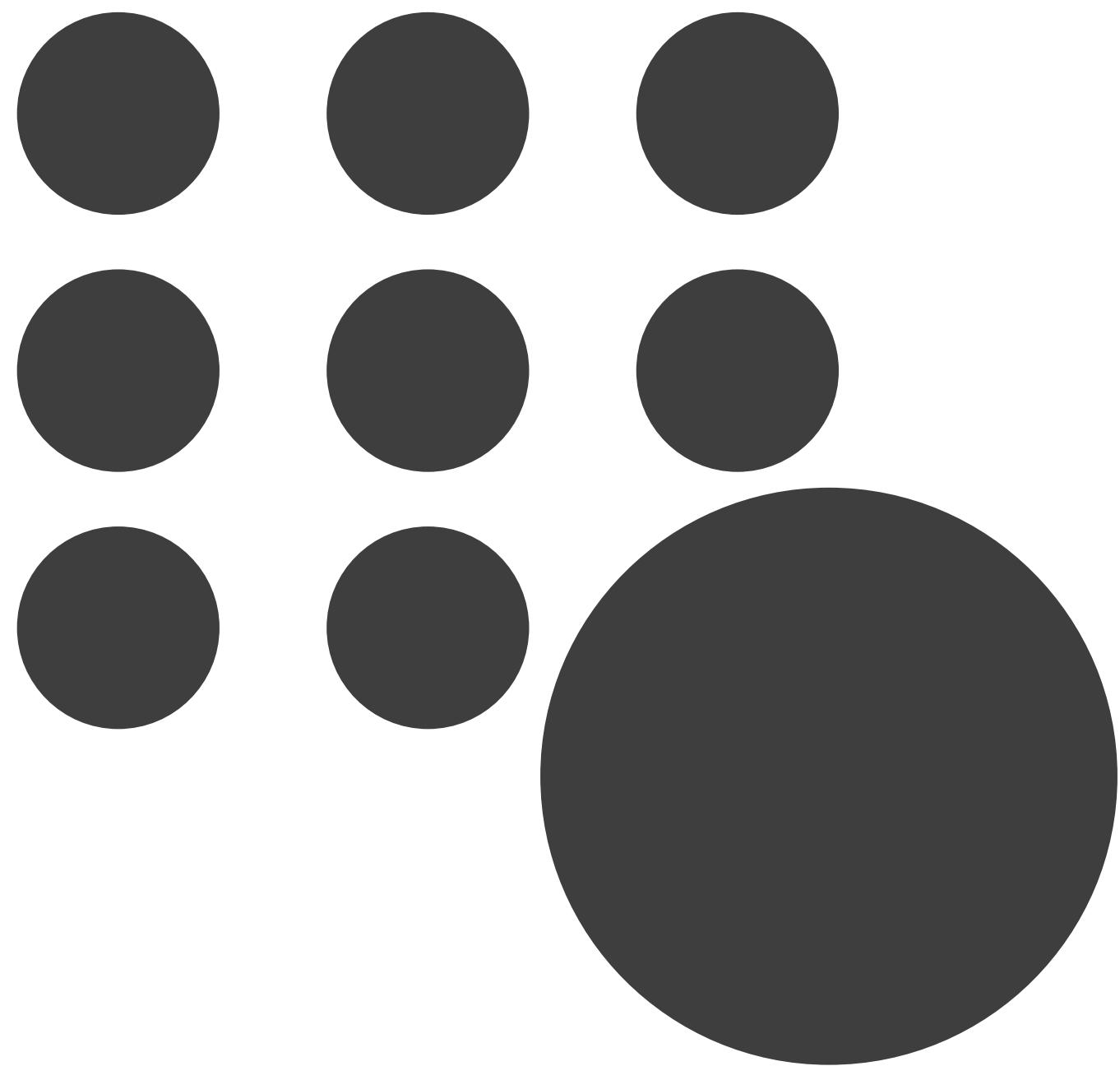
PARALLELISM

Elements parallel to each other are seen as more related than those not parallel to each other



FOCAL POINT

Elements with a point of interest, emphasis or difference will capture visual attention. Attention draws towards contrast



3

SOME DESIGN PRINCIPLES

Selecting ones to start with...

BALANCE

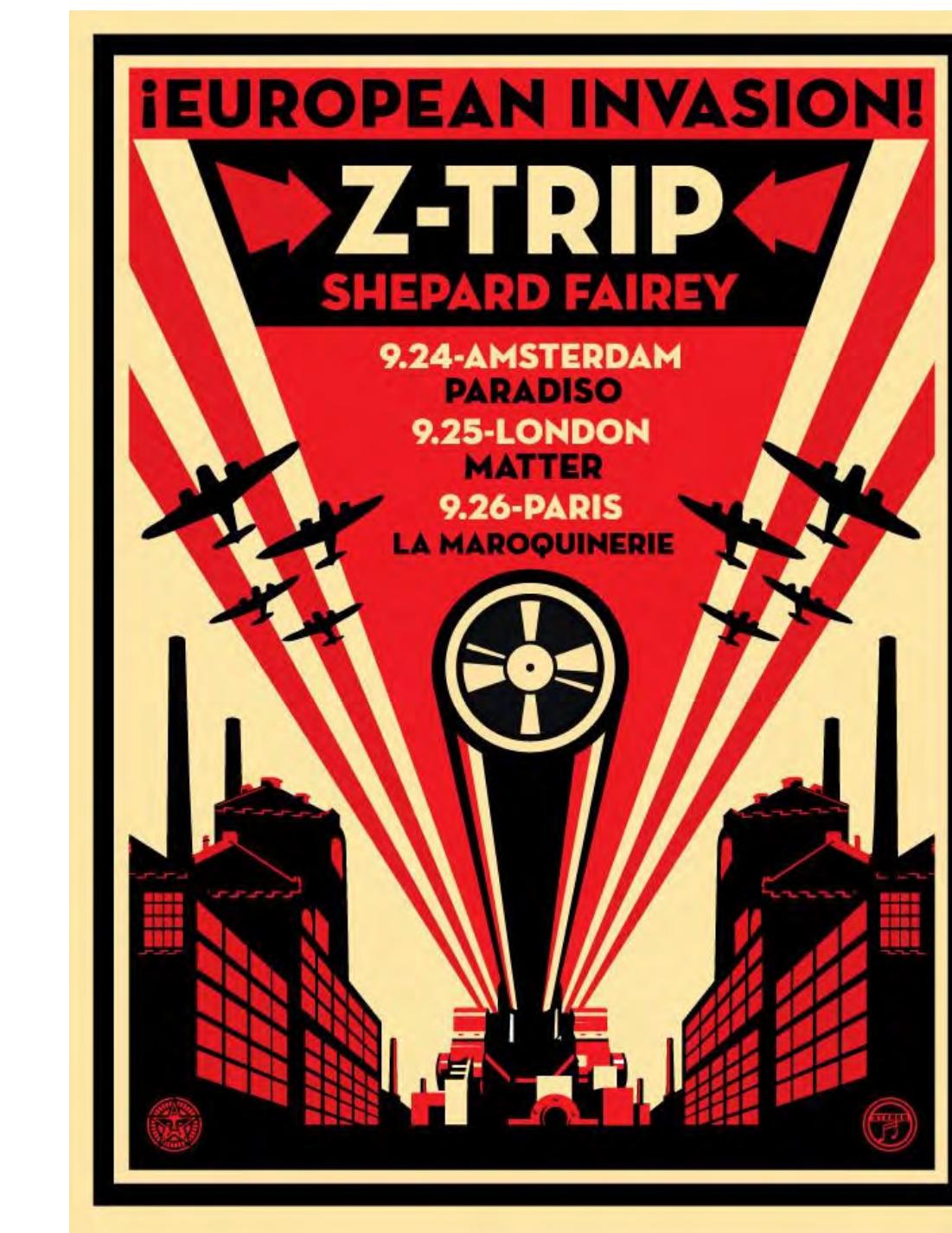
State of equilibrium where no part has more presence than other. Can be radial, symmetric or asymmetric



Josef Müller-Brockmann



Josef Müller-Brockmann



Shepard Fairey

PROPORTION

Relative size and scale of elements in a design. Determines hierarchy

The collage illustrates the concept of proportion through various design elements:

- Left side:** A magazine spread from "INTERACTION LE MAGAZINE DE LA FHF". The title "INTERACTION" is prominently displayed in a large, bold, white font on a red background. Below it, the subtitle "LE MAGAZINE DE LA FHF" is in a smaller, white font. The overall layout uses a grid system with varying text sizes to establish a visual hierarchy.
- Middle left:** Another magazine spread from "INTERACTION". The main headline "Grand angle" is at the top in a large, bold, black font. Below it, the sub-headline "ASSISTANCE MÉDICALE À LA PROCRÉATION" and the question "Faut-il faire évoluer la loi?" are in a smaller, bold, black font. The layout includes a sidebar on the left and a central column with text and images of eggs.
- Middle right:** A magazine spread titled "SIX AMAZING MULTICHANNEL MARKETING CAMPAIGNS". The title is in large, bold, black and red letters. Below it, numbered sections 1 through 6 describe different marketing campaigns: 1. TESCO KOREA QR CODE SUPERSTORE, 2. NEDAP'S TWEET MIRROR, 3. BRITISH AIRWAYS EXECUTIVE CLUB MOBILE CAMPAIGN, 4. HISCOX WIFI HOTSPOTS CAMPAIGN, 5. BING & JAYZ'S 'DECODED' CAMPAIGN, and 6. NECTAR, SAINSBURY'S & YAHOO: CONSUMER CONNECT. Each section contains descriptive text and small images.
- Right side:** A photograph of a man in a supermarket aisle, looking up at shelves filled with colorful juice bottles. A red circular graphic in the bottom right corner shows a "76% rise in sales" statistic, demonstrating how proportion can affect marketing effectiveness in a real-world setting.

EMPHASIS

Creating dominance and focus in the work. One can emphasize colour, value, shapes, etc.



<https://www.smashingmagazine.com/2009/07/lessons-from-swiss-style-graphic-design/>

ALIGNMENT

Organizing items in parallel. Understanding other grid-like relationships



MANY OTHERS LEFT BEHIND

There are more principles worth exploring –

Perspective

Movement

Pattern

Repetition

Rhythm

Variety

Harmony

Unity

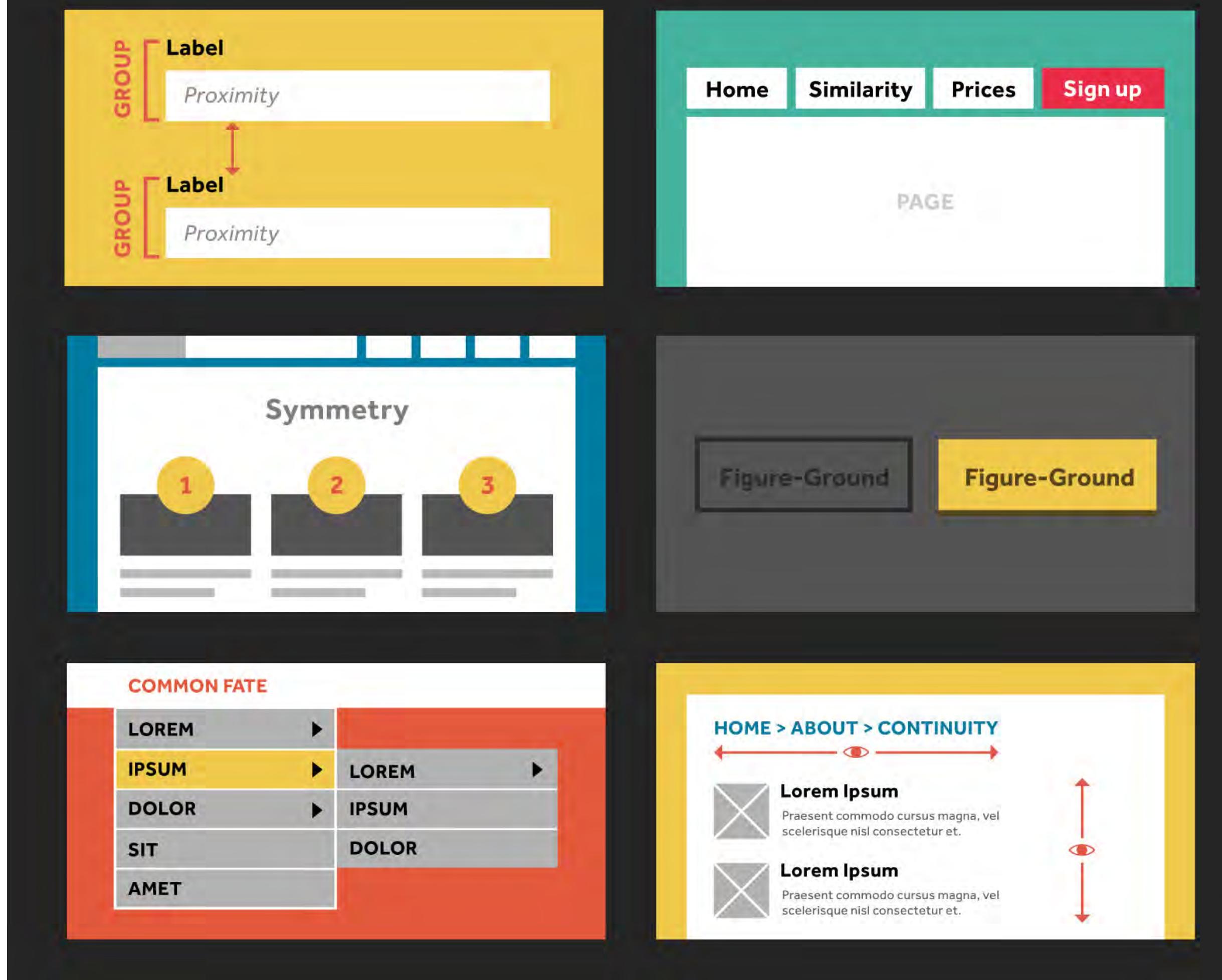
Negative Space

4

APPLYING WHAT WE LEARNED TO UI

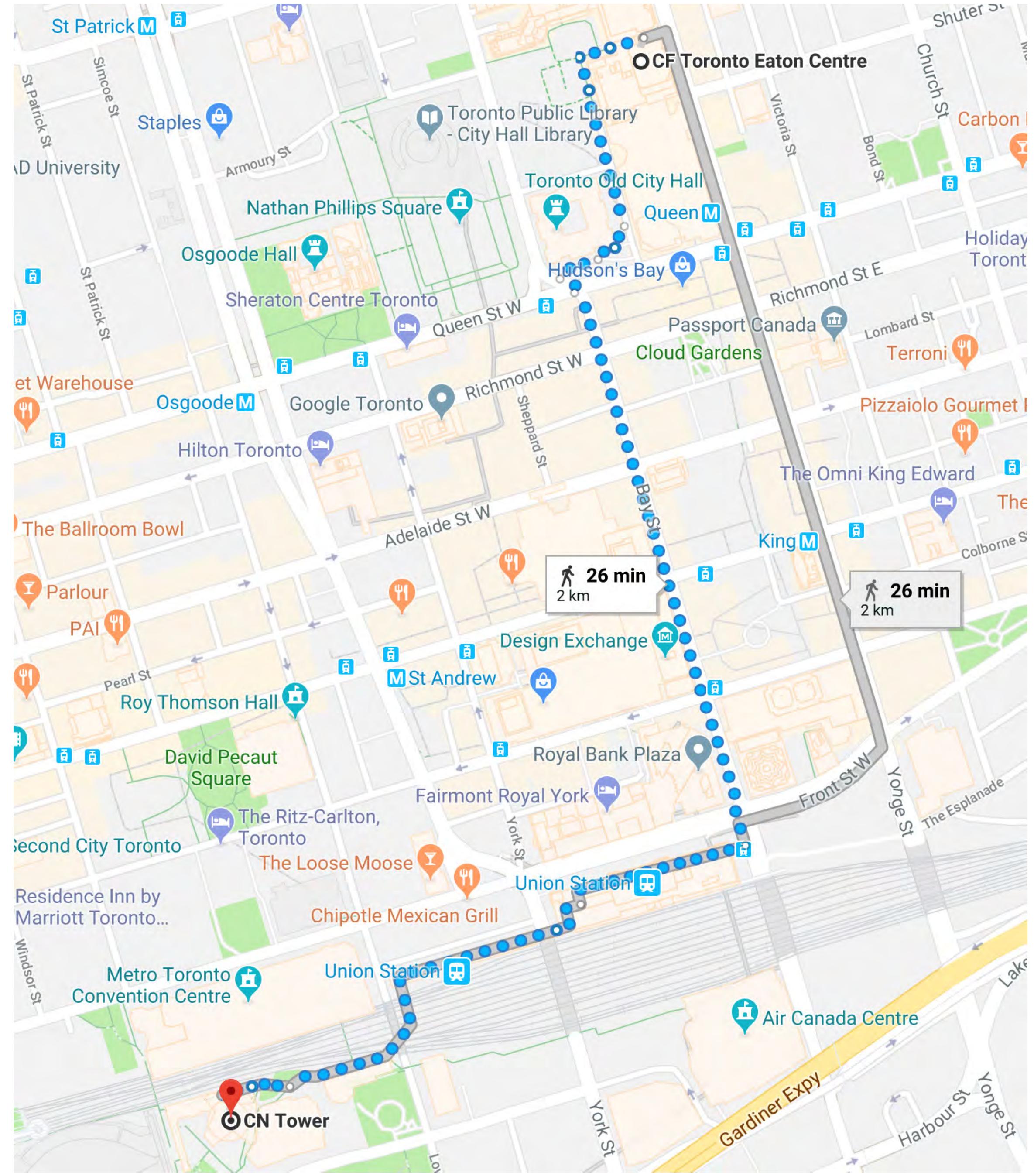
They work better than you think

GESTALT PRINCIPLES IN WEB DESIGN



Barbara Marcantonio

<https://dribbble.com/shots/1909306-Gestalt-principles-applied-to-web-design/attachments/326587>





How's life?

There is more to life than the cold numbers of GDP and economic statistics – This Index allows you to compare well-being across countries, based on 11 topics the OECD has identified as essential,

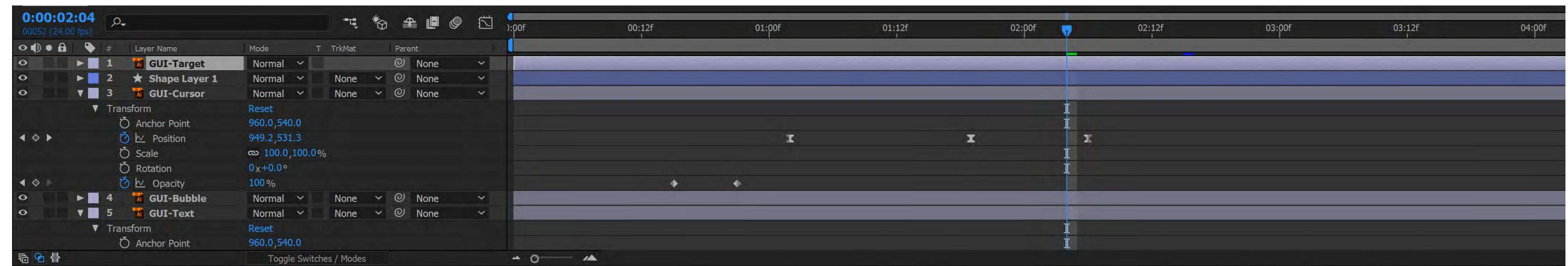
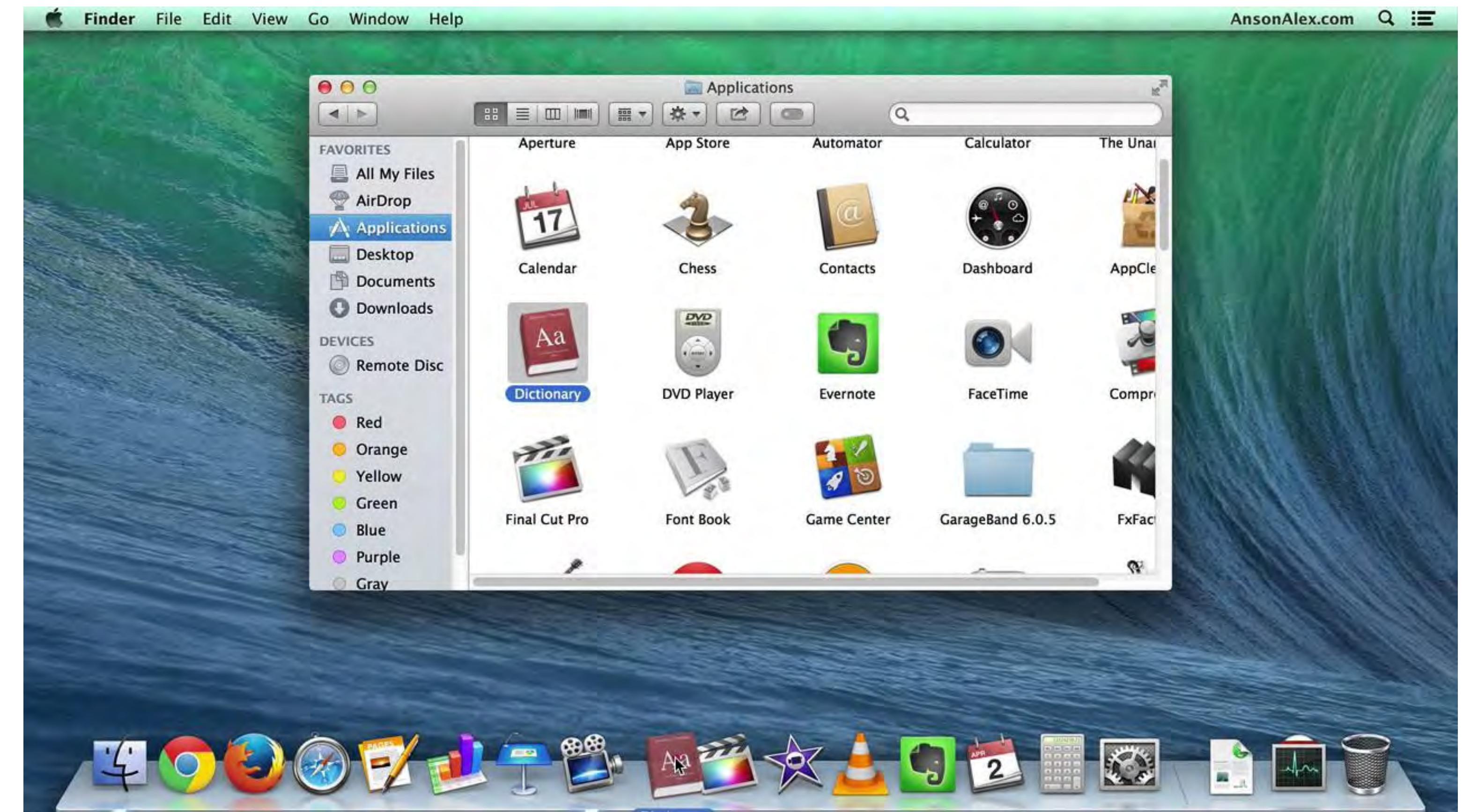
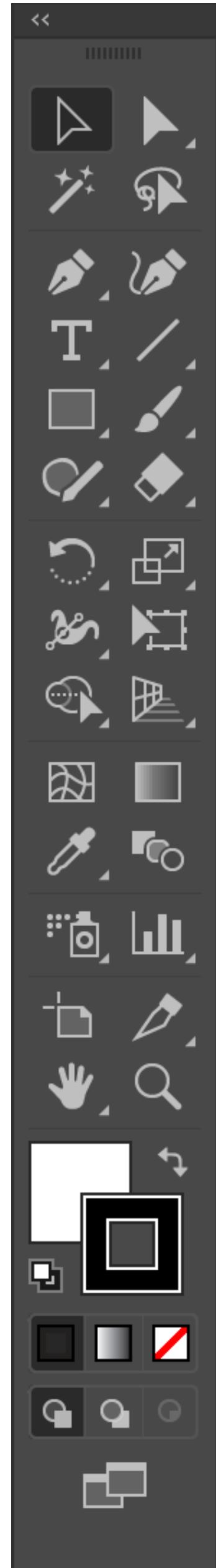
Mapping well-being

How's Life? 2017

DEEP FAULT LINES RUN THROUGH OUR SOCIETY



<http://www.oecdbetterlifeindex.org>





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Interaction design

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Interaction design, often abbreviated as **IxD**, is "the practice of designing interactive digital products, environments, systems, and services."^{[1]:xxxii,1}

Beyond the digital aspect, interaction design is also useful when creating physical (non-digital) products, exploring how a user might interact with it.

Common topics of interaction design include [design](#), [human-computer interaction](#), and [software development](#). While interaction design has an interest in form (similar to other design fields), its main area of focus rests on behavior.^{[1]:1} Rather than analyzing how things are, interaction design synthesizes and imagines things as they could be. This element of interaction design is what characterizes IxD as a design field as opposed to a science or engineering field.^{[1]:xviii}

While disciplines such as software engineering have a heavy focus on designing for technical stakeholders, interaction design is geared toward satisfying the majority of users.^{[1]:xviii}

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This template puts a focus on bold images, perfect for a magazine style site with eye catching content. Your stories are easy to find with large feature blocks.

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Real Estate or Travel

Big thumbnails with a space for captions and descriptions along with an informative header make this the perfect template for real estate or hotel booking.

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Bring your work to the forefront with this sleek template that's perfect for agencies or freelancers.

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Large images, an easy to navigate layout, and versatile sidebar will help you get your blog up and running.

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Blog Single Column

This sleek, minimal approach can help your blog stand out by putting content front and center.

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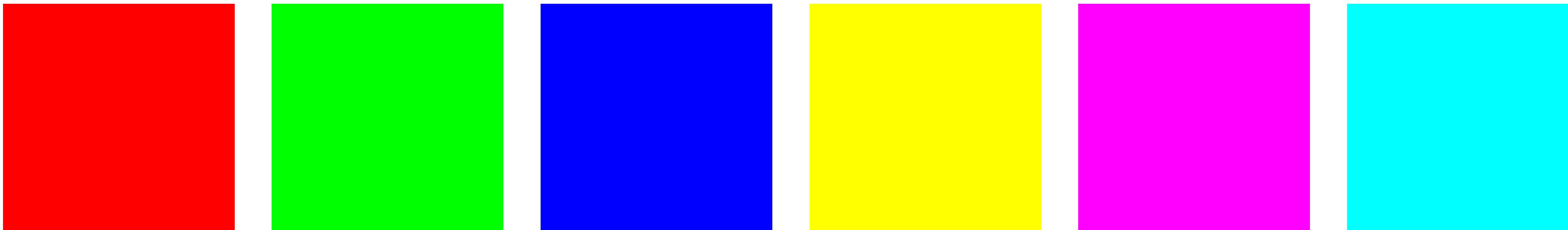
5

PICKING COLOURS THAT WORK

Tales from experience

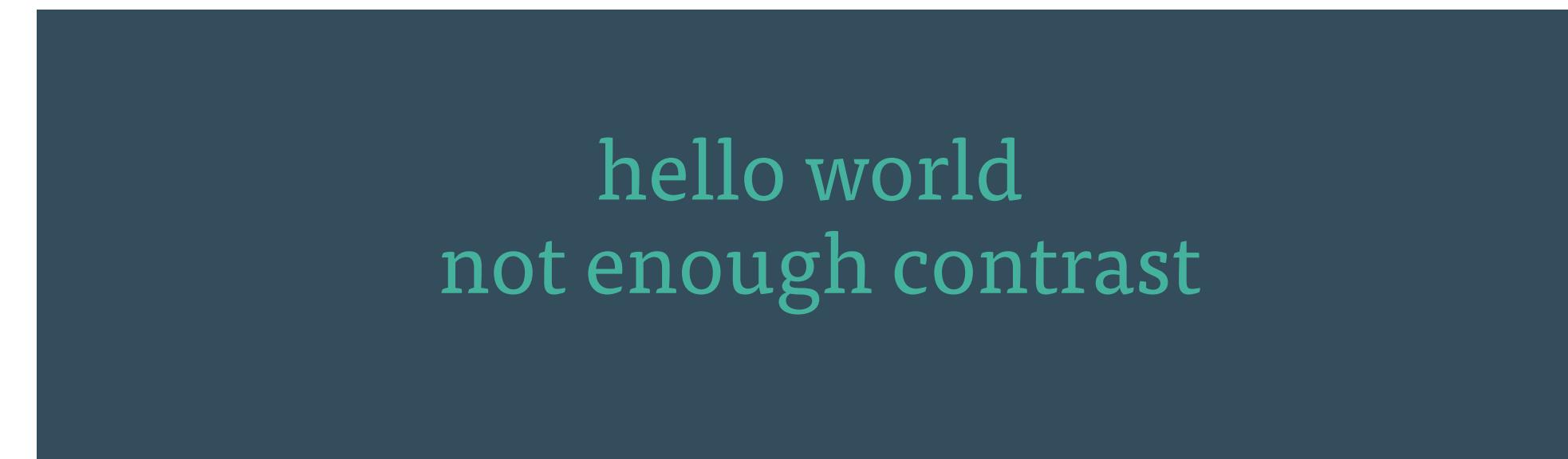
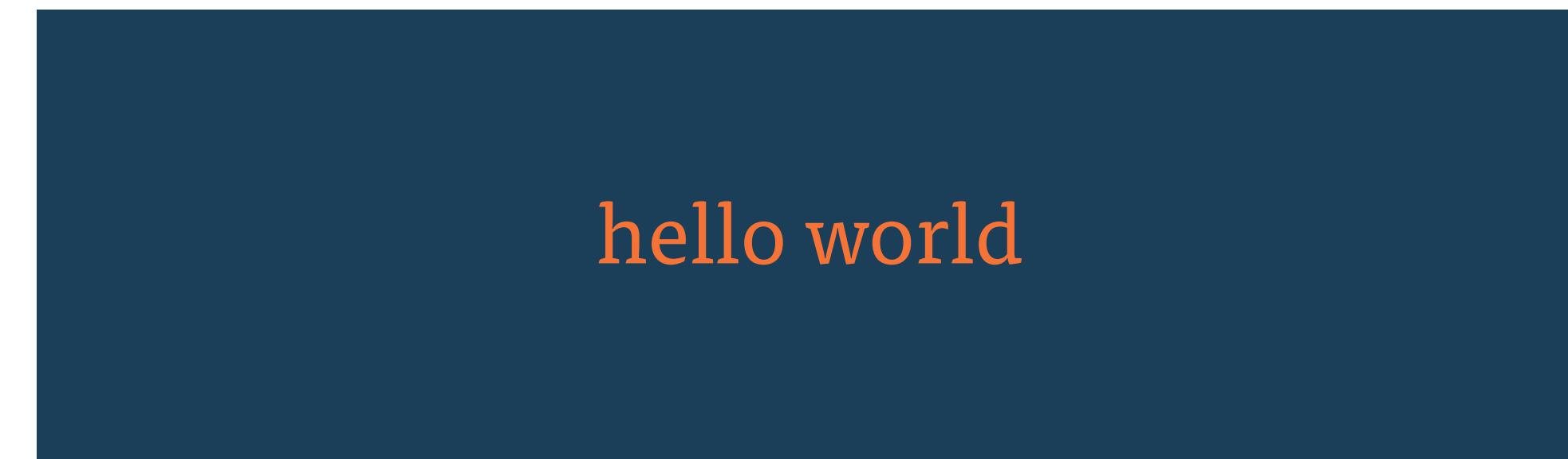
MOVING AWAY FROM PURE RGB

Pure RGB colours tend to look intense and unnatural



THINK ABOUT CONTRAST

Black font + white background is best, followed by white font + black background



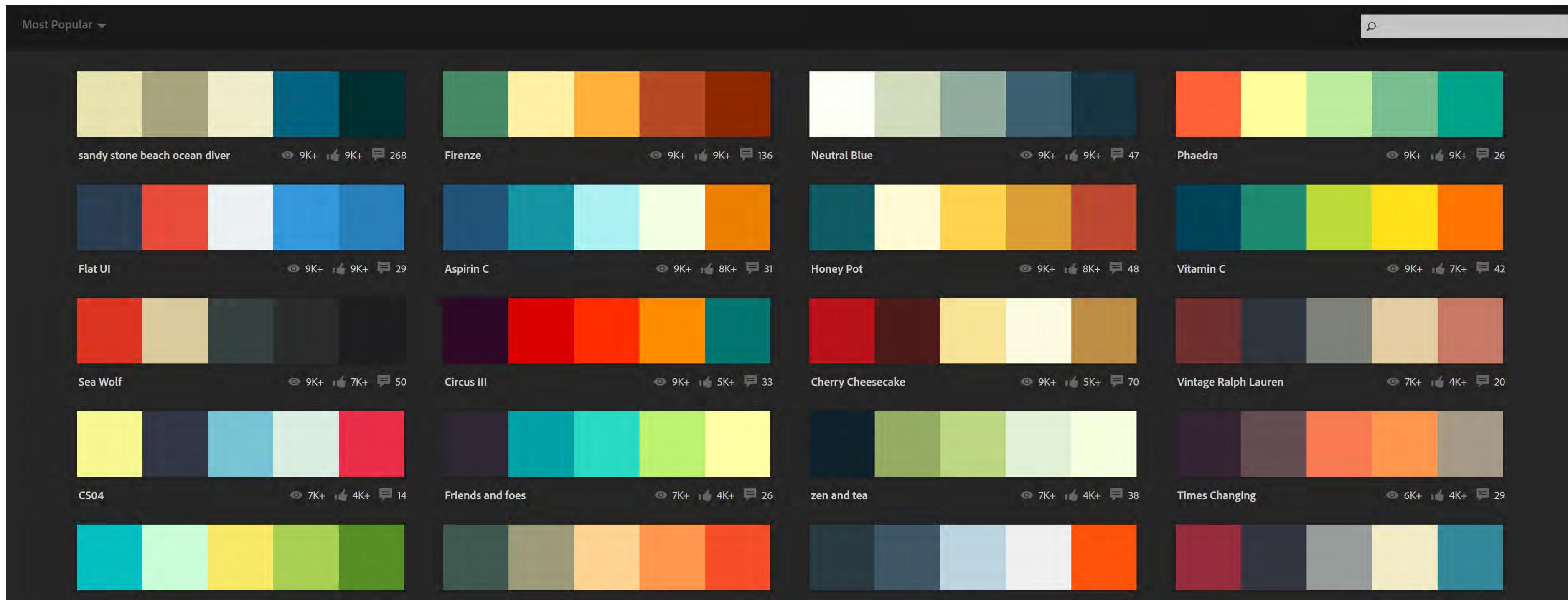
PICK COLOURS FROM PHOTOS

Sometimes it works to use colours from photos / movies, since they have colour interactions that work together



USE TEMPLATES FROM THE WEB

Adobe Color CC has great colour palettes (and free)



6

SOME TIPS ABOUT FONTS

Credit for many of the next slides to
Christina White

FONTS MATTER

You'll always
be mine... ❤

YOU'LL ALWAYS
BE MINE...

Aa

Helvetica

Sans-Serif Fonts

Typically works best on screens

Aa

Merriweather

Serif Fonts

Typically works best on print

Typeface:
Franklin Gothic

Fonts

Franklin Gothic Book

Franklin Gothic Demi

Franklin Gothic Demi Condensed

Franklin Gothic Heavy

“
**THE
CURVELESS
WONDER**
”

ALBERT ORTH

1895-1909 Albert Orth had a successful major League career, winning over 200 games, with a 27 win season in 1906. He managed to have all of this success without having a curveball in his repertoire. He was one of the more successful slow ball pitchers of his era. Orth was also a very successful hitter for a pitcher, with a .273 career batting average.

1895 /
ALBERT ORTH
**THE CURVELESS
WONDER**
▼

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1909
1895-1909
“
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1895-1909

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The Good	The Bad	The Ugly
<p>Time stand still, I'm not looking back, but I want to look around me now. See more of the people, and the places that surround me now. Freeze this moment a little bit longer; make each sensation a little bit stronger. Experience slips away. I turn my face to the sun, close my eyes, let my defences down, all those wounds that I can't get unwound.</p>	<p>Time stand still, I'm not looking back, but I want to look around me now. See more of the people, and the places that surround me now. Freeze this moment a little bit longer; make each sensation a little bit stronger. Experience slips away. I turn my face to the sun, close my eyes, let my defences down, all those wounds that I can't get unwound.</p>	<p>TIME STAND STILL, I'M NOT LOOKING BACK, BUT I WANT TO LOOK AROUND ME NOW. SEE MORE OF THE PEOPLE, AND THE PLACES THAT SURROUND ME NOW. FREEZE THIS MOMENT A LITTLE BIT LONGER; MAKE EACH SENSATION A LITTLE BIT STRONGER. EXPERIENCE SLIPS AWAY. I TURN MY FACE TO THE SUN, CLOSE MY EYES, LET MY DEFENCES DOWN, ALL THOSE WOUNDS THAT I CAN'T GET UNWOUND.</p>

awkwardly short

Readability refers to the ability to easily read a line or block of text. Illegible text is difficult to read, but readability is also influenced by alignment and line length.

comfortable

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comfortable

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awkwardly long

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Legibility

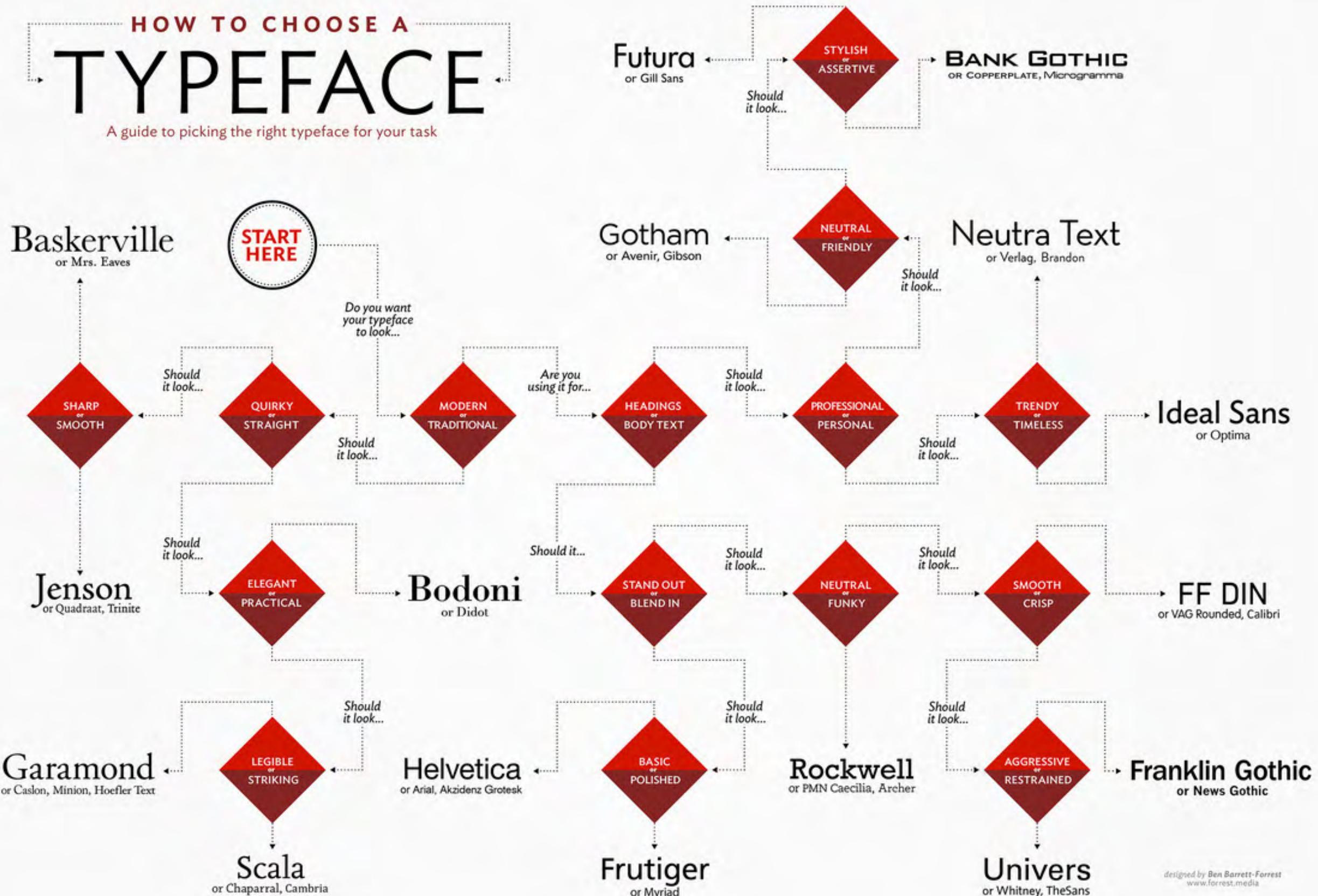
is how well you
see the letters.

Readability

is how easily you read the words, as in long passages of text. there are very different requirements in each case, depending on the visibility of the text and the level of experience of the reader.

HOW TO CHOOSE A TYPEFACE

A guide to picking the right typeface for your task



The Design Deck