today peaceful transparent simple timeless intelligent pure limitless bitmapped democratic ephemeral endless underpinning interactive timeless public howl loud beautiful convincing distant urban balance sunny essential clarify inspiring odd handmade ecstatic original creative elusive flexible symmetry gestalt phi evocative meditative meditative hot square elsewhere genders typographic rhythm promising intelligent grey influential politics ambiguous festive detailed fun forming cool fancy necessary serious hero golden our playful yellow in understanding bet rampant of infinite naturally the biased artificial everywhere progressive ideological surfaces leaning finished fresh typographic inspiration
balance
we are symmetrical beings...
two eyes two ears, two arms, two legs, with the parts of us like the mouth and the nose aligned on a central axis.

we also naturally like balance...
work/play/financial
balance in graphic design aims to distribute the visual weight of elements so they appear to be in equilibrium.
A composition in which the main object is placed in the centre with equal distribution either side is said to be symmetrical.
Cassandre, *Normandie*, 1935
in graphic design, a symmetrical composition means that headings, images and logos are placed along a central axis.

Jon Gray
*Book Cover, 2007*
Symmetrical composition/use of colour
symmetrical composition is perceived to be calm and harmonious. It delivers a sense of order, stability, permanence and dignity.

It is often linked to content that is grandeur or conservative.
an off-balance or asymmetrical composition is more unnatural to the eye and makes us feel slightly uneasy.
Eye Magazine
Vol. 17 Winter 2007
this can be a powerful force for graphic design creating **dynamism** and **tension** within a composition.
A Painter’s Use of Sound
Peter Schmidt
ICA 8pm Tuesday 11 April 1967

Alan Kitching, Pentagram 1967
Assymetricral and balanced
we naturally anticipate balance, in asymmetrical compositions balance is achieved by using invisible lines to connect unequal and contrasting elements.

these elements can be space, colour, objects, image, type or texture.
in addition we can also consider horizontal balance, which is tied into our natural sense of gravity.
A designer needs to ensure that all the varying elements are brought into balance so that a layout will not tip more towards one area or another.

Otherwise compositions may look unplanned or confused.
for thousands of years artists, designers, architects, etc. have either intentionally or unintentionally used a common ratio in their work that is aesthetically pleasing.
divine proportion

rule of thirds
in design we are taught the rules of thirds....to divide a composition horizontally and vertically into three and to position key elements at the points at which the lines intersect.

...also known as the golden section.
Geometry is the language of man... he has discovered rythms, the rythms apparent to the eye and clear in their relations with one another. And these rythms are at the very root of human activities. They resound in man by an organic inevitability, the same fine inevitability which causes the tracing out of Golden Section by children, old men, savages and the learned.

Fibonacci (Leonardo Pisano), mathematician, invented the Fibonacci number sequence, the basis of the golden section.
the **golden section** is also known as the **golden mean**, **golden ratio** and **divine proportion**. It is a visual representation of the number **phi**.

**Phi** \([\Phi]\) ( = 1.618033988749895... )
phi is all around us naturally...
Source: Google images
Source: Google images
It can be derived with a number of geometric constructions.

http://www.youtube.com/watch?v=2zWivbG0Rlo&feature=fvsr
http://www.youtube.com/watch?v=fmaVqkR0ZXg&feature=related
http://www.youtube.com/watch?v=SD-ZiqDvnKo&feature=related
the greek architect Vitruvius thought that temples should be based on the perfectly proportioned body...
phi is found in ancient architectural design such as the Parthenon
Leonardo Da Vinci’s iconic image of *Vitruvian Man* relates the human body to the golden section;

the height of the person equals the width of the outstretched arms; the figure is the height of the square, divided in half by the groin; the naval is the centre of the circle touched by the hands and the feet and divides the figure by the golden section.
Mona Lisa
Leonardo da Vinci, 1503 - 1506
Josef Muller Brockmann, *Beethoven*, 1955
Based on numbers and geometry
to use the **golden section** in web design you need to identify a number. If designing for 800x600 resolution, use a standard 760 pixels width (780px minus the brassware of scroll bars etc.) and divide this by **phi** (1.62 rounded is fine).

760 divided by 1.62 is 469.14
469 pixels = width of main column.
subtract the main column width from the whole width to give you a second column width.

760 - 469 = 291 pixels
Dear #NewTwitter, "good proportion" is one of the main design principles. Remember? @stop @design

Right? LOVE #newtwitter! Great job @stop @Zhanna RT @onstovall: man, twitter. you really know how to do webz

@goldman @stop right on!

@ozansener @ozansener
@ozanibey ya o proporcion bazeen ise yariyo :p ama gerekginde buyumesi daha guzel olurdu.

from Princeton North, NJ 1 hour ago
continue the subdivision or gnomon to decide how other elements within your page are placed eg. placement of captions, text size of buttons, navigation etc.
contrast
contrasts in size, strength, shape and colour can produce exciting design.
Poter for Norwegian music festival Trollofon
Grandpeople
contrast in size is particularly useful as it will lead the eye into the composition, signalling to the receiver to start looking here.
look at the following websites and analyse how they use **symmetry**, **asymmetry**, **balance**, **lines of unity** and **contrast** in their design.

look at a previous website design of your own and apply the **golden section** to the design and organisation of the content on the page.
Welcome to the Eye website, an index of the quarterly print magazine for everyone involved in graphic design and visual culture.

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rhythm
visual communication requires the same forward momentum or rhythm as music.
if lines, real or implied, map our route around a composition, rhythm gives us **tempo**. where we move to, how quickly, where we linger, what we skip.
psychology of reinforcement - alluring images and texts make the receiver feel stimulated, entertained, full of knowledge and rewarded. The receiver's attention is kept.
the pattern of reinforcement is called a reinforcement schedule, which can be designed in various ways.

constant interval variable
variable-interval reinforcement is irregular and surprising in terms of time and intensity and creates a positive impact on the memory.
Creative Review
Brochure design for Orrefors