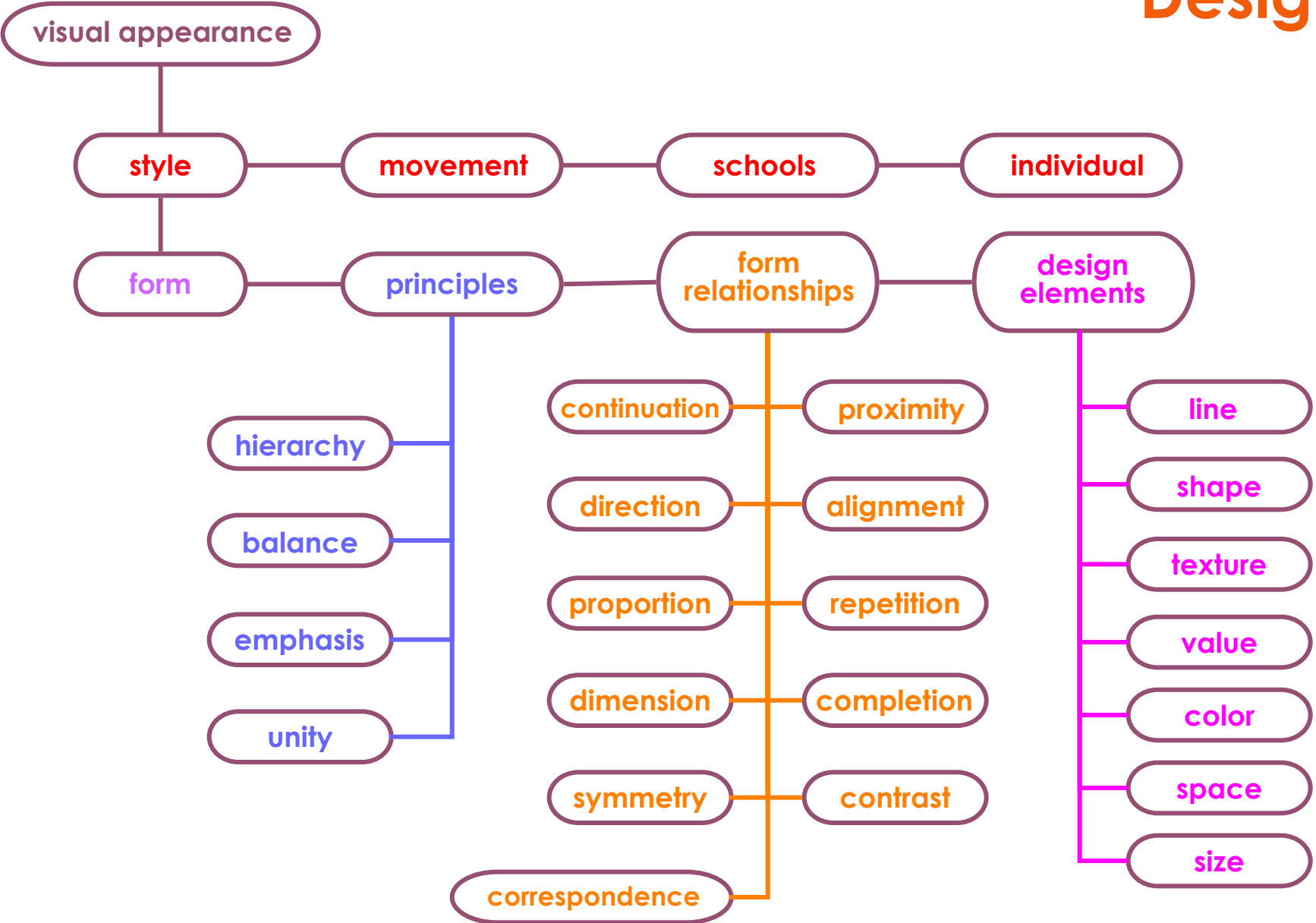


A vibrant, surreal 3D scene with a teal background. The scene is filled with various whimsical objects and structures. In the upper left, several planets and moons of different colors (orange, red, pink) float in the air. A large white cloud with a small archway is mounted on the wall. To the right, a white hot air balloon is visible through a square opening in the wall. Below it, a blue staircase leads up to a platform where a white egg with a crack sits on a yellow pedestal. In the foreground, there are several white arches, a blue umbrella, and a small globe with eyes. A large white key is held by a pair of white hands. The overall atmosphere is playful and imaginative.

# Design Principles

# Design Principles





## Hierarchy (*attention*)

- Elements or ideas **stand out before others** when arranged in **dominant** and **subordinate** areas
- Makes a composition **more active and engaging**  
→ **arrange the content clearly (1,2,3 . .)**
- Aids the viewer in noticing **which elements belong together**
- Create hierarchy by **contrast**: *size, shape, color/value, direction, texture, position, space*

PLANTS  
MAKE  
US  
HAPPY

They make us want to  
smooch, neck and kiss.  
They also make  
our bottles.



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The Coca-Cola Company © 2014

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AS TOLD TO ALICE CAVANAGH

## Pauline Deltour

"When I was young, I wasn't very aware of objects. Today, I'm so sensitive to them that I only keep a few of my own objects at home. I would hate to feel invaded by my own designs, but I enjoy being surrounded by the work of others, like Eileen Gray, Pierre Chappin and Maarten van Severen. I'm also addicted to books, to the point where I rarely allow myself to visit design museums because I near-

ly always leave the shop with yet more books.

My office is in the 10th arrondissement in Paris—one of my favorite parts of the city. Like the seaside coast of Brittany where I grew up—where the wind and rain seem to leave their marks in the shapes of people's faces—Paris leaves a mark on its people. There's a certain rhythm in the French capital that's shaped from

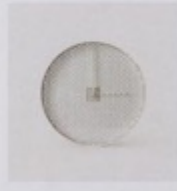
the speed with which we do things (even if we do complain a lot while we're doing them).

When it comes to my approach to design, I keep it simple: I strive to create useful objects, not to make decoration for the sake of it. Function is what distinguishes a designer from an artist. Awareness of the objects that surround us is not automatic; it develops only if you train your mind on it."



Left: Pauline has created designs for Alessi and Alessi, the latter of whom she met while working with Konstantin Grcic. Pauline wears a dress by Ferraï Schoon.

Paris-based designer Pauline Deltour isn't afraid to walk the razor-sharp line between art and design.



HOLE UP  
by Holly Mendel

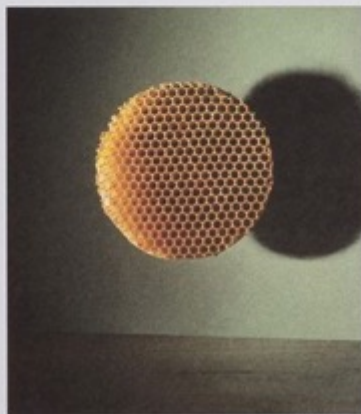
In a seemingly endless variety of shapes, sizes and patterns, holes add eye-catching elements to architecture and design while providing functionality by screening light, filtering sound, increasing weather resistance and improving energy efficiency. Pinterest & H&M's interior sculptors (top) punctuate ideas about art and design—literally and figuratively—by transforming everyday materials and objects into something more unexpected. The clock designed by Brigitte Due Madsen and Jonas Traampedach (center) features hexagonal patterns that allow eyes naturally to be easily identified. The holes in H&M's punched organizer (bottom) create a sense of audacity and inspire other desks at the office and at home.

Right: photographs by Anne Hill; left: design by Bruce Knapp & Alex Kovalev; left photograph: Anne Knapp; top photograph: Anne Knapp

JOHN CLIFFORD BURNS

## Word: Trypophobia

More commonly known as the fear of holes, trypophobia is a word with both its etymology and experience rooted in the recesses of the internet.



**Etymology:** From *trypa* meaning "drilling holes" and *phobos* meaning "fear."

**Meaning:** As with other phobias, trypophobia refers to an irrational fear—in this case, an anxiety or revulsion induced by holes, bumps or pockmarks clustered together. Bunnacles, sponges and aerated soap foam are known stimulants of trypophobia. Other triggers include skin lesions and cheese graters, which bring on symptoms such as dread, itchininess and hot sweat.

Perhaps, as voids in solid mass, holes seem spectral in their inherent implication that something is missing—unless one follows the reverse logic of American minimalist artist Carl Andre. He thought of sculpture not as cuts in materials but as cuts in space formed by materials: "A thing is a hole in a thing it is not," he once wrote. Arnold Wilkins and Geoff Cole, research psychologists at the University of Essex, UK, however, have put forward the idea that trypophobia is not actually triggered

by holes, but by the brain's reaction to the repeated contrasts between light and dark detail within a given line of sight—a similar brain reaction to the markings characteristic of deadly animals.

Use: Germinating in the underbelly of internet forums, trypophobia began to surface in 2005 as a proposed term to describe the disgust prompted by honeycombs and other holey items. Offline, however, there remains skepticism surrounding its use; there are no recorded mentions of the term in medical literature and it is neither recognized nor used in the diagnostic manual of the American Psychological Association.

Trypophobia's primary use online as click bait suggests it has developed as a socially produced fear like tetraphobia, a fear of the number four that grips East Asia. After all, one is much less likely to wig out when seeing cheese graters or Swiss cheese offline and in the kitchen than online and accompanied by images of skin lesions.

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hany made in sklizeno

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## Balance

- How elements are arranged within the design space to ensure **equal distribution of visual weight**
- A **universal aim** of composition
- **Symmetrical**: mirror image (center axis) → feeling of permanence, strength, and stability
- **Asymmetrical**: equal visual weight or equal eye attraction → sense of curiosity, movement, dynamism



Symmetry



Asymmetry

open the happy can



*Coca-Cola*

**Symmetry**

*Coca-Cola*  
open the happy can



**Asymmetry**





Symmetry



Asymmetry



## Emphasis (*focal point*)

- **Attracts attention** and encourages the viewer to look further
- Create visual emphasis by **contrast, isolation** and **placement**

La voce della luce  
Federico Fellini

a cura di Vittorio Gassman

Interventi di G. Angelucci  
V. Gassman, T. Guerra  
A. Littvadi, T. Deli Colli  
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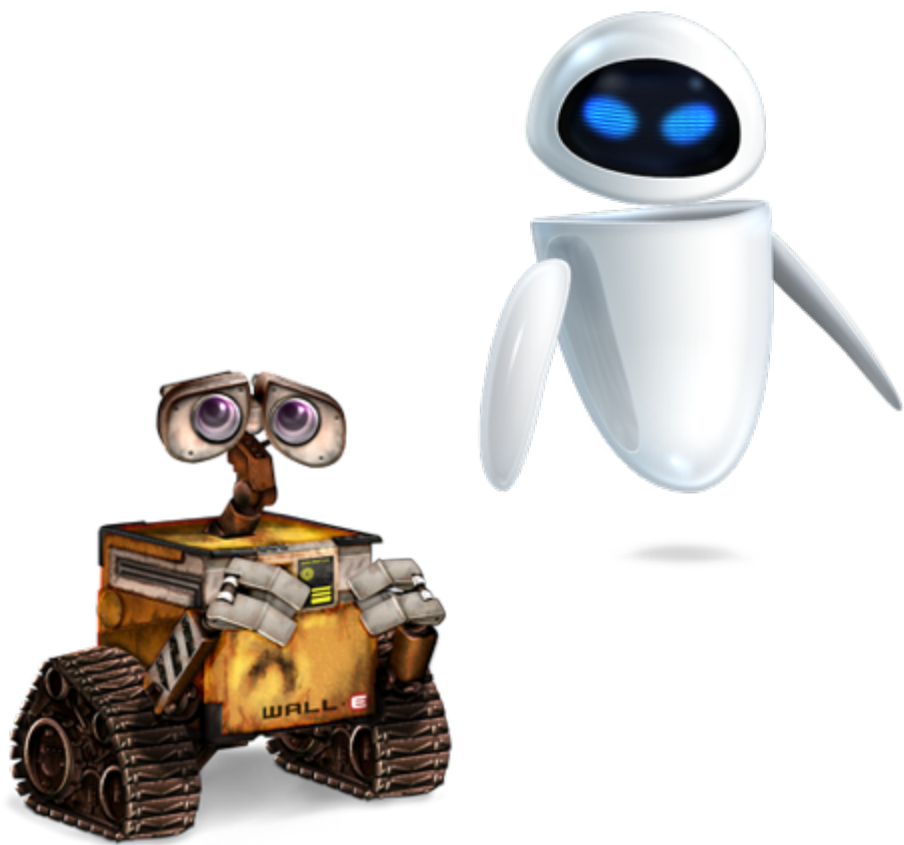


## Contrast

- A kind of **comparison** whereby **differences** are made **clear** and **emphasize**
- The creation of **visual opposition** by diverse treatment of component parts of a gestalt
- Visual **variety** into an expression and **heightens** the overall visual effect
- **Strengthens** visual statements and **reinforces** communication
- **Types of contrast:** size, shape, color, value, direction, texture, position, space



Contrast of size



Contrast of shape

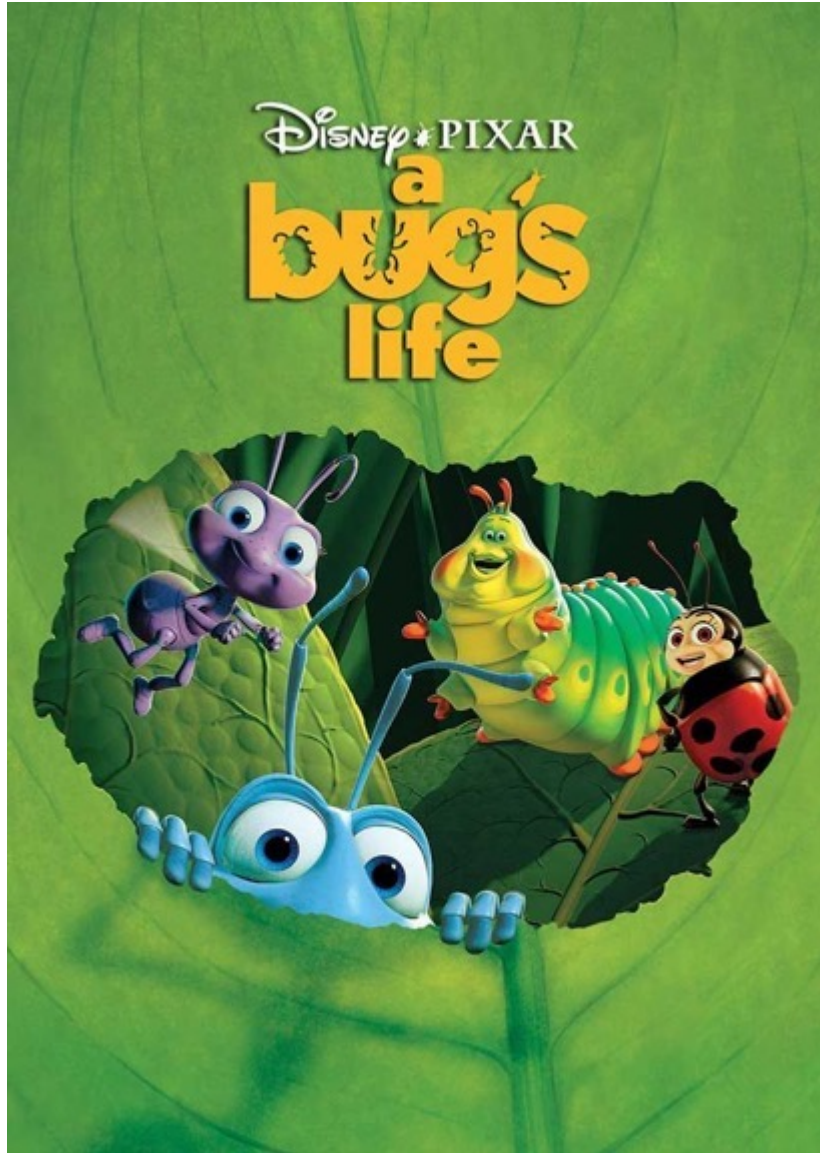


Contrast of texture



Contrast of color





Contrast of space



## Unity (*harmony*)

- An **agreement among the elements**
- **Visual connection:** elements **belong together**
- If various elements are **not harmonious**, they appear separate or unrelated, your **composition falls apart and lacks unity**.
- Ways to achieve UNITY:
  1. **Proximity** – grouping; elements closer together appear to relate
  2. **Repetition** – elements used more than once; reinforcement
  3. **Continuation** – elements carried smoothly from one to the next
  4. **Alignment** – elements light up along edge or center



Without variety  
=  
lifeless, dull, boring



Without unity  
=  
random, chaotic, unreadable



# Repetition (*pattern/rhythm*)

- Any individual component is **used more than once**
- Something simply **repeats** in various parts of the design to **relate** the parts to each other
- Repeating elements may be: **color, shape, texture, direction, angle**
- Quality of **reinforcement** → a beat in a **rhythm**
- Repetition can be monotonous and boring → **varied repetition**

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96  
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BRING IN 'DA

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REG.E. GAINES  
AND GEORGE C. WOLFE

AND OTHER  
PLAYS

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DIRECTED BY  
BLAINE  
EDLSTEIN

WASP

2 WOMEN  
IN REP.  
ANDREA MARTIN & MARGA GOMEZ

BY HAN ONG DIRECTED  
BY MARCUS STERN

THE CHANGING  
FRAGMENTS

WRITTEN BY  
WILLIAM SHAKESPEARE  
DIRECTED BY ADRIAN HALL

ON HER  
DANCING  
KNEES

WRITTEN BY NILO CRUZ  
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VENUS

WRITTEN BY SUZAN-LORI PARKS  
DIRECTED BY RICHARD FOREMAN

THE SKRIKER

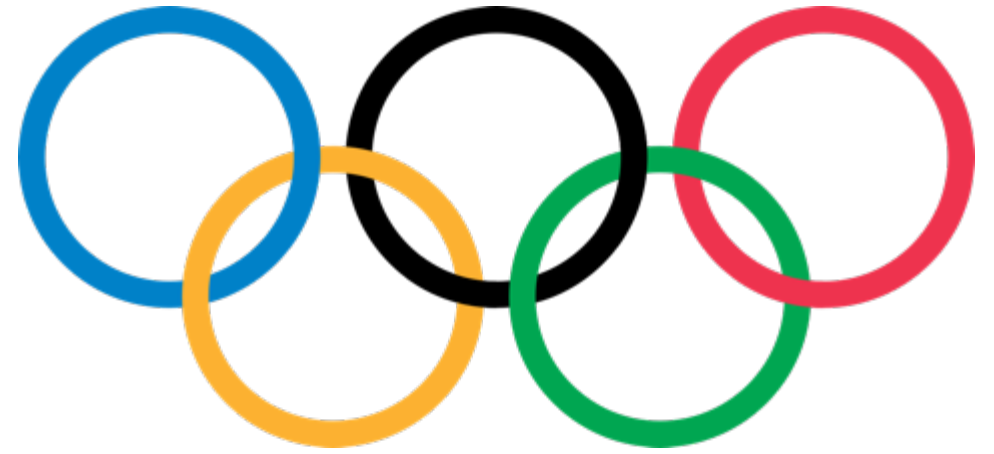
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## MY BUTT IS BIG

AND ROUND LIKE THE LETTER C  
AND TEN THOUSAND LUNGES  
HAVE MADE IT ROUNDER  
BUT NOT SMALLER  
AND THAT'S JUST FINE.

IT'S A SPACE HEATER

FOR MY SIDE OF THE BED

IT'S MY AMBASSADOR

TO THOSE WHO WALK BEHIND ME

IT'S A BORDER COLLIE

THAT HERDS SKINNY WOMEN  
AWAY FROM THE BEST DEALS

AT CLOTHING SALES.

MY BUTT IS BIG

AND THAT'S JUST FINE  
AND THOSE WHO MIGHT SCORN IT  
ARE INVITED TO KISS IT.

**JUST DO IT.**

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