# aA

Use modes of alignment (flush left, flush right, justified, and centered) to actively interpret a passage of text. The passage here, from Walter Ong's book Orality and Literacy: The Technologizing of the Word, explains how

Alignment is the placement of visual elements so they line up in a composition. In design, we use alignment to organize elements, to group elements, to create balance, to create structure, to create connections between elements, to create a sharp and clear outcome.

The four modes of alignment (centered, justified, flush left, and flush right) form the basic grammar of typographic composition. Each one has traditional uses that make intuitive sense to readers.
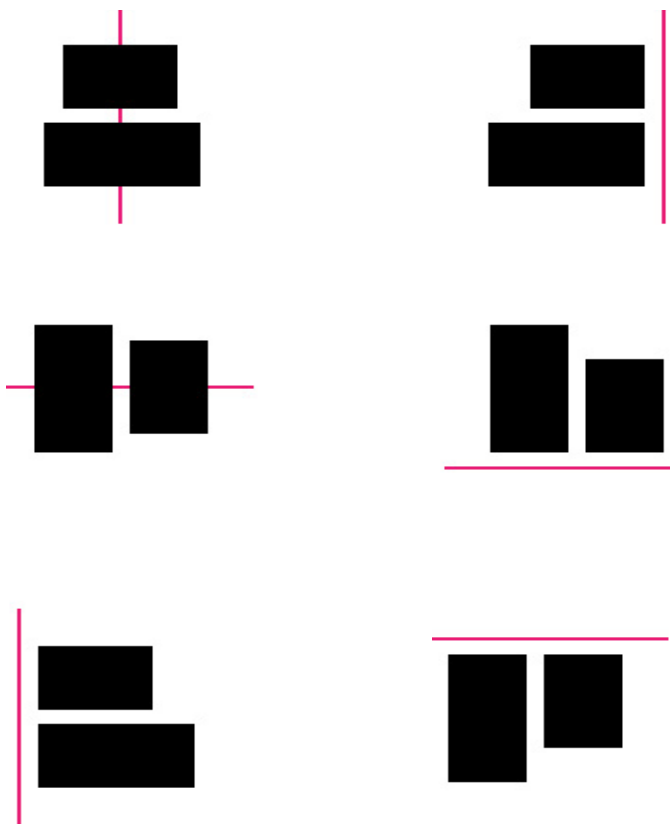
A is for
ALIGNMENT

Bb is for

Balance

Balance in design is the distribution of elements of the design. Balance is a visual interpretation of gravity in the design. Large, dense elements appear to be heavier while smaller elements appear to be lighter. You can balance designs in many diverse ways.

Balance in Web design is found in the layout. The position of elements on the page determines how balanced the page appears. One big challenge to achieving visual balance in Web design is the fold. To balance it asymmetrically, you might have a small element farther away from the centerline.

The purpose of the design makes an off-balance or discordant design work well. Designs that are off-balance suggest motion and action. They make people uncomfortable or uneasy. If the content of your design is also intended to be uncomfortable or make people think, a discordantly balanced design can work well.

Gg

The anatomy of a grid is made up of several parts. Not every part is present in every grid; it depends on the sort of grid. Here we will look at the most important parts of a grid.

You might recognize many of these terms from document creation programs like Microsoft Word, Google Docs or Pages. The way your document looks is defined by these sections of a grid, including the margins, the header, the footer and page numbers.

G is for grid

Rhythm

When you repeat elements, the intervals between those repetitions can create a sense of rhythm in the viewer and a sense of movement. Designers insert spacing between elements to make rhythm. There are, broadly speaking, five types of visual rhythm.


Random rhythm – Repeating elements with no specific regular interval creates random rhythms. The spacing could be a millimeter here, a centimeter there, while the elements could rhythms in action.

Regular rhythm – Like the beating of a heart, the regular rhythm follows the same intervals over and over again. You can easily make a regular rhythm just by creating a grid or a series of vertical lines.

P is for

Point is simple to discuss.
It can be round, square,
contrast weakly or strongly
with its background.
There may be single points
or multiples together
creating a pattern or texture.
How can point make us feel?
Point is not a very expressive
design element itself but
used in multiples they can
either create order in a map
or create warm, natural
patterns in rendering.
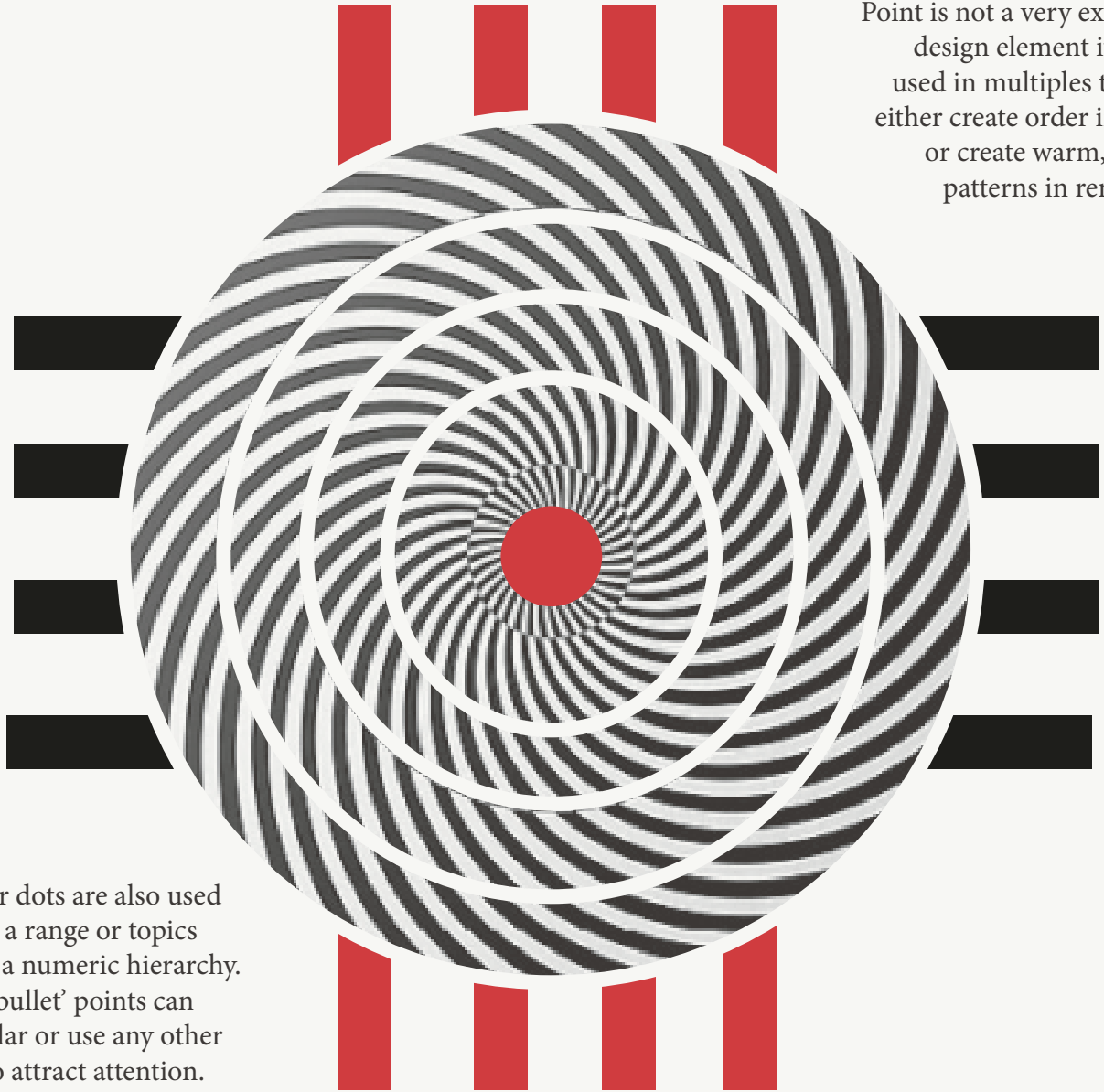
Points or dots are also used
to order a range or topics
without a numeric hierarchy.
Dot or 'bullet' points can
be circular or use any other
image to attract attention.
Point is used to identify or
locate something.
The density and contrast of
the mark steers the viewer's
vision to the information
being communicated.
Points are used to represent
something complex.

Point

FIGURE GROUND

F is for FIGURE GROUND

The figure also known as the positive space, refers to the image(s) that are visually dominant on the ground. The ground, sometimes referred to as the 'negative' space or the background, is the surrounding area that the figure is placed upon.

The mind tends to seek distinctions between the figure (the subject of the design or image) and the ground (the background). A designer typically wants the figure to demand attention; the ground should support the figure and not distract the viewer.

A good design creates a balance in that the ground helps define the figure – whether through creating lines that define the shape of the figure, adding color that creates a mood, or establishing a reference point like place
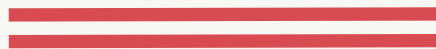
H is for Hierarchy

Hierarchy is the control of visual information in an arrangement or presentation to imply importance. Hierarchy influences the order in which the human eye perceives what it sees In design, hierarchy is used to: Add structure, Create visual organisation Create direction Add emphasis Help a viewer navigate and digest information easily

Hierarchy is typically created by contrast between visual elements in a composition. Typically visual elements with highest contrast are noticed first. Using hierarchy we can control how a viewer engages with information to ensure that information is navigated and digested in the way it is intended.

For example: Where do we want the eye to look first, second, third and so on. Establishing clear visual hierarchy is important because it holds a design together. Used effectively, hierarchy can make a complex message simple. In design, hierarchy can manifest itself in many visual ways.

T is for Typography

typography is the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader. Typography involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages.

Typography can be dated back to the 11th century. Before the digital age, typography was a specialized craft associated with books and magazines, and eventually public works. The first example of typography can be seen in the Gutenberg Bible, which kick-started a typography revolution in the west.

Fast forward to modern day, where typography is mostly associated with the digital world. With the birth of the internet came a creative explosion of the art of typography. Suddenly, web designers had an abundance of fonts and type options at their disposal, making typography more diverse than ever before.