

# VISUAL HIERARCHY

Order in which the user processes information.

A hierarchy can help the user understand in an easier and more organised manner.

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# DESIGN HIERARCHY

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# 1. SIZE

**The larger the element the more the attention  
it will command**

BERNSTEIN CENTURY

# COPLAND

APPALACHIAN SPRING

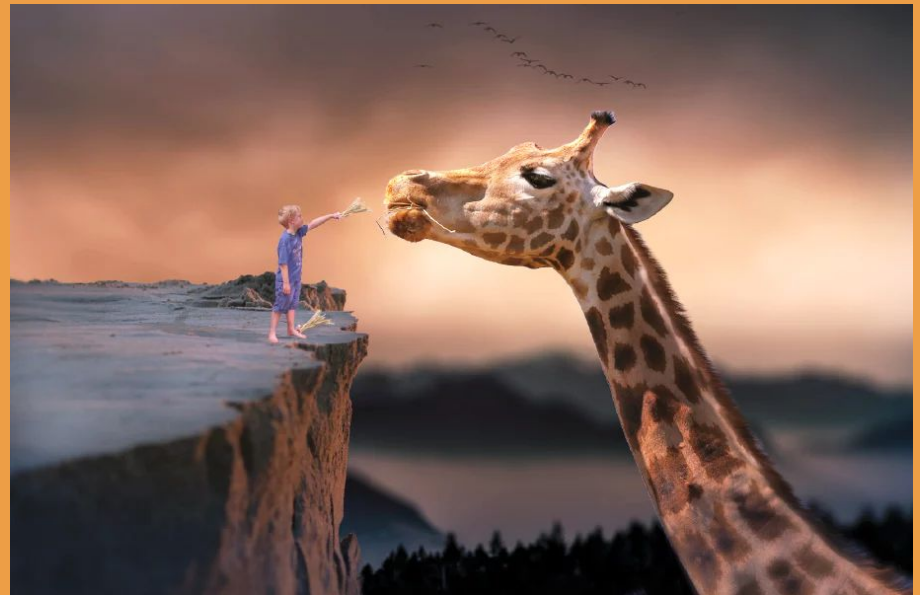
RODEO

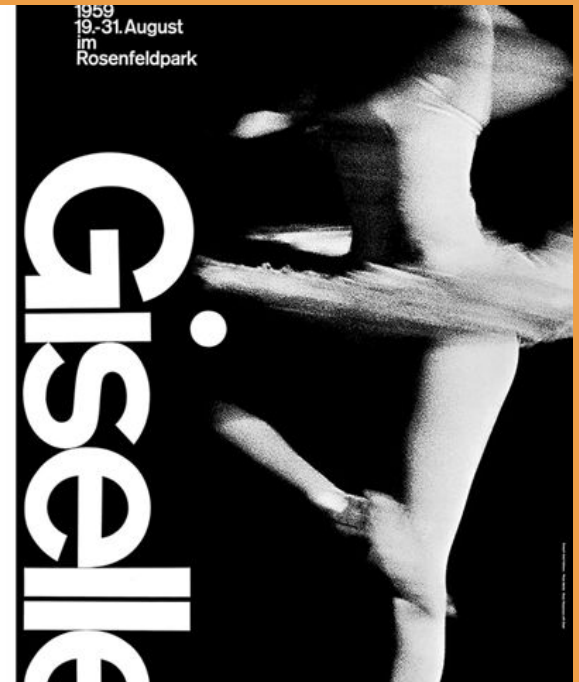
BILLY THE KID

FANFARE FOR THE COMMON MAN

NEW YORK PHILHARMONIC

**LEONARD BERNSTEIN**





**BEFORE**



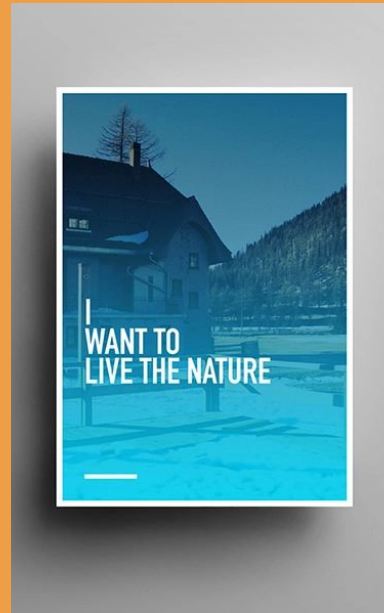
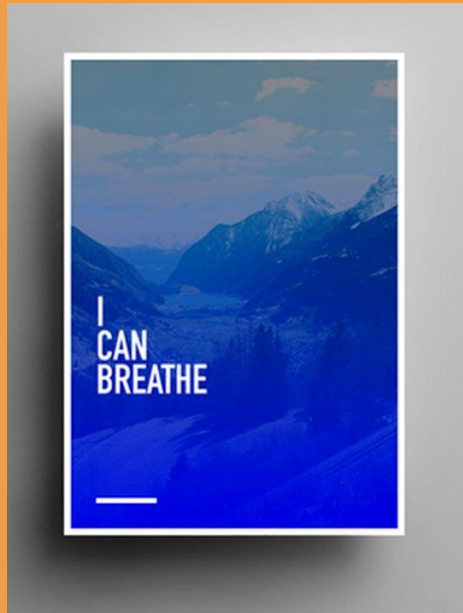
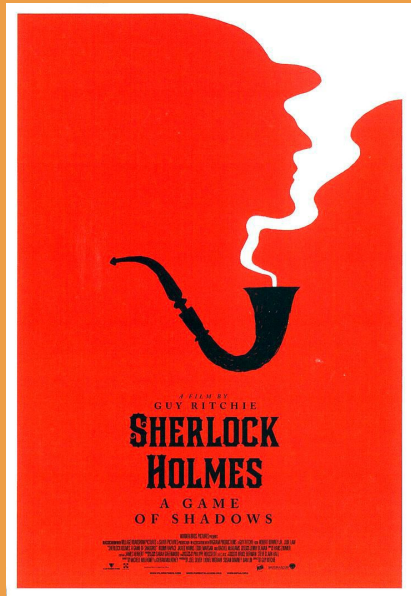
**AFTER**



# 2.

## COLOUR

**Bright colours are more likely to draw attention over muted ones**





**3.**

# CONTRAST

**Dramatically contrasted elements will  
catch the eye easily**



## BEFORE



## AFTER



4.

# ALIGNMENT

an element that breaks away from the alignment of others will attract more attention

Think with the Senses  
 Feel with the Mind.  
 Art in the Present Tense  
 Venice Biennale  
 52nd International Art Exhibition  
 10 June–21 November  
 National and Regional Pavilions  
 and Presentations.  
 Parallel Exhibitions and Projects

No hierarchy

Think with the Senses  
 Feel with the Mind.  
 Art in the Present Tense  
**Venice Biennale**  
 52nd International Art Exhibition  
 10 June–21 November  
 National and Regional Pavilions  
 and Presentations.  
 Parallel Exhibitions and Projects

Contrasting weight

Think with the Senses  
 Feel with the Mind.  
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Contrasting color

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Alignment

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Spatial intervals

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 Feel with the Mind.  
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Uppercase and spatial intervals

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Weight, color, space, alignment

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Scale, space, alignment

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Italic, scale, color, alignment

A M  
LIGN E  
NT

**5.**

# REPETITION

Repeating styles can give the impression that content is related

**BEFORE**

**AFTER**

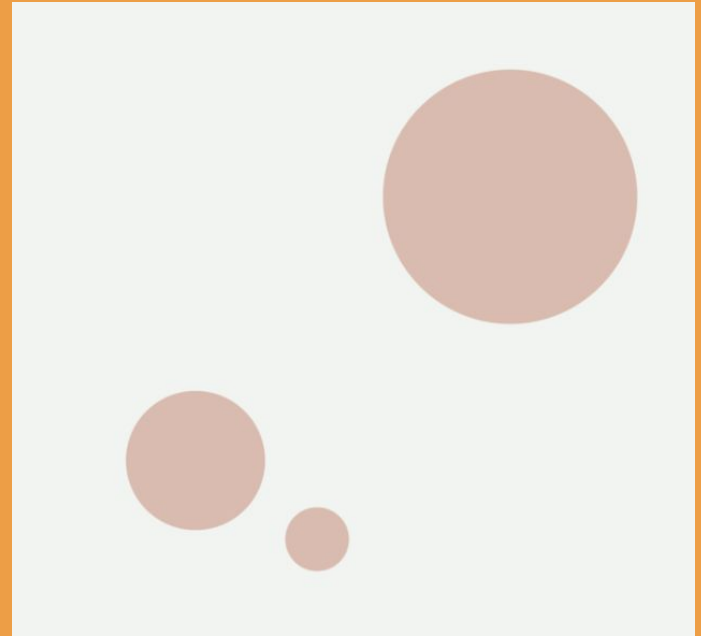
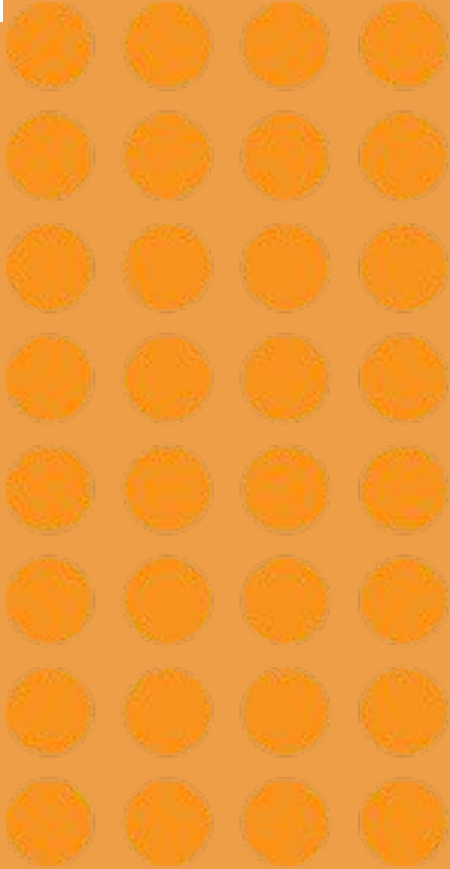




6.

# PROXIMITY

Closely placed elements will also appear related



7.

# WHITESPACE

More space around elements will attract the eye towards them

White space is the key and the tool.

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## On White Space in Graphic Design

Keith Robertson

Originally Published in emigre no.26, 1993

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White space is nothing. White space is the absence of content. White space does not hold content in the way that a photograph or text holds meaning and yet it gives meaning and yet it gives meaning, through context, to both image and text. In fact, white space can make or break the effective transmission of image and text.

This would be an effective experiment:  
Find a simply presented fashion shot, preferably in black and white and compare its presentation:

- 1) as a full-page bleed;
- 2) with a white border; and
- 3) much smaller with asymmetric balance.

The third wins every time!  
The former two fit within the code but the third uses the creative/unpredictable edge build into the code.  
The asymmetry symbolizes daring and innovation.

VWHITE

SPACE



Full Website Coming Soon

**Right or wrong,  
it's very pleasant  
to break  
something from  
time to time.\***

SELECTED WORKS

\* Fyodor Dostoyevsky

8.

# TEXTURE & STYLE

Richer textures will attract more attention than flat ones

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Nicholas Blechman





# INFORMATION HIERARCHY



# What is information hierarchy?

Information hierarchy is a system for organizing type that establishes an order of importance within the information.

# What is good and what is bad

## New York Knicks: The Adversity Makes Carmelo Anthony Stronger

Feb 6, 2017 at 7:09a ET

Carmelo Anthony hears the boos and trade rumors, but the New York Knicks star is only growing stronger with every obstacle he faces.

**Carmelo Anthony** and the **New York Knicks** have reached a proverbial crossroads. The decision made in the coming days about Anthony's future with the Knicks will go a long way towards determining the trajectory of the organization.

Though the trade rumors are taking their toll on Anthony's level of morale, this undesirable experience is helping him grow as a person.

Anthony has heard trade rumors from the media and boos from his home crowd. In the face of unparalleled adversity, Anthony has remained positive and supportive of an organization that some believe doesn't support him

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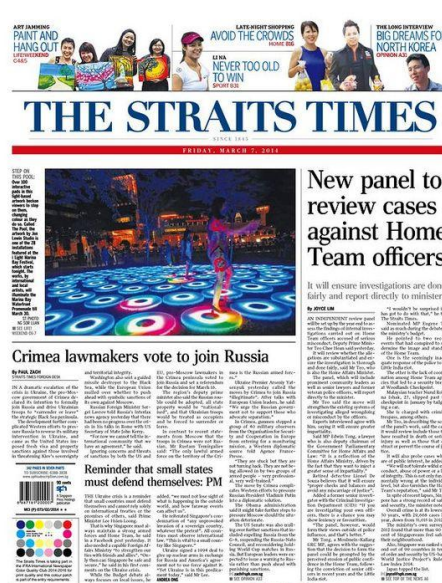
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# **Establishing the Typographic Hierarchy**

# 3 Steps

Primary level  
Secondary level  
Tertiary level



# Elements

Size

Case & Weight

Colour

Position

Type Contrast

Spacing

# Adjust your font

Eye Catching

## What That Campaign Logo Is Really Saying: A Design Critique

Jun 5, 2015 6:35 AM PDT

Barack Obama's iconic logo raised the bar for how campaigns represent themselves visually—and thereby make a lasting mark on voters. Designer Sagi Haviv assesses how the 2016 campaigns are measuring up.



by Ali Elkin  
@aliekin

Updated with new (and in one case improved) candidate logos.

As a steady stream of presidential candidates enter the race, a new ritual is emerging: the campaign logo reveal.

The relative distinctiveness of campaign logos is a recent development: There were times when they all looked basically the same, give or take a star, often featuring the same symbols and colors.

The 1990s and early 2000s were a different time, with less media noise and fewer candidates vying for voters' attention, so there was less need for candidates to distinguish themselves through symbolism and color—and perhaps a hesitation to do anything that stood out too much. Instead, virtually all of them opted for similar shades of red and blue, and similar fonts and imagery.



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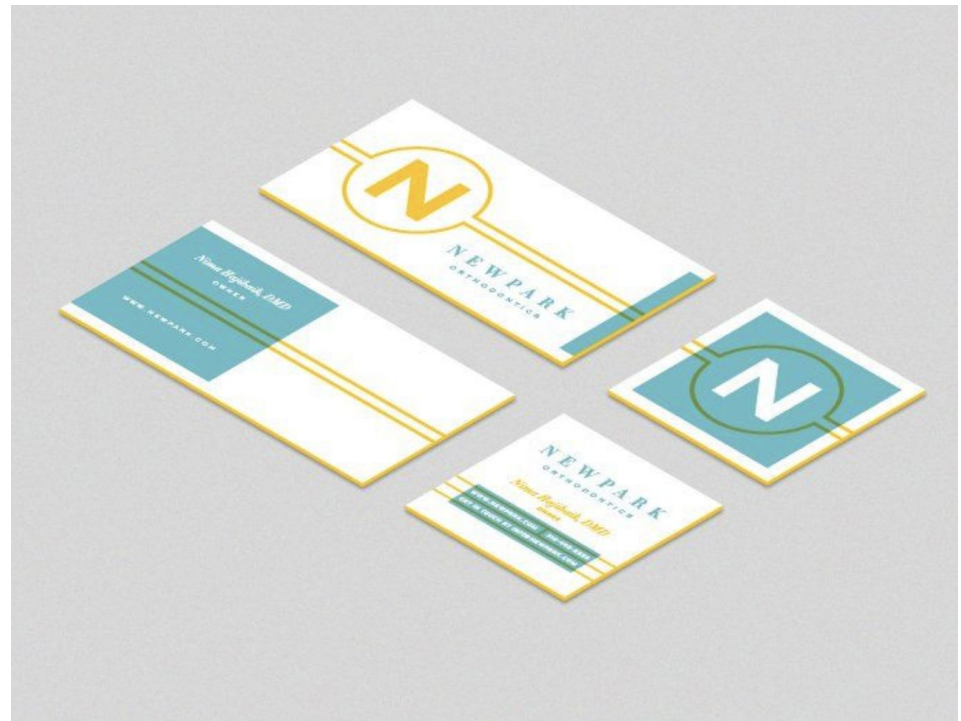


# Experiment with Different Styles and Weight





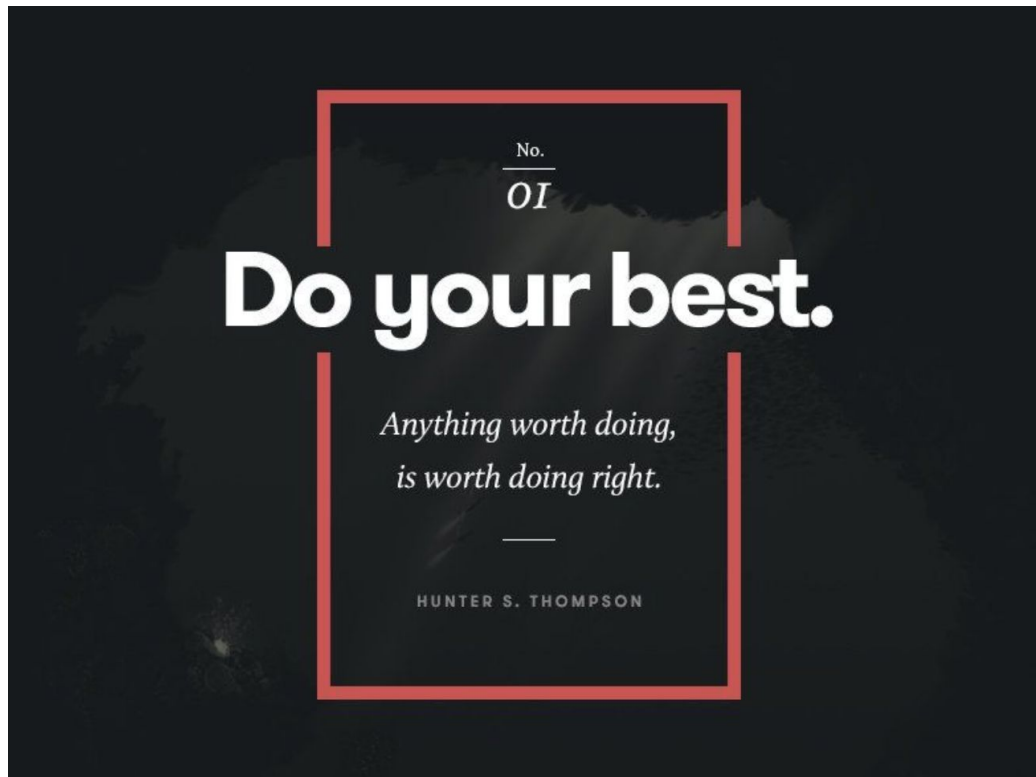
# Add some colours



# Play with Orientation



# Choose a Contrasting Typeface

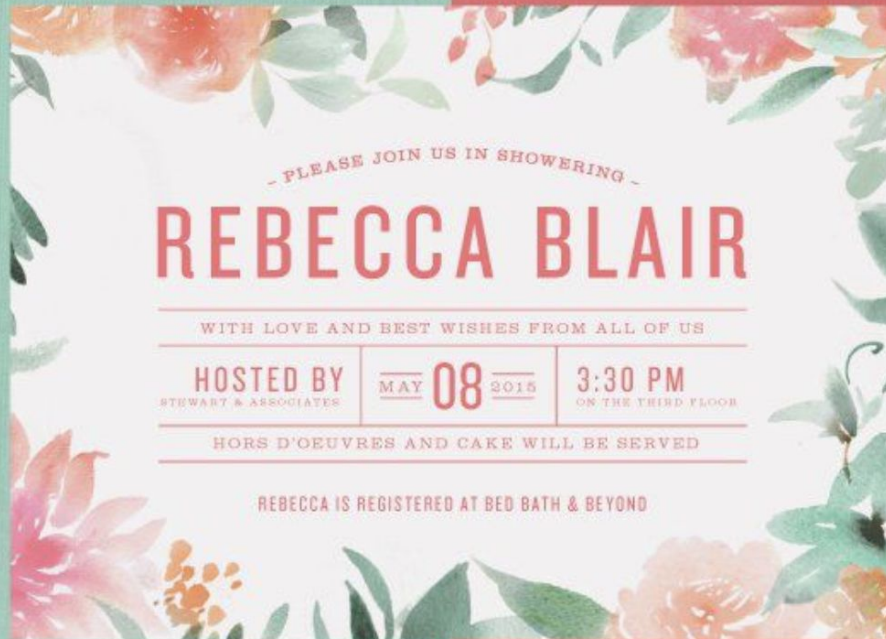


# Pay Attention to Spacing





# Combination



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