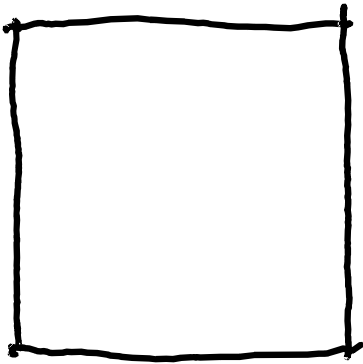


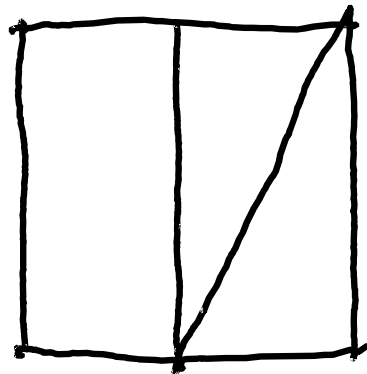
GOLDEN RECTANGLE

GOLDEN RECTANGLES AND GRIDS ARE A STAPLE OF DESIGN THEORY, HERE'S A QUICK TIP ON HOW TO CREATE A GOLDEN RECTANGLE.

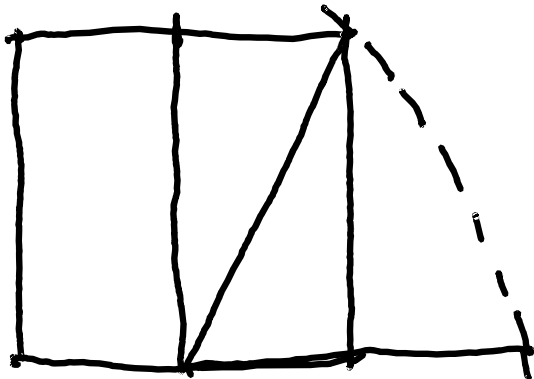
① START WITH A SQUARE



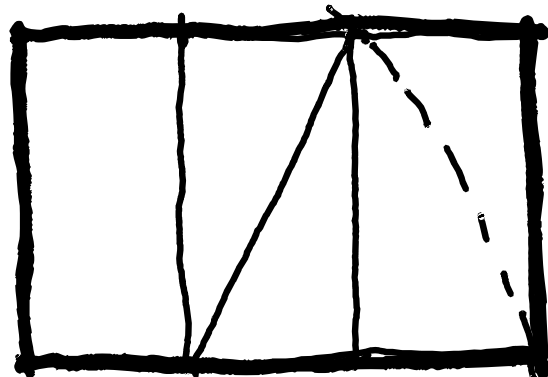
② BISECT IT WITH A LINE THEN DIVIDE WITH A DIAGONAL



③ SWING THE DIAGONAL DOWN IN AN ARC



④ EXTEND THE BOX TO THE RIGHT AND UP.

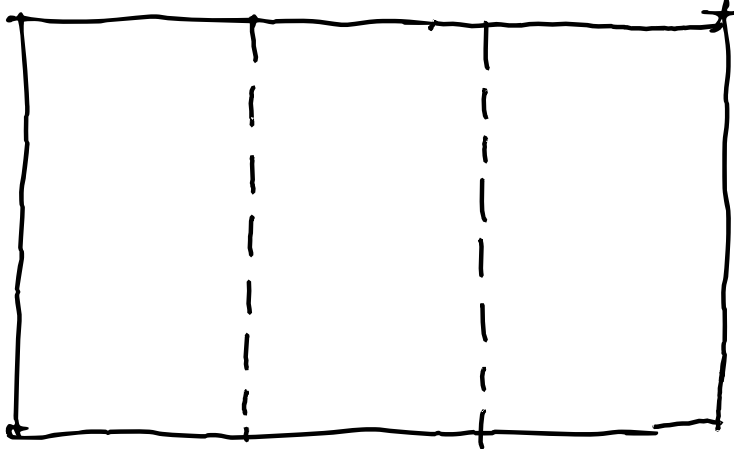


DESIGN PATTERNS

CHIPP'S TIPS (2)

PRIMARY

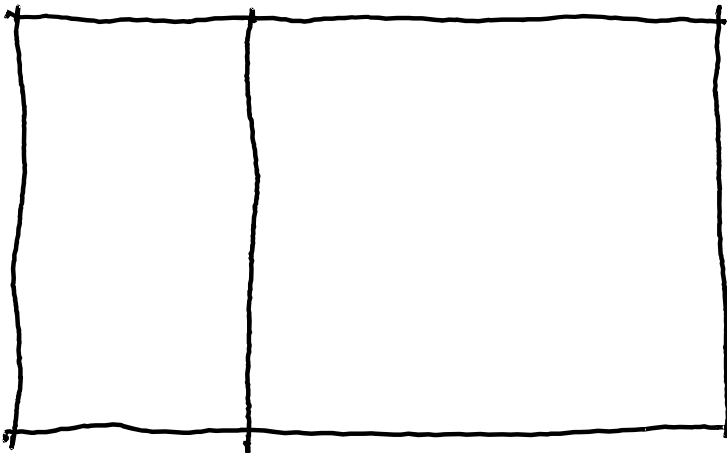
TECH WALL



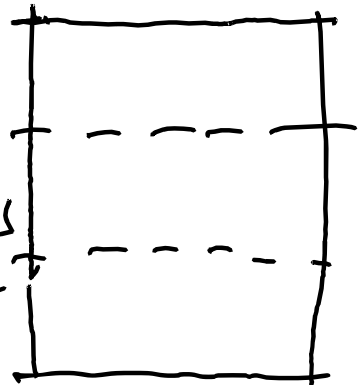
START WITH A
GOLDEN RECT
AND DIVIDE
INTO 3 COLS

WHY COLUMNS
AND NOT ROWS?

BECAUSE EACH COLUMN HAS A BETTER PROPORTION. OF COURSE YOU COULD USE 3 ROWS AND THIS WOULD STILL WORK - BUT OUR BEST DESIGN WILL WORK WITH COLUMNS.



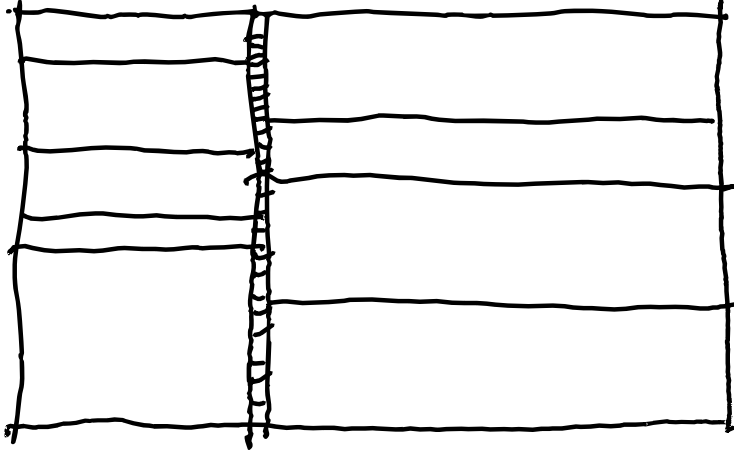
3
ROWS
WORKS
HERE



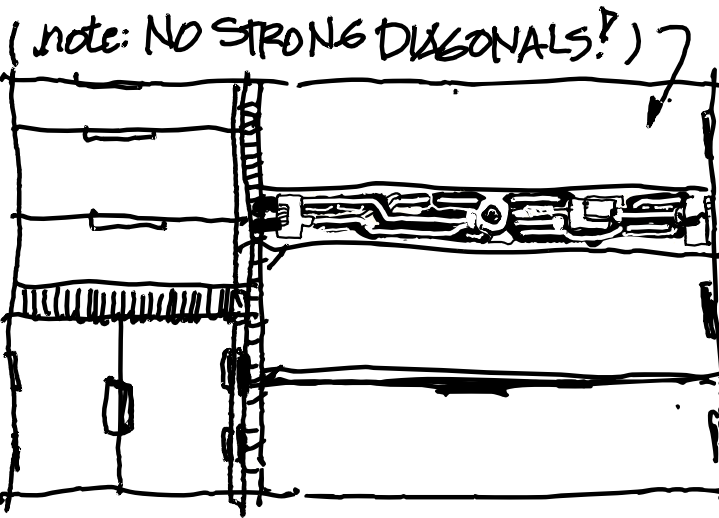
NEXT MERGE 2
OF THE COLUMNS

NOW, WE'VE CREATED A HIERARCHY: ONE BIG AREA AND ONE SMALL AREA. THIS WILL BE THE START FOR OUR TECH WALL DESIGN.

(TO BE CONTINUED)

SECONDARY TECH WALL

LET'S REINFORCE THE BOUNDARY AND THEN ADD SOME ROWS. THESE HELP BREAK-UP THE GRID AND ADD INTEREST.



AND IF WE THINK OF THESE "BOXES" AS TEXTURES, OR **PANELS**, WE CAN START TO ADD SMALL DETAILS TO HELP CREATE SOME LIGHT VISUAL INTEREST

KEEP IN MIND THE OVERALL HIERARCHY. EVEN THE STRONGLY "TEXTURED" AREAS NEED TO REINFORCE THE HIERARCHY.

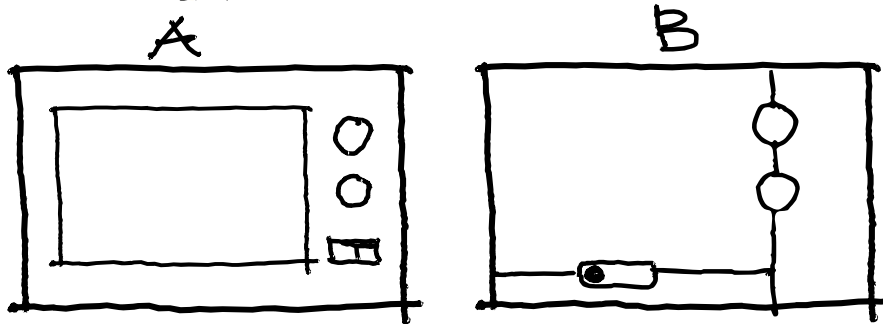
NOTICE HOW SMALL DETAILS SEEM TO ACCUMULATE ALONG THE EDGES.

THAT'S CALLED

EDGE BOUNDARY DETAIL

LET'S TALK ABOUT THAT **NEXT...**

EDGE BOUNDARY DETAIL

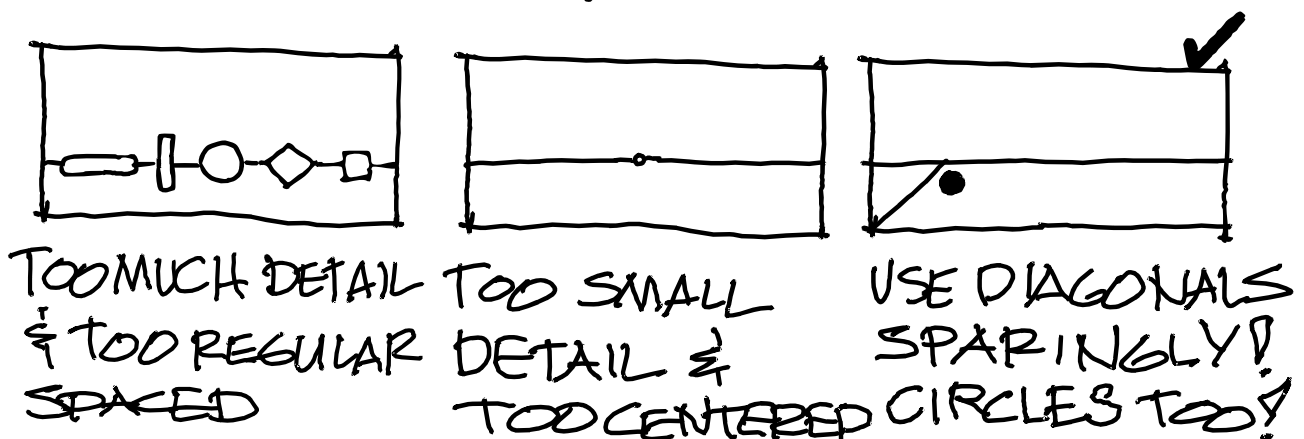
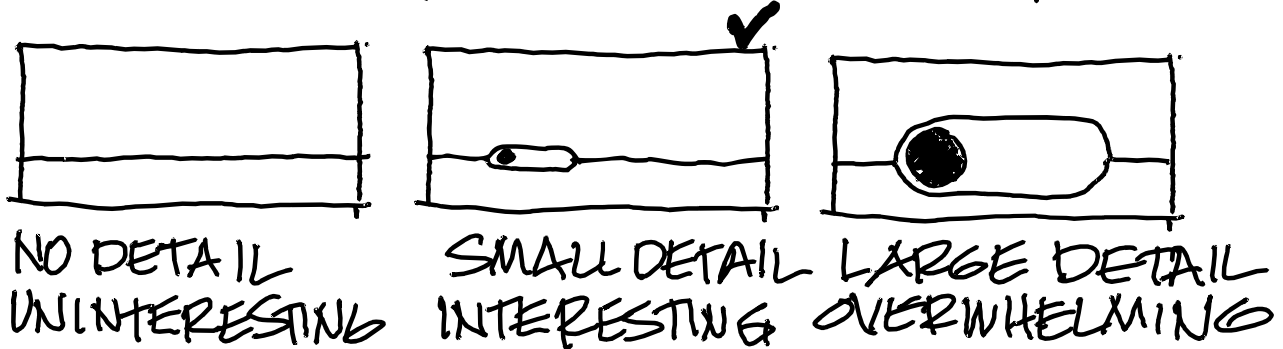


SO WHEN YOU LOOK AT THE TWO DESIGNS ON THE LEFT:

WHICH ONE IS THE MORE INTERESTING? MOST PEOPLE WILL CHOOSE **B**. YOU WILL NOTICE IN **A**, ALL THE DETAIL IS **FLOATING**

WHEREAS IN **B**, THE DETAIL IS **GROUNDED** AS IT RESIDES ON THE BOUNDARIES BETWEEN AREAS OF INTEREST.

PROPORTION IS IMPORTANT!



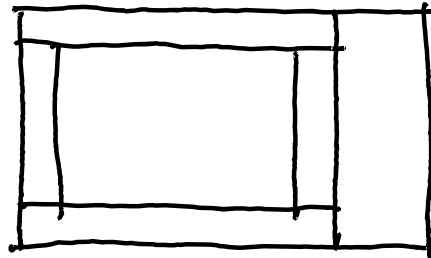
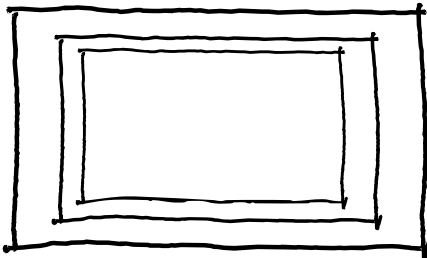
DESIGN PATTERNS

CHIPP'S TIPS (5)

FRAME-IN-A-FRAME

A

B

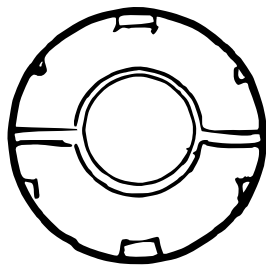
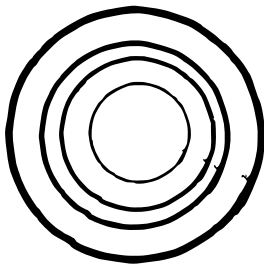


FROM A DESIGN PERSPECTIVE... WHICH IS BETTER?

IF YOU CHOSE B, THEN CORRECT! AN INSTANT TELL* REGARDING AMATEUR DESIGN IS THE PATTERN OF FRAME-IN-A-FRAME.

* OF COURSE, ALL PATTERNS CAN BE BROKEN

THIS OF COURSE ALSO APPLIES TO CIRCLES:

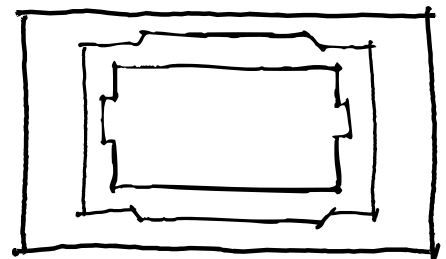
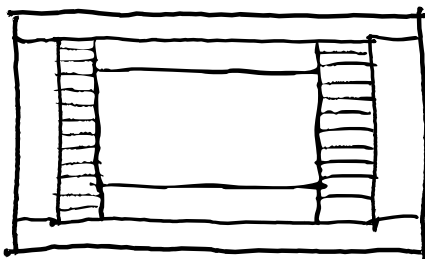
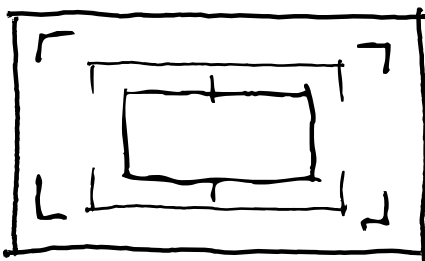


THE KEY IS TO REMEMBER:

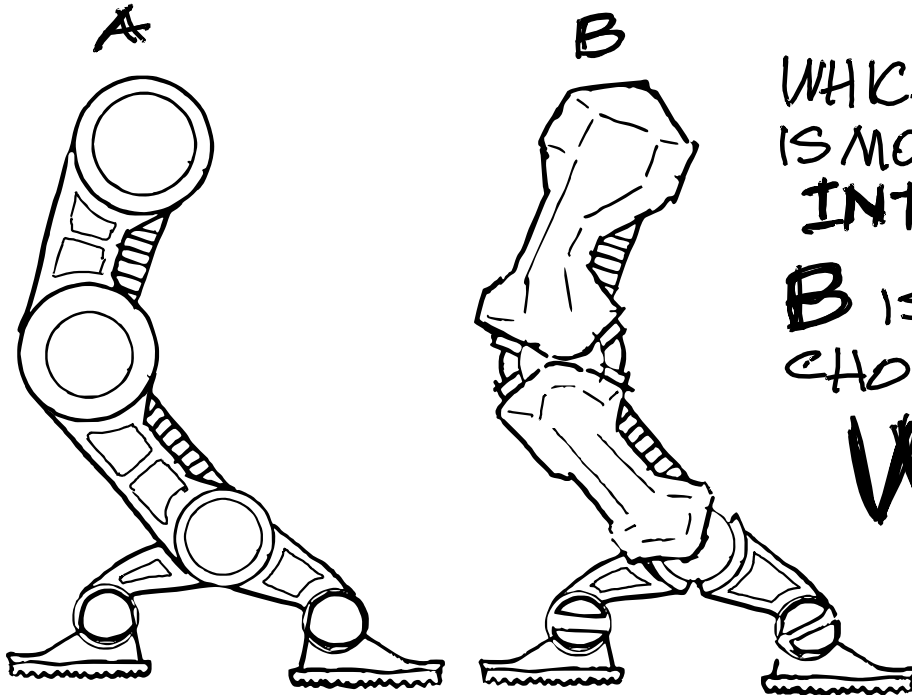
IF POSSIBLE, REFRAIN FROM CREATING

MULTIPLE FRAME-IN-A-FRAME PATTERNS.

IF YOU HAVE TO, CONSIDER THESE PATTERNS:



CIRCLE NOT CIRCLES

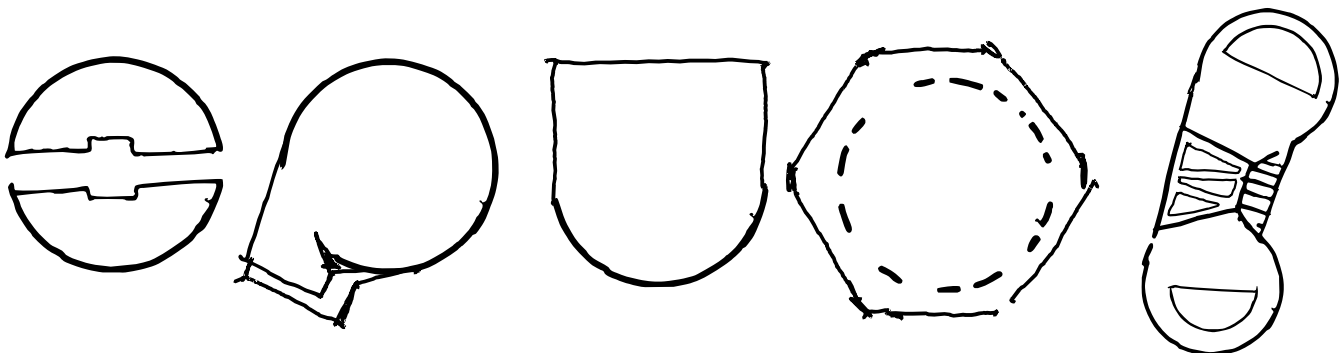


WHICH MECH LEG
IS MORE
INTERESTING?

B IS THE CORRECT
CHOICE. BUT

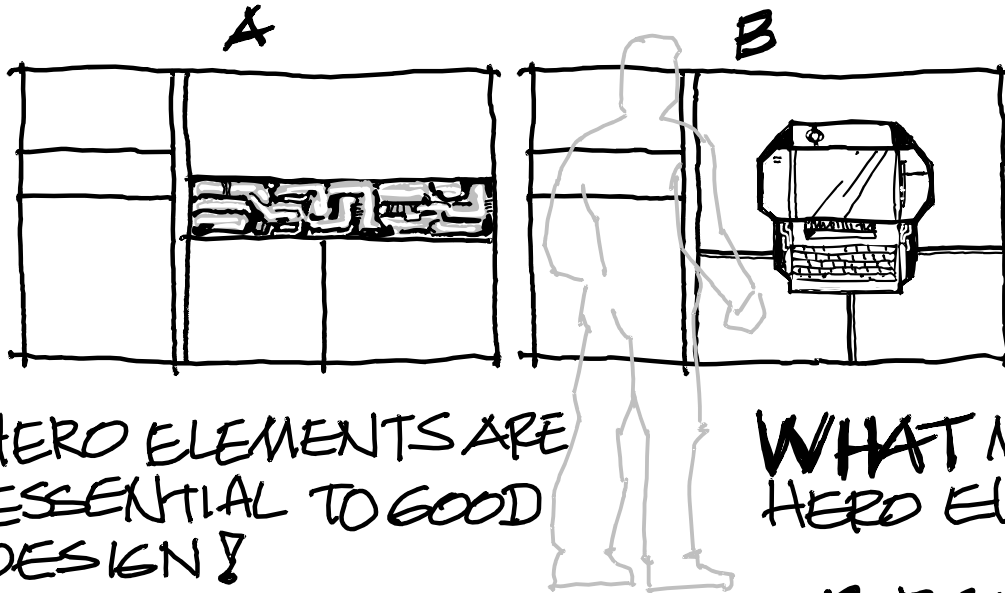
WHY?

CIRCLES ARE AMONG THE STRONGEST DESIGN ELEMENTS. THEY MAKE GREAT 'HERO' ELEMENTS BECAUSE THEY "TRAP" THE EYE AS IT SCANS A DESIGN. TOO MANY, AND THE EYE STAYS 'TRAPPED' AS WELL AS THE DESIGN LOOKS TOO SIMPLISTIC. **USE THEM SPARINGLY!**



HERE ARE SOME IDEAS ON HOW TO BREAK UP CIRCLE ELEMENTS.

HERO ELEMENTS



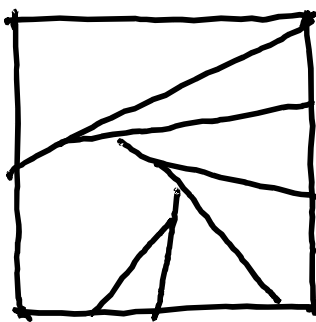
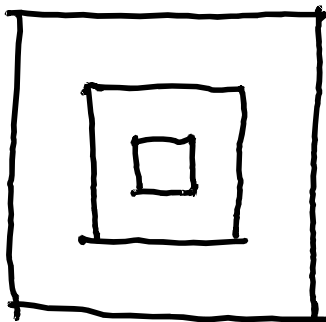
SO BY NOW, YOU'RE USED TO **B** AS THE "CHOSEN"

HERO ELEMENTS ARE ESSENTIAL TO GOOD DESIGN!

WHAT MAKES GOOD HERO ELEMENTS?

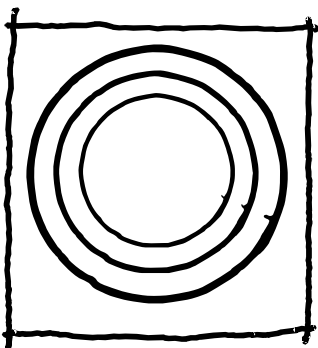
NOT ALL OBJECTS NEED OR SHOULD HAVE HERO OBJECTS.

- **PURPOSE** - WHAT DOES IT DO? BY PROVIDING A PURPOSE, YOU GIVE MEANING TO A DESIGN



- **SCALE** - PROVIDES A VALUABLE SCALE FOR REFERENCE

- **STRONG** - DIAGONALS, CIRCLES, ARCS, ETC..

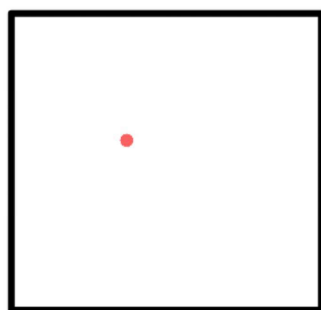


AND THE REALLY **FUN** PART ABOUT **HEROES** IS...

YOU CAN BREAK ALL THE PREV RULES, LIKE FRAME-IN-A-FRAME, NO DIAGONALS, AND CIRCLES. ♪

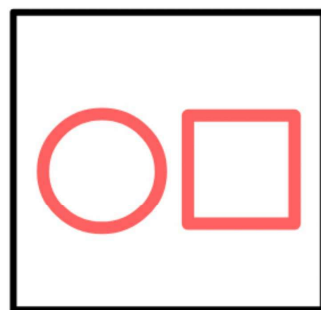
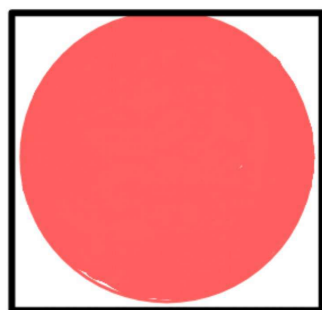
DRAW A DOT

IN THE VERY FIRST STUDIO I TOOK IN DESIGN SCHOOL, MY PROFESSOR HANDED EVERYONE A CAREFULLY CUT SQUARE OF PAPER AND A FRESHLY SHARPENED RED FENKIL, AND HE GAVE US ONE DIRECTION, "DRAW A DOT"



"NO PROBLEM" I THOUGHT, "THIS DESIGN STUFF IS EASY!" AND I WAS FIRST DONE TO BOOT :-)

← MY WONDERFUL RED DOT ON A WHITE SQUARE OF PAPER



THEN I STARTED TO SEE SOME OF THE OTHER "SUBMISSIONS." WOW. VEEY DIFFERENT FROM WHAT I EXPECTED. DEFINITELY "OUT OF THE BOX" THINKING. SOME BROKE THE RULES, OTHERS WERE LITERAL.

I LEARNED THAT DAY THAT EVERYTHING YOU CREATE IS A DESIGN DECISION
EVEN CREATING A RED DOT!

5 LEVELS OF DESIGN

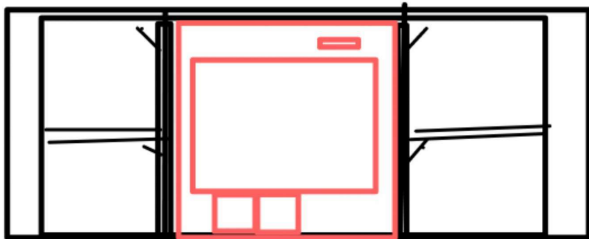
THIS IS PRETTY MUCH WHERE WE'RE HEADING FOR OUR DESIGN PATTERNS FOR SCI-FI & TECH



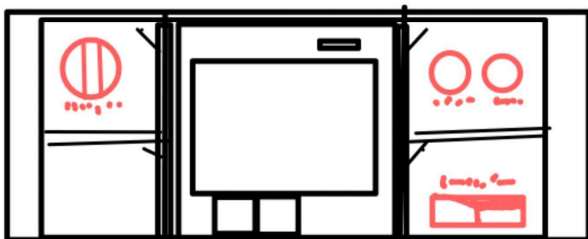
LEVEL 1: GRID
CREATE A GRID FOR THE DESIGN.



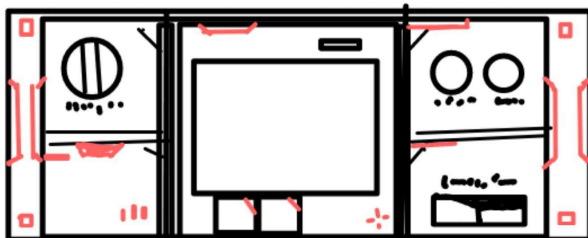
LEVEL 2: BACKGROUND PATTERN - USE THE GRID REGIONS TO CREATE PARTING LINES AND PANELS.



LEVEL 3: HERO DETAIL
CREATE MAIN FOCAL ELEMENT(S) FOR THE DESIGN.

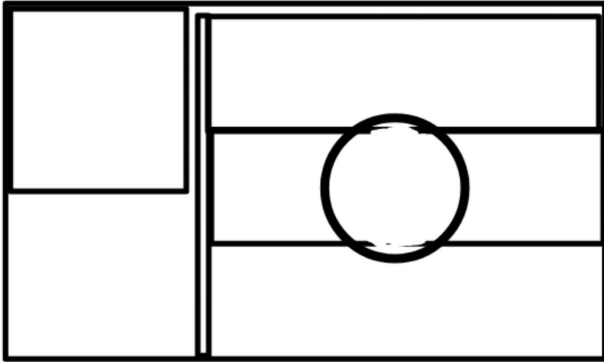


LEVEL 4: SECONDARY DETAIL. MEANINGFUL SECONDARY DETAIL.

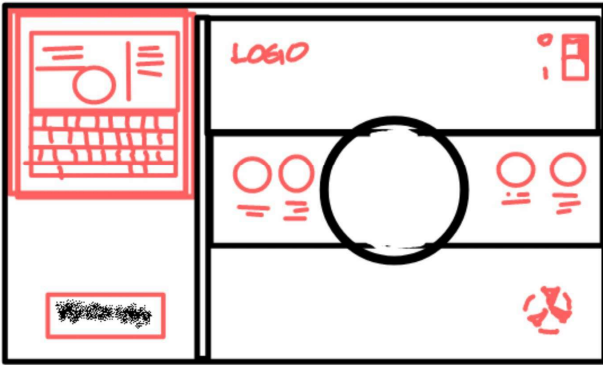


LEVEL 5: TERTIARY DETAIL. DETAIL APPROPRIATE TO SCALE.

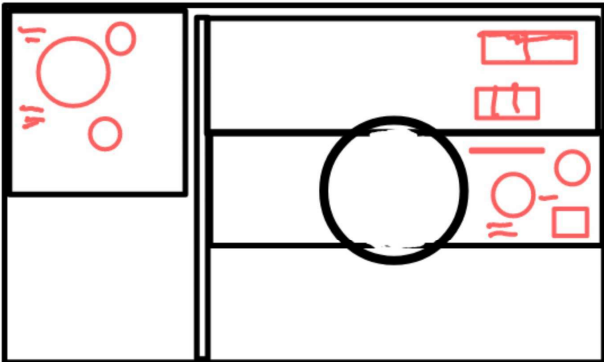
MEANINGFUL SECONDARY DETAIL



SO WE HAVE LEVEL 1, LEVEL 2 AND LEVEL 3 (HERO) COMPLETED. WHAT'S NEXT? OF COURSE LEVEL 4: MEANINGFUL SECONDARY DETAIL

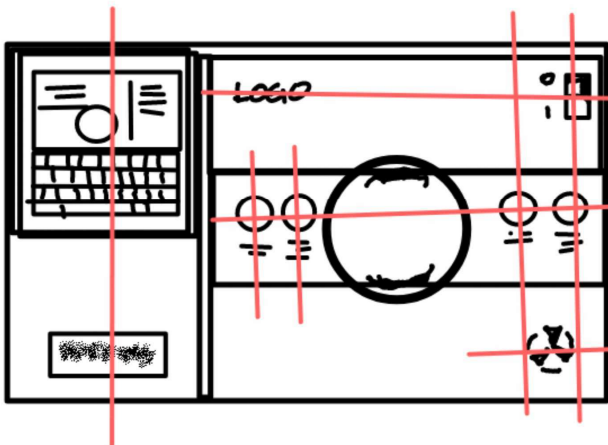


THESE ARE SCALE SPECIFIC OBJECTS THAT ARE MOSTLY RECOGNIZABLE. THIS ALSO INCLUDE LABELS, DECALS, LOGOS AND SCREEN GRAPHICS.



MEANINGFUL SECONDARY DETAIL FOLLOWS THE RULES OF BALANCE & ORDER.

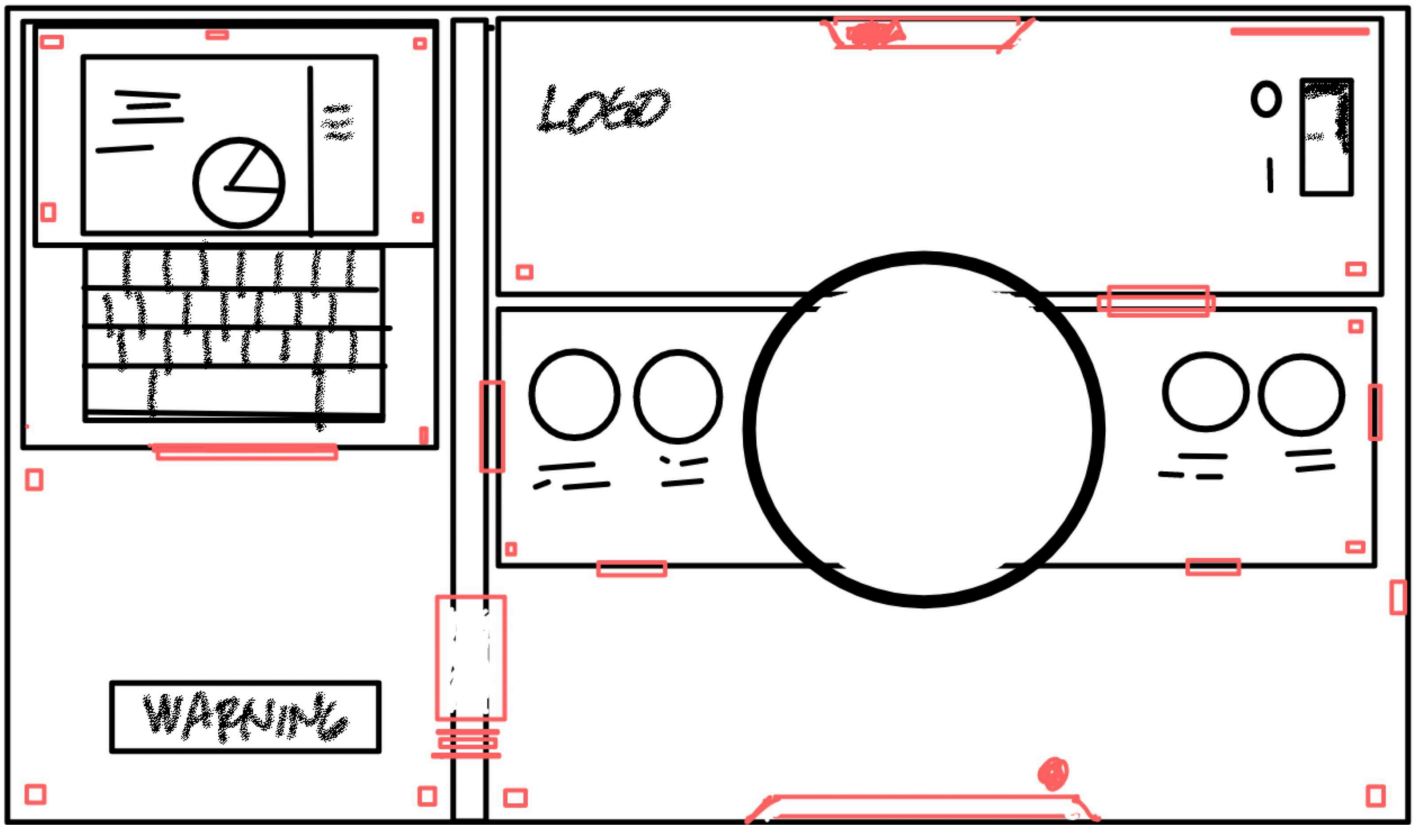
← THIS DOESN'T WORK!



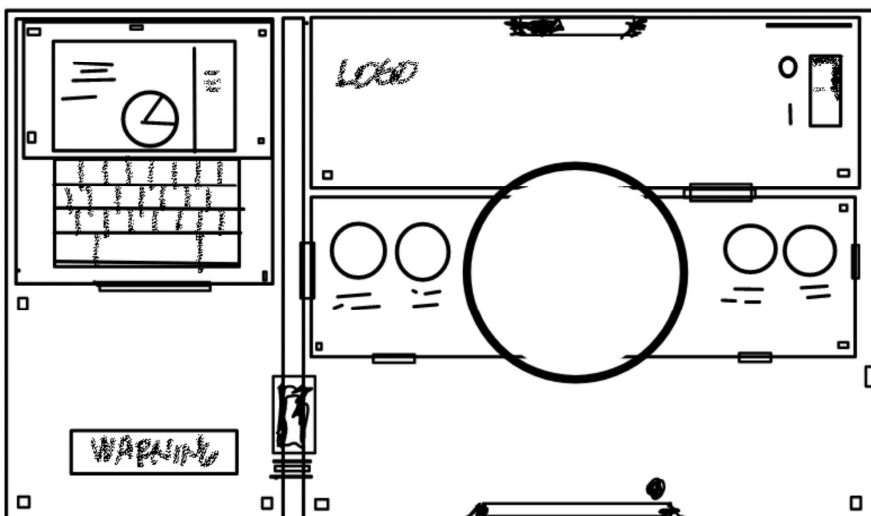
USE ROWS & COLUMNS AND GRIDS TO HELP PLACE ELEMENTS.

GOOD PLACEMENT EQUALS GOOD DESIGN! ▽

TERTIARY SECONDARY DETAIL



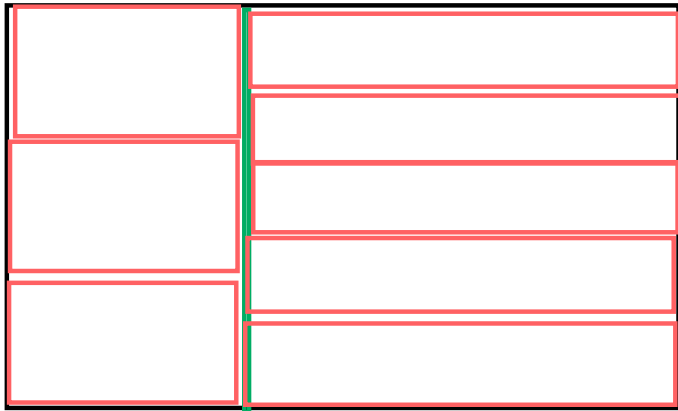
THE LAST BIT OF DETAIL WE CALL LEVEL 5:
TERTIARY SECONDARY DETAIL. THESE ARE
SMALL, UNRECOGNIZABLE ELEMENTS THAT CREATE
PERCEIVED DETAIL USING THE CONCEPTS OF SCALE
JUXTAPOSITION & EDGE BOUNDARY. THE LOCATIONS



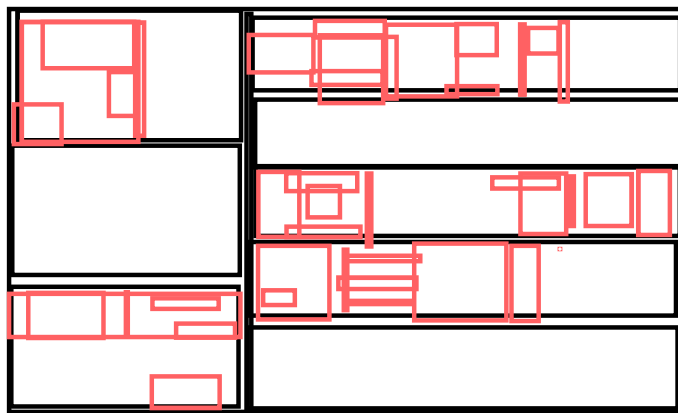
OF THE "NUDGES"
TENDS TOWARDS THE
EDGES WITH NO
CLEAR OR DISCERNABLE
ROWS, COLUMNS OR
GRIDS NECESSARY.

← FINISHED!

DETAIL DISTRIBUTION



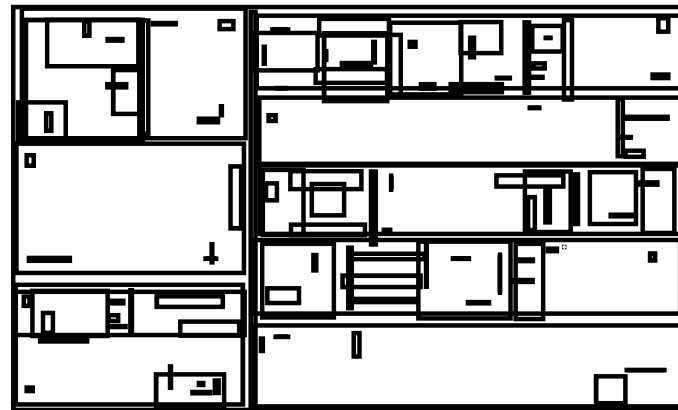
WE START WITH OUR RECT AND DIVIDE IT $\frac{1}{3}$ & $\frac{2}{3}$. THEN WE USE AN ODD # OF ROWS IN EACH DIVISION. THIS BECOMES OUR **STARTING GRID**



NO HERO FOR THIS EXAMPLE. PLACE SECONDARY DETAIL SOMEWHAT RANDOM & FOCUS ON EDGE BOUNDARY **FILL IN $\frac{1}{3}$ OF GRID** NEGATIVE SPACE IS **IMPORTANT!**



ADD FINAL LEVEL OF TERTIARY DETAIL, AGAIN FOCUSING ON EDGES. KEEP IN MIND THE $\frac{1}{3}$ TO $\frac{2}{3}$ RATIO & KEEPING NEGATIVE SPACE.

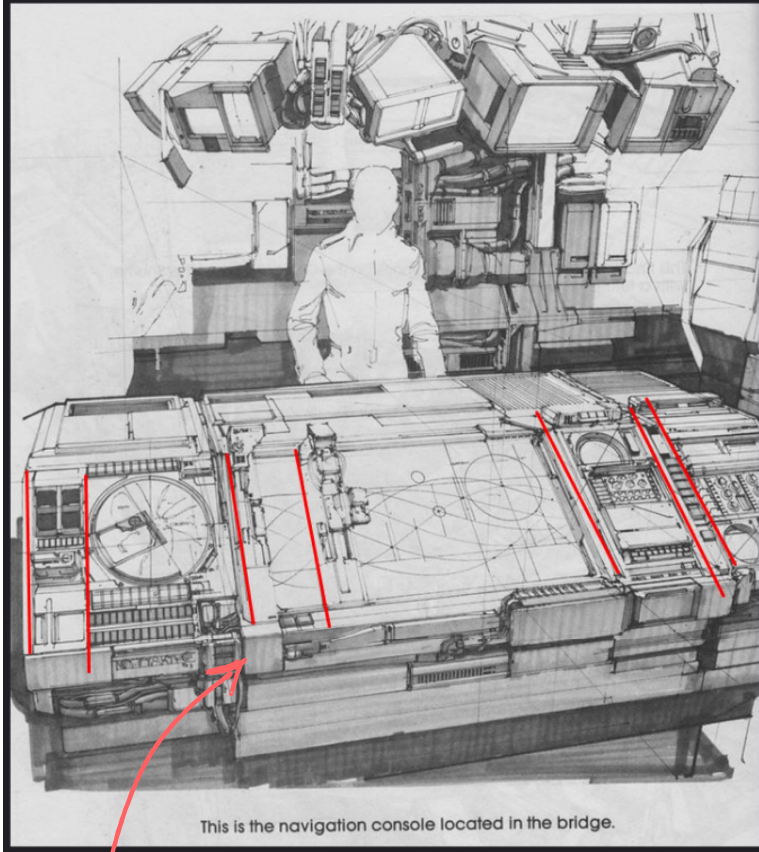


PAY ATTENTION TO OVERALL **BALANCE**. TRY NOT TO ALIGN NON-MEANINGFUL SECONDARY DETAIL

← **COMPLETED!**

COLS THEN ROWS YES!

PRETTY MUCH EVERYONE AGREES SYD MEAD



WAS THE ALL-TIME GREATEST DESIGNER OF SCI-FI & FUTURISTIC TECH.

→ AND IF YOU STUDY HIS DESIGNS, YOU'LL SEE HE STARTS WITH COLUMNS not ROWS.

SO, WHY COLUMNS?

PROBABLY THE REASON IS WE READ FROM LEFT TO RIGHT. THIS MEANS IT'S MUCH EASIER TO DETECT ROW PATTERNS THAN COLUMN PATTERNS.

RED LINES SHOW PRIMARY FOCUS IS ON COLUMNS, then ON ROWS

SO, IF YOU'RE AFTER PERCEIVED COMPLEXITY. THEN... COLUMNS FIRST!

