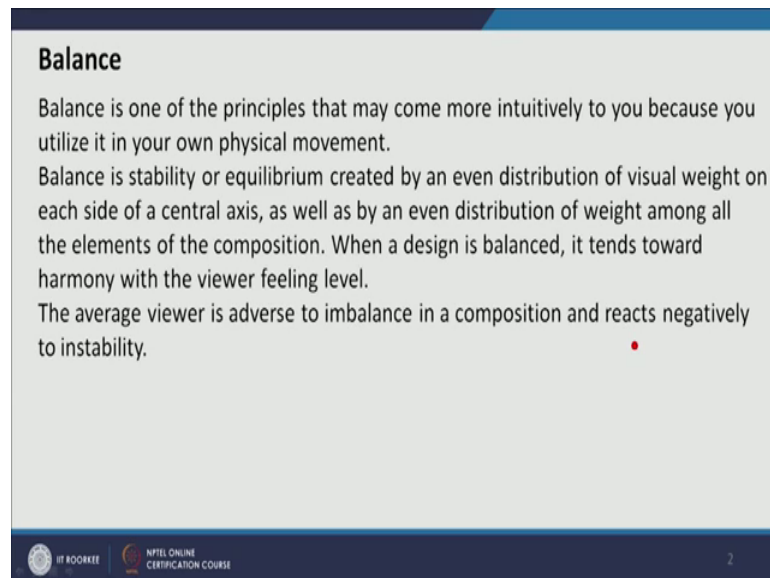**Visual Communication Design for Digital Media**
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Lecture - 05
Principles of Design Part-II

Welcome students to the course of NPTEL Visual Communication Design for Digital Media. So, in the previous class, we have started discussing the principles of design and today's class we will continue that. And in the previous class, we have discussed unity emphasis; we have discussed the 5 principles which are unity, emphasis, balance, continuity and movement.

So, today we will start with balance. Balance is one of the principles that may come more intuitively to the people because we all physically practice that.

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So, balance is a stability of equilibrium which creates like distribution of which can be created by the distribution of various elements of design. So, elements of design we have in one hand. So, by assembling with the permutation and combination of that we can create balance in a visual composition.

So, elements of principles like shape, size, texture and line, color; these can be created to for balancing a composition and by varying different elements, we can also create a heavy or light composition.

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So, for example, if we consider balance in a physical scenario; so, in this photograph, this is explained like there is a fulcrum and one side there can be heavier elements and other side there can be light elements, but if the heavier elements are pushed near the fulcrum and the lighter elements are pushed away from the fulcrum, the balance can also be achieved.

So, similarly by composing; by the permutation and combination of different size, shape, value, color, these are the values attribute of color only and texture, we can create; we can achieve balance, though it might not be we are putting the same thing on both the size of the fulcrum. We can put different things on the both the side of the fulcrum or here in the visual composition, the central axis acts as a fulcrum. We can put different things on the other; right hand sides are the different thing on the left hand side, but still we can create a balance in the composition.

So, here is an example. So, here there is a heavier image which has higher contrast, but there, we can see lot of intricacies and the movement is from this side to that side. So, this actually creates the balance from this side and more intricate images on the other side. So, here there is a darker part and here there is a lighter part, but both are balancing

each other and each and every by wearing different; wearing shape, color, texture, we can have different kind of visual weight.

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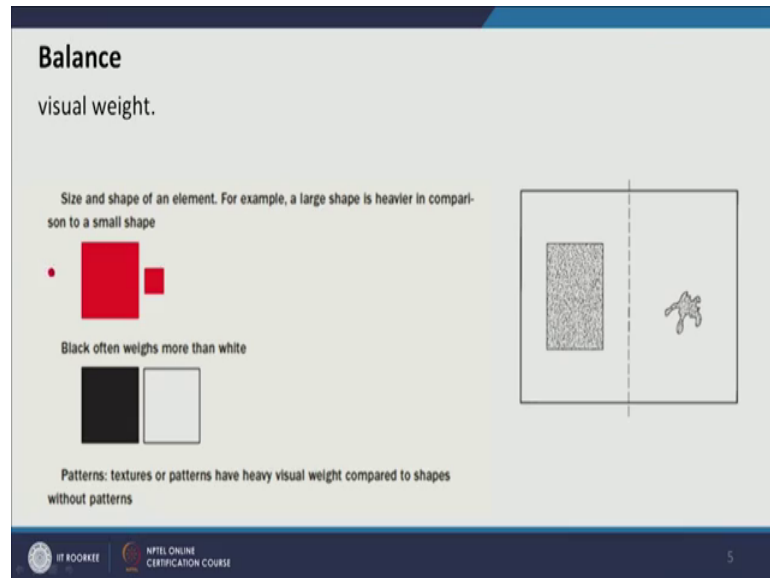
For example in the first image, there is a same shape which is square a bigger red square a smaller red square.

So, here the bigger red square definitely has a larger heavier visual weight and on the on the other hand, the small weights square has less visual weight. So, if we simply take a composition and one side; we put a red; bigger red square and another side, we put a small red square, definitely this side will be the side where we are putting, the bigger red square will be definitely heavy. Similarly when black have high weight than white. So, actually the higher the value is it has lower visual weight.

So, all we know; we can if we add white in a particular color, it has higher value and we add black in a color, it has lower value. So, higher the value; lower the visual weight.

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So, in the composition; one side if we just put black another side; we just put white; the white side will be of lighter visual weight; even for the pattern, line, texture, yes, here we can see one side; we do not have any pattern on texture and another side, we have lot of pattern and texture. So, in the composition; if in once side, we put a less pattern or texture; in the other side, we put more heavier pattern and texture complex pattern and texture; the side carrying the complex pattern and texture will be usually heavy.

Similarly, dull tones and light tones; they as the visual weight variance the dull tones has less weight and the bright tones has more weight. So, if you see in this diagram, we have 2 dull tones on the both the both the side of a bright red tone. So, here the red tone definitely come out and acts as a focal point and also has a heavy a visual weight and here we see similar tones similar brightness and different colors. So, as we know red is warm color, yellow is also warm color, but not as warm as red and blue is a cool color. So, here the cool color has less visual weight and warm color has more visual weight.

So, here in this diagram red is most heavy, then it is yellow then blue. So, in this painting by Hokusai, it is a series of 36 views of Mount Fuji where great wave is also included in this series.

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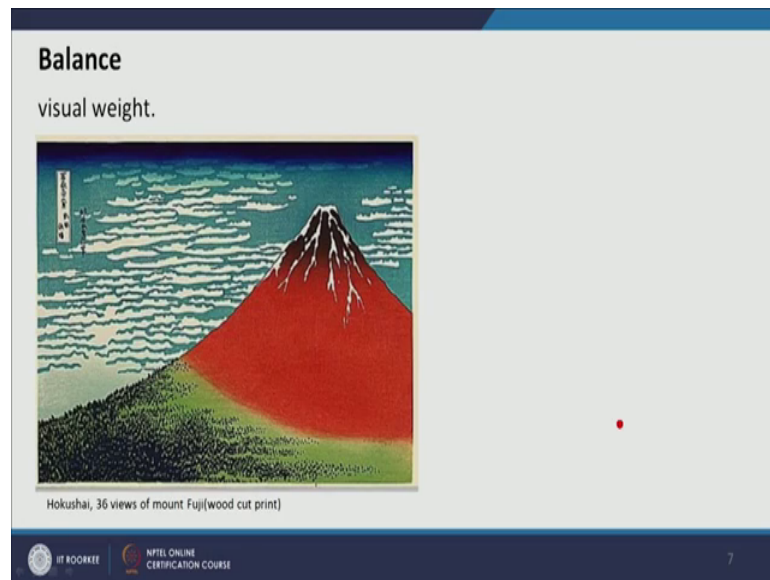
So, in this painting what we can see the balance is actually achieved in this composition by different by permutation combination of different elements. So, here on the right hand side this side we see a red color patch which as we already know that red is a heavier color. So, it has higher visual weight than this because this is a blue, but he increases the visual weight of blue by incorporating texture.

So, these clouds actually acts as a texture, also in this field that green is also a cooler color, they are texture added on green and here the texture added on blue. So, blue also has a higher visual weight to balance the weight patch on the right hand side. So, by this means here the text texture is heavy and in this side, the color is heavy. So, this way the balance is achieved in the complete composition. So, there can be different kind of balance as we all already started to understand; it can be symmetric balance, it can be asymmetric balance. So, symmetric balance is easy to understand and where; why there is either bilateral symmetry of radial symmetry.

Bilateral symmetry is like a there will be a central axis whatever you put on the other side; the opposite side will be a mirror image of the same composition or a similar mirror image of the composition.

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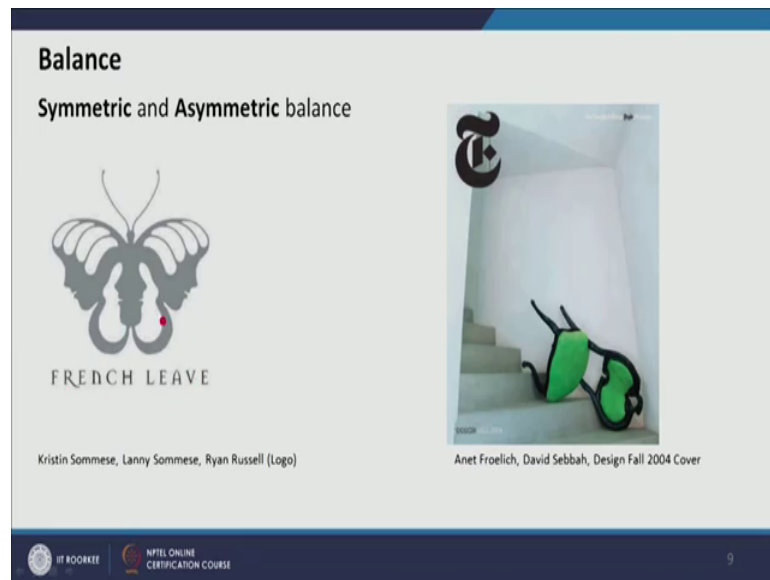
For example here in this logo we can see the logo is absolutely bilaterally symmetrical on this side we have the composition which is just mirrored in the other side. So, in many logo designs, we can see this thing which adds a gravity this bilateral symmetry as gravity and it is more associated to the classical composition. So, in classical composition even in the classical architecture, we see they are emphasis of having bilateral symmetrical building and bilateral emblems like that.

In the other way here we can see there is a asymmetric balance achieved, but how the asymmetric balance achieved is like the this chair is balanced by a heavy visual typography which has a heavy visual weight because this is just a T, but the T is not a very simple design, there are lot of curves lot of different shapes or assembled within the typography and even if you see the curves and the lines which also balance is the curves and lines which is present in the this corner of present in the chair. So, this is an example of asymmetric balance; radial balance as the terminology colons. So, that there will be a focal point and from that.
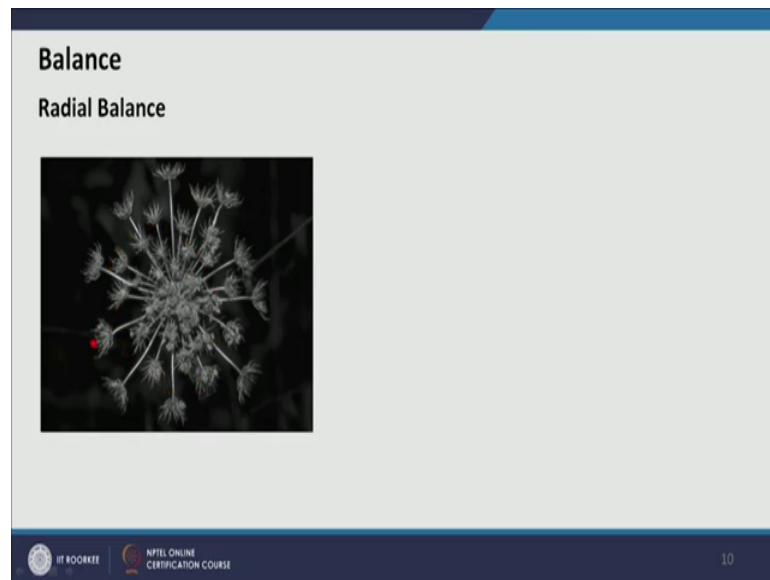
Every element will balance; every element; most will radiate from this focal point and it will balance radially. So, if you take in symmetric axial balance there will be only one axis by which there will be a mirror image, but here if you take any axis passing through the centre there the image will be balanced another interesting a pattern in the balance is crystallographic balance crystallographic balance by looking at the image, we can confused this with texture or pattern which we discussed in elements of principle, but there is a slight difference between crystallographic balance while the balance is achieved to by repeating the same element throughout the composition.
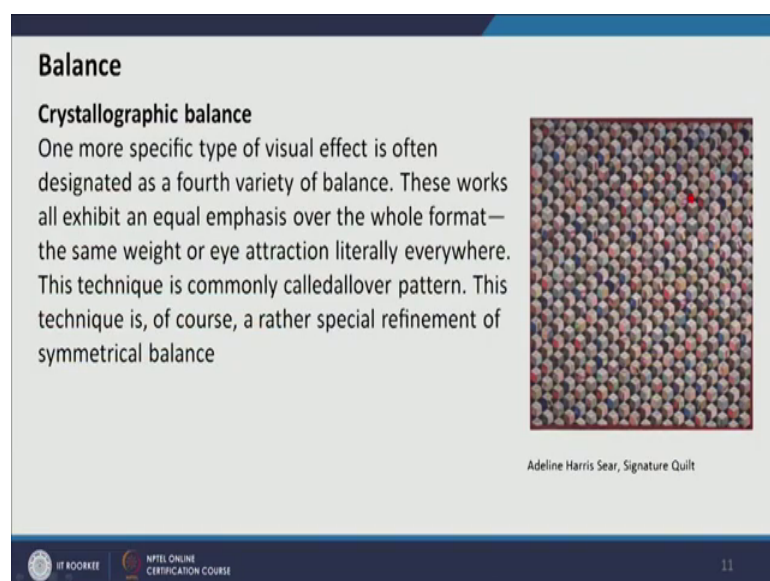
The difference between this is we can recognize in the crystallographic balance; the each and every element can be recognizable and we can read each and every element. So, here we can see; there are a lot of cubes which has the 3 effect and we read each and every element individually and in pattern we actually read the image holistically. So, in pattern it is actually a big picture view. So, we do not recognize; we do not see the smaller elements first; we recognize the big picture pattern first and in crystallographic balance we actually look at the image and then perceived there is a balance in the composition. So, here the part 2 whole perception is here and, but in the texture the whole to part perception is valid.

The next principle of design is rhythm; rhythm is repeating the same or similar elements of design repetitively to create a rhythm or rain in the composition. So, there will be a harmony there will be you there rhythm also creates I unity in the composition and in rhythm; we have alternative rhythm and progressive rhythm.

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So, in alternative rhythm there will be the same objects will be repeated or 2 3 different objects will be repeated in a proper number after. So, we suppose we have 3 different objects. So, first second third and again the first comes then second and third. So, there is a rhythm in the composition.

But in the progressive rhythm the first object. So, in the example you can see the first object is augmented in the second and in the second layer and again enlarged and again enlarged. So, it can be a different, the progression can be achieved in terms of shape in terms of size. So, one particular shape is increased in the next repetition again increased in the next repetition and again increasing in the next repetition. So, what we can see in this installation also it can be achieved by color.

So, in we have one color then again it we can add value to it by adding white then again we can add more value to it by adding again white and we can also a decrease the value by adding a black into the color in this way also it can create a progressive rhythm. And also it can similarly it can be achieved through a texture it can be achieved through a different line quality line can be thicker gradually texture can be denser gradually.

So, that also all these things goes into progressive rhythm. So, after balance on rhythm we completed all the 5 principles of design. And now in the next lectures, we will see how these elements by these elements and following these principles how we can

achieve good composition and meaningful communicative composition in digital media platform.

Thank you.