Composition
Reading & Synopsis
In my second compositional set, I played with balance and positive/negative space, discussed by Donder and also in class. Perhaps the biggest shift, however, came with thinking about how the eye would look at the composition. By keeping this concept in mind, I arranged my features so that ones that had more stress (contrast, sharpening) also had more visually distinct areas compared to their counterparts (harmony, leveling). In other pairs, I tried to balance the features while keeping approximately the same amount of visual interest on both sides.
Composition
Version 2 Objective
Composition

Version 2 - Objective

Contrast

Harmony
Version 2 - Objective

Bold

Subtle
Version 2 - Objective

Composition

Symmetry

Asymmetry
Version 2 - Objective

Composition

Proximity

Similarity
Composition

Version 2 - Objective

Leveling

Sharpening
**Composition**

**Version 2 - Objective**

- **Symmetry**
- **Asymmetry**
- **Proximity**
- **Similarity**
- **Leveling**
- **Sharpening**

- **Contrast**
- **Harmony**
- **Bold**
- **Subtle**

Design Workshop Assignments

Interface Aesthetics
Spring 2015

Elisabeth Prescott & Kimiko Ryokai