Interface Aesthetics Week 6
Layout
INTERFACE AESTHETICS

Course schedule

3/05  Introduction
3/12  Tangible media
3/19  Ambient media
4/02  Augmented reality
4/09  Typography / Iconography
4/16  Layout
4/23  Color
4/25  Synthesis
5/07  Exhibition

Beyond screen

Graphic design basics

Star
April 16
   Layout

April 23
   Color

April 25
   Synthesis

April 30
   no class

May 7
   Exhibition
Course exhibition
May 7, 2007
4-6pm 110 South Hall
Open to public
Final project groups

BLUMENSTOCK, JOSHUA EVAN
OTTO, OWEN
OEHLBERG, LORA

FERRARIO, MARIANO
YU, GERALD
PERKEL, DAN

DAILEY, ALEXANDER
CHENG, DEBBIE
AGRIN, NATHAN

JOSLING, JOHN M
LIM, KEVIN MATEO
EUN KYOUNG CHOE

SIMS, CHRISTOPHER O.
BUI, PHONG D
AIPPERSPACH, RYAN A

MCVEIGH-SCHULTZ, JOSHUA R.
LINDHOLM, KATRINA
WONG, JOANNE FAYE

EARP, MATTHEW EVAN
TAM, IVAN
KAPLUN, VLAD
Select your track

Tangible Media

Ambient Media

Augmented Reality
Create a low fidelity mockup
Apply it to a topic of your research interest (e.g., tools for communication, learning/education, information visualization, etc.). Create a “mockup” with paper, clay, styrofoam (or any other material) that embodies your original idea, concept, or design. Do not worry about the technical implementation, but be prepared to discuss “to whom, for what, how, and why” your design matters.
Create a poster

Create an accompanying poster that explains and illustrates the idea in a visually compelling way.
INTERFACE AESTHETICS COURSE EXHIBITION

1. Poster
2. Artifact
Layout
Layout

Typographic composition
Typographic composition

Reading, like walking, involves navigation. Needs basic landmarks and clues.

[Bringhurst, 2002]
Breaking the sameness
Give the reader a sense of direction, and the page a sense of liveliness and poise.

[Bringhurst, 2002]
New balance

A visual chord that generates both energy and harmony in the page.

[Bringhurst, 2002]
Micro and macro views
Seeing the whole and its parts.
Developing hierarchy
Help a viewer understand information through a logical and meaningful journey.
Order and level of importance
Establish the visual levels of dominance and subordination
Typographic hierarchy
Typographic hierarchy
Space and position
typographic work
typographic work
typographic work
Typographic hierarchy
Grouping
User Interfaces and Aesthetics
Free lecture series
School of Information
University of California Berkeley
January 1, 2007
January 2, 2007
January 3, 2007
8am, South Hall
User Interfaces and Aesthetics

Free lecture series

School of Information
University of California Berkeley

January 1, 2007
January 2, 2007
January 3, 2007

8am, South Hall
User Interfaces and Aesthetics

Free lecture series

School of Information
University of California Berkeley

January 1, 2007
January 2, 2007
January 3, 2007

8am, South Hall
Typographic hierarchy

Scale
Typographic hierarchy
Typographic color
Typographic color is independent of chroma
the subtlety of form in small-size lines of type
is exaggerated in larger sizes
and more so in bold weight
but ambiguous when tinted

from Samara, “Typography Workbook”
Kunstgewerbemuseum Zürich
Ausstellung
de Film

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17
Typographic hierarchy
Typographic space
VORZUGS-ANGEBOT

Im Vorzug der Deutschen Buchdruckerei, Berlin 12, Eichendorffs, erscheint erneut:

JAN TSCICHLOHLD

Lehrer an der Münchner Hochschule für Bildende Künste

DIE NEUE TYPOGRAPHIE

Handbuch für die gänzliche Fachwelt und die drucksachenverbindenden Kreise

Das Problem der neuen gedruckten Typographie hat eine landläufige Diskussion bei allen Beteiligten herbeigeführt. Wichtigstes Bedürfnis, das aufgeworfenen Fragen ausführlich bearbeitet zu sehen, so entschieden, werden jetzt ein Handbuch der NEUEN TYPOGRAPHIE hergestellt.

Es kam dem Verfasser, seinen klaren Gedanken zu vertreten, in diesem Buche zunächst darauf, den eingangs erwähnten Gesundheitszustand der neuen Typographie der Gesamtkomplex der bisherigen Lehren zurückzustellen und zu beweisen, daß die neue Typographie ein einzigartig leistungsfähiger Ausdruck einer neuen Zeit ist, wie sie durch Geschick und Energie der neuen Typographie sich nachdrücklich an die Stelle der alten setzt. Die gesamte heutige Tagung der neuen Typographie legt sich in der Tat eine so leistungsfähige Bedeutung der neuen Typographie eine. Die Eröffnung der neuen Typographie ist ein Zeichen der Zeit für uns, die Zeit der neuen Typographie zu sehen. Die gesamte heutige Tagung der neuen Typographie legt sich in der Tat eine so leistungsfähige Bedeutung der neuen Typographie einer neuen Zeit ist, wie sie durch Geschick und Energie der neuen Typographie sich nachdrücklich an die Stelle der alten setzt. Die gesamte heutige Tagung der neuen Typographie legt sich in der Tat eine so leistungsfähige Bedeutung der neuen Typographie einer neuen Zeit ist, wie sie durch Geschick und Energie der neuen Typographie sich nachdrücklich an die Stelle der alten setzt.

INHALT DES BUCHES

Worter und Werte der neuen Typographie

Typographische Hauptthemen

Typographische Stufen

Typographische Formen

Typographische Zitate

Typographische Farben

Typographische Abstände

Typographische Zeichen

Typographische Symbole

Typographische Schriften

Typographische Grade

Typographische Kategorien

Typographische Regeln

Typographische Prinzipien

Typographische Methoden

Typographische Praxen

Typographische Texte

Typographische Abbildungen

Typographische Register

Das neue Buch

Photographie

Vorläufer der Abbildungen

Register

Das Buch enthält über 125 Abbildungen, von denen etwa ein Viertel gedruckt und angebracht ist, und umfaßt gegen 200 Seiten auf voller Aussichtspunkt. Es erscheint im Format B 5 (148: 210 mm) und ist blau in einem Geschenk gebunden.

Preis bei Verkaufung bis 6. Juni 1928:

6,00 RM

Durch den Buchhandel nur zum Preis von

5,50 RM

Bestellnummer: 000000

from Elam, “Grid System: Principles of Organizing Type”
from Elam, “Grid System: Principles of Organizing Type”
Typographic hierarchy
Positive and negative space
School of Information
University of California Berkeley

User Interfaces and Aesthetics
Free lecture series
January 1, 2007
January 2, 2007
January 3, 2007
8am, South Hall

adapted from Elam, “Grid System: Principles of Organizing Type”
School of Information
University of California Berkeley

User Interfaces and Aesthetics
Free lecture series
January 1, 2007
January 2, 2007
January 3, 2007
8am, South Hall

adapted from Elam, “Grid System: Principles of Organizing Type”
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adapted from Elam, “Grid System: Principles of Organizing Type”
adapted from Elam, “Grid System: Principles of Organizing Type”
Typographic hierarchy
Orientation
adapted from Elam, “Grid System: Principles of Organizing Type”
adapted from Elam, “Grid System: Principles of Organizing Type”
adapted from Elam, “Grid System: Principles of Organizing Type”
KANDINSKY

JUBILÄUMS-AUSSTELLUNG

zum

60.

GEBURTSTAG

GEMÄLDE AQUARELLE

ANHALT SHER
KUNSTVEREIN
JOHANNISSTR. 13

Eintritt:
Mitglieder: Frei
Nichtmitglieder: 50 Pfg.

Geöffnet:
Wochentags: 2-5 nachm.
Mitwoch u. Sonntag 11-1
Typographic hierarchy
Depth, dimension, and perspective
Industrial Light + Magic

Kobayashi

University of Cincinnati
Typographic hierarchy
Point, line, and plane
adapted from Elam, "Grid System: Principles of Organizing Type"
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LITTLE MISS SUNSHINE
A FAMILY ON THE VERGE OF A BREAKDOWN

THE FUNNIEST LAUGH-OUT-LOUD AUDIENCE PLEASER
AT THE SUNDANCE FILM FESTIVAL.
--- OCHIAI SUNTHES

THE ROAD IS TWISTED AND SO ARE THE LAUGHS.
THIS ONE IS A WINNER.
--- Rolling Stone

A HILARIOUS TALE ABOUT WINNING, LOSING
AND THAT NETHER STATE IN BETWEEN WHERE
MOST OF US MUST LEARN TO LIVE.
--- Associated Press

A MAGICAL EXPERIENCE.
--- San Francisco Chronicle
Typographic hierarchy
Contrast
Grid
Grid

A neutral spatial field of regularity that permits accessibility.
Grid

To order and unify the compositional space.
from Samara, "Making and Breaking the Grid"
Grid
Columns
The iSchool is a small, multi-disciplinary collective of scholars and practitioners with backgrounds in the social sciences, engineering, computer science, law, and information science. In UC Berkeley's South Hall, roughly 100 graduate students and 13 faculty members share ideas and challenge each other to excel in a culture that values technical skill and breakthrough thinking, individual creativity and collaboration, relevant results, and a commitment to enhancing the quality, usefulness, and accessibility of information. As you'll see as you visit our home on the Web, we're proud of our community. You can hear from iSchool stars and associates through 10Qs, a recurring feature on our site, or meet students, faculty, staff, and alumni profiled here. You'll discover that iSchool faculty members are exceptional scholars and educators, specialists in leading areas of information research and practice. iSchool educators are also dedicated mentors with a deep interest in the success of their students. As iSchool alumni, our students go on to careers as diverse and challenging as information itself. You'll find them in start-ups and major corporations, including many of today's leading-edge technology firms, in government, media, libraries, and academic settings. They are consultants and project managers, usability experts and information designers. As Ph.D. graduates, they teach at leading research universities as well as in corporate and nonprofit think-tanks. Most broadly, iSchool graduates are
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Grid

Manuscript grid
Grid

Column grid
Elegant Innovation: From Lamps and Chainsaws to Saving the Planet

Certain areas of the world have an innately MAKE-like approach to life. Northern Italy (where I'm writing this installment, my column) is one of those places. Case in point: famed Milanese architect Michele De Lucchi. For the Italian designer outfit Artemide, De Lucchi created the legendary Tolomeo work lamp. The Tolomeo is bright, sleek, and dextrous, with long columnar metal arms and tendon-like wire. It silences bends and swivels at a touch and stays poised in any position you may place it in. Since its creation in 1983, the Tolomeo has been the number-one work lamp that designers buy for themselves for design labor. It's the designer's designer lamp and has been selling miserably for decades.

Oddly enough, De Lucchi is not a designer. He's a/"radical architect" from the 1970s, when young Italians rebelled against the constriction of their discipline and exploded laterally into postmodern home decor: ward tearooms, bookcases, couture, electronics, you name it — a world of anything hackable. This eclectic approach has many practical benefits.

At Olivetti, where De Lucchi worked for 20 years, he invented himself in the production of some 340 products, finishing his career there as the corporation's creative director. He also designed door pulls, tape dispensers, laptop, chairs, vases, interior decor, chairs and banks, and much more.

So far, so good: we're describing a world-famous, multitalented Italian designer at the top of his profession. Now comes the really interesting part: explaining why De Lucchi spent much of 2005 making conceptual art with chainsaws.

Exploring the fondness for chainsaws comes easily enough. To make his point, De Lucchi produces a cherished 12-year-old Italian fountain pen from his immaculate jacket. It occurred to him that although guns and pencils are used with great grace, precision, elegance, and tenderness, no one has extended this approach toward the humble, industrial chainsaw. Why not? Are chainsaws less worthy than pencils? There is no alternative to the presence of industrial objects in modern life. A large tree fell near De Lucchi's home. The incident required a chainsaw. This was a chance to try to understand his绝望, his blocks, his gloves. De Lucchi knew that the chainsaw had been radically redefined by the 55-year-old master and made it his business to own and master a variety of chainsaws.

Like many architects, De Lucchi spends much of his professional life making small scale models of his designs. In his case, he has taken to using the chainsaw to make model homes that look like they were stolen from a giant's jackknife.

"Every project is a voyage from idea to realization. There is an ocean of compromise in the middle."

De Lucchi also added telling model details with a laser cutter and a waler jet. These chainsawed model homes look like they were whittled into shape with a giant's jackknife, but the unique models sold at once to eager art collectors. Some of the models were stolen. Those, he discarded and wrote a book about: Twelve Stories About Little Houses. The chainsawed failures were too ugly to show in public or display as art, but the effort to make them taught him useful lessons. This resulted in a good design war story.

"Every project is a voyage from idea to realization; he tells me in careful English. "There is an ocean of compromise in the middle."

The architectural lessons from the chainsawed homes are now reflected in De Lucchi's ambitious Japanese eco-village development outside Osaka. This is a big effort: an entire Japanese suburb, but he has learned, he says, to seek his inspiration for bigness in that which is small, simple, and intuitive. Big, corporate research-and-development teams are all very well in their place, but they are big by nature, and concerned with big resources. So, they are always anxious to avoid big mistakes.

One cannot experiment properly in a state of anxiety. Creativity is closed off by fear. It's even worse to fail to be anxious at a big scale; it's wrong to arrogantly experiment with the lives and fortunes of a company's employees and stockholders — as if those many people didn't matter.

By their nature, big companies, and mass production will "commercialize, marketize, banalize, and globalize." But if industry is to improve the world, industry needs something truly good to work on.

Therefore, De Lucchi has divided his own work into sets of physical scales. First, there are the small things he does alone in a home office: "experiments, searches, and fun." By design, these efforts have no deadlines, no clients, no deliverables, no budget, and they are done without commitment to anybody.

At the next level comes a small company called Prodotto Privato (Private Production). This obelisk features De Lucchi himself, his design assistant, a bookkeeper, and a producer, whose job it is to outsource the manufacturing of De Lucchi's designs. Prodotto Privato is deliberately small, but it sells real products and has a real budget. The next and final step is the De Lucchi architecture firm, aMDL, which does large-scale urban work in Germany, Russia, Japan, Italy, and elsewhere.

These different levels of creative scope do not conflict. Instead, they support and refresh one another. One level is no more or less "serious" than the next. They are a creative ecosystem, where the scale and muscle of the bigger firm can shelter the little greenhouse of the new, and where the small innovative experiments can provide a unique edge and unheard of innovations for the bigger outfit.

"There is no alternative to industrial organization," says De Lucchi. "But we must also believe that we have the chance to reach a better world through industry. An industry is more than public investment. It man beieves in industry, but it dey fails to believe in humanity, the planet is finished."

I don't know about the planet, but having met De Lucchi, I know that Milan and he are the polar opposites of finished. They have found the means, the moves, and the opportunities for elegant innovation.
Grid
Modular grid
Institutional Fundraising and Capital Campaigns

Various institutions
All Digital has a broad portfolio of experience in support of major fundraising initiatives for the healthcare and academic sectors working with nationally recognized institutions.

Visualization of the Pharmaceutical Industry

Various Companies
All Digital has worked with many major pharmaceutical companies to create compelling pre-construction presentations. These digital postcards are a real communication tool throughout the entire building project lifecycle.
Grid
Clarity, efficiency, economy, and continuity
Grid

Effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of information.

[Lupton, 2004]
Breaking the grid
Grid
The designer uses, adapts, breaks, and abandons grids for the benefit of the design.
America was like “bathing in a calm sea.”
Breaking the grid
Linguistic deconstruction
Visible language is ubiquitous, taken for granted; it is often processed automatically rather than formally seen.

Continuing the special two part series Words in Space, these articles explore yet other themes: transubstantiation (in a secular sense), reference, transformation and freedom. A strong cultural thread runs through these essays – a glance at their images clearly reveals their approach whether vernacular or artful. Each in its own way...
Integrating type and image
HAPPILY INVITES YOU TO THE FASHION COTERIE TO PREVIEW THE FALL AND WINTER 2003 COLLECTION

From: The Piers
New York City

To: Amni Kantor Design
New York City / Tel: 781-545-7661

Leh Associates Inc.
Tel: 347-362-3925 / Fax: 347-362-3926

Sunday, Feb. 23/2003 to Tuesday, Feb. 26/2003
Architecture and Psychoanalysis
olma
einfach für retour
St. Gallen
8-18 Oktober 1959
Type as image
In-class exercise
Design a poster

Your poster will have:

1. Title of your project (e.g., Interactive Video Projection Wall)
2. Names of your team members (e.g., Homer Simpson, Marge Simpson, Bart Simpson)
3. Title of the course (Interface Aesthetics, INFO290-20 or CNM290-02)
4. Place and time of the course exhibition (110 South Hall, 4pm, May 7 2007)
5. Project description (up to 3 paragraphs, use lipsum.com)
6. Project photo / illustration (any scale)
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NEXT WEEK

Color
NEXT WEEK

Homework

Identify a palette of 3-5 colors that expresses your sense of color harmony. The color palette may be derived from your favorite art, design, movies, etc. Post your color palette on the course website.
Thanks!