Interface Aesthetics Week 7

Colors
There was gold paint, but Rembrandt didn’t use it to paint a golden helmet.

[Wittgenstein]
1. Impression (visual)
2. Expression (emotional)
3. Construction (symbolic)

[Itten, 1961]
1. Impression
Our visual response
McCloud (1993)
COLOR BASICS

Hue, brilliance, saturation
[Itten, 1961]
[Itten, 1961]
Purple Monkey Dishwasher

Lynne Schoenberg
Josh Blumenreich
Owen Tim

Introduction: Aesthetics
May 7, 2007
10 South 1st
4 PM
Purple Monkey Dishwasher

Lora Oehlberg
Josh Blumenstock
Owen Otto

Interface Aesthetics
May 7, 2007
110 South Hall
4 PM
Purple Monkey Dishwasher
Lora Oehlberg
Josh Blumenstock
Owen Otto

Interface Aesthetics
May 7, 2007
110 South Hall
4 PM
Purple Monkey Dishwasher

Lora Gehrberg
Josh Blumenstock
Owen Otto

Interface Aesthetics
May 7, 2007
110 South Hall
4 PM
Purple Monkey Dishwasher

Lora Gebberg
Josh Blumenstock
Owen Otto

Interface Aesthetics
May 7, 2007
110 South Hall
4 PM
COLORS

Color is the most relative medium in art

[Albers, 1963]
warm
lukewarm
cold
Color contrasts
When distinct differences can be perceived between two compared effects.
THE SEVEN COLOR CONTRASTS

1. Contrast of hue
2. Light-dark contrast
3. Cold-warm contrast
4. Complementary contrast
5. Simultaneous contrast
6. Contrast of saturation
7. Contrast of extension
COLOR CONTRASTS

Contrast of hue
Yellow / red / blue
The strongest expression of contrast of hue
THE THIRD ANNUAL METROPOLIS CONFERENCE

WONDER BRANDS
BY STRATEGY AND DESIGN
MAY 17 & 18 (1999)

AT THE INTERNATIONAL CONTEMPORARY FURNITURE FAIR
JACOB K. JAVITS CONVENTION CENTER, NEW YORK CITY

WHO SHOULD ATTEND? ANYONE WITH THE RESPONSIBILITY TO CREATE VALUE FROM VISUAL AND STRUCTURAL ELEMENTS; ARCHITECTS, INTERIOR DESIGNERS, ART DIRECTORS, STRATEGIC DESIGNERS, BRAND AND BRAND IDENTITY SPECIALISTS, STORE DESIGNERS, PACKAGE DESIGN AND INDUSTRIAL DESIGN PROFESSIONALS, HOSPITALITY EXPERTS, FINANCIAL, MARKETING AND ADVERTISING PROFESSIONALS FROM THE U.S. AND AROUND THE WORLD. YOU, IF YOU'RE LOOKING FOR IDEAS AND INFORMATION ON CREATING A BRAND IDENTITY.
COLOR CONTRASTS

Light-dark contrast

The painter’s strongest expressions of light and dark are the colors white and black.
MASQUERADE BALL
THE PLATINUM EVENT

OSWALD GALLERY
500 N LAMAR

BEVS BY WIGDY'S LIQUOR
BITES COMPLIMENTS OF Z'TEJAS SOUTHWESTERN GRILL

ART HIP! 04/23/07

MASCERADE ATTIRE ENCOURAGED
GOOD PRIZES BY OSWALD GALLERY, JACKSON BROS., AND SADIE FOR BEST COSTUMES

TICKETS: ART HIP ENCOURAGES,BUY ADVANCE, CALL AT THE DOOR, OTHER AMEN BILERS AND BENEFICIAL TICKETS CALL AT THE BURGER TO PURCHASE TICKETS. CALL 512-495-9224, EXT. 287 OR E-MAIL MRD RVGUEZ@AMOA.ORG

PROCEEDS BENEFIT THE AUSTIN MUSEUM OF ART
COLOR CONTRASTS

Cold-warm contrast
Red-orange
Blue-green
The case for stairs.

One of the most universally available fitness opportunities (and one of the most underutilized) is a simple flight of stairs. In fact, women will routinely walk past a stairwell to take an elevator on their way to a less-strenuous class.

Why? Because more often than not, we think of fitness regimens as an “either/or” event rather than an additive. We indulge in an extra dessert and think, “Well, that’s enough for the day.” But the idea of substituting walking the stairs can complement the same result. If you work in an office with stairs, make it a point to take them rather than the elevator.

Always.

There is the elevator as you would visit painting, for special occasions only.
COLOR CONTRASTS

Complementary contrast
yellow & violet
blue & orange
red & green
COLOR CONTRASTS

Contrast of saturation
The contrast between pure, intense colors and dull, diluted colors.
COLOR CONTRASTS

Contrast of extension
Quantitative proportion between colors.
Goethe’s light value:
yellow : orange : red : violet : blue : green
9 : 8 : 6 : 3 : 4 : 6

[Itten, 1961]
Seamus Heaney
Zadie Smith
George Plimpton
Francine Prose
Andrea Barrett
David Mamet
Simultaneous contrast
For any given color the eye simultaneously requires the complementary color, and generates it spontaneously if it is not already present.
COLOR CONTRASTS

Gray

Medium gray generates a state of complete equilibrium in the eye.
COLOR CONTRASTS

Gray
Dependent on its neighboring colors for life and character.
Vampire-like, assuming a life of its own.
COLOR CONTRASTS

The relativity of color
Make the same color look different or different colors look the same.
Bezold effect
COLORS AND ILLUMINATION

Colors are the children of light

[Itten, 1961]
COLORS AND ILLUMINATION

Metamerism

Two color samples with different spectral power distributions appear to be the same color when viewed side by side.
Color harmony

The joint effect of two or more colors. Closely similar chromas, or different colors in the same shades.
COLORS

Color harmony

The craft of developing themes from systematic color relationships capable of serving as a basis for composition. Harmonic relationships.
Single Color Image Scale

[Kobayashi, 1997]
2. Expression
Our emotional response
Red
Aggressiveness, passion, vitality, energy
Blue
Associated with sky and sea. Serene, dependable, secure, faithful.
COLOR EXPRESSION

Yellow

Light, cheerful, easy going, optimistic, warm.
Green
Tranquility, freshness, health. Deeper green associated with wealth.
Orange
Fun, cheerfulness, exuberance, positivity
CINGULAR NATION GSM
No Roaming or Long Distance Charges Nationwide
COLOR EXPRESSION

Purple

Blend of passionate red and tranquil blue. Sophistication, royalty, mystery.
3. Construction / symbolic
Emperor’s yellow dragon robe
Qianlong period (1736-95)
The Palace Museum, Beijing
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冠位十二階を定めた
603年、聖徳太子は豪族や役人の位を12階に分け、冠の色で区別することにした。能力によってその地位は上がり下がる。氏や姓で仕事や身分が決まっていた古いしきたりを打ち破ろうとした。

6色の役人の冠
6色を「濃い」、「薄い」で12階に分けた。
COLORS

Color is the most relative medium in art

[Albers, 1963]
Your Coloring

Color tips are just for reference.
Color is colors, plural

[Albers, 1963]
Course exhibition
Course exhibition

1. Artifact
2. Poster
What is the idea?
Select your track:
1) Tangible 2) Ambient or 3) Augmented reality
and apply it to a topic of your research interest.

Artifact which embodies the idea
Create a “mockup” that embodies your original idea.
Do not worry about the technical implementation, but
be prepared to discuss “to whom, for what, how, and
why” your design matters.

Accompanying poster
1. Title of your project
2. Names of your team members
3. Course title (Interface Aesthetics, INFO290-20 or CNM290-02)
4. Place & time (110 South Hall, 4pm, May 7 2007)
5. Project description (up to 3 paragraphs)
6. Project photo / illustration (any scale)
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| Color | 314 South Hall  
Office Hours  
2-3pm | Synthesis  
110 South Hall  
Office Hours  
4-5pm |       | 360 Hearst  
Mining Bldg  
Office Hours  
2-3pm |       |      |
| **April 30** |       |       |       |       |       |      |
| no class |       |       |       |       |       |      |
| **May 7** |       |       |       |       |       |      |
| Exhibition |       |       |       |       |       |      |
| **May 4** |       |       |       |       |       |      |
|       |       |       |       |       | 360 Hearst  
Mining Bldg  
Office Hours  
2-6pm |      |