Interface Aesthetics Week 8
Synthesis
Outline
1. Aesthetics on the web
2. Beyond desktop
3. Power of design
4. Evaluation
5. Final project
Aesthetics on the web?
Legibility on the web

1. Text appears too small or fuzzy
2. Text is not easily resizable
3. Text color provides inadequate contrast with background
4. Text is overshadowed by surrounding design elements
Can I click on it?

Blue, underlined, bolded text
Can I click on it?
Convex
Assume old machines with poor monitors

[ Nielsen & Loranger, 2006]
Typography on the web
Typography on the web

Times New Roman serif

Helvatica san serif
Arial
Arial Black
Comic Sans MS
Courier New
Georgia
Impact
Times New Roman
Trebuchet MS
Verdana
The Elements of Typographic Style Applied to the Web

A practical guide to web typography

Read the Introduction
Table of Contents
Latest: 2.4.5 Hyphenate according to the conventions of the language
Font size on the web
No less than 10 pts if you want people to read your text.
Let the users control the font size
ALL-CAP TEXT REDUCES READING SPEED BY ABOUT TEN PERCENT. MIXED-CASE LETTERS HAVE VARIATIONS THAT BREAK UP THE TEXT INTO RECOGNIZABLE SHAPES, WHEREAS A PARAGRAPH IN ALL CAPS HAS UNIFORM HEIGHT AND SHAPE, MAKING IT APPEAR BLOCKY AND RUN TOGETHER. ALSO THE USE OF ALL CAPS CAN SEEM CHILDISH AND AMATEUR, OR AGGRESSIVE OR UNPROFESSIONAL. RESERVE ALL-CAP TEXT FOR SHORT HEADINGS AND TITLES, AND FOR SHOUTING.

[Nielsen & Loranger, 2006]
Typography on the web

Contrast
OVER 300 TITLING
LIGATURES
Vitra is committed to the development and manufacture of high-quality furniture - furniture which stimulates, motivates and inspires, while at the same time providing comfort, safety and the necessary support to the body. Products are created in close cooperation with internationally renowned designers.
Allemann Almquist & Jones is pleased to announce the inclusion of our work in the following recently published graphic design anthologies and periodicals.

Novum World of Graphic Design, 04/02, Showroom: Allemann Almquist & Jones. A feature article on our work.


Big Type, Roger Walton, Duncard Baird Publishers, 2002. A book that features "original, perceptive and provocative examples of contemporary typography."

The Best of Brochure Design 07, Wilson Harvey, Rockport Publishers, 2003. A book on innovative brochure design. The publisher states, "each and every piece presented here is filled with the heart and soul of a truly passionate..."
Allemann Almquist & Jones looks to the complementary talents of our team to provide exceptional solutions for our clients. Our broad range of skills enables us to adapt to the unique demands of each project and allows us to dedicate the best people to specific tasks. We believe that the members of our team form the basis of our reputation.
Beyond desktop
Cabbage
A case-based editor for responsive graphic designs

Cabbage is a visual tool for creating graphic designs that can adapt to presentation conditions or react to aspects of the viewers. The tool employs a 'case-based' or 'programming by example' metaphor in which the human shows the computer how the design should look in different situations. The tool then generalizes from these specific examples to create designs appropriate for other circumstances.

[Agamanolis, 2001]
Cabbage is a visual tool for creating graphic designs that can adapt to presentation conditions or react to aspects of the viewers. The tool employs a 'case-based' or 'programming by example' metaphor in which the human shows the computer how the design should look in different situations. The tool then generalizes from these specific examples to create designs appropriate for other circumstances.

[Agamanolis, 2001]
A case-based editor for responsive graphic designs

Graphical user interface for building design examples

New designs generated by interpreting and generalizing

[Agamanolis, 2001]
Cabbage
A case-based editor for responsive graphic designs

Cabbage is a visual tool for creating graphic designs that can adapt to presentation conditions or evolve over time. The tool employs a case-based or programming by example metaphor in which the human shows the computer how the design should look in different situations. The tool then generates a diverse set of designs by using the resources stored in cases to create designs appropriate for other circumstances.

[Agamanolis, 2001]
Cabbage

A case-based editor for responsive graphic designs

Graphical user interface for building design examples

New designs generated by interpolating and generalizing

Cabbage is a visual tool for creating graphic designs that can adapt to changing environments or contexts. It supports the creation of responsive graphic designs that adjust to changing conditions in real-time. The tool is designed to facilitate design thinking by allowing designers to explore a wide range of possibilities and make informed decisions based on visual feedback. This platform enables designers to create designs that are dynamic and responsive to various conditions.
Cabbage
A case-based editor for responsive graphic designs

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[Agamanolis, 2001]
messà di voce

[Levin, 2003]
Your friends think it’s just a lamp

- **DOW**
  - Large blue-chips are rising
  - \(-25\%\) \(0\%\) \(25\%\)

- **NASDAQ**
  - Call the broker
  - \(-25\%\) \(0\%\) \(25\%\)

- **Traffic**
  - Take the back roads
  - **Heavy** **Slow** **Normal**

- **Weather**
  - Wear your heavy coat tomorrow
  - **Light rain** **Medium rain** **Heavy rain**

- **Golf**
  - Schedule a weekend tee time
  - **Poor** **Decent** **Ideal**

- **Sailing**
  - Light wind today
  - **Slight breeze** **Ideal wind** **Strong wind**

www.ambientdevices.com
Why interface aesthetics?
Why interface aesthetics?
Technology as part of everyday culture, so that it’s beautiful and intriguing, so that it has emotive as well as functional qualities.

[Moggridge, 2006]
Design in different disciplines [adopted from Moggridge, 2006]
<table>
<thead>
<tr>
<th>Visceral</th>
<th>Behavioral</th>
<th>Reflective</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What nature does</td>
<td>• All about use</td>
<td>• All about the message</td>
</tr>
<tr>
<td>• Immediate reaction</td>
<td>• Performance matters</td>
<td>• Reflecting self-image</td>
</tr>
<tr>
<td>• Look and feel dominate</td>
<td>• Appearance does not matter so much</td>
<td>• What owning it means for us</td>
</tr>
<tr>
<td>• Consistent across people and cultures</td>
<td>• Expectation driven</td>
<td>• Rich history of prior experiences</td>
</tr>
<tr>
<td>• Sub-conscious</td>
<td>• Usability</td>
<td>• Conscious and intellect driven</td>
</tr>
</tbody>
</table>

**AESTHETICS**
What is design?
To design is much more than simply to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse.

[Paul Rand]
Design educates, inspires, and entertains, as well as informs and encourages. Design also creates awareness and nurtures dialogue.

[Cullen, 2005]
Power of design
Break through to the other side
The need to change something.
The desire to go somewhere.

[Kodaira et al., 2006]
Search for gold
Everybody feels it is almost impossible to find the new, the not seen. All has been mined out. Yet we need to keep searching.

[Kodaira et al., 2006]
Trust your instincts
Believe what your eyes tell you
Instinctive judgment is still needed in this digital age.

[Kodaira et al., 2006]
Design based on your taste
Not only technique but also taste is important for design.

[Kodaira et al., 2006]
Surround yourself with things you like
Carry a notebook or camera everywhere to record findings.
Details as well as the whole
SYNTHESIS

The whole is in the details

Keep an eye on the overall picture, but don’t forget that the details make the picture.
SYNTHESIS

Don’t look at objects only straight on: change your point of view and move around.
SYNTHESIS

Squint to open your eyes

[Maeda, 2006]
SYNTHESIS

Design as process
Choose your destination first
Without knowing where you are going, you won’t get very far.
Back to the basics

Always keep the basics in mind. More often than not it may lead to a solution.
SYNTHESIS

Contrast, contrast, contrast
Beauty of contrast
The beauty of space comes from compositional contrast.
Nothing is an important something

[Maeda, 2006]
Nothing is an important something
The opportunity lost by increasing the amount of blank space is gained back with enhanced attention on what remains.

[Maeda, 2006]
SYNTHESIS

Idea is the king
An idea is like a trunk
An idea is like a trunk
Because the trunk is sturdy, beautiful branches and leaves grow from it. Appealing and convincing designs come from clear ideas. When you get lost, just go back to the original idea and retrace your steps.
Design is never done
GRiD Compass computer: first sketch [Moggridge, 1980]
Your design may outlive you
Thanks!