

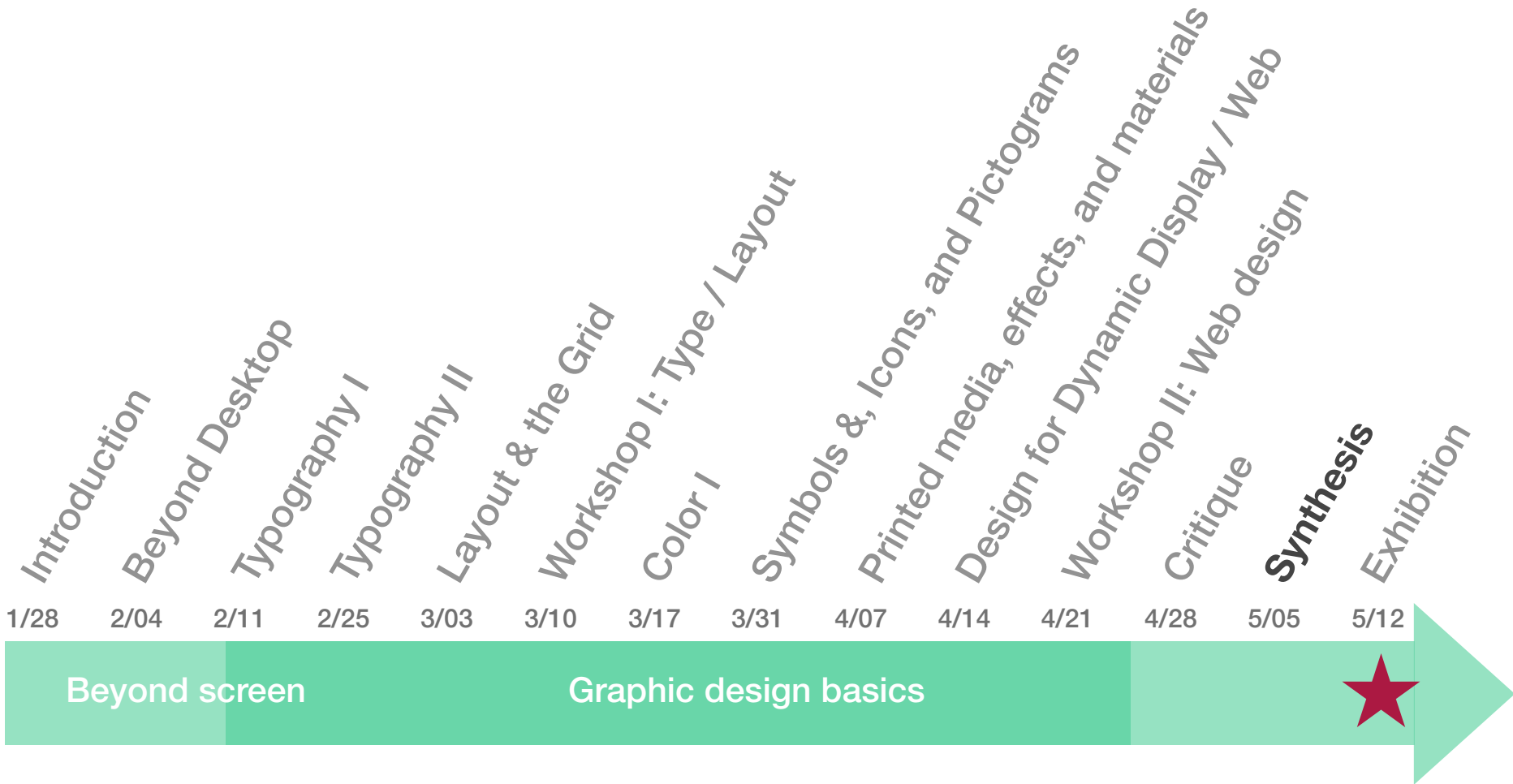
Interface Aesthetics Week 14

Synthesis

Outline

1. Final project
2. Beyond desktop
3. Power of design
4. Course evaluation

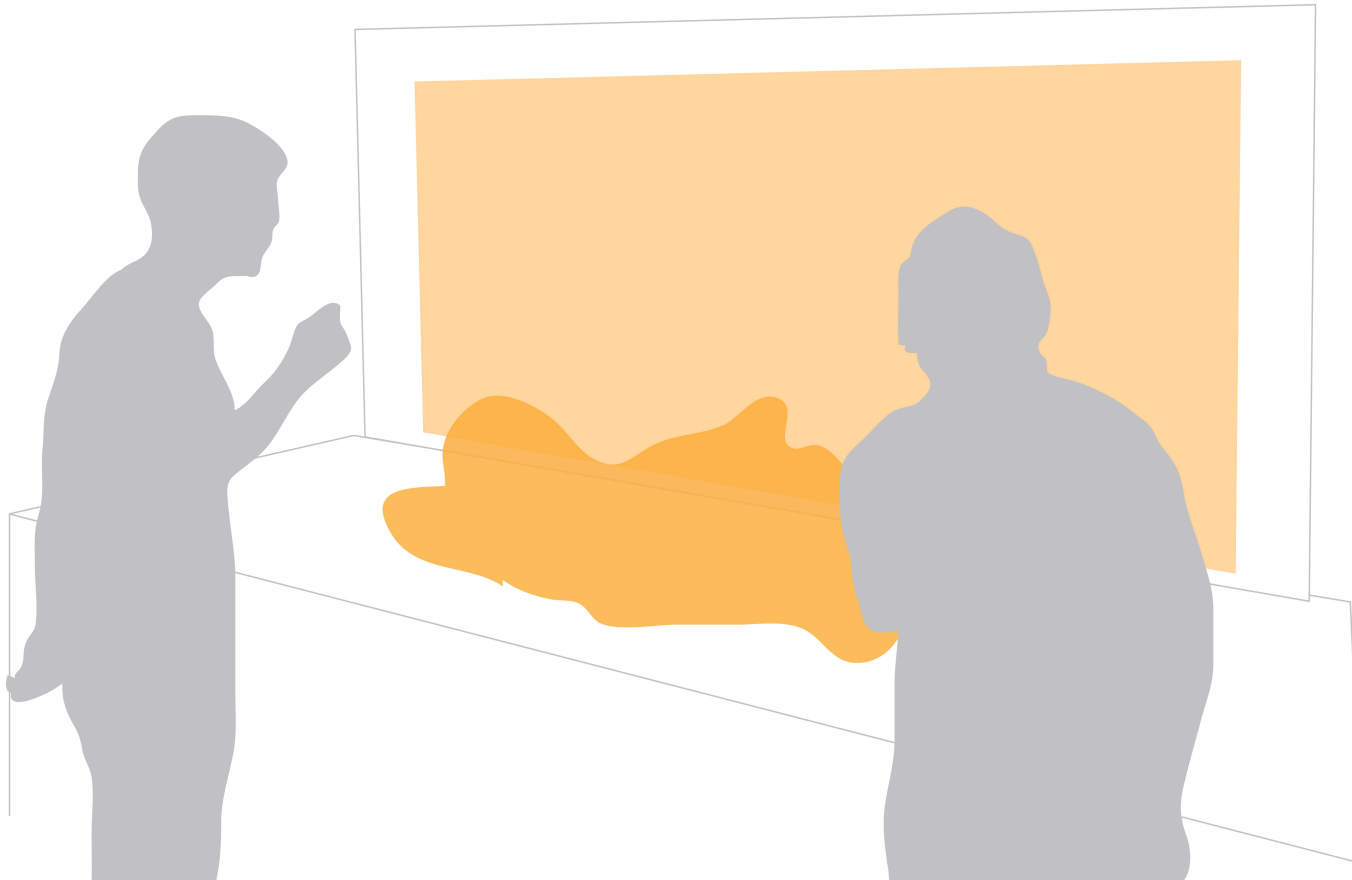
Course Schedule



Course exhibition

1. Artifact

2. Print media



Office hours

Wednesday: 1-2pm (314 South Hall)

Thursday: 2-4pm (BID, 360HMM)

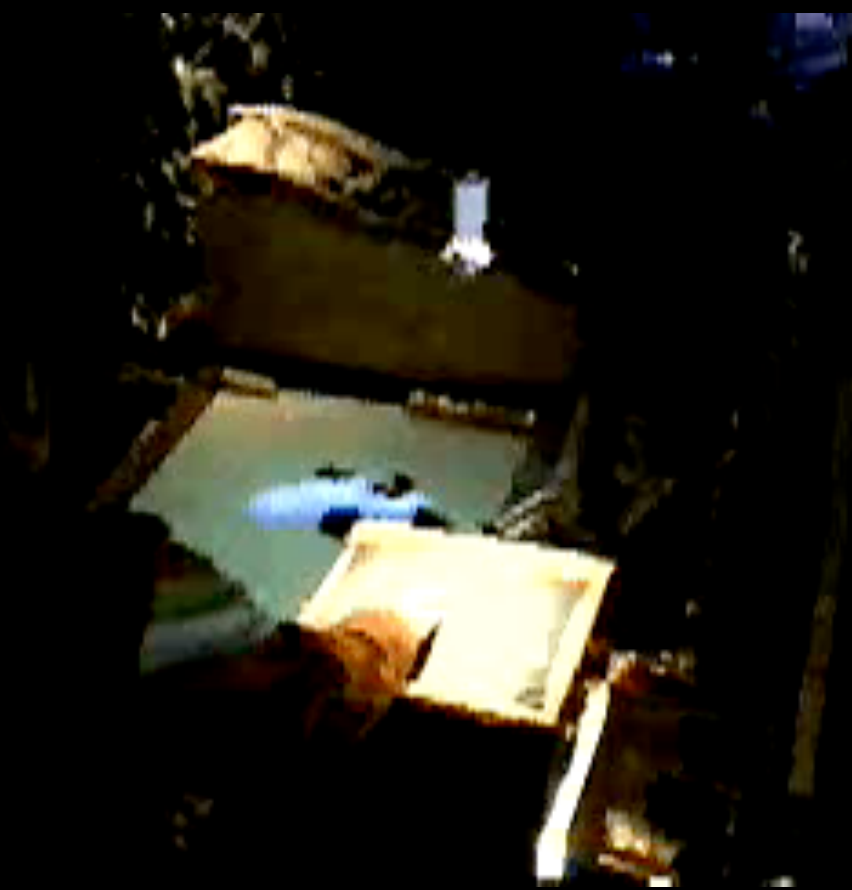
Friday: 2-4pm (BID, 360HMM)

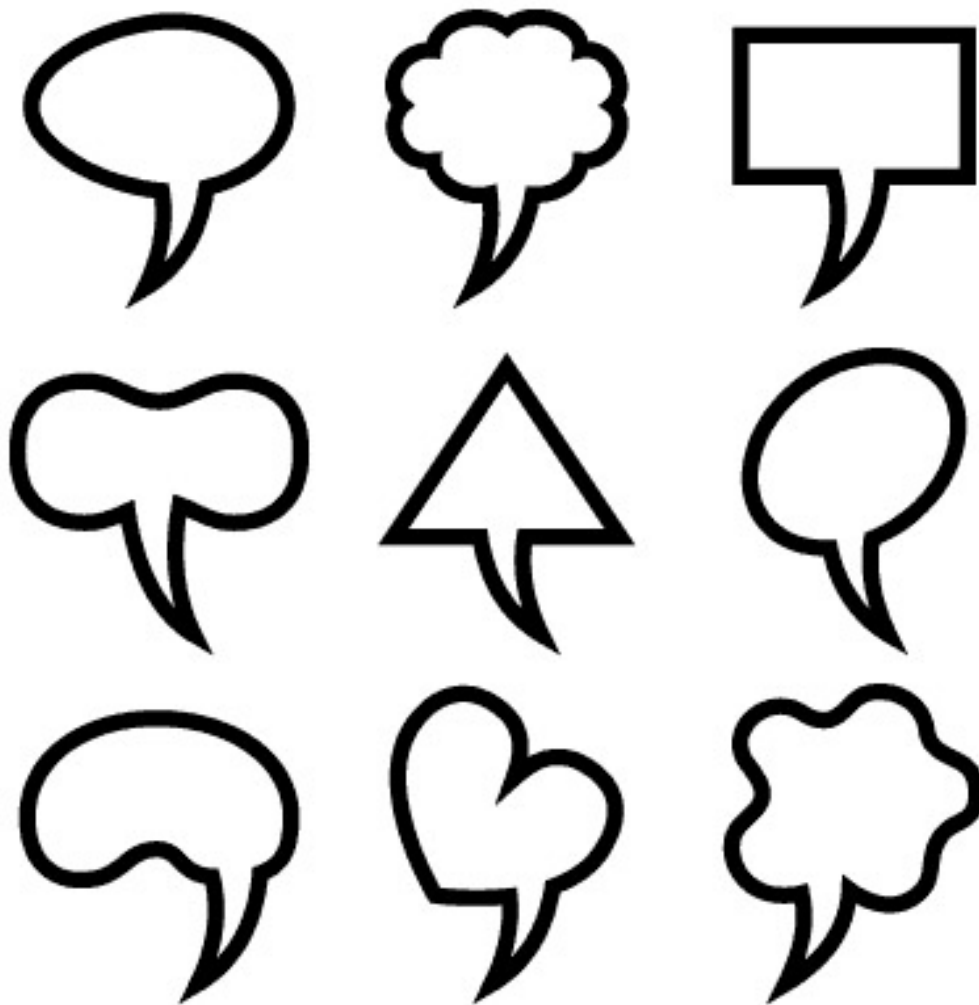
SYNTHESIS

Beyond desktop

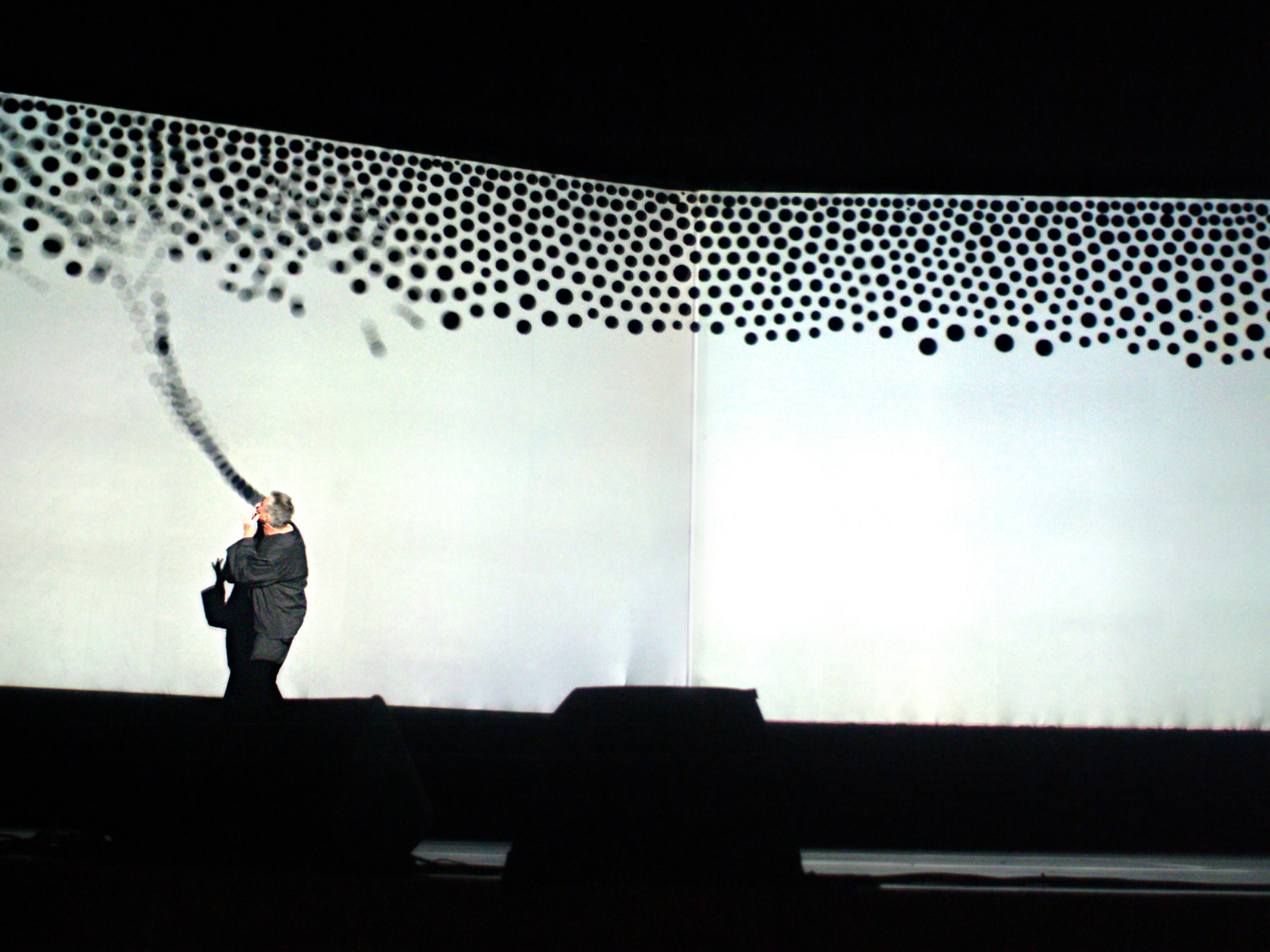


consciousness
stream
stream
stream
c of stream





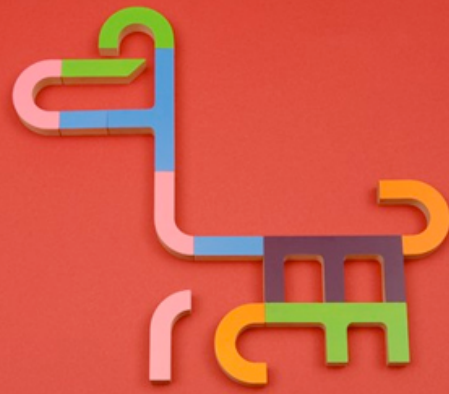
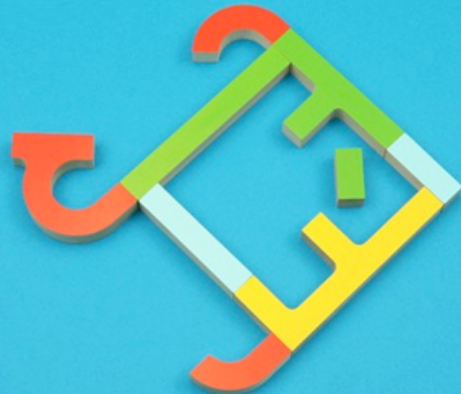
messa di voce







BIRD FISH HORSE



SYNTHESIS

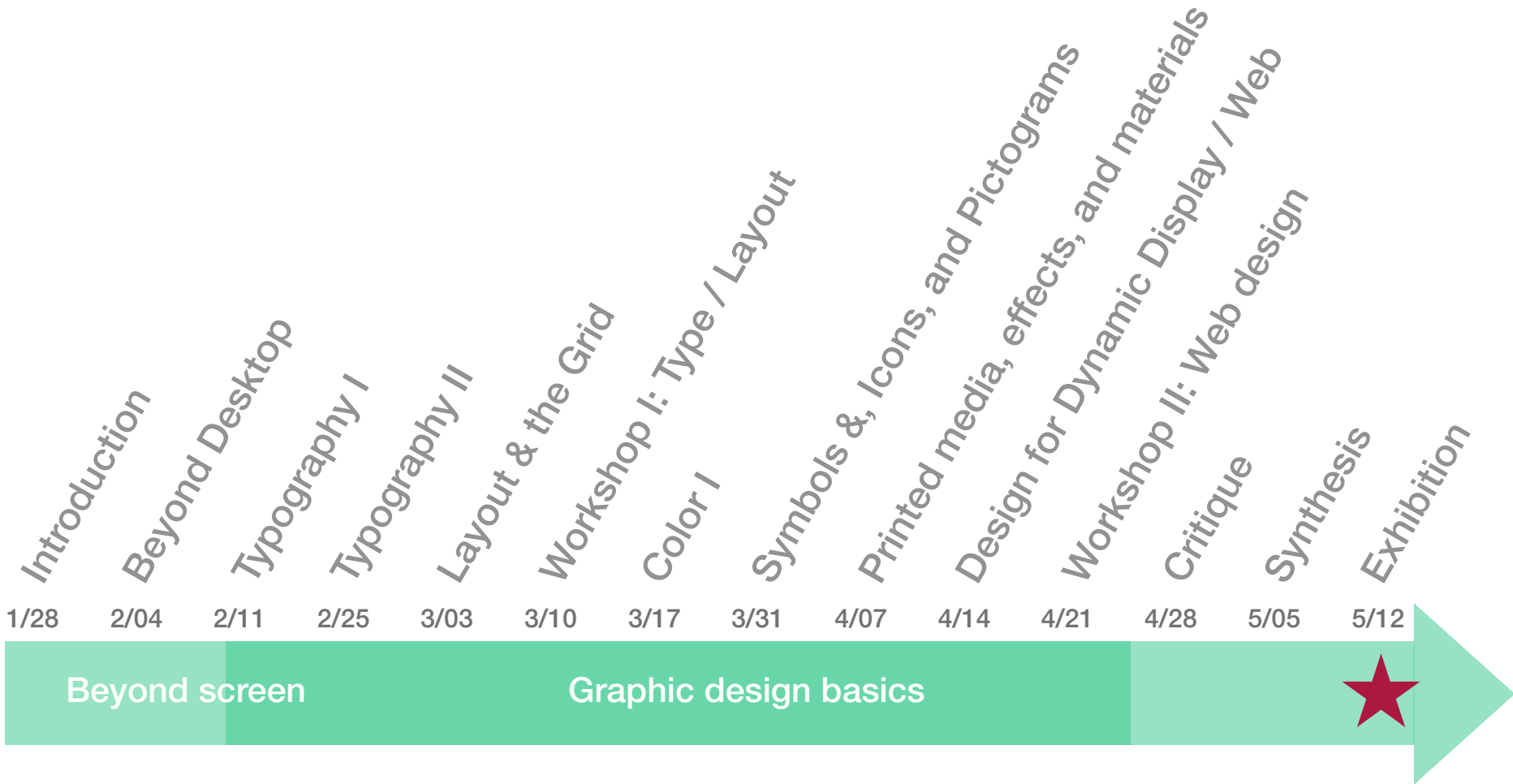
Why interface aesthetics?

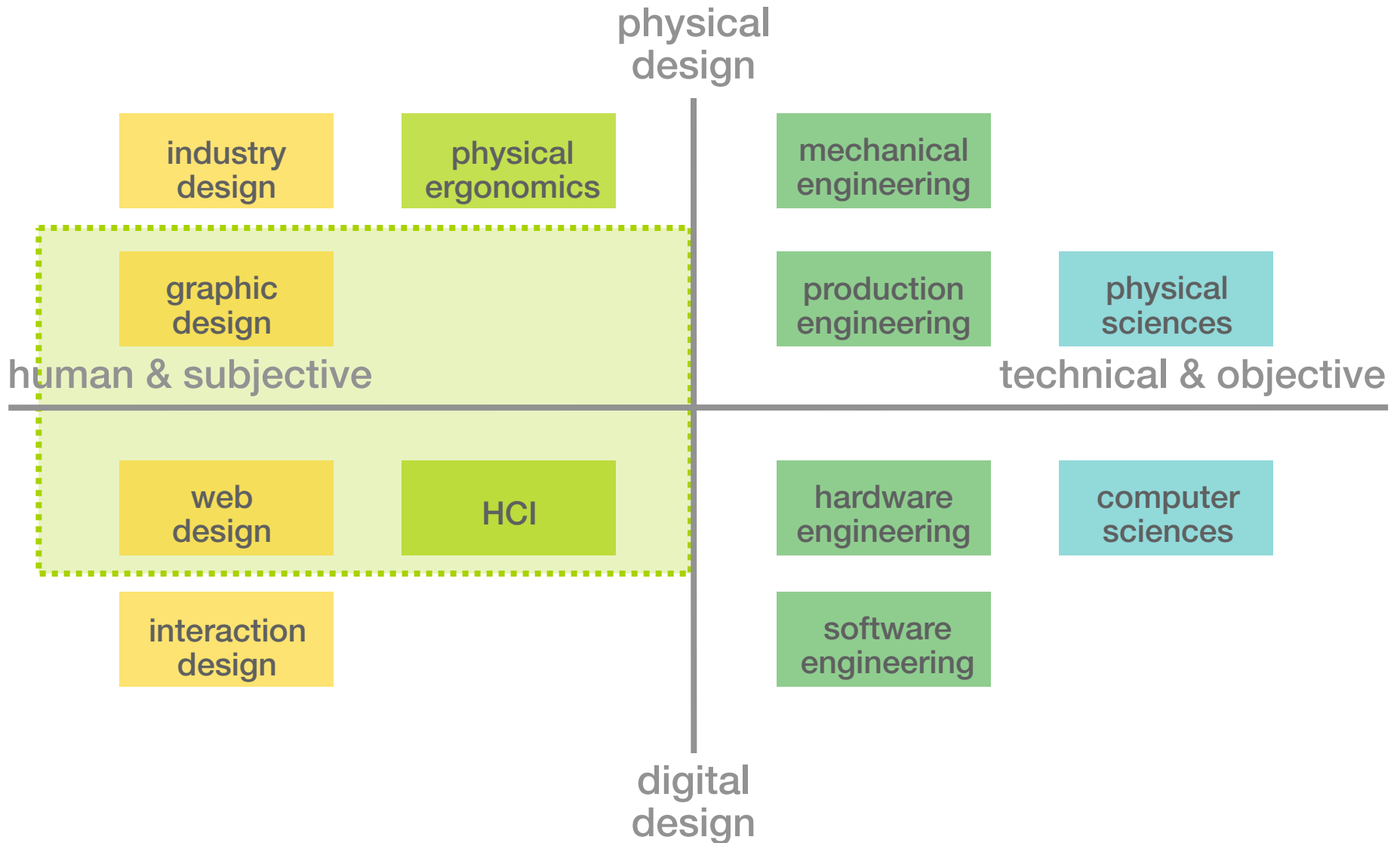
Why interface aesthetics?

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]

Course schedule





Visceral

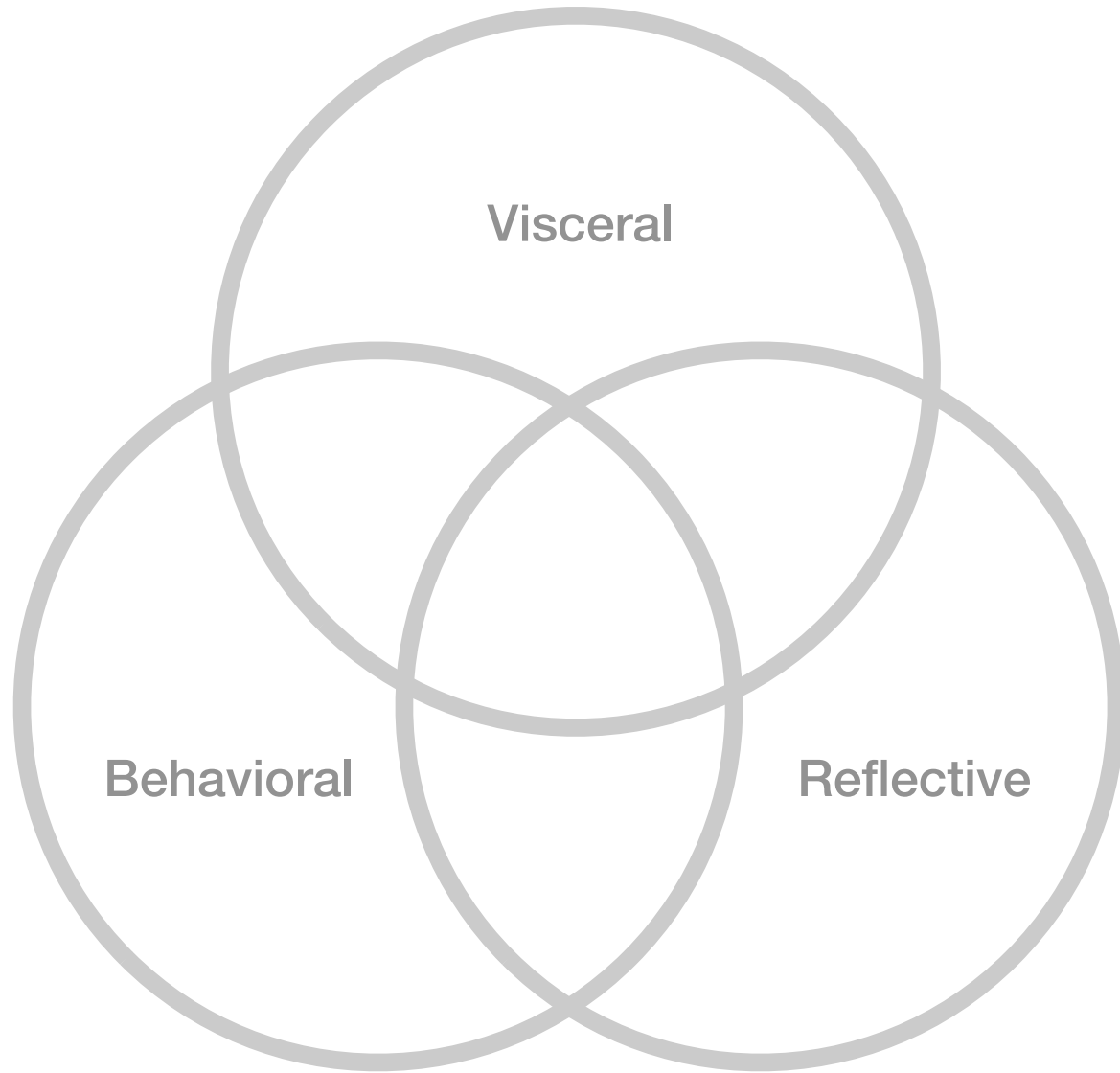
- What nature does
- Immediate reaction
- Look and feel dominate
- Consistent across people and cultures
- Sub-conscious

Behavioral

- All about use
- Performance matters
- Appearance does not matter so much
- Expectation driven
- Usability
- Sub-conscious

Reflective

- All about the message
- Reflecting self-image
- What owning it means for us
- Rich history of prior experiences
- Conscious and intellect driven



SYNTHESIS

What is design?

SYNTHESIS

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]

SYNTHESIS

22 Recommendations

1

Have a concept.

1

Have a concept.

You need to begin with
an idea. No idea, no design.

2

**Communicate with your
design; don't just decorate.**

2

Communicate with your design; don't just decorate.

Every dot, line, texture, shape, color, and image should be related to the concept.

3

Speak with one visual voice.

3

Speak with one visual voice.

All the parts of your project ought to be recognizably related to each other on a visual level.

4

Use two typefaces maximum.

4

Use two typefaces maximum.

Ok, maybe three... In any case, it is what you DO with the type that really says something.

5

Show one thing first.



5

Show one thing first.

Then direct them – through a progression of size, weight and color changes, etc – down the line of important items or instructions.

Walking Skyscrapers
New York City Walking Tours
NYU School of Architecture
Continuing Education Program
Fall 2004

Experience the history and variety of Manhattan's noteworthy architectural wonders—the skyscrapers that have given the city its signature skyline and inspired its residents for nearly one hundred years.

Tour Programs

The Flatiron District September 17
New York's first skyscraper and the industrial buildings of the early 20th Century

Lower Manhattan September 24
Explore the concrete canyons that rose up on the site of New Amsterdam

Midtown October 5
The corporate megaliths of the 1970s and 1980s

Sign up now! Space is limited.
\$125 per three-hour tour. Purchase the package of three for \$275.

Call the office of Continuing Education at NYU:
212-555-2259 or visit us on the Web at
www.nyu.edu/arch/walk.html
One academic credit
Tours are open to the public

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September 17 **The Flatiron District**
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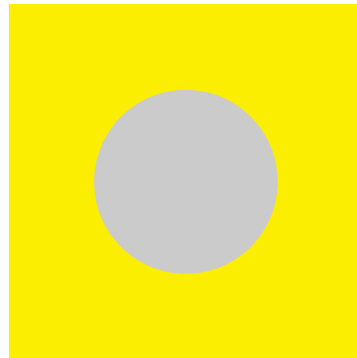
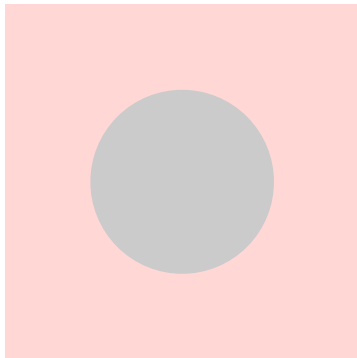
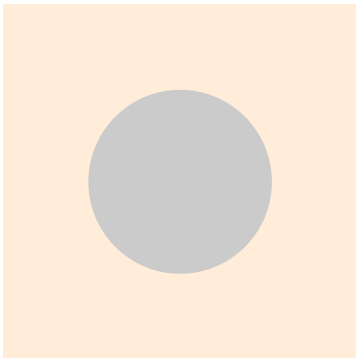
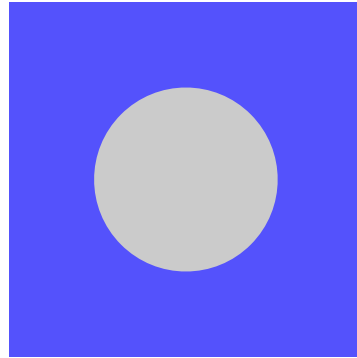
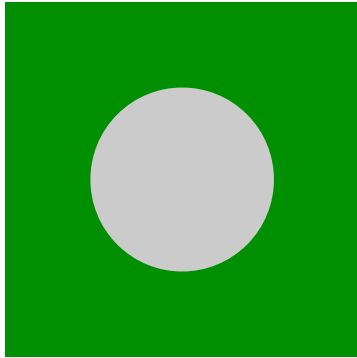
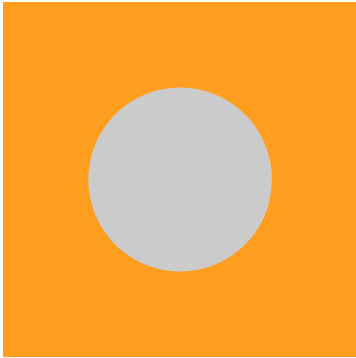
September 24 **Lower Manhattan**
Explore the concrete canyons that rose up on the site of old New Amsterdam

October 5 **Midtown**
The corporate megaliths of the 1970s and 1980s

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6

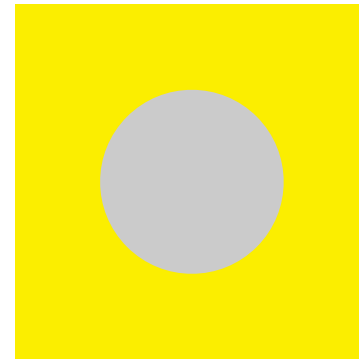
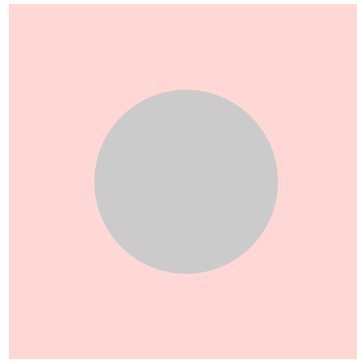
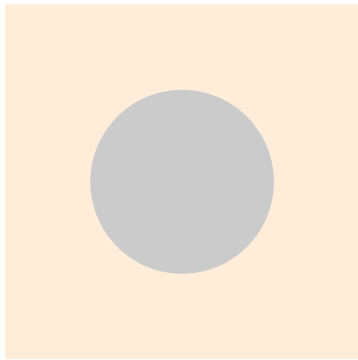
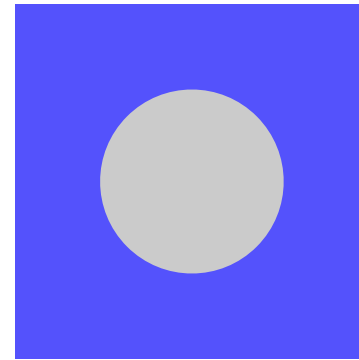
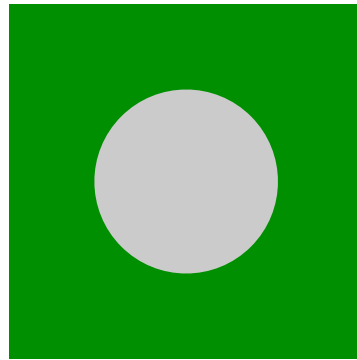
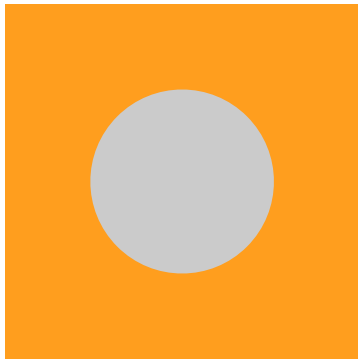
Pick colors on purpose.



COLORS

Color is the most relative medium in art.

[Albers, 1963]



6

Pick colors on purpose.

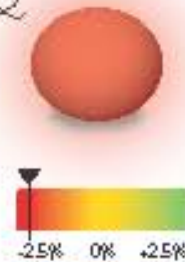
Choose and combine colors in a meaningful and an optically dynamic way.

Your friends think it's just a lamp

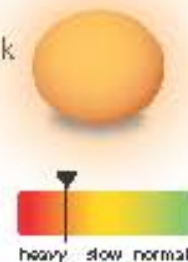
DOW
"Large blue-
chips are
rising"



NASDAQ
"Call the
broker."



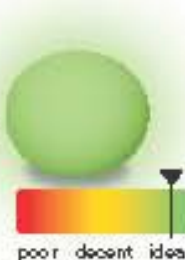
TRAFFIC
"Take the back
roads."



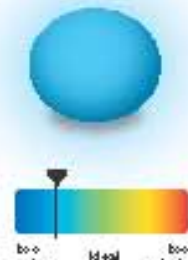
WEATHER
"Wear your
heavy coat
tomorrow."



GOLF
"Schedule a
weekend tee
time."



SAILING
"Light wind
today."



7

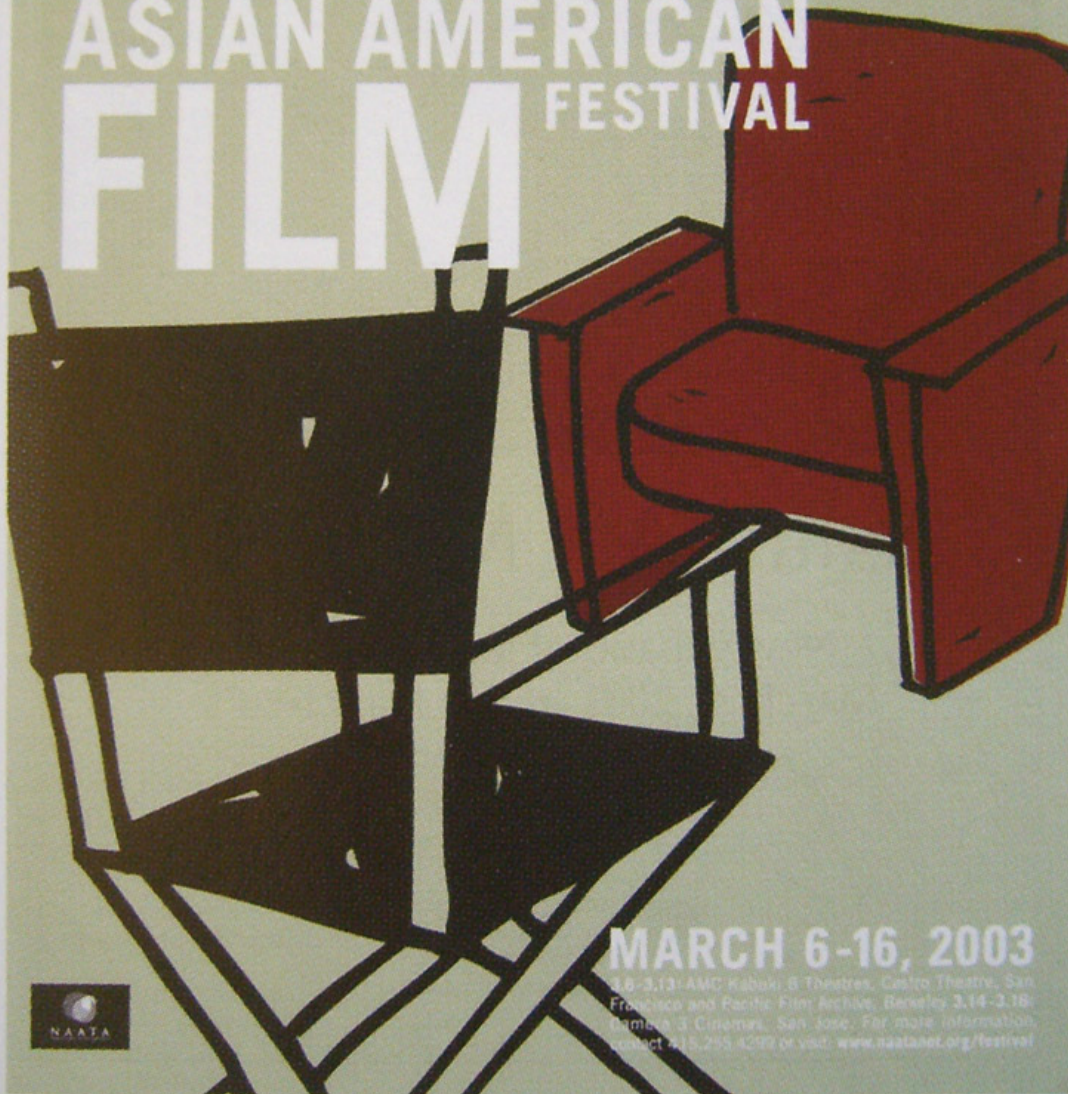
If you can do it with less, do it.

7

If you can do it with less, do it.
“Less is more.” Try to show
only what’s necessary.

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21 SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL



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3.6-3.13-AMC Kabuki B Theatres, Castro Theatre, San Francisco and Pacific Film Archive, Berkeley 3.14-3.16-DeMille 4 Cinemas, San Jose. For more information, contact 415.295.4299 or visit www.naata.net.org/festival



O

20 Jahre Buchdruckfachklasse Basel
Typographische Monatsblätter Oktober 1967

N

8

**Create negative space.
Don't fill it up.**



"Ahh, the new MS iPod package..."

**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]

9

Treat type like image.

9

Treat type like image.

Type must be considered for its visual qualities, relative to other image material, to integrate it into compositions – even more so when there's a lot of it.

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 knowledge architects, builders of our information society. Wherever they go they

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GREG
KINNEAR

STEVE
CARELL

TONI
COLLETTE

PAUL
DANO

WITH ABIGAIL
BRESLIN

AND ALAN
ARKIN

"THE FUNNIEST LAUGH-OUT-LOUD AUDIENCE PLEASER
AT THE SUNDANCE FILM FESTIVAL."
— CHICAGO SUNTIMES

"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."
— AP ASSOCIATED PRESS

"A MAGICAL EXPERIENCE."
— SAN FRANCISCO CHRONICLE



LITTLE MISS SUNSHINE

A FAMILY ON THE VERGE OF A BREAKDOWN



THE BUCKLEUP PICTURE in association with FOX SEARCHLIGHT, A FOX SEARCHLIGHT PRODUCTION. CASTING BY LINDA COOPER. WRITTEN BY MICHAELE KEATON. DIRECTED BY LUCY FISHER. COSTUME DESIGNER: JESSICA HARRIS. HAIR: JESSICA HARRIS. MAKEUP: JESSICA HARRIS. EXECUTIVE PRODUCERS: JAMES MACKAY, JENNIFER KENTON. PRODUCERS: JAMES MACKAY, JENNIFER KENTON. EXECUTIVE PRODUCERS: JAMES MACKAY, JENNIFER KENTON. PRODUCERS: JAMES MACKAY, JENNIFER KENTON. EXECUTIVE PRODUCERS: JAMES MACKAY, JENNIFER KENTON. PRODUCERS: JAMES MACKAY, JENNIFER KENTON. EXECUTIVE PRODUCERS: JAMES MACKAY, JENNIFER KENTON. PRODUCERS: JAMES MACKAY, JENNIFER KENTON. EXECUTIVE PRODUCERS: JAMES MACKAY, JENNIFER KENTON. PRODUCERS: JAMES MACKAY, JENNIFER KENTON.

www.foxsearchlight.com

IN THEATRES THIS SUMMER

10

**Be universal.
It's not about you.**

10

**Be universal.
It's not about you.**

You are creating clear
messages for other people.
The more understandable the
images you make, the better.

11

Distribute light and dark.

11

Distribute light and dark.

Manipulate the quality of dark and light values; sharp and aggressive, fluid and murky, bold and clean...

Kunstgewerbemuseum Zürich
Ausstellung

der Film

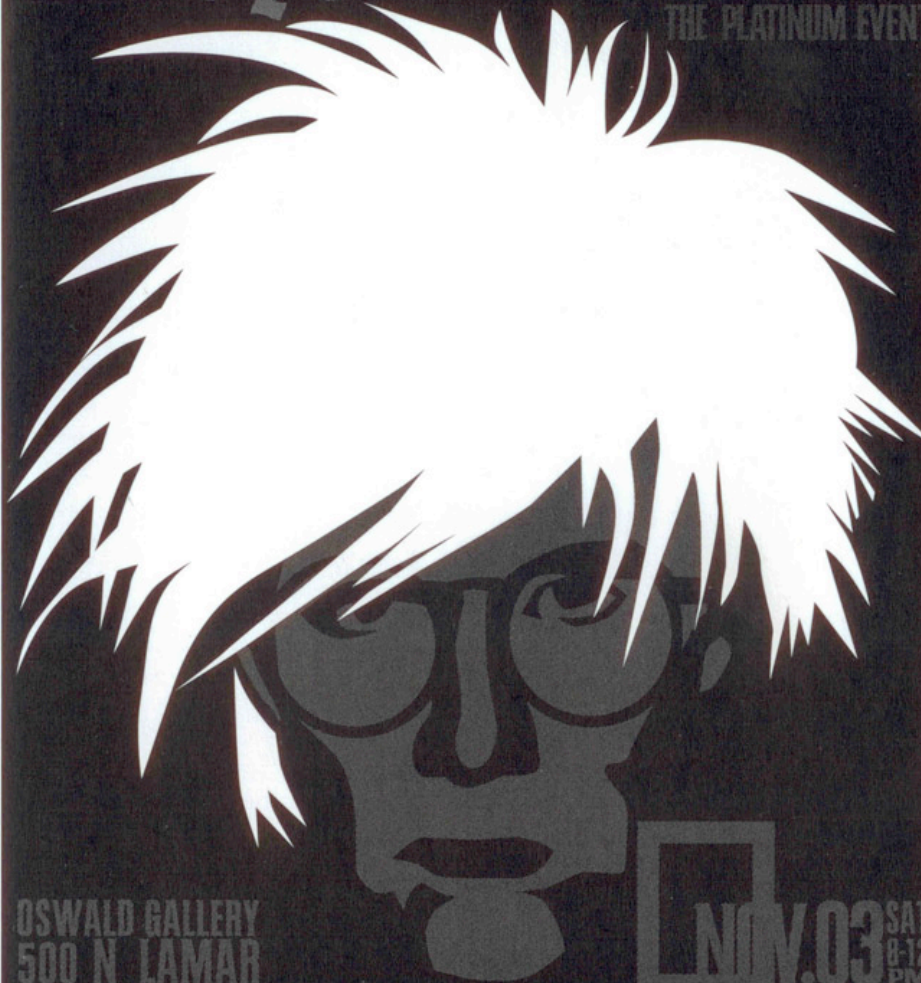
10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17

★ ArtHip! ★

MASQUERADE BALL

THE PLATINUM EVENT



OSWALD GALLERY
500 N LAMAR

NOV. 03 SAT
8-12 PM

BEVS BY WIGBY'S LIQUOR * BITES COMPLIMENTS OF Z'TEJAS SOUTHWESTERN GRILL
MASQUERADE ATTIRE ENCOURAGED * DOOR PRIZES BY OSWALD GALLERY, JACKSON RUIZ, AND SADIA FOR BEST COSTUMES
TICKETS: ARTHIP! AFFILIATES: *25 IN ADVANCE, *30 AT THE DOOR * OTHER AMOA MEMBERS AND GENERAL PUBLIC: *40 IN ADVANCE, *50 AT THE DOOR
TO PURCHASE TICKETS, CALL 512.495.9224, EXT. 287 OR E-MAIL MRDRIGUEZ@AMOA.ORG
***** PROCEEDS BENEFIT THE AUSTIN MUSEUM OF ART *****

12

**Be decisive. Do it on purpose,
or don't do it at all.**

12

Be decisive. Do it on purpose, or don't do it at all.

Avoid being wishy-washy in arranging things. Visual elements should be clearly one thing or another, one way or another.

13

Measure with your eyes.

13

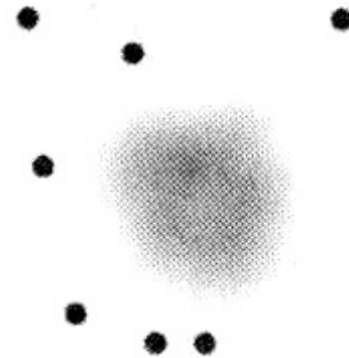
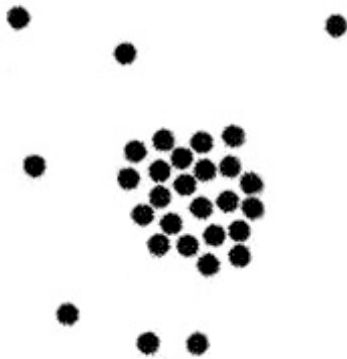
Measure with your eyes.

All visual forms play off each other. Eyeball it. Make them behave the way you want them to look like they are behaving.

SYNTHESIS

Squint to open your eyes

[Maeda, 2006]



14

Move it! Static equals dull.

14

Move it! Static equals dull.

Arrange visual elements asymmetrically with differing spatial intervals between them. Create the appearance of spatial depth and movement.

		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

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

VORZUGS-ANGEBOT

Im VERLAG DES BILDUNGSVERBANDES der Deutschen Buchdrucker,
Berlin SW 61, Dreilindenstr. 5, erscheint dieselbst.

JAN TSCHICHOLD

Lehrer an der Meisterschule für Deutsche Buchdrucker in Nürnberg

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt
und die drucktechnisch-erziehenden Kreise

Das Problem der neuen gestalterischen Typographie hat eine vielfache Diskussion bei allen Beteiligten hervorgerufen. Wir glauben dem Bedürfnis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, so weit sprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE** herausbringen.

Es kam dem Verfaßten, einem ihrer bedeutendsten Vertreter, in diesem Buche zunächst darauf an, den engen Zusammenhang der neuen Typographie mit dem **Gesamtkonzept des heutigen Layouts** aufzuzeigen und zu belegen, und die neue Typographie ein allgemein verständlicher Ausdruck einer neuen Stimmung ist, wie die neue Bauweise und alles Neue, das mit unserer Zeit entsteht. Diese geschichtliche Notwendigkeit der neuen Typographie belegt weiterhin eine kritische Darstellung der **alten Typographie**. Die Entwicklung der **neuen Malerei**, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist, wird in einem reich illustrierten Aufsatz des Buches nicht selten dargestellt. Ein besonderer Abschnitt „**Die Geschichte der neuen Typographie**“ rührt zu dem wichtigsten Teile des Buches, den **Grundbegriffen der neuen Typographie** über: diese werden klar herausgestellt, richtige und falsche Bemerkungen gegenübergestellt. Zwei weitere Absätze behandeln „**Photographie und Typographie**“ und „**Neue Typographie und Werbung**“.

Der Hauptwert des Buches für den Praktiker besteht in dem zweiten Teil „**Typographische Hauptformen**“ durch die systematische Behandsweise. Es fehlte bisher an einem Werke, das wiederum Buch die schon bei einfachen Beträufelungen auftretenden gestalterischen Fragen in gehobener Ausführlichkeit behandelt. Jeder Textabschnitt enthält neben **allgemeinen typographischen Regeln** vor allem die Abbildungen aller in Betracht kommenden **Normblätter** des Deutschen Normenausschusses, alle andere (z. B. gestalterische) **Verschriften** und weitere Beispiele, Gegenbeispiele und Lösungen.

Für jeden Buchdrucker, insbesondere jeden Ausstattenden, wird „Die neue Typographie“ ein **unentbehrliches Handbuch** sein. Von nicht geringerer Bedeutung ist es für Buchhändler, Druckverleger, Kaufleute, Photographen, Architekten, Ingenieure und Schriftsetzer, und für alle, die mit dem Buchdruck in Berührung kommen.

INHALT DES BUCHES

Methoden und Wesen der neuen Typographie

- Das neue Werkbuch
- Für den Typographen (Bauweise und Kritik)
- Die neue Schrift
- Die Bauweise der neuen Typographie
- Für Schriftsetzer der neuen Typographie
- Photographie und Typographie
- Neue Typographie und Werbung

Typographische Hauptformen

- Das Typographe
- Die Hauptformen
- Die Schriftart
- Schriftarten ohne Punkte
- Punktsetzungen
- Die Punktgröße
- Die Punktweite
- Die Zeilenbreite
- Die Zeilenhöhe
- Die Zeilenabstände
- Die Zeilenlängen
- Die Zeilenhöhen
- Die Zeilenweiten
- Die Zeilenhöhen
- Die Zeilenweiten
- Die Zeilenhöhen
- Die Zeilenweiten
- Die Zeilenhöhen
- Die Zeilenweiten
- Die Zeilenhöhen
- Die Zeilenweiten

Photographie und Typographie

Neue Typographie und Werbung

Das Bild zeigt

Das Buch enthält über **125 Abbildungen**, von denen etwa ein Viertel zweifarbig gedruckt ist, und umfaßt gegen **200 Seiten** auf gutem Kochdruckpapier. Es erscheint im Format **204 x 134** (144:216 mm) und ist kleblos in Ganzleinen gebunden.

Preis der Vorveröffentlichung bis 1. Juni 1935: **5,00 RM**
durch den Buchhandel nur zum Preise von **6,00 RM**

Buchverlag **Waldmann**

VORZUGS-ANGEBOT

Im Frühjahr 1966 erschien in der Reihe 'Neue Typographische Schriften' der Deutscher Verleger-Verlag Berlin GmbH, Dresdenstr. 8, erscheint diesbezüglich.

JAN TSCHICHOLD

Lehrer an der Meisterschule für Deutsche Buchdrucker in Nürnberg

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt
und die drucktechnisch-erfahrenen Kräfte

Das Problem der neuen gestalterischen Typographie hat eine wichtige Diskussion bei allen Beteiligten hervorgerufen. Wir glauben, dass die aufgeworfene Frage ausführlich behandelt zu werden, so wir sprechen, wenn wir jetzt ein Handbuch der **NEUEI TYPOGRAPHIE** herausbringen.

Es kann dem Verfasser, einem ihrer besten Schüler, in diesem Buche darüber darauf an, dass ergenen Zustandsetzung der neuen Typographie mit dem **Gesamtkomplex** **Handliche Lektüre** zu tun hat und es beweist, dass die neue Typographie ein **aktives** **Leben** der **Druckerei** einer neuen **Gestaltung** ist, wie die neue **Druckerei** ein **aktives** **Leben**, das mit unserer Zeit entsteht. Diese **geschichtliche** **Reaktion** **gegenüber** der **alten Typographie** bezieht weiterhin eine **aktive** **Reaktion** **gegenüber** der **alten Typographie**. Die **Erklärung** **der** **alten** **Maler** **Reaktion** **der** **alten** **Neue** **unserer** **Zeit** **gemäß** **fortschrittlich** **weisen** **ist** **in** **einem** **neuen** **Illustration** **Aufsatz** **des** **Buches** **(siehe** **S. 142)** **enthalten**. Ein **weiter** **Abchnitt** „**Der** **Geschichte** **der** **neuen** **Typographie**“ **besteht** **aus** **zwei** **abgetrennten** **Teilen** **des** **Buches**, **den** **Grundrissen** **der** **neuen** **Typographie** **(S. 142)**. Diese **wurden** **zur** **ersten** **Mal** **einmal** **in** **einer** **Druckerei** **und** **für** **die** **neue** **Typographie** **und** **Typographie**“ **in** **„Die** **neue** **Typographie** **und** **Berliner**“.

Der **Hauptwert** **des** **Buches** **für** **den** **Praktiker** **besteht** **in** **den** **neuen** **„Typographische** **Regelungen“** **gegenüber** **den** **alten** **Regelungen**. Es **handelt** **sich** **um** **eine** **neue** **Regelung** **der** **Druckerei**, **die** **schon** **bei** **unseren** **Druckern** **auffaehrende** **gestaltliche** **Probleme** **in** **geschickter** **Ausführbarkeit** **behandelt**. Jeder **Druckereibesitzer** **und** **Druckereiarbeiter** **erhalten** **hierin** **ein** **unverzichtbares** **Handbuch** **zur** **Bestimmung** **der** **Druckereiregelungen**, **die** **den** **Druckereiarbeitern** **unverzichtbare** **Regelungen**, **Gegenstände** **und** **Schemen** **enthalten**.

Für **jeden** **Buchdrucker**, **insbesondere** **jeden** **Arbeitskollegen**, **wird** **„Die** **neue** **Typographie“** **ein** **unverzichtbares** **Handbuch** **sein**. **Von** **unserer** **Seite** **aus** **ist** **es** **für** **Schüler** **der** **Druckerei**, **Druckereiarbeiter**, **Druckereibesitzer**, **Photographen**, **Architekten**, **Industrielle** **und** **Schüler** **aller** **Arten**, **den** **ein** **neues** **Handbuch** **in** **Druckerei** **Druckerei**.

INHALT DES BUCHES

Einleitung und Zweck des Buches

- Einleitung
- Der Zweck des Buches (Druckerei und Schrift)
- Der Verfasser
- Die Entstehung der neuen Typographie
- Die Bedeutung der neuen Typographie
- Die Entwicklung der neuen Typographie
- Die Bedeutung der neuen Typographie

Typographische Grundlagen

- Der Schriftcharakter
- Die Schriftgestaltung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung

Typographische Beispiele

- Die Schriftführung
- Die Schriftführung
- Die Schriftführung
- Die Schriftführung

Das Buch enthält über 120 Abbildungen, von denen die meisten farblich gedruckt sind und besteht aus 200 Seiten auf bestem Kammerdruckpapier, Es misst 210 mm und ist mit 100 Klappen in Ganzleinen gebunden.

Preis der Buchreihe bis 1. Juni 1966: 5,00 DM
Durch den Vorzug hat sich der Preis um 1,00 DM erhöht auf zum Preise von 6,00 DM

Buchvertrieb: univertel

from Elam, "Grid System: Principles of Organizing Type"



ANHALT SCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMÄLDE AOUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

zum
60.
GEBURTSTAG

Geöffnet:	Wochentags: 2 - 5 nachm.
	Mittwoch u. Sonntag 11 - 1
Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 Pfg.

15

Look to history, but don't repeat it.

15

Look to history, but don't repeat it.

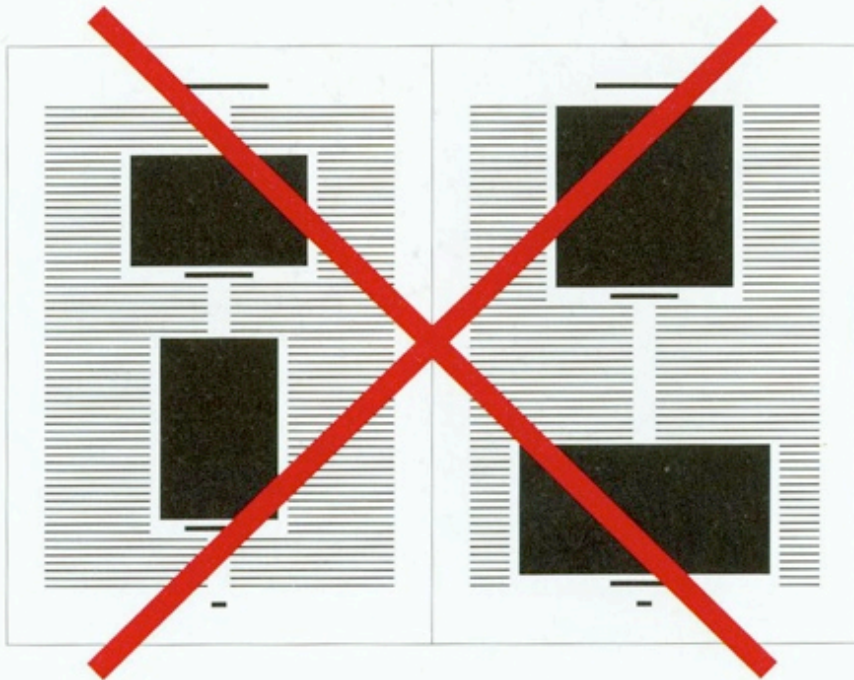
Applying one's understanding of how a famous work achieves its goal and ripping it off are two different things.

16

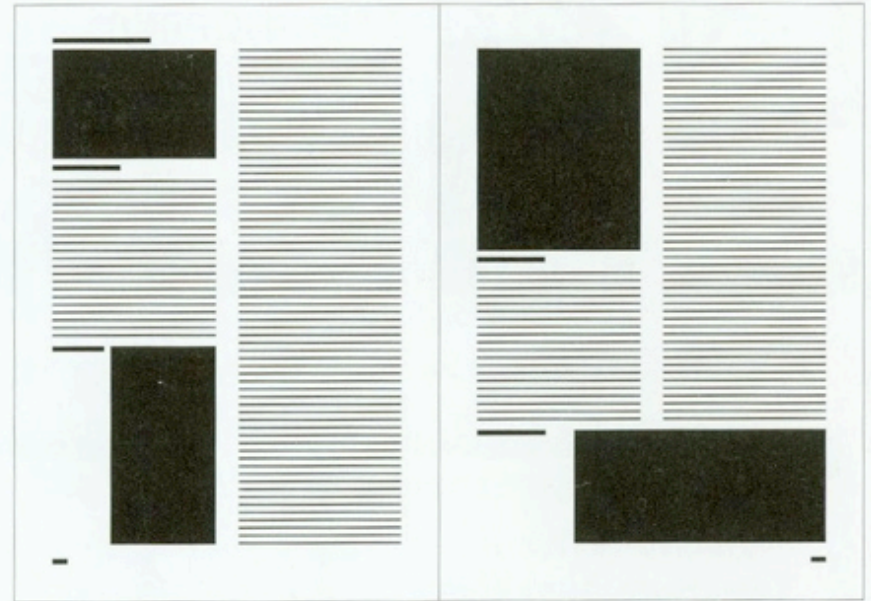
Symmetry is the ultimate evil.

16

Symmetry is the ultimate evil.
Symmetrically organized material creates repetitive, static spatial intervals.



THE NEW TYPOGRAPHY
Diagram, 1928
(redrawn)
Designer and author:
Jan Tschichold



Tschichold's diagram of good and bad magazine design advocates staggering images in relation to content instead of forcing text to wrap around blocks moored at the center of the page. Explaining this experiment, Tschichold wrote that his redesigned pages would be even more effective if the photographic halftones (called "blocks") were produced in fixed rather than arbitrary sizes.

17

**Don't look at objects only
straight on.**

17

Don't look at objects only straight on.

Change your point of view and move around.

18

Choose your destination first.

18

Choose your destination first.
Without knowing where you
are going, you won't get very
far.

19

Back to the basics.

19

Back to the basics.

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

20

Details as well as the whole.

20

Details as well as the whole.

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

SYNTHESIS

Macro and micro views

Seeing the whole and its parts.

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Skyscraper

21

Design is never done.

GRiD Compass computer: first sketch [Moggridge, 1980]



22

Your design may outlive you.

INTERFACE AESTHETICS

Thanks!