Interface Aesthetics Week 14
Synthesis
Outline

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

Course Schedule

Introduction 1/28
Beyond Desktop 2/04
Typography I 2/11
Typography II 2/25
Layout & the Grid 3/03
Workshop I: Type / Layout 3/10
Color I 3/17
Symbols & Icons, and Pictograms 3/31
Printed media, effects, and materials 4/07
Design for Dynamic Display / Web 4/14
Workshop II: Web design 4/21
Critique 4/28
Synthesis 5/05
Exhibition 5/12

Beyond screen
Graphic design basics
INTERFACE AESTHETICS

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)
Beyond desktop
messaggio di voce

[Levin, 2003]
Toypography
by Dai Nippon Type Organization, 2006
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

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Typography II
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Critique
Synthesis
Exhibition


Beyond screen  Graphic design basics
Design in different disciplines [adopted from Moggridge, 2006]

- Physical design
  - Industry design
  - Physical ergonomics
  - Mechanical engineering
  - Production engineering
  - Physical sciences
  - Hardware engineering
  - Software engineering
  - Computer sciences

- Digital design
  - Graphic design
  - HCI
  - Web design
  - Interaction design
  - Human & subjective
  - Technical & objective
**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
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]
22 Recommendations
Have a concept.
Have a concept. You need to begin with an idea. No idea, no design.

[Samara, 2008]
Communicate with your design; don’t just decorate.

[Samara, 2008]
Communicate with your design; don’t just decorate. Every dot, line, texture, shape, color, and image should be related to the concept.

[Samara, 2008]
3
Speak with one visual voice.

[Samara, 2008]
3

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

[Samara, 2008]
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.

[Samara, 2008]
5

Show one thing first.

[Samara, 2008]
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.

[Samara, 2008]
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 27
New York's first skyscraper and the industrial buildings of the early 20th Century

Lower Manhattan September 28
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. $25 per three-hour tour. Purchase the package of three for $75.

Call the office of Continuing Education at NYU: 212.598.3200 or visit us on the Web: www.nyu.edu/archwalk.html
One academic credit
Tours are open to the public.
Pick colors on purpose.

[Samara, 2008]
Color is the most relative medium in art.

[Albers, 1963]
Pick colors on purpose.
Choose and combine colors in a meaningful and an optically dynamic way.

[Samara, 2008]
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.”

www.ambientdevices.com
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If you can do it with less, do it.

[Samara, 2008]
If you can do it with less, do it. “Less is more.” Try to show only what’s necessary.

[Samara, 2008]
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]
Treat type like image.

[Samara, 2008]
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.

[Samara, 2008]
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
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,
LITTLE MISS SUNSHINE
A FAMILY ON THE VERGE OF A BREAKDOWN

“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.”
—Associated Press

“A MAGICAL EXPERIENCE.”
—San Francisco Chronicle
Be universal. It’s not about you.

[Samara, 2008]
Be universal.
It’s not about you.
You are creating clear messages for other people. The more understandable the images you make, the better.

[Samara, 2008]
11

Distribute light and dark.

[Samara, 2008]
Distribute light and dark.
Manipulate the quality of dark and light values; sharp and aggressive, fluid and murky, bold and clean…
Kunstgewerbemuseum Zürich
Ausstellung
deFilm
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 WIBBY'S LIQUOR
BITES COMPLIMENTS OF Z'TEJAS SOUTHWESTERN GRILL

NOV. 03 SAT. 8-12 PM

OXFORD AFFILIATES. 70 IN ADVANCE. 20 AT THE DOOR.
OTHER MEMBERS AND GENERAL PUBLIC. 40 IN ADVANCE, 50 AT THE DOOR.

TO PURCHASE TICKETS CALL 512.495.9224, EXT. 287 OR E-MAIL MRODRIGUEZ@AMOA.ORG

PROCEEDS BENEFIT THE AUSTIN MUSEUM OF ART.
Be decisive. Do it on purpose, or don’t do it at all.

[Samara, 2008]
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.
Measure with your eyes.

[Samara, 2008]
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.

[Samara, 2008]
SYNTHESIS

Squint to open your eyes

[Maeda, 2006]
14
Move it! Static equals dull.

[Samara, 2008]
Move it! Static equals dull.

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

[Samara, 2008]
User Interfaces and Aesthetics

School of Information
University of California Berkeley

Free lecture series
January 1, 2007
January 2, 2007
January 3, 2007
8am, South Hall

adapted from Elam, “Grid System: Principles of Organizing Type”
Die Neue Typographie

Handbuch für die gesamte Fachwelt und die druckzeitenvorbringenenden Kreise

Das Problem der neuen graphischen Typographie hat eine kolossale Diskussion bei allen Beteiligten hervorgerufen. Wir glauben, dass umfassende Kenntnisse der neuen Typographie und der Regeln für ihre Verwendung nicht nur für den Schriftführer, sondern auch für alle, die mit dem Buchdruck in Berührung kommen, von größter Bedeutung sind.

JAN TSCHICHOLD

Lektor an der Werkstatt für Deutschlandische Buchdrucker in München.

VORZUGS-ANGEBOT

Das Buch enthält über 125 Abbildungen, von denen etwa ein Viertel farbig gestrichelt ist, und umfasst gegen 250 Seiten auf gutes Buchdruckpapier. Es erscheint in Form B W A 5 (140 x 210 mm) und ist bündig im Geschäftshandel erhältlich.

Preis bei Vorverkauf bis 6. Juni 1936: 5.00 RM

Nach dem Buchhandel nur zum Preis von 6.50 RM

Buchdruckanstalt unverzüglich
from Elam, “Grid System: Principles of Organizing Type”
KANDINSKY
JUBILÄUMS-AUSSTELLUNG
zum 60. GEBURTSTAG

ANGST SCHER KUNSTVEREIN
JOHNANNISSTR. 13

GEMÄLDE AQUARELLE

Geöffnet:
Wochentags: 2-5 nachm.
Mittwoch u. Sonntag 11-1

Eintritt:
Mitglieder: Frei
Nichtmitglieder: 50 Pf.
Look to history, but don’t repeat it.

[Samara, 2008]
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.

[Samara, 2008]
16

Symmetry is the ultimate evil.

[Samara, 2008]
Symmetry is the ultimate evil. Symmetrically organized material creates repetitive, static spatial intervals.

[Samara, 2008]
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.
Don’t look at objects only straight on.
Don’t look at objects only straight on. Change your point of view and move around.

[Kodaira et al., 2006]
Choose your destination first.

[Kodaira et al., 2006]
Choose your destination first. Without knowing where you are going, you won’t get very far.

[Kodaira et al., 2006]
Back to the basics.
Back to the basics.
Always keep the basics in mind. More often than not it may lead to a solution.

[Kodaira et al., 2006]
Details as well as the whole.
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.
Design is never done.
GRiD Compass computer: first sketch [Moggridge, 1980]
Your design may outlive you.
Thanks!