Interface Aesthetics Week 3
Layout
COURSE SCHEDULE

01/26  Introduction
02/02  Typography I
02/09  Layout & the Grid
02/23  Typography II
03/02  Critique I: Type / Layout
03/09  Color
03/16  Pictograms, Logos, & Icons
03/30  Critique II: Color & Signs
04/06  Print Media
04/13  Web Design
04/20  Critique III: Web
04/27  Project Progress Report
05/04  Synthesis
05/11  Exhibition
## COURSE SCHEDULE

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</tr>
<tr>
<td></td>
<td>05/11</td>
<td>Exhibition</td>
</tr>
</tbody>
</table>
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]
Developing hierarchy
Help a viewer understand information through a logical and meaningful journey
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

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www.nyu.edu/archwalk.html
One academic credit
Tours are open to the public.

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212.598.3790 or visit us on the Web:
www.nyu.edu/archwalk.html
One academic credit
Tours are open to the public.
Order and level of importance
Establish the visual levels of dominance and subordination
New balance

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

[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.
Typographic hierarchy
Typographic hierarchy
Space and position
Typographic hierarchy
Space and position

The quality of a space is given meaning by its shape.
typographic work
typographic work
typographic work
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

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User Interfaces and Aesthetics

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School of Information
University of California Berkeley

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

8am, South Hall
Typographic hierarchy

Scale
NAATA PRESENTS THE 21st SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

MARCH 6-16, 2003
Typographic hierarchy
Typographic color
Typographic color is independent of chroma.

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
Kunstgewerbemuseum Zürich
Ausstellung
defilms
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
Die neue Typographie
Handbuch für die gesamte Fachwelt und die drucksachenverantwortlichen Kreise

Die Probleme der neuen gedruckten Typographie bedürfen einer lebhaften Diskussion bei allen Beteiligten. Wir glauben, dass die aufgeworfenen Fragen ausführlich behandelt zu werden, und spricht, wenn wir jetzt ein Handbuch der NEUEN TYPGRAPHIE herausbringen.

Es kann dem Verfasser, sowie ihrer beschränkten Verteiler, in diesem Buche zunächst darauf an, den einigen Zusammenhang der neuen Typographie mit dem Gesamtkomplex heutiger Lebensaufstellungen und zu beobachten, daß die neue Typographie ein absolute lebendiger und aktiver Ausdruck einer neuen Gesinnung ist, die sich auf die gesamte Gruppe des Neuen, das mit unserer Zeit entspricht. Der gesellschaftliche Notwendigkeit der neuen Typographie bedingt weiterhin eine kritische Bearbeitung der alten Typographie. Die Entwicklung der neuen Methoden ist für die gesamte Fachwelt von Bedeutung und die Drucksachenverantwortlichen sind daran beteiligt.

Vorwort des Buches der Praktiker berichtet in diesem Teil. "Typographische Hauptthemen" bitte den vorliegenden Buchabschnitt. Es folgen die wichtigsten Methoden, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir diesen Buch abschließend behandeln, die wir dieses Buch abschließend behandeln.

Für jeden Drucker, insbesondere jeden Akademiker, wird "Die neue Typographie" ein unentbehrliches Handbuch werden. Dies ist nicht nur eine Erklärung der Bedeutung der Buchdruckerei, sondern auch eine Darstellung der wesentlichen Techniken der Buchdruckerei, darunter die Herausgabe von Typographie, einschließlich der Drucksachenverantwortlichen Kreise, und die Archivierung der Drucksachenverantwortlichen Kreise.

Das Buch enthält über 125 Abbildungen, von denen etwa ein Viertel farbig getickt ist, und umfaßt gegen 200 Seiten auf qualitätvollem Buchdruckpapier. Es erscheint im Format DIN A 5 (144 x 210 mm) und ist bepackt in die Buchhandlung kommen.
from Elam, "Grid System: Principles of Organizing Type"
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.
Typographic hierarchy
Positive and negative space
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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”
Typographic hierarchy
Orientation
| User Interfaces and Aesthetics | School of Information  
University of California Berkeley  
Free lecture series |
|-------------------------------|--------------------------------------------------|
| 8am, South Hall | January 1, 2007  
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adapted from Elam, “Grid System: Principles of Organizing Type”
adapted from Elam, “Grid System: Principles of Organizing Type”
KANDINSKY
JUBILÄUMS-AUSSTELLUNG
tum
60.
GEBURTSTAG

ANHALT SCHER KUNSTVEREIN
JOHANNISSTR. 13

GEMÄLDE AQUARELLE

[Herbert Bayer, 1926]
Typographic hierarchy
Depth, dimension, and perspective
Typographic hierarchy
Point, line, and plane
<table>
<thead>
<tr>
<th></th>
<th>LIEFER-BEDINGUNGEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Preise</td>
</tr>
<tr>
<td></td>
<td>verstehen sich ab Dessau ohne Verpackung</td>
</tr>
<tr>
<td>2</td>
<td>Zahlung</td>
</tr>
<tr>
<td></td>
<td>soweit nicht anderes vereinbart wird, ein Drittel Anzahlung, Restbetrag nach Erhalt der Ware</td>
</tr>
<tr>
<td>3</td>
<td>Versand</td>
</tr>
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<td></td>
<td>erfolgt nur auf Kosten und Gefahr des Empfängers</td>
</tr>
<tr>
<td>4</td>
<td>Versicherung</td>
</tr>
<tr>
<td></td>
<td>erfolgt nur auf besonderen Wunsch des Bestellers</td>
</tr>
<tr>
<td>5</td>
<td>Gerichtsstand</td>
</tr>
<tr>
<td></td>
<td>für alle Streitigkeiten ist Dessau</td>
</tr>
<tr>
<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>1</td>
<td>Preise</td>
</tr>
<tr>
<td>2</td>
<td>Zahlung</td>
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<tr>
<td>3</td>
<td>Versand</td>
</tr>
<tr>
<td>4</td>
<td>Versicherung</td>
</tr>
<tr>
<td>5</td>
<td>Gerichtsstand</td>
</tr>
<tr>
<td>Nr</td>
<td>Bedingung</td>
</tr>
<tr>
<td>----</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Preise ● verstehen sich ab Dessau ohne Verpackung</td>
</tr>
<tr>
<td>2</td>
<td>Zahlung ● soweit nicht anderes vereinbart wird, ein Drittel Anzahlung, Restbetrag nach Erhalt der Ware</td>
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<td>3</td>
<td>Versand ● erfolgt nur auf Kosten und Gefahr des Empfängers</td>
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</tr>
<tr>
<td>5</td>
<td>Gerichtstand ● für alle Streitigkeiten ist Dessau</td>
</tr>
</tbody>
</table>
LITTLE MISS SUNSHINE
A FAMILY ON THE VERGE OF A BREAKDOWN
Wir wollen unseren Kunden bei der Lösung ihrer Probleme helfen, indem wir qualitativ anerkannte Produkte termingerecht zu marktkonformen Preisen liefern.

Wir wollen eine Organisation schaffen, die sich auf dem Markt als schlagkräftig erweist und intern reibungslos funktioniert.

Wir wollen unser Geschäft so führen, dass wir langfristig eine optimale Rendite erreichen.

Wir wollen unsere Kräfte auf das konzentrieren, was wir wirklich können.

Wir wollen auf unseren Lieferanten einen loyalen und offenen Kontakt pflegen.

Wir sind der Dynamik und dem Wachstum verpflichtet.
### FTB 355 Series, 8494/5/6/7 Series Specifications

<table>
<thead>
<tr>
<th>FTB Model</th>
<th>Frequency Range (MHz)</th>
<th>Insertion Loss (dB)</th>
<th>Attenuation Accuracy</th>
<th>Power Rating, Minimum Life</th>
<th>Solenoid Voltage</th>
<th>Size (Shipping)</th>
<th>Weight</th>
<th>Connector Options</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>355A</td>
<td>9.00 MHz to 12.4 GHz</td>
<td>-0.8 dB</td>
<td>±0.5 dB</td>
<td>0.5 W avg, 100 W peak</td>
<td>250V</td>
<td>200 mm x 120 mm x 120 mm</td>
<td>30 kg</td>
<td>NCP-H</td>
<td>$2,100</td>
</tr>
<tr>
<td>355D</td>
<td>9.00 MHz to 12.4 GHz</td>
<td>-0.8 dB</td>
<td>±0.5 dB</td>
<td>0.5 W avg, 100 W peak</td>
<td>250V</td>
<td>200 mm x 120 mm x 120 mm</td>
<td>30 kg</td>
<td>NCP-H</td>
<td>$2,100</td>
</tr>
<tr>
<td>355F</td>
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<td>-0.8 dB</td>
<td>±0.5 dB</td>
<td>0.5 W avg, 100 W peak</td>
<td>250V</td>
<td>200 mm x 120 mm x 120 mm</td>
<td>30 kg</td>
<td>NCP-H</td>
<td>$2,100</td>
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<tr>
<td>8494A</td>
<td>9.00 MHz to 12.4 GHz</td>
<td>-0.8 dB</td>
<td>±0.5 dB</td>
<td>0.5 W avg, 100 W peak</td>
<td>250V</td>
<td>200 mm x 120 mm x 120 mm</td>
<td>30 kg</td>
<td>NCP-H</td>
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<tr>
<td>8495D</td>
<td>9.00 MHz to 12.4 GHz</td>
<td>-0.8 dB</td>
<td>±0.5 dB</td>
<td>0.5 W avg, 100 W peak</td>
<td>250V</td>
<td>200 mm x 120 mm x 120 mm</td>
<td>30 kg</td>
<td>NCP-H</td>
<td>$2,100</td>
</tr>
</tbody>
</table>

**Micro-Wave Test Accessories**

<table>
<thead>
<tr>
<th>Accessory</th>
<th>Description</th>
<th>Specification</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3221A</td>
<td>600 MHz to 12.4 GHz</td>
<td>-0.8 dB</td>
<td>$450</td>
</tr>
<tr>
<td>3221B</td>
<td>600 MHz to 12.4 GHz</td>
<td>-0.8 dB</td>
<td>$450</td>
</tr>
</tbody>
</table>

**Note:**
- NCP-H represents a specific connector specification.
- Prices are subject to change without notice.
Typographic hierarchy
Contrast
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]
Contrast, contrast, contrast
Grid
Grid
Grid

To order and unify the compositional space.
Grid

A neutral spatial field of regularity that permits accessibility.
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
Leading
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Grid
Manuscript grid
Grid

Column grid
HANDS ON: 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 of 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 ducile, with long columnar metal arms and tendon-like wire. It silently 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 themselves buy for design labor. It’s the designer’s designer lamp and has been selling merely for decades. Oddly enough, De Lucchi is not a designer. He’s a “radical architect” from the 1970s, when young Italians rebelled at the constrictions of their discipline and exploded laterally into postmodern home décor, weird laminated bookcases, couture, electronics, graphics — in a word, anything hackable. This eclectic approach has many practical benefits.

At Olivetti, where De Lucchi worked for 20 years, he involved himself in the production of some 240 products, finishing his career there as the corporation’s creative director. He also designed door pulls, tape dispensers, lamps, chairs, interior decor for banks and hotels, and much more. So far, so good: we’re describing a world-famous, multitented design genius at the very top of the profession. Now comes the really interesting part: explaining why De Lucchi spent much of 2005 making conceptual art with chain saws.

Explaining the fondness for chain saws comes easily enough. To make his point, De Lucchi produces a 12-year-old Italian fountain pen from his immaculate jacket. It occurred to him that although pens and pencils are used with great grace, precision, elegance, and tenderness, no one has extended this approach toward the humble, industrial chain saw. Why not? Are chain saws 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. That incident required a chainsaw. This was a chance to learn. Once he had his goggles and gloves on, De Lucchi knew that the chainsaw had been radically underestimated as a means of creative expression. The 55-year-old maestro soon made it his business to own and master a variety of chain saws.

Like many architects, De Lucchi spends much of his professional life making small-scale models of housing. So he decided to refine his chainsaw skills by making model homes straight from the dead tree. No fancy stickler for mere handicrafts.

“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 water jet. These chainsaw 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 botched. Those, he discarded and wrote a book about: Twelve Stories About Little Houses. These chainsaw failures were too ugly to show in public or to display as art, but the effort to make them taught him useful lessons. This resulted in a good set of design war stories.

“Every project is a voyage from idea to realization,” he tells me in careful English. “There’s an ocean of compromise in the middle.”

The architectural lessons from the chainsaw 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-design 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 “commercials, 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 Produzione Privata (Private Production). This atelier 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. Produzione Privata is deliberately small, but it sells real products and it 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 greenhouses 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 a public investment. If man believes in industry, but industry 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 opposite of “finished.” They have found the means, motives, and opportunities for elegant innovation.
Grid
Modular grid
Institutional Fundraising and Capital Campaigns

Welcome to Institutional Fundraising and Capital Campaigns.

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

Selected Companies

AI Digital has worked with many major pharmaceutical companies to create compelling pre-construction presentations. These digital prototypes are a vital communication tool throughout the entire building project lifecycle.

Visualization of the Pharmaceutical Industry

Selected Companies

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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.”

Indeed, more than for any other reason, it was so totally free of an artistic heritage, that it was in America that Duchamp wanted to leave Paris to free himself and that he felt stifled his creative activities. New York turned out to be exactly the kind of place he was looking for. He felt that he wanted to find a studio in the two October buildings and become an American sculptor.
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...
TYPografia
Type as image
Type as image
A letter or word takes on pictorial qualities
bâteaux
Exposition 28 juin – 5 juillet 2003
sur l’eau
rivière(s) et
29 gi
Cen al

Integrating type and image
Architecture and Psychoanalysis
Happily invites you to the Fashion Coterie to preview the Fall and Winter 2003 collection.

Sunday, Feb/13/2003 to Tuesday, Feb/25/2003
The Piers
New York City

Anni Kuan Design
25 West 34th Street / 6th Floor
New York City / NY / 10001

Leib Associates Inc.
439 Spring Street / Suite 9/304
New York / New York / 10013

Not responsible for lost or stolen items.
Working with photos
the second book of moses, called

exodus

with an introduction by david grossman
BE FREE
BE INDEPENDENT, THE PATH TO YOURSELF
YOU HAVE
TO KNOW THEM

Text on blackboards:
- Low ink consumption, composed with infectious paper.
- 435 g paper.
- 100% quality paper.
Type elsewhere
KUNST IST SCHÖN, ABER SEHR SCHWER
University of Brighton
Open Days 2007

Wednesday 7th February 2007
Wednesday 14th February 2007

The Information Fair includes a wide range of information to help you decide on the course and department that suits you. There are representatives from all our Creative Arts and Business Departments. A range of advice and information is available to answer any questions you may have.

The Information Fair is held during both open days. The latest information about what to expect at the open days can be found on our website at www.brighton.ac.uk.

Further information about the faculty can be found on our website at www.brighton.ac.uk.
Freitag
2. Juli
12.00
kaltes buffet
vendredi
2 juil. 12.00
buffet froid
Set up in order to be blown down
Design a poster

Your poster will have:

1. Title of your project
   (e.g., Interactive Video Projection Wall)
2. Name(s) of your team member(s)
   (e.g., Homer Simpson, Marge Simpson, Bart Simpson)
3. Title of the course
   (Interface Aesthetics, INFO290-06 or CNM290-01)
4. Place and time of the course exhibition
   (110 South Hall, 4pm, May 11 2009)
5. Project description
   (up to 3 paragraphs, use lipsum.com)
6. Project photo / illustration (any scale)
Thanks!