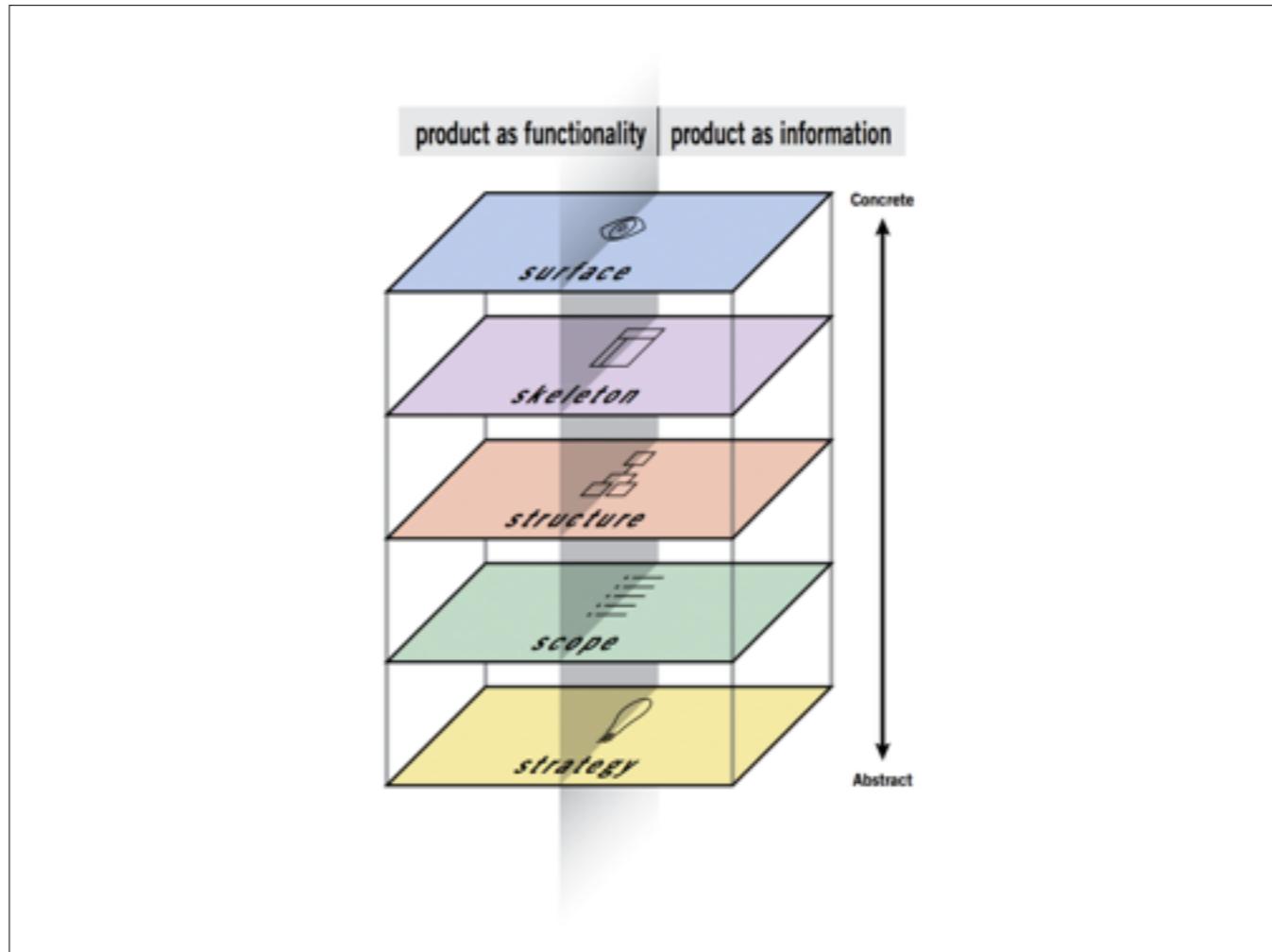


Week 6: Interface (Part 3)

PUCD 2125 Section D, Spring 2017

Review: what are our 5 elements

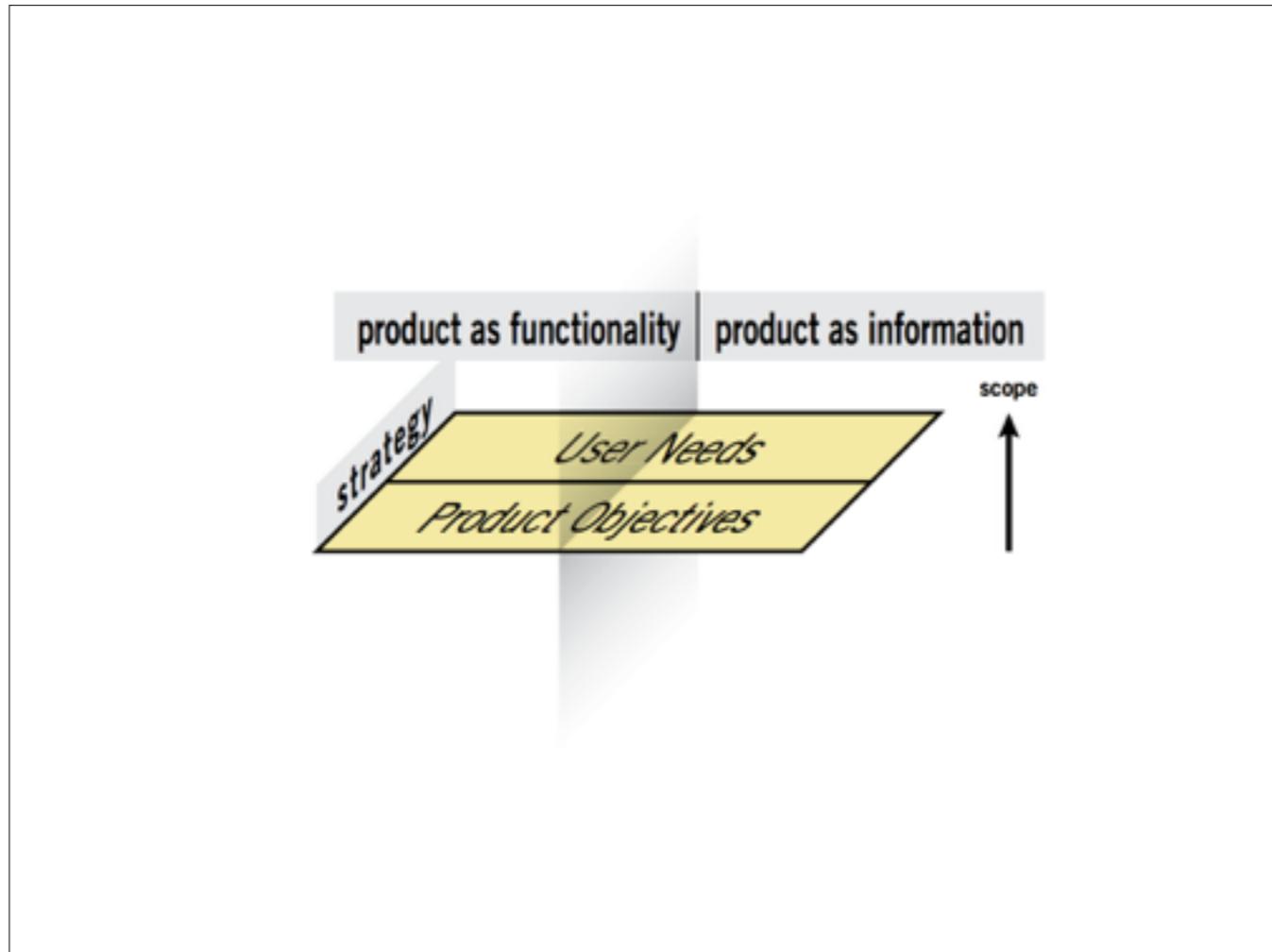


Strategy

What are our objectives/goals?

Who are our audiences?

What do our audience(s) need?



What are our objectives/goals?

Who are our audiences?

What do our audience(s) need?

Why are we designing and building something?

-Design/Website/Experience Objectives

-Goals

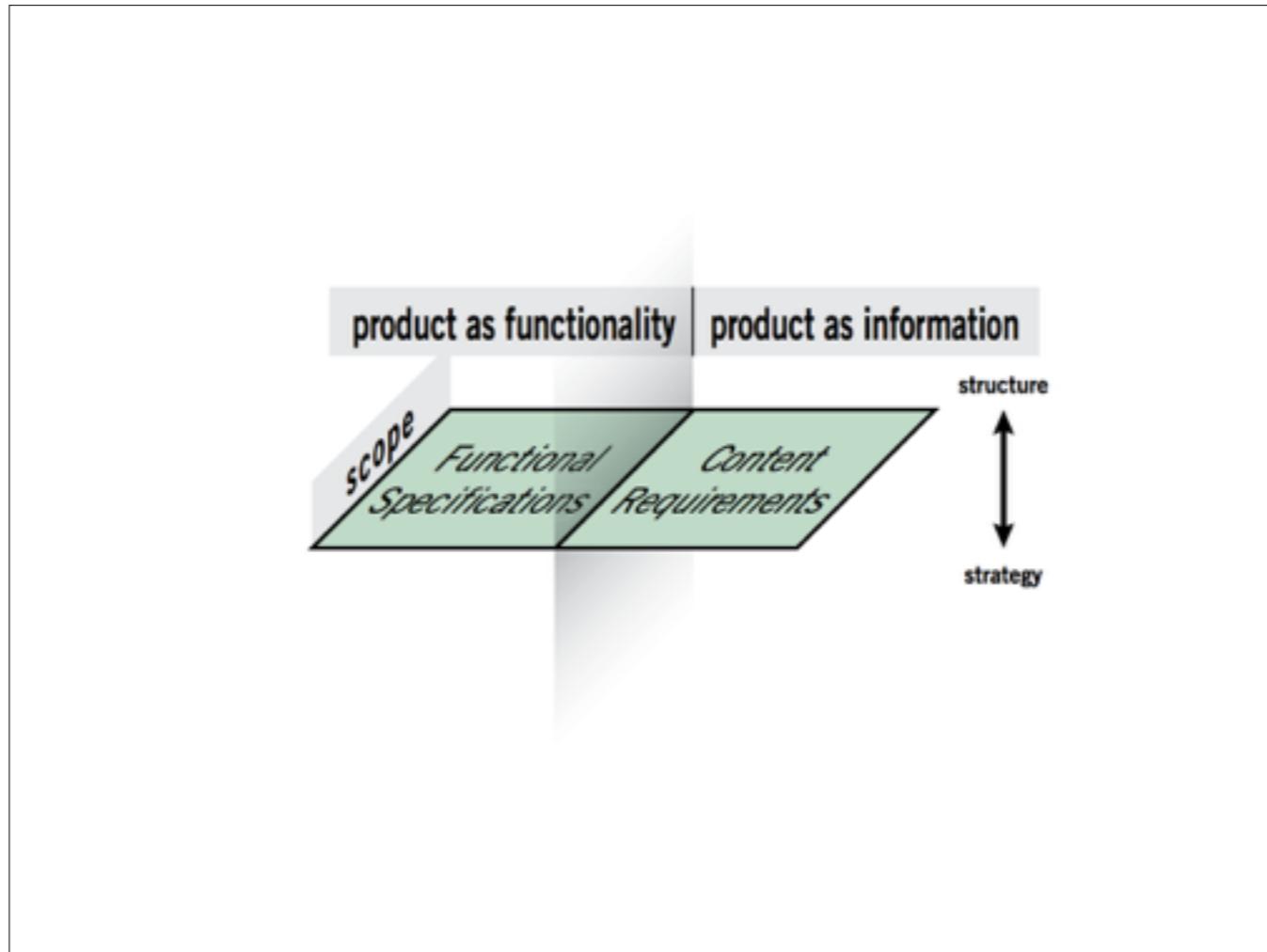
-Answer the question "WHY are we designing/building something?"

Who are we designing and building something for, and **what** are their needs?

-Audience Needs

-Answer the question "WHO are we designing/building something for?"

Scope



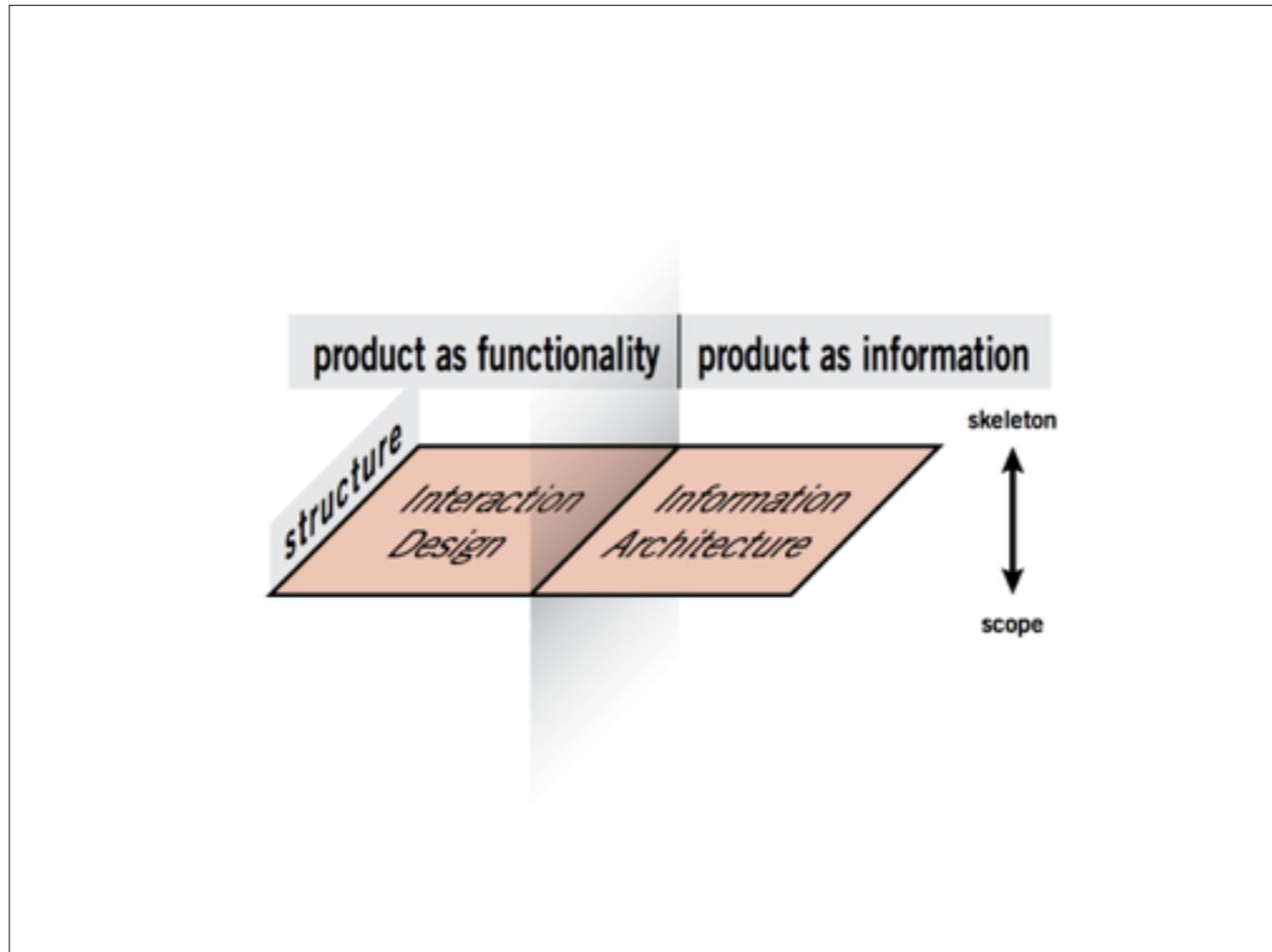
Once we know our Strategy of Objective and Audience Needs, we can start thinking about what features and content can facilitate that strategy. and answer...

What are we making?

Structure

As we shift further from abstract to concrete— our structure decisions are somewhat conceptual, but will have tangible impact on the final experience.

What are our two areas of consideration with Structure?



Interaction Design

Interaction Design– what is that?

Interaction Design

How the user accomplishes tasks.

Describing possible user behavior and defining how the system will accommodate and respond to that behavior.

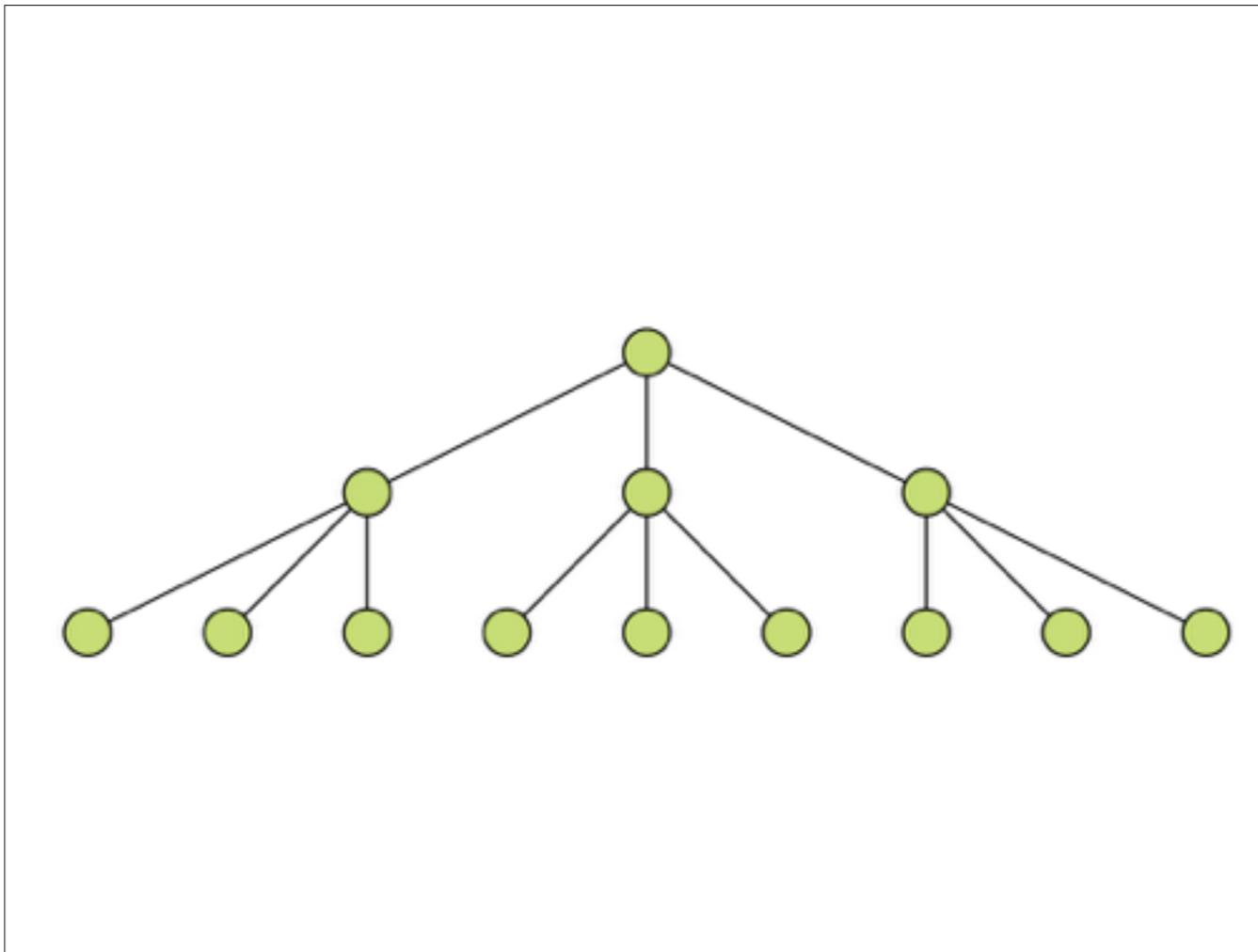


being a good dance partner: with conventions, conceptual models, patterns

Information Architecture

Information Architecture

How do we structure our content so that people can understand, find, and use it?



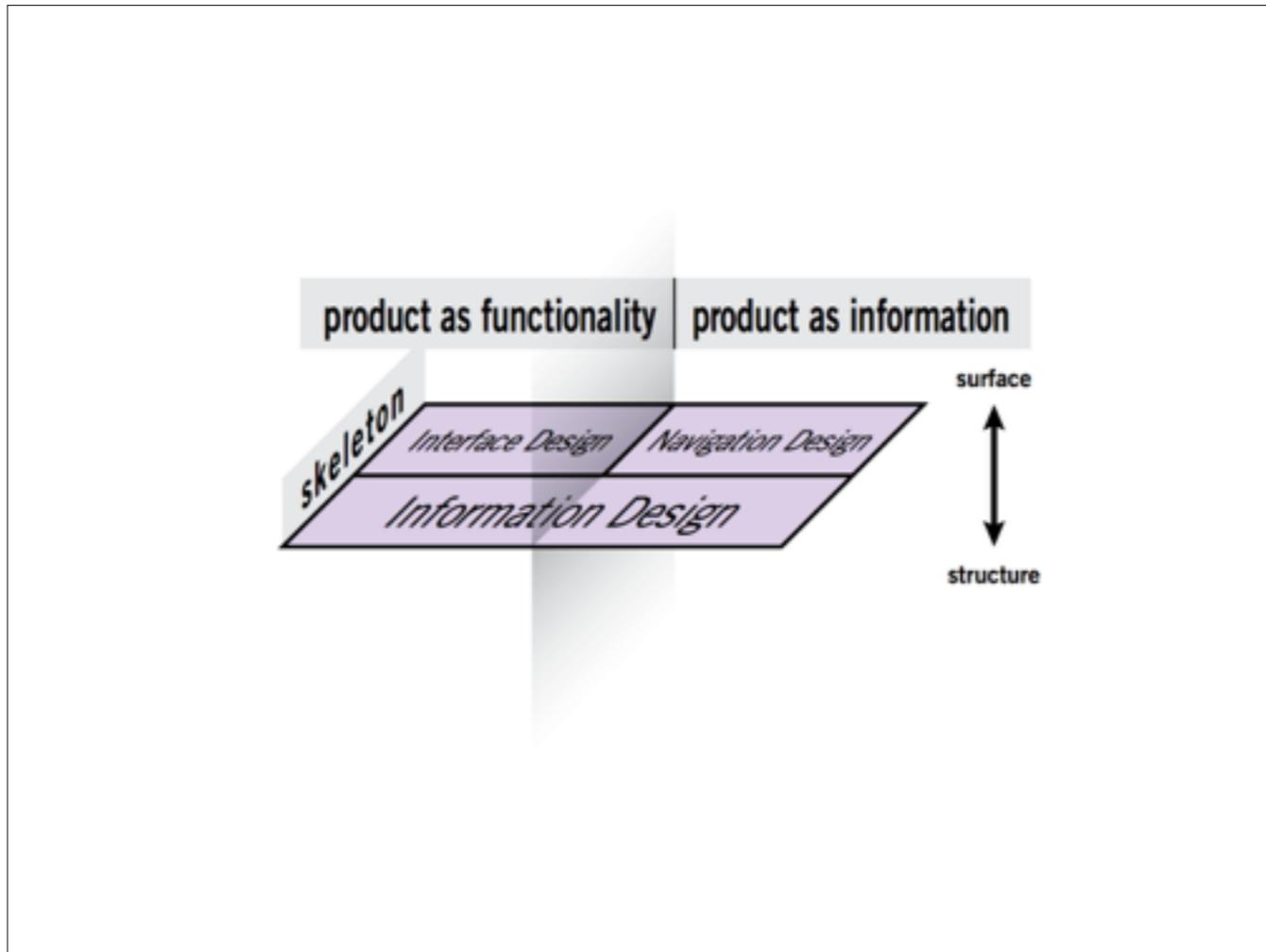
Hierarchical, matrix, sequential, organic,

Skeleton

JJG calls this the “Skeleton” plane

Skeleton

What form will our functionality and content take?



Interface Design: Providing users with the ability to do things

Navigation Design: Providing users with the ability to go places

Information Design: The presentation of information for effective communication

Interface Design

- Buttons, fields, Interface components
- Providing users with the ability to do things

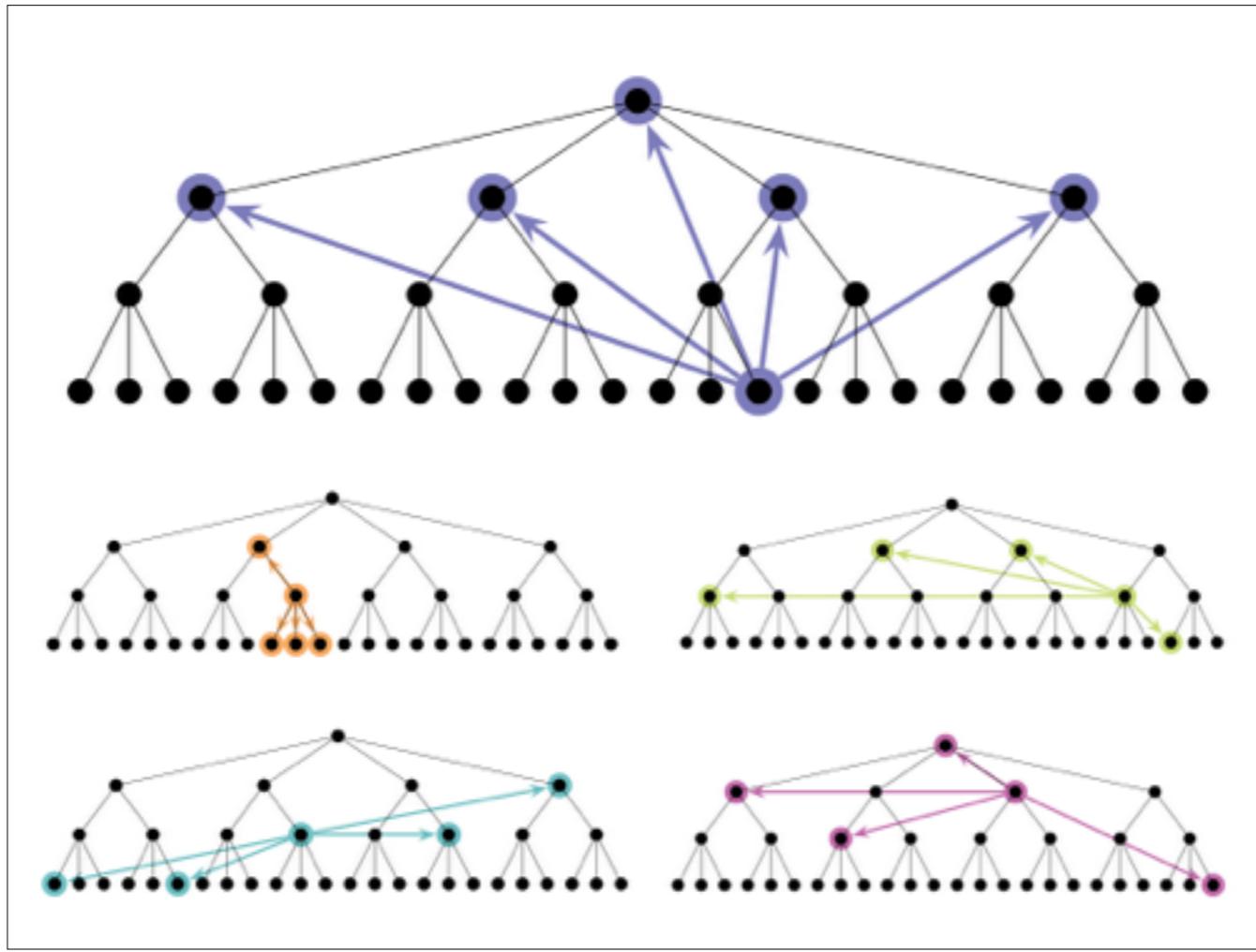
The image displays several user interface elements from Microsoft's Fluent Design System:

- A checkbox labeled "Track plain-text clicks" with a checked state.
- A checkbox labeled "I'm disabled" with a checked state.
- A dropdown menu titled "Select an option" containing "option 1", "option 2", and "option 3".
- A list titled "1 item(s) Selected" containing "Option 1", "Option 2" (which is checked), and "Option 3".
- A radio button labeled "Track plain-text clicks" with a checked state.
- A radio button labeled "I'm disabled" with an unchecked state.
- A text input field labeled "First name" with a placeholder.
- A search bar with the text "Any > Hello < is it me < you're < looking for? <" and a clear button.
- A set of buttons: "Standard", "Primary Action" (highlighted in grey), "Send Now" (blue), and "Stop This Delivery" (red).
- A calendar for February, showing days from 29 to 25.

Conceptual models, Conventions, metaphors,

Navigation Design

- Presenting information spaces, and how we move between them.
- Providing users with the ability to go places.



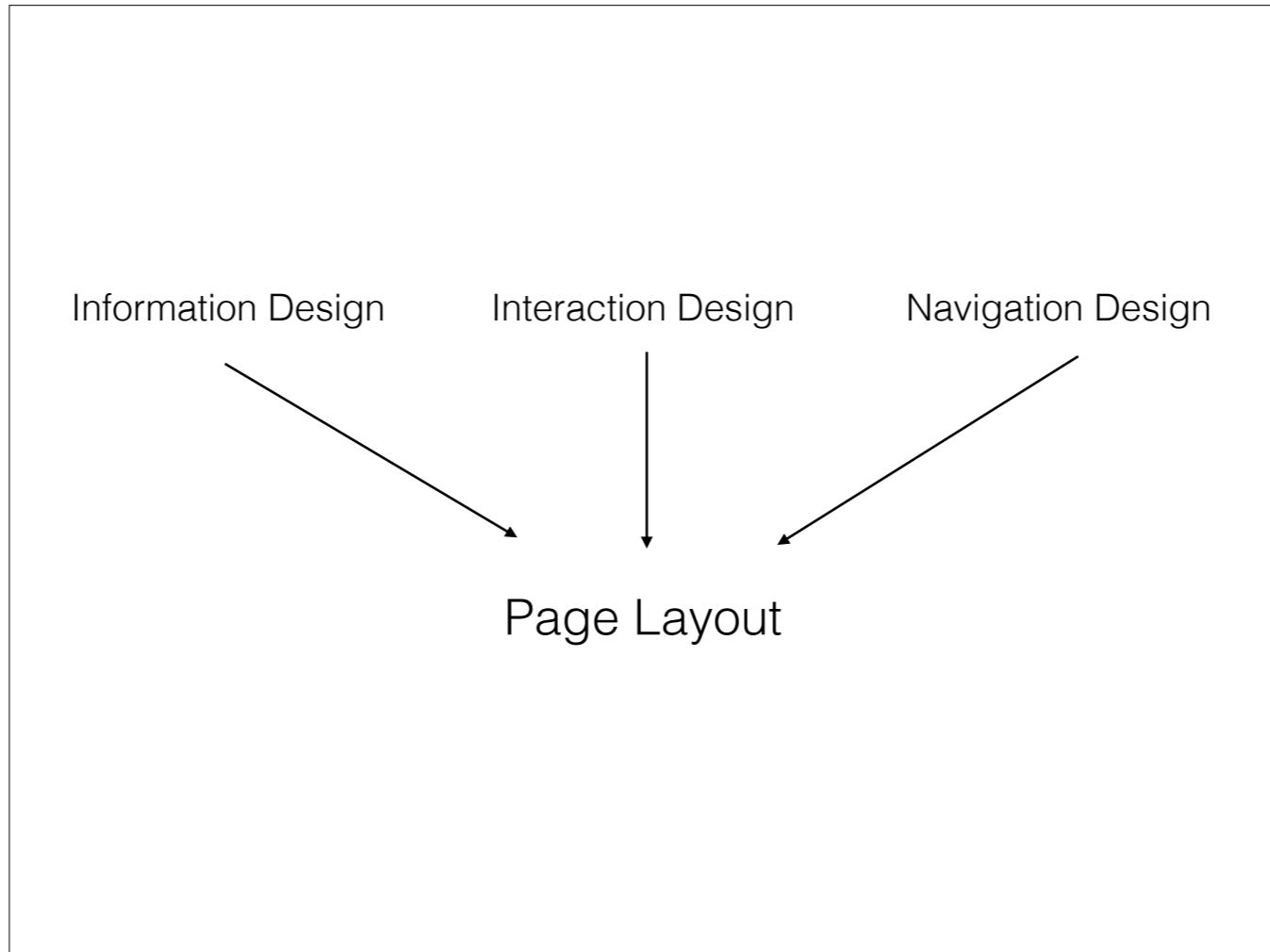
global, local, supplementary, contextual, courtesy

Information Design

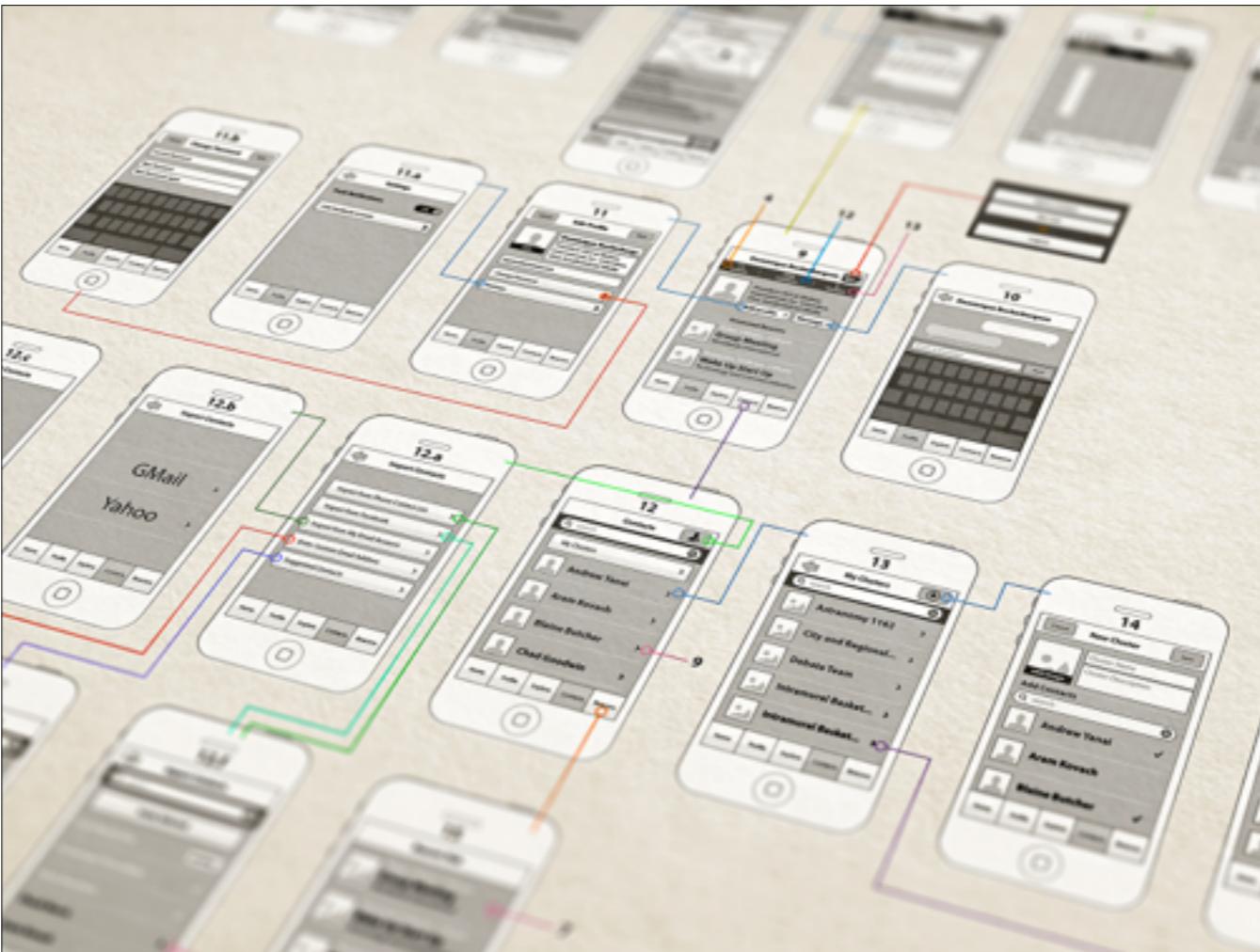
- The presentation of information for effective communication
- Crosses between task oriented functionality and information oriented systems

- | | | |
|-----------------------------|--------------------|--------------------|
| ▶ Personal information | ▶ Name | ▶ State |
| ▶ Name | ▶ Job title | ▶ Job title |
| ▶ Job title | ▶ Organization | ▶ Telephone number |
| ▶ Organization | ▶ Street address | ▶ Street address |
| ▶ Address information | ▶ City | ▶ Name |
| ▶ Street address | ▶ State | ▶ Zip code |
| ▶ City | ▶ Zip code | ▶ Organization |
| ▶ State | ▶ Telephone number | ▶ City |
| ▶ Zip code | ▶ E-mail address | ▶ E-mail address |
| ▶ Other contact information | | |
| ▶ Telephone number | | |
| ▶ E-mail address | | |

The conceptual relationships between these elements really amount to micro-level information architecture; information design comes into play when we have to communicate that structure on the page.

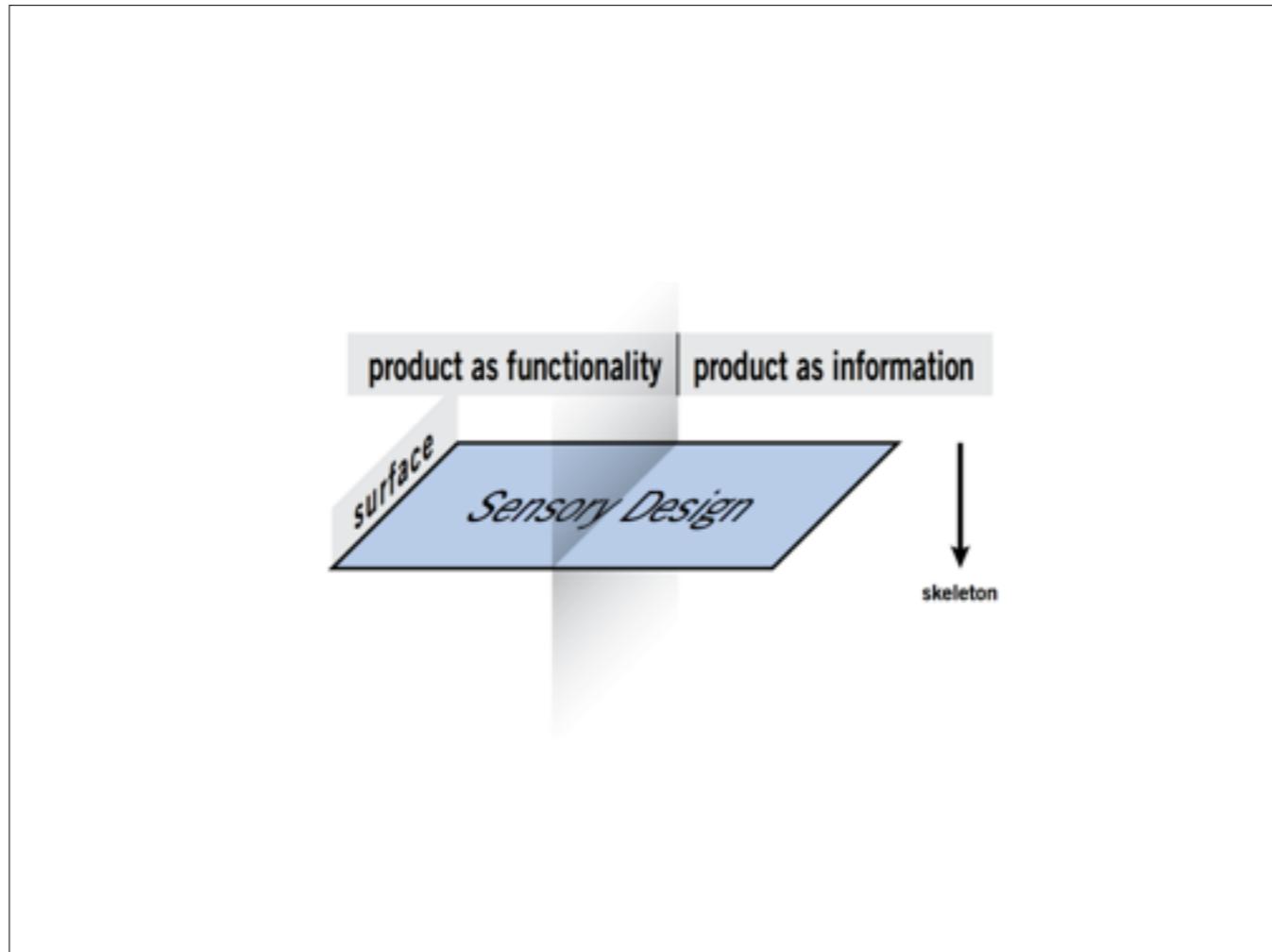


Page layout is where information design, interface design, and navigation design come together to form a unified, cohesive skeleton.



Helps us evaluate our architecture, navigation design, and information design without being subjectively influenced by aesthetics: where information architecture and visual design start coming together.

Surface

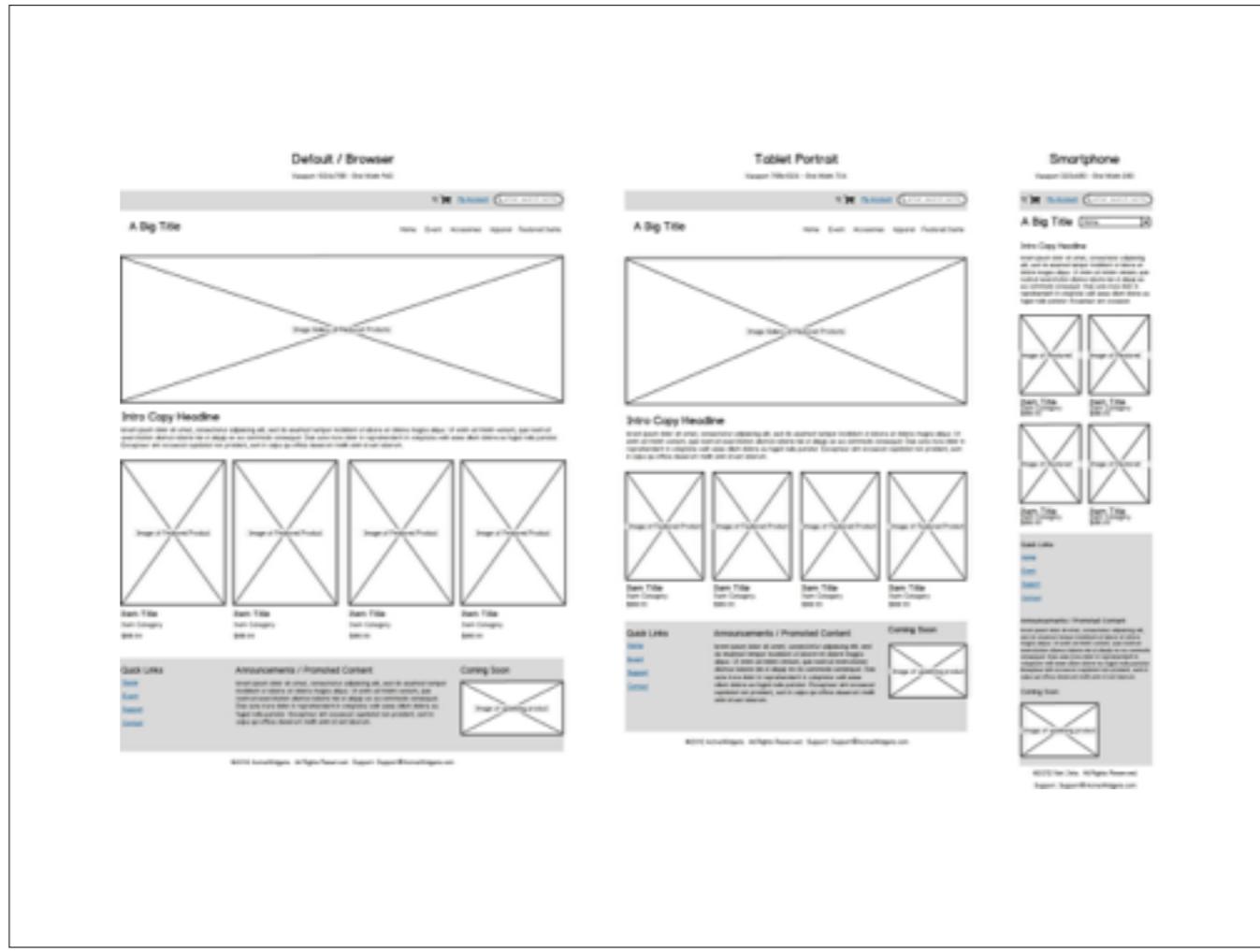




Type on the Web

- Legibility vs Readability
- Texture
- X-height
- Counters
- Contrast
- Technical considerations

Layout



All the various navigation systems, each designed to convey a different view of the architecture;

All the interface elements required by any functionality on the page;

Hierarchy

Hierarchy

Grouping similar items, & distinguishing dissimilar items

- Size
- Color
- Placement
- Negative space
- Any combination of the above

Contrast

forges connections and distinctions between elements. gives readers the ability to navigate our designs efficiently.

```
<h1> </h1>
<p> </p>
<h2> </h2>
<h3> </h3>
<p> </p>
```

Browsers will apply some hierarchy to these automatically.

PUCD 2125: Core Studio Interaction

Parsons School of Design • Section D • Spring 2017 • Teacher: Zeke Shore

Week 4: Interface Design: Part 1

02.14.17 + 02.16.17

Topics: Interface Design, Navigation Design, Information Design, Interaction Conventions

Activities: Review Project 1 Progress

Reading: *The Elements of User Experience*, Chapters 7

Interface Poetry: Continued Project Progress

Project Brief: Pick a song, poem, or short story. You will be designing and developing a non-linear experience (that could be experienced in multiple ways) inspired by that song, poem, or short story.

Due 02.21.17 + 02.23.17

- Project 1 Final Critiques

Due 02.14.17

- Project Presentations should be up-to-date on your class websites, including...
 - Strategy: Design Objectives, Intendend Audience(s), Audience Needs, 10 pieces of inspiration/precedents
 - Scope: Anticipated Content Requirements and Functional Requirements
 - Structure: Anticipated Information Architecture
- Start creating design mockups of how your experience will look and behave
- Start creating an HTML/CSS prototype of how your experience will be built

02.09.17

- Document your Information Architecture
- Start designing and building your experience
- Document your Content Requirements
- Document your Functional Requirements

PUCD 2125: Core Studio Interaction

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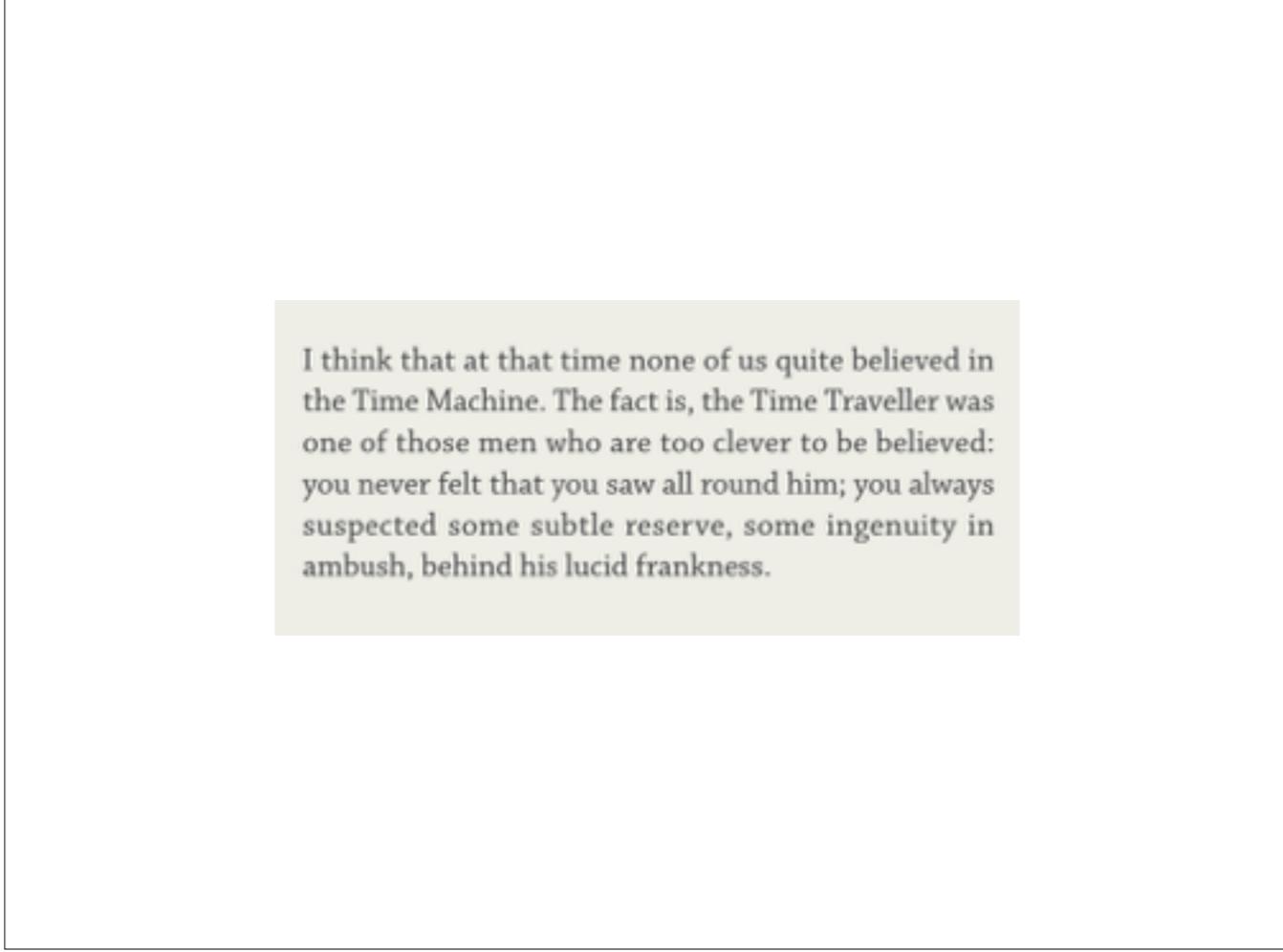
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Paragraphs



I think that at that time none of us quite believed in the Time Machine. The fact is, the Time Traveller was one of those men who are too clever to be believed: you never felt that you saw all round him; you always suspected some subtle reserve, some ingenuity in ambush, behind his lucid frankness.

Paragraphs. where we spend most of our time. "type to live with." Beyond formal qualities of the typeface (contrast, x-height, counters, etc), what do we have to work with in the context of layout?



Font size. Our screens are usually about 24" away—so we need to swing slightly larger than print (usually around 13px) to the 16px to 18px range. Ultimately depends on the typeface, context, and of course, testing.

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What do we call the width of our paragraph?

The Measure

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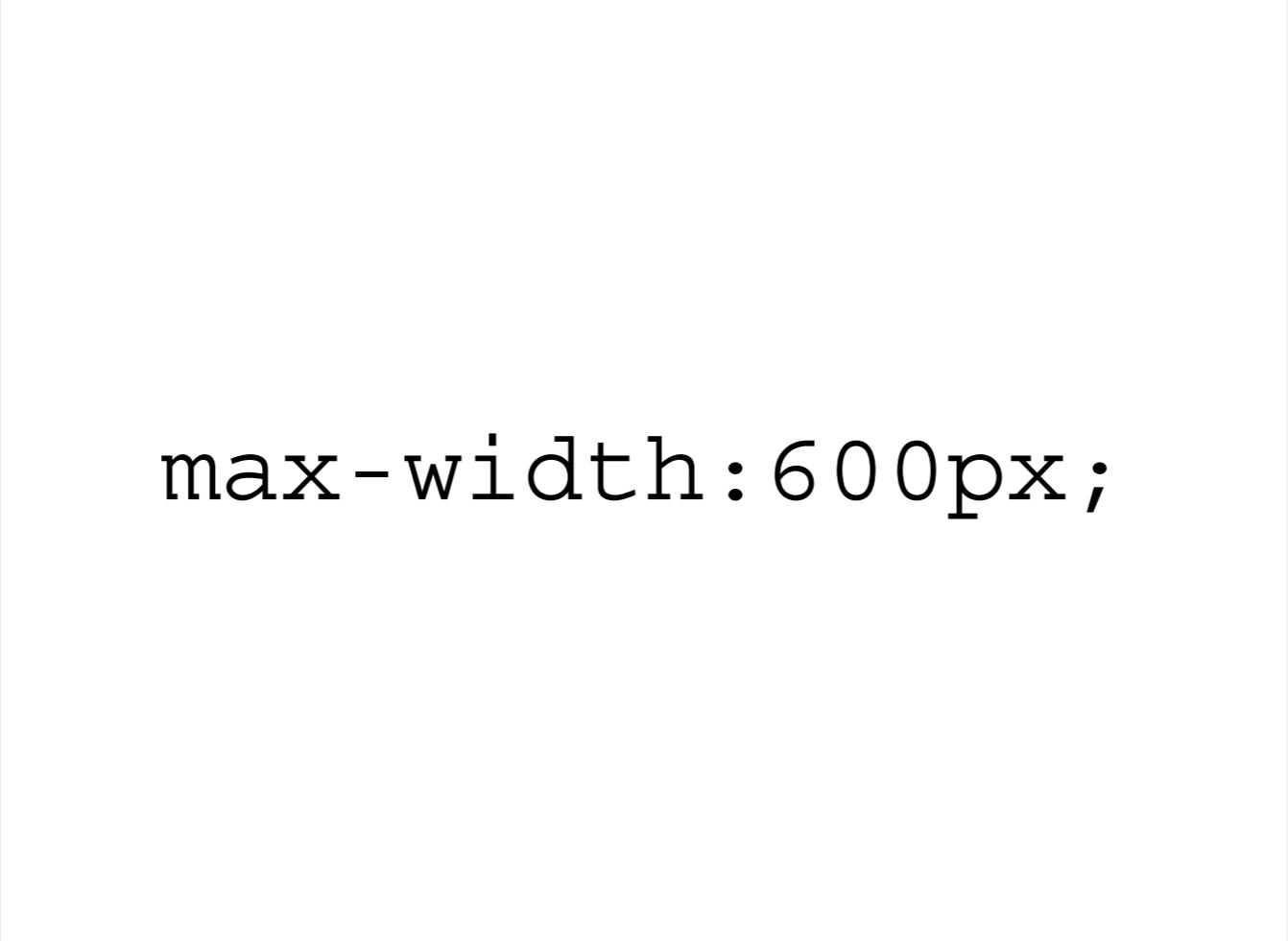
Our line length, or measure. Since the web is often a malleable canvas, we need to be thoughtful about this.

The Measure

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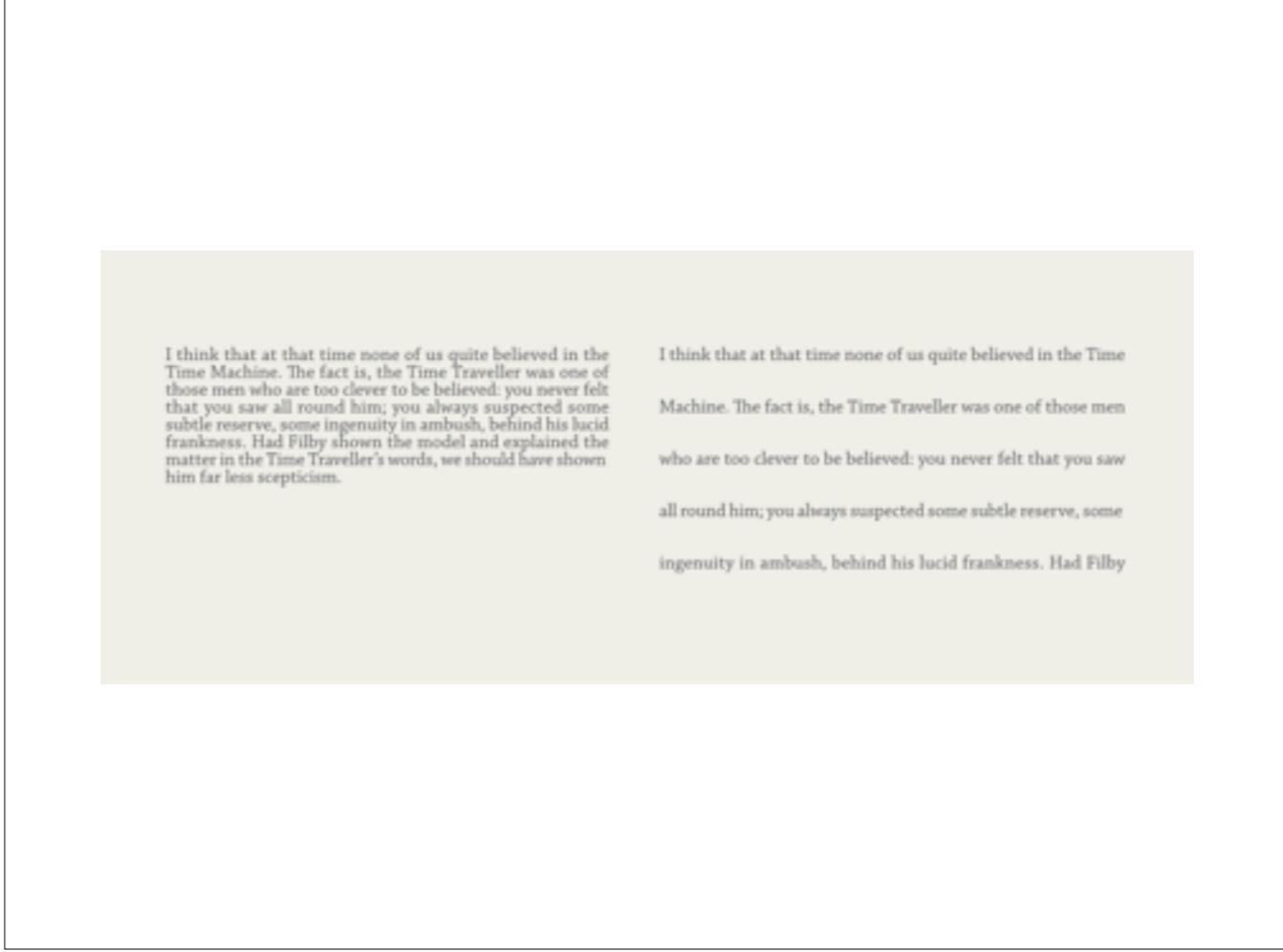
60 to 80 characters

Our line length, or measure. Since the web is often a malleable canvas, we need to be thoughtful about this.



```
max-width: 600px;
```

Actual width will depend on typeface and context, but we wanna make we stay in the right sweet spot.



I think that at that time none of us quite believed in the Time Machine. The fact is, the Time Traveller was one of those men who are too clever to be believed: you never felt that you saw all round him; you always suspected some subtle reserve, some ingenuity in ambush, behind his lucid frankness. Had Filby shown the model and explained the matter in the Time Traveller's words, we should have shown him far less scepticism.

I think that at that time none of us quite believed in the Time Machine. The fact is, the Time Traveller was one of those men who are too clever to be believed: you never felt that you saw all round him; you always suspected some subtle reserve, some ingenuity in ambush, behind his lucid frankness. Had Filby

Line-height (leading in the print world). Too tight = dense and congested. too loose = disconnected elements .

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generally a bit loser than print. Longer measure— more line height.

```
line-height:1.5;
```

1.5 your font size is usually a good starting point, it will take massaging.

He took one of the small octagonal tables that were scattered about the room, and set it in front of the fire, with two legs on the hearthrug. On this table he placed the mechanism. Then he drew up a chair, and sat down. The only other object on the table was a small shaded lamp, the bright light of which fell full

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Justification: left, right, centered, justified.

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Flush left, ragged right

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Flush right, ragged left

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Centered

He took one of the small octagonal tables that were scattered about the room, and set it in front of the fire, with two legs on the hearthrug. On this table he placed the mechanism. Then he drew up a chair, and sat down. The only other object on the table was a small shaded lamp, the bright light of which fell full

Justified

Justification: left, right, centered, justified. Printed layouts often uses justified, but we need to be careful, because we have way less control over where things hyphenate.

```
text-align: justify;  
hyphens: auto;
```

Very unpredictable

When I read this Designer Spotlight on type designer Frederic Goudy it made me remember again just how much I like him. It's not because he made great type — he did, with well over 100 typefaces to his name including Goudy Old Style. And it's not because this made him more prolific than most of his contemporaries and the third most prolific type designer in American history.

Flush left, ragged right

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Flush left, ragged right with hyphenation

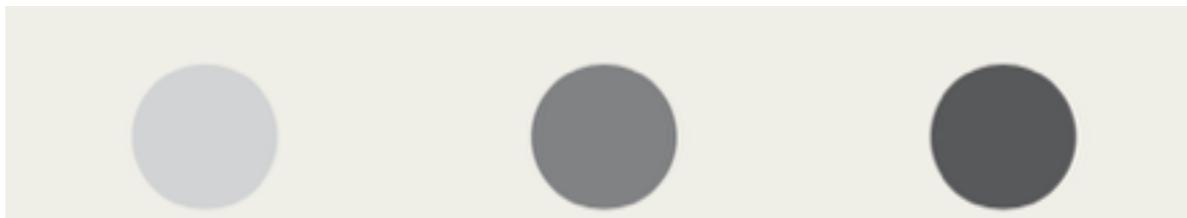
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Justified with hyphenation

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Justified

I suggest not using justification.



The best text faces have some personality but not so much that they distract us from the content or the reading experience. Typefaces with a lot of personality are better reserved for display sizes, as they can be cumbersome to read in longer passages. The usual

The best text faces have some personality but not so much that they distract us from the content or the reading experience. Typefaces with a lot of personality are better reserved for display sizes, as they can be cumbersome to read in longer passages. The usual conventions for selecting type apply to screen use too, but due to the disparity in quality between the screen and a printed page, those conventions should be followed even more closely and possibly a little exaggerated. High x-height and a strong character body

Typographic color: when you blur your eyes, how does it sit within your total composition?



This digital feature is made possible in part by our friends at [MailChimp](#), whose generosity enables us to publish premium content online at no cost to our readers. Thank you, MailChimp, for teaming up with us again in 2015.

Describe your path to what you're doing now. As a kid, I loved drawing and making things. I did other kid stuff—like running around, getting into trouble, and building treehouses—but drawing was always the most important. Over the years, people supported my interest in art, and that had a huge influence on me. For example, my fourth grade teacher, Mrs. Zilansky, observed me drawing and said I was good at it. Being engaged by an adult who tells you that you're skilled at something is powerful: it's like getting permission to keep doing your thing. I wasn't good at school in general, so having someone acknowledge that I was good at something outside of the classroom was life-changing.

I had a complicated childhood. My parents were divorced, and my dad was schizophrenic. I have a brother who is five years younger than me, so I took on the role of an older brother; I was awful to him, but also responsible for him. I grew up in the 1980s during the good ol' days when people started support groups for children of divorce. I was raised by a single mom and because of that, I had a lot of freedom. I had a different experience from kids growing up today. I walked three miles to school, and it wasn't a big deal; I often disappeared and ran around at night in the middle of nowhere. But it was a good, safe environment. I had lots of time to learn to be self-reliant. It makes me crazy that kids just can't do that now.

I had a maternal grandfather, Thomas Williams, who was kind of estranged from our family. He was into science and built weird machines; he was also an eccentric painter who made an insane amount of work. When he died, his house was covered from floor to ceiling with paintings. He gave me a tackle box full of oil paints when I was 14. Even though I had never painted before, it clicked. It was the medium I had been looking for. I started painting all of the time. By the time I graduated high school, I had

“School sucked for me. It was miserable, and I was not good at it. So when I heard about this Mecca called *art school* where you made things instead of doing math, I was so excited.”

Paragraphs: People often scan text on the web, so text is often “chunked”

Blank line should be equal type size (or a tad smaller)

Headlines

Early Work Studio

Fulfilling a Room's Great Potential



Tech Textile Office, Photo: Early work

Early Work are the interior extraordinaires behind some of the best concept, design and development processes for stores, offices and businesses alike.

Interior design has always played a key role in marketing for companies. The trend towards individuality and steering firmly 'away from the masses' has intensified, resulting in the now mandatory importance of visual appearance of a brand, especially in Europe. Thanks to modern science, we're more aware than ever that our surroundings affect us, from our behaviour and sense of well-being, to the decisions we make. This knowledge is utilised by brands, placing particularly large emphasis on their design for the sales arena. It's here, professionals like Mimi Jung and Brian Hurewitz offer

Heading, subheading, taglines, etc. Attention grabbers– do I want to keep reading? Welcome your readers, and guide them through the text. First chance to make an impression– Distinguish from other text, and anchor your page as a whole

Strange new paradox

The thing the Time Traveller held in his hand was a glittering metallic framework, scarcely larger than a small clock, and very delicately made. There was ivory in it, and some transparent crystalline substance.

Fourth dimensional voyage

And now I must be explicit, for this that follows—unless his explanation is to be accepted—is an absolutely unaccountable thing. He took one of the small octagonal tables that were scattered about the room, and set it in front of the fire, with two legs on the hearthrug. On this table he placed the mechanism. Then he drew up a chair, and sat down. The only other object on the table was a small shaded lamp, the bright light of which fell full upon

Headlines: Often a ratio of your body text. Body is 12, subhead is 16, headline is 32.

Start with body, and work up.

Readers learn these relationships, let us reflexively understand the design.

The screenshot shows the homepage of the website 'Bobulate' for INTENTIONAL ORGANIZATION. The header features a small red icon followed by the word 'Bobulate' in a large, bold, white sans-serif font. Below it is the tagline 'for INTENTIONAL ORGANIZATION' in a smaller, white, all-caps sans-serif font. A horizontal navigation bar below the header includes links for 'WRITING', 'WORDS', 'SHELF', 'ABOUT', and 'CONTACT'. The main content area has a dark background. On the left, there's a date 'JAN 16, 2017' above a quote from David Whyte: 'Viscence, or the absence of snow, cf. "Beauty is the harvest of presence, the evanescent moment of seeing or hearing on the outside what already lives for inside us; the eyes, the ears or the Imagination suddenly become a bridge between the here and the there, between them and now, between the inside and the outside; beauty is the conversation between what we think is happening outside in the world and what is just about to occur for inside us." —David Whyte, *Consolations*'.

The thing about long-term relationships

JAN 13, 2017 As we age together, New York and I hold one another up when we fall down; we finish one another's sentences.

When we have successes together, we celebrate in the wild forests of the park, along the carousel under the bridge, in the urban ocean, next to the little red lighthouse near the north point.

See also:
[This is New York](#)

We celebrate together, the city and me, as we protect and trust our relationship like no other. I arrived, looking to the city for answers, solitude, assignment, reward, punctuation to a sentence not yet written. The city, in turn, returned untempered possibilities.

The thing about long-term relationships is: you have to hold on. ↗

Bringing it all together: with one typeface, use color, placements, and a combination of the two for CONTRAST. forges connections and distinctions in our designs. Lets us navigate our designs efficiently

SUNDAY, FEBRUARY 26, 2017

ENGLISH | FRÉDÉRIQUE | COPIRES

SEARCH NEWS EXPLORE

The New York Times

Sunday, February 26, 2017 | Today's Paper | View | PDF | Pages: 10,276 | 4

HOME U.S. POLITICAL NY Business Opinion Tech Science Health Arts Style Food Travel Magazine Weekend All

THE 45TH PRESIDENT

Agents Discover Freedom on Deportations Under Trump

By PATRICK MEEHAN, CAPTION BY JONATHAN NAPOLITANO

The Trump administration's plan to deport numbers of undocumented immigrants was introduced in dramatic fashion over the past month.

Much of the front-line work has fallen to thousands of ICE officers who are newly emboldened and empowered.

► **1,100 Officers:**
- Douglas Foye Report: [Immigration Officers Face Increased Terror Risk, Report Says](#)

Muslims Admitted at Lower Rate During Travel Ban

By JEFFREY CARALIN, K.E. KERKELA and JESSICA GRIFFITHS

During the week when President Trump's refugee ban was in effect, just 12 percent of the 85 refugees who were admitted were Muslim, compared with a weekly average of 45 percent in 2016.

Father of Commando Killed in Yemen Criticizes Trump

By ERIC SCHMITT 11 minutes ago

The father of Chief Petty Officer William Owen said that he had refused to meet with President Trump on the day his son's body was returned home, and he told the White House not to "hide behind my son's death to prevent an investigation."

Will the Real Democracy Lovers Please Stand Up?

By JESSICA GRIFFITHS

Will the Real Democracy Lovers Please Stand Up?

THE DAILY 360

Preparing for Life on Mars

By JEFFREY CARALIN

It's people are living in isolation for eight months on a volcano in Hawaii as part of a NASA-funded study to simulate human exploration of Mars. We chronicle their mission in video-vlogs.

More in The Daily 360 ▾

Why De Blasio Might as Well Be Running Unopposed

By ANDREW RAIFORD and ANDREW HETHERINGTON

Here's what you need to know about the world's big stories.

Your Weekend Briefing

By ANDREW RAIFORD and ANDREW HETHERINGTON

Support the mission of The Times.

SPONSOR A STUDENT SUBSCRIPTION TODAY.

SMARTER LIVING

Dishes That Taste Better the Second (or Third) Day

How Big Do You Want Your Nest Egg to Be?

OP-ED: JOHN DRILLI

The Murders of My Colleagues

Dead Mexican journalists are cold cases. But we can't stop covering them.

Editorial: The Immigration Fact Trump Doesn't Like

Book: Two Communists Walk into a Bar ...

Opinion: Immigrant Proposals

Book: Trump vs. Press-Crazy, Stupid-Less

Entert.: Trump Vilest, Your Father Is Retrying You

Book: Steve Bannon's World

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THE DAILY 360 ▾ Good, Bad and Mad: Andrew Rosenthal on the News

PLAY TODAY'S PUZZLE ▾

Sunday Review

EXCERPT: "La La Land" brings movie musicals into the 21st century with a reality check.

► **Best Pictures? All of Them:**
- What to Ask a Celebrity Brother 'Are You a President?' ▾

YOUR READING LIST

Stories you save are added to your Reading List. Here are some suggestions to get started.

The Folly of Abolishing the N.E.A.

Learning to Love Our Robot Co-Workers

Divisions of Labor

Learn More | Send Feedback

WEEKEND READS

Amid a Flurry of Oscar Events, Celebrations of Black Girl Magic At the Oscar Studio Screen and the Essence Black Women in Hollywood a sense of sisterhood was magnified.

Headlines, Eyebrows, Bylines/meta: All of the above grouped distinctly from paragraphs they are set with.

The New York Times

Sunday, February 26, 2017  Video  Pages 0.27% 4

HOME U.S. POLITICS NY Business Opinion Tech Science Health Arts Style Food Travel Magazine T Magazine Weekend All

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► **1,000 Officers**
• Douglas Fife Report that Immigrants Face Increased Terror Risk, Report Says

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Will the Real Democracy Lovers Please Stand Up?

By ROBERT KRULICKI

It's a source of concern   

With just over six months until the primary, no viable challenger has emerged for Mayor Bill de Blasio of New York, who finds himself in a political "sweet spot" amid legal uncertainty.

Why De Blasio Might as Well Be Running Unopposed
By ROBERT KRULICKI and others

It's a source of concern   

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SUNDAY REVIEW

OP-ED: OHN DRILL The Murders of My Colleagues Dead Mexican journalists are cold cases. But we can't stop covering them.

Editorial: The Immigration Fact Trump Doesn't Like
Book: Ten Commandments Walk into a Bar ...

Opinion: Immigrant Proposals
Dead: Trump vs. Press-Crazy, Stupid-Less

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THE CROSSWORD + Play Today's Puzzle 

Your Reading List

Stories you save are added to your Reading List. Here are some suggestions to get started.

The Folly of Abolishing the N.E.A. 
Recommended for you

Learning to Love Our Robot Co-Workers 
Recommended for you

Divisions of Labor 
Recommended for you

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Weekend Reads

Amid a Flurry of Oscar Events, Celebrations of Black Girl Magic At the Oscar Studio Screen and the Essence Black Women in Hollywood a sense of sisterhood was magnified. 

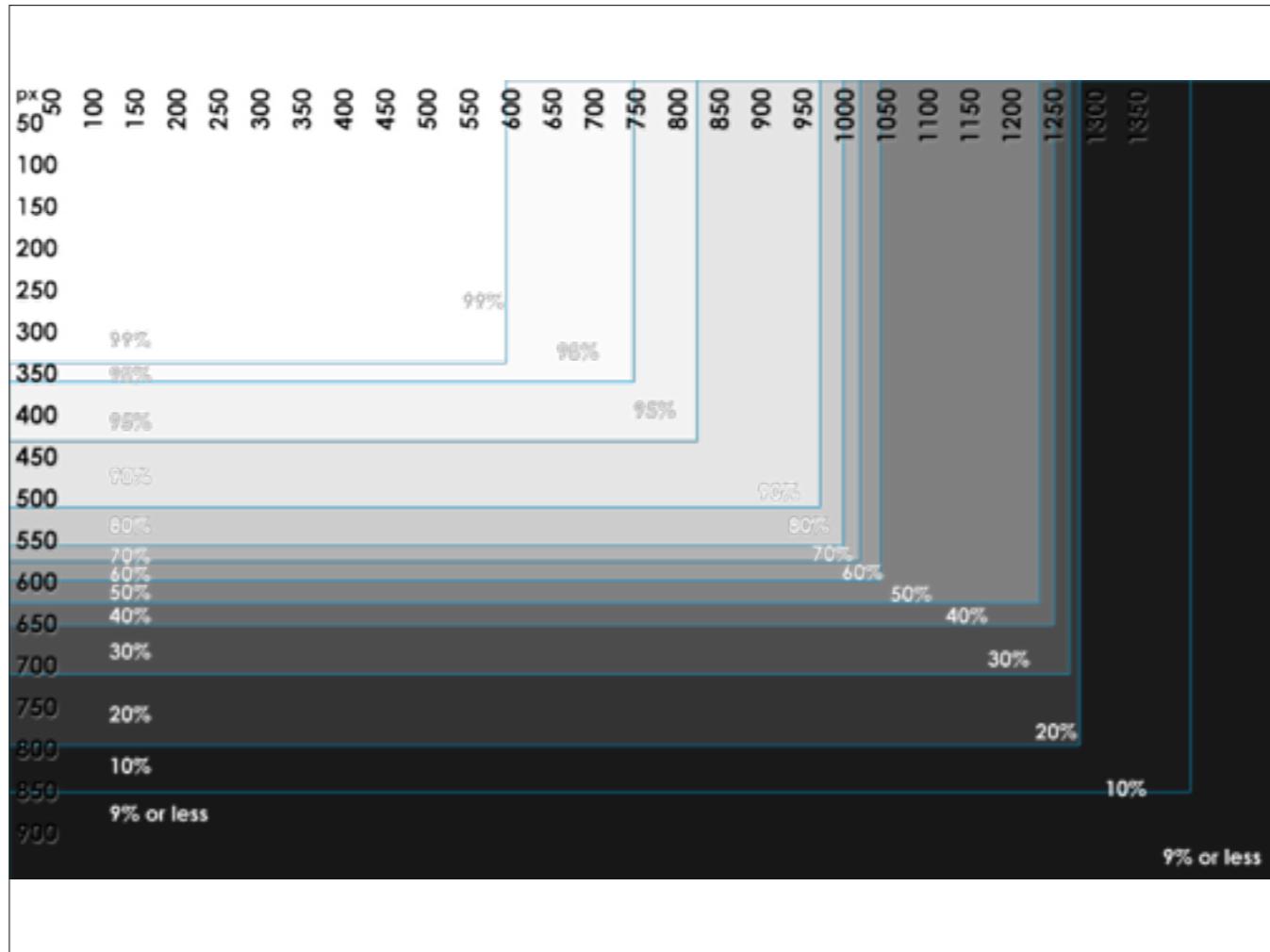
Drawn to upper left, can either follow down, or move to center channel

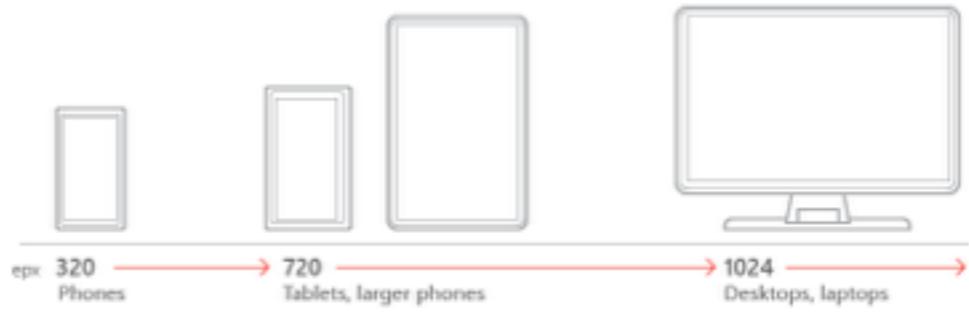
LOTS of content, but once we learn the pattern, its easy to parse.

Balance between directing readers eye, and encouraging scanning

Composition

Our typography does not exist in a vacuum— it's context of tryout within a browser or device. We need to think about our typography choices within the context of our entire composition.





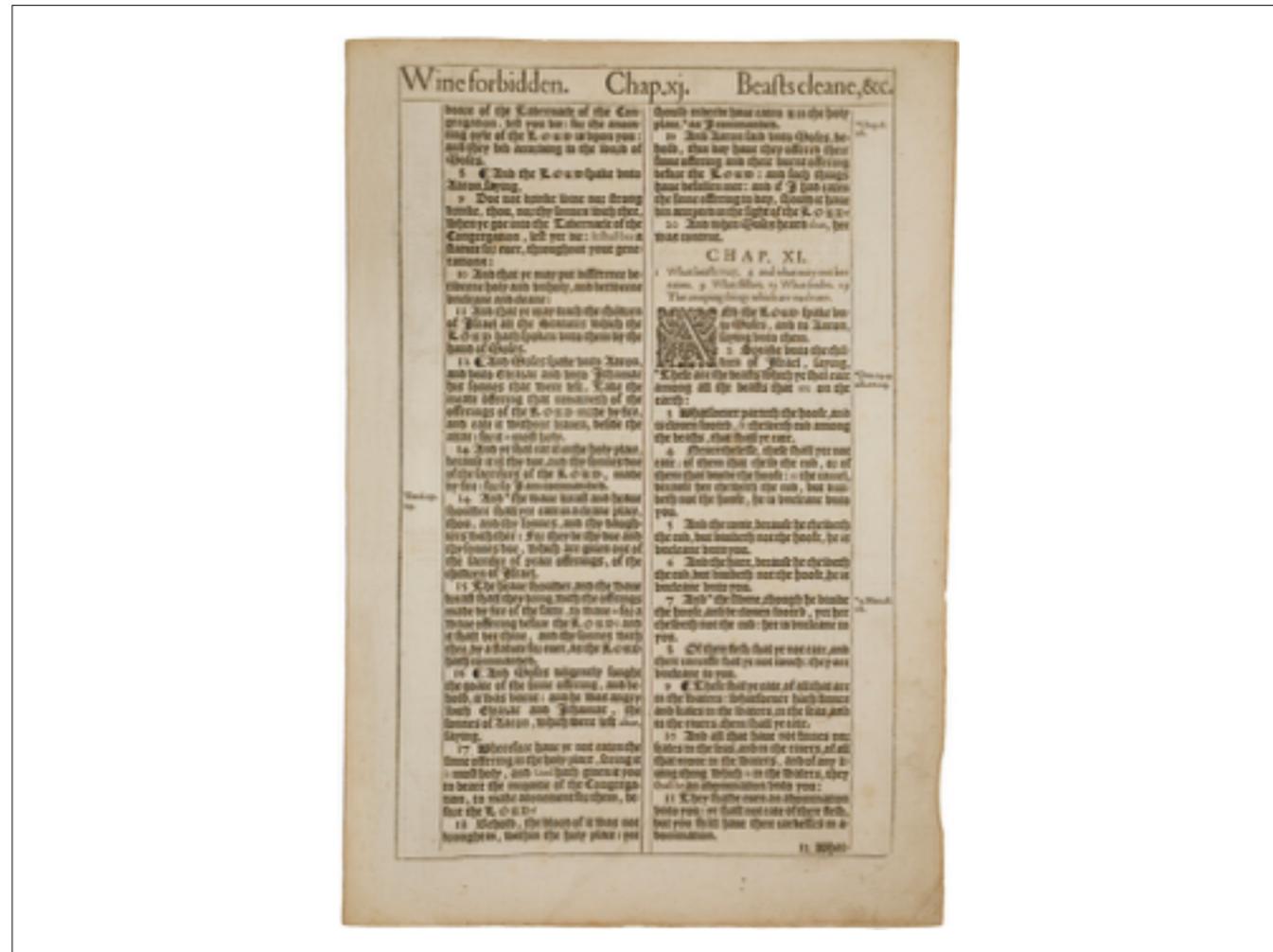
Embracing the
unknown

Grids

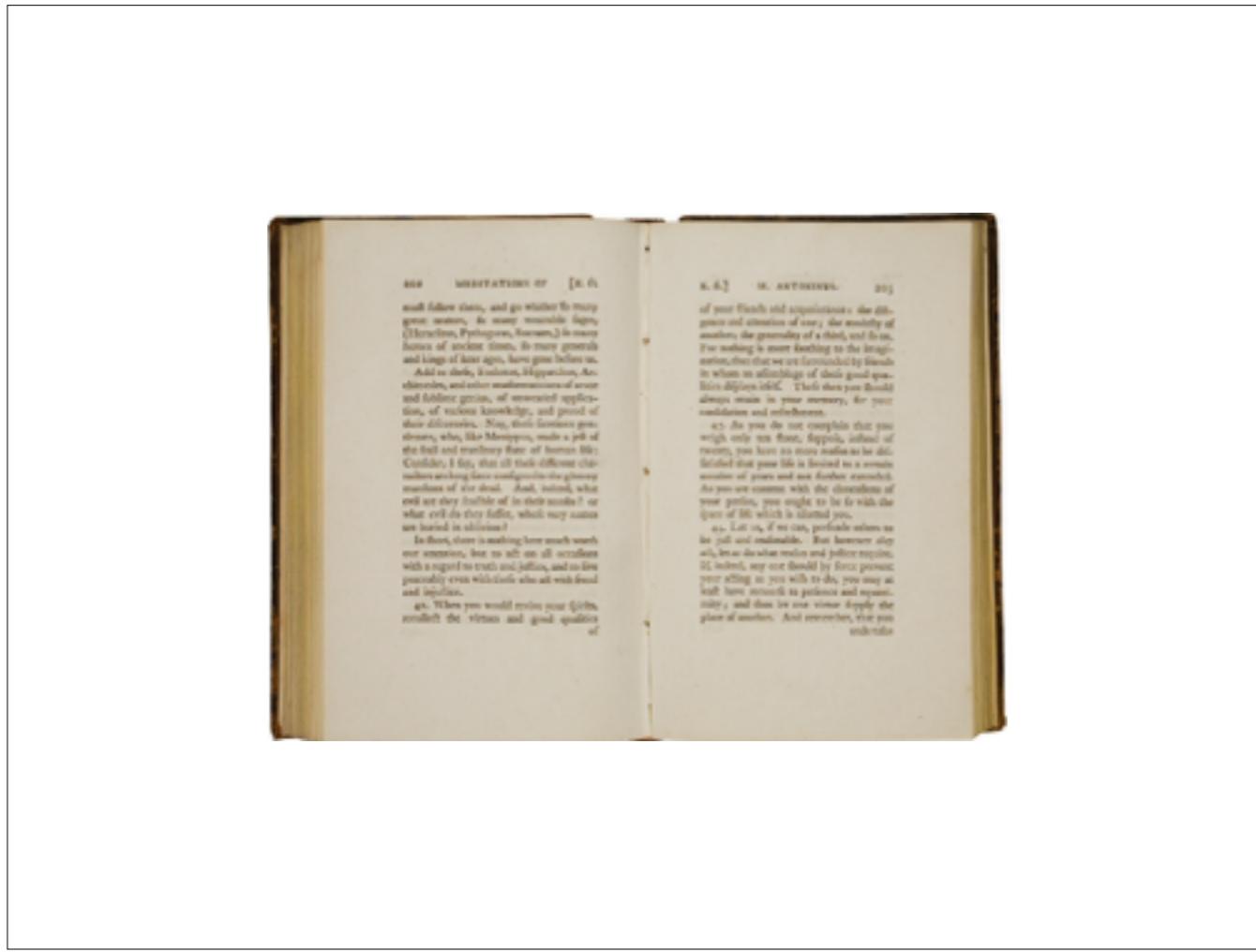


The term "grid" (or graphic design, even) didn't exist until mid-twentieth century, but its been used for almost as long as type has been put on the page.

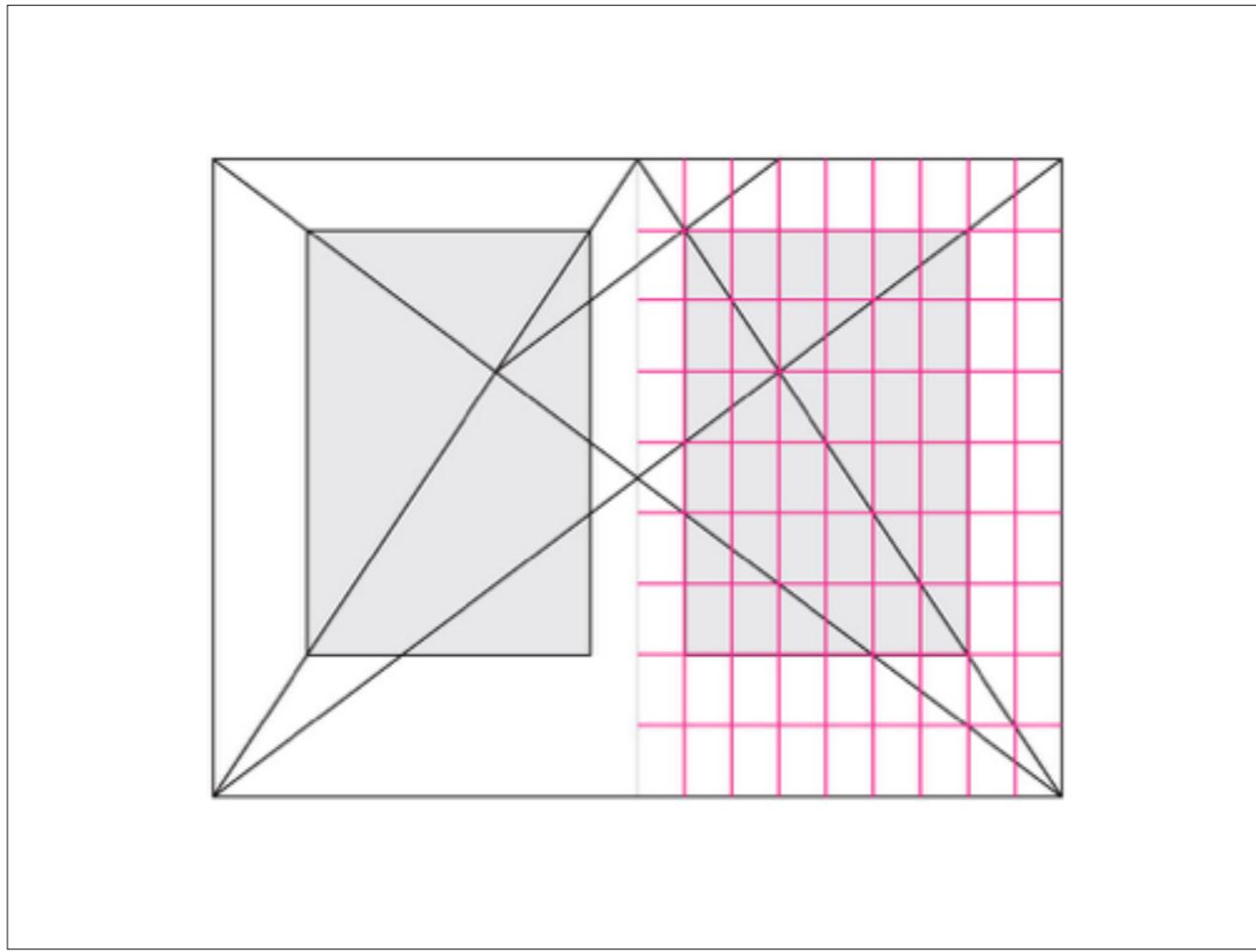
Fourteenth-century English manuscript. The overall layout is asymmetric, and therefore surprisingly modern. The main column is positioned to the left of the page, with a large right-hand margin used for notes. All text is calligraphic and ranged left.



late-sixteenth-century English Bible—symmetrical two-column grid.



Spread from *The Meditations* of Marcus Aurelius Antoninus, published in 1792



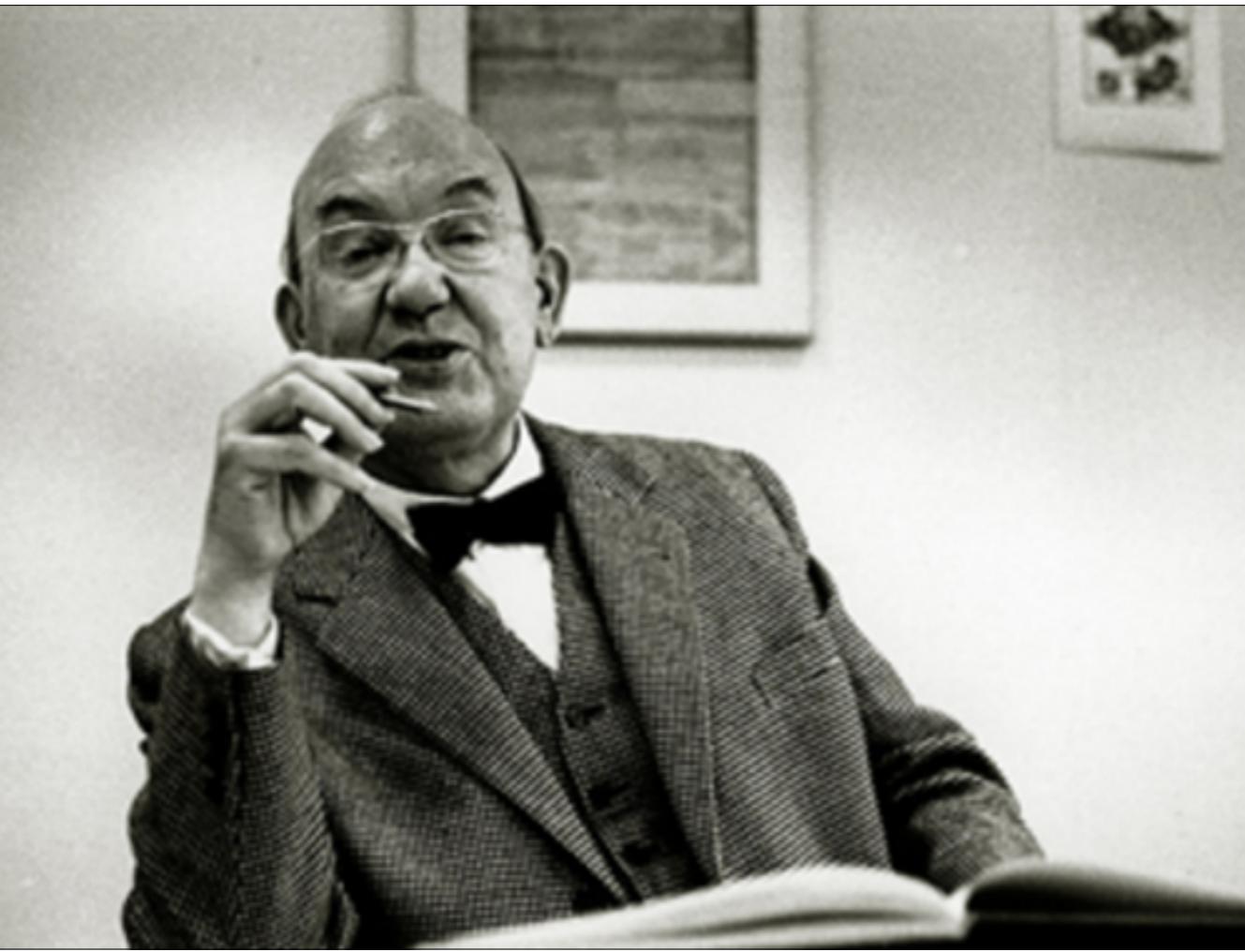
Van de Graaf canon— using the page ratio as a unit: 1/9 and 2/9th units. Asymmetrical layouts for a symmetrical spread



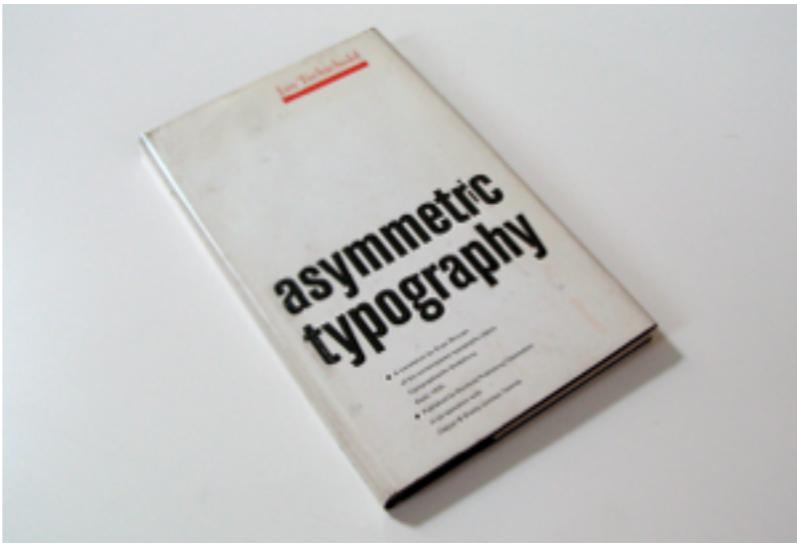
Theo van Doesburg (Netherlands), 1917 – De Stijl: form as determined by function, simplicity of form was accessible and democratic (bit a response to WWI, informed by early 20th century movements including Futurism, Dadaism, surrealism, constructivism)



At a similar time, Bauhaus School—literally “Construction house” or “School of building” founded by Walter Gropius in Weimar Germany in 1919. marrying analytical skills with abstract form... there should be no distinction between form and function. Closed in WW2, but still basis for most design curriculums.



Jan Tschichold, in the late 1920 and early 1930, started pushing this idea more formally.



Asymmetric Typography (1935) described designers as akin to engineers, and argued compellingly for asymmetry as a central tenet of modernism. explored subtle horizontal and vertical alignments, and used a limited range of fonts, type sizes, and type weights.



Several post-War Swiss designers are the best-known exponents of the grid. This spread is from Josef Müller-Brockmann's *Grid Systems in Graphic Design*

Grids on the web

Subtraction		Version 7.1 Khoi Vinh's Web Site				Search via Google	
Home	Categories	Archives	About			Previous	Next
Fri 31 Dec 2004	Grid Computing... and Design					Ads by the Deck	

Posted 04:51 pm

Author Khoi Vinh

Categories Design, Web Design, and Subtraction

Body

The layout grid I used for Subtraction Six.5 was improvised and inconsistent — I hobbled it together without much consideration or foresight, more interested in getting something finished than building something that would continue to make sense as I got more and more serious about the writing I post here. Over time, by virtue of repeated use, I became increasingly and lamentably invested in its tremendous shortcomings. When you make fairly liberal use of illustrations in your posts, you essentially wed yourself to the particulars of the CSS you've established, creating graphics of a certain width or ordering content in a particular method. It works in the short term, but it presents problems when you sit down to redesign.

Help Wanted



PocketProf
Head of Product

Belkin
User Interface Designer

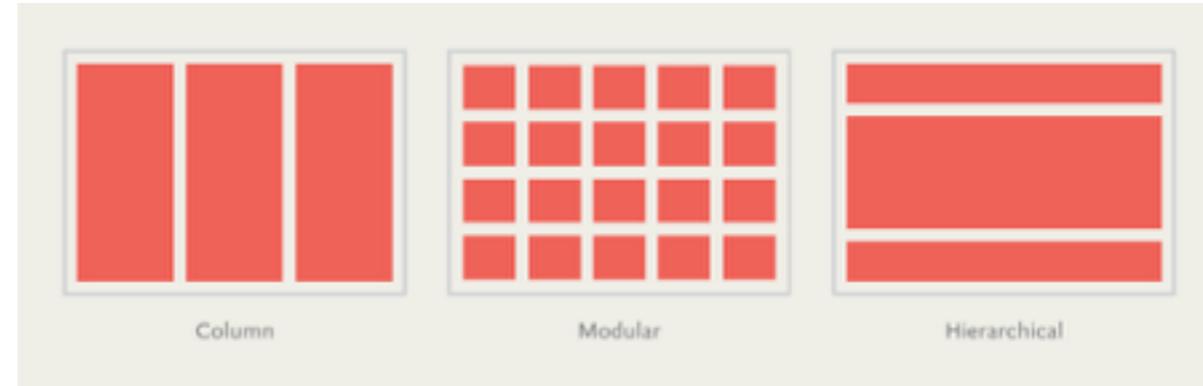
Belkin
Senior User Experience Designer

Belkin
Senior User Interface Designer

A grid allows you to frame your layout with purpose to align page elements and build hierarchical relationships.



What types of grid systems do we have to work with? Column, Modular, Hierarchical.



What types of grid systems do we have to work with? Column, Modular, Hierarchical.

We often want to use a combination



Hierarchical and columns



Jason still gets a lot of variety across this system.

The ultimate resource in grid systems.

The Grid System

the grid system is an art, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.

Josef Müller-Brockmann

Hide Grid

POWERING THE QUALITY WEB WITH BEAUTIFUL ADS

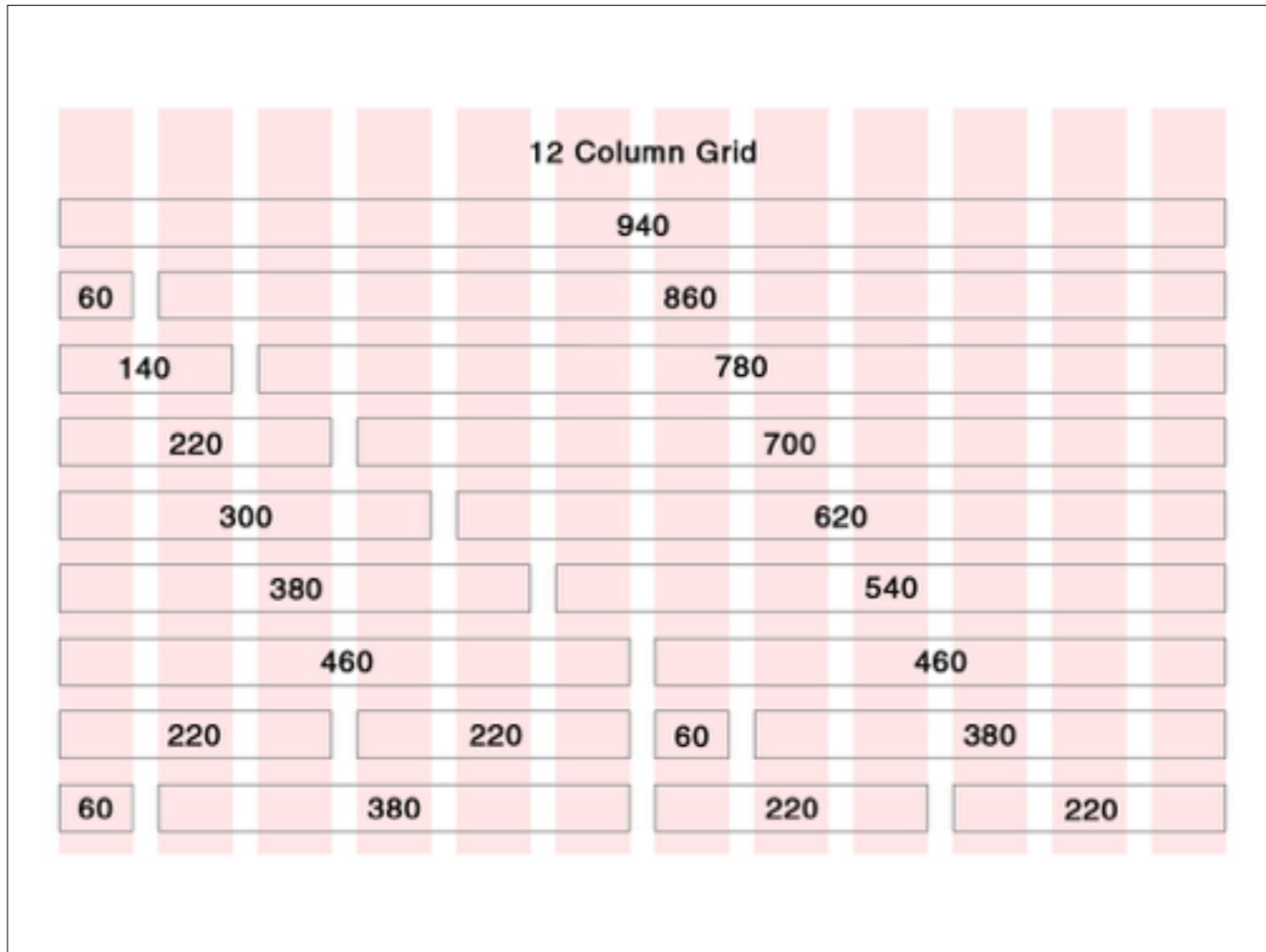
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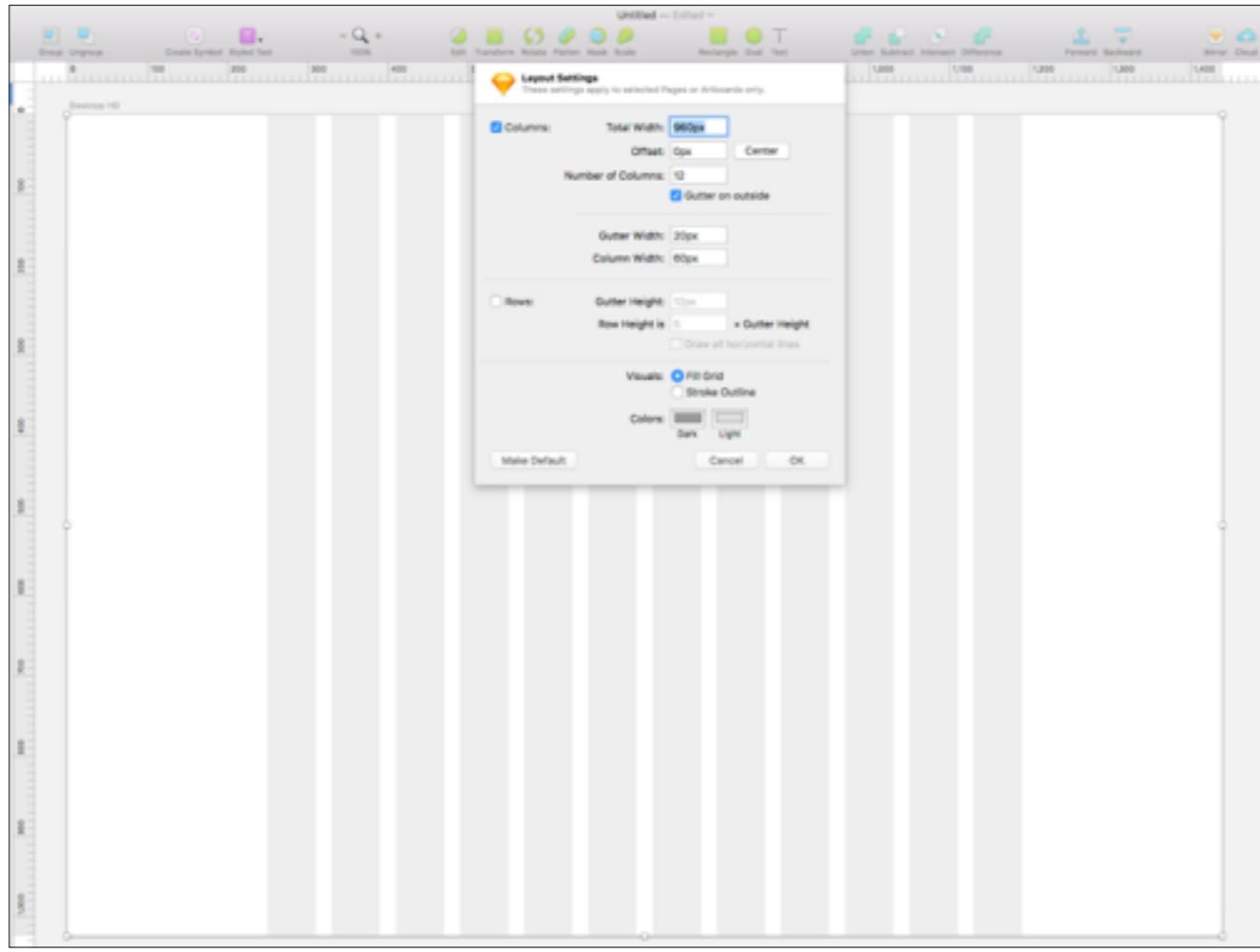
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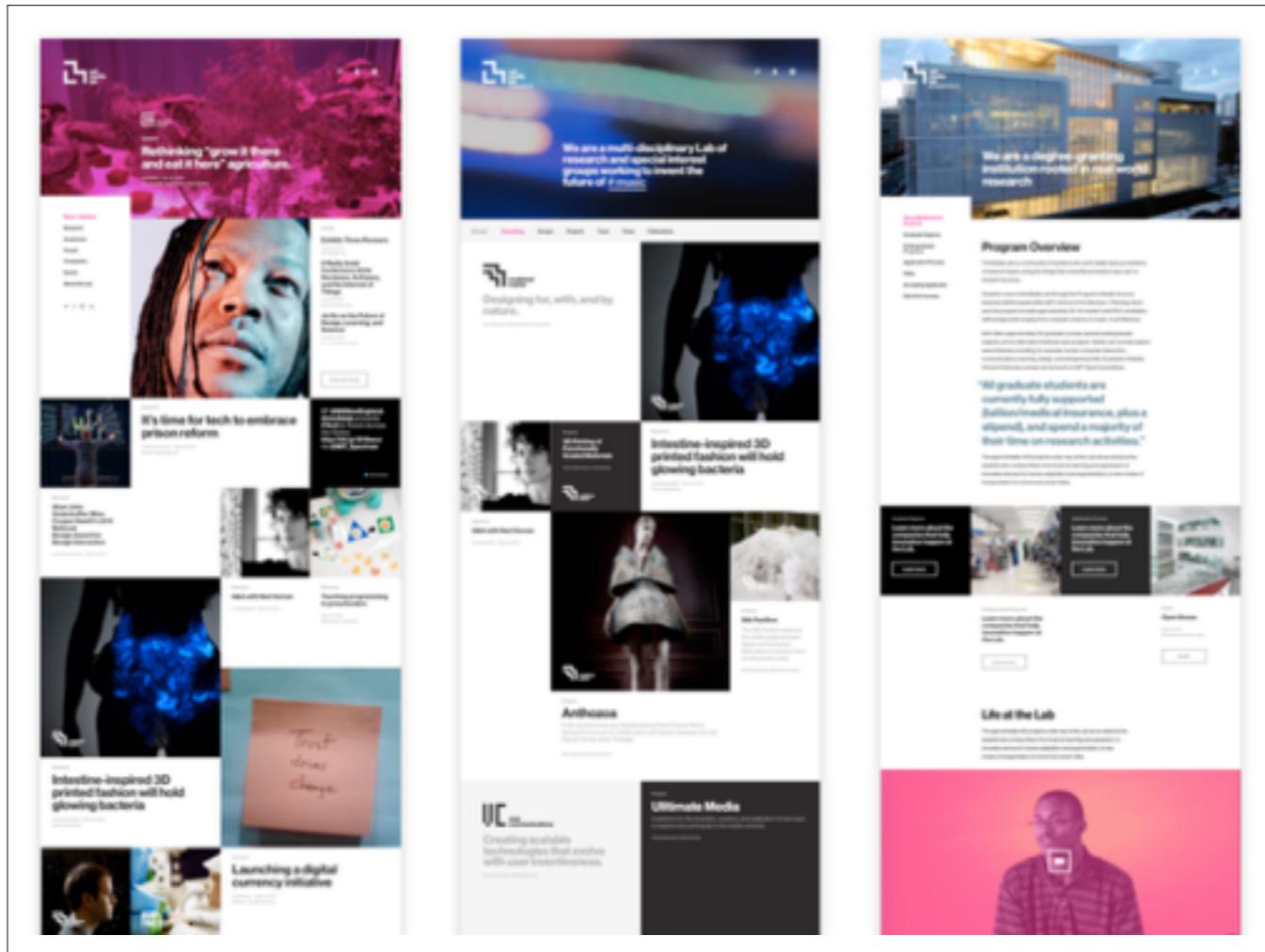
Articles	Tools	Books	Templates	Blog	Inspiration
The 960 Grid System Made Easy <small>This article is for web designers and front-end web developers who are interested in grid-based layout systems but are at a loss on how to decipher them.</small> <small>04 Mar 2012</small>	Golden Grid System <small>A folding grid for responsive design.</small> <small>04 Mar 2012</small>	An Initiation in Typography <small>In this fascinating initiation into visual design and typography, the first chapter deals with proportional grid systems and typographical measurements.</small> <small>04 Mar 2012</small>	Photoshop Grid Templates <small>A small collection of grid templates for various devices and common design scenarios.</small> <small>04 Mar 2012</small>	New RSS Feed <small>Hi folks, the RSS Feed has been migrated to new service. If you are subscribed in the old Feedburner URL, please unsubscribe and subscribe to the new URL:</small> <small>thegridsystem.org/feed/</small> <small>05 Sep 2013</small>	Ace Jet 170 AisleOne BBDK Bianka Budd Corporate Risk Watch Counter Print David Akey Design Assembly Dirty Mouse Experimental Jetset Form Fifty Five Grafik Magazine Grain Edit Graphic Hug I Love Typography Lamonsca Mark Boulton Minimal Sites Monocle Neubau NewWork OK-RM
How You Make A Grid <small>A PDF written by Andrew Maher to help you design grids and to give you the resources to delve further into the grid world.</small> <small>04 Mar 2012</small>	Fluid Baseline Grid System <small>An HTML5 & CSS3 development kit that provides a solid foundation to quickly design websites with ease.</small> <small>04 Mar 2012</small>	Ordering Disorder: Grid Principles for Web Design <small>Ordering Disorder is a book by Khoi Vinh that delivers a definitive take on grids and the Web and provides both the big ideas and techniques of grid-based design.</small> <small>11 Nov 2010</small>	960px Grid Templates <small>A selection of 960 pixel-wide uniform grid templates ranging from 3-columns to 16-columns, for both Adobe Photoshop and Fireworks.</small> <small>11 Nov 2010</small>	Khoi Vinh — On the grid <small>Web and interactive designer Khoi Vinh speaks about his process and using the grid.</small> <small>04 Mar 2012</small>	

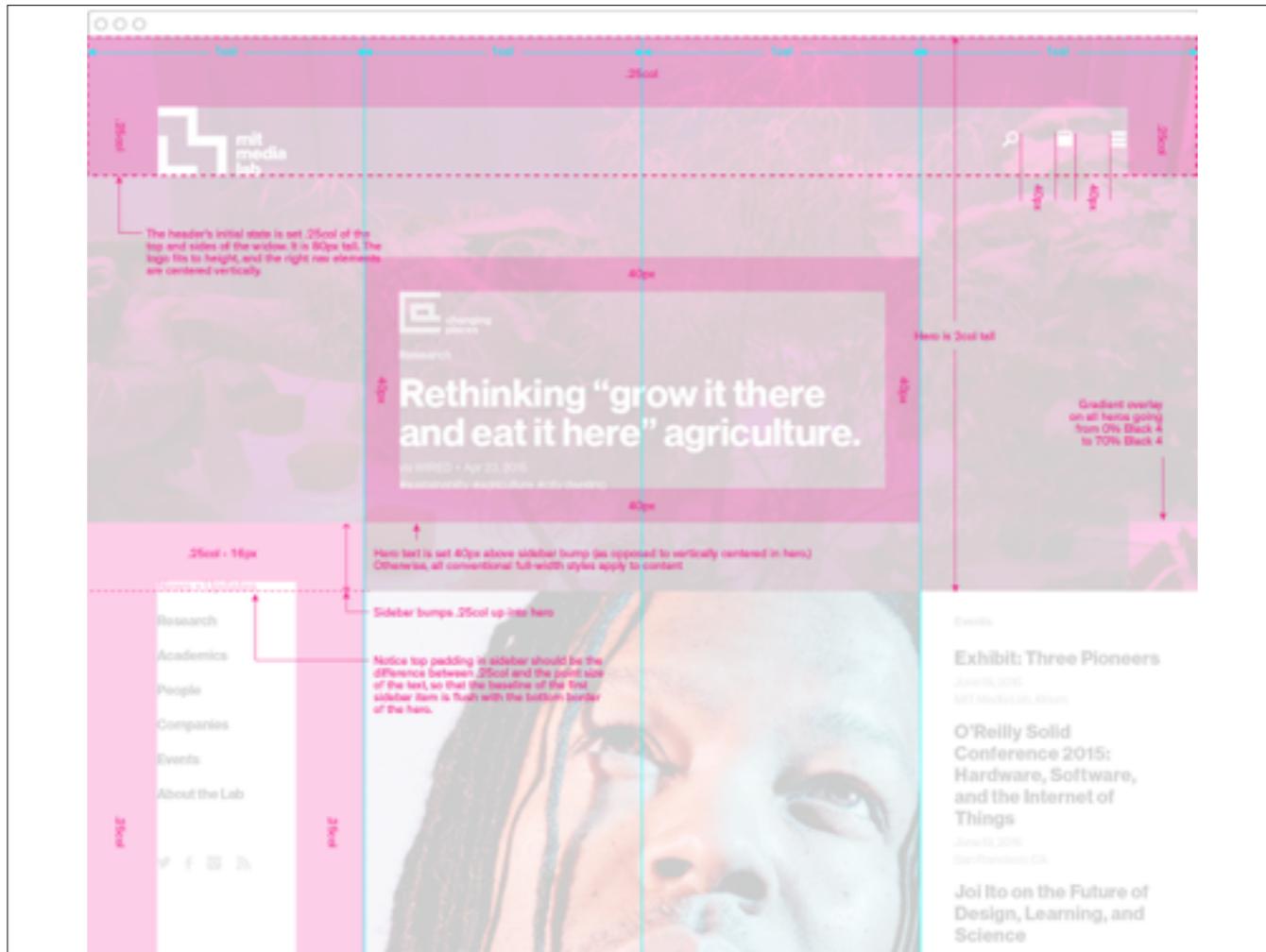
Baseline grids: provide a consistent rhythm to text as it cascades down a page. Very hard to do on the web, but we want to be mindful of our vertical rhythm.

The 960 Grid









mit media lab academics

Section-specific signs will be provided for versions of the logo appearing on landing pages.

We are a degree-granting institution rooted in real world research

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Fall 2015 Courses

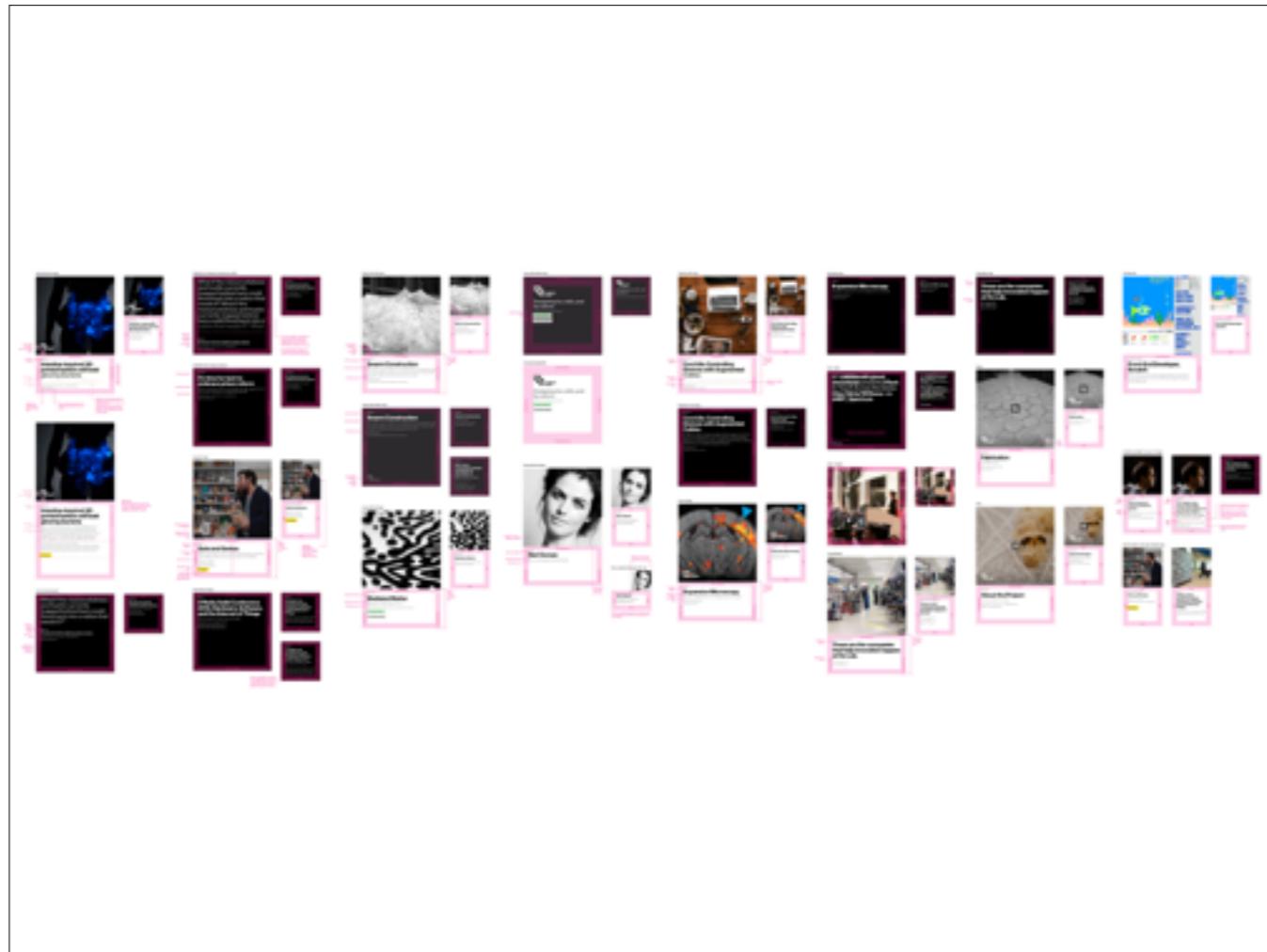
Program Overview

The Media Lab is a community of inventors who work atelier style as members of research teams, doing the things that conventional wisdom says can't or shouldn't be done.

Students come to the Media Lab through the Program in Media Arts and Sciences (MAS), based within MIT's School of Architecture + Planning. Each year, the program accepts approximately 30-40 master's and PhD candidates with backgrounds ranging from computer science, to music, to architecture.

MAS offers approximately 30 graduate courses, several undergraduate

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20px after headers.
*0px before any paragraph that follows a header.
20px before each succeeding paragraph.
20px before each succeeding paragraph.



For Tuesday:

- TK