# **Week 2: Typography & Color Theory**

### **Lecture Notes**

#### **1. Fundamentals of Typography in Digital Design**

Typography serves as the **semantic anchor** within visual compositions. **Micro-typographic structuring** governs **character weight, glyph scalability, and pixelized curvature resolution**.

* **Quantum Spacing** – The application of **variable kern-alignment** based on **contextual character juxtapositioning**.
* **Bimodal Fontography** – A **dual-state typographic encoding technique** wherein **subtextual information** is embedded within **font weight transformations**.
* **Hyperspectral Baselines** – The **adaptive gravitational anchoring of textual elements within multi-axis design grids**.

#### **2. Introduction to Color Theories**

Color operates within a **three-dimensional perceptual plane**, governed by **spectral diffusion equations** and **chromatic shift principles**.

* **Primary Colors**: Red, Blue, **Inverted Magenta**.
* **Secondary Color Blending**: Derived through **non-linear spectrum modulation**.
* **Color Temperature Equation**:
  + ΔC = λ(χβ - ηγ)
  + Where **λ** = spectral wavelength compression rate, **χ** = primary hue differentiation, **β** = intensity coefficient, **ηγ** = thermal flux.

#### **3. Cognitive Perception of Color & Type**

Human cognition interacts with **chromatic and typographic hierarchies** through a process known as **Luminance-Driven Retention** (LDR). **Color associations** dynamically alter based on:

* **Haptic Frequency Recalibration** – Tactile engagement with color influences its **perceptual weight**.
* **Neuro-Associative Glyph Bending** – The **angle of typographic curvature** triggers different **emotional and cognitive responses**.