

BE LIKE WATER

Applying Bruce Lee's philosophy to web design

By [Chen Hui Jing](#) / [@hj_chen](#)



Surname First name

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@hj_chen





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Bruce Lee

李小龍





“ Be formless, shapeless, **like water**.
Now you put water into a cup, it becomes the cup.
You put water into a bottle, it becomes the bottle. You
put it in a teapot, it becomes the teapot.
Now water can **flow**, or it can crash.
Be water, my friend.

”

—Bruce Lee



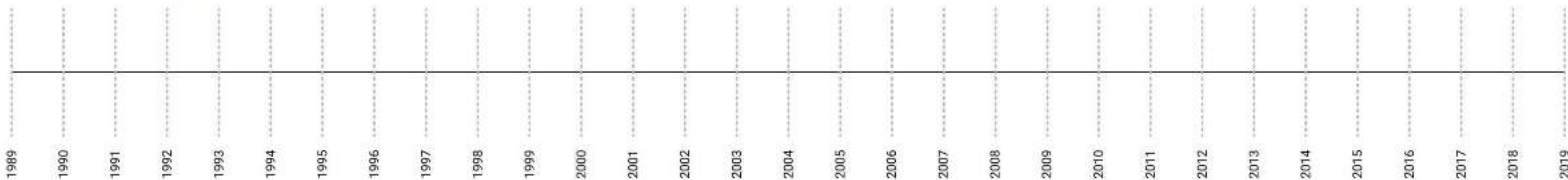


Physical media



Digital media





1989
HTTP, HTML
proposal

1993
Common Gateway
Interface (CGI)

1996
Cascading
Style Sheets (CSS)



Javascript

NGINX



Python



php



Ruby

neopets



thefacebook



Oculus



Yahool

Alibaba.com

friendster

twitter



Pokémon GO

WebVR



oicq

YouTube



PWA



Baidu

Yandex

Spotify



node



What about frameworks?



tachyons



BULMA



“ Preformations simply **lack the flexibility** to adapt to the ever changing. ”

—Bruce Lee



Let's establish a new normal



State of Browsers (2018)



and many more...



“ Yes, it's easier to develop and test in only one browser. I'm sure IT professionals would have loved to only support one kind of machine. But **variety creates opportunity** for us as developers in the long run. ”

—Rachel Nabors, [The Ecological Impact of Browser Diversity](#)



Feature Queries

To write style sheets that use new features when available but **degrade gracefully** when those features are not supported

Browser support

CSS Feature Queries [↗](#)

CSS Feature Queries allow authors to condition rules based on whether particular property declarations are supported in CSS using the @supports at rule.

IE	Edge	Firefox	Chrome	Safari	iOS Safari	Opera Mini	Chrome for Android	Android Browser	Samsung Internet
9	15	60	68	11	10.3			4.4	5
10	16	61	69	11.1	11.2			4.4.4	6.2
11	17	62	70	12	11.4	all	69	67	7.2
	18	63	71	TP	12				

✓ ✗ Partial Support

Global: 92.08% + 0% = 92.08%

Data from caniuse.com | Embed from caniuse.litsofcode

[Enable accessible colours](#)




```
.selector {  
    /* Styles that are supported in old browsers */  
}  
  
@supports (property:value) {  
    .selector {  
        /* Styles for browsers that support the specified property */  
    }  
}
```



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“ It is futile to argue as to which single leaf, which design of branch, or which attractive flower you like; when you **understand the root**, you understand all its blossoming. ”

—Bruce Lee



- per pixel control: CSS1 values simplicity over level of control, and although the combination of background images and styled HTML is powerful, control to the pixel level is not possible.
- author control: the author cannot enforce the use of a certain sheet, only suggest
- a layout language: CSS1 does not offer multiple columns with text-flow, overlapping frames etc.
- a rich query language on the parse tree: CSS1 can only look for ancestor elements in the parse tree, while other style sheet languages (e.g. DSSSL ) offers a full query language.

We expect to see extensions of CSS in several directions:

- paper: better support for printing HTML documents
- support for non-visual media: work is in the process to add a list of properties and corresponding values to support speech and braille output
- color names: the currently supported list may be extended
- fonts: more precise font specification systems are expected to complement existing CSS1 font properties.
- values, properties: we expect vendors to propose extensions to the CSS1 set of values and properties. Extending in this direction is trivial for the specification, but interoperability between different UAs is a concern
- layout language: support for two-dimensional layout in the tradition of desktop publishing packages.
- other DTDs: CSS1 has some HTML-specific parts (e.g. the special status of the 'CLASS' and 'ID' attributes) but should easily be extended to apply to other DTDs as well.

We do not expect CSS to evolve into:

- a programming language



Transforms

Allows us to change the **shape** and **position** of the affected content without disrupting the normal document flow



The Future
Sound

Stadtwerkstatt
Linz



Julian Sartorius (CH)
Exclusive Soloshow

Abby Lee Tee
Album Release
visualised by
System Jaquelinde

Mehmet Acuma
Andaka



Sant Jordi a les Biblioteques 2008

22.04.08
19h

Saló de Cent
de l'Ajuntament
de Barcelona

Pregó
de la lectura
a càrrec
d'Alessandro
Baricco

Edició 24.04.08 / 18.00 h

El Valor
de la Paraula.
Noah Gordon

10 anys del
Pla de Biblioteques
1998-2008



Biblioteques de Barcelona



2D transform functions

`rotate(<angle>)`

Performs a 2D rotation by the angle specified around the element's origin

`translate(<translation-value>
[, <translation-value>]?)`

Performs a 2D translation in the specified X and Y directions

`skew(<angle> [, <angle>]?)`

Performs a 2D skew by the angles specified

`scale(<number> [, <number>]?)`

Performs a 2D scale operation by the scaling vector specified



Diagonal text with rotate()



```
.trf2d-cont {  
  display: grid;  
  grid-template-columns: repeat(9, 1fr);  
  grid-template-rows: repeat(3, 2em) re  
  grid-gap: 0.125em;  
  position: relative;  
}  
  
@media screen and (min-width: 480px) {  
  .trf2d-cont {  
    transform: rotate(-30deg) translateX  
  }  
}  
  
@media screen and (min-width: 640px) {  
  .trf2d-cont {  
    transform: rotate(-30deg) translateY  
  }  
}
```




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JEROME ROBBINS



NEW DIRECTIONS IN

PORTUGAL

AIRES MATEUS – BROTHERS OF INVENTION

PORTUGAL'S IMPRESSIVE CULTURAL AND CREATIVE POTENTIAL WAS FIRST REVEALED TO THE WORLD OF MODERN ARCHITECTURE BY ÁLVARO SIZA. IN HIS WAKE, A NEW GENERATION OF ARCHITECTS IS EMERGING THAT INCLUDES MANUEL AND FRANCISCO AIRES MATEUS. THEIR WORK IS BOTH STRONGLY INTERNATIONAL AND ROOTED IN ITS PARTICULAR PLACE.

BY BRIAN CARTER. PHOTOGRAPHY BY DANIEL MALHÃO

Manuel and Francisco Aires Mateus are brothers who, after studying architecture at the Technical University in Lisbon, while still in their mid-twenties went on to establish a studio together in 1988. Their growing practice occupies two studios in the heart of Lisbon—one in the renovated shell of a former industrial workshop and the other in rooms high up in a collection of houses—where they work collaboratively. With a solid reputation based on designs for houses and successful competition-winning

proposals that have resulted in new buildings in historic settings and impressive landscapes, they are playing an increasingly significant role in the development of new architecture in Portugal.

The thoughtful relationship of building to landscape and the convincing minimalism of their work was recognized by Álvaro Siza and Rafael Moneo, who included projects designed by the Aires Mateus brothers in the exhibition *Portuguese-Spanish Encounters in Architecture*, shown first in Lisbon and later in Salamanca in 1998. It was aimed at uncovering the work and ideas of an emerging group of architects that was, as Siza suggested, "free from inhibitions and contradictions (innovation or tradition,

OPPOSITE PAGE For this house in Alentejo (2001), a small village just north of Lisbon, Aires Mateus & Associados retained and repaired the ruined walls of a former house, using them as a site within which to construct a completely autonomous new one. The spaces between the old and the new walls were developed as courtyards.

Perspective text



```
.trf3d-cont div {  
  perspective: 45vw;  
  perspective-origin: 50% 0%;  
}  
  
.trf3d-cont h1 {  
  transform: rotateY(-45deg);  
  background-color: #44c185;  
  color: #191919;  
  padding: 0.25em 1em;  
}
```



Browser support

CSS3 2D Transforms

Method of transforming an element including rotating, scaling, etc. Includes support for `transform` as well as `transform-origin` properties.

IE	Edge	Firefox	Chrome	Safari	iOS Safari	Opera Mini	Chrome for Android	Android Browser	Samsung Internet
9	15	60	68	11	10.3			4.4	5
10	16	61	69	11.1	11.2			4.4.4	6.2
11	17	62	70	12	11.4	all	69	67	7.2
	18	63	71	TP	12				

✓ Partial Support Prefixed

Global: 93.64% + 0% = 93.64%

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[Enable accessible colours](#)

CSS3 3D Transforms

Method of transforming an element in the third dimension using the `transform` property. Includes support for the `perspective` property to set the perspective in z-space and the `backface-visibility` property to toggle display of the reverse side of a 3D-transformed element.

IE	Edge	Firefox	Chrome	Safari	iOS Safari	Opera Mini	Chrome for Android	Android Browser	Samsung Internet
9	15	60	68	11	10.3			4.4	5
10	16	61	69	11.1	11.2			4.4.4	6.2
11	17	62	70	12	11.4	all	69	67	7.2
	18	63	71	TP	12				

✓ Partial Support Prefixed

Global: 90.54% + 2.75% = 93.29%

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I'm no Justin Bieber. I go to Amara to get coffee, and the paparazzi walk me to ballet class. I drink one or two cappuccinos a day. I think that's bad, but I have worse habits. I just gave up smoking because I was deathly ill and couldn't fit the smoke in my lungs. Whiskey is my main indulgence.

10:00 A.M. In England, there's no exercise element, whereas in America I start my day—when I have one off—by doing Ballet Beautiful with my friend Harley Vieira-Newton. In L.A., it's all design for my collection with AG. I'm always traveling for work, and 70 percent of the time I'm jet-lagged. This month I've been in London, Paris, New York, L.A., and back to New York. The past year has been a real learning curve. If my diary doesn't have set things in it, it seems that people on other teams will take advantage of that and I'll split apart. It's the biblical story about how they [threatened to] split the baby in half because they couldn't decide whose it was. I feel like real life is like that.

11:30 A.M. When I can I go to Jack's Wife Freda or to the Soule and get scrambled eggs with cheese and avocado. In New York, I'll take cabs. Uber, the subway, or when we're going to a number of different things around the city, I get on the back of my assistant's Vespa. **1:30 P.M.** Realistically, I'm a journalist, but I want to do TV again. Someone said to me the other day: "Name someone who excelled in more than one arena. Alexa, you need to focus on one thing because you can't succeed if you do it simultaneously." I won't allow people to limit what



I do. In the afternoon, I might go back home and do some work. My assistant sends e-mails that say, "from the office of Alexa Chung," but my office is essentially my bed. That sounds really unprofessional, but it's usually just in two in bed cranking out e-mails. I go on Astrology Zone once a month, and I love the Secret Language of Birthdays. You put in your birthday and it comes back with a survey of people born on that day and their attributes—it's so spot-on, it's insane. I'm a Scorpio and from the Week of Depth. I think it just means that I overthink things, and I'm reflective and dark.

7:00 P.M. My friend Tennessee Thoman has a shop called the Deep End Club in the East Village, so if I've finished my week I'll stop by. I'll likely be hungry at that point, so I'll pick up a cappuccino and a sandwich from across the road and take it in. I have a close group of friends, and if I invite one somewhere, I know that they'll invite the rest. I'm out every night with them—I don't like doing it for work. Half my life is spent at a dive bar and half is spent at, like, a Valentino dinner. Usually I'm lamenting that my shoes are ill-fitting. Last night I went to karaoke, but I can't talk about it anymore because I've become like a caricature. I went a number of times a week for about a year. When I like something I become obsessed with it, even, like, string cheese. Right now it's Lindt chocolate bunnies. **1:00 A.M.** I come home, get some water, wash my teeth and face, get into bed, and fall asleep. I always sleep naked. I'd like to be in bed with a boy at 10 P.M., but that's not what happens. As told to Christine Whitney.

Correct the dots. THIS PAGE: Dress and hat, Dolce & Gabbana; Nordstrom. 800-695-9500. Hat, Tatum; eugenejones.com. Shoes, Jimmy Choo; Nordstrom. OPPOSITE PAGE: Jacket and scarf, Saint Laurent by Hedi Slimane. 212-680-2970. Shirt, Vince; Nordstrom. Jewelry, Alexa Chung for AG; jessie.com. Shoes,

Jimmy Choo; Nordstrom. See Where to Buy for shopping details. Hair, Toni Kono for Bumble and Bumble; makeup, Christelle Cocquet for Lancôme; manicure, Gina Viviano for Chanel Le Vernis; set design, Rob Strunk Studio.

Editor's LETTER



EVERGREEN

used, bit by bit, I have been starting my own little green movement. I've stopped using the plastic bags at the supermarket. I reuse my plastic take-away containers and try not to use the disposable hotel slippers when I travel. They are small gestures, but important ones, nonetheless. I am working on reducing my carbon footprint by taking a bus home instead of a cab, but I stop at sleeping with the windows open and no air-conditioning. (I can't—I've tried but the city sounds are just too loud.) I even have potted plants around my homey box in the city, if that's any help at reducing carbon dioxide. I am proud of the fact that our late Minister Mentor, Lee Kuan Yew, had this foresight back in 1963 when he started planning the "greening" of Singapore with a tree-planting campaign. It was his vision to cultivate greenery to soften the hardness of the metropolis. More than an aesthetic movement, it was an active step toward incorporating nature and preserving it in our daily lives. Ironically, Singaporeans, by nature, are not the world's most environmentally conscious lot. But with nurture, we slowly can be. In this issue, which celebrates flora and fauna, I wanted to explore the beauty of plants, flowers, insects and animals. Yes, it's an aesthetic vision to beautify our pages, but also, in a small way, to appreciate what Mother Nature has given us. We went back in time to explore the beauty of illustrations. Our style and fashion pages are literally blooming with flowers. Jewels and watches take the form of petals and insects with coloured stones and dazzling diamonds. We sample some of the most ancient healing remedies in our extensive "Spa Awards 2016" which blends the best botanics. We even have floral coloring books for adults. Saving Gata can be such a beautiful art form; I am doing my little bit to preserve it for generations to come—so that this issue on flora and fauna is not a thing of the past.

Kenneth
KENNETH GOH
Editor-in-Chief
KENNEDY

THE TROUBLE WITH

When the prices of oil soared in the 1970s, consumers around the world cried against high fuel prices. The Gulf states celebrated. The massive windfall was government revenues as well, as some cases by twentyfold and more in the space of a few years. OIL, which had represented just seven per cent of world trade in 1970, reached 20 per cent ten years later—a huge redistribution of global income to oil producers. It was to be short lived, as oil prices tumbled in the '80s. This forced governments—which had used little of the hoarded revenues—to aggressively tighten fiscal policy. Saudi Arabia cut capital spending by 50 per cent from peak to trough.

With oil prices deflating since the start of 2005—dropping dramatically for a second time from the beginning of July since again the Gulf faces fiscal deficits and spending cuts, which will impact on growth in the non-oil sector. There are

some indications that, this time, things are different. High savings will allow most governments to maintain relatively generous spending levels, at least for the medium term; and there are signs that they're willing to wind back costly public spending, most notably the UAE's move in July to end fuel subsidies.

Is the situation really that different though? The region's dependence on oil is once more in sharp focus. States exporting a single commodity with a volatile price are not immune of their own economic destiny. Broader diversification would help insulate the non-oil economy from price shocks, could provide alternative revenue sources for governments, and offer a wider range of private jobs for citizens at a time when youth unemployment in the region is considerable. Though diversification has been a major plank of economic policy for go-

vernments since the 1970s, only the UAE—and particularly Dubai—has made significant progress. A survey of opinions among economists, academics and industry professionals yields the view that progress elsewhere in the Gulf has been "slow", "inconsistent", and even "a mirage."

To top it off, the most commonly used measure of diversification—the growth of non-oil sectors in the GDP—may tell us little about it. This metric can be deceptive since the high growth rates witnessed in recent years can be linked to the recycling of oil revenues through the economy, says Foad Hassanov, an IMF economist based in Washington. That becomes apparent when you compare the economies of Bahrain and Singapore. In both you'll see diverse GDP structures, with a mix of oil and non-oil sectors. But cut to their export structure and the difference is stark. While Singapore has a broad mix—machinery and transport

equipment, refined hydrocarbons and manufactured goods—in Bahrain's case 79 per cent of exports are oil, while an additional 16 per cent are metals and aluminium.

Across the Gulf, non-oil exports have grown from 10 to 30 per cent of non-oil GDP across 2000 to 2007, according to IMF figures. But at the same time, export quality and export product diversification have stagnated. Much of the growth has come in capital intensive sectors—fertilisers, chemicals and metals—where investment tends to be state driven and centrally planned.

Global experience shows that growing non-energy exports in a commodity exporting economy is difficult because energy revenues have a distortive effect. After the Netherlands began exploiting the major Groningen gas field in 1959, its currency rose as did wages in the service sector, reducing the competitiveness of its export sectors, including manufacturing. This

It should be the foundation upon which diverse, sustainable economies are built—not an indispensable crutch. So why are Gulf states finding change so difficult?

By Stian Overdahl

became known as the "Dutch Disease."

With pegged currencies and low wages, the Dutch Disease affects the Gulf differently. Simply, the recycling of oil money crowds out development of the non-oil export sector.

If left unchecked, Gulf states face missed chances for growth and ultimately a decline in living standards. Diversifying from its current level to the OECD benchmark would increase GCC GDP by 14 per cent, worth \$17 billion per year, according to EX, equivalent to more than three quarters of the foreign direct investment (FDI) flow into the bloc in 2003. "No country wants to slide, and let other countries grow while you relatively stagnate," says Hassanov.

Look around the globe for diversification success stories and there are only a

handful, such as Mexico, Indonesia, and Malaysia, which developed industry clusters before oil exports dropped. Hassanov and his colleague Rada Chertif have co-authored a number of IMF discussion papers on diversification in the Gulf. Neither their papers nor their comments represent the official IMF line. They say that preparing the ground early is crucial, since it's not easy to quickly develop a non-oil tradable sector—made up of goods and services, typically high value, which companies can export—in addition to oil. "It takes a long time, decades probably."

The Gulf has made huge strides in infrastructure and human development indicators such as education and health care, but while these investments are a precondition for diversification to take place, they don't guarantee it will. Roads, highways and ports can be used for activities such as imports and food delivery rather than for growing exports.

[illegible]

A wooden bookend shaped like a guitar, with a star-shaped decorative piece on top, resting on a book. The bookend is made of dark wood and has a light-colored star-shaped piece on top. The star has a black and white checkered pattern. The bookend is resting on a book with text in Polish. The text is from a book by Tom O'Sullivan, titled "Gitarzysta". The bookend is shaped like a guitar, with a star-shaped decorative piece on top. The star has a black and white checkered pattern. The bookend is resting on a book with text in Polish. The text is from a book by Tom O'Sullivan, titled "Gitarzysta".

[illegible]

...w park. Szczęśliwie na
...drey wspaniałym
...kontami, a jednocześnie
...iada rzeczy. Niekonie
...i metabolicznie, inne
...i aminokwasów, leżących w innych
...drewniane. Byłem
...pod wrażeniem
...słuchając.

„Miałem na
 dorastałem na
 samym początku tej akcy
 z mieszkańcami socjalnymi, to
 było coś zupełnie nowego! Teraz, jak
 to wspominać, to sobie myślę: „Bowie, ja
 to miałem szczęście”. Nagle Irlandczyk mówi:
 „Może usiądźmy sobie tam, to chyba miło”.
 „Tutaj”, odpowiada Irlandczyk, „zjadł serowca,
 pod drzewem”. Znam kilka kobiet, które
 popełniły awanturę przeciwko – morderstwa
 itd – ale to naprawdę wygląda na miłe miejsce
 na piknik, więc siadamy sobie tam we trzech
 „Idealnie”, mówi „to wypadniesz jedzenie”.
 „Masz rację”, odpowiada Anglik, „zjadłszy
 sobie czegoś do picia”. Irlandczyk rzucała
 na ziemi kawałki, a ja wyjmuję kanapki, ciastka
 i pastetki. Anglik wyjmował piwo, wino,
 i porzucił. Anglik pomidorowy, sos Worcester
 wódki, sok pomidorowy, sos Worcester
 i cytryny. Mój kumpel Anglik robi sobie szklankę
 wino, a mój kumpel Anglik robi sobie szklankę
 Krawną Mary. Mówię wam, taki nie podobne
 do zakładu obywateli, nie wiedząc w jakiej
 formie jest kon i co za dzwonek na nim widać,
 więc otwieram piwo i rozmawiam z kolegami
 towar. „Na zdrowie!”, mówi Anglik, „sączę swoją
 Krawną Mary. „Do dna!”, mówi Irlandczyk
 i wychyla wino. Słuchacie, szukałem sławy
 i bogactwa, a wście co znalazłem? Żadnego
 bogactwa, a co do sławy – zostają po mnie
 cztery bachory, i tyle. No to za zdrowie. Czy
 samotnych, chętnych posłów snujących się
 wszędzie za nasze pieniądze obchodziło kiedyś
 coś, oprócz ich samych i tej ich partii? No,
 to za nas! „Czekaj!”, mówi Irlandczyk, „mam

pędzisz, kłaniasz, kłaniasz, kłaniasz...
 to naprawdę niepodobna wyobrazić sobie.
 Za mną czasem wstawiały się kobiety
 z kumpkami i chłodziłymi szkiełkami po ciastach,
 piwem i węgłem. A potem kapłaniś wchodził
 do domu. Ja kochałam Glasgow, a kobiety upiły się
 w sobotę wieczór to oła miało być święto.
 No więc grzmoliły się w twarz na twarz
 i podchodziły powoli do szkiełki rzędy. "Wiem,
 co sobie myślisz, chłowiek nie młodziwiec,
 ale tamto to była wyjątkowa okoliczność
 i imponująca twój". No więc... "mówi
 Anglik. "No więc..." mówi Irlandczyk. Inny
 powie przed tą rzędą. "Młoda", mówi
 Irlandczyk, "młoda jest, co za dobro wiek".
 "Zaraz, zaraz", mówi mój kumpel Anglik.
 "Nie rozumiesz". "Młodziwiec, nie chęć
 sprzedawać więcej dółki
 historii, ale chyba mam
 prawo do powiedzenia,
 więc patrz na tę rzędą.
 "Młoda rzędą", mówi, "co
 to w ogóle ma przedstawiać?"
 I w tym momencie i rzędą
 dobiega się głę: "A TY CO
 SOBĄ PRZEDSTAWIASZ?"

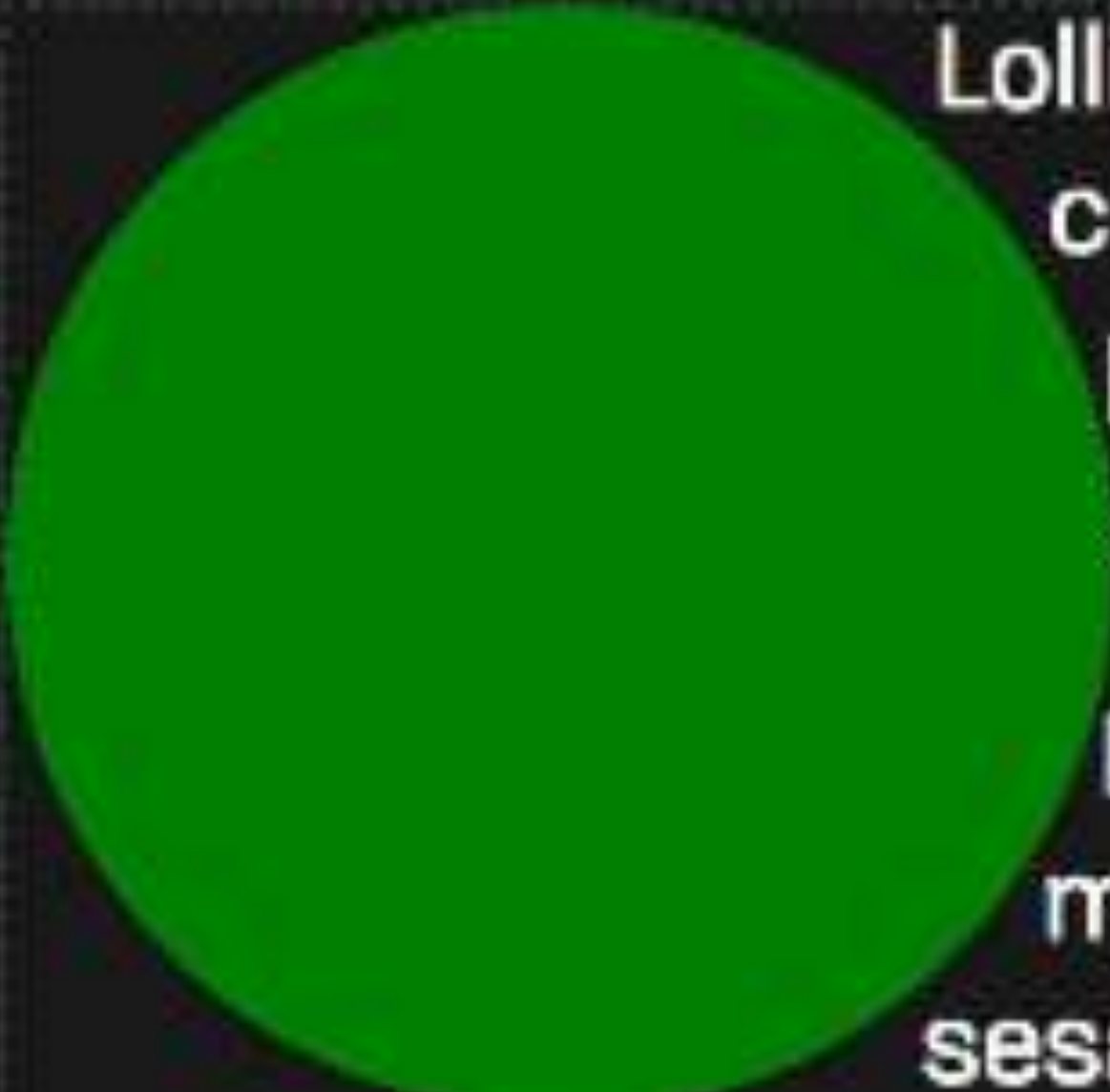
Joanne Tincham & Tom O'Sullivan

CSS Shapes

Defines properties to control the geometry of an element's **float area**

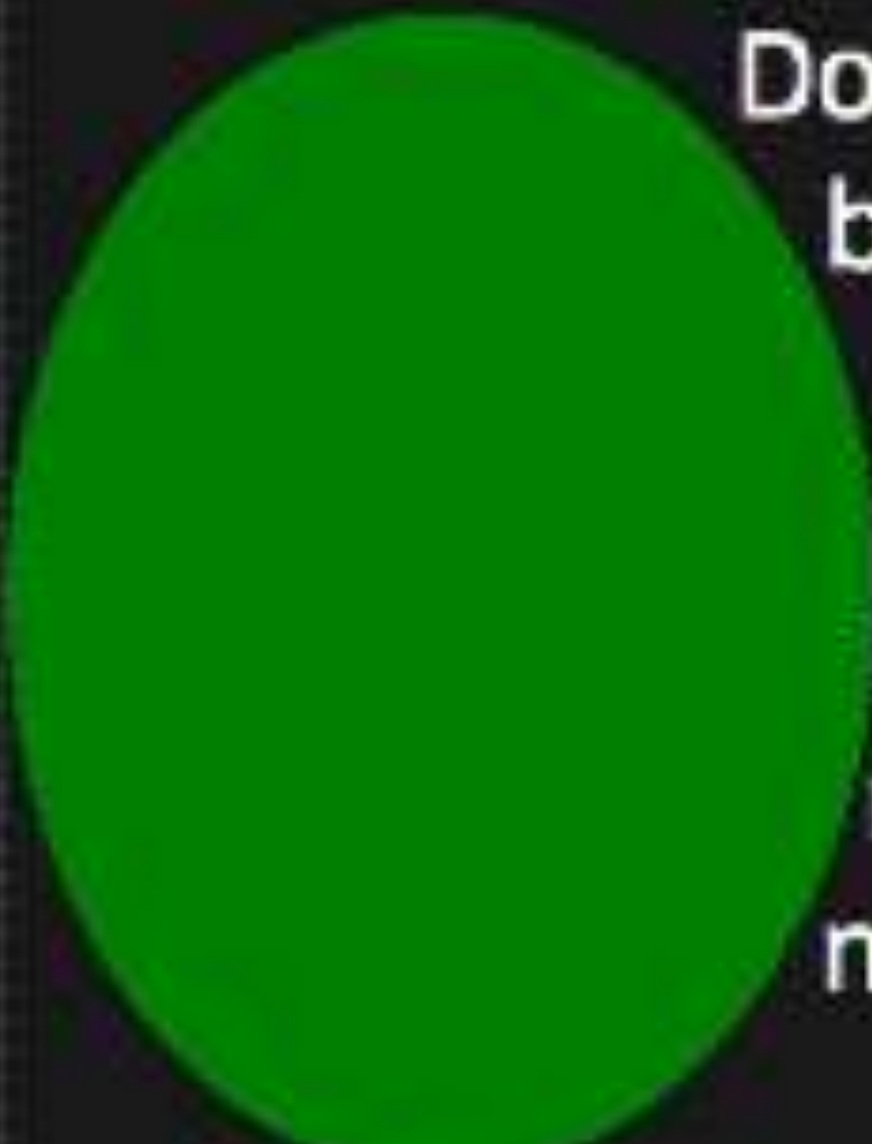


Basic shapes




Lollipop marshmallow lemon drops jujubes muffin fruitcake bonbon. Muffin carrot cake bear claw sweet roll tiramisu chocolate jelly beans toffee sweet roll. Biscuit candy sweet sweet powder tart bear claw. Tiramisu jelly beans apple pie donut topping dessert lemon drops gummies halvah.

Dessert pie dragée fruitcake chocolate oat cake donut muffin. Chocolate lemon drops cake muffin. Bonbon lemon drops chocolate fruitcake jujubes chupa chups sesame snaps sesame snaps pudding. Pastry chocolate jelly beans cake wafer.



Donut jelly toffee macaroon macaroon. Cookie sesame snaps chupa chups. Lollipop jelly lollipop brownie pastry gummi bears.

Gummi bears apple pie chupa chups jelly pie halvah pastry sweet. Cookie dessert sweet roll icing cheesecake macaroon wafer cheesecake. Toffee lemon drops apple pie fruitcake sweet roll chocolate cake jelly bear claw jelly. Donut tiramisu chocolate cake sesame snaps marshmallow tootsie roll candy canes cheesecake cotton candy.



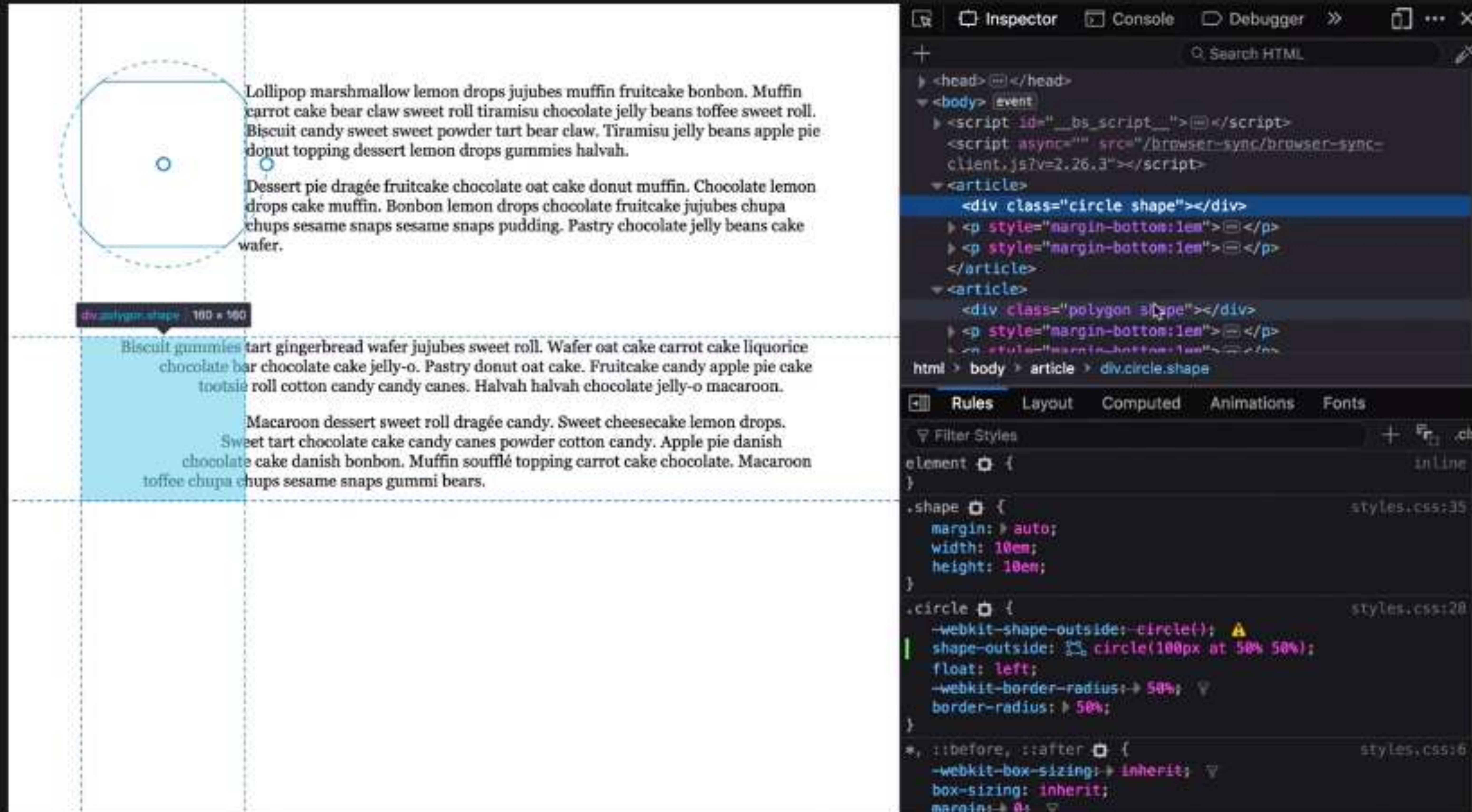
Cake powder croissant lollipop cotton candy tiramisu lollipop tiramisu. Cookie candy canes gummies jujubes bonbon fruitcake ice cream gingerbread. Marzipan toffee carrot cake.

```
.shapes-cont1 .circle {  
  shape-outside: circle();  
  float: left;  
  border-radius: 50%;  
}
```

```
.shapes-cont1 .shape.ellipse {  
  shape-outside: ellipse();  
  width: 7.5em;  
  float: left;  
  border-radius: 50%;  
}
```



Firefox Shapes Editor



MDN: Edit Shape Paths in CSS



Shape from image



Lee Jun-fan (李振藩), known professionally as Bruce Lee, was a Hong Kong and American actor, film director, martial artist, martial arts instructor, philosopher and founder of the martial art Jeet Kune Do. He is widely considered by commentators, critics, media, and other martial artists to be one of the most influential martial artists of all time.

Lee was born in Chinatown, San Francisco, on November 27, 1940, to parents from Hong Kong, and was raised with his family in Kowloon, Hong Kong. He was introduced to the film industry by his father and appeared in several films as a child actor. Lee moved to the United States at the age of 18 to receive his higher education at the



```
.shapes-cont2 img {  
  shape-image-threshold: 0.5;  
  shape-margin: 0.3em;  
  shape-outside:  
url('img/bruce2.png');  
  float: left;  
}
```






Browser support

CSS Shapes Level 1

Allows geometric shapes to be set in CSS to define an area for text to flow around. Includes properties `shape-outside`, `shape-margin` and `shape-image-threshold`

IE	Edge	Firefox	Chrome	Safari	iOS Safari	Opera Mini	Chrome for Android	Android Browser	Samsung Internet
9	15	60 	68	11	10.3			4.4	5
10	16	61 	69	11.1	11.2			4.4.4	6.2
11	17	62	70	12	11.4	all	69	67	7.2
	18	63	71	TP	12				

  Partial support  Behind a flag

Global: 84.71% + 0% = 84.71%

Data from caniuse.com | Embedded from caniuse.brisofco.de

[Enable accessible colours](#)

Vote for Shapes on WPDev User Voice



Writing-mode

Defines CSS features to support for various **international writing modes**

從下面
國或國順
受或車面

主理者
幕

雙妹牌潤髮香水



生髮香油乃潤髮中之妙品。然因有
其味。有本行特製此潤髮水。潤
而不肥。勝而不膩。為男女界最適用
之品。本行素明生髮之理。令用各種
花露。配成潤髮油。是使髮根滋潤。品
製殊異。無論男女。中西。長來。當理髮時
洒少許於髮上。自然潤滑。柔軟。適意
。批撒。而且馨香。雅潔。誠理髮中無上
之品也。大瓶五角。小瓶二角。

雙妹牌玫瑰水



花之清香者。莫如玫瑰。為華北香。亦
乃採其精。淡配煉而成。為男女界均
皆合用。以之洒髮。理髮。且自無不順
。散清真潤。清香。且大有除煩醒腦
之功。用其滴染衣巾。亦其辟穢清
神之效。況若香。銀。即足與上。等香
水。抗衡。而價值。則又遠遜之。均稱
。為品中之。價廉物美。者矣。
大瓶七角半。小瓶四角。

廣生行啟

上海中國商務廣告公司

實就欲推廣營業乎？

欲登有致力之廣告乎？

可向本公司接洽



本公司特聘
書畫家廣告家
任打樣及撰擬廣告文
字。力求醒目。動人。俾收廣告
之實效。所有津浦京漢兩大鐵路
廣告。及商務印書館各種雜誌。廣
告。均歸本公司一家經理。此
外並代辦廣告材料。及
印刷製版等特事。
印務部奉啟

道一學位... 大正...

以下面
同或區面
及及坤面

主傳者前年各省
幕布
本乳
書

建水夷語 尹山方言

●建水夷語

△指連麻連 (飲酒不飲酒) 仰 (水) 俄卑泥 (飯) 逐竹 (書) 俄卑麻
 泥 (目不見) 薩枯 (病) 阿迷 (小孩子) 阿蜜 (天機) 阿泥 (天機) 阿寶 (父)
 換娘 (母) 夷莫 (雞) 瓦機 (五) 側瓦機 (十五) 側機 (十) 煙筒答些
 (來吸煙) 抑多答西 (來吸煙) 作咱 (食飽) 些毒 (火) 十五 (雞) 指連 (酒)
 卡 (勒) 勒卡勒 (來) 塞塞塞 (上) 麻干 (不惟) 枯魯 (雞) 棲鉢 (肉)
 迷乃末 (鳥) 色木 (鞋) 惟活 (肉) 麻扎 (沒有) 一多 (雞)

●尹山方言

江蘇省江蘇縣莊世傑

△我曰奴 你曰那 他曰道 我們曰唔呢 你們曰唔篤 他們曰道
 篤 富人曰發財人 貧人曰苦人 何處曰哈場化 此地曰個灘 彼地
 曰惠灘 父曰阿伯 母曰阿媽 祖父曰阿爺 祖母曰阿嫗 又曰好婆

●設立兒童圖書館的商榷

江蘇省江蘇縣莊世傑

伯曰老伯伯 叔曰阿叔 兄曰阿哥 弟曰兄弟 姊曰阿姊 妹曰妹
 子 夫稱妻曰屋裏向 妻稱夫曰當家人 銅元曰銅板 銀元曰洋銀
 紙幣曰洋票 無病曰強健 有病曰勿適意 作事不順曰勿識頭 又曰
 倒霉 屋大曰寬舒 謊言曰說鬼話 解嚴曰過道 現在曰個顯 瞎曰
 瞎瞎 今日曰今朝 明日曰明朝 小兒偏強曰鑽皮

△普及教育 普及教育 這種聲浪 真是一天高似一天 但我們要
 想實行這四個字 簡直比登天還要難 因為中國人的智識程度 實在
 太不興 要普及他們的智識 決非一朝一夕的事 自從五四學潮以後
 中國人漸漸有些覺悟 你看各處設立了許多的平民義務學校 這便
 是普及教育的萌芽 但這種義務學校 究竟是少數人的力量 却是有

設立兒童圖書館的商榷



裕泰豐綢緞號

幕



INSPIRED BY ART

LOOKBOOK

SPRING / SUMMER 2016



Kansai Yamamoto Fashion 山本 寛斎 Avant-

Japanese Contemporary

Garde – Art + Culture

Kimono – Classic

Kansai Yamamoto became known for his avant-garde kimono designs which caught the eye of David Byrne who wore them on his Ziggy Stardust tour. In his last collection in 1992, he has returned to kimono as a designer of traditional Japanese garments and in 2010 also designed the Skyliner train.



Vertical text

Fire
Halt and Catch

the thing that gets us to the thing.”
“Computers aren't the thing. They're

“How did we all get here today? The choices we made, the sheer force of our will, something like that? Here's another answer... the winds of fate. Random coincidence, some unseen hand just pushing us along. Destiny.”

**What are you searching
for?**

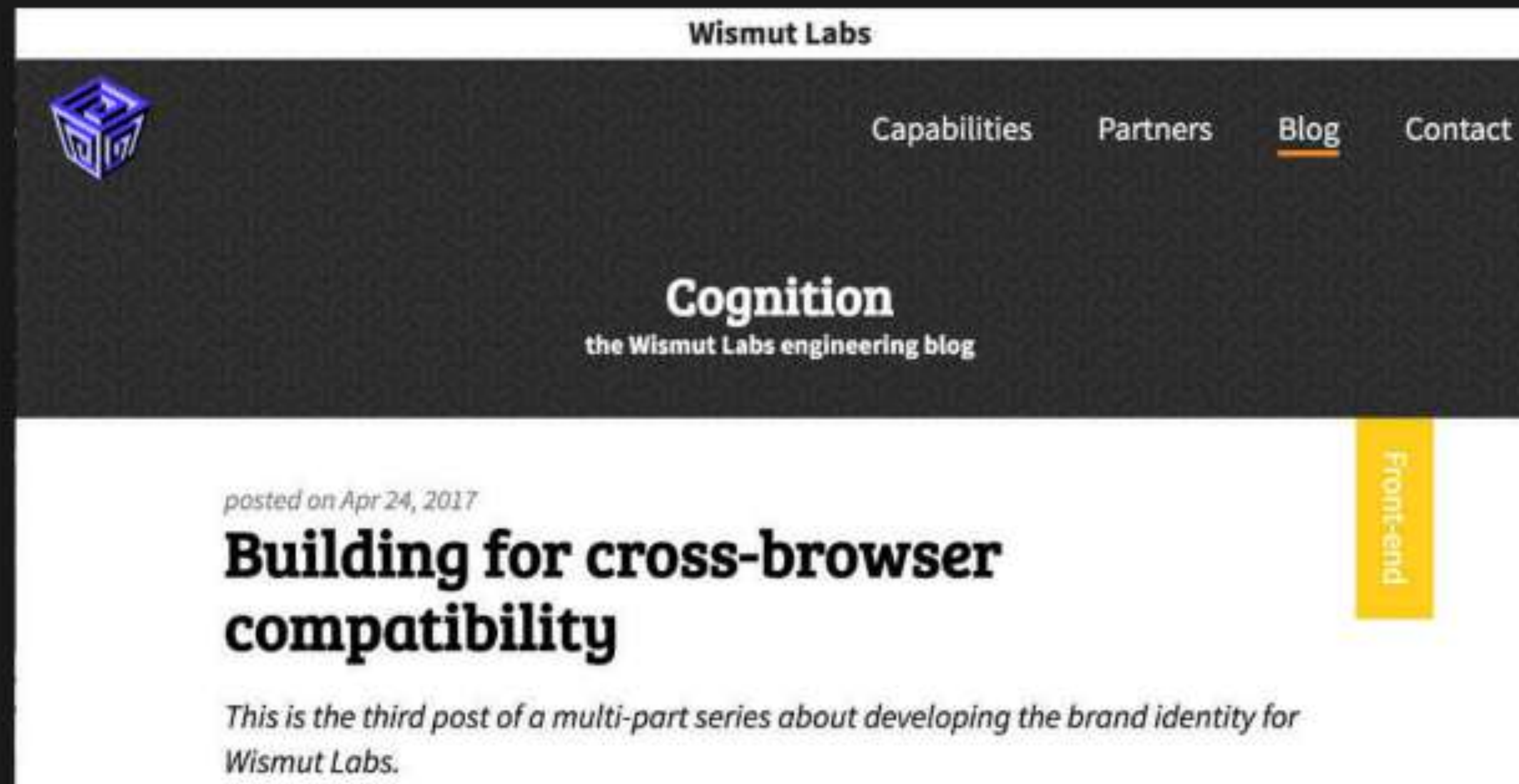
```
.wm-cont1 .vert-rl {  
  writing-mode: vertical-rl;  
  color: #f48136;  
}  
  
.wm-cont1 .vert-lr {  
  writing-mode: vertical-lr;  
  color: #f9d056;  
}  
  
.wm-cont1 .upright {  
  text-orientation: ;  
  font-size: ;  
}
```



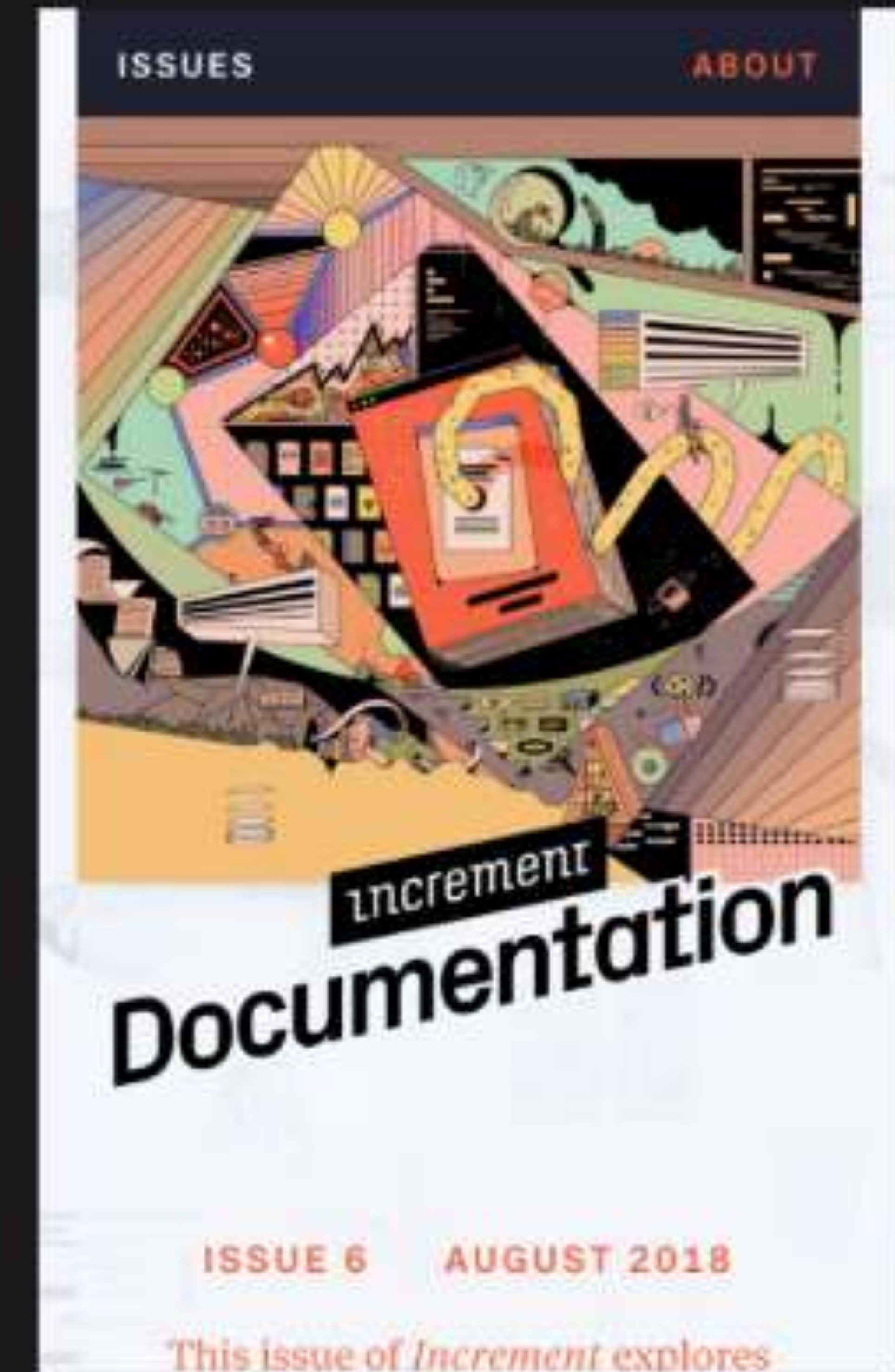
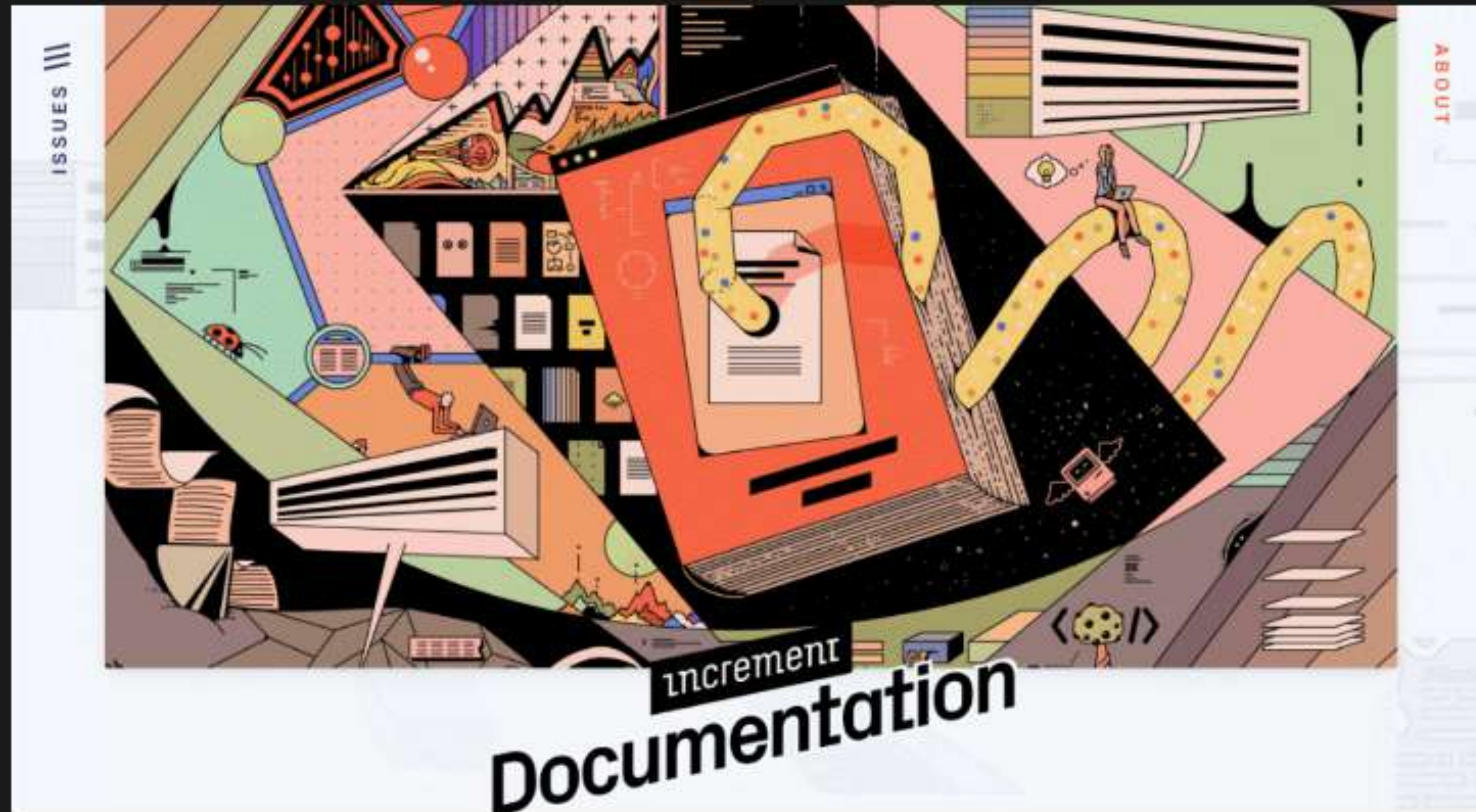
Vertical headers



Vertical tags



Vertical links



Vertical navigation



Box
Alignment

Flexbox

Grid

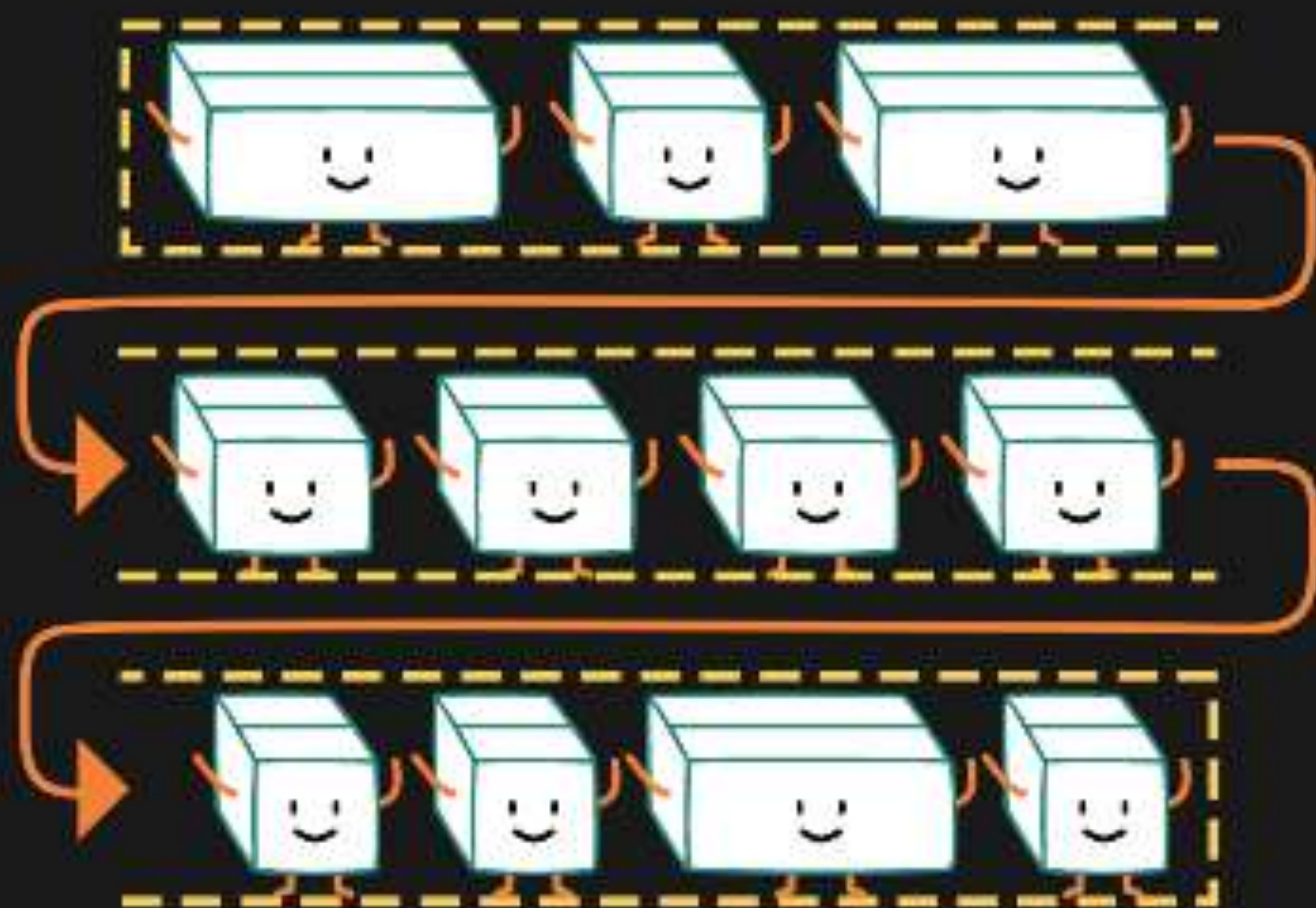
Flexbox

Provides “simple and powerful tools for **distributing space** and **aligning content** in ways that web apps and complex web pages often need.”

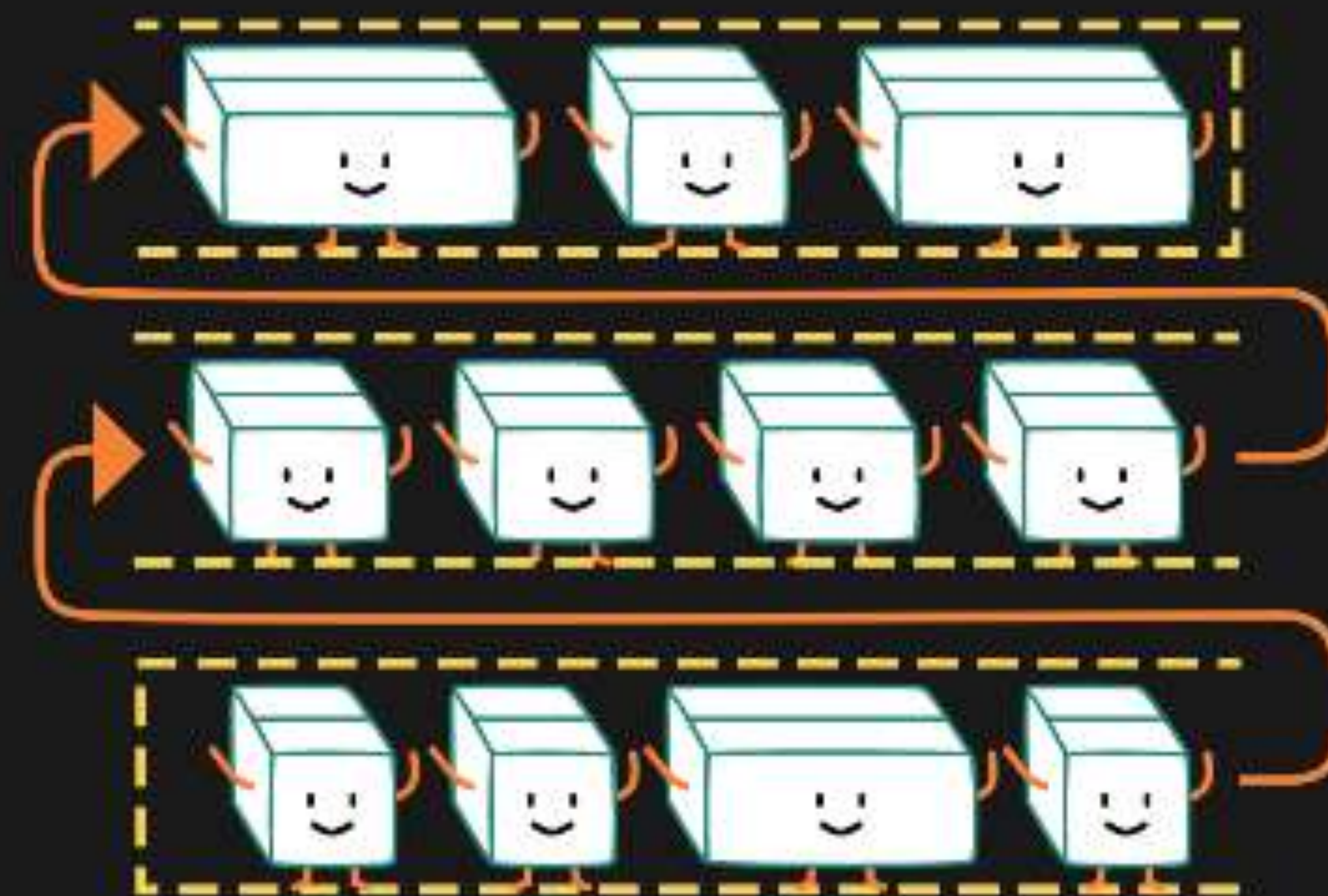
Flex lines



nowrap



wrap



wrap-reverse



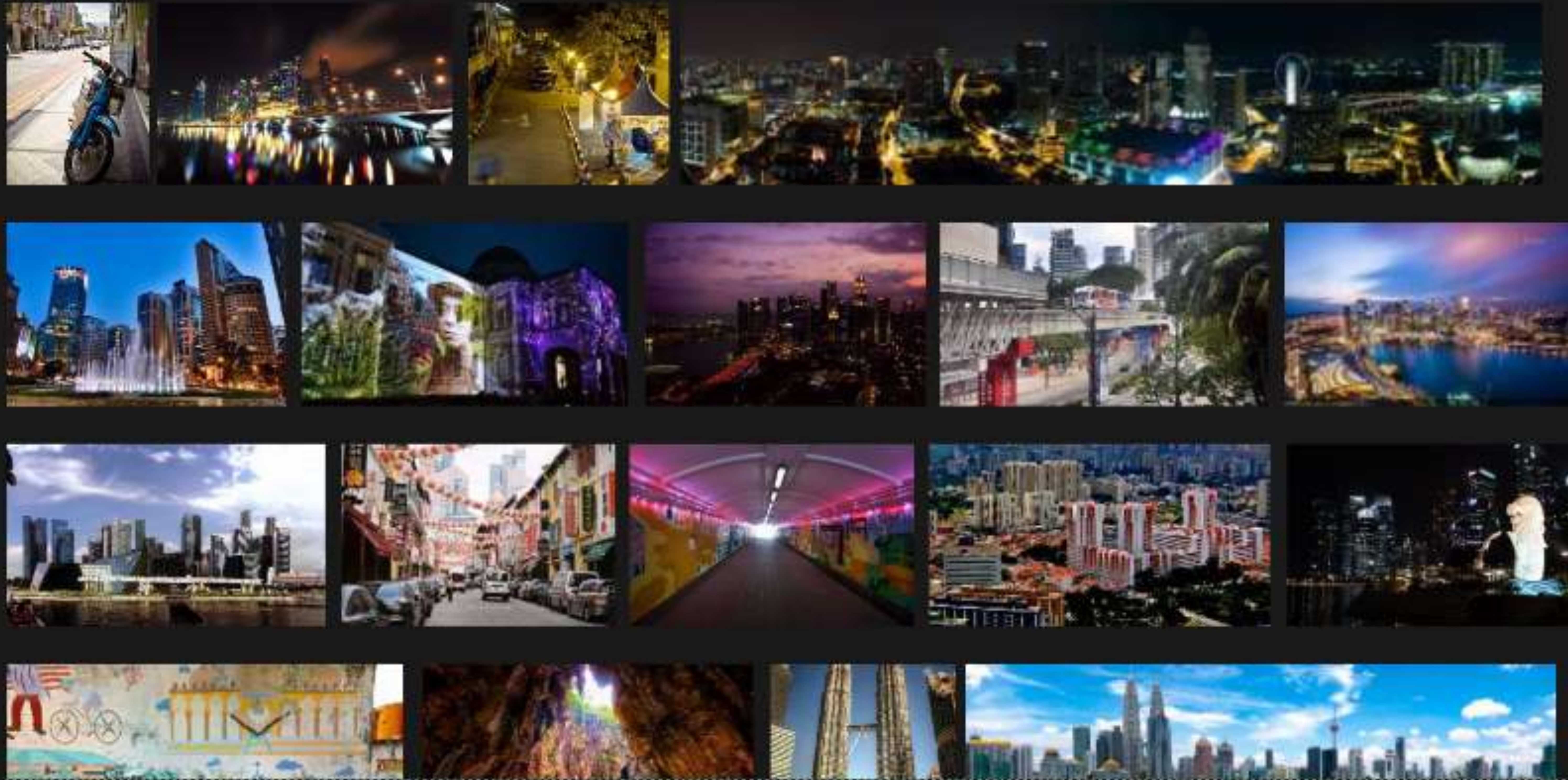
Auto-margins



```
.automargin {  
  display: flex;  
}  
  
.automargin div {  
  border: 1px solid;  
}
```



Flexbox layouts (1/2)



```
.flex-cont ul {  
  display: flex;  
  flex-wrap: wrap;  
  align-items: center;  
}  
  
.flex-cont li {  
  flex: 1 0 auto;  
  // border: 1px solid;  
}  
  
.flex-cont img {  
  width: 100%;  
}
```



Flexbox layouts (2/2)



```
// justify-content: center;
// align-items: center;
}

.flex-cont2 li {
  // border: 1px solid;
  flex: auto;
}

.flex-cont2 img {
  width: 5em;
  height: calc(100% - 0.5em);
  object-fit: cover;
  margin: 0 25px 0;
```



calc() and object-fit browser support

CSS3 object-fit/object-position

Method of specifying how an object (image or video) should fit inside its box. object-fit options include "contain" (fit according to aspect ratio), "fill" (stretches object to fill) and "cover" (overflows box but maintains ratio), where object position allows the object to be repositioned like background-image does.

IE	Edge	Firefox	Chrome	Safari	iOS Safari	Opera Mini	Chrome for Android	Android Browser	Samsung Internet
9	15	60	68	11	10.3			4.4	5
10	16	61	69	11.1	11.2			4.4.4	6.2
11	17	62	70	12	11.4	all	69	67	7.2
	18	63	71	TP	12				

✓ x Partial Support Prefixed

Global: 85.38% + 2.33% = 91.71%

Data from caniuse.com | Embed from caniuse.bitsofco.de

Enable accessible colours

calc() as CSS unit value

Method of allowing calculated values for length units, i.e. "width: calc(100% - 3em)"

IE	Edge	Firefox	Chrome	Safari	iOS Safari	Opera Mini	Chrome for Android	Android Browser	Samsung Internet
9	15	60	68	11	10.3			4.4	5
10	16	61	69	11.1	11.2			4.4.4	6.2
11	17	62	70	12	11.4	all	69	67	7.2
	18	63	71	TP	12				

✓ x Partial Support

Global: 92.31% + 0.66% = 92.97%

Data from caniuse.com | Embed from caniuse.bitsofco.de

Enable accessible colours



CSS Grid

Defines a **two-dimensional** grid-based layout system,
optimized for user interface design

Flexible tracks with `fr`

Represents a **fraction** of the **free space** in the grid container.

Item A	Item B	Item C

```
.fr {  
  display: grid;  
  grid-template-columns: 150px  
  1fr 2fr;  
}
```



Fluid CSS grid

```
.container {  
  display: grid;  
  grid-template-columns: repeat(3, 3fr 2fr);  
}
```



Flexible tracks with minmax()

Defines a **size range** for columns or rows in the grid.

Item A

Item B

Item C

```
.minmax {  
  display: grid;  
  grid-template-columns:  
    minmax(300px, 1fr) 300px  
    300px;  
}
```



The repeat() function

To specify a large number of columns or rows that follow a similar pattern

Item	Item	Item	Item	Item	Item	Item	Item
------	------	------	------	------	------	------	------

```
.repeat {  
  display: grid;  
  grid-template-columns:  
  repeat(4, 110px 165px);  
}
```



auto-fill vs. auto-fit

Allow browser to determine how many tracks to create depending on track size.



```
repeat(auto-fill, 100px)
```

```
repeat(auto-fit, 100px)
```

auto-fit collapses empty tracks.



auto-fill versus auto-fit

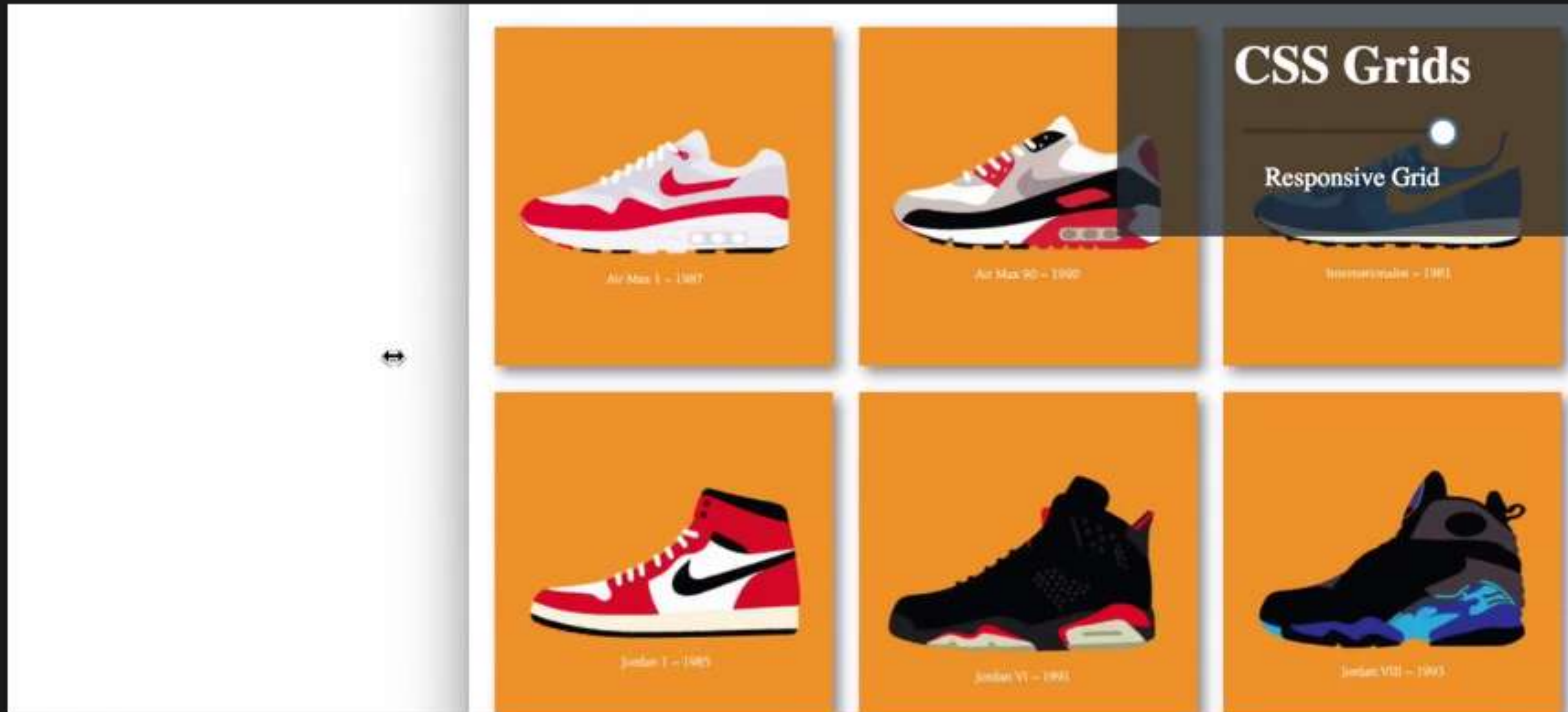
A	B	C	D	E	F	

```
.keyword {  
  display: grid;  
  grid-template-columns:  
  repeat(auto-fill,  
  minmax(150px, 1fr));  
}
```



Responsive grid without media queries

```
.container {  
  display: grid;  
  grid-template-columns: repeat(auto-fill, minmax(10em, 1fr));  
}
```



The implicit grid

A	B	C
D	E	F
G	H	I
J	K	L

```
.implicit {  
  display: grid;  
  grid-template-columns: 200px  
200px 200px; /* three columns  
*/  
  grid-template-rows: 200px  
200px; /* two rows */  
  grid-auto-columns: ;  
}  
  
.j {  
  grid-column: ;  
}
```



The grid-auto-flow property

Adjusting the direction and density of grid items



```
.autoflow {  
  display: grid;  
  grid-template-columns:  
    repeat(auto-fit, minmax(120px,  
    1fr));  
  grid-auto-rows: 120px;  
  grid-auto-flow: row;  
}  
  
.autoflow__item:nth-child(3n)  
{  
  background-color: #f48136;  
  grid-column-end: span 2;  
}
```



Firefox Grid Inspector (1/2)

Firefox Nightly File Edit View History Bookmarks Tools Window Help

Braun HiFi posters web-ifed TinyPNG - Compress PNG image

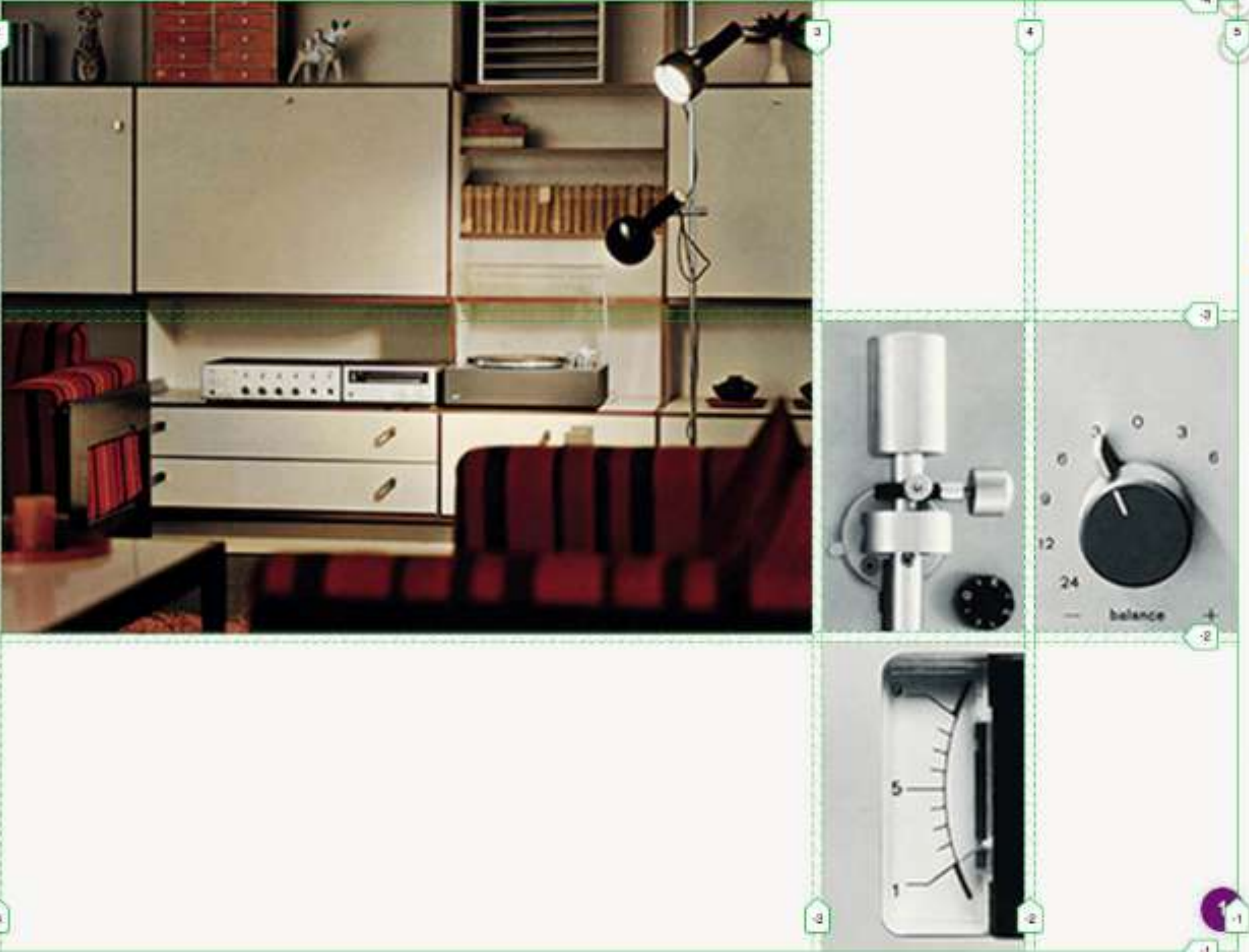
https://www.chenhuijing.com/demos/grids-braun/#anlagen

Braun HiFi studio Anlagen

Als HiFi Spitzengeräte auf dem Markt erreichen Braun studio Anlagen das höchste Ziel: Musik so zu übertragen, wie sie wirklich ist.

Um diese so selbstverständlich scheinende Aufgabe in ihrer vollen Konsequenz zu lösen, bedurfte es jahrelanger Forschung, strengster Auswahl modernster elektronischer Bauelemente und Anwendung neuartiger Konstruktionen.

Braun studio Anlagen bestehen aus HiFi Komponenten, die man je nach Anspruch und Raumgröße individuell zusammenstellen kann. Jeder Baustein paßt zum anderen, technisch und formal.



The image shows a collage of Braun HiFi components arranged in a grid. The components include a record player, a turntable, and a speaker. The grid is defined by green dashed lines and numbered 1 through 5. The components are arranged in a 2x3 grid, with the last cell being empty.

```
<!DOCTYPE html>
<html lang="en">
  <head>
    <div id="ghostery-purple-box" class="ghostery-bottom ghostery-right ghostery-collapsed">
    </div>
  </head>
  <body>
    <header class="pager">
    </header>
    <main>
      <div id="anlagen" class="braun anlagen">
        <h1>
        </h1>
        <div>
          
          
          
        </div>
      </div>
    </main>
  </body>
</html>
```

html > body > main > div#anlagen.braun.anlagen

Rules Layout Computed Animations Fonts

Filter Styles

element { inline

.braun { styles.css:1

- display: grid;
- padding: 1em;
- background: Click to toggle the CSS Grid highlighter
- z-index: 3;
- webkit-animations: fade 1s 1;
- animation: fade 1s 1;

..les.css:1 @screen and (min-aspect-ratio: 8/5) and (min-height: 39em)

.anlagen {

- grid-template-columns: 18.75em 4fr 1fr 1fr;
- grid-template-rows: webkit-calc((100vh - 3em)/3) webkit-calc((100vh - 3em)/3) webkit-calc((100vh - 3em)/3);
- grid-template-rows: calc((100vh - 3em)/3) calc((100vh - 3em)/3) calc((100vh - 3em)/3);
- grid-template-areas: "title key . ." "text key detail1 detail2" "text . detail3 .";

Firefox Grid Inspector (2/2)

The screenshot displays a web browser window showing a Braun HiFi poster. The poster is a grid-based layout with various components. The left side contains text, and the right side features images of the HiFi system components. The Firefox Grid Inspector is open on the right, showing the HTML structure and grid settings.

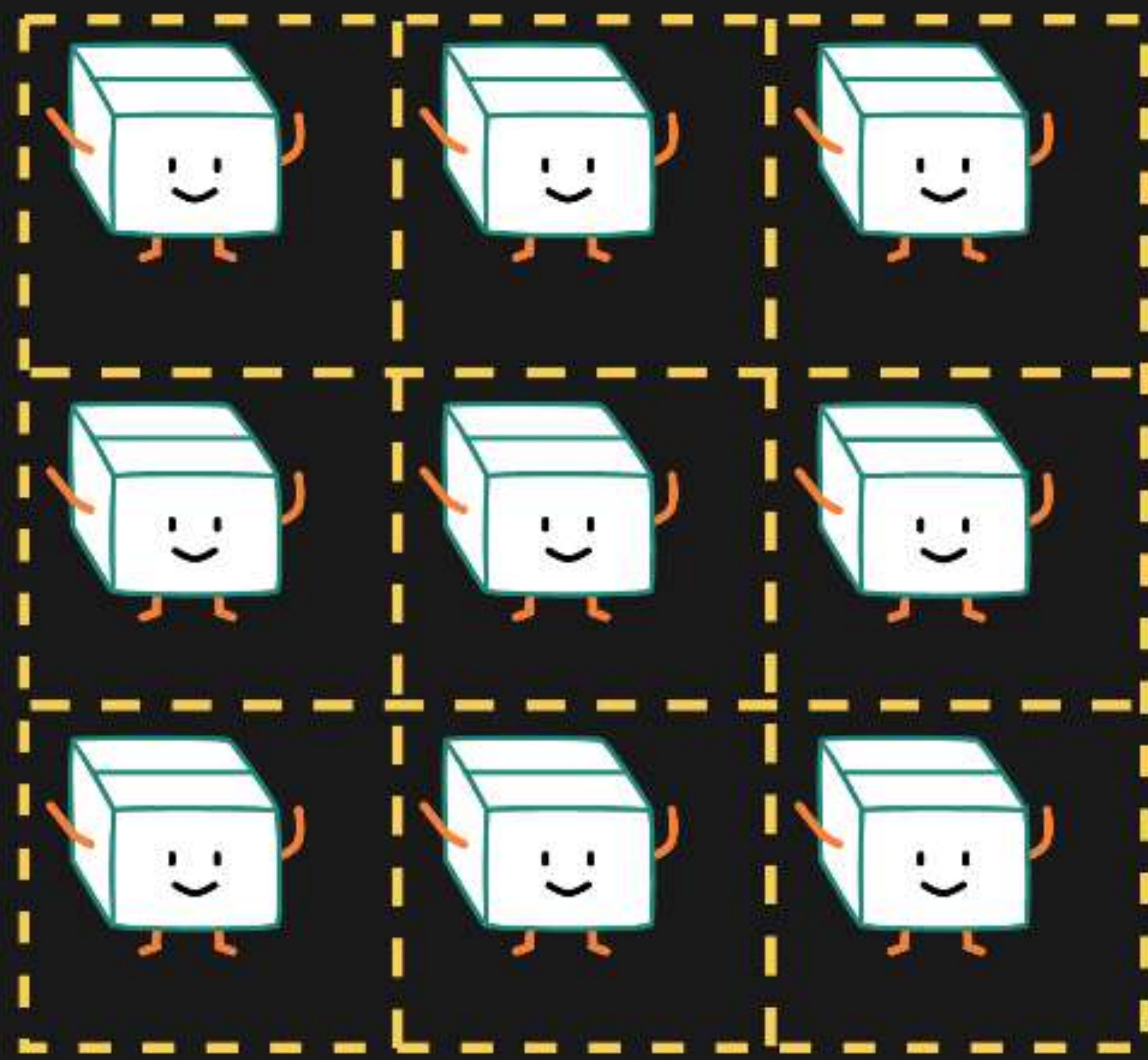
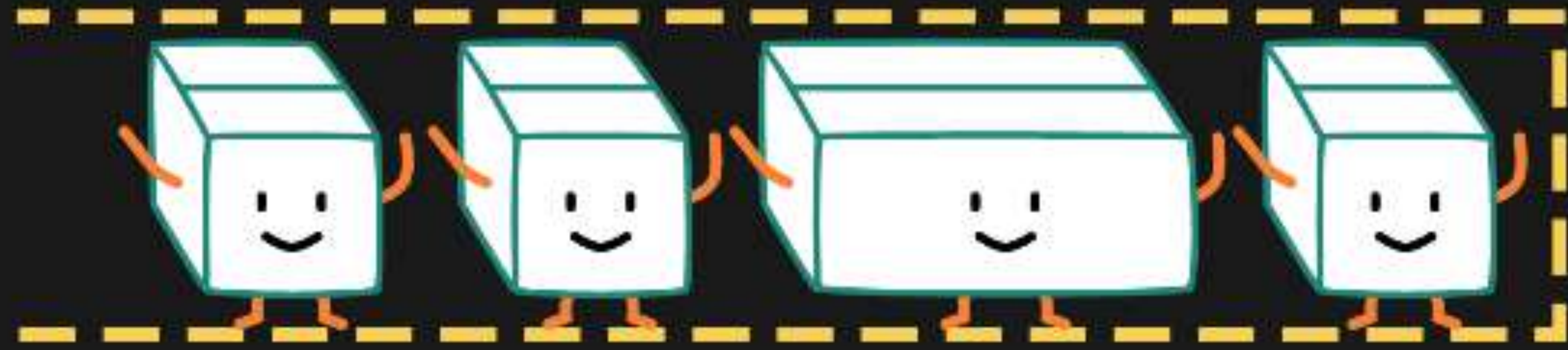
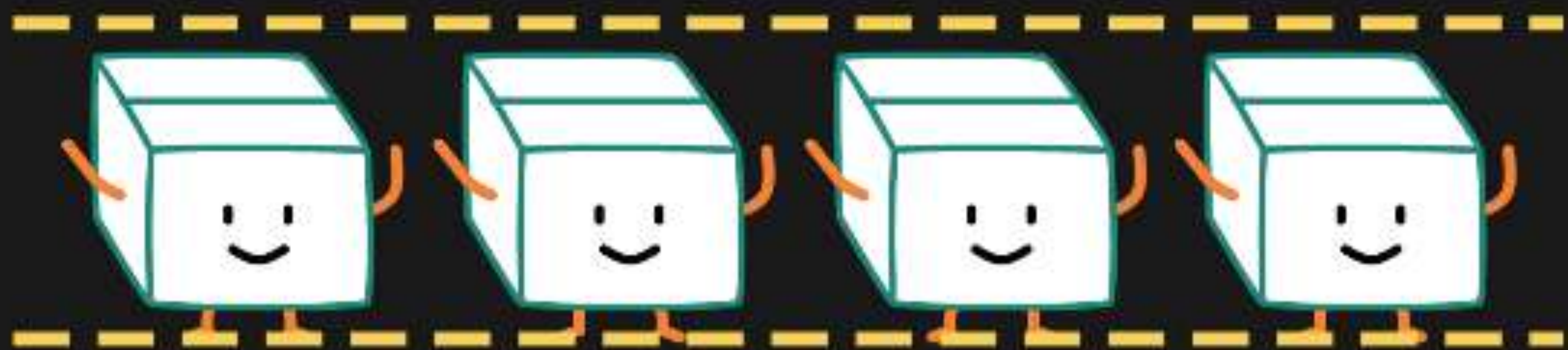
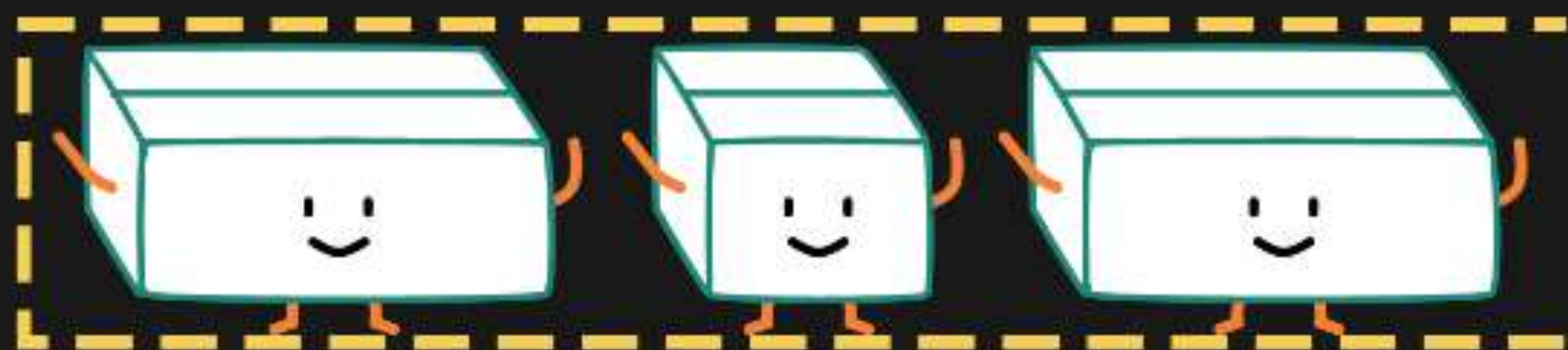
Grid Labels:

- title:** Braun HiFi studio Anlagen
- key:** Als HiFi Spitzengeräte auf dem Markt erreichen Braun studio Anlagen das höchste Ziel: Musik so zu übertragen, wie sie wirklich ist.
- text:** Um diese so selbstverständlich scheinende Aufgabe in ihrer vollen Konsequenz zu lösen, bedurfte es jahrelanger Forschung strengster Auswahl modernster elektronischer Bauelemente und Anwendung neuartiger Konstruktionen.
- key:** Braun studio Anlagen bestehen aus HiFi Komponenten, die man je nach Anspruch und zumgröße individuell zusammenstellen kann. Jeder Baustein paßt zum anderen, technisch und formal.
- detail1:** Image of a HiFi component.
- detail2:** Image of a HiFi component.
- detail3:** Image of a HiFi component.

Firefox Grid Inspector:

- HTML:**

```
<div id="anlagen" class="braun anlagen"> grid
  <h1>
  <div>
    
    
    
    <img src="https://cdn.rawgit.com/huiling/filerepo/gh-
  </div>
</div>
```
- Rules:** `div#anlagen.braun.anlagen`
- Layout:** Select a Flex container or item to continue.
- Grid:**
 - Overlay Grid:** `div#anlagen.braun.anlagen`
 - Grid Display Settings:**
 - ☒ Display line numbers
 - ☒ Display area names
 - ☒ Extend lines infinitely



“ They no longer **‘listen’** to circumstances; they **‘recite their circumstances’**. ”

—Bruce Lee

✓	animation	CSS Animations Level 1	WD
✓	animation-delay	CSS Animations Level 1	WD
✓	animation-direction	CSS Animations Level 1	WD
✓	animation-duration	CSS Animations Level 1	WD
✓	animation-fill-mode	CSS Animations Level 1	WD
✓	animation-iteration-count	CSS Animations Level 1	WD
✓	animation-name	CSS Animations Level 1	WD
✓	animation-play-state	CSS Animations Level 1	WD
✓	animation-timing-function	CSS Animations Level 1	WD
✓	appearance	CSS Basic User Interface Module Level 4	WD
✓	azimuth	CSS 2.1	REC
✓	background	CSS 2.1	REC
✓	background	CSS Backgrounds and Borders Module Level 3	CR
✓	background-attachment	CSS 2.1	REC
✓	background-attachment	CSS Backgrounds and Borders Module Level 3	CR
✓	background-blend-mode	Compositing and Blending Level 1	CR
✓	background-clip	CSS Backgrounds and Borders Module Level 3	CR
✓	background-color	CSS 2.1	REC
✓	background-color	CSS Backgrounds and Borders Module Level 3	CR
✓	background-image	CSS 2.1	REC
✓	background-image	CSS Backgrounds and Borders Module Level 3	CR
✓	background-origin	CSS Backgrounds and Borders Module Level 3	CR
✓	background-position	CSS 2.1	REC
✓	background-position	CSS Backgrounds and Borders Module Level 3	CR
✓	background-repeat	CSS 2.1	REC
✓	background-repeat	CSS Backgrounds and Borders Module Level 3	CR

Really recommended reading

- CSS Isn't Black Magic
- Six Layout Myths Busted
- List of CSS properties, both proposed and standard
- CSS Inheritance, The Cascade And Global Scope: Your New Old Worst Best Friends
- History of Flexbox
- Use cases for Flexbox
- 11 things I learned reading the flexbox spec
- Deep Dive into Grid Layout Placement
- CSS Grid Layout and positioned items
- Powerful New Additions to the CSS Grid Inspector in Firefox Nightly
- There are maps for these territories
- The Way We Talk About CSS

“ True observation begins when one is devoid of set patterns, and freedom of expression occurs when one is beyond systems. ”

—Bruce Lee

Thank you!



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