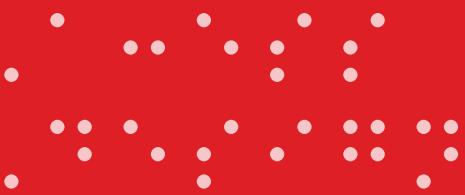


# ACCESS DESIGN



Valery (Pace) Marier  
991498664  
YSDN 2007, Project 3  
Kevin King

## **CONTENTS**

**Purpose – 2**

**Wireframes – 3**

**Mockups – 12**

**Final Design – 22**



# Purpose

For this project I wanted to create a website for the event that had the same essence as the booklet has. The first issue I ran into was how to handle the braille element from the booklet. Since having actual braille on the website would be redundant—as braille readers are able to read the regular text on screen—I decided to use the braille dots to create a subtle accent animation that didn't affect the informational content. I also kept with the blocky, brutalist layout of the booklet by keeping everything in a structured grid. Instead of utilizing different colours or underlines, I decided to use motion to show text links. I did this because I wanted to have a tiny nod to the tactile nature of the physical booklet and the braille type.

**We can talk about making a  
difference or we can make a  
difference. Or we can do both.**

**DEBBIE MILLMAN**

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# EN LUPTON ELLEN L

## What is Sensory Design?

Sensory design activates touch, sound, smell, taste, and the wisdom of the body. By using sensory design, we can support everyone's opportunity to receive information, explore the world, and experience joy, wonder, and social connections, regardless of our sensory abilities.

March 8th, 2019 at 3:00pm

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# RT SEMPLE STUART

## Designs Against Humanity

The danger of hostile design is it's so insidious. It's so quiet, so camouflaged, that unless you know what it is, you accept it. And that blind acceptance makes things grow and spread. Hostile design is design that intends to restrict freedom or somehow control a human being

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# A HENDREN SARA H

## An Icon is a Verb

How do accessible cities thrive? And how would you “edit” an existing city to make it more inclusive? Brian Glenney and I were asking this question when we started altering public signs marking wheelchair-accessible parking—the blue and white icons designating the so-called “handicapped” spots.

March 8th, 2019 at 3:00pm

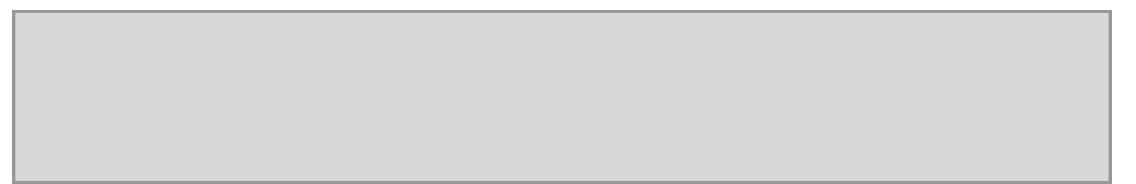
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**Designs Against Humanity→**

8.03.2019 at 3:00pm

**An Icon is a Verb→**

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# Resources

## **Relevant Resources In Print**

Ellen Lupton. Thinking with Type: A Critical Guide for Designers, Writers, Editors & Students

Sarah Horton and Whitney Quesenberry. A Web for Everyone: Designing Accessible User Experience

Jim Thatcher, et al. Web Accessibility: Web Standards and Regulatory Compliance

## **Relevant Resources Online**

Adobe Accessibility Centre: [www.adobe.com/  
accessibility](http://www.adobe.com/accessibility)

World Wide Web Consortium Web Accessibility Initiative: [www.w3.org/WAI](http://www.w3.org/WAI)

Center for Universal Design: [www.ncsu.edu/www/ncsu/  
design/sod5/cud](http://www.ncsu.edu/www/ncsu/design/sod5/cud)



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# About

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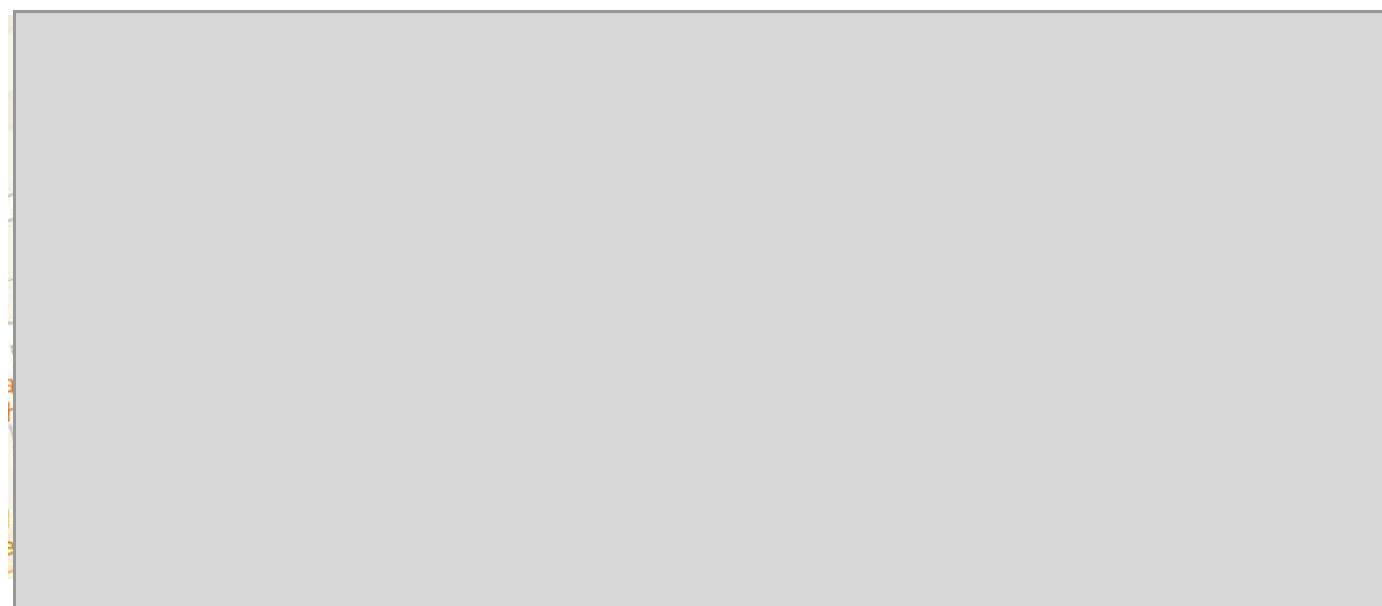
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# Directions

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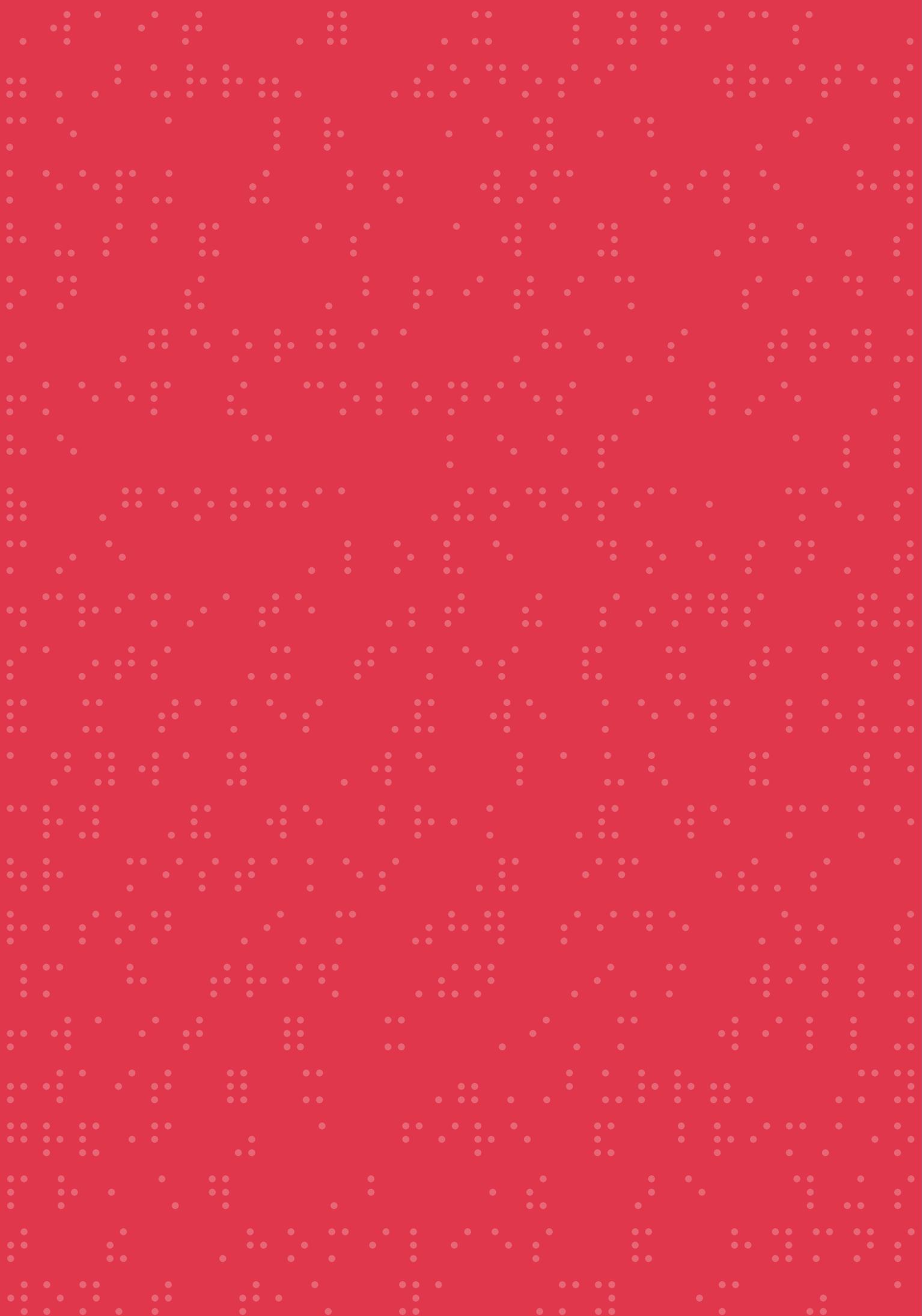
**We can talk about making a  
difference or we can make a  
difference. Or we can do both.**

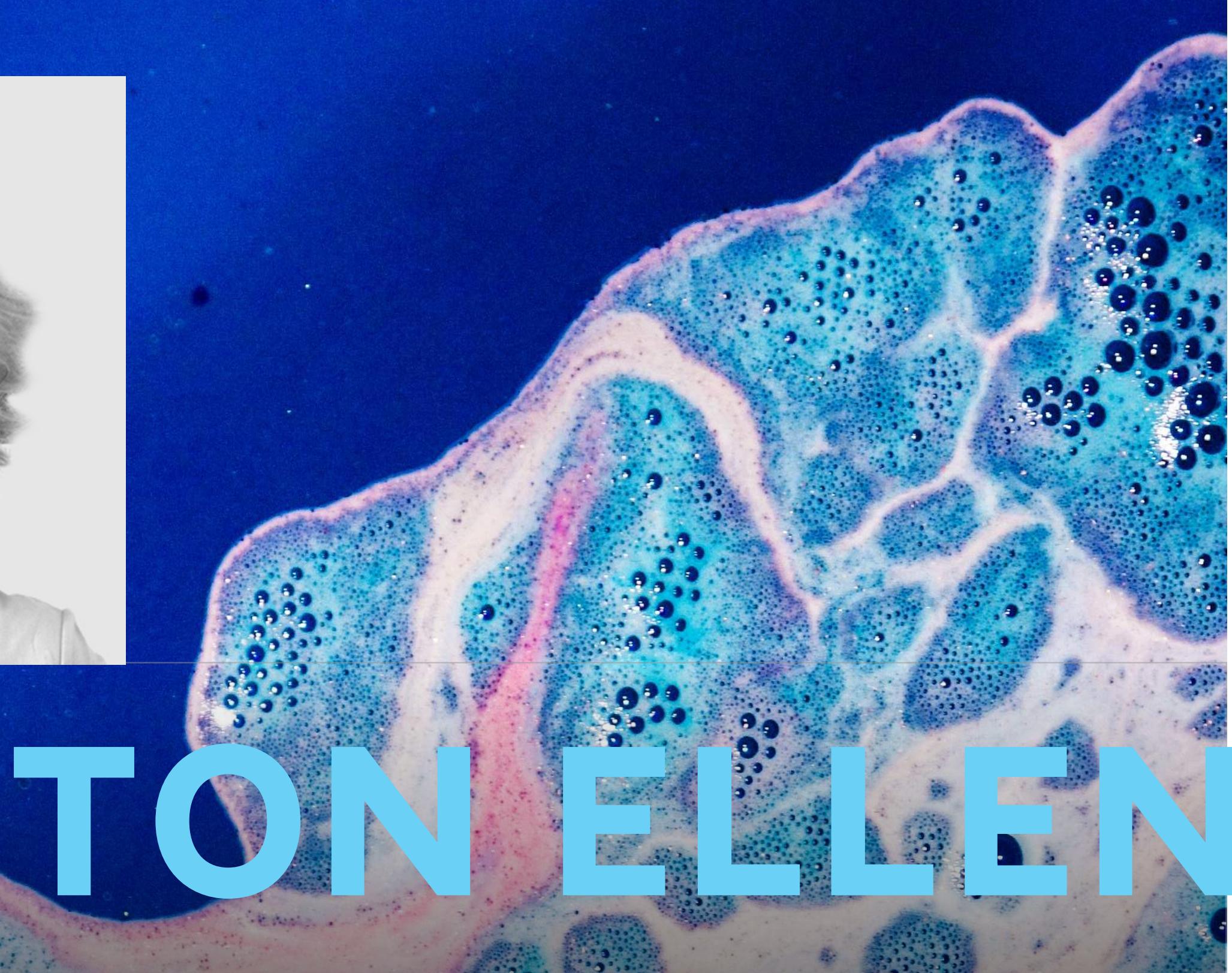
**DEBBIE MILLMAN**

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# ELLEN LUPTON

## What is Sensory Design?

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## Designs Against Humanity

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# A HENDREN SARA HE

## An Icon is a Verb

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Detailed directions can be accessed by clicking on the map below.

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# Final Design

To see the website live, visit <https://marier.design/type3/accessdesign/index>.

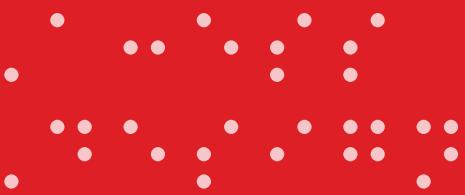
Unfortunately due to time constraints, this website has only been optimized for Desktop.



A project by Valery Marier

<https://marier.design>

# ACCESS DESIGN



Valery (Pace) Marier  
991498664  
YSDN 2007, Project 2  
Kevin King

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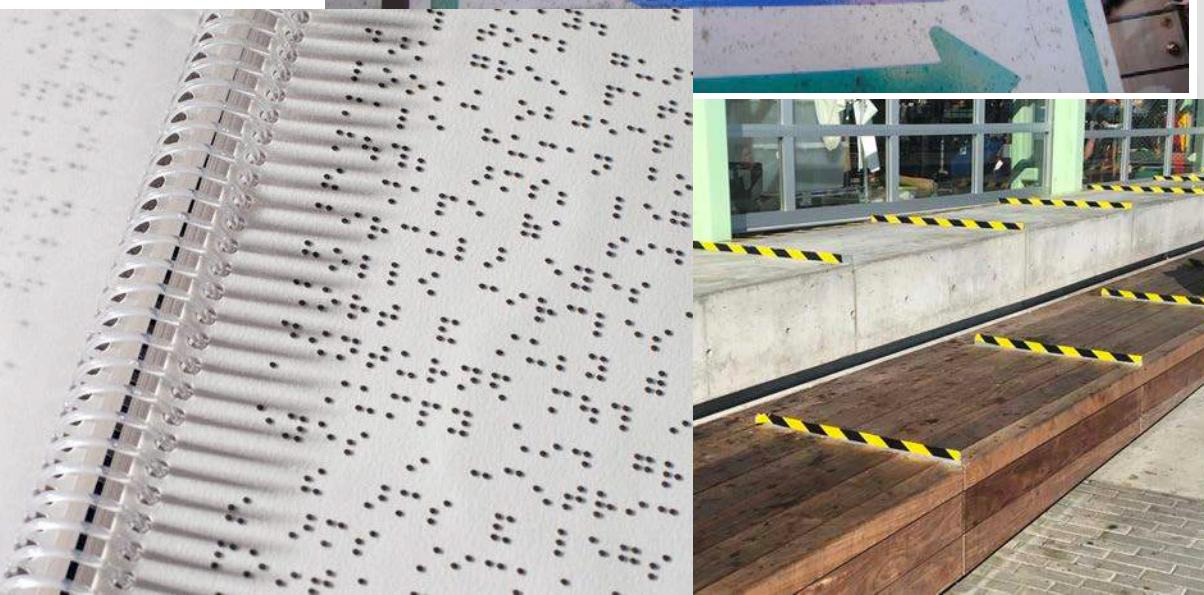
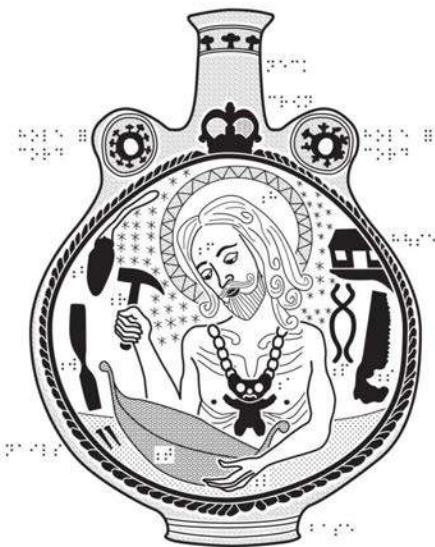
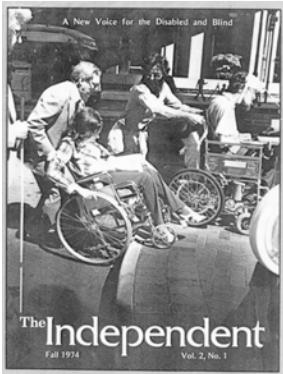
## Purpose

For this project I wanted to utilize three different languages in an aesthetically interesting way. I utilized English, French, and English Braille in an event schedule for an accessible design lecture series called Access Design. I wanted to create a scenario with which the three languages could play off of each other in an aesthetically interesting yet non-intrusive manner.

Since the braille alphabet is designed in uniformly sized and spaced rectangular blocks, the first issue I ran into was space. In order to accommodate both languages in the latin script as well as English braille I was forced to limit the amount of content in the booklet. Further, since braille is a physically read script and not a visually read script, the point size of the braille type had to be at a relatively large size in order to be legible.

I continued the essence of the bright pop of colour from project one into this project, utilizing the printer's primaries cyan, magenta, and yellow. Also I used the sans-serif typeface Halcyon for the headings in the latin script because I felt like it had the same playful, friendly essence as the handlettering that I did in project one. I also felt that Halcyon's mixure of classic geometric structures with humanist sans-serif qualities made it pair exceptionally well with Alegreya Sans, the typeface that was used for all of the body copy.

I took a brutalist inspired approach to the layout not only because it was visually interesting—the sharp edges and defined text blocks created an interesting contrast to the round braille dots—but also because I wanted to have a visual omage to the brute forced grassroots activism of the past that put accessibility in the public eye.



# Concepts

To achieve the use of English Braille, English, and French in the same document, I initially started out by layering the braille over the Latin script to create a texture and conserve space. I figured that since braille is a physical language and not a visual one, reading it won't be effected if there is latin type printed on under the dots. However I quickly realized that the Latin letters were less legible due to the braille dots. Since I was aiming for an accessible document first and foremost, I decided to section off all three languages by themselves.

Alegreya Medium Italic  
24pt / 32pt

# *This is a Title*

## Alegreya Extra Bold Small Caps

THIS IS A SUBTITLE

Alegreya Medium  
9pt / 14pt

This is a small snippet of body text. See how it contains seemingly valuable information that could potentially inform you on the subject matter.

Swell Braille  
16pt / 20pt

• • • • • • •

THE JOKE

The Utah teapot, or the Newell teapot, is a 3d test model that has become a standard reference object and an in-joke[citation needed] within the computer graphics community. It is a mathematical model of an ordinary teapot that appears solid, cylindrical, and partially convex. A teapot primitive is considered the equivalent of a "Hello, World" program, as a way to create an easy 3D scene with a somewhat complex model acting as a basic geometry reference for scene and light setup. Some programming libraries, such as the OpenGL Utility Toolkit,[1] even have functions dedicated to drawing teapots.

The teapot model was created in 1975 by early computer graphics researcher Martin Newell, a member of the pioneering graphics program at the University of Utah.[2]

# LA BLAGUE

La théière de l'Utah, ou théière de Newell, est un modèle de test 3D qui est devenu un objet de référence standard et une blague [blague nécessaire] au sein de la communauté de l'infographie. C'est un modèle mathématique d'une théière ordinaire qui semble solide, cylindrique et partiellement convexe. Une primitive de théière est considérée comme l'équivalent d'un programme «Hello, World», comme moyen de créer une scène 3D simple avec un modèle assez complexe servant de référence géométrique de base pour la configuration de scènes et de lumières. Certaines bibliothèques de programmation, telles que OpenGL Utility Toolkit, [1] ont même des fonctions dédiées à la théière de dessin.

Le modèle de théière a été créé en 1975 par le premier chercheur en infographie, Martin Newell, membre du programme de graphisme pionnier de l'Université de l'Utah [2].



Tuesday, March 8 2016 @ 19:00  
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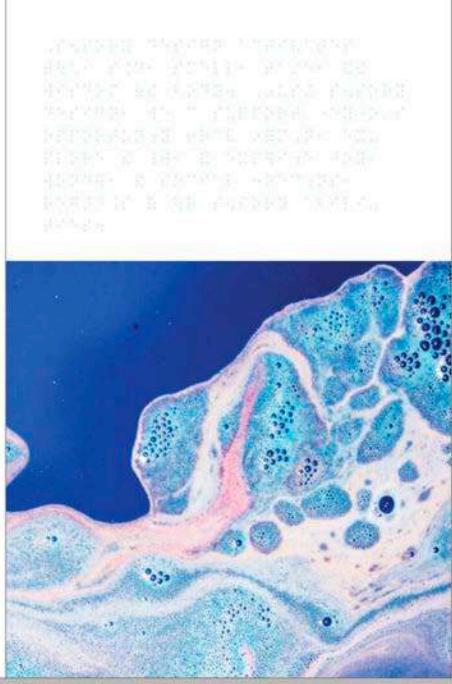
## ELLEN LUPTON

### What is Sensory Design?

Sensory design activates touch, sound, smell, taste, and the wisdom of the body. By using sensory design, we can support everyone's opportunity to receive information, explore the world, and experience joy, wonder, and social connections, regardless of our sensory abilities.

### C'est Quoi le Design Sensoriel?

La conception sensorielle active le toucher, le son, l'odorat, le goût et la sagesse du corps. En utilisant la conception sensorielle, nous pouvons aider chacun à saisir l'information, explorer le monde et expérimenter la joie, l'émerveillement et les liens sociaux, quelles que soient ses capacités sensorielles.



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## STUART SEMPLE

### Designs Against Humanity

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### Designs Contre l'Humanité

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## SARA HENDREN

### An Icon is a Verb

How do accessible cities thrive? And how would you "edit" an existing city to make it more inclusive? Brian Glenney and I were asking this question when we started altering public signs marking wheelchair-accessible parking—the blue and white icons designating the so-called "handicapped" spots.

### Une Icône est un Verbe

Comment atteignez-vous les villes? Et comment "éditez-vous" une ville existante pour la rendre plus inclusive? Brian Glenney et moi-même posions cette question lorsque nous avons commencé à modifier les panneaux publics signalant le stationnement accessible aux fauteuils roulants - les icônes bleues et blanches désignant les endroits dits "handicapés".

6



rendre plus inclusive? Brian Glenney et moi-même posions cette question lorsque nous avons commencé à modifier les panneaux publics signalant le stationnement accessible aux fauteuils roulants - les icônes bleues et blanches désignant les endroits dits "handicapés".

### H3 6 + 7: Lecture Three

Designs Against Humanity / ,designs ,ag/ ,human; y / Design contre l'humanité  
Stuart Semple / ,u>t ,semple

Hostile design is design that intends to restrict freedom or somehow control a human being. The danger of hostile design is it's so insidious. It's so quiet, so camouflaged, that unless you know what it is, you accept it. And that blind acceptance makes things grow and spread. Hostile design is design that intends to restrict freedom or somehow control a human being

,ho/ile design is design t 9t5ds 6re/ict freedom or "sh( 3trol a human 2+4 ,! dang) ( ho/ile design is design t 9t5ds 6re/ict freedom or "sh( 3trol a human 2+4 ,! dang) ( ho/ile design is x's s 9sid|s4,x's s quiet1 s cam|flag\$1 t un.s y "k :at x is1 y a3ept x4 ,& t bl a3ept.e makes ?+s grf & spr1d4 ,ho/ile design is design t 9t5ds 6re/ict freedom or "sh( 3trol a human 2+

Une conception hostile est une conception qui vise à restreindre la liberté ou à contrôler d'une manière ou d'une autre un être humain. Le danger de la conception hostile est si insidieux. C'est si silencieux, si camouflé, que si vous ne le savez pas, vous l'acceptez. Et cette acceptation aveugle fait que les choses grandissent et se répandent. Une conception hostile est une conception qui vise à restreindre la liberté ou à contrôler d'une manière ou d'une

# Typographic System

Halcyon Bold Caps  
38pt / 39pt

Halcyon Bold  
24pt / 24pt

Alegreya Sans Medium  
9pt / 14pt

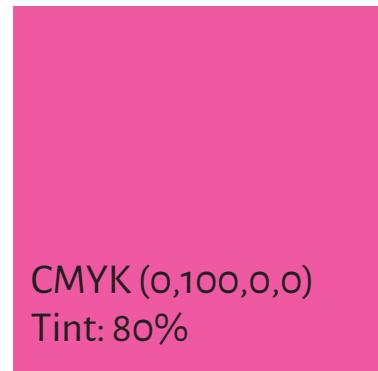
Swell Braille  
17pt / 20pt

Halcyon Medium  
8pt / 24pt

Alegreya Sans Regular  
8pt / 12pt



CMYK (15,100,100,0)  
Tint: 100%



CMYK (0,100,0,0)  
Tint: 80%

# SPEAKER NAME

## Lecture Title

This is a small snippet of body text. See how it contains seemingly valuable information that could potentially inform you on the subject matter.

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Tuesday, March 8 2019 @ 15:00



CMYK (100,0,0,0)  
Tint: 50%



CMYK (0,0,100,0)  
Tint: 80%

# Referenced Works

Hendren, Sara. "The Accessible Icon Project." Feb. 2016. <http://accessibleicon.org/>

Semple, Stuart. "Designs Against Humanity." 2019. <https://hostiledesign.org/>

"Art of Quotation" Sept. 13, 2015. <https://artofquotation.wordpress.com/2015/09/13/design-is-as-much-an-act-of-spacing-as-an-act-of-marking/>

Anderson, Cori. "International Artist to Bring The World's Largest Disco Ball to Make Denver a 'Happy City.'" 303 Magazine. Jan. 12, 2018. <https://303magazine.com/2018/01/stuart-semple-happy-city-denver/>

"Magazin 'Menschen. Inklusiv leben.' Aktion Mensch." <https://www.aktion-mensch.de/dafuer-stehen-wir/das-bewirken-wir/menschen-magazin/>

Lupton, Ellen, and Andrea Lipps. "Why Sensory Design?" Cooper Hewitt Museum. Apr. 3, 2018. <https://www.cooperhewitt.org/2018/04/03/why-sensory-design/>

Kohlstedt, Kurt. "Hostile Architecture: 'Design Crimes' Campaign Gets Bars Removed from Benches" 99 Percent Invisible. Radiotopia. Feb. 9th, 2018. <https://99percentinvisible.org/article/design-crimes-artist-launches-campaign-highlight-hostile-architecture/>



A project by Valery Marier

<https://marier.design>