

HTML/CSS - Absolut Positionering

Med positionering, angiver man afstanden fra **top**, **right**, **bottom**, eller **left**:

Med **absolut** positionering, angiver man afstanden:

"i forhold til det nærmeste omkransende element som har positionering" !!

Hvad betyder det ??

Øvelse 1

Download start filen og åbn den i Dreamweaver.

Se på koden for at forstå strukturen.

Vi skal flytte rundt med det andet billede.



Tilføj til CSS:

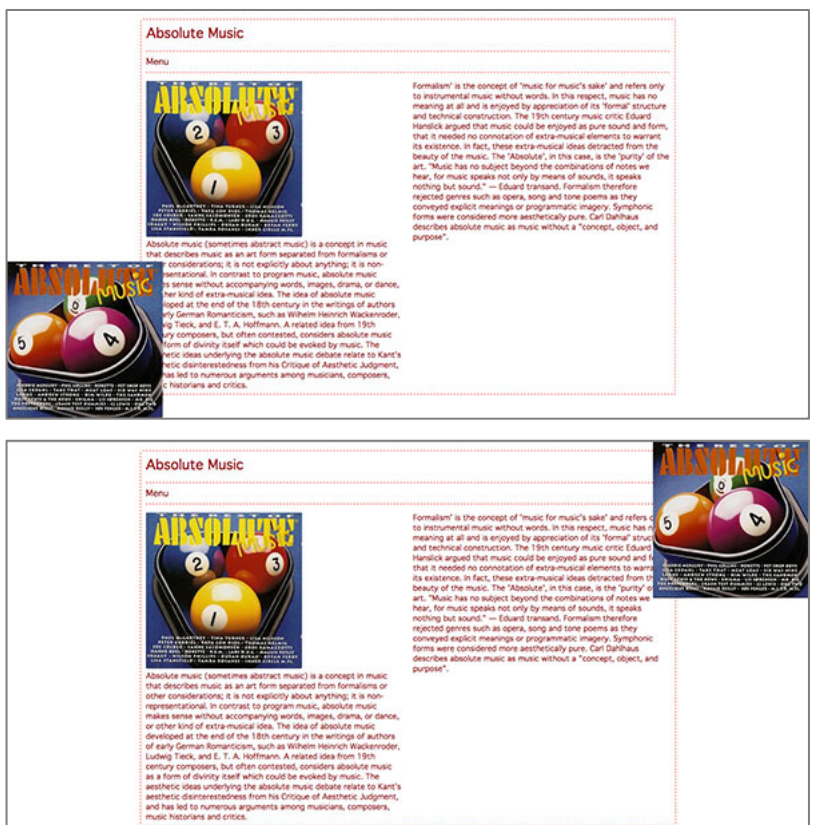
```
.section2 img{
  position: absolute;
  bottom:0;
  left:0;
}
```

Billedet tages *helt ud af sidens naturlige flow*.

Da der ikke er et omkransende element med positionering, ligger det nu i forhold til elementet 'document' - i praksis: browservinduet.

Prøv med andre indstillinger:

```
top:0;
right:0;
```



Øvelse 2

For at placere billedet i forhold til sidens indhold, skal den ligge *inden i et andet element som også er positioneret*.

Da dette omkransende element ikke skal flyttes, kan vi give den *relativ* positionering, og ingen værdier.

Tilføj til #wrapper:
position:relative;

Tilføj nu også til main:
position:relative;

main er nu det *nærmeste* omkransende element, som har positionering.

Brug absolute positioning til at lave dette layout:

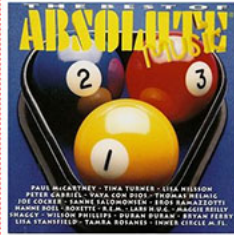
Du kan bruge negative tal.

Bemærk: andre elementer 'ser' ikke elementer med absolut positionering - som er løftet helt ud af dokumentets naturlige 'flow'.

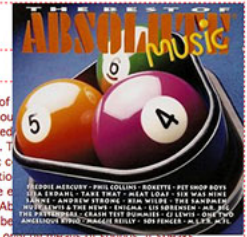
I denne øvelse skal du derfor også positionere teksten:
.section2 p{...

Absolute Music

Menu



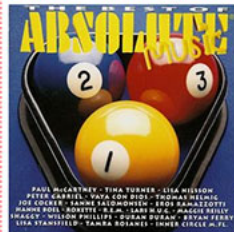
Absolute music (sometimes abstract music) is a concept in music that describes music as an art form separated from formalisms or other considerations; it is not explicitly about anything; it is non-representational. In contrast to program music, absolute music makes sense without accompanying words, images, drama, or dance, or other kind of extra-musical idea. The idea of absolute music developed at the end of the 18th century in the writings of authors of early German Romanticism, such as Wilhelm Heinrich Wackenroder, Ludwig Tieck, and E. T. A. Hoffmann. A related idea from 19th century composers, but often contested, considers absolute music as a form of divinity itself which could be evoked by music. The aesthetic ideas underlying the absolute music debate relate to Kant's aesthetic disinterestedness from his Critique of Aesthetic Judgment, and has led to numerous arguments among musicians, composers, music historians and critics.



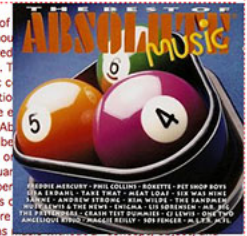
Formalism' is the concept of to instrumental music without meaning at all and is enjoyed and technical construction. The Hanslick argued that music could that it needed no connotation its existence. In fact, these beauty of the music. The 'Absolute' art. "Music has no subject but hear, for music speaks not only by means of sounds, it speaks nothing but sound." — Eduard transd. Formalism therefore rejected genres such as opera, song and tone poems as they conveyed explicit meanings or programmatic imagery. Symphonic forms were considered more aesthetically pure. Carl Dahlhaus describes absolute music as music without a "concept, object, and purpose".

Absolute Music

Menu



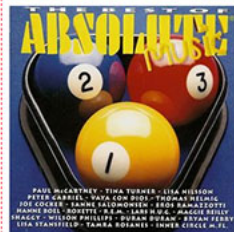
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Formalism' is the concept of 'music for music's sake' and refers only to instrumental music without words. In this respect, music has no meaning at all and is enjoyed by appreciation of its 'formal' structure and technical construction. The 19th century music critic Eduard Hanslick argued that music could be enjoyed as pure sound and form, that it needed no connotation of extra-musical elements to warrant its existence. In fact, these extra-musical ideas detracted from the beauty of the music. The 'Absolute', in this case, is the 'purity' of the art. "Music has no subject beyond the combinations of notes we hear, for music speaks not only by means of sounds, it speaks nothing but sound." — Eduard transd. Formalism therefore rejected genres such as opera, song and tone poems as they conveyed explicit meanings or programmatic imagery. Symphonic forms were considered more aesthetically pure. Carl Dahlhaus describes absolute music as music without a "concept, object, and purpose".

Hvor skal vi bruge absolute positioning? Kun ved særlige lejligheder!

Positionering har både fordele og ulemper. Så vidt muligt skal siden følge sin naturlige flow.

Men der er situationer hvor positionering er den eneste løsning - fx når et element skal optræde ovenpå et andet.

Nu skal vi se på 3 måder at bruge absolute positioning.

Vi skal konvertere denne side...

... til denne:



1) Banneren er positioneret hen over overskriften

2) Positionering er brugt til at gøre video'en responsive, så den skalerer i forhold til browservinduet.



Download startfilerne, og åbne dem i et nyt Dreamweaver site.

Se på koden for at forstå strukturen.

Øvelse 3: Banner

Banner billedet er kommenteret ud i html.

Fjern kommentering, og brug positioning til at placere den.

Brug bl.a. `width:70%; height:auto;` på banner billedet, så den dækker en del af overskriften, og skalerer responsivt.

Øvelse 4: Responsive iframes for Youtube videos, Google maps osv.

Iframes fra Youtube osv. er ikke umiddelbart responsive:
Men positioning kan få iframen til at skalere.

Video iframe'en ligger i en section med class `.trailer` .
(Det kunne også have været en div eller andet blokelement.)

Brug følgende opskrift:

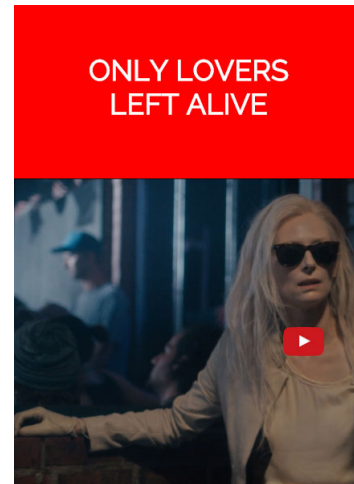
```
.trailer {  
  position: relative;  
  padding-bottom: 56.25%;  
  padding-top: 35px;  
  height: 0;  
  overflow: hidden;  
}  
.trailer iframe {  
  position: absolute;  
  top:0;  
  left: 0;  
  width: 100%;  
  height: 100%;  
}
```

`.trailer` skal have `position:relative;` for at `iframe'en` kan få `position:absolute;` .

Boksens størrelse består her af padding - i % af bredden - så højden altid er korrekt, selv om bredden ændrer sig på mindre skærme.

Selve iframen er nu sat til at fylde hele boksen.

Sørg for at sitet fungerer for mobiler.



Øvelse 5: Banner på din fansite.

Lav en kopi af din fansite.

Download billedet *grammy.png* fra ItsLearning, og positioner det ovenpå overskriften i dit site.