

ARCH A4988

# Coding for Spatial Practices

Color, Type & Gestalt

# Agenda

1. Review: CSS Syntax
2. Lecture: Color, Type and Gestalt
3. Assignment 03

# Review

# How to Avoid Common Syntax Errors

Most of the problems you will ever run across in CSS are syntax issues. Here are some tips for writing CSS:

- Use all lowercase
- Do not use spaces in class names
- Write the name of your selector followed by the curly braces, {}
- Remember, your code goes inside the curly braces
- Each new item get its own line and is ended with a semicolon, ;



# Guided Walk-Through: CSS Syntax Review

10 minutes



Use any of the common CSS properties available to you to control the look of the webpage. Follow the directions in the **style.css** file.

Instructions:

Go to the **starter\_code\_week\_05** folder and open the **css\_syntax\_review** exercise.

```
starter_code_week_05 > css_syntax_review > # styles.css > h1
 2   background-color: #e2ff59;
 3   font-family: courier;
 4 }
 5
 6 .wrapper {
 7   margin: 0 auto;
 8   max-width: 600px;
 9 }
10
11 h1, h2 {
12   font-weight: normal;
13   text-align: center;
14 }
15
16 h1 {
17   font-size: 9vw; /* 9% of viewport width */
18   line-height: 1.1;
19   font-family: 'Yatra One', cursive;
20   margin-bottom: 0;
21 }
22
23 h2 {
24   font-size: 20px;
25 }
26
27 /*
28  Instructions:
29  Look at the index.html file, you should see classes added to the HTML elements.
30  - Add a background color to the wrapper
31  - Add a background color to the entries
32  - Add some padding to each entry
33  - Make heading a different font and a larger font size
34  - Make the default font-size 20px
35 */
```



# Guided Walk-Through: Positioning Lab

10 minutes



Let's practice using the position properties! Follow the directions in the **style.css** file.

Instructions:

Go to the **starter\_code\_week\_05** folder and complete the **positioning\_lab** exercise.

```
starter_code_week_04 > positioning_lab > # styles.css > ↗ footer a
1  * {
2    margin: 0;
3    padding: 0;
4    box-sizing: border-box;
5  }
6
7  html,
8  body {
9    height: 100%;
10 }
11
12 body {
13   font-family: "Roboto", sans-serif;
14   background-color: #E4A4A1;
15 }
16
17 main, footer {
18   padding: 20px;
19 }
20
21 main {
22   color: #141835;
23 }
24
25 footer {
26   /* 1. Move the footer to the bottom of the viewport using the fixed property */
27   /* 2. Set the footer to the bottom of the viewport */
28   /* 3. Make sure the footer has a width that is as wide as the viewport */
29   background: #141835;
30 }
31
32 footer a {
33   /* Change the default color for the text from blue to #FFFFFF */
34   /* Remove the default underline using the text-decoration property */
35 }
```



# Guided Walk-Through: Positioning Lab

10 minutes



# Color Representation

# Color

Color can:

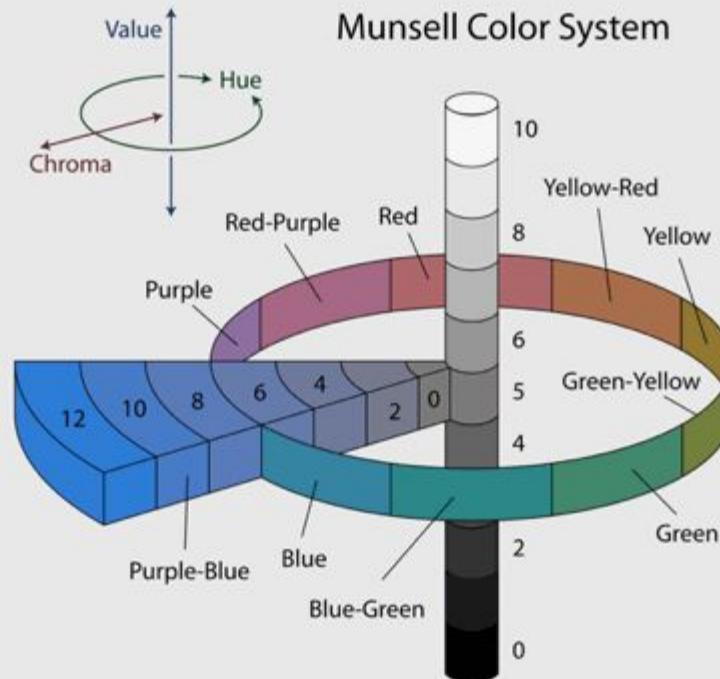
- Set a desired mood
- Reinforce a branding (personal or professional) message
- Create contrast and harmony
- Create a comfortable reading experience

## Color's Cultural Context

Although different colors have different meanings on an individual level, certain colors also have deep-rooted cultural significance. For instance, in Western cultures, red is an attention-grabbing color that signifies danger and urgency (think stop signs). However in some Eastern cultures, like China and India, red represents luck.

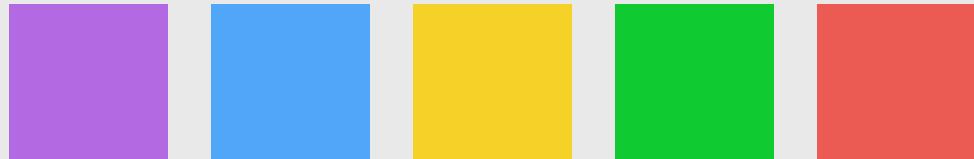
# Color Terminology

- **Hue** is color (blue, green, red, etc.).
- **Chroma** is the purity of a color (a high chroma has no added black, white or gray).
- **Saturation** refers to how strong or weak a color is (high saturation being strong).
- **Value** refers to how light or dark a color is (light having a high value).



# Color

**HUE**



**SATURATION**



**VALUE**



# Color Terminology

## The HSB Color System

- H = Hue
- S = Saturation
- B = Brightness

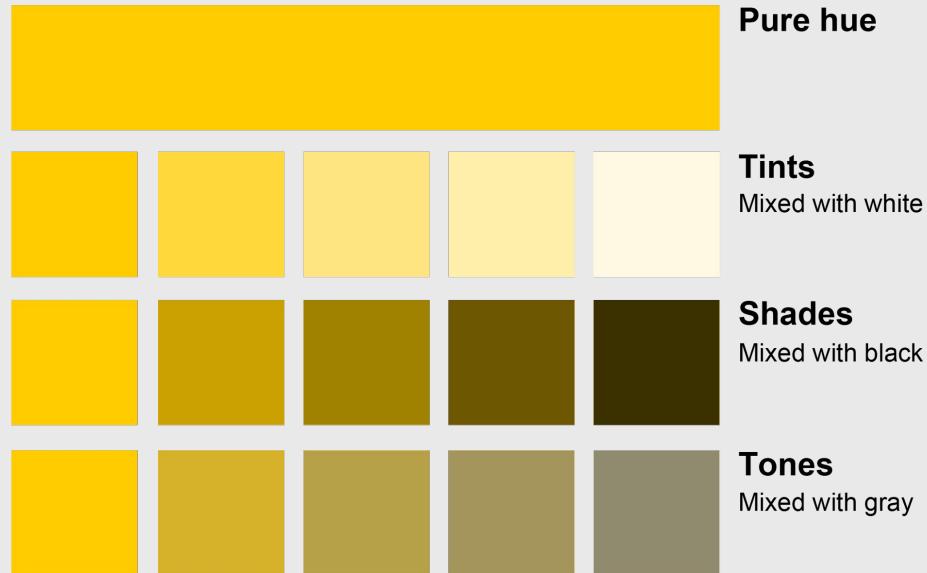
It's a prominent system used in digital design.

[Colorizer.org](http://Colorizer.org) provides an HSB color picker, calculator and generator with high precision and contrast test. Also translates colors to other systems.



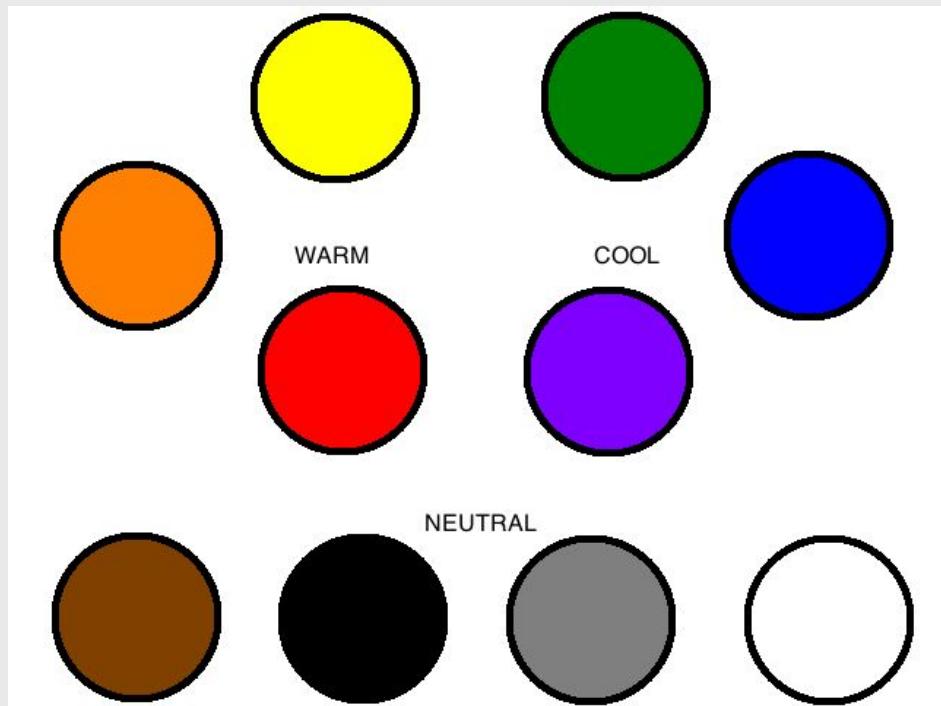
# Color Terminology

- **Tones** are created by adding gray to a color, making it duller than the original. Hue
- **Shades** are created by adding black to a color, making it darker than the original.
- **Tints** are created by adding white to a color, making it lighter than the original.



# Color Terminology

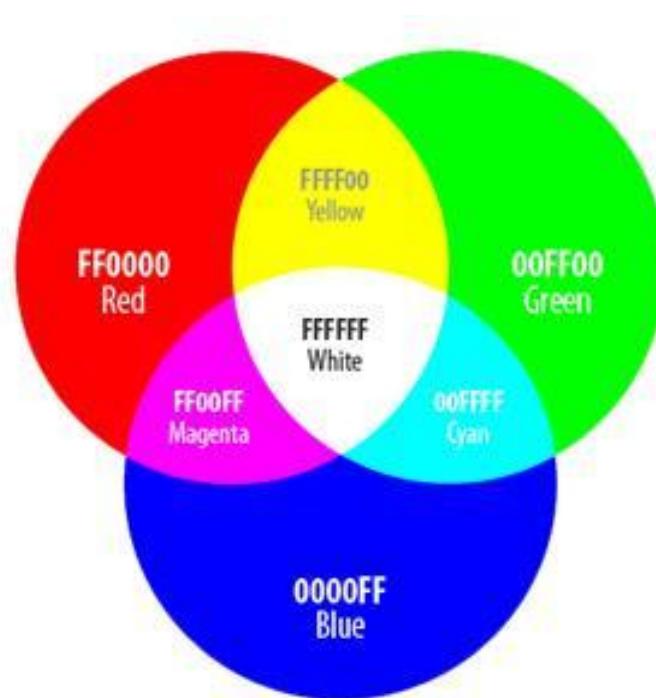
- Warms
- Cools
- Neutrals



# Color Terminology

## Overview of RGB Color

RGB stands for Red Green Blue. RGB is color made of light. Computer screens work off an RGB color model. Computer and television displays work with what's called an additive color mode, taking advantage of the way projected lights mix.



# Color Terminology

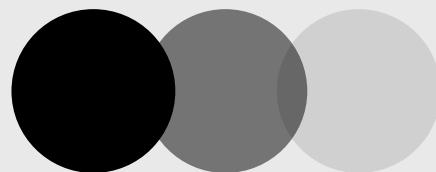
## rgb() and rgba()

Values for red, green and blue are expressed as numbers. The RGB scale is from 0 to 255.

The alpha value is from 0 -> 1.

`rgb(255, 255, 255)`  
`rgb(0, 0, 0)`

white  
black



`rgba(0, 0, 0, 1)`  
`rgba(0, 0, 0, 0.5)`  
`rgba(0, 0, 0, 0.25)`

# Color Terminology

## Hexadecimal

This is a system  
that uses RR GG  
BB color values.

#FFFFFF

#000000

#FF0000

#FFFF00

white

black

maxes out the red with no  
green or blue, producing  
pure red

maxes out the red and green  
with no blue, producing  
yellow

# Color Terminology

## Keywords

Using color  
keywords is good  
if you don't need  
color precision.

keyword: red  
RGB hex value: #FF0000

keyword: yellow  
RGB hex value: #FFFF00

# Ways to Specify Color

```
.blue_text{  
    color: blue;  
}
```

color keyword

```
.blue_text{  
    color: rgb(0,0, 255);  
}
```

rgb()

```
.blue_text{  
    color: #0000FF;  
}
```

hexadecimal

```
.blue_transparent_text{  
    color: rgba(0,0, 255, 0.5);  
}
```

rgba()

# Color Contrast



# Color Wheel

A basic color wheel contains the 12 standard colors used to create color schemes. Each slice of the pie represents a family of colors that can be achieved with different saturations, hues, tints, shades, and mixes of neighboring colors.

Red, yellow, and blue are the **primary colors**. Violet, orange, and green are the **secondary colors**. Everything else is a **tertiary color** – a mix of primary and secondary colors.

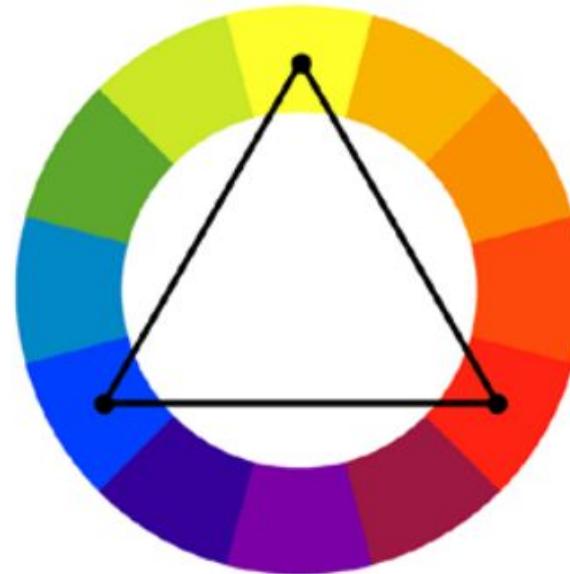


*The color wheel.*

# Color Schemes

## Triad

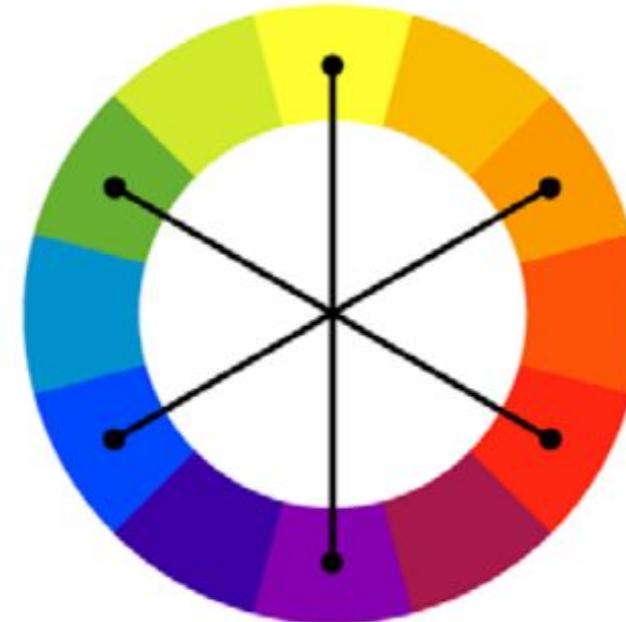
The triadic is the safest of the color schemes, implementing three perfectly balanced colors joined by an equilateral triangle on the wheel.



# Color Schemes

## Complementary

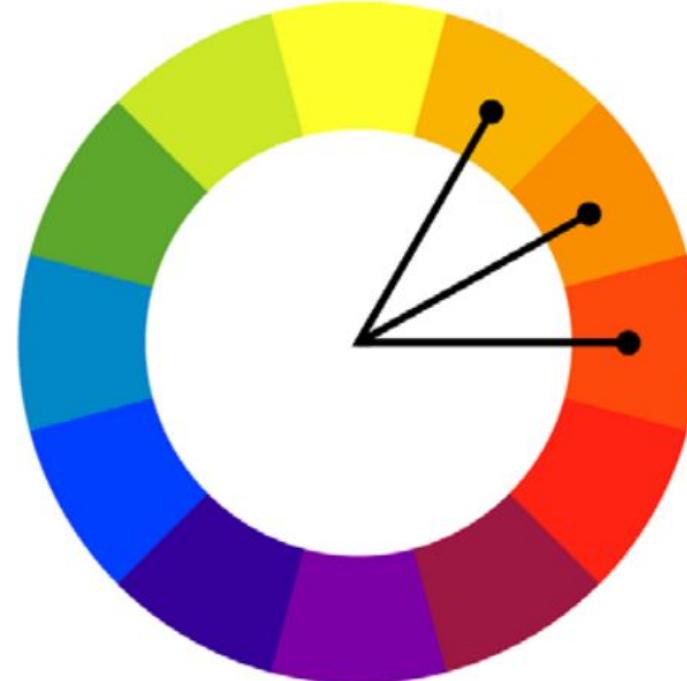
A complementary color scheme takes advantage of opposite colors, creating a dynamic and emotionally stimulating page.



# Color Schemes

## Analogous

Analogous color schemes rely on colors next to each other on the color scheme. This creates a more attractive design that's easy on the eyes.



# Color Psychology

## Color Psychology

**Color has a predictable and quantifiable physiological effect that influences our perception and our behavior.**



**YELLOW  
IS THE MOST  
PHYSIOLOGICALLY  
STIMULATING COLOR AND  
IS ‘READ’ BY THE EYE  
FASTER THAN OTHER  
COLORS.**

An Innovative Design Platform created to offer services and products to Real Estate according to an innovative contract system. This is where the history of Milano Contract District began.

District

The first exhibition District, exclusively dedicated to real estate operators, architects and interior design professionals, was built in the world's design capital city.



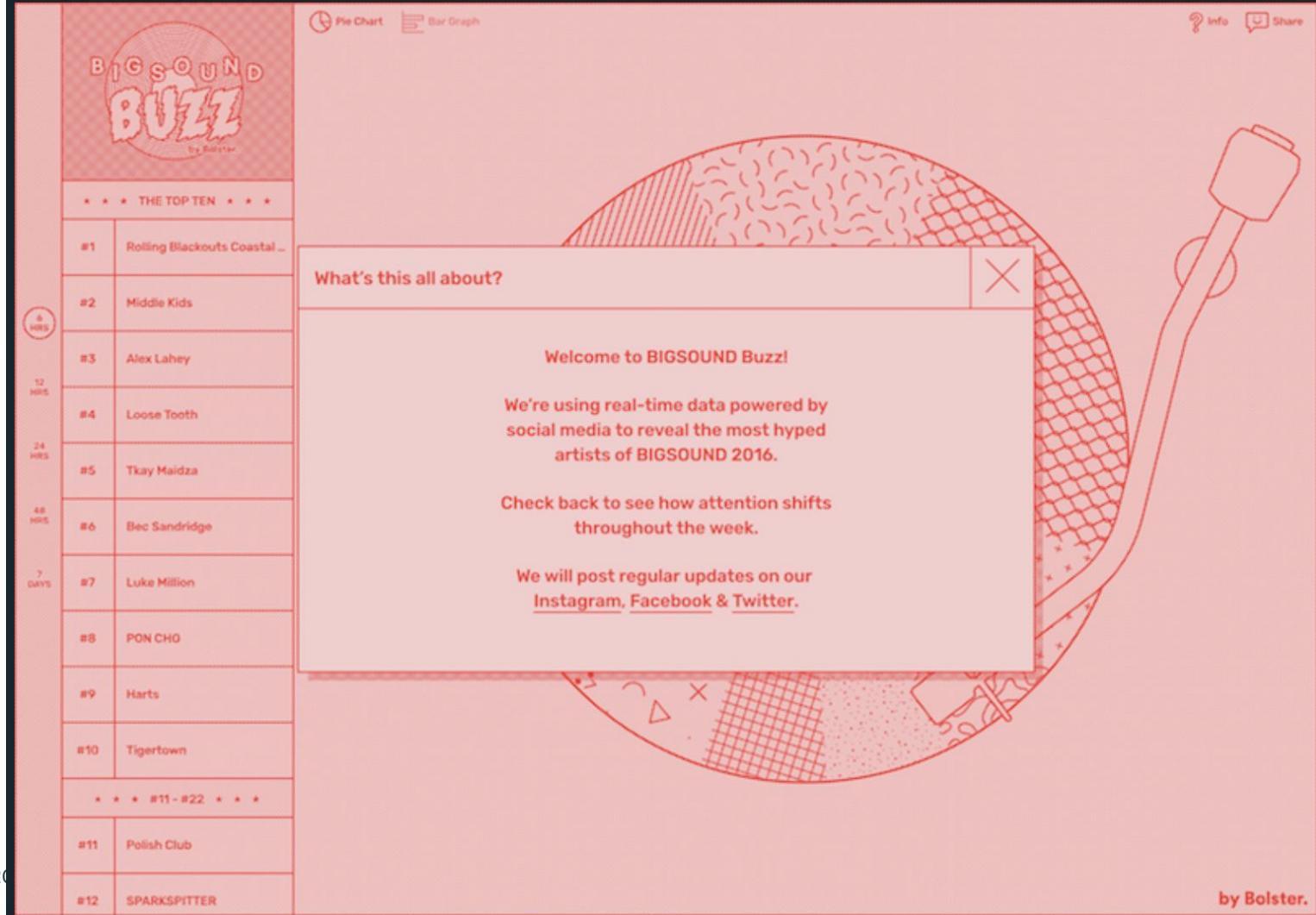
Idee diventano progetti



## Color Psychology

**Red is stimulating and attention-grabbing.**

**Good for conveying themes of passion, lust, aggression, danger, adrenaline, or appetite.**



## Color Psychology

White is pure.

Good for conveying themes of cleanliness, simplicity, virtue, chastity, and innocence.

I'm Nuno, a product designer based in Berlin.  [Read more](#)

Streams helps doctors and nurses quickly handle patient deterioration.

Role	Senior UX Designer
Date	2017–2020
Website	<a href="https://health.google">health.google</a>

# PLANE—SITE

Mind your content

Work  
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Berlin – Los Angeles

We create compelling and original narratives for our clients.



Propositions for  
Sustainable Future



ABOUT

# TECHIES

SUBMIT

FILTER BY ▾



Nancy Douyon  
UX RESEARCHER



John Maeda  
VC PARTNER



Jared Erondu  
DESIGNER



M Eifler  
VR RESEARCHER



## Color Psychology

**Black is bold and perceived to carry weight.**

**Good for conveying themes of authority, power, sophistication, and wealth.**

So Since I'm  
Still Here,  
Livin'

Choose a video

=

CIRCLES  
PRESENTS

REGISTER

20



23

2024 LAUNCHING SOON

2023 RECAP

2023 PHOTOS

2023 PHOTOBOTH

# Color Psychology

Blue is soothing and relaxing.

Good for conveying themes of peace, serenity, trust, devotion, and religion.



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01 JUN 2018

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SOWERSBY ON  
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16 MAY 2018

EPISODE 75 – THE  
GIG ECONOMY  
PANEL WITH

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04 MAY 2018

EP74 WITH CATRIONA  
BURGESS ON IDEAS  
AND PURPOSE

MORE



27 APR 2018

EP73 WITH VANESSA

00:00 / 51:39

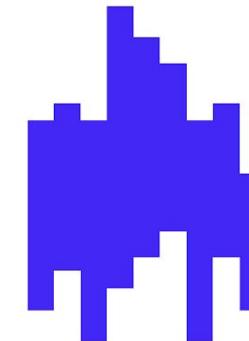


01 JUN 2018

## EP76 WITH KRIS SOWERSBY ON FOUNDIES AND ROUNDIES



1X





# Future of Design in Start-Ups: 2017 Results

We launched the Future of Design in Start-Ups survey [last year](#) to set a baseline for how design operates in the tech ecosystem and also to begin to track what value is created by design in fast growing companies that are venture backed.

This year, we asked some of the same questions from 2016 to create a trailing data set. We also wanted to dig into the nitty gritty of start-up design teams (structures, salaries, etc.) and squint at where design might be going within start-ups in the future (new skills, new mediums, etc.).

A sincere thank you to all those that responded! We heard from over 350+ companies and below are some highlights as well as the full results in slide format.



# Color Psychology

Green has strong connotations of nature.

Good for conveying themes of freshness, health, sustainability, and the environment. Darker shades may be associated with ambition, prestige, and power.

[Contact](#)

Architects & Designers

STUDIO  
FARQUHAR

Studio Farquhar —  
we believe that  
inspirational  
architecture and  
interiors enhance  
our lives. We  
consider that



# Creating a Color Palette

1. Defined a list of attributes for your project or brand.
2. Select a color to reflect these attributes, through the use of color psychology.
3. Determine a more specific “version” (tone, shade or tint) of your color, through your knowledge of the Munsell Sphere.

# Creating a Color Palette

Now, take your selected color, it will be the central color on which to base your palette. The next step is to choose some colors to accompany your main color, and therefore, create your palette. To do this, there are a few color rules.

The screenshot shows the Adobe Color interface. At the top, there are tabs for CREATE, EXPLORE, TRENDS, and LIBRARIES. Below the tabs is a color wheel with a central blue color. To the left of the wheel is a sidebar titled "Apply Color Harmony Rule" with options like Analogous, Monochromatic, Triad, Complementary, Split Complementary, Double Split Complementary, Square, Compound, Shades, and Custom. The "Complementary" option is selected. Below the wheel is a color palette strip labeled A through E. Each segment has a color swatch and its corresponding hex code: A (#0C0GAD), B (#299FF), C (#1301F9), D (#AD920), and E (#FAD300). Below each swatch are RGB sliders showing their values: A (R: 12, G: 0, B: 173), B (R: 41, G: 25, B: 255), C (R: 19, G: 1, B: 249), D (R: 173, G: 146, B: 98), and E (R: 350, G: 211, B: 68). At the bottom of the interface are links for Language (English), Terms of Use, Privacy, User Forums, Community Guidelines, Copyright © 2023 Adobe. All rights reserved., and Cookie preferences.



# Guided Walk-Through: Creating a Color Palette

8 minutes



Explain how to create a color palette using [color.adobe.com](https://color.adobe.com):

1. Enter your chosen color (base color) by typing in the hex code value
2. Choose one of the Color Harmony Rules (e.g. triad, complementary etc)
3. You will see the other four squares change to suit

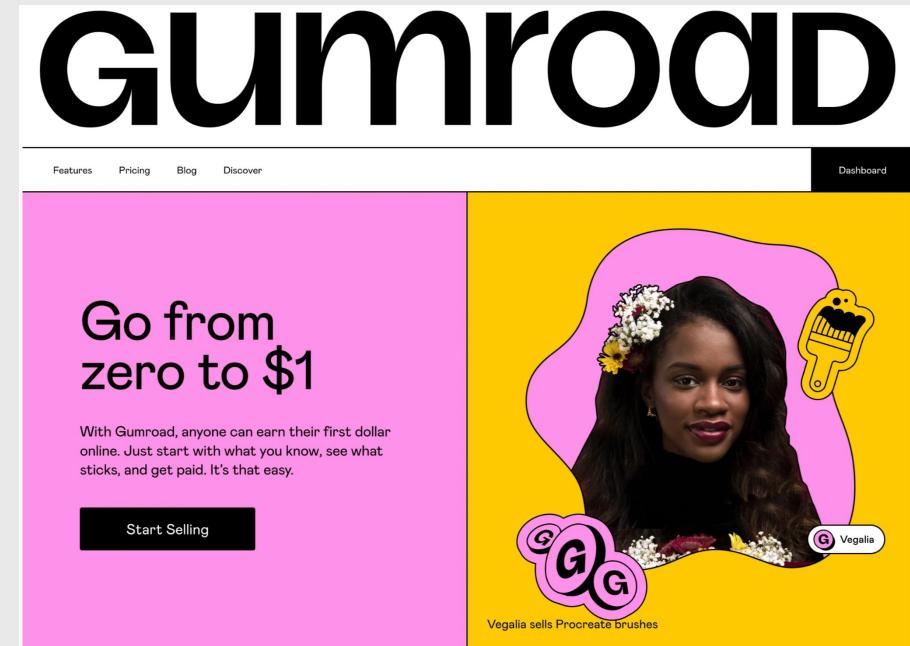
The screenshot shows the Adobe Color website interface. At the top, there are tabs for 'CREATE', 'EXPLORE', 'TRENDS', and 'LIBRARIES'. Below the tabs is a color wheel with various color harmony rules listed: Analogous, Monochromatic, Triad (selected), Complementary, Split Complementary, Double Split Complementary, Square, Compound, Shades, and Custom. A color palette is displayed below the wheel, consisting of five squares labeled A through E. Square A is dark blue (#0000AD). Square B is medium blue (#291FF). Square C is magenta (#F301F9). Square D is gold (#AD9200). Square E is yellow (#FAD300). Each square has its hex code and RGB values below it. A pink rectangle highlights square C, which is the selected complementary color. The bottom of the page includes links for 'Language: English', 'Terms of Use', 'Privacy', 'User Points', 'Community Guidelines', 'Copyright © 2021 Adobe. All rights reserved.', and 'Cookie preferences'.



# Example 01: Brutalism / Neobrutalism



1. Bold Typography e.g. strong, sans-serif typefaces
2. **Dark, Heavy Black Outlines** and Borders e.g. button outline
3. **Clashing Colors** with **High Contrast** e.g. between colors, typeface and background
4. Unconventional Layouts e.g. asymmetry and non-traditional alignments





# Example 02: Bauhaus

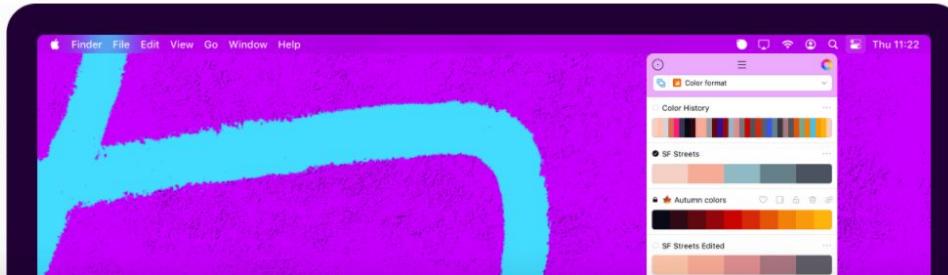


1. Minimalism e.g. clean lines and ample **whitespace**
2. Grid Systems e.g. to invoke balance (symmetry) and structure
3. Simple Typography e.g. sans-serif typeface with geometric shapes
4. 2D Shapes and Patterns e.g. square, triangle and circle
5. 3 Main Colors e.g. **primary colors** or **black and white** palette

The screenshot shows the homepage of the EAAE Annual Conference + General Assembly 2022. The header features the acronym "EAAE" in large, bold, black letters. Below it, the main title "TOWARD NEW EU BAUHAUS" is displayed in large, bold, black letters, with "TOWARD" and "NEW EU" stacked above "BAUHAUS". The date "31.08.2022" is prominently shown at the bottom left. The right side of the header contains navigation links: "CALL FOR PAPERS" and "REGISTRATION" (both with icons), followed by a vertical list of links: "EAAE", "News", "Conference", "President's Welcome", "Calendar", "Special events", "Excursions", "Speakers", "Venues", "Contact", and "Gallery". The background of the header has a subtle, abstract geometric pattern.

[Docs](#)[Blog](#)[Pricing](#)[Try Sip for Free ↓](#)

# A better Color Picker for your Mac.

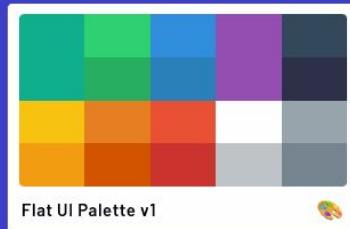
[Try Sip for Free](#)

# FLAT UI COLORS 2

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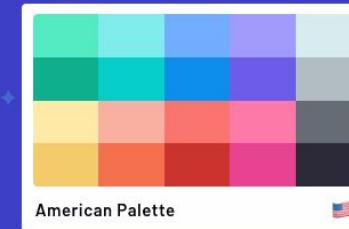


Flat UI Palette v1



Editor X  
Site builder for Designers.

Explore Now

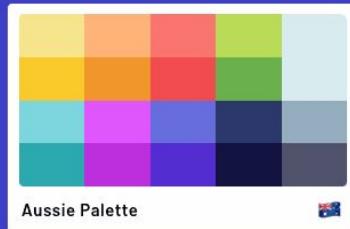
A screenshot of the Editor X interface, showing a drag-and-drop editor for website design.

American Palette

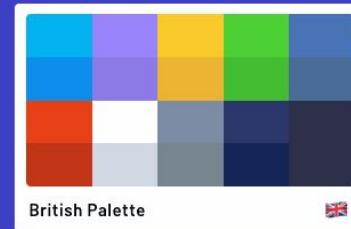
Build fluid sites

Create a Website

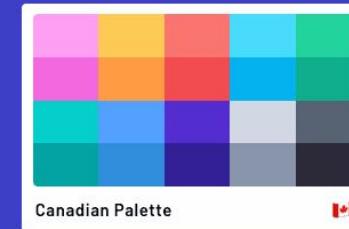
Figma Wireframe Kit



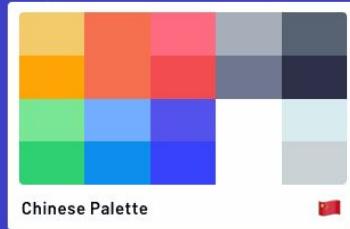
Aussie Palette



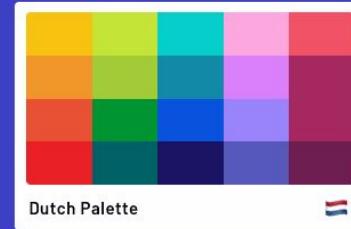
British Palette



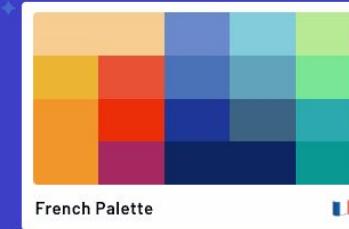
Canadian Palette



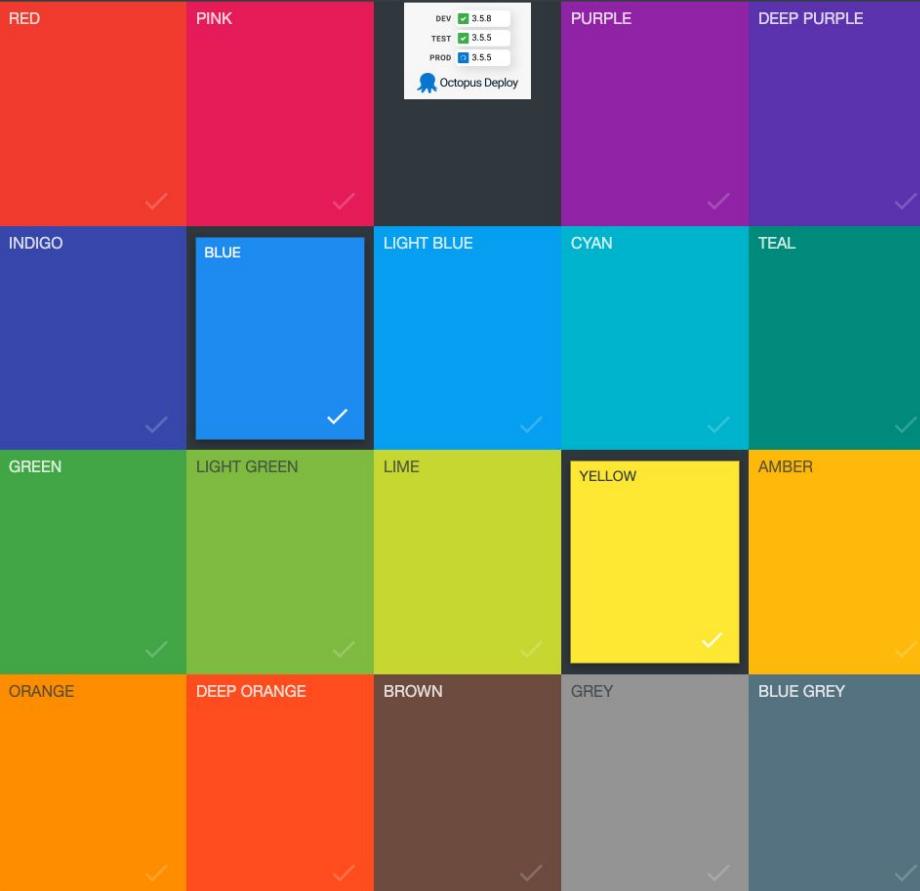
Chinese Palette



Dutch Palette



French Palette



← ⋮

## Palette preview

Full Palette colors below

Daily Design Showcase  
Visit UpLabs

Daily Resources for Designers & Developers  
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Your Palette ^				DOWNLOAD	TWEET
#1976D2	#BBDEFB	#2196F3	#FFFFFF		
DARK PRIMARY COLOR	LIGHT PRIMARY COLOR	PRIMARY COLOR	TEXT / ICONS		
#FFEB3B	#212121	#757575	#BDBDBD		
ACCENT COLOR	PRIMARY TEXT	SECONDARY TEXT	DIVIDER COLOR		



1

Nº

#FF8B8B



2

Nº

#F9F7E8



3

Nº

#6IBFAD



4

Nº

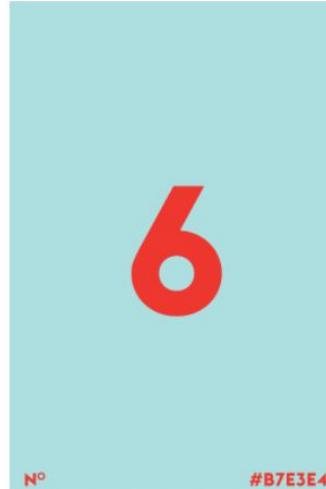
#E54B4B



5

Nº

#167C8O



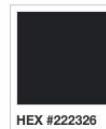
6

Nº

#B7E3E4

[Download](#)

## Background Colours



HEX #222326

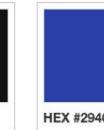
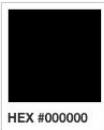
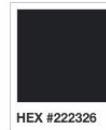
HEX #ffffff

HEX #000000

HEX #2d46b9

HEX #1ed760

## Text Colours



HEX #222326

HEX #000000

HEX #1ed760

HEX #ffffff

HEX #919496

HEX #d9dadc

HEX #121212

HEX #2940a8

## Typography

Circular, Helvetica, Arial, sans-serif, IosFix, normal, 104px, 104px, #1ed760 Font, Style, Size, Leading, Colour

# The quick br

N/A, N/A, N/A, N/A, N/A Font, Style, Size, Leading, Colour

The quick brown fox ju

N/A, N/A, N/A, N/A, N/A Font, Style, Size, Leading, Colour

The quick brown fox jumps c

# Web Typography

# Typography

Typography exists to honor the content. Read the text before designing it. Choose a typeface that matches the character of the text.

# Typeface

!	"	#	\$	%	&	'	(	)	*	+	,	-	.	/	0
1	2	3	4	5	6	7	8	9	:	;	<	=	>	?	@
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X	Y	Z	[	\	]	^	-	`
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
q	r	s	t	u	v	w	x	y	z	{		}	~	Ä	Å
ç	É	Ñ	Ö	Ü	á	à	â	ä	ã	å	ç	é	è	ê	ë
í	ì	î	ĩ	ñ	ó	ò	ô	ö	õ	ú	ù	û	ü	†	°
ƒ	£	§	•	¶	ß	®	©	™	‘	’	≠	Æ	Ø	∞	±
≤	≥	¥	µ	∂	Σ	Π	π	∫	ª	º	Ω	æ	ø	ı	ı
¬	√	f	≈	Δ	«	»	...	À	Ã	Õ	Œ	œ	-	—	“
”	‘	’	÷	◊	ÿ	Ŷ	/	€	⟨	⟩	fi	fl	‡	·	,
„	%o	Â	Ê	Á	Ë	È	Í	Î	Ï	Ó	Ô	Ò	Ú	Û	
Ù	ı	^	~	-	ˇ	˙	„	„	ˇ	˙	ˇ	š	š	ı	Đ
đ	Ý	ý	þ	þ	x	¹	²	³	½	¼	¾	–	·	¤	

Typefaces are the look of all characters in a font.

HELVETICA LIGHT

HELVETICA REGULAR

HELVETICA BOLD

Helvetica is a **typeface**.

It is a **font-family** which is made up of **fonts**.

A **font** is a specific size and weight of a **typeface**.

# Typeface vs Font

Agnóstick  
garamond

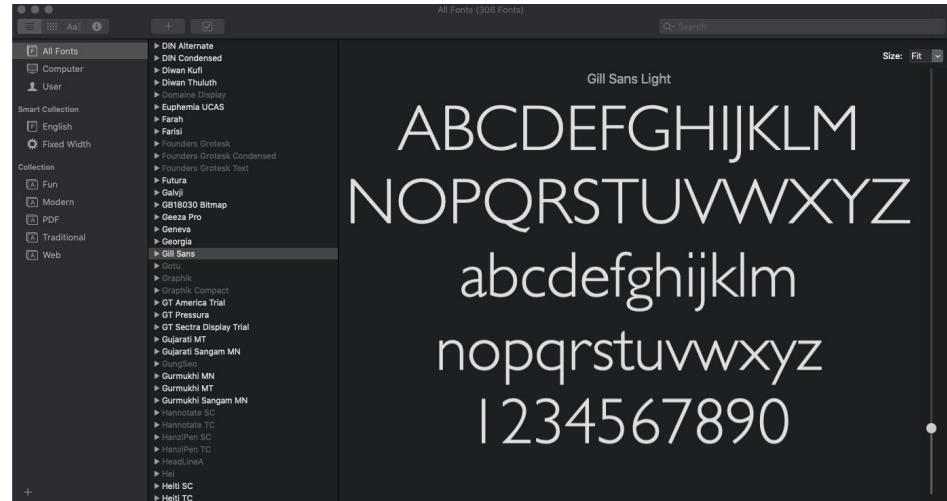
Agnóstick  
Garamond 3

Agnóstick  
adobe garamond pro

Agnóstick  
Garamond BE

Agnóstick  
granjon

Agnóstick  
ITC Garamond

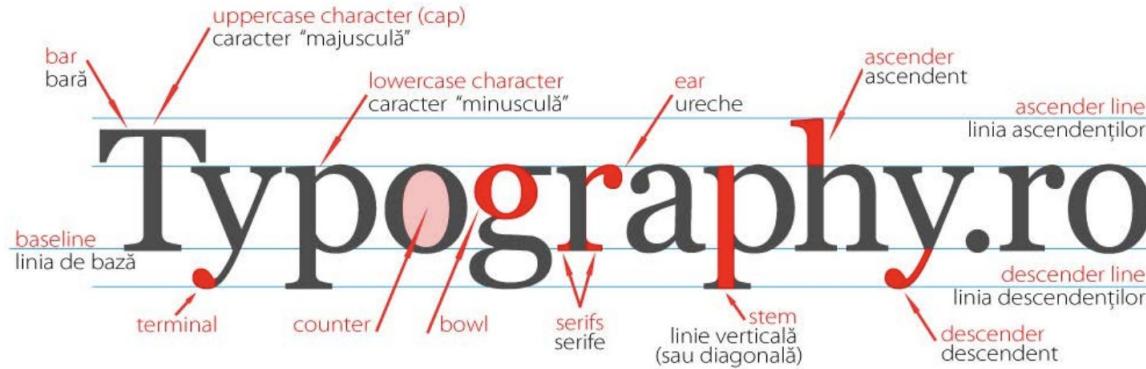


**Typeface** is the design of the letterform  
**Font** is the delivery mechanism

You design a **typeface**  
You make a **font**

A **font** is what you see  
A **typeface** is what you see

# Typeface Anatomy



# Six Typographic Terms

A close-up photograph of a tray filled with metal type blocks, arranged in a grid pattern. The tray is made of light-colored wood and is part of a larger system of trays used for typesetting. The type blocks are dark grey or black, with various characters and symbols cast into them. A metal frame holds the tray in place, and a small metal fastener with the word "Racher" is visible on the right side.

The quick brown fox jumps over the lazy dog said less as if the were in the seven  
heaven to quickly together with her  
said the most famous saying of the

# Six Typographic Terms

SS

Gill Sans Calibri

# Six Typograph

} Leading

# Six Typograph



# Six} x-height

## Typegraphic Terms

Six

Gill Sans

Six

Lucida Bright  
*high x-height*

Six

Baskerville  
*Low x-height*

Typefaces with high x-height:  
easier to read at small point size

Typefaces with low x-height:  
harder to read at small point size

ascenders

# Six Typographic Terms

descenders

# Six Typographic Terms

light

regular

**bold**

weight

## Weights & Styles

Roboto Thin & *Thin Oblique*

Roboto Light & *Light Oblique*

Roboto Regular & *Oblique*

**Roboto Medium & *Medium Oblique***

**Roboto Bold & *Bold Oblique***

**Roboto Black & *Black Oblique***

Roboto Condensed Light & *Condensed Light Oblique*

Roboto Condensed & *Condensed Oblique*

**Roboto Condensed Bold & *Condensed Bold Oblique***

# Serifs

Oldstyle

## Serifs – there's more



# Serifs vs Sans Serifs

Diagonal stress

Serif  
(pronounced  
“sair iff,” not  
“suh reef”)

Moderate thick/thin  
transition in the  
strokes

Serifs on lowercase  
letters are slanted

Goudy

The diagram shows the word "Oldstyle" in a black serif font. Annotations include: "Diagonal stress" pointing to the top-left of the 'O'; "Serif (pronounced ‘sair iff,’ not ‘suh reef’)" pointing to the 's' of "Oldstyle"; "Moderate thick/thin transition in the strokes" pointing to the stroke of the 'd'; "Serifs on lowercase letters are slanted" pointing to the 'l' of "Oldstyle"; and "Goudy" written below the 'f'.

No serifs  
anywhere

No thick/thin transition  
in the strokes

No stress because  
there's no thick/thin

Franklin Gothic

The diagram shows the words "Sans serif" in a bold black sans-serif font. Annotations include: "No serifs anywhere" pointing to the 'S'; "No thick/thin transition in the strokes" pointing to the 's' of "sans"; "No stress because there's no thick/thin" pointing to the 'e' of "serif"; and "Franklin Gothic" written below the 'f'.

## The Serif Hypothesis

**Serif fonts are faster to read.**

The little hooks indicate where your eyes  
should move next.

**There is no evidence to support this.**

Any differences in reading speed are dwarfed by individual differences, or familiarity.

# Who Follows the Serifs Hypothesis?

The New York Times

THEATER | It's a Theater, With Craft Beer and D.J.s Until 6 a.m.

LONDON — The stage filled with women in Princess Diana masks, smashing VHS cassettes with hammers. A dancer wove her way through a bar, muttering about kittens. A figure wrapped in a filthy comforter emerged from a tent, crawling among clubbers dressed in fetish gear.

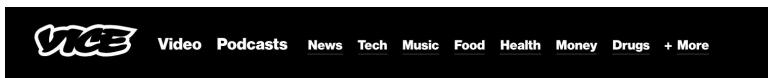
VICE News

Watch VICE News Tonight on HLN weekdays at 7:30 p.m. ET/PT  
Subscribe



BUDAPEST, Hungary — An hour's drive from the capital, across the flat and frozen Hungarian plain, the small town of Halásztelek is noisy with construction work as builders put the finishing touches on new single-story houses. They look like a 1950s American suburb that was dropped in the middle of Central Europe, but their humble appearance belies great ambition.

# Like colors, there are cultural connotations to fonts



**MOTHERBOARD**  
TECH BY VICE

## Scientists Found Breathable C Another Galaxy for the First Ti

Molecular oxygen is a key component of the air humans breathe, and now astronomers have spotted it a half-billion light years away. But don't hold your breath for quasar whippets.

San Serif = Modern, simple

The New York Times

## Microbes Point the Way to Shipwrecks

Distinct microbiomes flourish around sunken ships as they become artificial reefs, new research in the Gulf of Mexico reveals.

Serif = Intellectual, Elite

# Where to start?

## CHOOSE A TYPE PAIRING

1. Select Header or Display Typeface
2. Select Body Typeface
3. Select Highlight



## ESTABLISH A FONT RAMP

1. Determine Size and Weight
2. Determine Leading
3. Align to Baseline Grid, aka Vertical Rhythm

## Combining Type: Concordant

# Typography

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA

Typography is the art and technique of arranging type, type design, and modifying *type glyphs*. Type glyphs are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning).

Adobe Caslon Semibold  
48 pt

Adobe Caslon Smallcaps, 14 pt

Adobe Caslon Regular, 12 pt

Mixing fonts of the same font-family is great.

# Combining Type: Contrasting

# Typography

From Wikipedia, the free encyclopedia

Typography is the art and technique of arranging type, type design, and modifying *type glyphs*. Type glyphs are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning).

Gill Sans Light  
48 pt

Gill Sans Light, 16 pt

UC Berkeley OldStyle, 12 pt

Mixing serif and sans serif

## Combining Type: Conflicting

# Typography

From Wikipedia, the free encyclopedia

Typography is the art and technique of arranging type, type design, and modifying type glyphs. Type glyphs are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning).

Arial  
36 pt

Futura Medium, 14 pt

Myriad Regular, 12 pt

Mixing multiple serif and sans serif is considered bad; because it doesn't look intentional.

# Typesetting

# Typesetting

## Step 01. Start with 16px

14px is the smallest type size for screen if you want people to read, but the trend has been larger sizes for accessibility. Every typeface is different and should be sized for comfort in reading.

**10px – 12px** for labels, captions, meta information

**14px – 24px** is comfortable reading scale and should be used for long passages of text

**24px and above** can be used for subtitles

# Typesetting

## Step 01. Start with 16px

### 16px Proxima Nova

Frequently the messages have meaning; that is they refer to or are correlated according to some system with certain physical or conceptual entities. These semantic aspects of communication are irrelevant to the engineering problem.

### 16px Caslon Pro

Frequently the messages have meaning; that is they refer to or are correlated according to some system with certain physical or conceptual entities. These semantic aspects of communication are irrelevant to the engineering problem.

### 16px Futura

Frequently the messages have meaning; that is they refer to or are correlated according to some system with certain physical or conceptual entities. These semantic aspects of communication are irrelevant to the engineering problem.

# Typesetting

## Step 02. Design to scale

As soon as possible, bring  
your design comps  
(comprehensive layout)  
into your web browser.

Meaning, open your web page  
in the web browser and  
then open the Developer  
Tools window.

# Typesetting

## Step 03. Line-heights will generally be higher than in print

By default, your computer will generate a line-height at about 20% of your selected font. These are usually too short. Taller line-heights are preferred with:

- Continuous reading passages
- Longer paragraph widths
- Typefaces with high x-heights

# Typesetting

## Step 03. Line-heights will generally be higher than in print

The reader should not need to jump too far to continue their reading. If your white space starts looking like stripes, it's too loose. Still not sure? Aim for 30% of your typeface size.

### Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes.

### Too Little

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes.

### Too Much

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse sociis natoque penatibus et magnis dis parturient montes.

# Typesetting

## line-height

### number px value

< p class="spaced"> Someone once described Jean–Luc Godard as a radio. They said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times. </ p>

< p> His job in his films then, is to tune into the different frequencies. So here's a case that aesthetic strength comes from being sensitive, and being a listener to the frequencies that is all around us. </ p>

```
.spaced {  
    line-height: 1.5em;  
}
```

Someone once described Jean–Luc Godard as a radio. They said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times.

His job in his films then, is to tune into the different frequencies. So here's a case that aesthetic strength comes from being sensitive, and being a listener to the frequencies that is all around us.

# Typesetting

## Step 04. Add letter-spacing thoughtfully

- Small type? Add letter-spacing
- All caps? Add letter-spacing
- White text on black background? Add letter-spacing
- Giant type? Consider **negative** letter-spacing

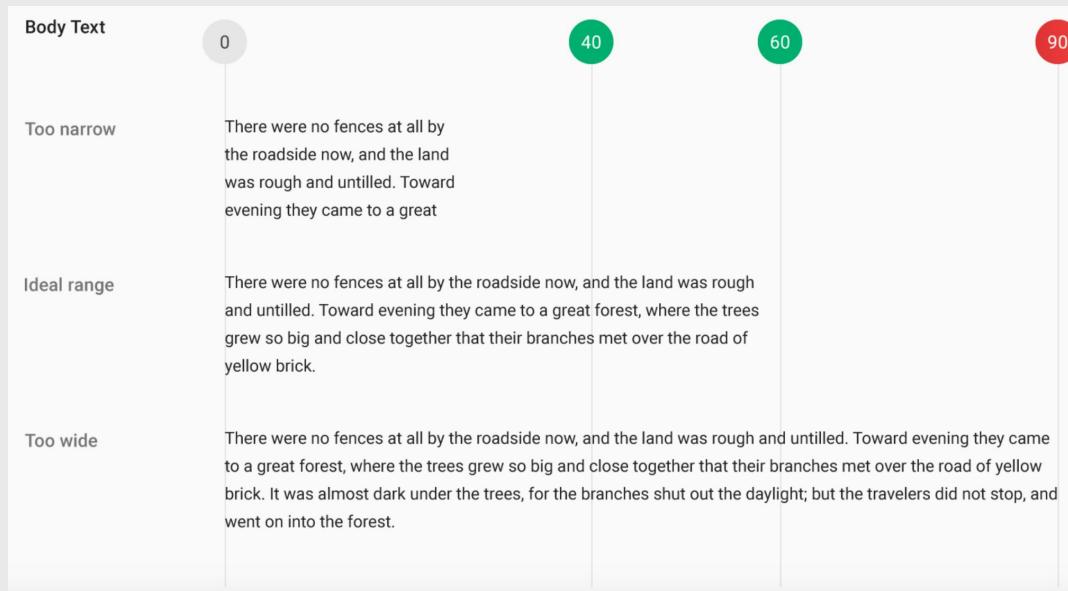
# Typesetting

## Step 05. Don't go too wide. Don't go too short.

Depending on your typeface size, aim for a reading width that isn't too short to create awkward line breaks or rag and not too wide that your reader loses track of their reading line.

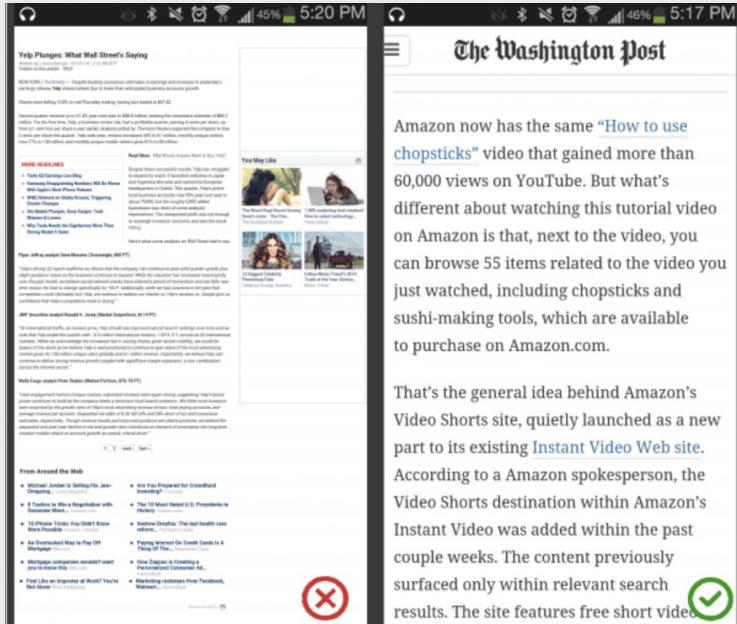
# Typesetting

## Step 05. Don't go too wide. Don't go too short.



# Typesetting

## Step 05. Don't go too wide. Don't go too short.



# Typesetting

## Step 06. Select color based on legibility and signaling

**white on black**

**contrast ratio**

**use red and green  
strategically**

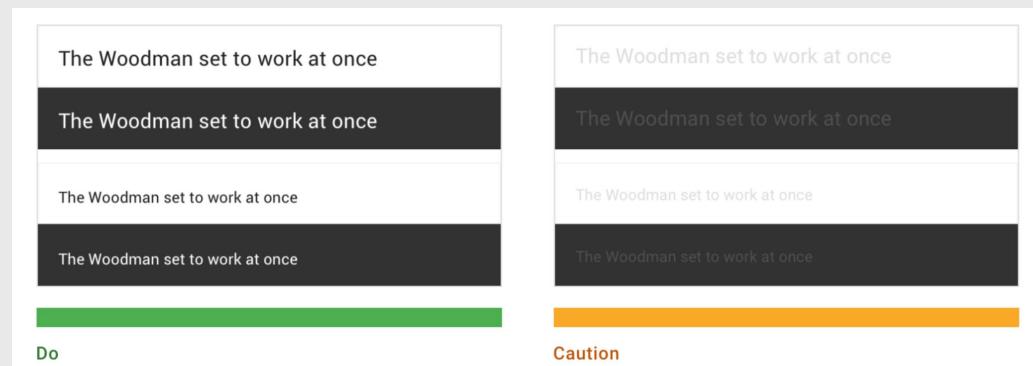
White text on black backgrounds help with eye fatigue (see dark theme/mode), but pure black backgrounds make your eyes work harder (see halation) to discern white text. Consider a dark grey background (#121212) and select typefaces with high x-heights with added letter-spacing and line-spacing.

# Typesetting

## Step 06. Select color based on legibility and signaling

white on black  
**contrast ratio**  
use red and green  
strategically

Use higher contrast ratios for accessibility and legibility. You can use an accessibility contrast checker to accommodate for this



# Typesetting

## Step 06. Select color based on legibility and signaling

white on black  
contrast ratio

use red and green  
strategically

In the U.S., we associate red with error and green with go. Be mindful of these interaction cues.

# Typesetting

## Step 07. Never rasterize type

If you want to use a really unique font in your website and you have no option to bring it in as a web font, use an **.svg**, not a **.jpg**. This often happens with logotypes with specific lock-ups. Scalable-vector graphics (svg) can scale large and small via code without distortion or pixelation.



# Typesetting

## Step 08. Think about scale

You can size type in a variety of ways. Mostly, you will use px increments, which is the easiest way of doing it; but it does not scale well.

# Typesetting

## Step 08. Think about scale

px

There are some limitations with pixel values because they are finite values. If a user changes the default font-size of their browser, your page design will stay the same.

keyword

```
p {  
    font-size: 20px;  
}
```

em

You can specify how your type changes when you resize your browser using media queries (which we'll talk about later).

vw

# Typesetting

## Step 08. Think about scale

px

Keywords can be a good way to set the size of fonts

**keyword**

on the web. By setting the keyword on the <body>

em

keyword on the <body>

vw

element, you can set relative font-sizing

everywhere else on the webpage.

p {

// absolute size  
**font-size: x-small;**

// relative size  
**font-size: smaller;**

}

# Typesetting

## Step 08. Think about scale

px

keyword

em

vw

Using an **em** value creates a dynamic or computed font size. The numeric value acts as a multiplier of the font-size property of the element on which it is used.

```
p {  
  font-size: 2em;  
}
```

# Typesetting

## Step 08. Think about scale

px

keyword

em

vw

Viewport widths are for sizing things in relation to the viewport (the size of the browser window).

One unit is 1% of one of the axes of the viewport.

These are especially useful for responsive design.

**1vw** = 1% of viewport width

**1vh** = 1% of viewport height

**1vmin** = 1vw or 1vh, whichever is smaller

**1vmax** = 1vw or 1vh, whichever is larger

# Typesetting

## Step 08. Think about scale

px

keyword

em

vw

< p class="bigger"> Someone once described Jean–Luc Godard as a radio. They said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times. </ p >

< p > His job in his films then, is to tune into the different frequencies. So here's a case that aesthetic strength comes from being sensitive, and being a listener to the frequencies that is all around us. </ p >

```
.bigger {  
    font-size: 3vw;  
    font-style: italic;  
}
```

***Someone once described Jean–Luc Godard as a radio. They said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times.***

His job in his films then, is to tune into the different frequencies. So here's a case that aesthetic strength comes from being sensitive, and being a listener to the frequencies that is all around us.

# Type

## font-weight

normal

bold

100

200

..

500

600

..

< p class="bold"> Someone once described Jean–Luc Godard as a radio. They said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times. </ p>

< p> His job in his films then, is to tune into the different frequencies. So here's a case that aesthetic strength comes from being sensitive, and being a listener to the frequencies that is all around us.

```
.bold {  
  font-weight: 700;  
  font-style: italic;  
}
```

***Someone once described Jean–Luc Godard as a radio. They said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times.***

His job in his films then, is to tune into the different frequencies. So here's a case that aesthetic strength comes from being sensitive, and being a listener to the frequencies that is all around us.

# Type

## text-transform

capitalize

uppercase

lowercase

none

```
<p class="capitalize">someone  
once described jean-luc godard as a  
radio.</p>
```

```
<p>They said that the way that he works  
is that he is sensitive enough to pick up  
the different frequencies of the  
times.</p>
```

```
.capitalize {  
  text-transform: capitalize;  
}
```

Someone Once Described  
Jean-Luc Godard As A Radio.

# Type

## text-transform

capitalize

uppercase

lowercase

none

```
<p class="uppercase">someone  
once described jean-luc godard as a  
radio.</p>
```

```
<p>They said that the way that he works  
is that he is sensitive enough to pick up  
the different frequencies of the  
times.</p>
```

```
.uppercase {  
  text-transform: uppercase;  
}
```

SOMEONE ONCE DESCRIBED  
JEAN-LUC GODARD AS A RADIO.

# Typesetting

## text-transform

capitalize

uppercase

lowercase

none

```
<p class="lowercase">someone  
once described jean-luc godard as a  
radio.</p>
```

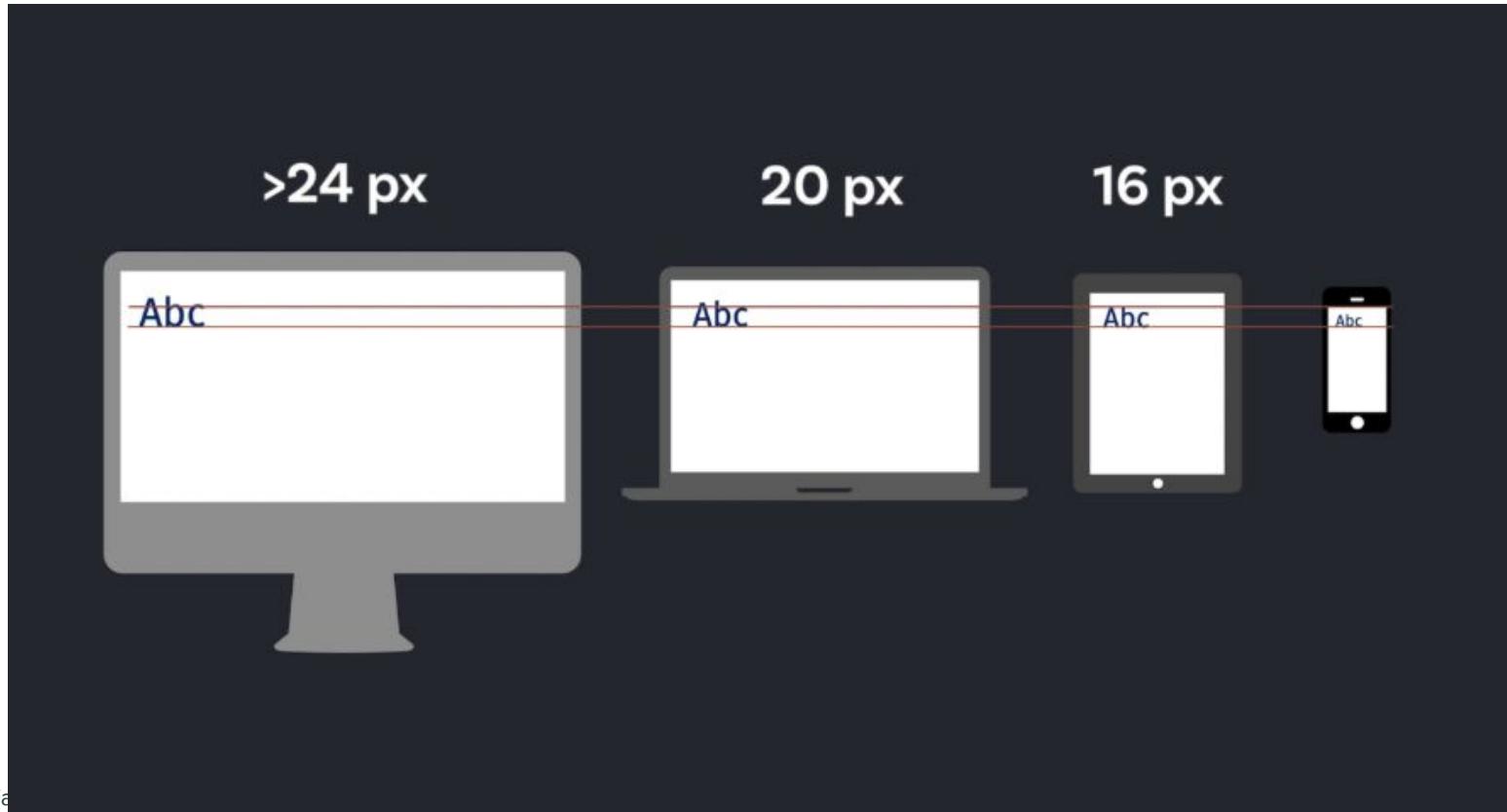
```
<p class="lowercase">They said  
that the way that he works is that he is  
sensitive enough to pick up the different  
frequencies of the times.</p>
```

```
.lowercase {  
  text-transform: lowercase;  
}
```

someone once described jean-luc godard as a radio.

they said that the way that he works is that he is sensitive enough to pick up the different frequencies of the times.

# Typography on the Web





# Guided Walk-Through: Typeface Selection

8 minutes



Explain how to select a typeface using [fonts.google.com](https://fonts.google.com):

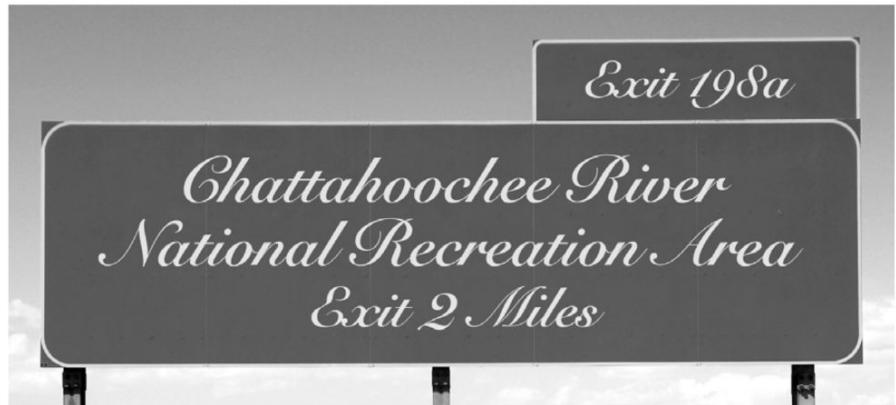
1. Type the name of the font in the search field
2. Click on the font you want to use in your project
3. Select the styles for each level of text (e.g. h1, h3, p etc)
4. Paste the link in the `<head>` of the **index.html** file
5. Paste the CSS rule in the **body** selector of the **styles.css** file

The screenshots illustrate the process of selecting a typeface. The top image shows the search results for a query, displaying multiple font families with their styles and descriptions. The bottom image shows the detailed view for a specific font family, allowing users to preview different styles and copy the necessary code for embedding.

# Things to Consider

# Things to Consider when choosing Typography

## Intent



# Things to Consider when choosing Typography

## Audience

THE BOOK OF HOV

# The of

A TRIBUTE  
FRIDAY JULY 14 2023

INDEX TABLE OF CONTENTS ↴ ABOUT THE EXHIBITION SEARCH EN | ES

# Book HOV

BROOKLYN PUBLIC LIBRARY  
10 GRAND ARMY PLAZA, BROOKLYN, NY 11238

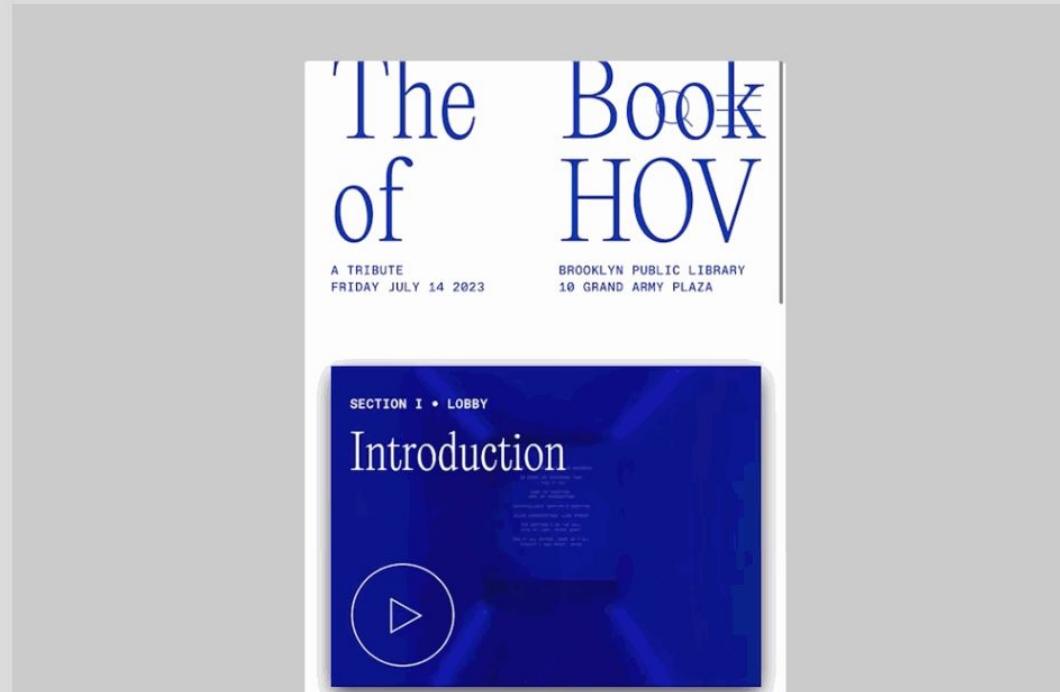
Begin Your Journey



App, Environment, Online

thebookofhov.com

# The Book of HOV



# Things to Consider when choosing Typography

## Voice



# Things to Consider when choosing Typography

Whitespace, Size and Contrast

Designer  
as Writer

# Things to Consider when choosing Typography

## Whitespace, Size and Contrast

How a kid  
running an obscure  
music forum  
became the target  
of the UK's

# Things to Consider when choosing Typography



writing

editing

Meg Miller  
writer & editor, Berlin  
[mmill06@gmail.com](mailto:mmill06@gmail.com)

talks, lectures, workshops

biography

newsletter

expert mode

# Things to Consider when choosing Typography

## Interaction and Annotation

Draft, then polish. When you draft, it is still crucial to get right the key details. **The utmost is to stay faithful to the meaning.** At the end of the day, both design and writing are ways to communicate.

For communication clarity is important, and there are rules to guarantee it. Unclear design, as well as unclear speech, can become dangerous.

Why are words and typefaces so important? Because the very idea of both writing and design is based on the existence of something underneath that needs to be exclaimed. There's a meaning to be told, and the process of writing or designing is only a way to exclaim this meaning. That's why wrong choice is fatal: it makes the creation contradict its own meaning from the very start, and thus beyond repair. Everything should help to convey the meaning in the first place. All the decoration is of secondary importance.

Concluding his rules for good writing in the essay *Politics and the English Language*, George Orwell states: "What is above all needed is to let the meaning choose the word, and not the other way about."

Compare it with the principle "Form follows function," associated with 20th century modernist architecture and industrial design, when the shape of a building or object should be based upon its intended function or purpose.



# Things to Consider when choosing Typography

# BLOW—UP

# Architecture in Print

**BLOW-UP: Architecture in Print** is a half-day symposium that will bring together practitioners active in producing and disseminating media about architecture to discuss means, methods, and issues relevant to interpreting and representing built form. Organized by Professors Ashley Simone and Adam Elstein, the symposium's participants will position print media—books, photographs, and drawn narratives—as processes and forms of abstraction, translation, and criticism that are integral to the evolution of architecture culture.

Pratt Institute School of Architecture Symposium  
April 10, 2021  
10AM – 2PM EST

A half-day symposium that will bring together practitioners active in producing and disseminating media about architecture to discuss means, methods, and issues relevant to interpreting and representing built form. Organized by Professors Ashley Simone and Adam Elstein, the symposium's participants will position print media—books, photographs, and drawn narratives—as processes and forms of abstraction, translation, and criticism that are integral to the evolution of architecture culture.

## Recording

Stream on YouTube:  
→ [BLOW-UP: Architecture in Print \(4:21:18\)](#)

Follow us on Instagram for more updates:

- [@blowuparchitecture](#)
- [@prattsoa](#)
- [@prattgaud](#)

Follow us on Instagram for more updates:  
← [@prattsoa](#)  
← [@prattgaud](#)  
← [@prattdesign](#)

## Schedule

- Session 1  
Making books and translating content
- Session 2  
Mobile books and practices

Schedule

# Things to Consider when choosing Typography

# Time can become an additional layer

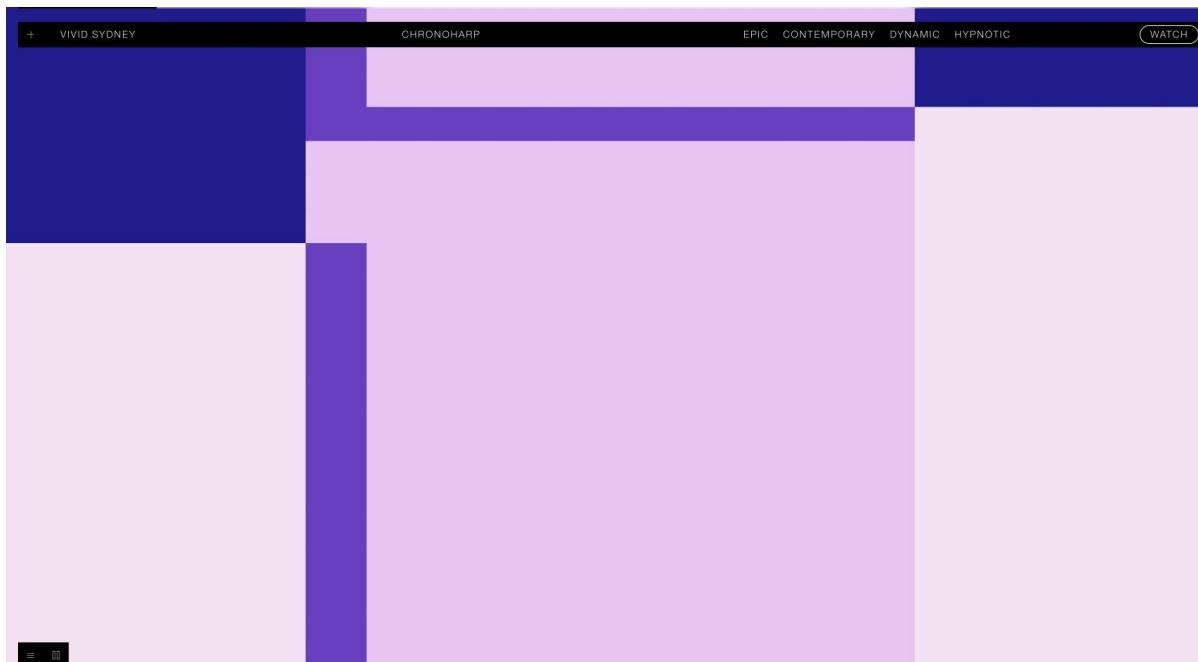
# Things to Consider when choosing Typography

**...and digital output can be room or building scale**



# Things to Consider when choosing Typography

Audio can accompany or compliment type



# Things to Consider when choosing Typography

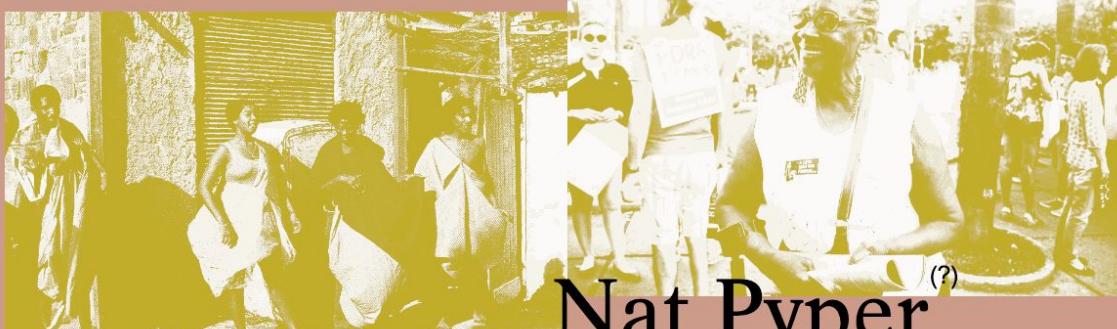
## A Parade at the End of the World



(Pause)

7:45

-15:14



Nat Pyner



Viewing 884 of 884 font families

## Roboto

Christian Robertson (12 styles)



All their equipment  
and instruments  
are alive.

## M PLUS Rounded 1c

Coji Morishita, M+ Fonts Project (7 styles)



A red flare  
silhouetted the  
jagged edge of a  
wing.

Try typing directly into the text fields.

GOT IT

## Open Sans

Steve Matteson (10 styles)



Almost before we  
knew it, we had  
left the ground.

## Lato

Lukasz Dziedzic (10 styles)



A shining crescent  
far beneath the  
flying vessel.

## Kosugi

MOTOYA (1 style)



I watched the  
storm, so  
beautiful yet  
terrific.

## Montserrat

Julietta Ulanovsky, Sol Matas, Juan Pablo del Peral,  
Jacques Le Bailly (18 styles)

It was going to  
be a lonely trip  
back.

## Categories

- Serif
- Sans Serif
- Display
- Handwriting
- Monospace

## Sorting

Trending ▾

## Languages

All Languages ▾

## Number of styles



## Thickness



## Slant

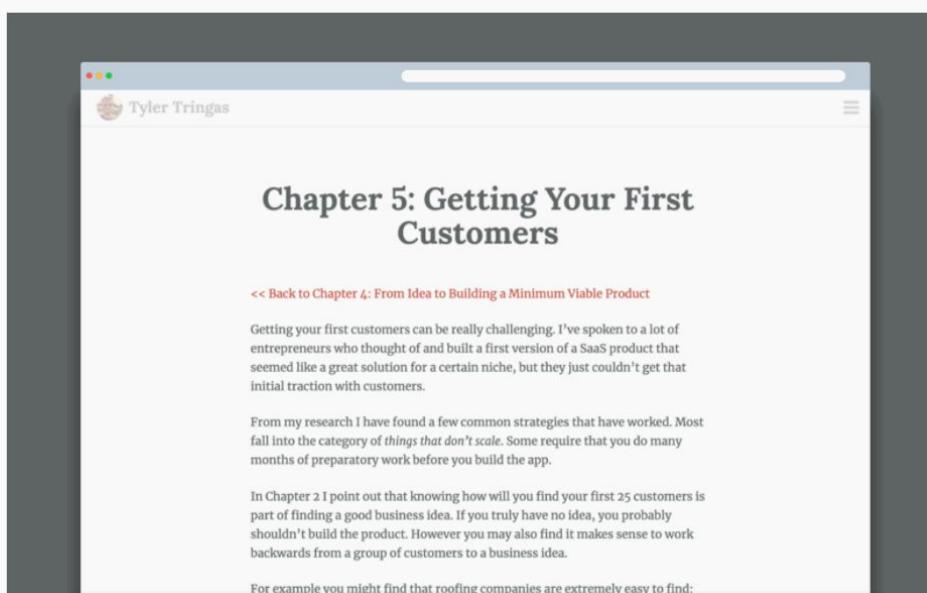


## Width



## Featured Pairs

Here are some font pairs we've found online that look beautiful together.



3

# Typewolf

*Typography Inspiration for the Modern Web*

---

[HOME](#)   [PORTFOLIO](#)   [ABOUT](#)   [CONTACT](#)

---

## Space Mono Handgloves

Typewolf helps designers choose the perfect font for their next design project. This site is an independent typography resource that features typefaces from *all type foundries*.

**Space Mono\***

[GOOGLE FONTS →](#) [ZIP ↓](#)

Space Mono is available in two weights with matching italics.

4

# Typewolf

*Typography Inspiration for the Modern Web*

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---

## Space Grotesk Handgloves

Typewolf helps designers choose the perfect font combination for their next design project. This site is an independent typography resource that features typefaces from *all type foundries*.

**Space Grotesk\***

[GOOGLE FONTS →](#) [ZIP ↓](#)

Space Grotesk is available in five weights without italics.

5

# Typewolf

*Typography Inspiration for the Modern Web*

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---

## Rubik Handgloves

Typewolf helps designers choose the perfect font combination for their next design project. This site is an independent typography resource that features typefaces from *all type foundries*.

**Rubik\***

[GOOGLE FONTS →](#) [ZIP ↓](#)

Rubik is available in seven weights with matching italics.

6

# Typewolf

*Typography Inspiration for the Modern Web*

---

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---

## Libre Franklin Handgloves

Typewolf helps designers choose the perfect font combination for their next design project. This site is an independent typography resource that features typefaces from *all type foundries*.

**Libre Franklin\***

[GOOGLE FONTS →](#) [ZIP ↓](#)

Libre Franklin is available in nine weights with matching italics.

Topics ▾

Formats ▾

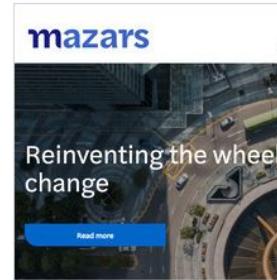
Typefaces ▾

## Web

**Failles**  
Fonte inspirée d'écrans expérimentaux et de concepts de contrôle  
**Flots**  
Fonte inspirée par la philosophie, le voyage et d'un long trafic de concepts, émotions poétiques et métaphysiques  
**Fils**  
Interventions discrètes  
**Flammes**  
**Spectral**  
**Work Sans**



Commissioner



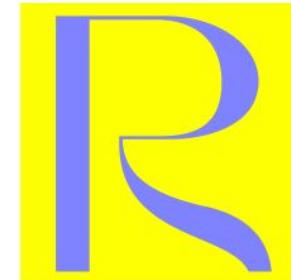
Halyard Text



Grifo



Lausanne



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Nique

PLAY

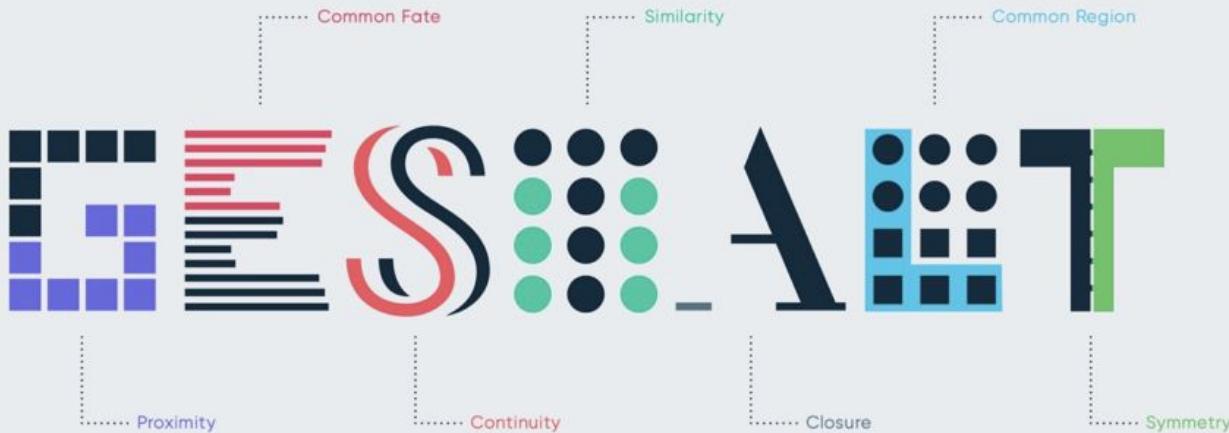


EXIT STRATEGIES



# Gestalt Principles of Design

# What is Gestalt?



# What is Gestalt?

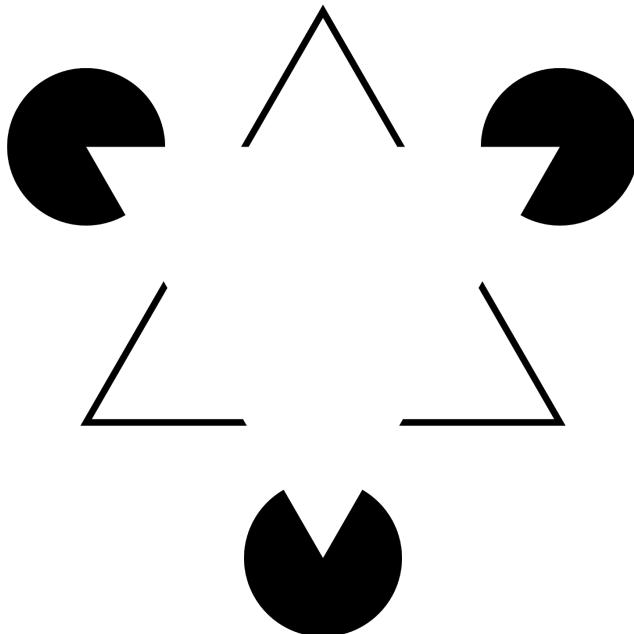
The simple answer is Gestalt is a school of thought based on the notion that, when people observe something (a road sign, a web page, a painting, etc.), they see the whole before they see the component parts. For instance, look at the following image:



Most people will see a spiky sphere rather than an arrangement of cones and triangles.

# Gestalt Principles of Perception

**QUESTION: IN THIS EXAMPLE, HOW MANY TRIANGLES ARE THERE?  
HOW MANY CIRCLES?**

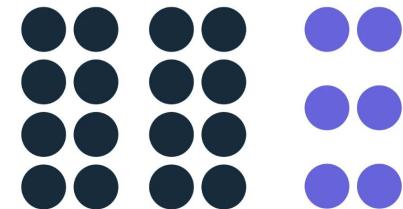


# Principle 01: Proximity

## Proximity Draws Focus

We can apply the **Proximity** principle pretty much everywhere from navigation, cards, galleries and banners to lists, body text and pagination.

Elements arranged close to each other are perceived as more related than those placed further apart. This way different elements are viewed mainly as a group rather than as individual elements.



# Principle 01: Proximity – Example

M E T A M A R T ™

Home      Aisles      About

You can help shape the future

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Shaping Exceptional UX. Pixel by Pixel.

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# Principle 02: Similarity

## Proximity Draws Focus

We can use the principle of **Similarity** in navigation, links, buttons, headings, call to actions and more.

Elements arranged close to each other are perceived as more related than those placed further apart. This way different elements are viewed mainly as a group rather than as individual elements.



# Principle 02: Similarity – Example

## Filters

Yellow

Red

Blue

All

**FILTER**

- CryptoPunk
- Bored Ape Yacht Club
- Mutant Ape Yacht Club
- Azuki
- CLONE X - X TAKASHI MURAKAMI
- All

**SORT**

- Price High to Low
- Price Low to High

**HELP**

Having trouble filtering? Click here!



Guide

News

About JOY

Creating

JOY Collectors

JOYs

JOYminis

JOYtoys

JOYx

Portals

History

Terms

Glossary

# Principle 03: Symmetry

## Symmetry Creates Balance

It's good to use **Symmetry** for portfolios, galleries, product displays, listings, navigation, banners, and any content-heavy page.

Symmetrical elements tend to be perceived as belonging together regardless of their distance, giving us a feeling of solidity and order.



# Principle 03: Symmetry – Example



## I AM AN AVID COLLECTOR OF MUSIC MEMORABILIA

I have always had a keen interest in vintage things, but my love for music and vintage objects came together in an obsession with music tee shirts from across the ages. Explore the history of these historic bands, and see for yourself how the art of the band tee has evolved through the years!

2000's 2010's 2000's 1990's 1980's 1970's All Oldie! Newest Search

<b>2010 'BON IVER, BON IVER' TOUR</b> 2010's Bon Iver	<b>2020 'U' TOUR</b> 2010's Bon Iver	<b>2014 '22, A MILLION' TOUR</b> 2010's Bon Iver	<b>2007 'FOR EMMA FOREVER ADD' TOUR</b> 2000's Bon Iver
<b>1994 'BLUE ALBUM' TOUR</b> 1990's Weezer	<b>2010 'FATHER OF THE BRIDE' BOOTLEG</b> 2010's Vampire Weekend	<b>2013 'MODERN VAMPIRES OF THE CITY' TOUR ALTERNATE</b> 2010's Vampire Weekend	<b>2013 'MODERN VAMPIRES OF THE CITY'</b> TOUR ALTERNATE 2010's Vampire Weekend

**DIETZ** Offers Original Random Goods Online of Office Toys Technology Furniture  
Second Hand Cleaning of Fashion Luxury Health Design Sports New Gift Cards

**Black Ink 1000ml, 3x A3 Drawing Paper 100% Cotton, 2x Calligraphy Pen — 06 €**  
Tobias Gutmann | Article-No. 069  
21x29cm | 20gsm Paper | A4 Fine Art Giclee Print on Decor Smooth Art Paper

**Brucomeia Carousel — 18000 €**  
Noemi Vols | Article-No. 068  
20x20cm | 20gsm Paper | A4 Fine Art Giclee Print on Decor Smooth Art Paper

**Towel White — 40 €**  
Sebastian Londono | Article-No. 138  
21x29cm | 20gsm Paper | A4 Fine Art Giclee Print on Decor Smooth Art Paper

**4 Cans — 40 €**  
Diamant Studio | Article-No. 162  
21x29cm | 20gsm Paper | A4 Fine Art Giclee Print on Decor Smooth Art Paper

Michael Betancourt  
Glitch Art

Home Art About

@Michael\_Betancourt on: Twitter/Instagram

# Principle 03: Symmetry – Example

OO

∞

∞

QUEER/GENDER

Cyrus Veyssi

Charismatic.  
Empathetic.  
Passionate.  
Gemini.

→ Instagram  
→ Twitter

SERIES STORIES VIDEOS

GENERAL\_INDEX is a shape-shifting encyclopaedic project by Ill-Studio focusing on factual information from all of human knowledge gathered into a corpus of abstract ideas and practical things. Daily explorations [here](#).

New shipping and pick up options available, including UPS and Click & Collect in Paris. [Read more](#).

Cart (0)  
Newsletter  
Contact



# Principle 04: Closure

## Closure Fools the Eye

We can use the **Closure** principle in Iconography, where simplicity helps with communicating meaning, swiftly and clearly.

A group of elements are often perceived to be a single recognisable form or figure. The Closure also occurs when an object is incomplete, or parts of it are not enclosed.



## Principle 04: Closure – Example



# Principle 05: Continuity

## Continuity Extends Content

The linear arrangement of rows and columns are good examples of Continuity. We can use them in menus and sub-menus, lists, product arrangements, carousels, services or process/progress displays.

Elements arranged in a line or a soft curve are perceived to be more related than those arranged randomly or in a harsh line.

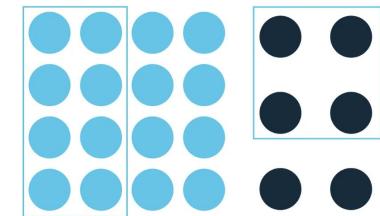


## Principle 05: Continuity – Example



## Principle 06: Common Region

A good **Common Region** example would be the card UI pattern; a well defined rectangular space with different bits of information presented as one. Banners and tables are good examples as well.



# Principle 06: Common Region – Example



Calendar



TUE  
3

7:00 PM EDT



Independent Printers' Panel

● EVENT

OPEN TO ALL

WED  
4

7:00 PM EDT



Artistic Alchemy: Creative Communion Through The Artist's Way

● COURSE

IN SESSION

THU  
5

6:00 PM EDT



Index Apero

● EVENT

37 SPOTS LEFT

SUN  
8

3:00 PM EDT



Pasta Ecologies

● WORKSHOP

14 SPOTS LEFT

TUE  
10

6:30 PM EDT



work—flow: on being an Octopus

● WORKSHOP

14 SPOTS LEFT

WED  
11

7:00 PM EDT



Artistic Alchemy: Creative Communion Through The Artist's Way

● COURSE

IN SESSION

THU  
12

7:00 PM EDT



Intro to Coding for Designers

● COURSE

23 SPOTS LEFT

# Principle 06: Common Region – Example

cyberfeminism index

↓	↓	
① 1985	A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century	↓ Donna Haraway
② 1987	Systers	Anita Borg
③ 1989	Haecksen	Chaos Computer Club
④ 1991	Feminism Confronts Technology	Judy Wajcman
⑤ 1991	Simians, Cyborgs, and Women: The Reinvention of Nature	Donna Haraway
⑥ 1991–	VNS Matrix 1997	Francesca da Rimini, Josephine Starrs, Julianne Pierce, Virginia Barratt
⑦ 1991	The Cyberfeminist Manifesto for the 21st Century	VNS Matrix
⑧ 1991	Automating Gender: Postmodern Feminisms in the Age of the Intelligent Machine	Judith Halberstam
⑨ 1991	Computers as Theatre	Brenda Laurel
⑩ 1991	Will the Real Body Please Stand Up? Boundary Stories about Virtual Cultures	Allucquère Rosanne Stone
⑪ 1991–	Cyberpoetry: Pelo 2002	Ainize Txopitea
⑫ 1992	All New Gen	VNS Matrix
⑬ 1992	Women in Technology	Lawrence Paul Yuxweluptun
⑭ 1992	Inherent Rights, Vision Rights	Sue Thomas
⑮ 1992	Correspondence	Rosie Cross
⑯ 1993	Geekgirl	Nancy Rhine, Ellen Pack
⑰ 1993	Women's WIRE (Women's Information Resource Exchange)	Julián Casasbuenas G., Ariel Barbosa, Olga P.
⑱ 1993–	Colnodo: Uso estratégico de Internet para el desarrollo [Colnodo: Strategic Use of the Internet for Development]	Paz Martínez
⑲ 1993	Black to the Future	Mark Dery
⑳ 1993–	GashGirl 2001	Francesca da Rimini
㉑ 1993	Contested Zone	GashGirl
㉒ 1993	I Am My Own Freak Show	GashGirl
㉓ 1993–	ParkBench 1999	Nina Sobell, Emily Hartzell, Sonya Allin
		Mark Dery

[back to top](#)

[contact](#)

[submit](#)

[Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia](#)

# Principle 07: Common Fate

## Common Fate Implies Function

We can use the **Common Fate** principle in expandable menus, accordions, tool-tips, product sliders, parallax scrolls and swiping indicators.



## Principle 07: Common Fate – Example

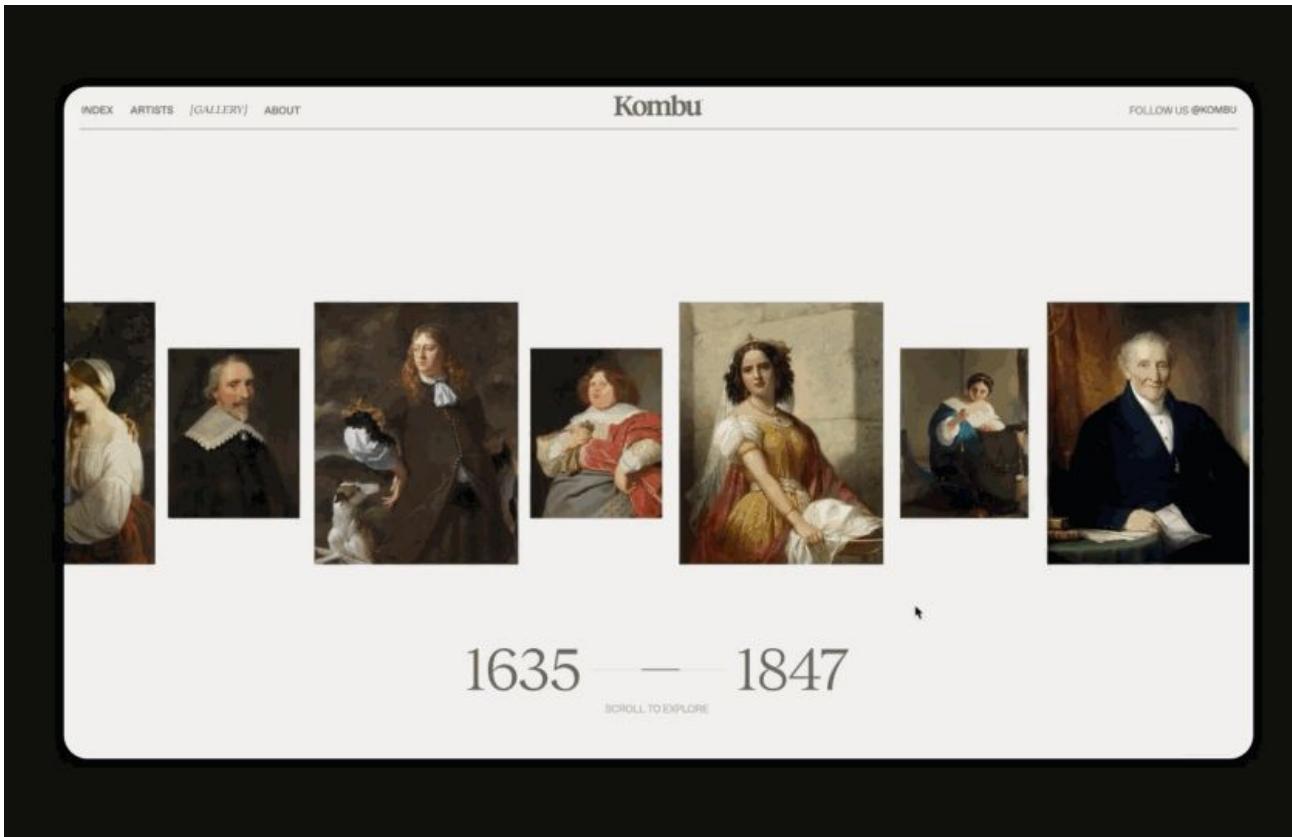
Let's take a look at  
web typography!

### 1. Websafe fonts

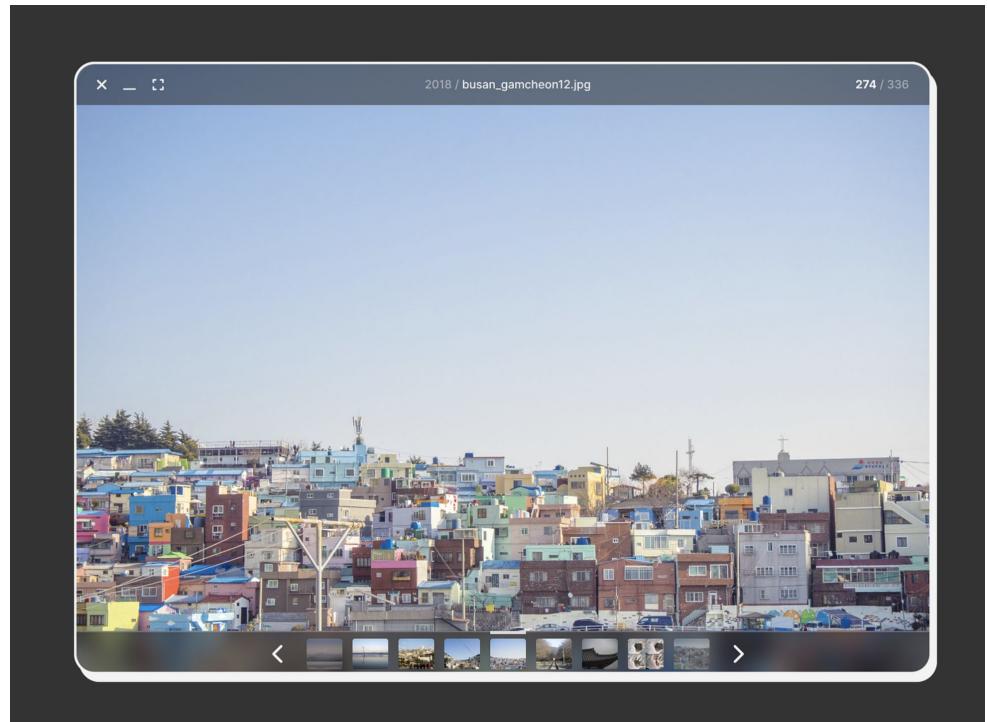
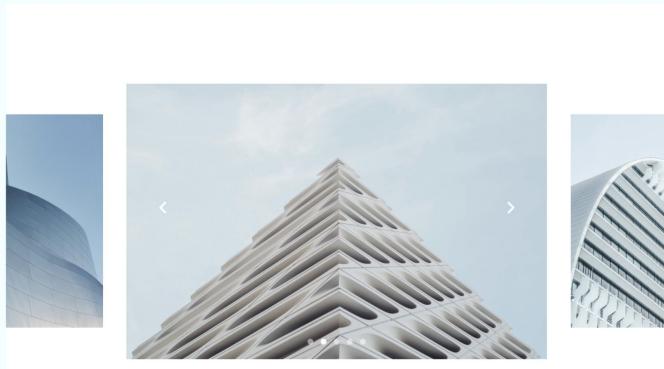
Here are some examples of websafe fonts. These fonts will always work, and don't require anything fancy other than calling them out in the CSS. These fonts are often useful as fallbacks.

A *fallback* is a back up font in case your custom font doesn't work. Add it after your custom font in the CSS like this: `font-family: "Crimson Text", serif;`

# Principle 07: Common Fate – Example



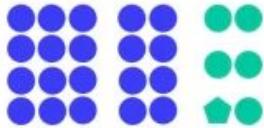
# Principle 07: Common Fate – Example



# Gestalt Principles of Design

## 1. PROXIMITY

Elements which are close together seem to be a group



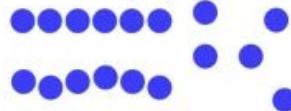
## 2. CLOSURE

The human brain ignores gaps and tries to understand the bigger context



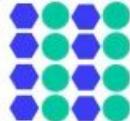
## 5. CONTINUITY

Elements which are ordered in a line or curve seem to be a group



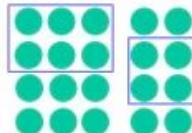
## 3. SIMILARITY

Elements which look similar seem to be a group



## 4. COMMON REGION

Elements which are close together seem to be a group



## 7. SYMMETRY

Symmetric elements give the human brain the feeling that everything is ordered



## 8. COMMON FATE

Elements which move in the same direction seem to be a group



# Examples

WORK

SLIME

## ABOUT

CONTACT



Sally Thurer is an independent art director, graphic designer, illustrator and animator in Brooklyn. She received her BA from the University of Art and is the former co-founder of creative agency Missbehave Magazine. For more than a decade, Sally has worked with clients such as Google, Nike, and The New York Times, among others. In 2010, Sally joined the team at the Museum of Modern Art's Department of Media and Design as Head of Experience. She currently holds the position of Curator of Digital Media at the Museum of the Moving Image in New York City. Her work has been exhibited in galleries around the world, including at the Metropolitan Museum of Art and MoMA. Sally has spoken at numerous conferences and events, including South by Southwest, Design Indaba, and TEDx. She has also taught at Pratt Institute and NYU.

Man, October 29

an Instagram account called Boo (which is a visual research project and an info

on appropriation, and piracy. She has taught at Pratt and NYU.



# Examples

The image shows a digital interface for a virtual exhibition. On the left, a yellow placeholder box is labeled "Room 6x8". Above it, the dimensions "1920x909" are displayed. To the right, a vertical list of artists is shown in alternating dark green and yellow boxes. The artists listed are Li Gongbiao, Louis Durot, Gaetano Pesce, Leo Orta, Pan Wangshu, and Zhou Yimin.

Room 6x8

1920x909

Artist	Artist	Artist
Li Gongbiao	Louis Durot	Gaetano Pesce
Leo Orta	Pan Wangshu	Zhou Yimin

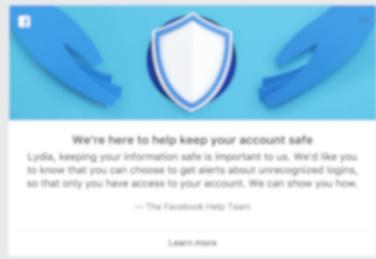
01 Daydream  
Leo Orta  
May 26 - Oct 10

# Assignments

# Seven Tools for Visually Indicating Importance



Conceptual grouping



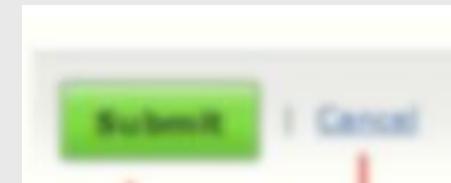
Images



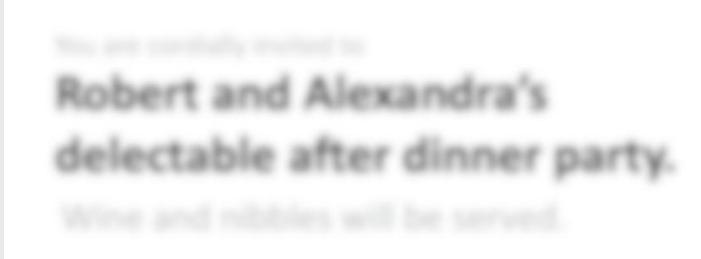
Location



Whitespace



Size



Contrast



Color

# Assignment 03

Using your new knowledge of CSS styling properties, style *Houses or Museums?* by Lina Bo Bardini. You've already marked up the content in a previous exercise. For this assignment, we will be intentional about your typeface and color choice.

Choose a type pairing. Establish a font ramp. Choose a line-height and letter-spacing. It should pass the squint test (where the most important things are visible) and have good conceptual grouping. Refer to the *Seven Tools for Visually Conveying Importance*. **Select one** of the *Gestalt Principles of Design* to organize the content on the web page so it's aesthetically pleasing and easy to understand. Choose color last.

# Assignment 03

Test your results by opening the HTML file in the web browser – make sure the DevTools is open while you work, Command+Option+C (Mac) or Control+Shift+C (Windows, Linux, ChromeOS).

Use an HTML and CSS validator to check for mistakes. Commit and push your changes to your Github repository, and paste the link in the shared document under the **#assignment-03** tab.

# Assignment 03

ARCH A4988 Assignments | Fall 2023

File Edit View Insert Format Data Tools Extensions Help

Menus 100% \$ .00 123 Robot... 11 + B I A E F G

A1	First Name	Last Name	assignment-01	assignment-02	assignment-03	assignment-04	assignment-05
1	First Name	Last Name	assignment-01	assignment-02	assignment-03	assignment-04	assignment-05
2	Sarah	Bruce-Eisen					
3	Carmen	Chan					
4	Meng Yao	Chen					
5	Candelaria	Gassiebayle					
6	Jinyue	Han					
7	Jillian	Katz					
8	Siraphob	Khuptiphongkun					
9	Ahamed Abrar	Kulam Mohamed Saleem					
10	Yiyang	Liao					
11	Heqiao	Meng					
12	Chelsea	Mullen					
13	Shrey	Patel					
14	Tianhao	Shen					
15	Manfei	Shi					
16	Tina	Tsai					
17	Eddy	Voltaire					
18	Yansong	Wang					
19	Zheng	Xiang					
20	Zhihao	Xu					
21	Xavi	Zhapan-Sullivan					
22	Jianyu	Zheng					
23							
24							

