

Design. Visual Design.

agenda

- principles of good design
- grid and layout
- feedback, feedforward, affordance
- visual hierarchy
- typography

Good design is innovative



TP 1 radio/phono combination,
1959, by Dieter Rams for Braun

- Possibilities always there
- Technology pushes the edges of possible, so design should catch up.
- Innovative design goes with innovative technology and never ends in itself.
- Apple, Braun, Microsoft

Good design makes a product useful



MPZ 21 multipress citrus juicer,
1972, by Dieter Rams and Jürgen
Greubel for Braun

- A product is bought to be used.
- It has to satisfy certain criteria: functional, psychological and aesthetic.
- Good design emphasizes the usefulness, no distraction

Good design is aesthetic



RT 20 tischsuper radio, 1961, by
Dieter Rams for Braun

The aesthetic quality of a product is **integral** to its **usefulness** because products we **use every day** **affect** our person and our **well-being**. But only well-executed objects can be **beautiful**.

Good design makes a product understandable

It clarifies the product's structure. Better still, it can make the **product talk**. At **best**, it is **self-explanatory**.



T 1000 world receiver, 1963, by
Dieter Rams for Braun

Good design is unobtrusive



Cylindric T 2 lighter, 1968, by
Dieter Rams for Braun

Products fulfilling a purpose are like tools. They are **neither decorative objects nor works of art**. Their design should therefore be both **neutral and restrained**, to leave room for the **user's self-expression**.

Good design is **honest**



L 450 flat loudspeaker, TG 60
reel-to-reel tape recorder and TS
45 control unit, 1962-64, by
Dieter Rams for Braun

It does not make a product **more** *innovative, powerful or valuable* than **it really is**. It does not attempt to **manipulate** the consumer with **promises** that cannot be kept.

Good design is long-lasting



It **avoids** being **fashionable** and therefore never appears antiquated. **Unlike fashionable** design, it **lasts many years** – even in today's throwaway society.

620 Chair Programme, 1962, by
Dieter Rams for Vitsoe

Good design is thorough down to the last detail

**Nothing must be arbitrary
or left to chance.** Care and
accuracy in the design
process **show respect**
towards the user.



ET 66 calculator, 1987, by Dietrich
Lubs for Braun

Good design is environmentally-friendly



606 Universal Shelving System,
1960, by Dieter Rams for Vitsoe

Design makes an important contribution to the **preservation** of the **environment**. It conserves resources and minimizes **physical and visual pollution** throughout the lifecycle of the product.

Good design is as little design as possible



L 2 speaker, 1958, by Dieter Rams for Braun

Less, but better – because it concentrates on the **essential aspects**, and the products are **not burdened** with **non-essentials**.

Back to purity, back to simplicity.

Precedence (Guiding the Eye)

Visual weight of parts of design and navigation of the eye

Position — Order of elements, so users see it by structure

Color — Bold and subtle colors help users where to look

Contrast — Different — stands out, similar — makes it hide

Size — big is a contrast to small, and makes it important

Design Elements — if there is a gigantic arrow pointing at something, guess where the user will look?

Spacing

Empty space seemed wasteful. In fact the opposite is true.

Line Spacing – too little eye spills over, too much your get lost. Finding balance and harmony – key. Leading ([ladding]) – distance btw lines

Padding – elements and text should not touch each other. There must be some space.

White Space – (negative). More – elegant, less – cheap.

Navigation

One of the most frustrating experiences: failing to figure out where to go or where you are.

Navigation — Where can you go? Feedback, feedforward and affordance here. Explicit and prominent.

Orientation — Where are you now?

Bread-crumbs trails, sub-headings, and site map for truly lost people.

Design to Build

Can it actually be done? – feasibility (tech, css)

What happens when a screen is resizes? - responsive web design (mobile platforms)

Are you doing anything that is technically difficult? - could it avoided or done?

Could small changes in your design greatly simplify how you build it? - balance btw. Look and simplicity of implementation

For large sites, particularly, can you simplify things?
– simplify design by using CSS3 (buttons, gradients, shadows)

Typography

The most common element in design of UI

Font Choices – modern, retro, old, futuristic

Font sizes – consistency in sizes. Meant to be read, not just look (Kinetic Typography – exc.)

Spacing – btw lines, letters. Gestalt principles.

Line Length – columns, lines (60 words is good)

Color – less saturated when lots of text

Paragraphing – aligned with the grid and layout

Usability (we learned a lot here)

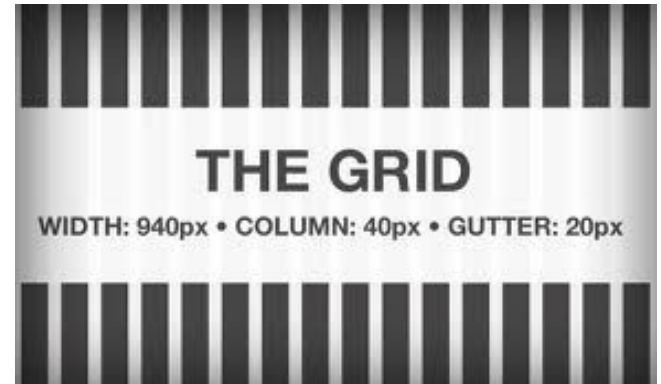
Design is about how it works, not how it looks.

Adhering to Standards – link underlined

Think about what users will actually do –
prototyping, user-testing, design decisions

Think about user tasks – site is a tool. e.g.
'reading info about us', 'start shopping', 'sending
a feedback'

Grid and layout

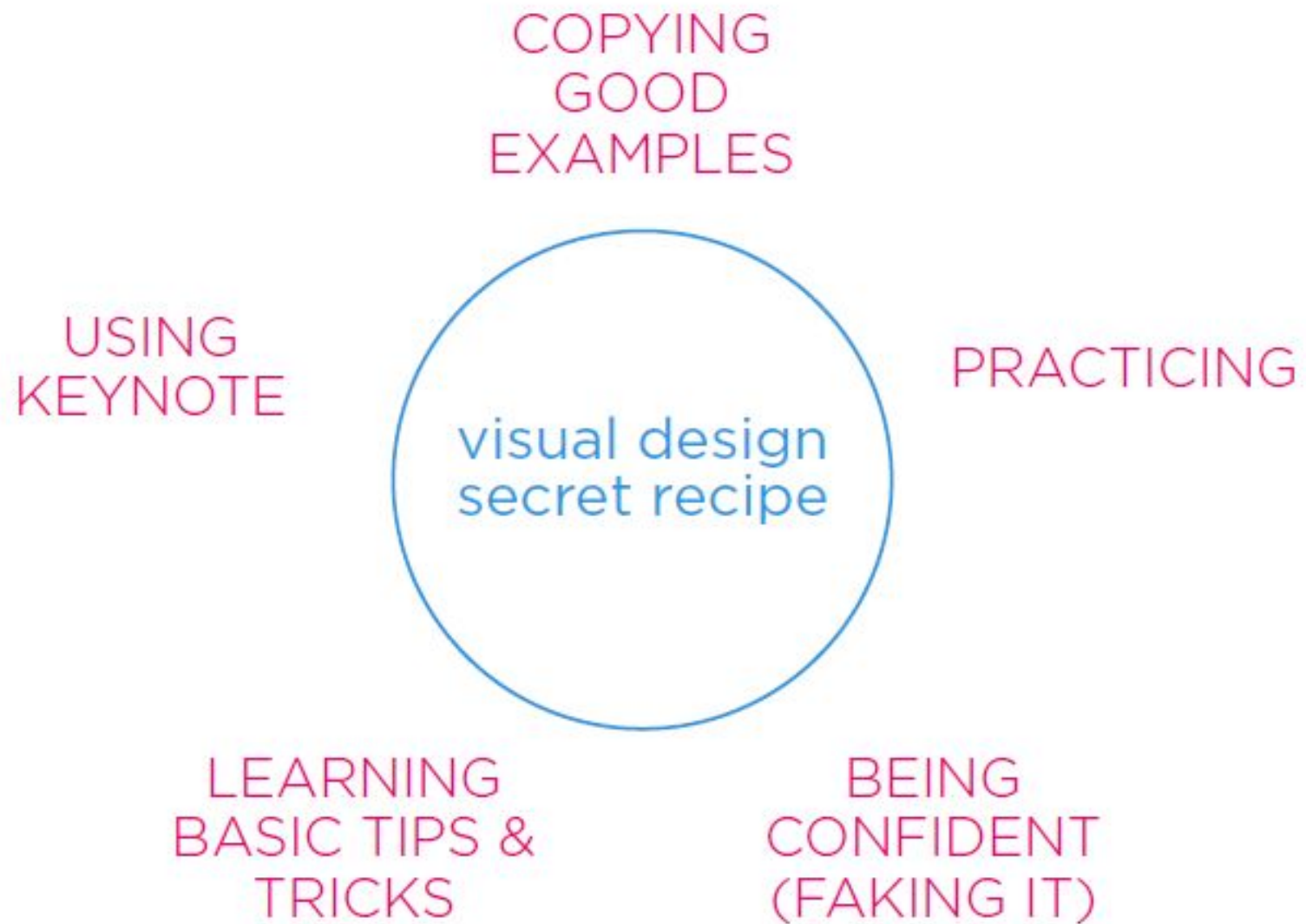


Clarity (Sharpness)

- Keeping the design crisp and sharp
- Edges – snapped to the pixels
- Anti-aliasing in fonts
- Contrast is high, so borders can be defined

Consistency

- **making everything match.** Heading sizes, font choices, coloring, button styles, spacing, design elements, illustration styles, photo choices, etc.



In order to design beautiful things, you have to surround yourself with beautiful things.



Dan Boyarski
CMU School of Design

7 SECRET TRICKS TO GREAT VISUAL DESIGN



Line things up

HUGE Services Process Our Work News Boo-Yah. HUGE helps Adult Swim lock up the 18-24 geek demographic with a brand new set of show pages. See More  How do you create an Anti-Brand online? Visit AdultSwim.com   				
The New York Times NOTICED. At NBC's Site for Women, a True Makeover The first release in HUGE's comprehensive redesign project for NBC's Village.com was profiled in the NYTimes. Read More... September 10, 2009	 SHIPPED. Classic: HUGE and the New York Philharmonic The new NYPhil.org is an innovative and elegant site combining a wealth of information with state-of-the-art navigation and educational tools. Read More... August 3, 2009	 SHIPPED. HUGE Strengthens Grassroots Activism with a New ONE.org With 2.4 million members and over 100 partnerships with other humanitarian organizations, HUGE evolved ONE.org to become an educational resource for activists, organizations, and politicians. Read More... July 8, 2009	 SHIPPED. HUGE Explores HISTORY's "Expedition Africa" HISTORY™ tapped HUGE to collaborate on designing a website and support marketing directives for the new series EXPEDITION AFRICA, a Mark Burnett production. Read More... June 3, 2009	ARCHIVED. SIGNED (16) SHIPPED (28) NOTICED (24) All News

Balance the page
& leave some white space



Use designer fonts

Times New Roman
ABCDEFGH abcdefg

Georgia
ABCDEFGH abcdefg

Adobe Garamond
ABCDEFGH abcdefg

Courier
ABCDEFGH abcdefg

Minion
ABCDEFGH abcdefg

Mrs Eaves
ABCDEFGH abcdefg

Arial
ABCDEFGH abcdefg

Helvetica
ABCDEFGH abcdefg

Verdana
ABCDEFGH abcdefg

Geneva
ABCDEFGH abcdefg

Zurich
ABCDEFGH abcdefg

Zurich Condensed
ABCDEFGH abcdefg

Texts should not be very long

NONPROFITS ARE SEEN AS WARM AND FOR-PROFITS AS COMPETENT

FIRM STEREOTYPES MATTER

JOURNAL OF CONSUMER RESEARCH
AAKER, YOHS & MOGILNER (2010)

stereotypes exist.

Nonprofits are perceived to be warm and caring about a variety of issues, but are seen as being less competent and having lower-quality products than for-profit companies.

why does this matter?

While warmth is a generally positive trait, competence appears to have more of a driving role in determining marketplace appeal. Consumers are more willing to buy from companies with a high level of competence, which raises questions about how nonprofits most effectively attract customers and encourage investment.

warmth + competence = admiration

When companies are perceived as being both warm and competent, consumers tend to develop admiration for them. Creating the perception that an organization is motivated by more than just sales, and also believes in social responsibility can encourage admiration and increase marketplace appeal.

can these perceptions be changed?

Yes. Researchers found that both an endorsement from a credible source and subtle priming can boost the perceived competence of nonprofits. In one study, researchers found that an endorsement from the Wall Street Journal elevated the perceived competence of a nonprofit to the level of a for-profit company. In another study, priming participants by showing them an advertisement related to money (a concept associated with competence) also raised perceived level of competence of a nonprofit to be on par with a for-profit entity. Interestingly, this elevated level of perceived competence was still present when researchers followed up with participants one month after the initial study.

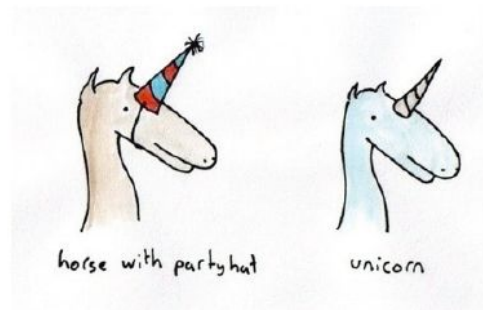
BRANDS, EXPERIENCE & SOCIAL TECHNOLOGY
academic insights designed

Left-align in most cases (center for unity)

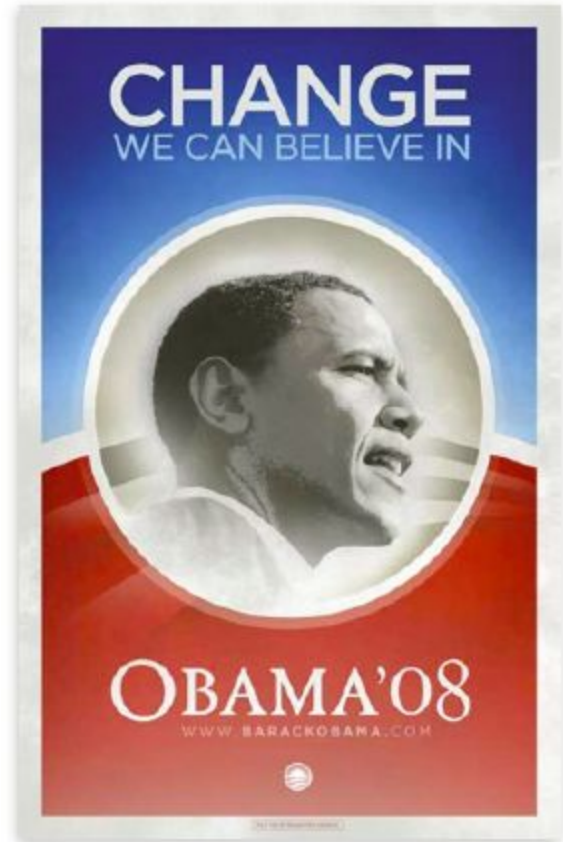
POINTS OF PARITY & DIFFERENTIATION

POINT-OF-PARITY: Shared brand associations
needed to be player, to neutralize 'competition'

POINT-OF-DIFFERENCE: Unique brand associations
needed to stand out

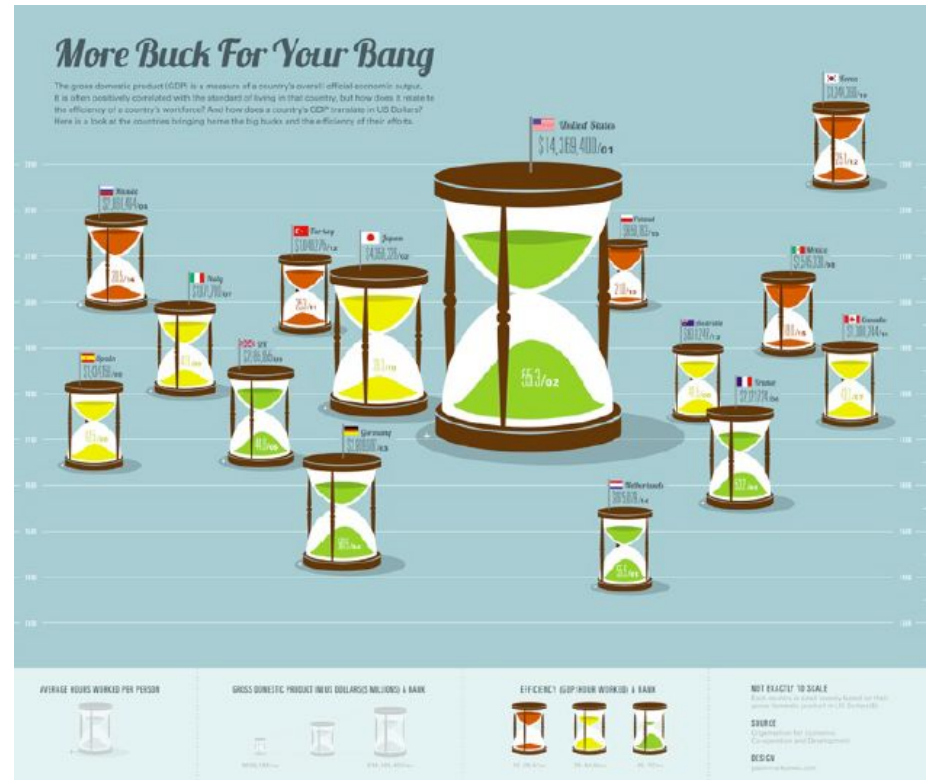


Source: Keller 2003



USE COLORS TO COMMUNICATE & MAKE THINGS POP DON'T USE THEM FRIVOLOUSLY

"13 Signs Your A Bad
Graphic Designer"



TAKE ADVANTAGE OF GOOGLE IMAGE SEARCH & FLICKR (be tasteful)



<http://www.smashingmagazine.com>

Rules Are Made To Be Broken



One more thing

Good design principles video:

http://www.youtube.com/watch?feature=player_embedded&v=A6-wA-7QIeE

Google keywords: visual design, graphic design, bauhaus

Sites to look: tutsplus, blogs of great designers