11/3/21





2









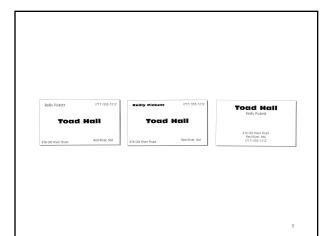
Poor designers distribute information rather than cluster it.

Proximity

- Related elements should be grouped together
- · Create visual units
- · Organizes info and reduces clutter
- Tells the user where to start (top left or strongest element)



7

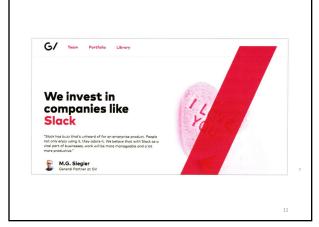


Alignment

8

10

- Anchor objects to one another: everything should line up with something else
- Small differences really do matter!
- Close but not lined up creates unevenness and a sense of unease and clutter
- Avoid "full" or "all justification
- Line things up both horizontally and vertically



Alignment

- Centered: wedding invitations or contrast; can work for headlines; difficult to read in blocks because of different start points for each line; common for beginners
- Left ("ragged right"): less formal, more natural
- Right: less conventional, more difficult to read
- Portrait: contemporary, urban
- Landscape: relaxed, wild
- Stick to one alignment

11 12

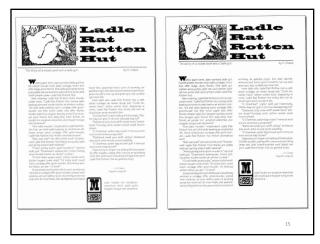
12

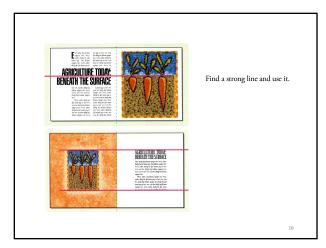
CS124 | MILBURN | F2021





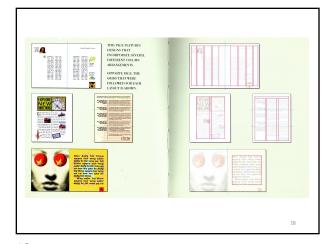
13 14





15 16





17 18

Repetition

- Repeat some aspect of the design throughout the enter project
- AKA "Consistency"
- Colors, shapes, line thickness, fonts, etc.
- Makes things more organized and unified

9

19 20

Contrast

- Avoid elements that are similar
- If things aren't the SAME, make them VERY DIFFERENT
- Needs to be strong, and used judiciously
- Font, color, image, etc.

_

21 22



24



- Limit number of fonts
- Serif, sans serif, decorative, script
- Pick 2, with one accent MAX
- Use caps, bolding, italics to accent text rather than different fonts

Ab Ab Ab Ab

24

23

CS124 | MILBURN | F2021

11/3/21



Hobo
Impact
IMON WOOD
Kids
Lucida Handwriting AIRBORNE
AKAPOSSE
ALGERIAN
Arial Rounded
ATHLETIC
Avant Garde MANDARIN New Rocker Avant Garde
BANKGOTHIC
Book Script
Blacklight
Blacklight
Blacklight
Blacklight
Blacklight
Blacklight
Blacklight
Blacklight New Hockel
Oklahoma
Bid English MG
Did London
Orient Express
Playbill
PORTEBLY MAB
RAVEREISI
RODOTO
ROCKWELL BOSOX
BOSTON
Brush Script
(ARNIVAL FREAKSOW
COLLEGE ot MI Be Comics Cooper COPPERPLATE ETHNOCENTRIC Georgia Garamond Soth Stencil Helvetica

26



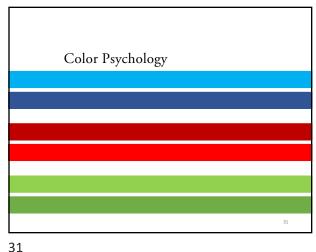
Color Psychology • Red – assertive, important, passionate • Orange – energetic, playful, affordable • Green – growing, natural, successful • Blue – trustworthy, comforting, relaxed • Purple – luxurious, romantic, mysterious • Pink – playful, innocent, youthful • Brown - stable, rustic, earthy

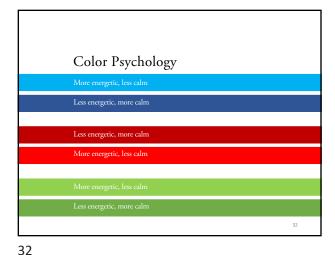
28

Color Psychology • Black - powerful, sophisticated, edgy • White – virtuous, sterile, healthy *Note that these are Western color associations – other cultures would require specific color research.



29 30





Color Psychology

• Use color palette websites: Adobe Color CC
 Colormind

• Material Design Palette

Color Psychology

- Choose a small palette
- Limit all the major elements to the palette, including the dominant colors of the images
- Avoid using all bright colors select a mostly neutral palette with one "pop" (see "Contrast")
- Make sure text contrasts with background for universal design

34

33

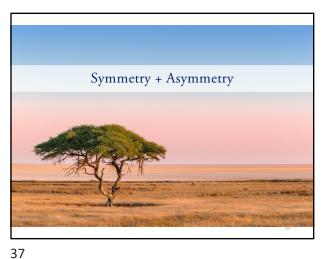
White Space

- · Not necessarily white
- Negative or blank space between elements
- Simplicity and breathing space
- Easier to read
- "Call to Action" (thing you want the user to do) should be separated by white space

35 36

CS124 | MILBURN | F2021

11/3/21



Symmetry + Asymmetry

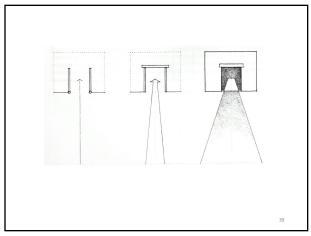
• Asymmetrical design looks intuitive, spontaneous, and relaxing

• Symmetrical design looks orderly, conservative, and "by the book"

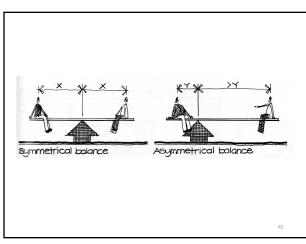
38

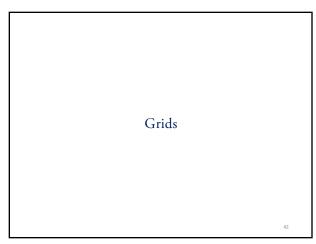
• Symmetrical design draws attention to the terminal view or object





39 40



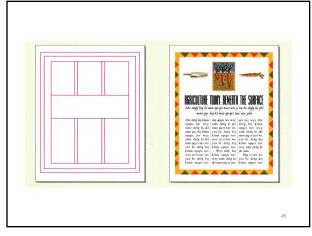


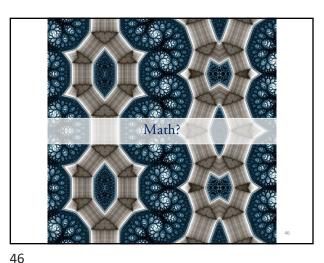
41 42

Grids

- Cuts down on (visual) clutter
- Text images and other elements are placed relative to the grid
- Promotes appearance of continuity
- Avoid small pixel differences
- Add space between elements

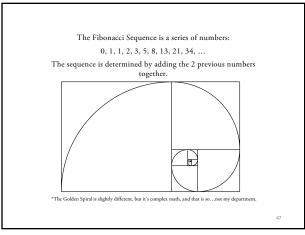
43 44

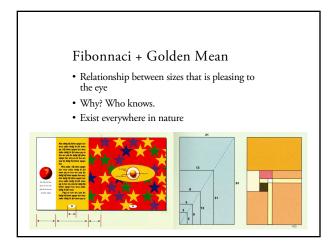




Common error of inexperience: pushing things too close together.

45





47 48

CS124 | MILBURN | F2021

"It may be that variations in both preference and the restorative value of scenes depends on their underlying geometry, with high preference and restorativeness being associated with fractal and low preference and restorativeness being associated with, for example, underlying Euclidian geometry typical of built environments." (Purcell, 2001)

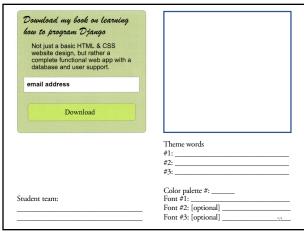
49 50

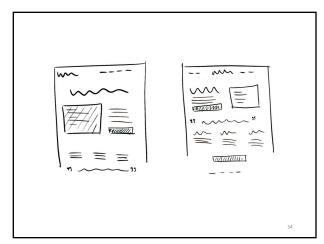


Design a Widget

- Take your 3 adjectives
- Select a palette that reflects those words
- · Select a font that reflects those words
- Re-design your widget considering PARC

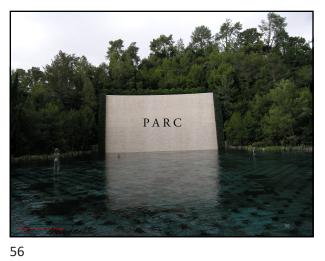
51 52





53 54





55

