

# Presenting UI work

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**ac4d**

## A disclaimer

You will not “learn” aesthetics or the ideal presentation formulation from this lecture [or any lecture, for that matter].

You need to practice & experiment with craftsmanship, quality, & narrative – in everything you do – to get better at it.

# The Content “Stack”

Message

Medium

Aesthetics

Context

Tone

Audience

# The Content “Stack”

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Aesthetics

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Design does not consider aesthetics as “separate than” the content.

**What do these elements mean?  
Which do you, as the designer, control?**

# The Content “Stack”

Message

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Context

Tone

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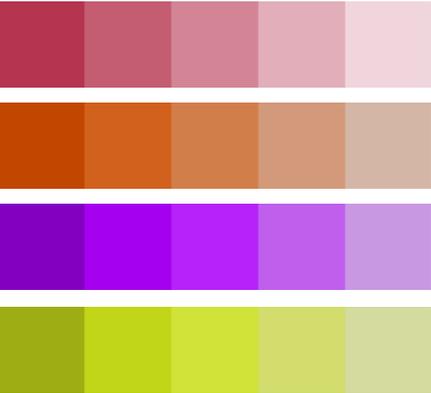
Our goal should not be to separate these items for convenience of implementation or execution.

Clarity of communication requires a cohesive combination of all elements!

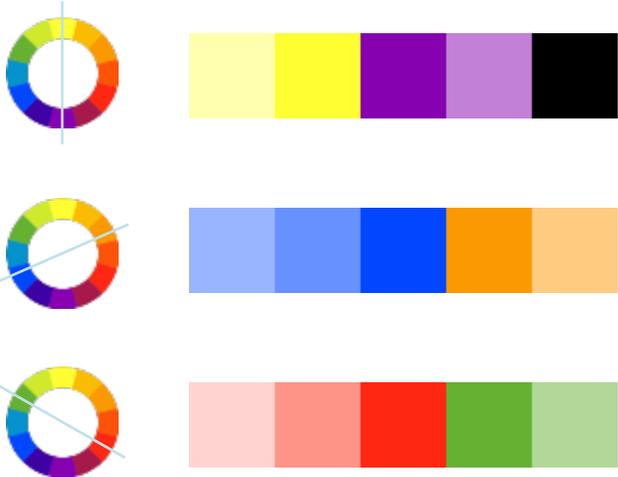
# Core Principles: Color

Color is not “easy”; use existing tools, and when in doubt, use monochromatic colors (using a single color in multiple opacities) or complimentary colors (colors on the opposite of the color wheel).

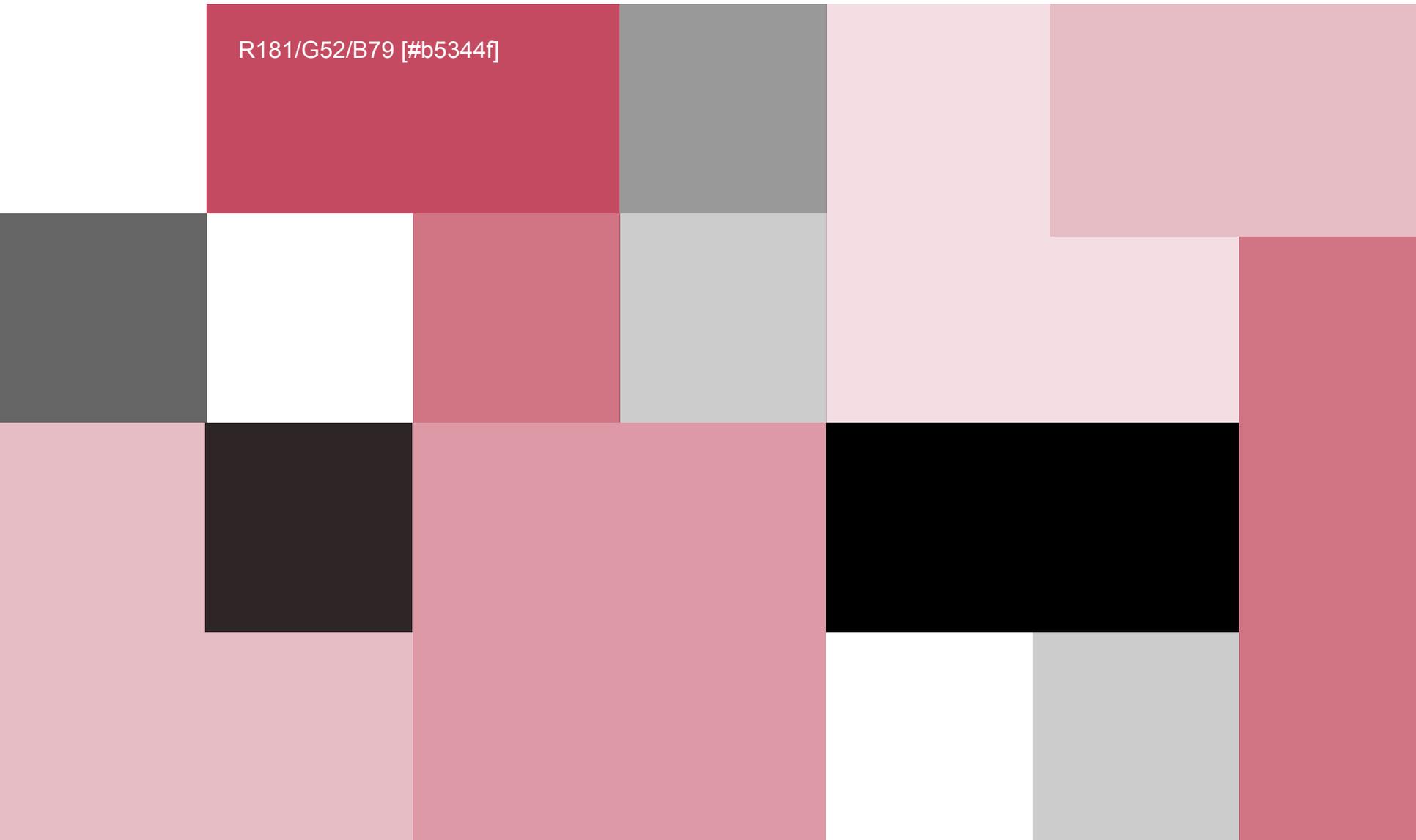
Monochromatic colors  
A single RGB or CMYK color, using multiple opacities:



Complimentary colors  
A single color, and then the color that is opposite on the color wheel:



# Core Principles: Color – An Example Palette



# Core Principles: Color

Handy tools:

<http://kuler.adobe.com/>

<http://bighugelabs.com/flickr/colors.php>

<http://www.colourlovers.com/>

# Core Principles: Type

Use only one type face, and a maximum of three styles, per piece/site/project.

Establish a system, and then use it religiously.

Do not use kitschy fonts, ever.

Body text should generally be smaller than you think (even as small as 8 point)

Headers should generally be smaller than you think (don't use 48 point font or above)

# Core Principles: Type

**AaBbCc Helvetica Neue gxqfRJ**

AaBbCc Helvetica Neue gxqfRJ

**AaBbCc Frutiger gxqfRJ**

AaBbCc Frutiger gxqfRJ

**AaBbCc Futura gxqfRJ**

AaBbCc Futura gxqfRJ

**AaBbCc Trade Gothic gxqfRJ**

AaBbCc Trade Gothic gxqfRJ

# Core Principles: Type

Consider how things read, and how line breaks, punctuation, and other factors change the contents of the communication:

I was just sitting there on the porch reading a book when all of the sudden, this miniature sheep walked by. And that wasn't the crazy part - it looked at me, and I looked at it, and it said, and I quote, "Can I borrow a sweater?"

I was just sitting there on the porch reading a book when all of the sudden, **this miniature sheep walked by.**

And that wasn't the crazy part - it looked at me, and I looked at it, and it said, and I quote,

**"Can I borrow a sweater?"**

# Core Principles: The Sin of Kitschy Fonts

Kitschey fonts, like *Comic Sans*, can cause blindness.

●  
Fonts like this direct attention away from your message, medium, aesthetic, context and audience, and place emphasis solely on tone.

And they make me sad.

## Core Principles: Type Vocabulary

The central

---



element

---



was going

Core Principles: Type Vocabulary

The central

Rag

element

Rag

was going

Rag

# Core Principles: Type Vocabulary

The central element of collaborative learning is collaborative vs. individual work and the analysis therefore focuses on how collaboration influences learning outcomes. The results of existing meta-studies on this question are consistent. In a review of 90 years of research, Johnson, Johnson and Smith found that cooperation improved learning outcomes relative to individual work across the board [12]. Similar results were found in an updated study by the same authors [13] that looked at 168 studies between 1924 and 1997. Springer et al. [43] found similar results looking at 37 studies of students in science, mathematics, engineering and technology. Reported results for each of these studies are shown in Table 1, using effect sizes to show the impact of collaboration on a range of learning outcomes.

Tight leading  
Rag-Right

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Nicer leading  
Rag-Right

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Nicer leading  
Bad Rag-Right

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Justified

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Nicer leading  
Bad Justification





## beethoven

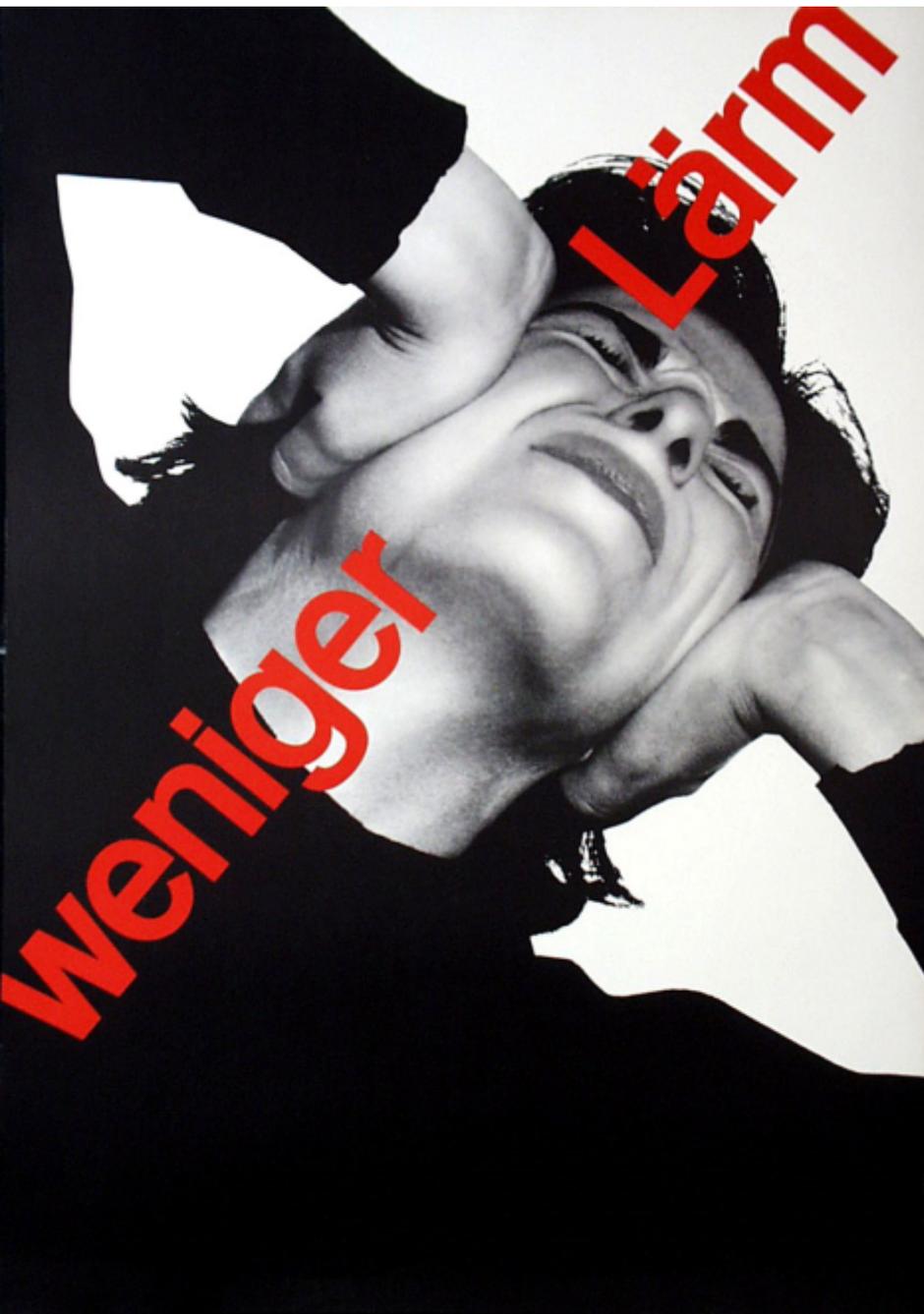
tonhalle grosser saal  
dienstag, den 22. februar 1955,  
20.15 uhr  
4. extrakonzert  
der tonhalle-gesellschaft

leitung carl schuricht  
solist wolfgang schneiderhan

beethoven ouverture zu «coriolan», op. 62  
violinkonzert in d-dur, op. 61  
siebente sinfonie in a-dur, op. 92

vorverkauf tonhalle-kasse, hug, jecklin,  
kuoni  
karten zu fr. 3.50 bis 9.50

PHOTO: G. SCHNEIDERHAN



# Core Principles: Composition & Hierarchy

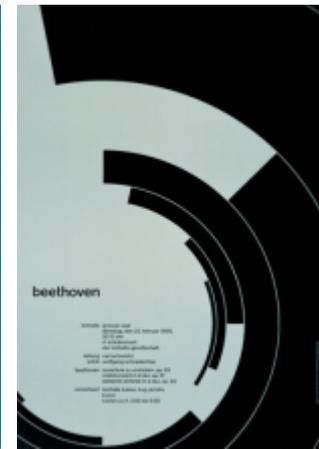
A “good” composition for information comprehension is one that directly mimics the hierarchy of information importance.

What is the hierarchy of information importance, and how do you know?

Composition is the aggregate of elements as arranged on the page in order to form a cohesive whole. Consider the gestalt:

**The whole is greater than the sum of the parts.**

What does this mean?



# Core Principles: Alignment

Alignment describes the detailed relationship between discrete elements

A detailed alignment forces items to conform to an implicit (invisible) grid

Cohesive alignment makes the entire composition feel more professional.

This is a paragraph of text that has strong and appropriate alignment. Each individual element can be distinguished from the others. Bulleted lists line up with a rigid sense of alignment, as shown:

1. This is an individual element
2. This is a second line item, one that wraps.  
The wrapped text continues to indent.



3. This is a final line item, one that wraps. The wrapped text continues to indent.

This is a paragraph of text that has weak and inappropriate alignment. Each individual element cannot be distinguished from the others, as elements aren't in a tight grid. Bulleted lists don't line up with a rigid sense of alignment, as shown:

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The diagram illustrates strong alignment. A vertical line on the left side of the text block serves as a reference point. Horizontal lines are drawn across the text to show how each line of text aligns with this vertical line. The text is consistently aligned to the left, creating a clean, professional appearance.

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The diagram illustrates weak alignment. Multiple vertical lines are drawn on the left side of the text block, indicating that the text does not align consistently to a single vertical reference point. Horizontal lines are drawn across the text to show that the text is not aligned to a single horizontal reference point either. This creates a messy, unprofessional appearance.

# Core Principles: Padding

Padding is the lack of content around individual elements; this allows the eye to perceive discrete content chunks, and the brain to form meaning based on the chunking.

This is a paragraph of text that has both internal and external padding. The padding allows each element to breathe, and lets the eye begin to perceive unique objects as discrete informational elements.

1. Padding is also important for bulleted lists, as it helps differentiate a single element from another single element.
2. Padding in lists also helps differentiate one element from the entire list of elements.
3. The eye can better scan a list that has indents.

This is a paragraph of text that doesn't have either internal and external padding. The padding would have allowed each element to breathe, but in this case, it's difficult to perceive unique objects as discrete informational elements.

1. When bulleted lists don't have padding, the eye has no chance to scan the materials and begin to understand which item is which.
2. Additionally, the lack of indent makes visual chunking extremely hard, and so making sense of the whole at a glance is difficult.

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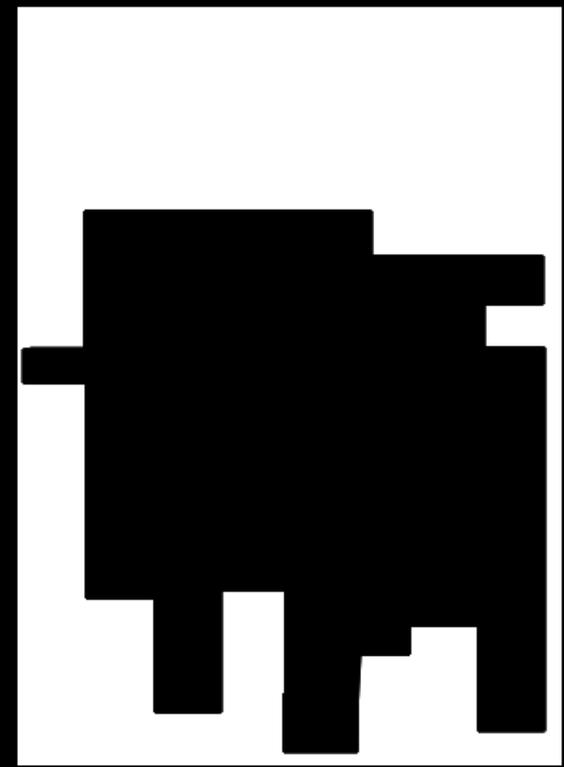
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# Core Principles: Whitespace

Whitespace (which doesn't have to be white) is the absence of content; it directly contributes to a sense of hierarchy and harmony.

How does the lack of content create hierarchy and harmony?



# Core Principles: Balance

Balance is the sense that the composition is properly “weighted” – that each element on the page is countered by another. This doesn’t imply symmetry.



# Quality and Craft

The execution of visual design requires a sense of quality, and a sense of craftsmanship.

## Quality

The absence of any defect:  
Appropriate, Refined, Methodical, Flawless

## Craftsmanship

Expert skill and neatness:  
Detailed, Painstaking, Articulate

Why strive for quality and craftsmanship?

How do you achieve quality and craftsmanship?

How do you know when you've achieved quality and craftsmanship?

# Presentation Tips

Be aware of (or don't use) bullet points.

Powerpoint likes to do things like this:

- This is a bullet
  - This is another bullet
    - This is a third one

This looks a lot nicer:

- This is a bullet
  - This is another bullet
    - This is a third one

A large, diverse crowd of people is gathered on a city street, likely for a festival or parade. The scene is filled with people of various ages and ethnicities. In the foreground, a woman with a red flower in her hair is visible. A man in a white shirt and a woman in a blue and white striped shirt are also prominent. A police officer in a white uniform and a high-visibility vest is seen on the right side of the crowd. The background features tall city buildings under a clear blue sky. A semi-transparent white box with black text is overlaid on the upper portion of the image.

**Use a dynamic, full-size image – with big text on top – to make an important point.**

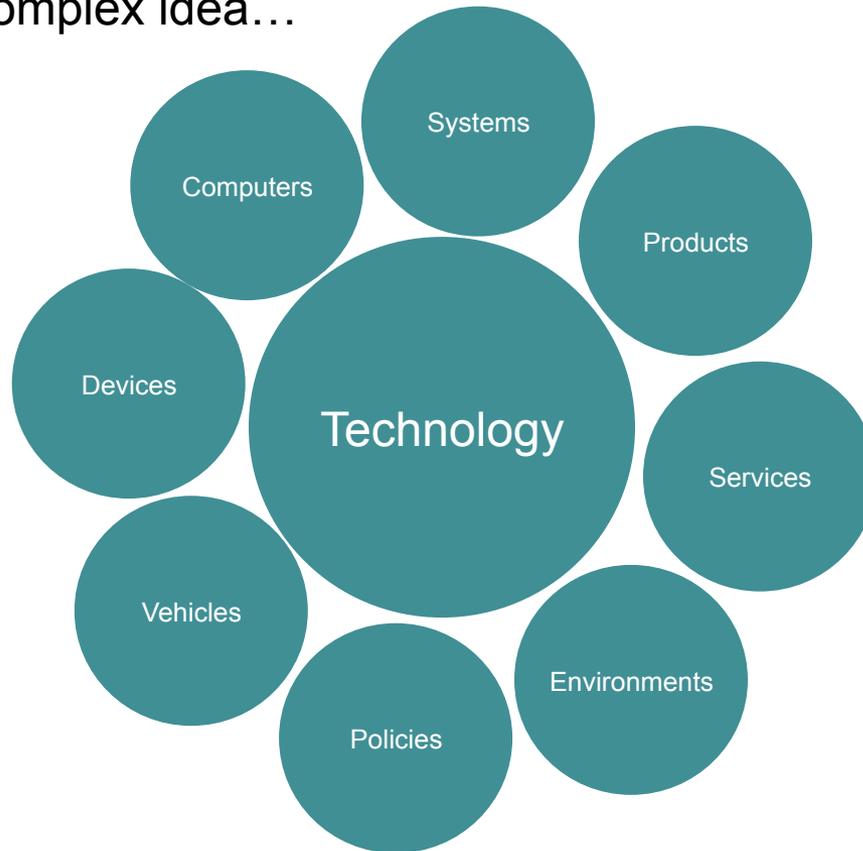
# Presentation Tips

Keep the text to a minimum.

- If you find yourself adding paragraphs of text – simplify until it's 2 – 3 sentences
- If you're trying to make a lot of points on one slide – break it up &/or use a build

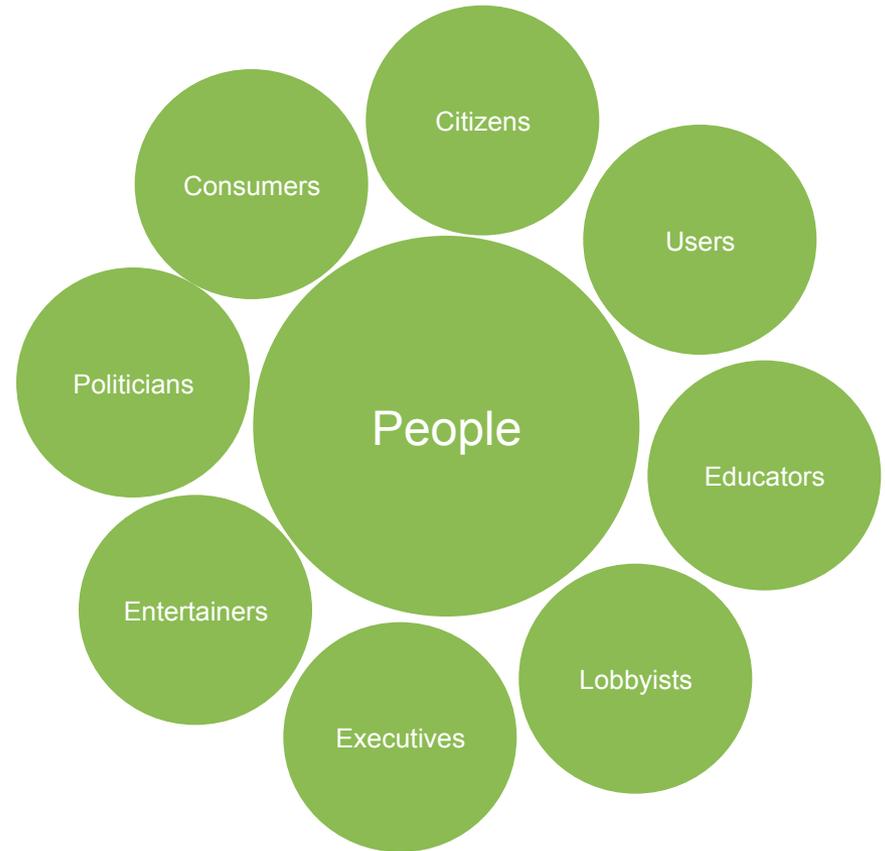
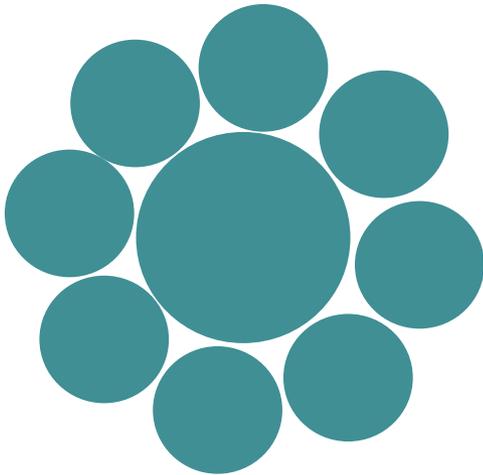
# Presentation Tips

When you have a complex idea...



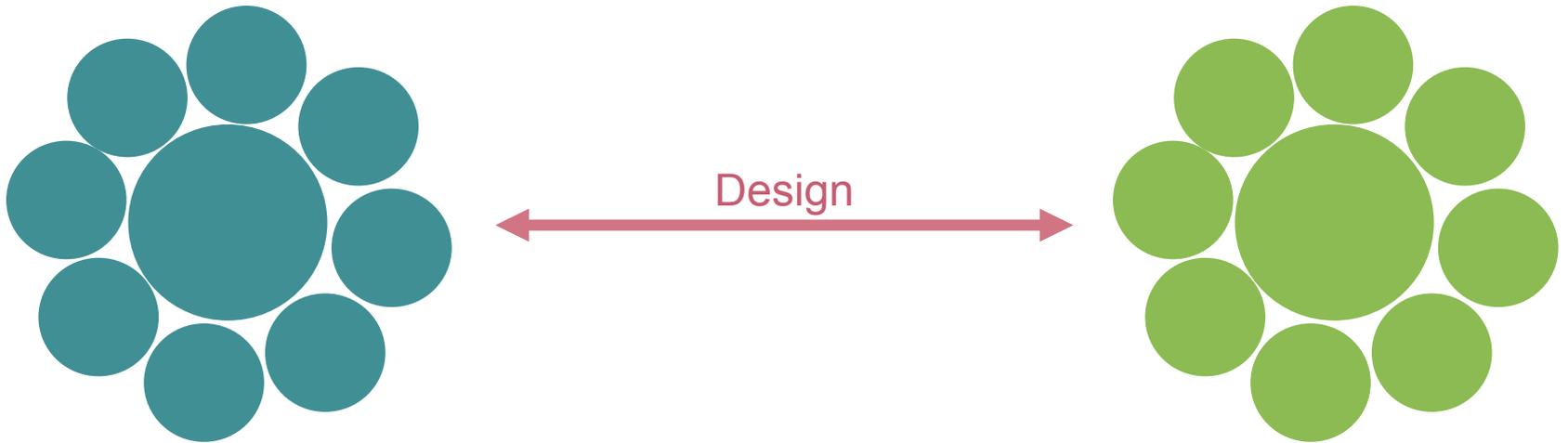
# Presentation Tips

... use a slide “build” ...



# Presentation Tips

... to introduce ideas gradually.



# Presentation Tips

Don't use anything in the Shadow, Animation, or Clip-Art tabs. Ever.

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Use more slides with less content.

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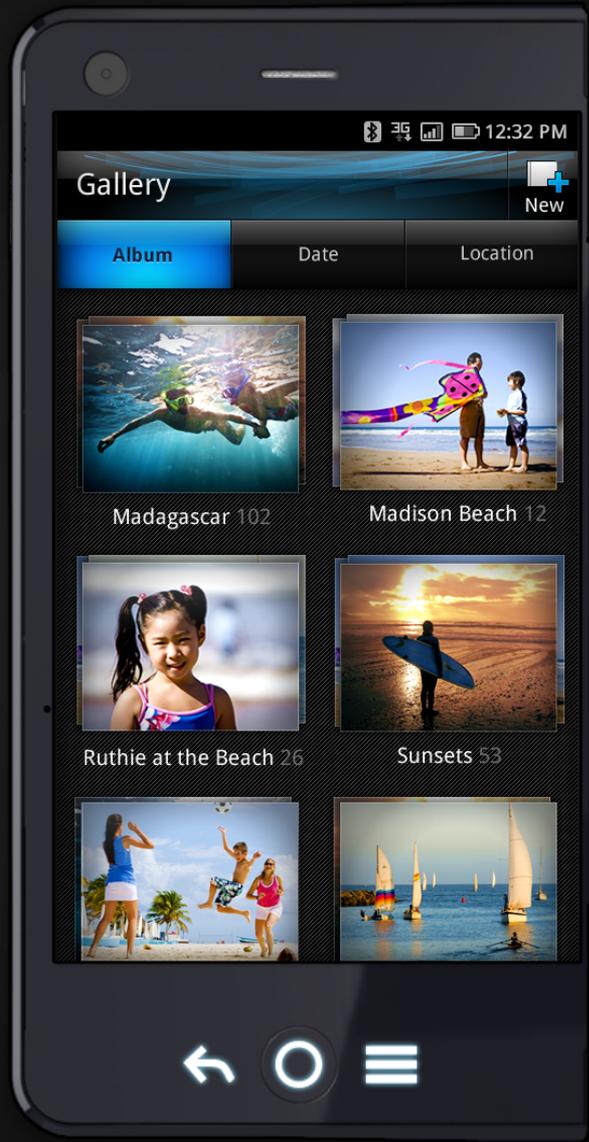
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Maintain exact placement consistency (header/footer) from page to page.

If you have to present a flow – introduce the flow first (a clean slide with large text works well for this):

- Incorporate some visual element that shows action
- Include a single line annotation (in case you're not there)
- On screen per slide (unless the contrast is important)

# GALLERY VISUAL DESIGN FLOWS



Gallery



- Album
- Date
- Location



Madagascar 102



Madison Beach 12



Ruthie at the Beach 26



Sunsets 53



Bluetooth, 3G, Signal, Battery, 12:32 PM

Madagascar (102)

06/28/10



06/27/10



← Madagascar (102)

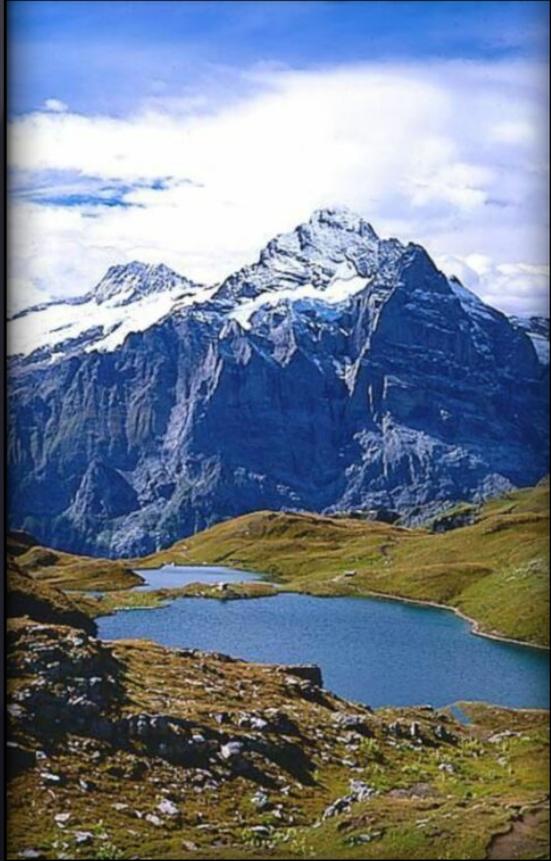
06/28/10



06/27/10



12:32 PM









← Madagascar (102)

06/28/10



06/27/10



Bluetooth, Wi-Fi, Cellular, Battery, 12:32 PM

- ← Left
- Right
- ◇ Crop
- Aa Rename





← Madagascar (102)

06/28/10

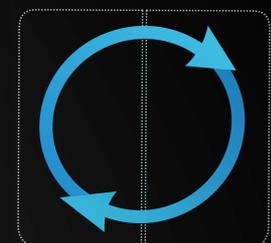


06/27/10

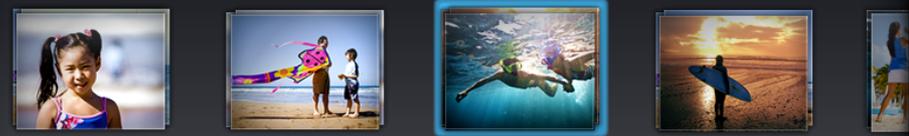


Sunset in Madagascar





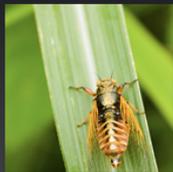
← Madagascar (102)



Abby at the Beach 26   Kite Flying 12   Madagascar 102   Sunsets 67



← Madagascar (102)





# Presentation Tips

Present your interfaces in context if possible – as large as possible  
(the cover slide is a great place to do this)

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When showing “magic moments” or special details in the interface

- Prioritize graphic callouts over text
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- Crop the interface to showcase the detail / state change

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When contrasting screens or moments (archetype screens or before & after moments) try and limit yourself to one “concept” per slide.



frog

“The **best** Kinect demo I’ve ever seen”

Microsoft Executive

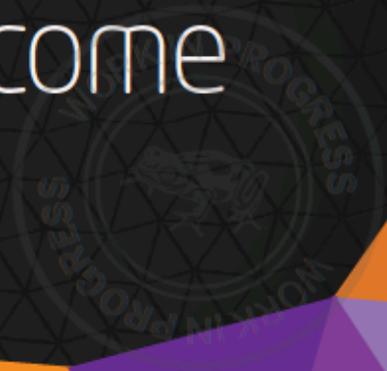
## RAPID PROTOTYPING

Our design technologists caught the attention of Microsoft after hacking a Kinect to give users complete verbal and gestural control over functions in a vehicle.



Music

Welcome



Phone



Rachel Smith  
is calling you...

60

Leopold str.



# U-verse for Tablet



**Easy Browsing** of great content

**A powerful search** to find what you want easily and quickly.

**Explore complementary content** about shows, movies, and actors.

**Share your favorite programs** with your friends

**Personalize your experience** with quick favorites

**Control your TV** with a full virtual remote

**Watch content** on your tablet

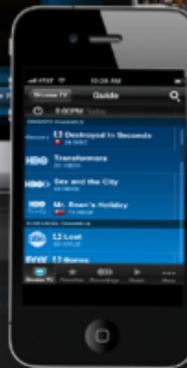
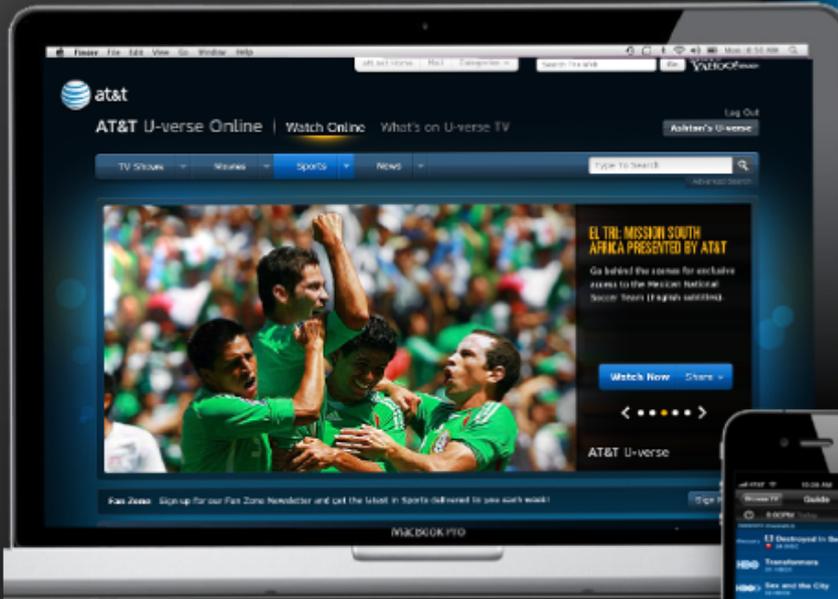
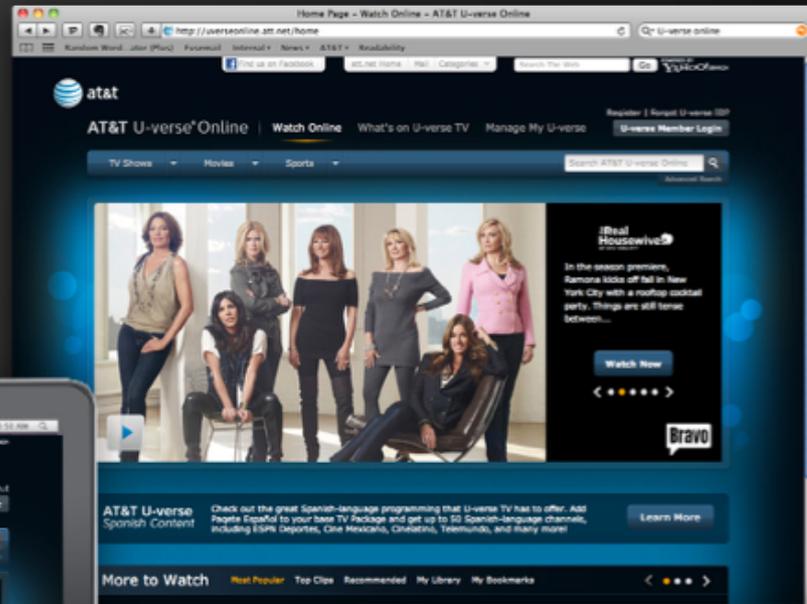
# A persistent remote for set-top control



# Mini-tabs logically group remote controls



# AT&T U-verse



# Presentation Tips

If your audience is unfamiliar with the design process, or any process or working method for that matter, you may need to introduce it in addition to your work:

- Simplify and visualize the process
- Frame the narrative such that it's appropriate for your audience
- Provide overview slide first – then dive into the details
- Explicitly showcase the connections between stages

# Presentation Tips

Always have an ending...

- This can be a signature brand moment
- Should include your name & contact information

# Don't Forget The Content "Stack"!

Message

Medium

Aesthetics

Context

Tone

Audience

# ac4d

**Matt Franks**

Professor, Austin Center for Design

Mfranks@ac4d.com

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Download our free book,  
Wicked Problems: Problems Worth Solving,  
at <http://www.wickedproblems.com>