

HIERARCHY

HIERARCHY

a system of organization where elements are classified by importance

*“Things that matter most must never be at
the mercy of things that matter least.”*

JOHANN WOLFGANG VON GOETHE

You already know hierarchy

MORE IMPORTANT

Favorite Albums

LESS IMPORTANT

My Beautiful Dark Twisted Fantasy
Highway 61 Revisited
Purple Rain
Kid A
St. Vincent

The important idea: the visual treatment of the text is determined by the qualities of the content.

MORE IMPORTANT

Favorite Albums

LESS IMPORTANT

My Beautiful Dark Twisted Fantasy
Highway 61 Revisited
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Our brain innately prioritizes. We need to consider that most of the content we will be provided will be complex.

We can find *more sophisticated and interesting visual devices* to use to reinforce hierarchy.

Our goal is to provide something interesting and clear for the viewer to read. We also want them to read the content *in the correct order*.

Hierarchy is about two things:

1. Being able to understand, analyze and prioritize the content.
2. Empathizing with the viewer and their priorities, so you can ensure that yours are the same as theirs.

No hierarchy

Layout and Composition

Layout involves a set of interrelated design principles.

Balance

Balance is created by moving 'optical weights,' such as large and small elements and dark and light elements.

Slowly introducing visual hierarchy

Layout and Composition

Layout involves a set of interrelated design principles.

Balance

Balance is created by moving 'optical weights,' such as large and small elements and dark and light elements.

Changing the order

Layout involves a set of interrelated design principles.

Layout and Composition

Balance

Balance is created by moving ‘optical weights,’ such as large and small elements and dark and light elements.

Composition

Layout and Composition

Layout involves a set of interrelated design principles.

Balance

Balance is created by moving 'optical weights,' such as large and small elements and dark and light elements.

Elements to emphasize content

- Weight, or stylistic change (small caps, italic)
- Color
- Typeface change
- Placement
- Reversing Out

Weight change

Layout and Composition

Layout involves a set of interrelated design principles.

Color change

Layout and Composition

Layout involves a set of interrelated design principles.

Typeface change

Layout and Composition

Layout involves a set of
interrelated design principles.

Typeface change

Layout and Composition

Layout involves a set of
interrelated design principles.

Placement

Layout and Composition

Layout involves a set of interrelated design principles.

Reversing out

Layout and Composition

Layout involves a set of interrelated design principles.

Weight, size, typeface change

Layout and Composition

Layout involves a set of
interrelated design principles.

Yale School of Architecture Lectures and Exhibitions Fall 2014

Paul Rudolph Hall
180 York Street
New Haven, CT

LECTURES

The School of Architecture Fall lecture series is supported in part by the Myron Belzoug Memorial Lecture Fund, the Brandon Gifford Lecture Fund, and the George Morris Woodruff Class of 1857 Memorial Lecture Fund.

EXHIBITIONS

Archaeology of the Digital: Media and Machines
Gallery, December 8, 2014 – May 1, 2015
Monday through Friday, 9 AM to 5 PM
Saturday, 10 AM to 5 PM
Infra Eco Logi
November 20, 2014

This exhibition, curated by Greg Lynn, marks the second phase of the research project by the Canadian Centre for Architecture initiated with the 2013 exhibition *Archaeology of the Digital*. Featuring work by recent urban research and speculative design work by the research-based architectural practice FUTURE, it undertakes a study of the Great Lakes Megaregion through geographic, statistical, and cartographic analysis and proposes a rethinking of infrastructural systems in light of renewable energy, and urban growth. Set within this context of transformation, the exhibition projects possible urban and architectural futures that envision new public domains.

"Infra Eco Logi" will be a traveling exhibition to NYU, the Ann Arbor Museum and local cities and is supported by the Social Science and Humanities Research Council of Canada (SSHRC), Tsubame, the University of Michigan Office of Research, Radburn Graduate School at the University of Michigan, and The M Group.

Lectures begin at 6:30 PM in Hastings Hall (basement floor). Doors open to the general public at 6:15 PM.

Sean Griffiths, Charles Holland, and Sam Jacob
Eero Saarinen
Visiting Professors
Thursday, Aug. 28
"Once Man with Feeling"

Elizabeth Gray and Alan Ogarnich
Louis I. Kahn
Visiting Assistant Professor
Thursday, Sept. 4
"Scenic Means, Alternative Uses"

Kay Bea Jones
George Morris Woodruff Class of 1857 Memorial Lecture
Thursday, Sept. 11
"Suspended Modernity: The Architecture of Franco Albini"

Justin McGuirk
Brandon Gifford Lecture
Thursday, Oct. 9
"Radical Cities Across Latin America in Search of a New Architecture"

Annabel J. Wharton
Vincent Scully Visiting Professor of Architectural History
Thursday, Oct. 30
"Manufacturing Models"

Tod Williams and Billie Tsien
William B. and Charlotte Shephard Davenport Visiting Professors
Thursday, Nov. 6
"A Deliberate Architect"

Greg Pasquelli
Myron Belzoug Memorial Lecture
Thursday, Nov. 13
"Design Risk: Design Research"

John Palko
Norman R. Foster Visiting Professor
Thursday, Nov. 20
"Recent Work"

Jessica Svendsen

ATLANTIC THEATER COMPANY

by CARYL CHURCHILL directed by JAMES MACDONALD

Paula Scher

www.theatercompagnie.nl

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15 okt – 01 dec 2007

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Ajax

Tekst: Sofokles
Regie: Theu Boermans
Vertaling: Gerard Koolschijn
Spel: Anneke Blok,

Jappe Claes,
Myranda Jongeling,
Hans Kesting,
Hugo Koolschijn,
Halina Reijn,

Mike Reus,
Harry van Rijthoven,
Leon Voorberg,
René van Zinnicq
Bergmann

Experimental Jetset

Multiple design treatments can be used at once to emphasize the text, but you must be careful to not apply too many at once. A bit of redundancy reinforces the hierarchy.

Sometimes the greatest virtue is restraint.

SELECTING AND PAIRING TYPEFACES

Selecting multiple
typefaces that go
together can be
tricky.

Serifs should only be paired with sans serifs, and vice versa.

Taylor Swift
Shake it off

Mixing serif and sans serif can create elegant contrast and hierarchy.

~~Taylor Swift
Shake it off~~

Two typefaces of the same style can look too similar and should only be done sparingly.

Look for typefaces with similar shapes and weights.

Consider the context — when and where were they designed?

Think about feeling — is the text playful or serious, elegant or edgy?

Think of the era the typefaces were made.

Victorian Era

Cooper Hewitt, 2014

Mad Men

Hefty, 2005

Think of the era the typefaces were made.

Victorian Era

Bodoni, 1815

Mad Men

Helvetica, 1957

Typefaces have feeling.

Kid's Nite

Black Tie Dinner

Typefaces have feeling.

Kid's Nite

Black Tie Dinner

Consider shape.

Just do it.

MOVE SLOWLY.

Consider shape.

JUST DO IT.

Move slowly.

Tips:

Don't use more than two typefaces in a design — one serif, one sans-serif.

Sometimes you can add a decorative, monospace, or complimentary typeface for additional details.

You can get a lot out of staying within type families. Take advantage of boldness, italicizing, size, and color.

Less often really is more. (Again, restraint.)

Think about how you can get the most out of as little as possible.

BEST PRACTICES

Uppercase

If type is set in all uppercase, it benefits from adding a bit of letterspacing, to help legibility. Don't forget to kern!

THE LIFE OF PABLO

THE LIFE OF PABLO

Condensed

Adding letterspacing also helps the legibility of condensed typefaces. Add more if set in all uppercase, add slightly less if the text has lowercase.

Party in the USA

too tight!

Party in the USA

40 letterspacing on uppercase
20 on lowercase

Smart quotes

Use true quotation marks and apostrophes.

Quotation marks
Smart quotes
Curly quotes

“Look what you made me do.”

tick marks
hash marks
*(only used when
writing measurements)*

"Look what you made me do."

Hyphen/En/Em Use true quotation marks and apostrophes.

—

HYPHEN

-

combine words (well-being)

separate numbers that are
not inclusive (phone, SSN)

—

EN DASH

option + -

number range (3:30 – 4:00)

—

EM DASH

shift + option + -

break in sentence (often --)

*“Things that matter most must never be at
the mercy of things that matter least.”*

JOHANN WOLFGANG VON GOETHE