

My log replay script at Streamsearch

13 14 15 16 17 18 19 WEEK 4 THE QUEST FOR UI AESTHETICS: FORM, FUNCTION,
FASHION, FAD, FRESHNESS, BRAND

Muscle memory, minimalism, typography fetishes, Apple vs NeXt vs MSFT

Dynamics just because we can, scrolling, flashing, font sizes, backgrounds

My observations of the keyboard redesign team at DEC

20 21 22 23 24 25 26 WEEK 5 CLASSIC UI PRINCIPLES: CLARITY, CONSISTENCY,
HIERARCHY, FEEDBACK, ACCESS, BUT PROBABILITY?

Believe it or not, we are sort of on-schedule as proposed for a new course

How do we understand the Visual Designer who has UI training?

Potential ally:

Both tech and UI worried about screens

Both have the problem of being creative, needing freedom and time

Both love their work

Both are asked to compromise A LOT for product design input

Tech has to problem solve later; UI has to repair visual mess

Both are vexed by marketing

Both have trouble supporting different people

Tech: different devices

UI: different styles, subjective appeal

UI gets the glory for brand / product success

AI vibe coding and assembly tools expanding range of work

Tech is required to solve the hard parts (even with AI helping others)

IMAGES: Indeed, MarcatoStudio, UI DESIGN: CRAFT NOT ART Material Minimal, LinkedIn, Arc.dev



The principles of scale, visual hierarchy, balance, contrast, and Gestalt increase usability when applied correctly.

i prefer to think in terms of **css that the ui designer has green light, yellow light, or red light**. for example, borders and margins, green. fonts, yellow. colors and palette, yellow. hierarchy red. layout red. transitions red. menu design red.

Green Light (Aesthetic Freedom)

- Margins & Padding
- Borders & Border-Radius
- Banner Art
- Box Shadows / Blur Filters
- Background Gradients
- Text-Decoration
- List Style Markers
- Scrollbar color

Yellow Light (Functional Caution)

- Target/button size
- Font-Family / Color Palette
- Dead Space (White Space Ratio)
- Icons (Sizing & Choice)
- Line-Height & Letter-Spacing
- Text-Overflow Behavior
- Scrollbar size

Red Light (Structural / Behavioral Rigidity)

- Layout (flex, grid, position)
- Visual Hierarchy (font-size, z-index)
- Hover & Click Behaviors
- Keyboard Controls / Focus States
- Menu & Navigation Design
- Transitions / Animation Curves
- js events on-blur etc
- Scrollbar dynamics
- Form design

<https://stripe.com/>

<https://www.airbnb.com/>

<https://www.dropbox.com/>

<https://slack.com/>

The greatest user experience (UX) page design is subjective, but

Stripe is widely considered the gold standard for blending flawless technical execution, extreme clarity, and subtle, delightful interaction design.

Instead of chasing flashy gimmicks, legendary UX focuses on reducing cognitive load—the amount of mental effort required to use a site.

Why Stripe Defines Great UX

- **Obsessive Clarity:** Complex financial APIs and global payment architecture are explained using precise, human-readable hierarchy and typography.
- **Frictionless Motion:** Interactive code blocks update in real-time as you toggle preferences, letting developers test the product before writing a single line.
- **Predictable Trust:** Consistent layouts, perfect contrast, and zero layout shift build subconscious confidence.

Other Legendary UX Design Contenders

- **Airbnb:** Transformed search by designing filters around human emotion and intent (e.g., "I'm flexible," categories based on unique vibes) rather than rigid database parameters. [1]
- **Linear:** Skipped bloated onboarding flows entirely to optimize for keyboard shortcuts and blazing-fast speed tailored for power users. [1]
- **Netflix Skip Intro:** Pioneered a micro-interaction that solved a universal user annoyance during binge-watching, though debates continue on whether it was simple common sense or genius foresight. [1]

Some Hints for visual designers in my opinion (I garden, dance, look at cars and buildings, do portrait photography and portrait sculpture, some paint and pencil, collect a lot of small works)

color is hard – restrict your palette OR go whole hog

J types love rectilinearity

choose depth OR flatness

avoid clutter AND avoid minimalism

groupings are your friends

natural is good, unnecessary requires real intent

implied motion is good for interest

if I can't see it, I can't appreciate it

purpose beats precision

longevity earns respect (look at it for a month), fads fade

Composition: Thirds and halves

texture

font-size, minimal text

selective irregularity for interest

flow

theme

windows within windows (scale as hierarchy)

layering / depth

negative space

chiaroscuro / tonal variation

implied subject

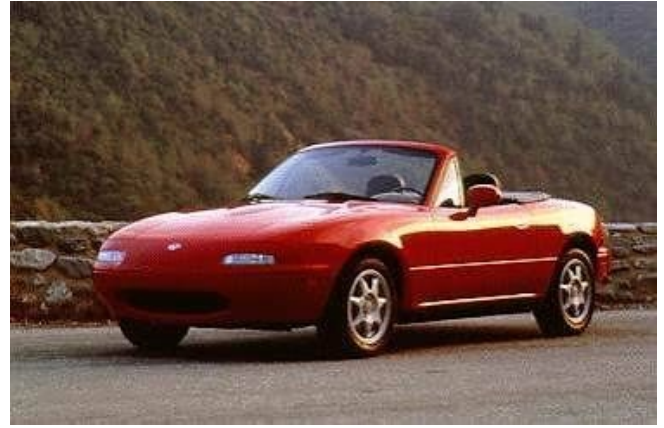
mood

- **Mastery of Pure Form over Function:** The photographer has successfully used a camera not to document reality, but to extract an abstract, geometric pattern from the chaotic urban environment. It transforms three-dimensional structural engineering into a brilliant two-dimensional graphic layout.
- **Tension and Discipline:** The composition is incredibly disciplined. The perfect alignment of the vertical halves and thirds, contrasted against the chaotic, fluid warp of the curved glass reflection, creates a powerful visual friction. It balances absolute rigidity with selective irregularity.
- **Conceptual Depth:** It avoids being purely decorative. By trapping "THE INTERNATIONAL" text and the historic building facade between towering modern monoliths, the image carries an implicit narrative about urban scale, history, and the relentless march of architectural eras.
- **Iconic Graphic Authority:** Stripping the image down to binary black and white eliminates the distractions of color and atmospheric depth. What remains is a bold, high-contrast silhouette that possesses the same immediate visual authority as a high-end logo, a brutalist poster, or a masterfully designed user interface.
- **Sacrifice of Tonality:** By pushing the threshold filter to its absolute limit, the photograph completely destroys the delicate mid-tones and gradients typical of classical *chiaroscuro*. There is no soft shadow detail; everything is aggressively compressed into a flat binary state.
- **Emotional Detachment:** The composition prioritizes high-ego aesthetic perfection over human utility. By plunging the street level into a void and erasing the human scale, it risks feeling sterile or alienating to viewers who look for human connection or emotional warmth in photography.

The Verdict

It is a **triumph of graphic composition**. It takes immense skill to look at a cluttered city street and isolate a frame where halves, thirds, textures, and typography align into a flawless geometric puzzle. It is less a traditional photograph and more a piece of concrete visual art carved out of the real world.





Fiat /Pininfarina 124 Spider **Tom Tjaarda** 1966, Ferrari 275 GTS Pininfarina/**Tom Tjaarda** 1964, Mazda Miata MX-5 Tom Matano/Bob Hall/Mark Jordan/Toshihiko Hirai 1989, Lotus Elan Ron Hickman/John Frayling/**Colin Chapman** 1962

People remember Tjaarda (and the **Lampredi** engine), a perfect mix; people remember Chapman for his engineering ideas, and sadly, his janky Elan style; Miata was the best selling sports car ever praised for its engineering, but no one remembers who styled its bland meh body.

IMAGES: SupercarNostalgia, BohamsCars, ClassicsWorld, ClassicDriver, Car&Classic, HagertyUK, 95Octane

Jaguar XJ13 1966 considered one of the prettiest, most daringly styled, visually stunning cars ever built...



... depends on the color!

... and viewing angle!



The Wreck: In 1971, test driver Norman Dewis drove the car at high speeds at the MIRA test track on an old, corroded magnesium wheel. The wheel failed due to internal corrosion, sending the car through a fence and causing it to barrel-roll. [[1](#), [2](#)]

“This design that is all looks and no engineering reminds me of the Jag XJ-13 crash...”

