

# EMOTIONAL DESIGN

## 6MMCS001W MOBILE USER EXPERIENCE LECTURE

# emotional design

**Entry Point = First Impressions**

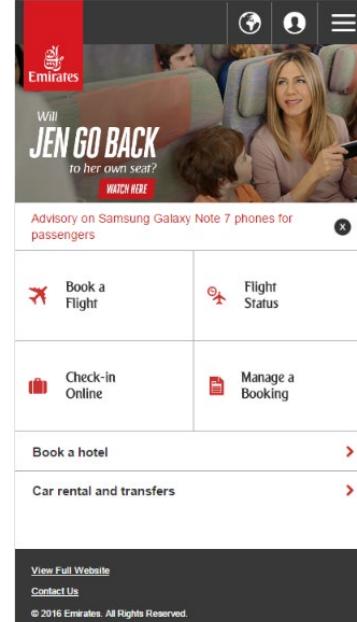
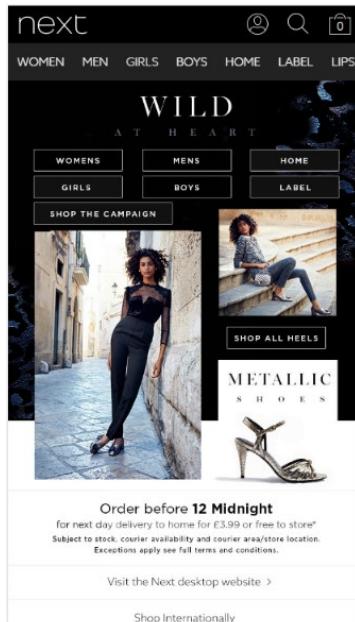
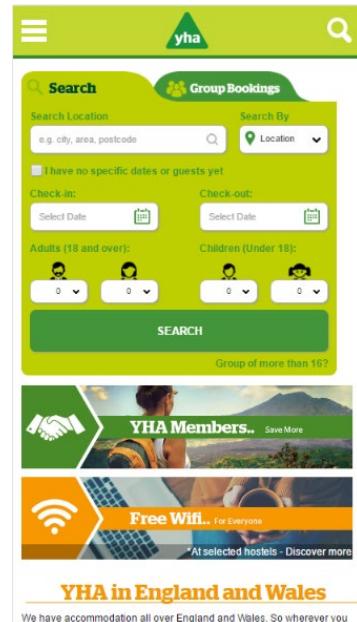
**Sets the emotional tone for subsequent interactions**

# Toned to the target audience

3/50

- colour
- shapes
- typography
- iconography

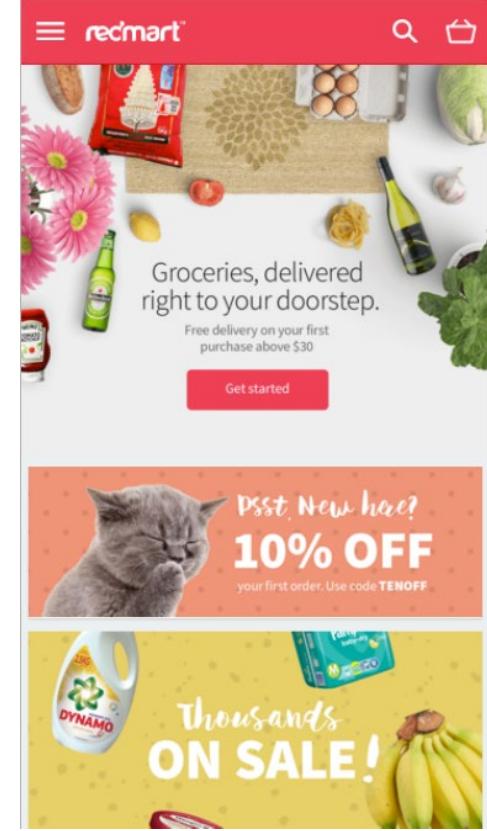
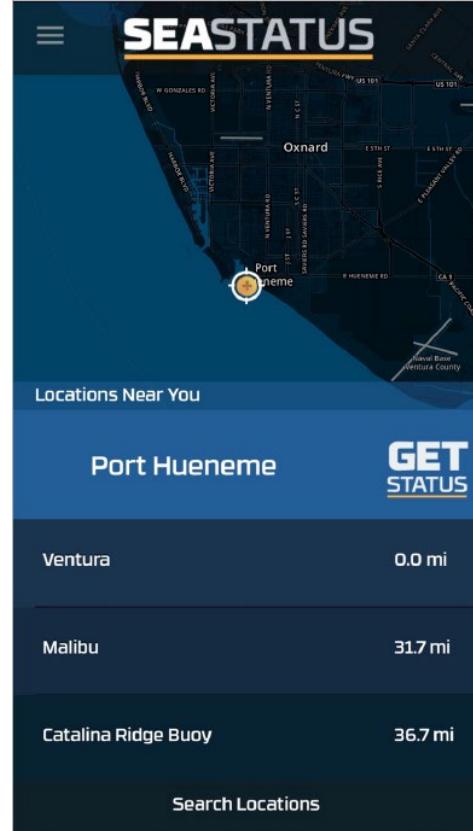
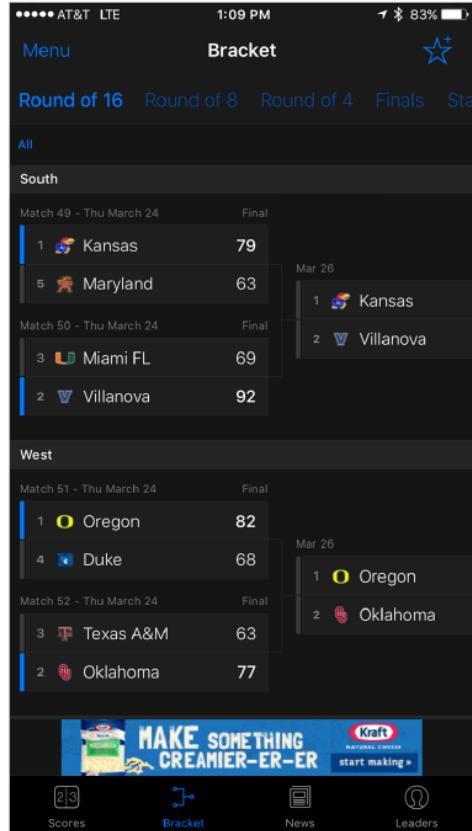
- follow the brand tone & language
- use good quality graphics
- Indicate functionality



# Toned to business goals

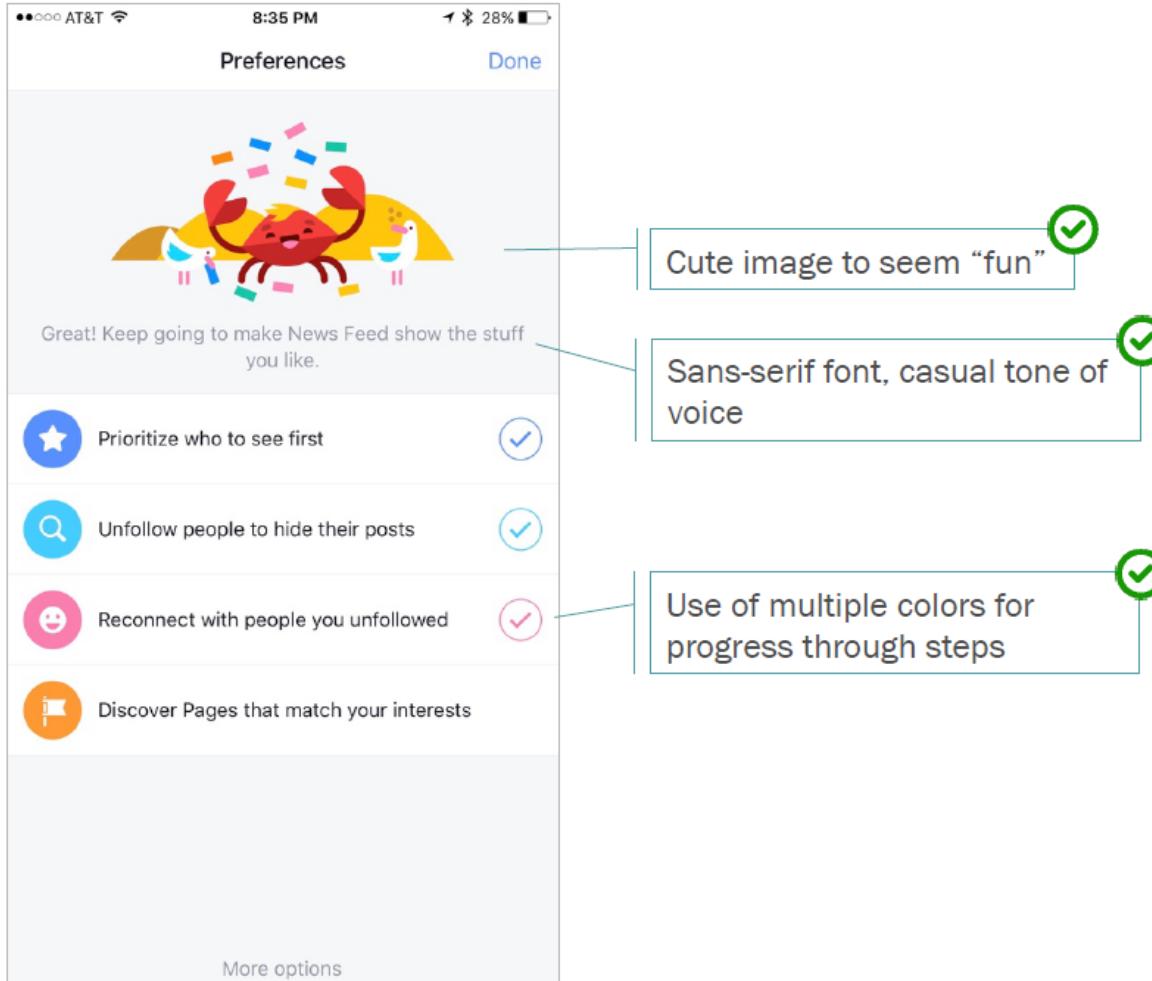
4/50

Sharp corners  
rather  
than rounded:  
appealing to  
male  
target audience



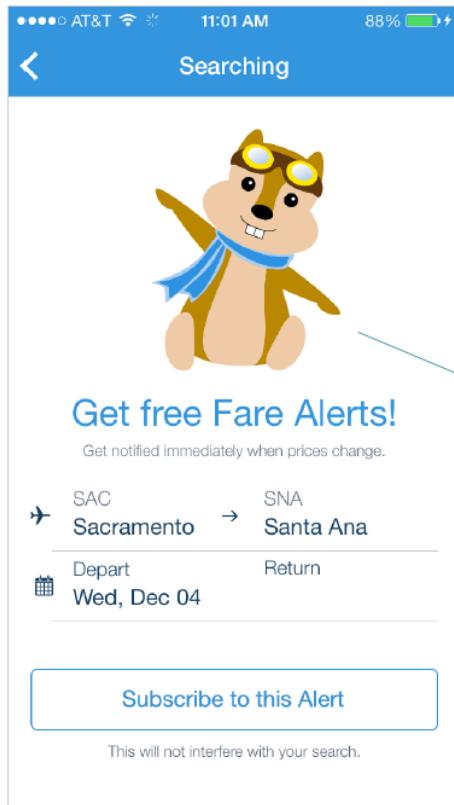
# Graphics, fonts and colours add personality

5/50



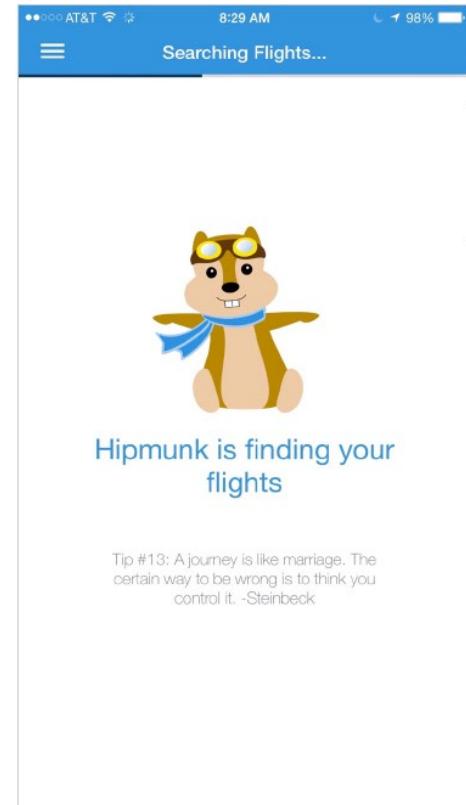
# Graphics, fonts and colours add personality

6/50



- Avoid purely cute graphics
- Shouldn't take the place of an informative element, but can add fun to an otherwise empty space

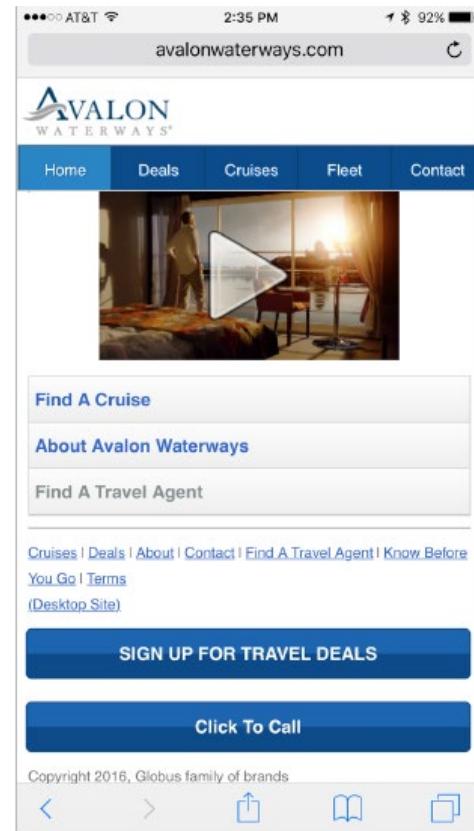
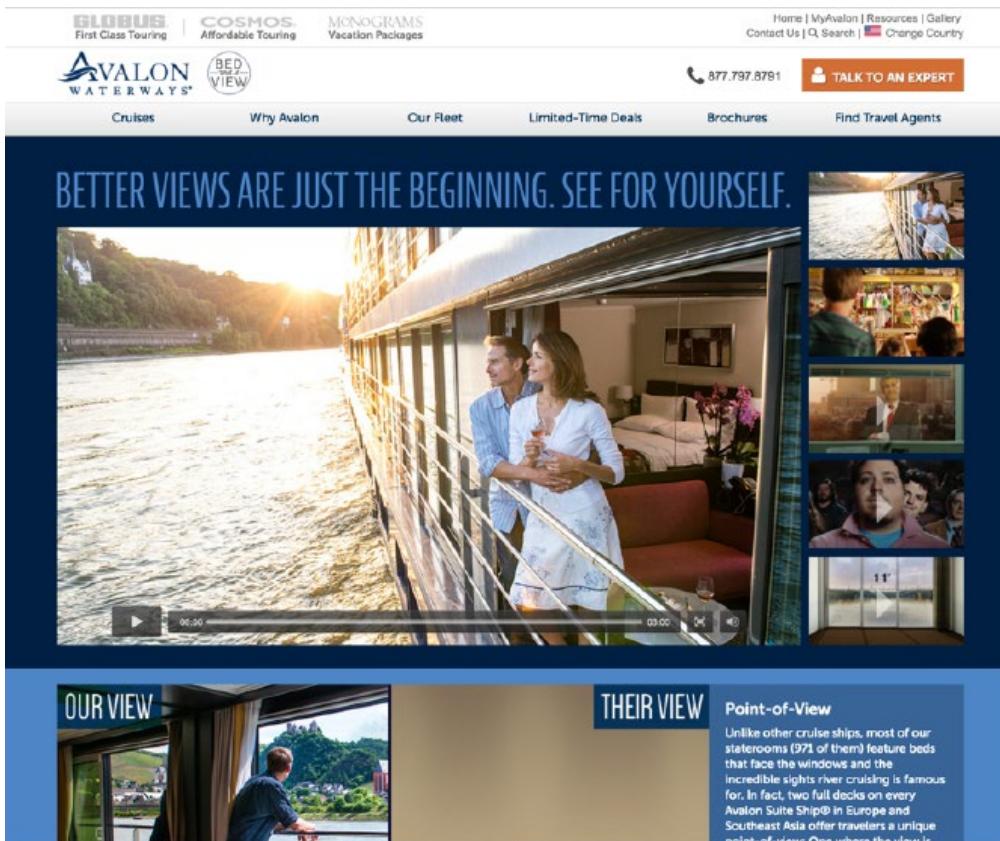
Makes you smile, but doesn't give you any information so can quickly become annoying ✖



# Oversimplified designs lack personality

7/50

- Don't create a “watered down” experience for your mobile users: they'll notice.



# Visual Styles

8/50

- Skeuomorphism
- Flat
- Material Design

# Visual Styles - Skeuomorphism

9/50

- A design that retains ornamental design features that mimic a real-world, physical object



Turntables,  
mixer &  
EQ  
controls  
mimic a  
real  
DJ setup

# Visual Styles - Skeuomorphism

10/50

- But, then bound to physical constraints
- What happens when 4+ cards sit inside the virtual wallet



# Visual Styles - Skeuomorphism

11/50

## □ Mimicking the real physical world



- Consider:

- Audience?
- Their experience with mobile devices?
- Easy to use?
- Fast/efficient?

# Visual Styles - Flat design

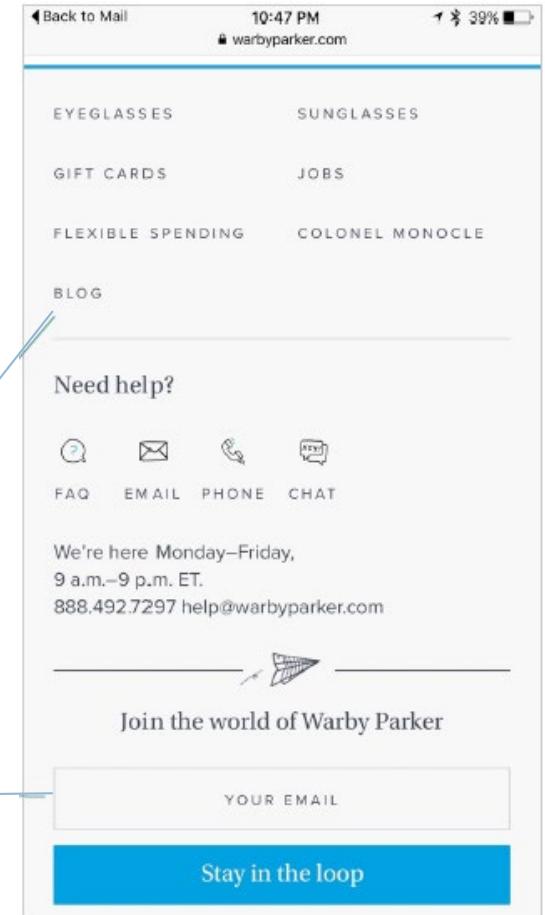
12/50

- Reactionary movement against overdone skeuomorphic designs
  - visual simplicity rather than realistic
  - focus on content



Plain text style =  
absent signifier

Ghost style outline =  
weak signifier



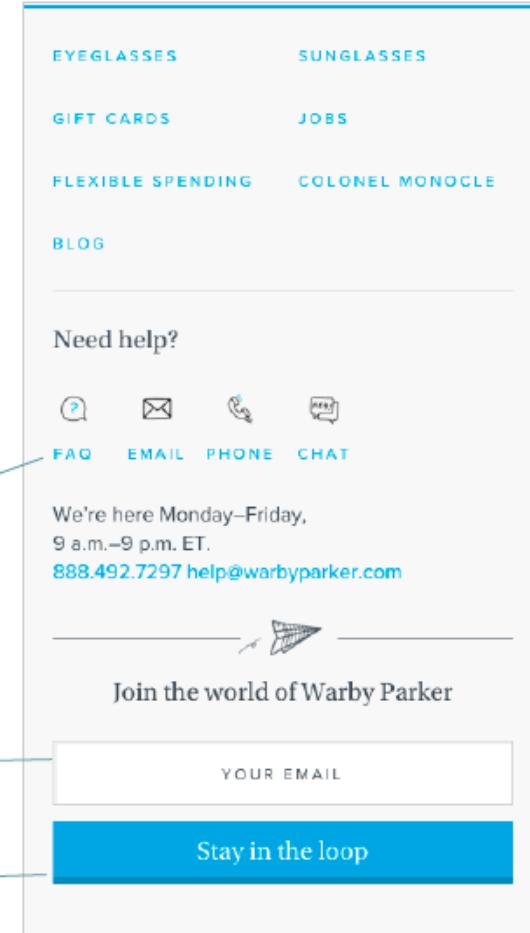
# Visual Styles - Flat design

13/50

Incorporate visual signifiers to create some depth

- subtle shadows
- highlights
- layers

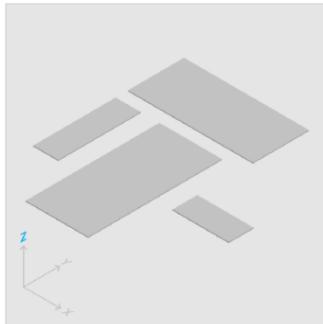
- ✓ Use color to indicate links
- ✓ Subtle shadows added (and white background for input field)
- ✓ Depth added to button via darker bottom border



# Visual Styles - Material design

14/50

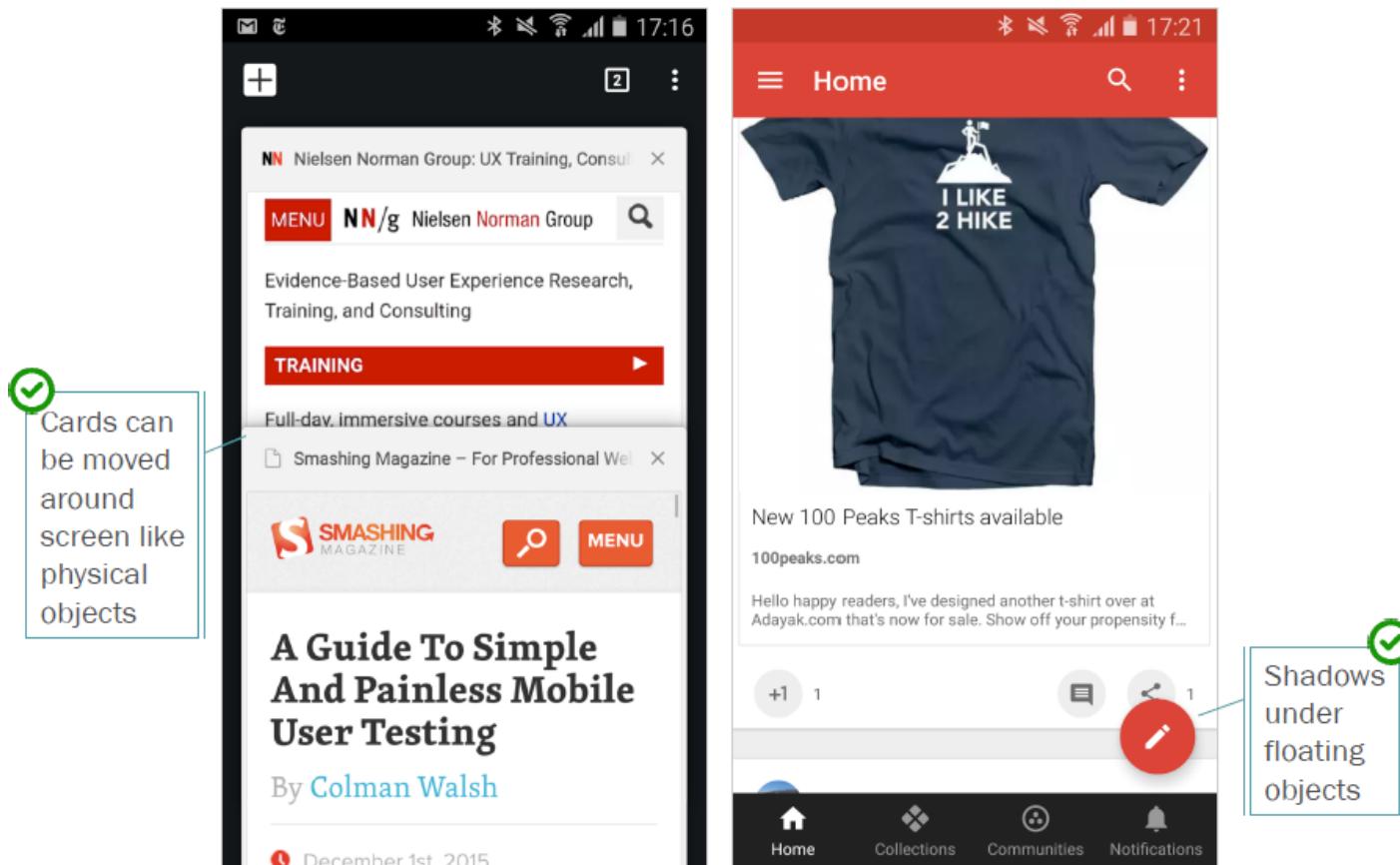
- Designs that borrow principles from physical objects and their physics to aid interface interpretation and build hierarchy
  - subtle shadows & highlights
  - physics-based animations



# Visual Styles - Material design

15/50

- Material design is subtle skeuomorphism



# Typography

# Typography for legibility

17/50

- Look for fonts with:
  - **large x-height** – they are perceived as being larger overall, and thus are more readable

x-height x-height

Arial, 51 point

Times New Roman, 51 point

- **low stroke contrast** - the measure of a stroke's weight, from thickest areas to thinnest

High Low

# Font usage establishes a pattern

18/50

- Text styling creates contrast, builds hierarchy
  - indicates the type of content
  - body copy
  - headline
  - subtitle
  - byline
  - quote
  - ... and so on

AT&T 11:15 AM fastcodesign.com

Nature's Semi-Tangible Benefits

No doubt, True Tone and Material Design make for useful marketing pitches. But do they hold any true benefits? Probably. As humans, we're predisposed to prefer real things. It's a topic I was musing about with Randall Stone, director of Experience Innovation at Lippincott, and Bruce Vaughn, former co-executive leader of Walt Disney Imagineering, last week.

**Could we be healthier, or happier, if our virtual experiences more faithfully reproduced our real ones?**

Their consensus? After 4.5 billion years on this planet, we've evolved with a natural affinity for the organic—from the geometric rules behind what makes a face look human, to the intangible qualities that make a puppy cute. Nature is full of perfectly visible, but oft-unexplored rulesets that humans demand to feel at peace—or even happy.

Maybe that sounds more like philosophy than design, but it's not far from the laws of physics. We don't switch between dimensions when we switch on

f t in e

Business Process

Applied UX Strategy, Part 4.2:  
From Design Team to Design Culture

By Yury Vetrov

October 10, 2016

0 Comments

11 Shares

“ A UX leader must be deeply engaged in ongoing projects to make smart decisions. This is hard to do when a company makes many products. ”

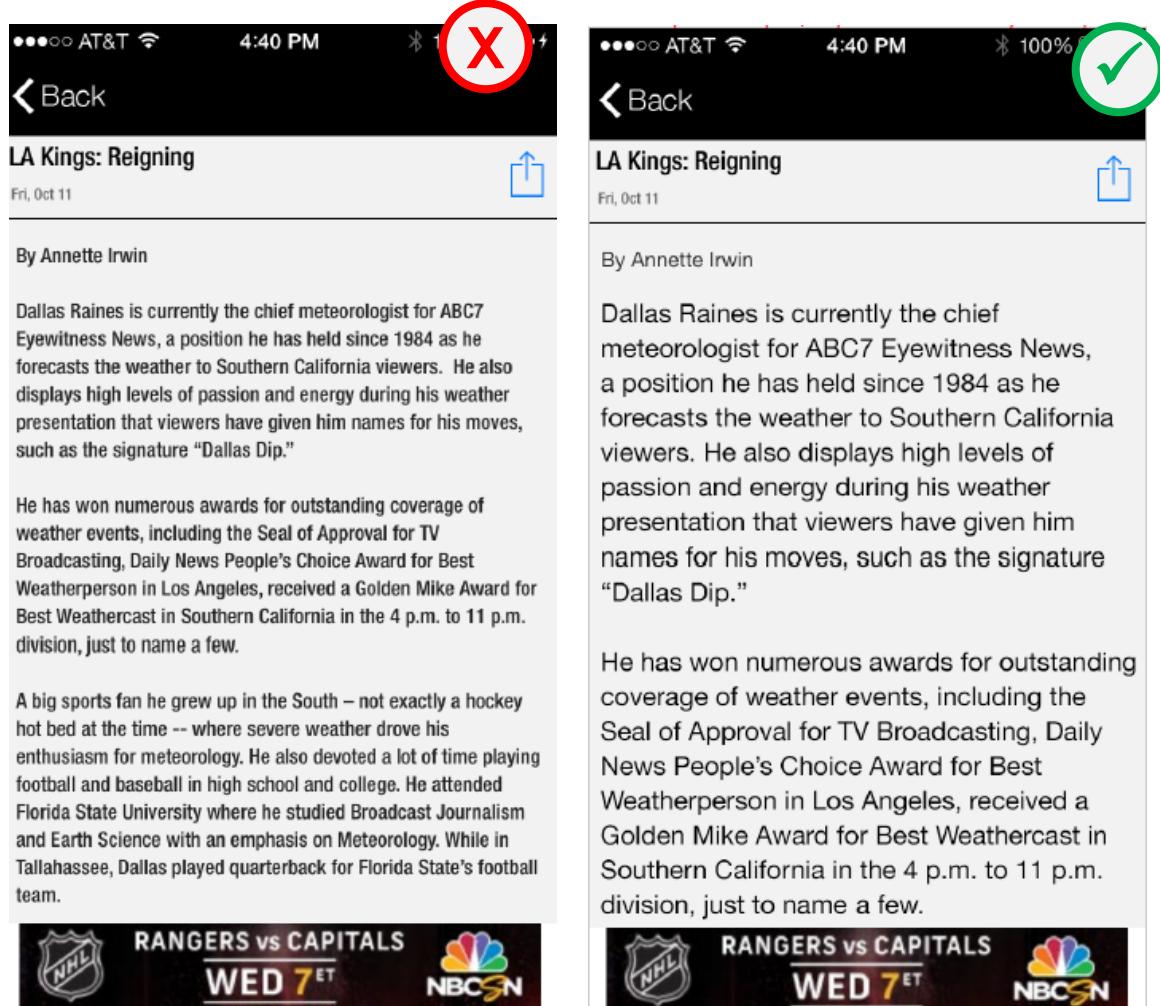
In Part 1 of this two-parter within my larger series on applied UX strategy, I wrote about the composition and structure of UX design teams. Now, in Part 2, I'll cover two other areas of focus that are essential in making UX design an integral part of the development process and achieving success in a

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

# Style for meaning

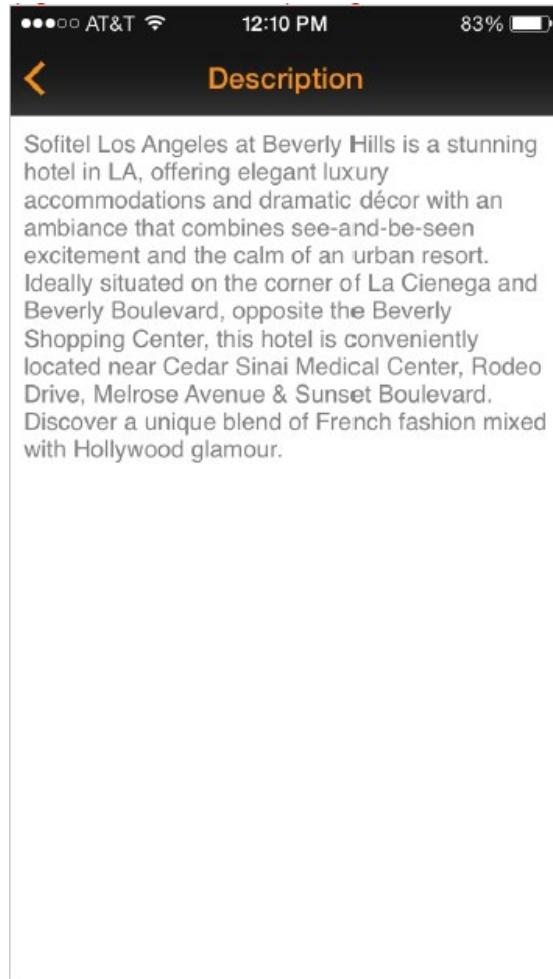
19/50

- Be sure to pick a font style that reads well within a paragraph
- For body, no:
  - condensed fonts
  - bold fonts
  - italics
  - anything too stylized



# Text legibility

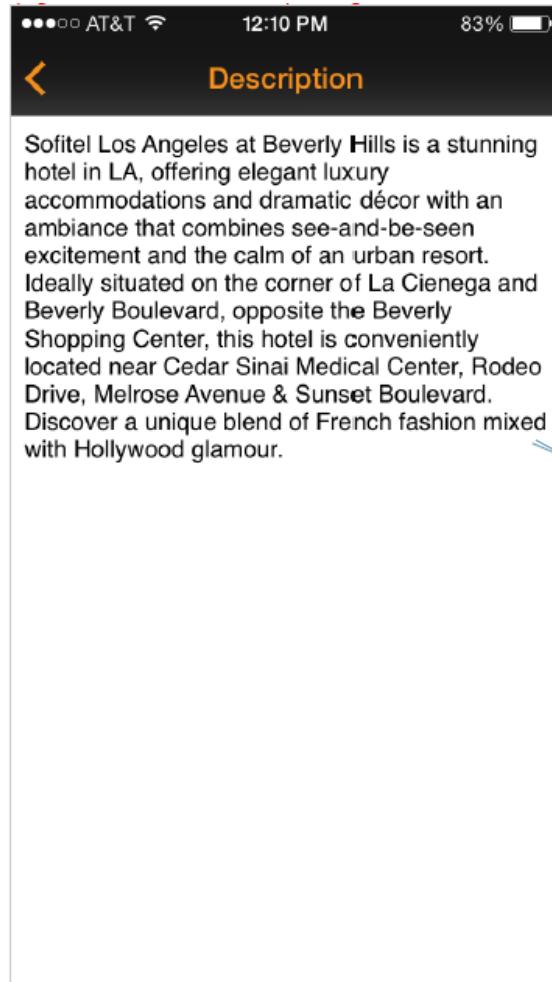
20/50



Would you want  
to read this  
hotel description  
on your  
phone?

# Text legibility

21/50

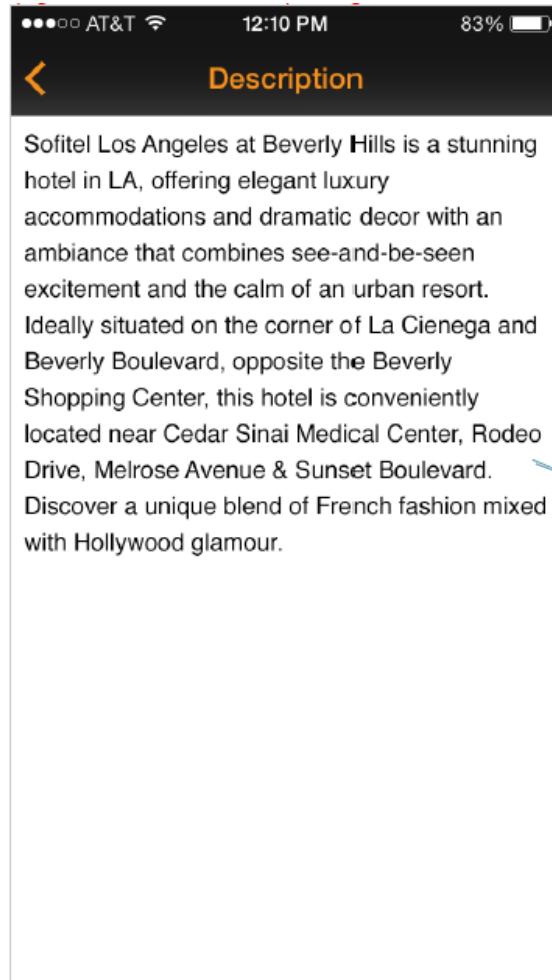


A little bit  
easier!

Font colour  
darkened  
to increase  
contrast.

# Text legibility

22/50

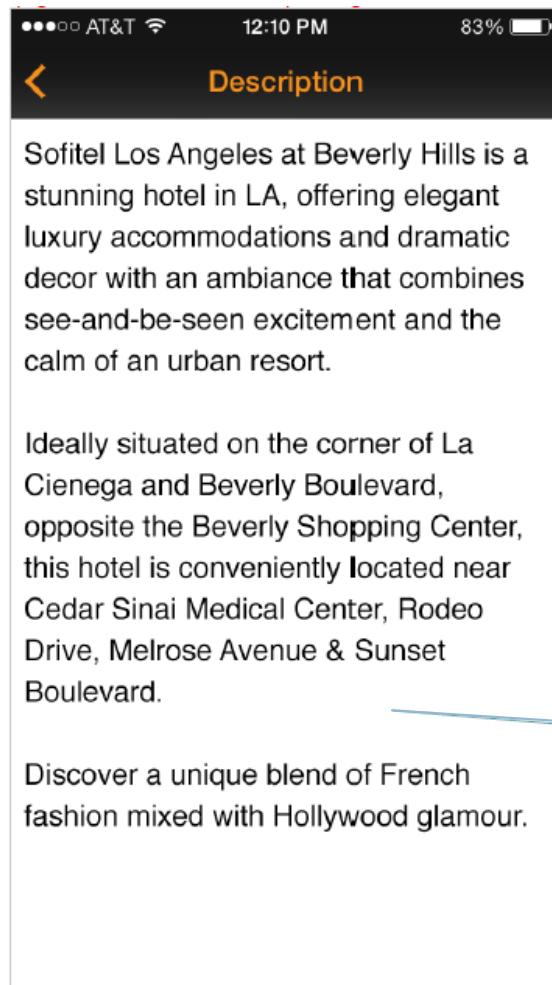


A little bit  
easier!

Increased line-  
height  
(leading)

# Text legibility

23/50



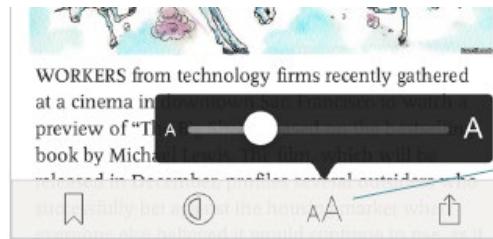
**Much better!**

**Larger font size,  
chunked for  
easier  
Scanning.**

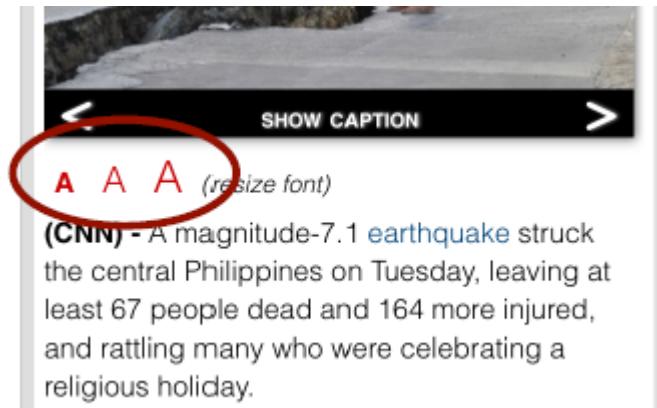
# Adjustable text

24/50

- Allow text size control:
  - in app chrome
  - beginning of content



Text size control in the toolbar increases discoverability 

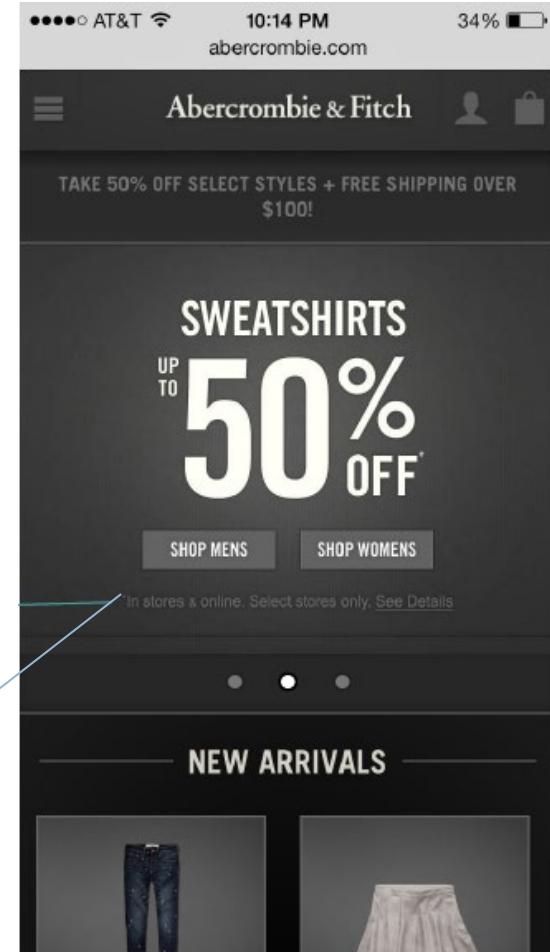


# Text requires strong contrast

25/50

- Readability isn't just about whether you can read something, it's about whether you **want to read it**
- **Low-contrast text** is equated to the “**fine print**” and seems like the business is purposefully hiding things, affects credibility

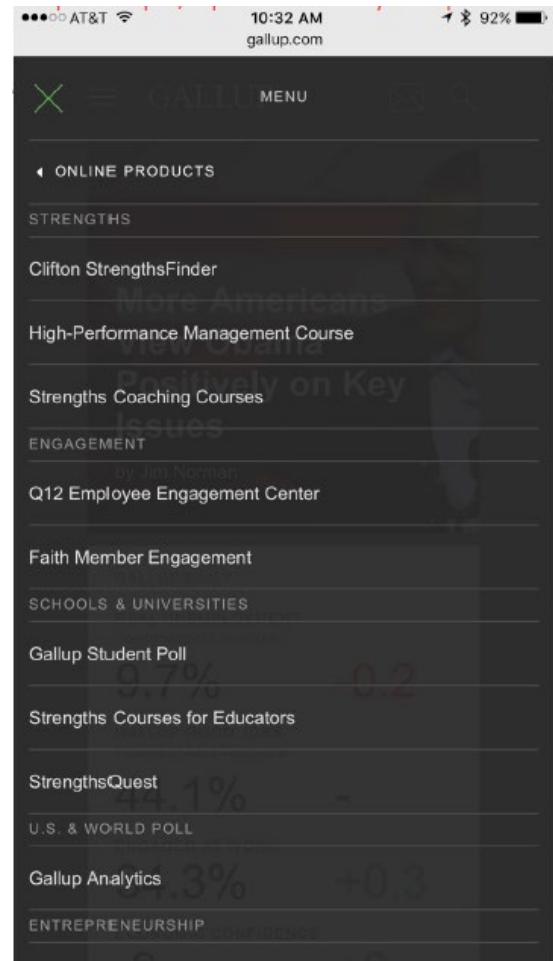
Medium grey on dark  
grey is too low-contrast



# Beware transparency

26/50

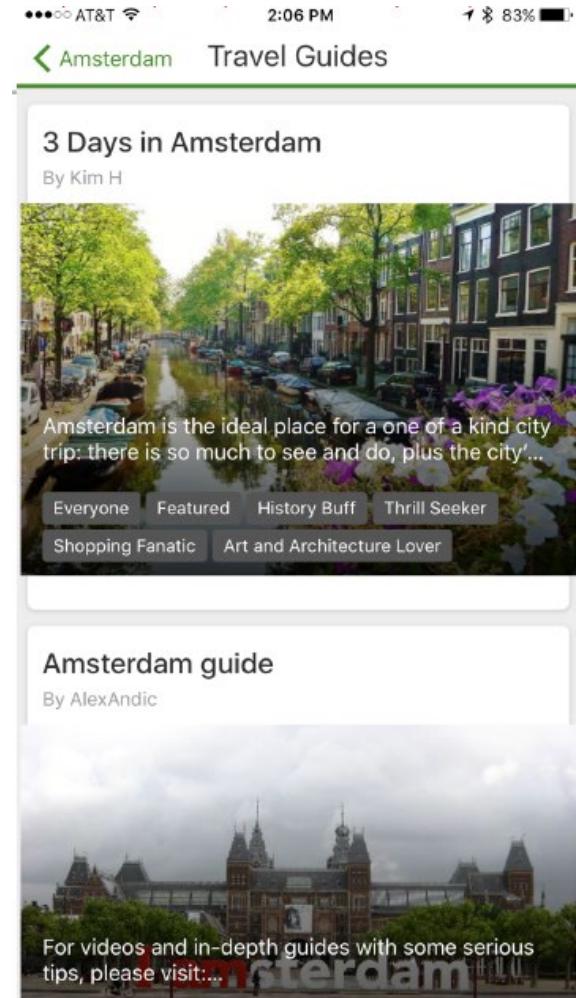
- **Semi-opaque layers hurt legibility when too much detail from the background shows through**
- Take care to ensure enough contrast so text is legible



# Beware layering text

27/50

- Photos contain many details that can interfere with legibility of the layered text
- Small tweaks can make a noticeable difference in contrast
  - Choose text colour opposite main colour of the image (e.g., light text for a dark photo)
  - Blur image (at least text portion)
  - Add text background colour



# Typography moods

28/50

FORMAL: Times New Roman

INFORMAL: Kristen ITC

LIGHT: Bigmouth

DRAMATIC: SHOWCARD GOTHIC

MODERN: Tahoma

TRADITIONAL: Goudy Old Style

WARM: Script MT Bold

COOL: CASTELLAR

# Typography should match brand

29/50

- Typography should match brand
- Try to use native font rather than custom font

*I love you*



# Basic doesn't mean boring

30/50

- Choose a font that shows personality, and use it in high-impact ways
  - use decorative fonts for titles
  - use readable, basic fonts for longer blocks of text

Fonts and styles  
convey brand  
personality



31/50

# Colour

# Light

---

32/50

- Images and graphics should be legible in a variety of lighting conditions

# Colour associations

33/50



# Good colour combinations

34/50

- It can attract attention, set a mood, and even influence our emotions and perceptions.
- Strive for legibility

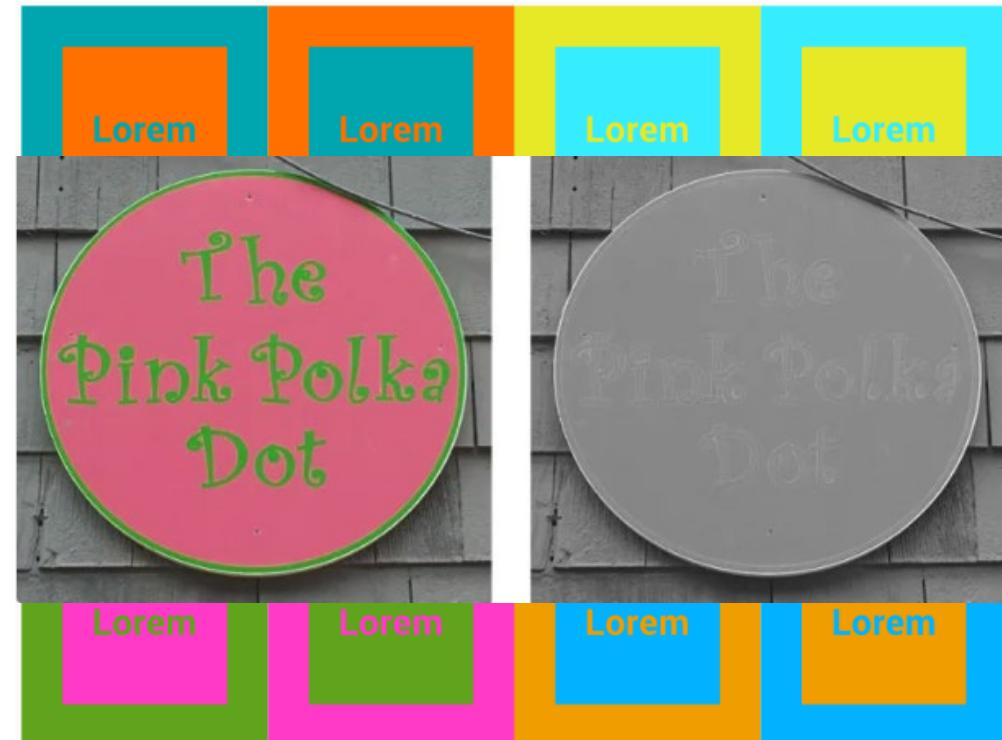


Combinations  
Balance

# Legibility

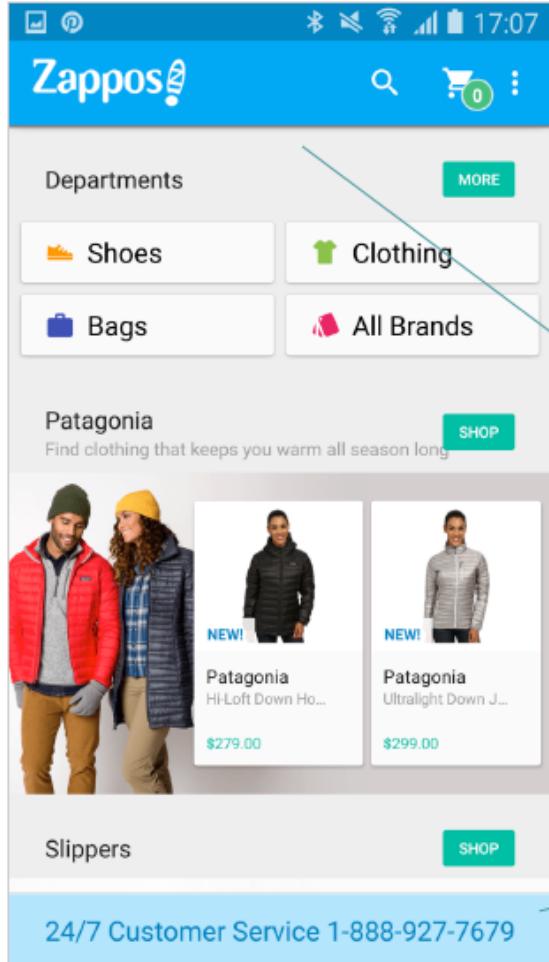
35/50

- Interface text is significantly hampered when set in equiluminant, vibrating colour – colours that differ in hue but not in brightness
- When foreground and background **colors** are **equiluminant**, the content of the image is hard to perceive
- When the hue is discarded the foreground and the background colours are nearly indistinguishable



# Colour can designate areas of the UI

36/50



- Navigational elements stand out from content due to background color
  - Show that these areas may function in a different way from the rest of the UI

Blue background (+ shadow) differentiate this area as chrome, suggest may remain fixed when scrolling

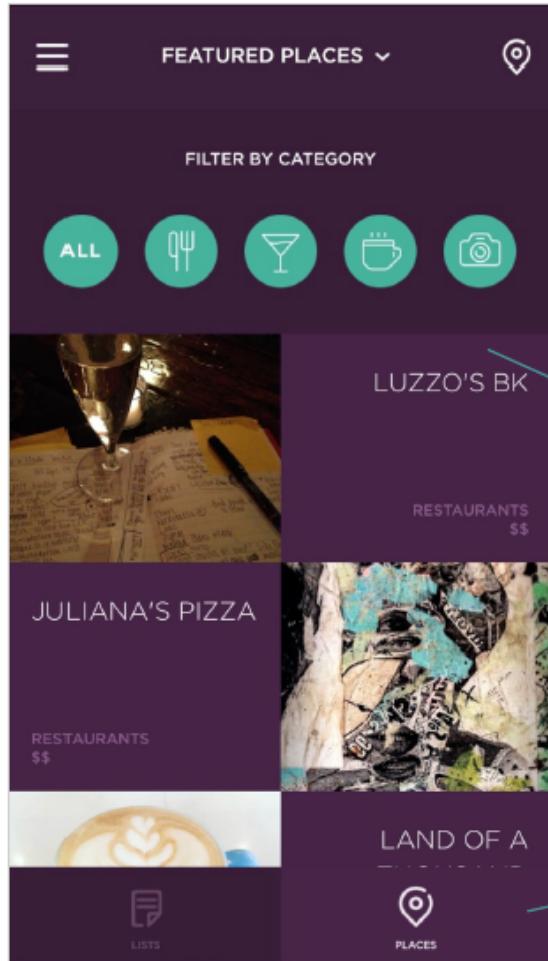


Another background change to differentiate company info from products



# Sufficient contrast is needed

37/50



- With poor color contrast, everything blends together and it is difficult to perceive the groups

Content and chrome uses *slightly* different shades of the same color: not effective!



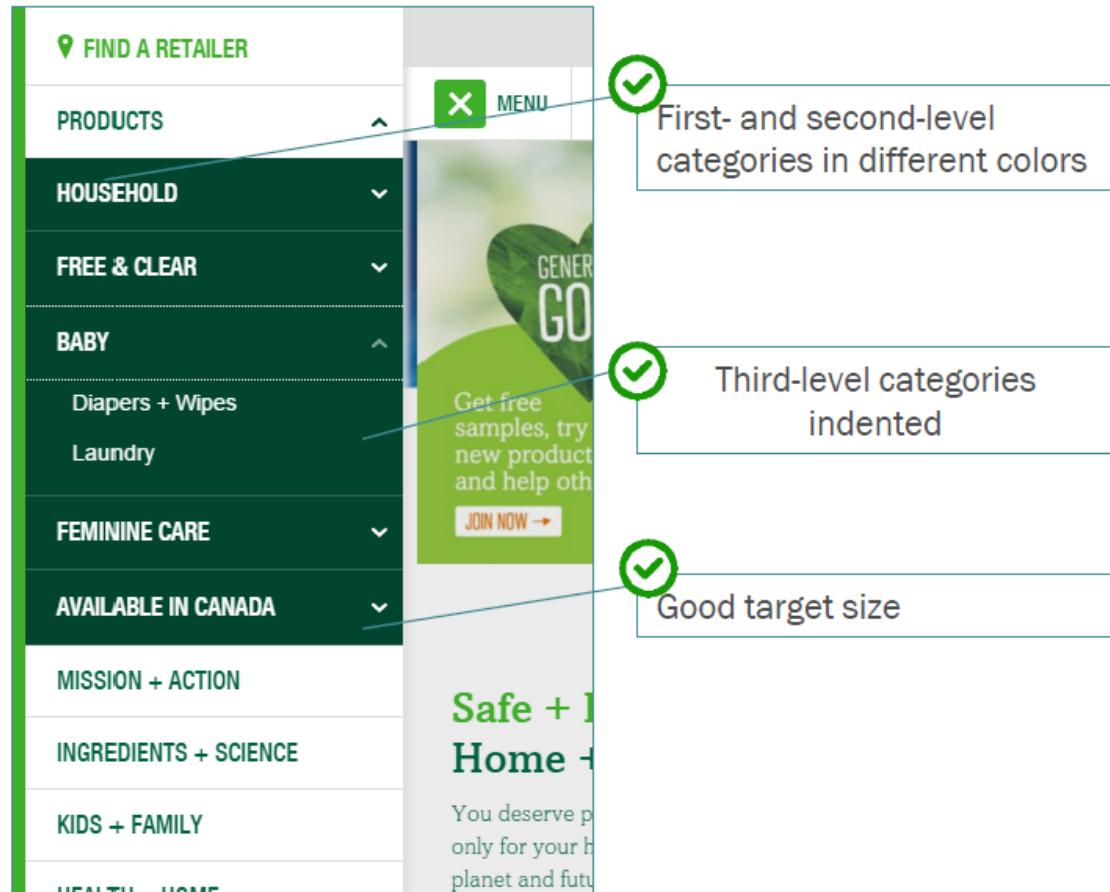
Active state in tab uses same color as main content; no distinction between these areas



# Submenus

38/50

- Use indentation and colour as visual cues for the category hierarchy to make secondary navigation distinguishable from primary navigation.



# Use to signal specific areas

39/50



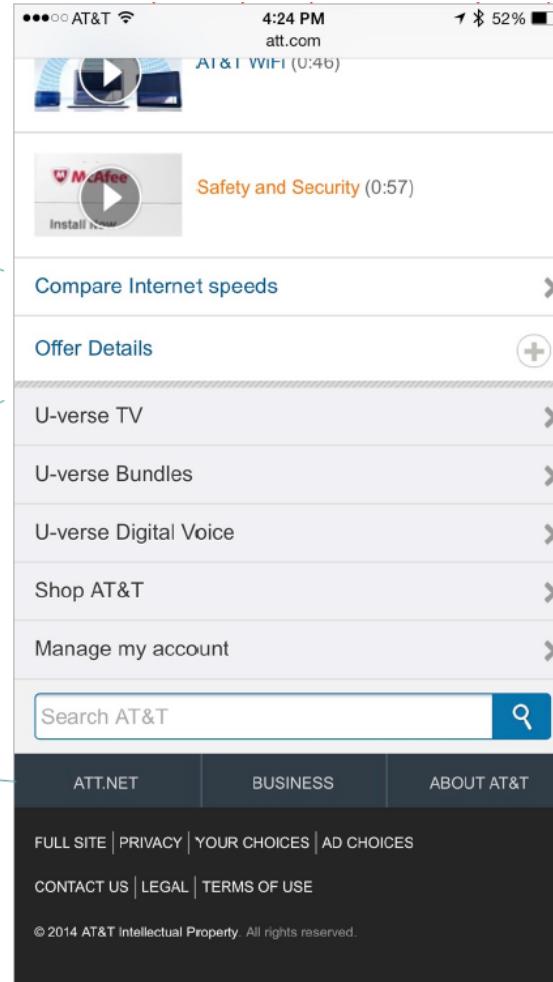
Page-specific navigation maintains main content area background color



Global footer navigation in different background color, obvious border line

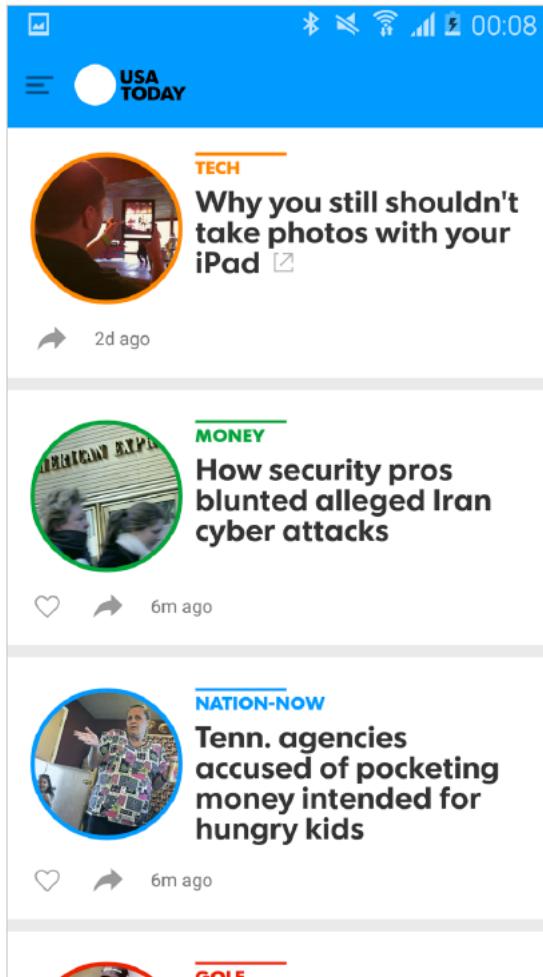


Another drastic color change to signal company-wide navigational options



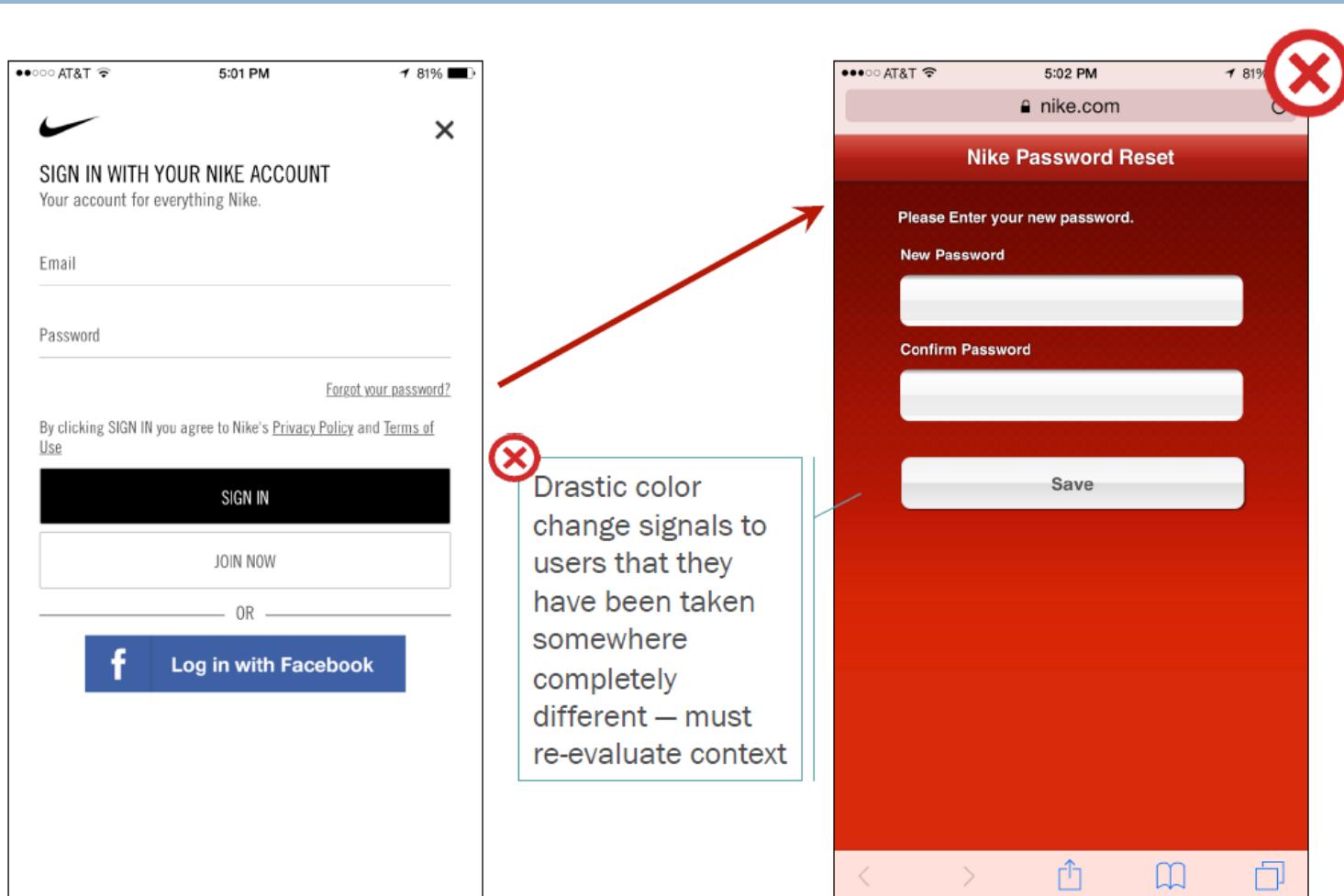
# Colour coding to distinguish categories

40/50



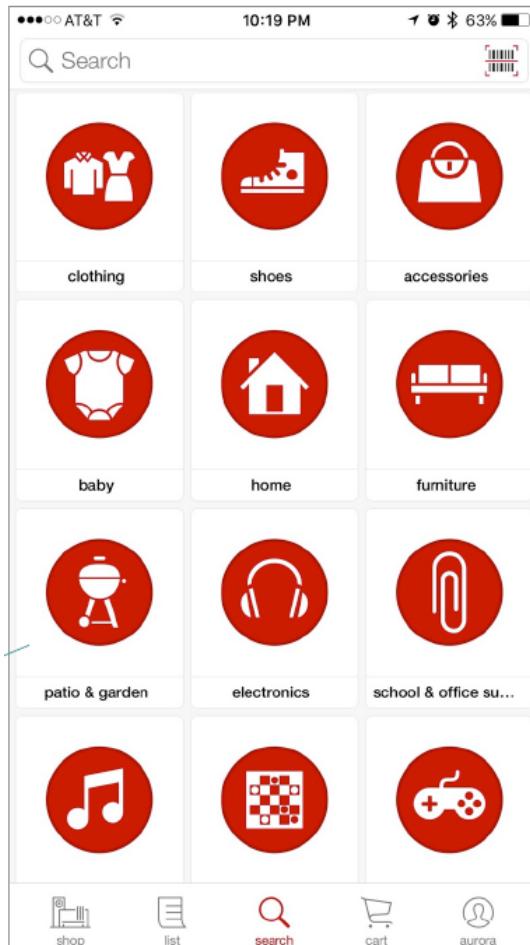
# Maintain consistent styling

41/50



# Similar shapes/colour strengthen relationship

42/50



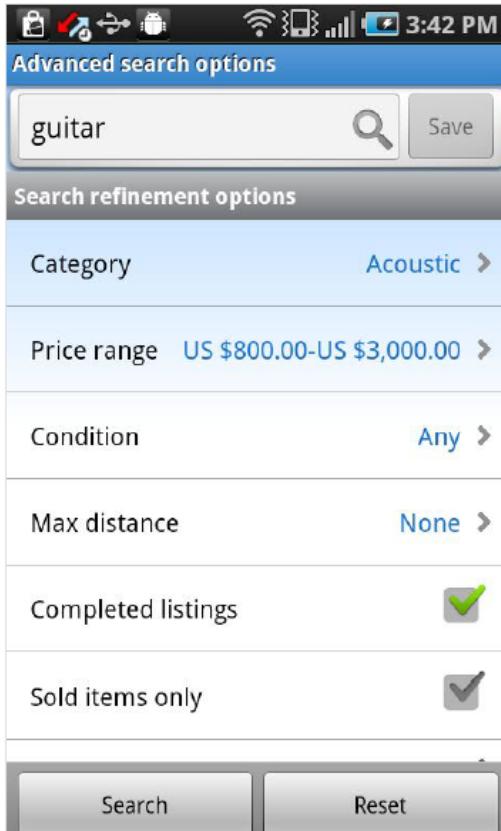
All icons feature a **circular design and common colour** to reinforce their perception as a **group**



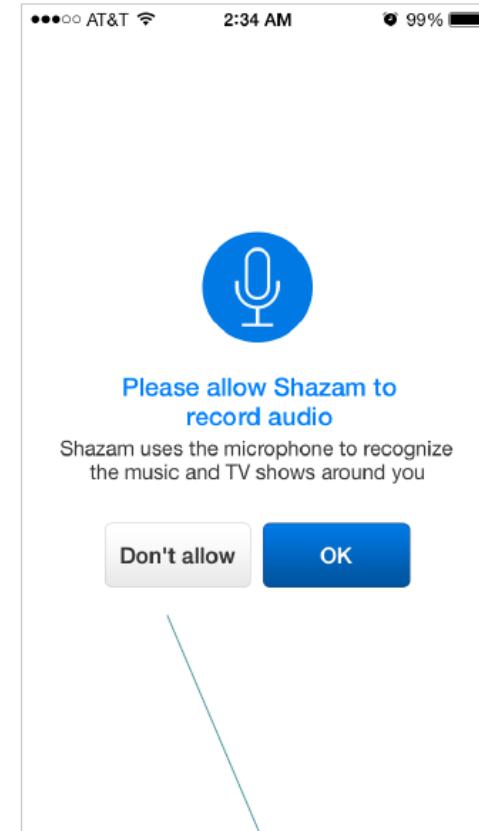
Can use other cues to understand relationship, but **lack of consistency in colour and shape create visual clutter**, make design appear more complex

# Colour adds visual weight

43/50



No visual distinction between options

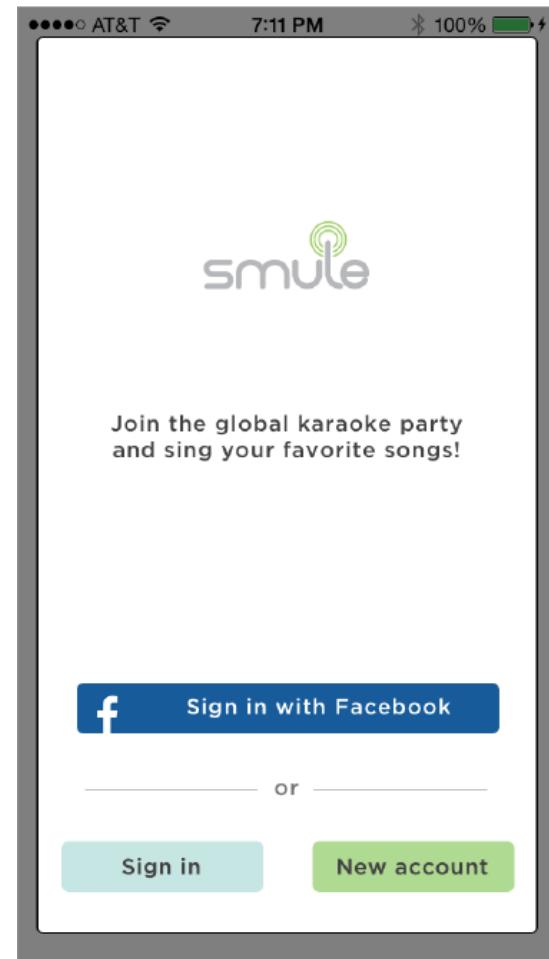


Blue vs. gray allows people to not read labels

# Visual prominence matches business goals

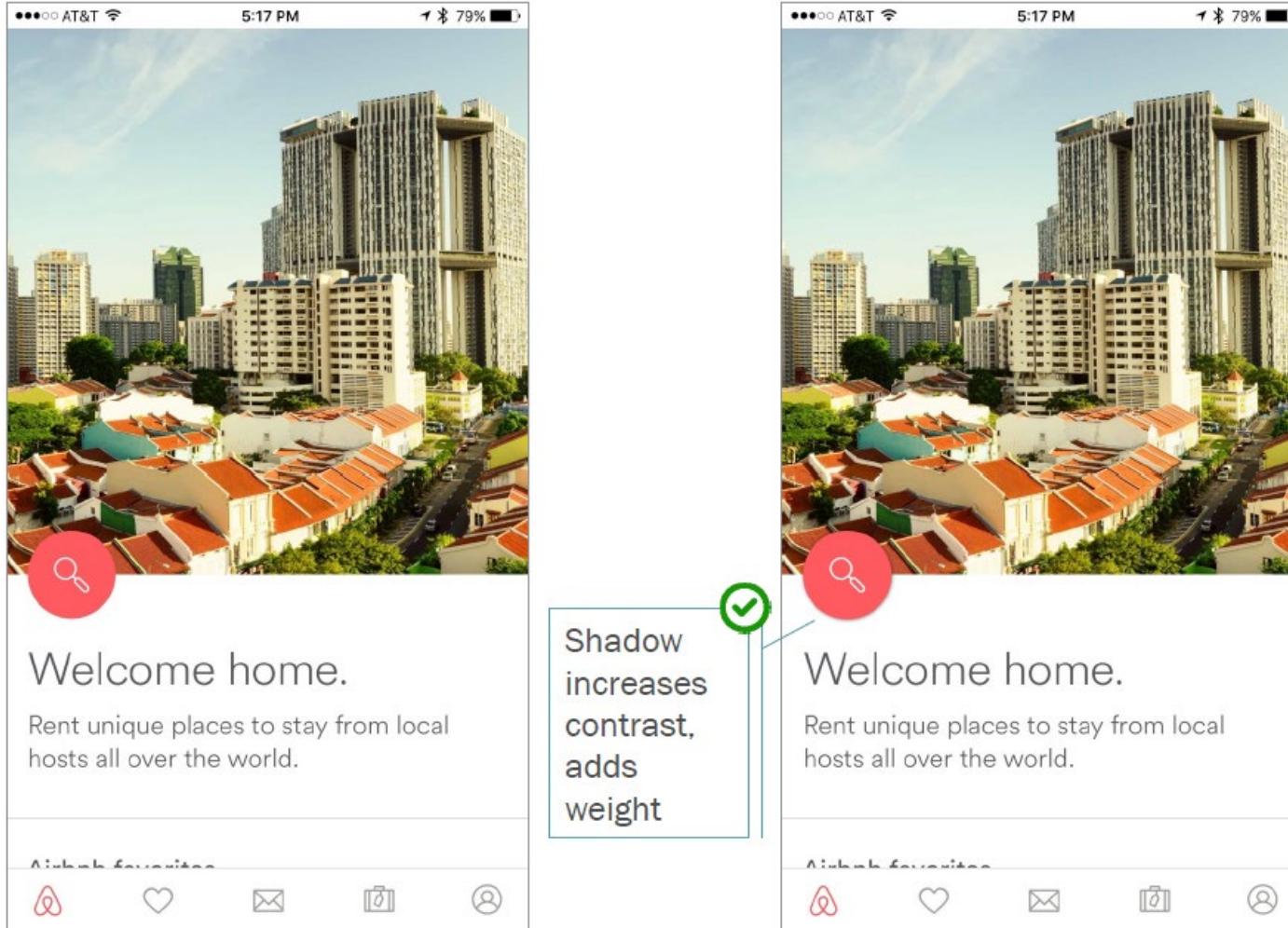
44/50

- Size and higher **placement** on the page indicate the most preferred option
- Generally, **darker colours** are perceived as having a **heavier weight**



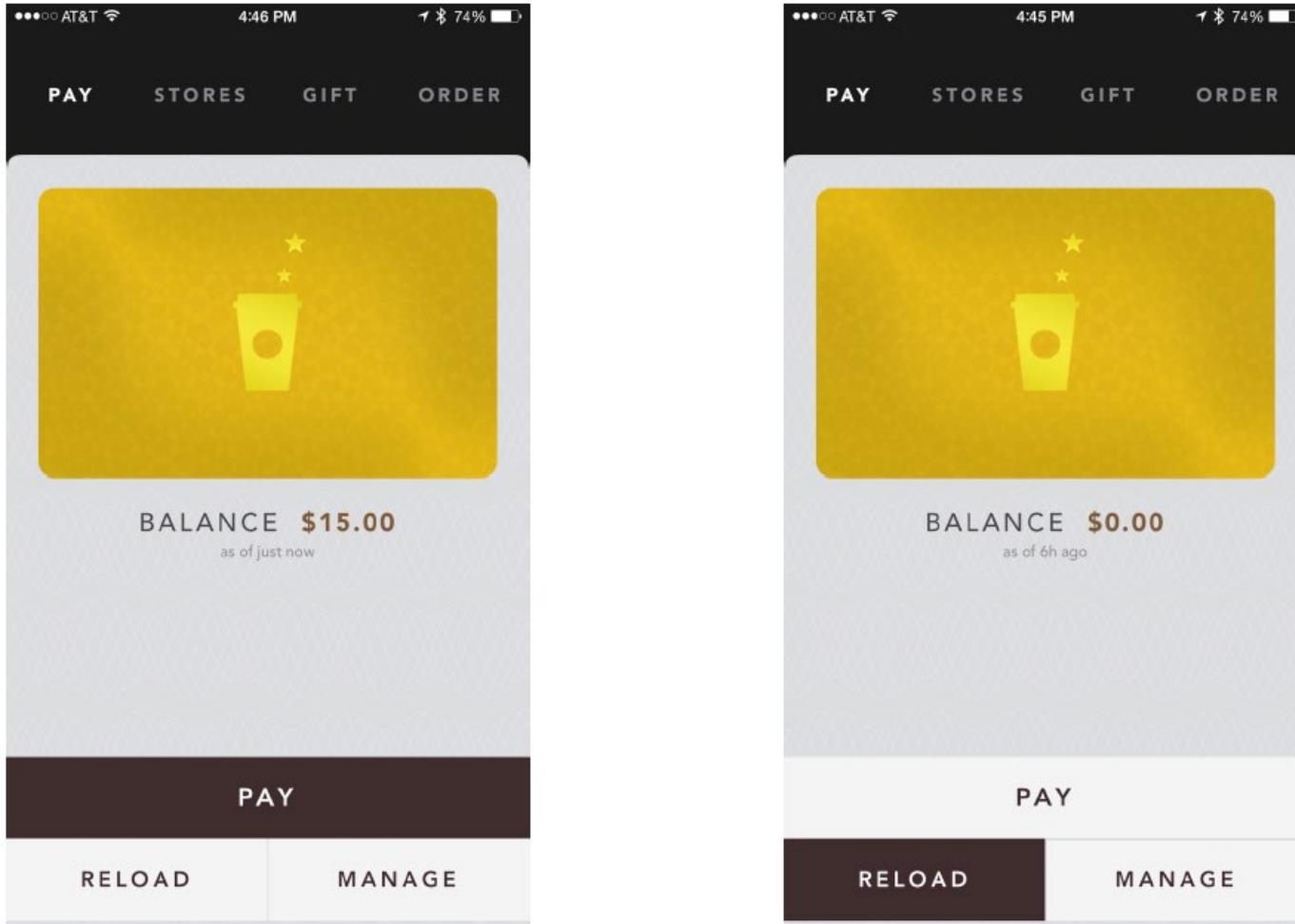
# Colour helps to correct unusual placement

45/50



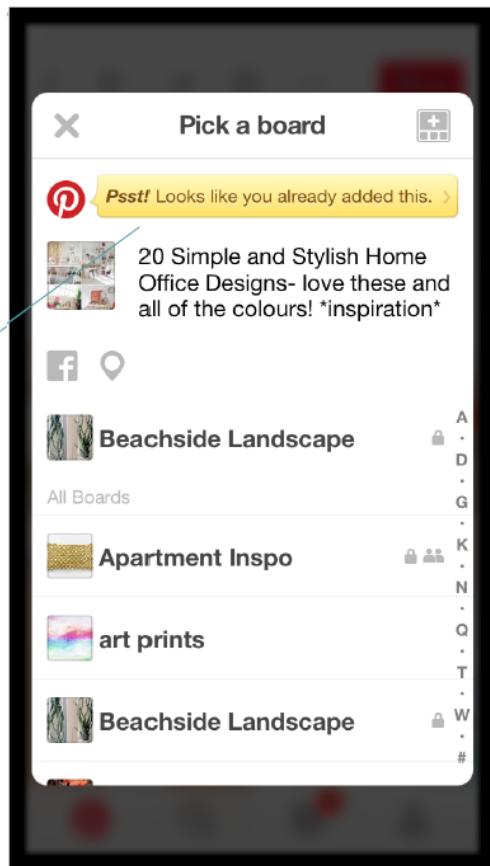
# Colour directs attention

46/50



# Colour appropriate to the event

47/50



Cancel Sign up Next

FULL NAME

Daphne

Email address

Password

By signing up you agree to Delectable's [Terms of Use](#).

Q W E R T Y U I O P  
A S D F G H J K L  
Z X C V B N M  
123 ☺ 🔍 space Next

# Consider the ratio of colour usage

48/50

The screenshot shows a mobile browser interface with the Red Bull logo at the top. The main content area contains a quote in red text:

**This is the fourth year that I've worked with Rachel. I've discovered very quickly that the key to keeping Rach motivated is to keep her training fun and, for Rachel, that translates exactly into keeping things really varied.**

Below the quote, in smaller grey text, is the attribution: "Alan Milway – Performance coach".

Further down the page, there is another block of text in black:

"There are things that we have to do (and do repeatedly) as part of Rachel's training which lay vital foundations for her strength, stamina and general conditioning. They're generally based in the gym or on the road bike and to be honest they can get a bit monotonous, especially when you have been a serious athlete for as long as Rach has. So alongside all of that we try and incorporate things that will keep her interested, but will still be beneficial to her overall preparation for racing."

A section titled "1. Yoga" is visible below the text.

At the bottom of the page, there is a footer with social media icons and links:

- Instagram: RACHYBOX
- Facebook: 403
- Twitter
- LinkedIn
- Pinterest
- More options

# Hands on

Style-guides

Mood-boards

# Reading

50/50

- Jason Beaird (2014) *The Principles of Beautiful Web Design*, 3 edition, SitePoint. [E-Resource]
- Budiu, R. & Nielsen, J. (2016) *User Experience for Mobile Applications and Websites*, 3rd edition, Nielsen Norman Group. [E-Resource]
- **Chapters 1, 2, 6 & 7**, Suzanne Ginsburg (2010) *Designing the iPhone User Experience: A User-Centered Approach to Sketching and Prototyping iPhone Apps*, Addison-Wesley Professional, ISBN 0-321-69943-2
- **Chapter 1** Jason Beaird (2014) *The Principles of Beautiful Web Design*, 3 edition, SitePoint. [E-Resource]
- Jesse James Garrett (2010) *The Elements of User Experience: User-Centered Design for the Web and Beyond*, New Riders; 2 edition. [E-Resource]
- Patrick J. Lynch, Sarah Horton (2009) *Web Style Guide*, 3rd edition: Basic Design Principles for Creating Web Sites, Yale University Press; 3rd edition. <http://webstyleguide.com/>
- **iOS Human Interface Guidelines**  
<https://developer.apple.com/library/ios/documentation/UserExperience/Conceptual/MobileHIG/>
- Laws of UX, 19 Psychology principles applied in UX design <https://lawsofux.com/> also watch  
<https://www.youtube.com/watch?v=fYs2Mdyasuc>
- The Gestalt Principles <https://www.youtube.com/watch?v=FryaH599ec0>
- Skeuomorphism vs. flat design vs material design  
<https://99designs.co.uk/blog/trends/skeuomorphism-flat-design-material-design/>
- **Lynda.com**
  - [Gestalt Principles](#)
  - [Developing a Style Guide](#)