



WEB

DESIGN

Remarks...

-regarding the fine art of web design

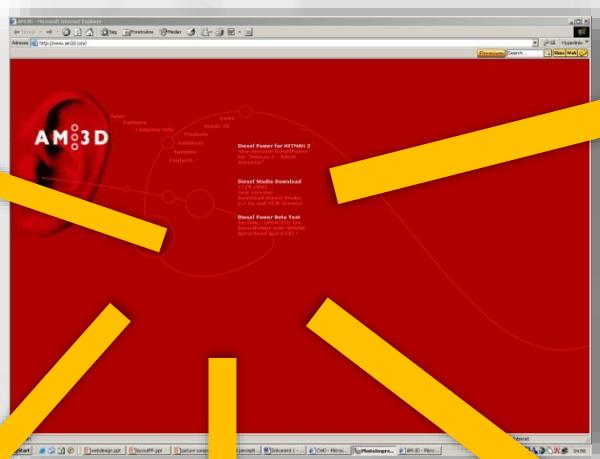


Web design is multifunctional!

-It has to serve many purposes and fulfil many needs



-It has to
appeal to the user



-it has to communicate
the right thing



-and it has to
work – functionally....!

-it has to give a
proper image of the sender

-and it has to
Correspond to the expectations
of other stakeholders, the
competitors and the market in
general

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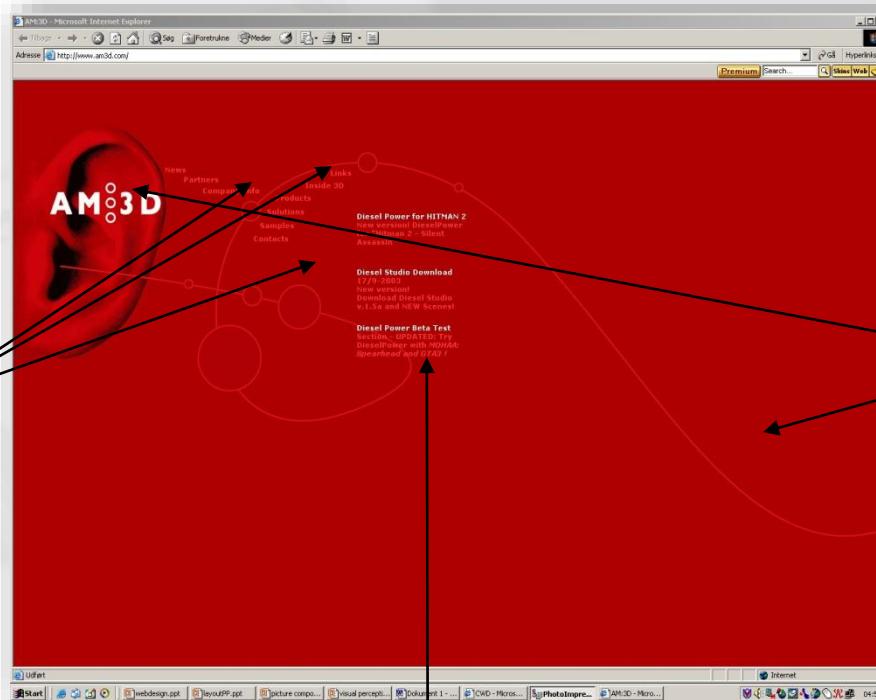
The Universe, surrounding the web design

Areas of interest - and your greatest challenge!

Functionality

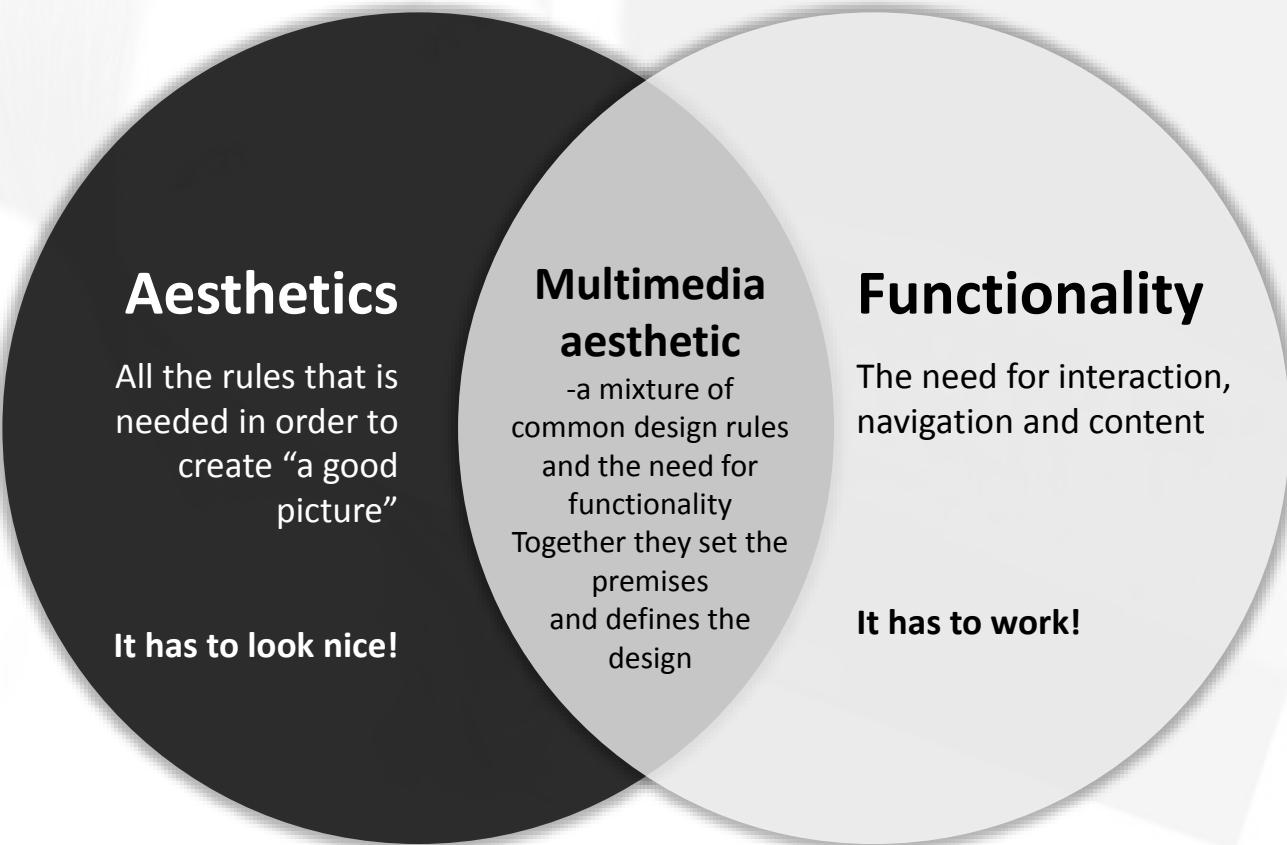
Aesthetics

Content



The Universe defines the web design

-The elements in the universe defines the design



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Technology and design has to go hand in hand...



They are friends - not enemies!

Users influences how the content is going to be presented - which influences both design and functionality/programming

Content controls genre and style - and design

Programming will make everything work

Design will help users to understand - and use - the programming...

Above all stands usability: Can it be used?

Does it communicate the right thing?

INTERDEPENDENT!

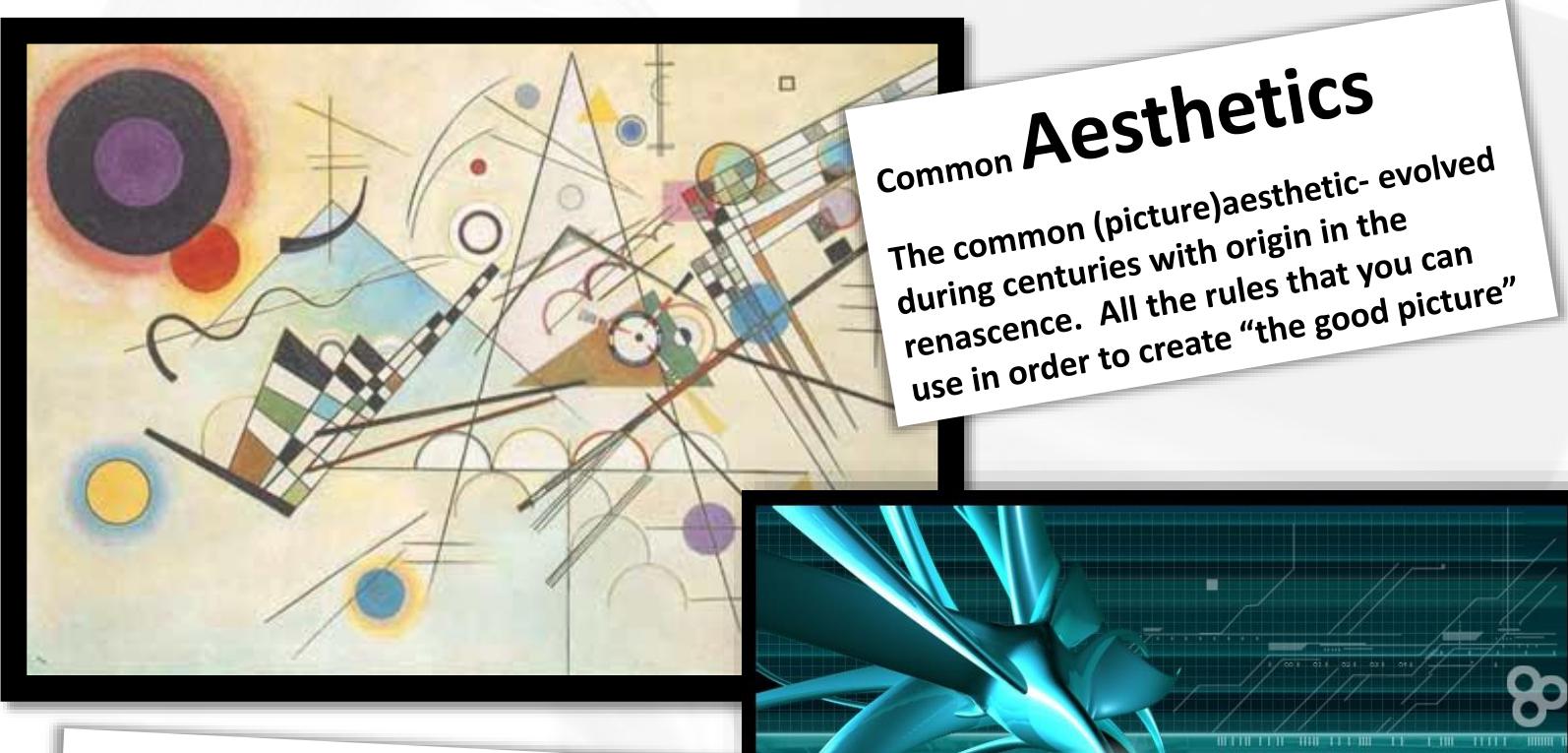
And they are all



...Just another word on aesthetics

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Multimedia aesthetics

The common aesthetic(perhaps?) combined with the special premises, that a screen provides...

Multimedia aesthetic

-what special premises...?



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- ✖ **Perception** – how do we interpret a “living” picture...?
- ✖ **Communication situation** – where why and when are we “communicating” with the design
- ✖ **Screen size** and resolution (a bit anachronistic, but...)
- ✖ **Platform**
- ✖ **“Reading” or other means of mediating communication** – it has to be easy to “read” on the screen
- ✖ **(3D) Graphics** – what is reality...?
- ✖ **AR, VR...?**

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Everything you do concerns HCI...

Therefor you need to know the users “human capacity “:

How are we perceiving user-interfaces?

And how are we interacting with them?

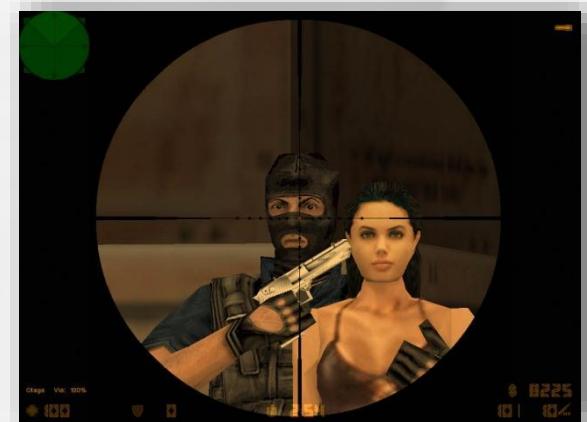
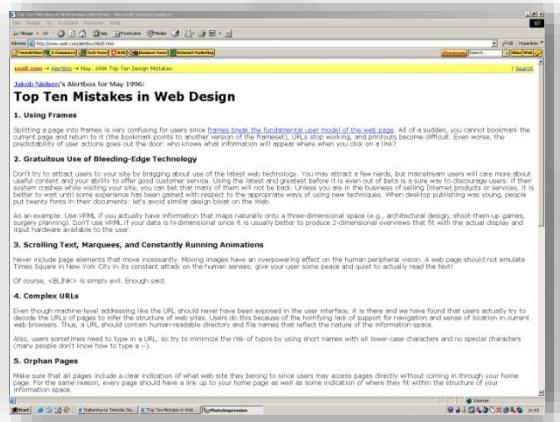
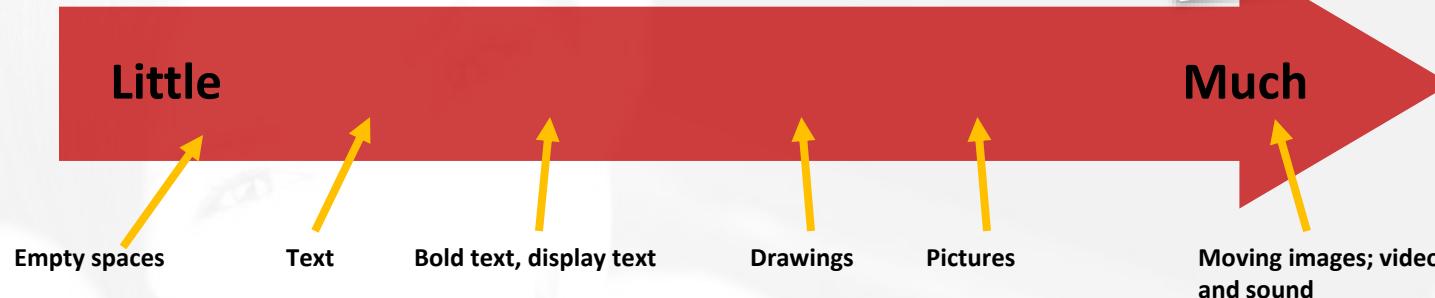
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Our interaction with the user inter phase

-personification, identification and awareness

Your opportunity
- perhaps?



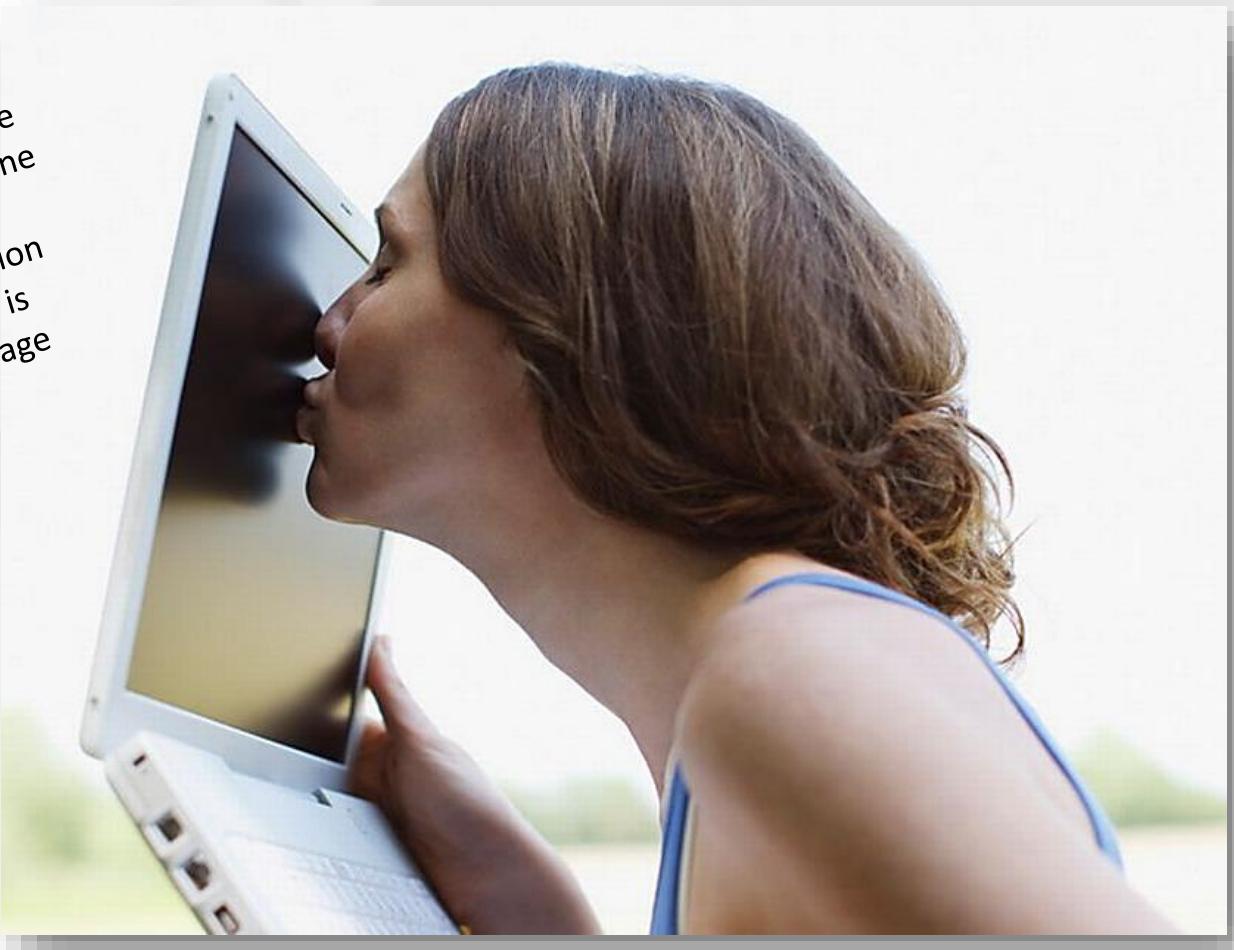
The communication situation

-How do we percept the user inter phase

The computer screen is relatively small and more or less suited for only one "viewer". It sets a very intimate communication situation; the screen is transmitting a message "for our eyes only"

WHY?

we will elaborate on that a little later...



And interesting article - a bit old, but it still raises some interesting questions about HCI and how we percept user interfaces... (it's a link, but it is also uploaded...)

Perceptual User Interfaces

Matthew Turk

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Abstract

For some time, graphical user interfaces (GUIs) have been the dominant platform for human computer interaction. The GUI-based style of interaction has made computers simpler and easier to use, especially for office productivity applications where computers are used as tools to accomplish specific tasks. However, as the way we use computers changes and computing becomes more pervasive and ubiquitous, GUIs will not easily support the range of interactions necessary to meet users' needs. In order to accommodate a wider range of scenarios, tasks, users, and preferences, we need to move toward interfaces that are natural, intuitive, adaptive, and unobtrusive. The aim of a new focus in HCI, called Perceptual User Interfaces (PUIs), is to make human-computer interaction more like how people interact with each other and with the world. This paper describes the emerging PUI field and then reports on three PUI-motivated projects: computer vision-based techniques to visually perceive relevant information about the user.

1. Introduction

Recent research in the sociology and psychology of how people interact with technology indicates that interactions with computers and other communication technologies are fundamentally social and natural [1]. That is, people bring to their interactions with technology attitudes and behaviors similar to those they bring to their interactions with other people. This suggests that the best way to design effective

Recent research in the sociology and psychology of how people interact with technology indicates that **interactions with computers and other communication technologies are fundamentally social and natural.**



That is, people bring to their interactions with technology attitudes and behaviors **similar to those which they exhibit in their interactions with one another.**

Current computer interfaces, however, are (still?) primarily functional rather than social, mainly designed(red.) for office productivity applications such as word processing.

Meanwhile, the world is becoming more and more “wired” – **computers are everywhere, mediating our everyday activities, our access to information, and our social interactions.**



The progression of major paradigms in human-computer interaction (HCI).

Era	Paradigm	Implementation
1950s	None	Switches, wires, punched cards
1970s	Typewriter	Command-line interface
1980s	Desktop	GUI / WIMP (graphical user interface, Windows, icons, menus, pointing devices)
2000s	Natural interaction	PUI (perceptual user interface - more like human to human communication) (multimodal input and output)

NOT the music player!

For the past ten or fifteen years, the desktop metaphor has dominated the landscape – almost all interaction with computers is done through **WIMP-based graphical interfaces (using windows, icons, menus, and pointing devices)**.

In recent years, people have been discussing **post-WIMP interfaces and interaction techniques, including such pursuits as desktop 3D graphics, multimodal interfaces, tangible interfaces, virtual reality and augmented reality**. This is kind of where we are today.



The **next major paradigm of HCI**, the overarching abstraction between people and technology, should be the model of **human-human interaction: Perceptual user interfaces -PUI**, which seek to take advantage of both human and machine perceptual capabilities



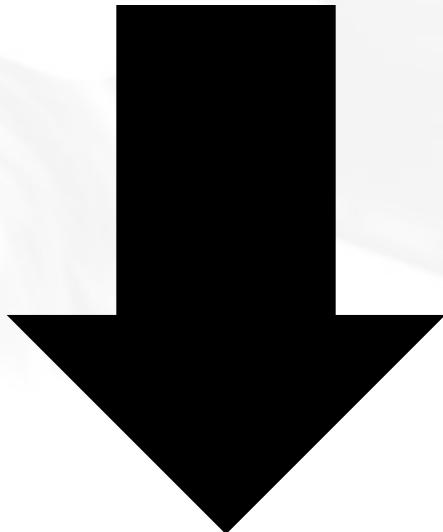
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People tend to equate media and real life. **Peoples interactions with computers, television, and new media are fundamentally social and natural, just like interactions in real life.**



This makes sense, given the fact that, during millennia of human existence anything that appeared to be social was in fact a person. The social responses that evolved in this environment provide a powerful, built-in assumption that can explain social responses to technology.

This raises the issue of (although does not explicitly argue for) **anthropomorphic interfaces, which are designed to appear intelligent by, for example, introducing a human-like voice or face in the user interface.** Like e.g. Siri on many Apple products



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<https://www.youtube.com/watch?v=T6boqUfzUD8>

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...Another really good article about HCI and human perception...

How Users Really Perceive Interfaces: Psychological and Biological Approach to User Interfaces.

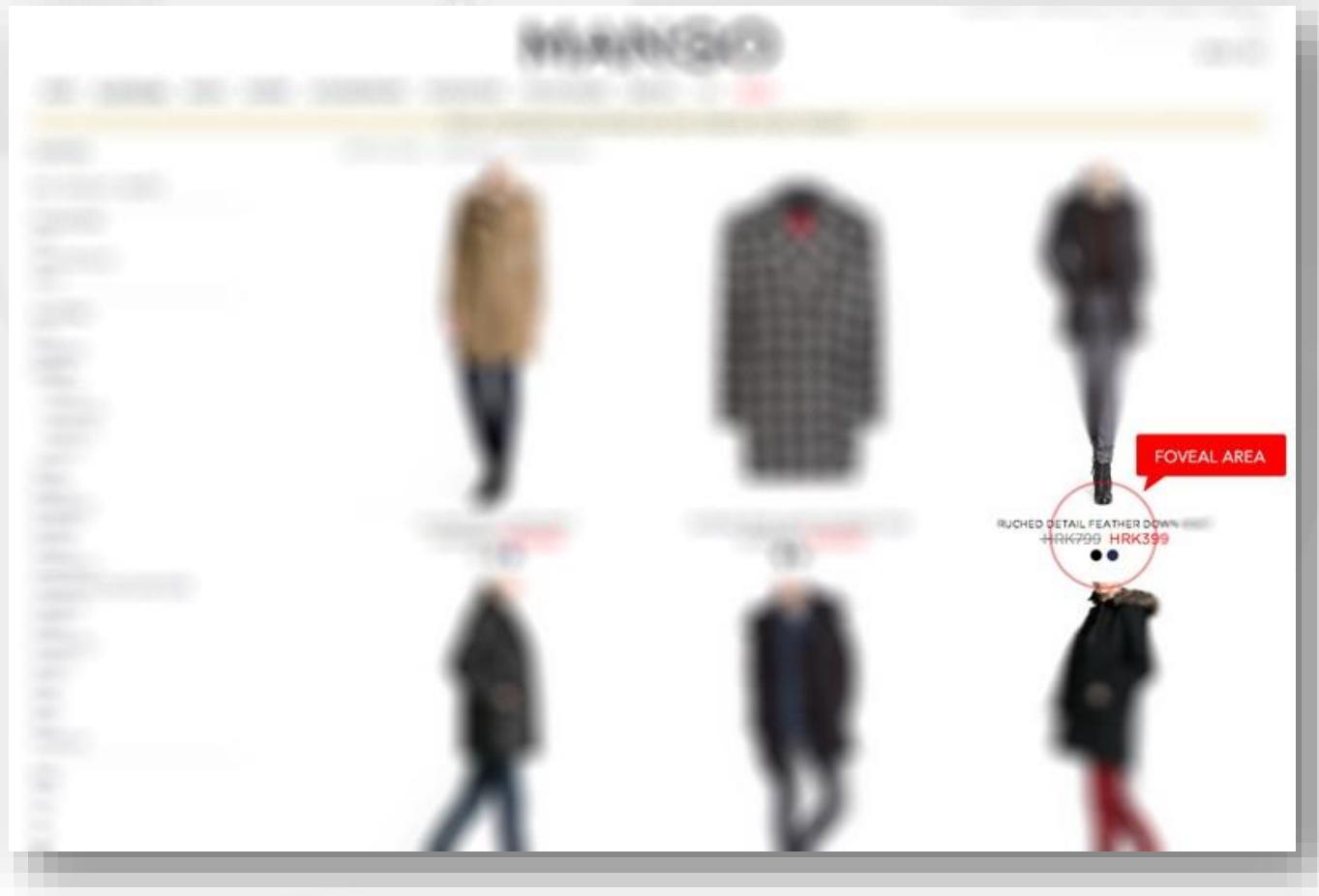
Part one—Human eyesight, perception and recognition

When designing a web or user interface, designers tend to... Ok, stop. You've probably started to think "Oh, another designers-do-this-designers-do-that"

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...it tells about the importance of the gestalt laws - here the rule of proximity, combined with our focal abilities

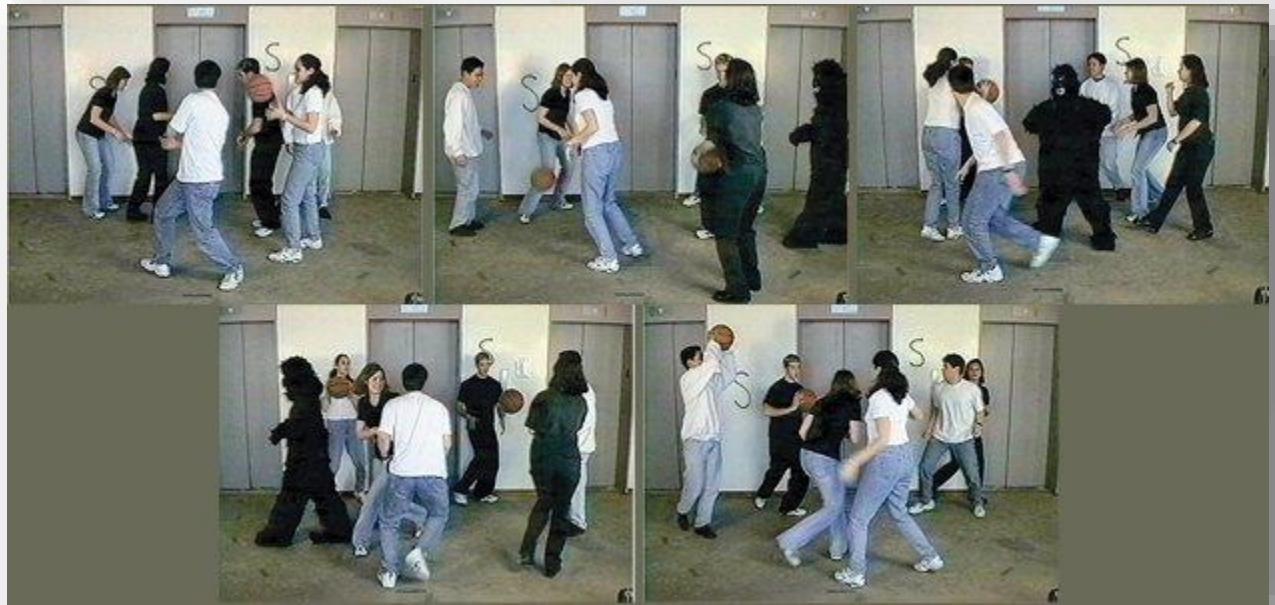


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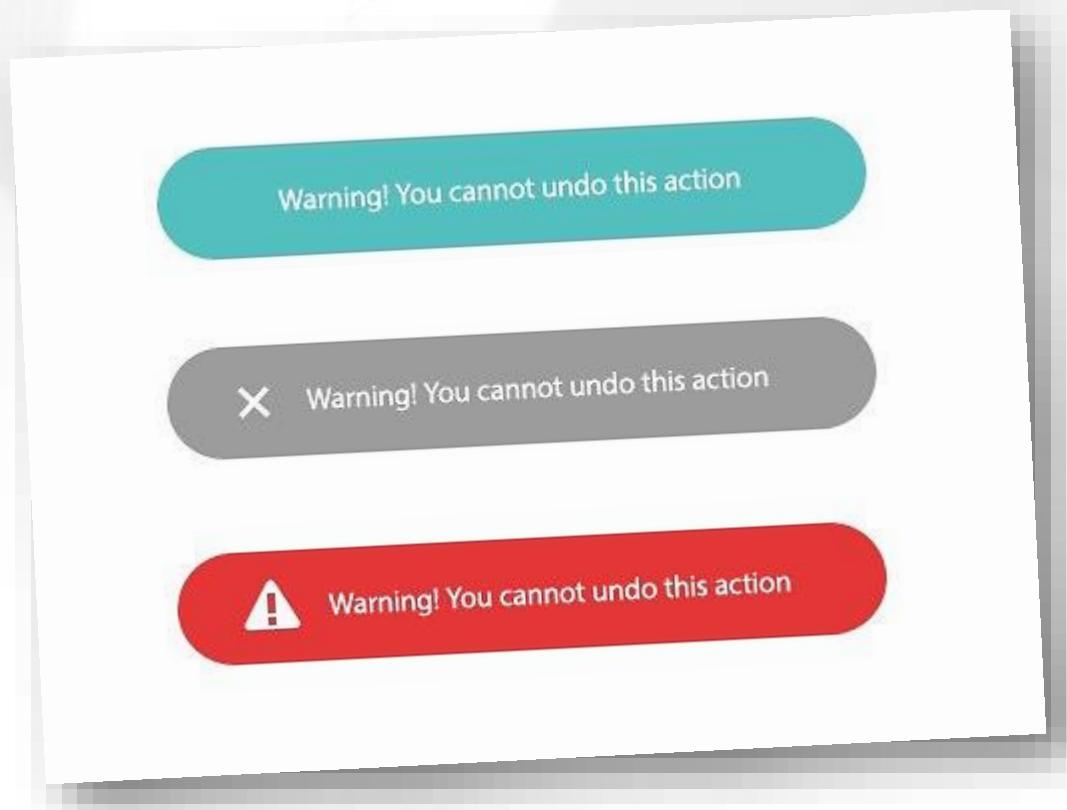
This is called **perceptual blindness**, a state in which the perceptual load is so heavy that the brain does not notice things in plain sight—yes, even things that you, the UI designer, claim are impossible to miss.



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...and the importance of **iconography** - among other things...



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Web design is a unique *discipline*!

The premises for web design is the user interface

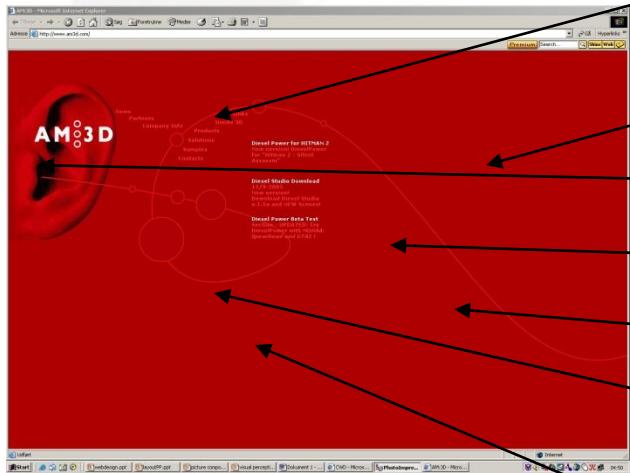
The job is to design an **interactive** picture

So, the way we percept a user interface -
combined with the functionality we want to imply
to the interface - together "decide" - or frames
the design of it...

What specifies (Web) design

-the special features

What makes web design different from other (graphic) design?



- ✖ You can (almost always) directly interact with the picture
- ✖ The communication is a form of dialog
- ✖ There might be sound
- ✖ There might be moving pictures
- ✖ There might be 3D images and/or 3D animation
- ✖ There might be Dynamic design – always changing.
- ✖ All sorts of applications, games, buying procedures, galleries etc...

What specifies (Web) design

And what about this? Touch screens with floating, undefined sizes and strange tactile navigation opportunities... (you have talked about it before, but just for the record...)



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What specifies (Web) design

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Or this?



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What specifies (Web) design

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Or this?

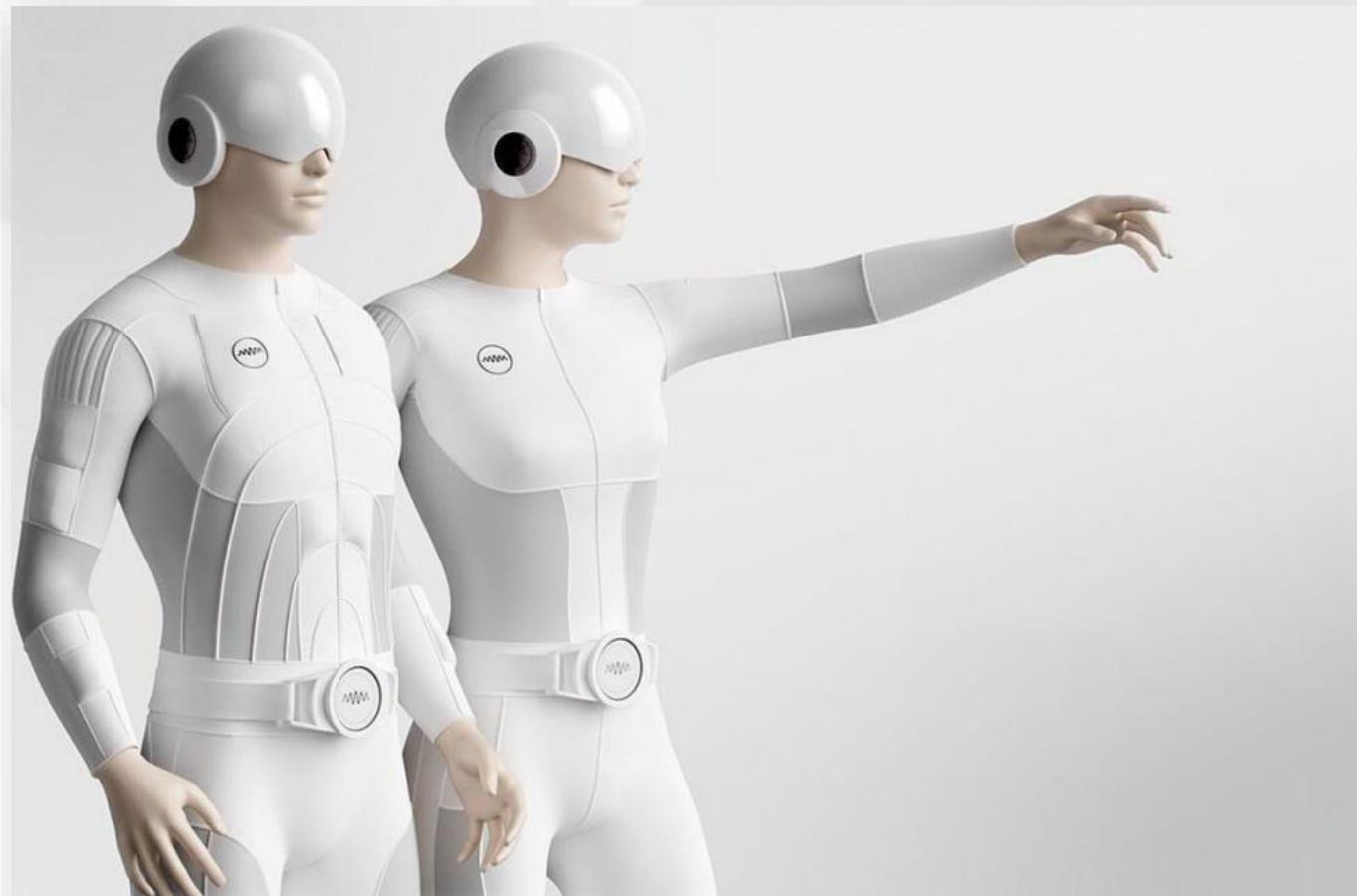


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What specifies (Web) design

Or even this?



Primary “feature” an (almost)
all digital, interactive
(web) design:

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NAVIGATION,interaction,dialog?

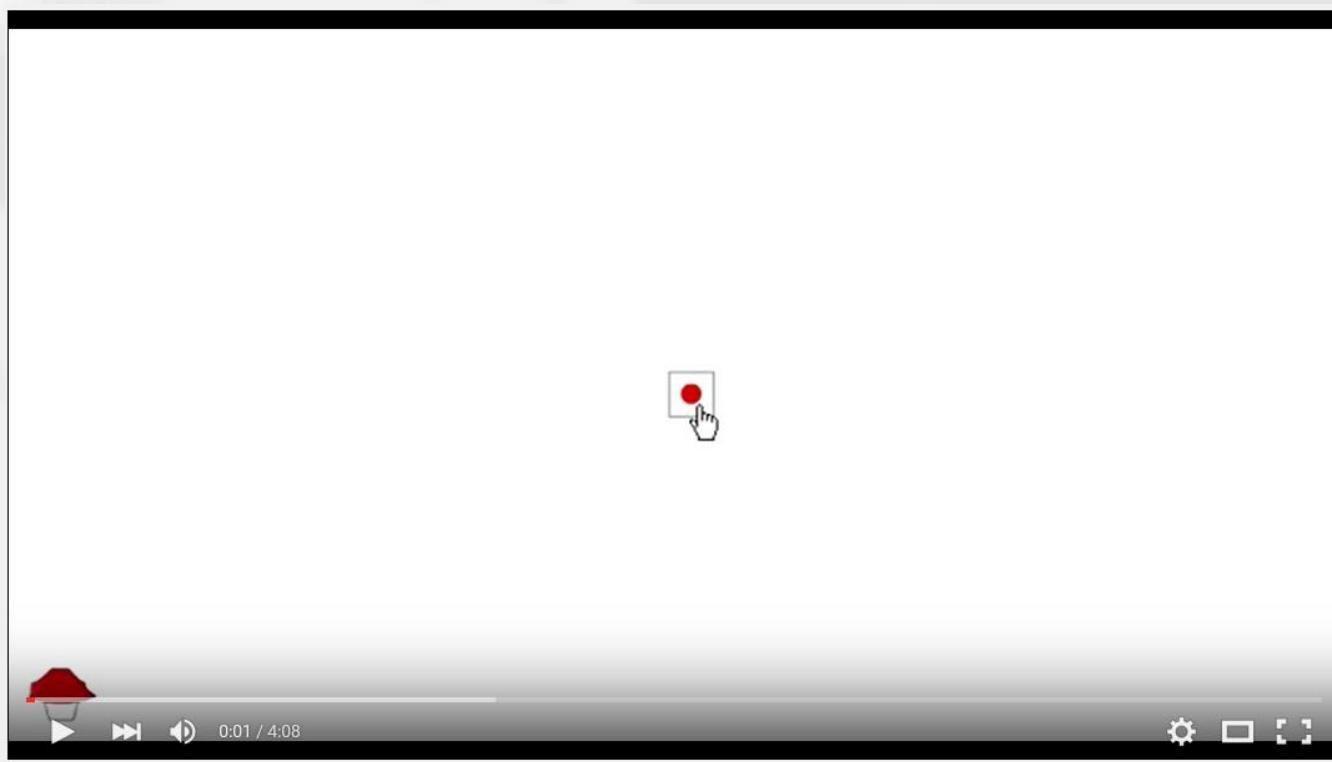
– possibilities that specifies the media



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...Old? – YES, but it is simple – and it won a lot of prizes for best web design in 2004. ENJOY!



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3D – navigation

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Real life simulation...?



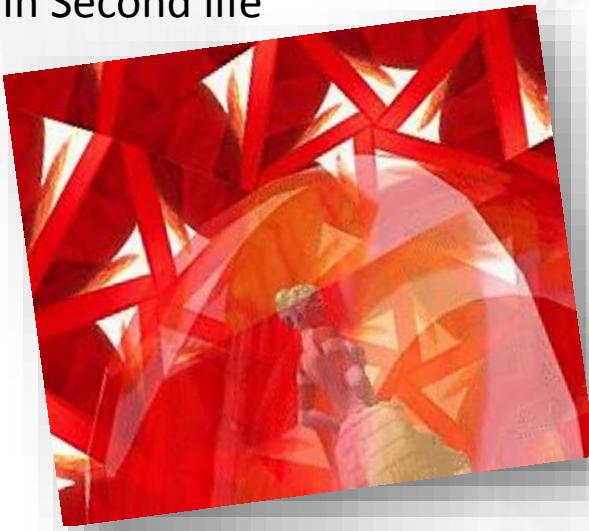
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3D – navigation

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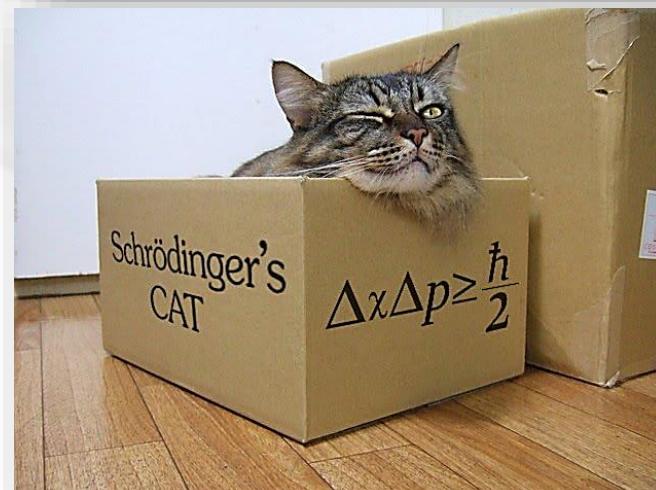
Real life simulation...?

National Gallery of Denmark
In Second life



How do we cope with the boundaries
between cyber space and the real world?

Are we going to simulate real reality or
are we going to embrace cyberspace in
its own definition????



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VR – navigation

An even more real life simulation...?

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AR- navigation

An “add on” real life simulation...?



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We search for **REALITY...**

But what about embracing the technology
- and create a reality on its premises???

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Skeuomorphic



Flat

A skeuomorph (/ˈskjuːəˌmɔːrf, ˈskjuːəʊ-/) is a derivative object that retains ornamental design cues from structures that were necessary in the original.

Examples include pottery embellished with imitation rivets reminiscent of similar pots made of metal and a software calendar that imitates the appearance of binding on a paper desk calendar.

Arguments in favour of skeuomorphism include that it makes devices easier to use for people familiar with the older devices that are imitated. Arguments against include that it takes up more screen space on digital devices, and may be more complex and more difficult to learn than a straightforward interface without it.

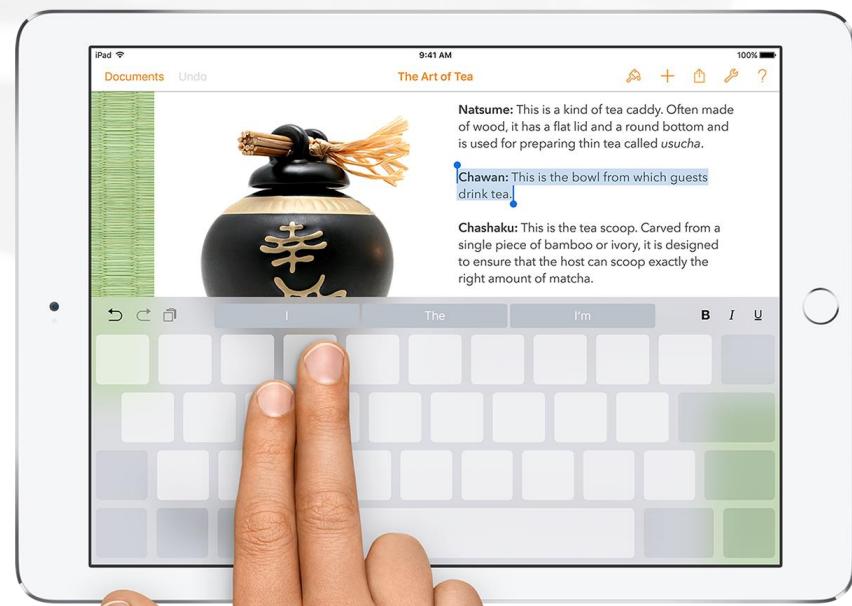
More recently there has been a move away from skeuomorphism, including at Apple Inc, whose operating system under the leadership of Steve Jobs formerly championed the approach.

From wikipedia

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What about skeuomorphic sound?



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Skeuomorphic design...

When are we willing to change and
become independent of the “old world”?

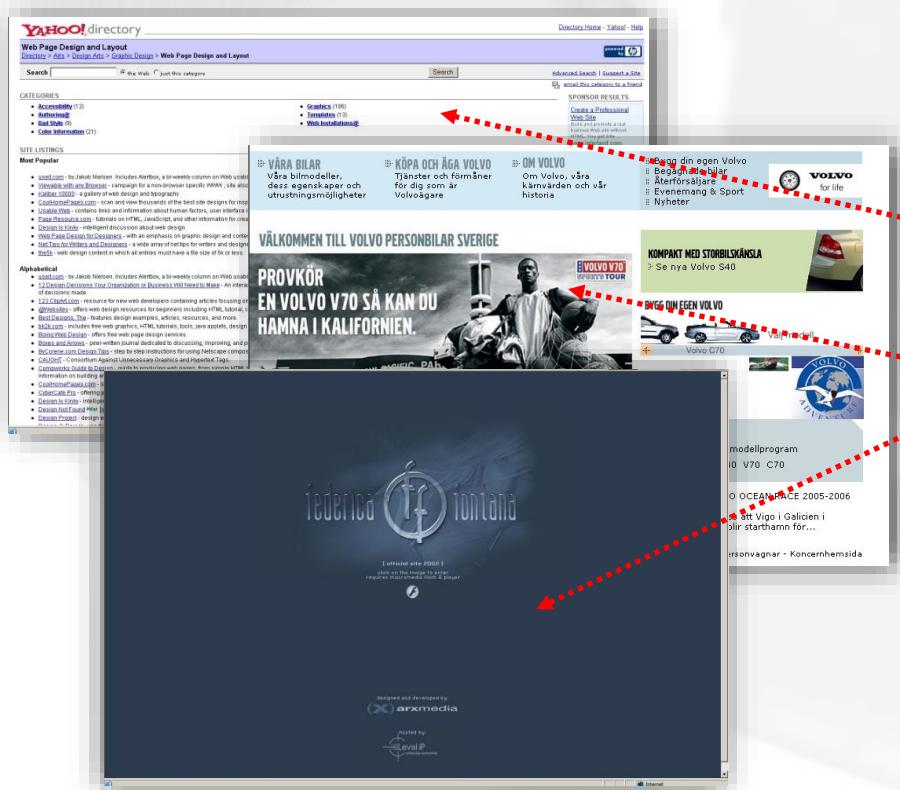


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Aesthetics

aim or purpose/site objective of the web site also defines the design



✗ Is it a informative site?

✗ Is it a explorative site?

✗ Is it a promotion site?

Content and message of a given site, should also decide how it looks and how it works!

Every aim has its own genre(envelopes both, design, functionality and content..) The aim normally defines a certain functionality. Both aim and functionality defines the design.

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USER:
VISUAL
LANGUAGE

FASHION

TREND
COMPETITION

Functionality

STYLE

Design

Defines...

Defines...

Aesthetics – the translation of “Aim” ...

You need to think about the overall genre and style of the web design...

AIM

Defines...

GENRE

Aesthetics

- ✗ Genres don't exist, we can make them up!
 - ✗ No right or wrong, so *what do we need them for?*
 - ✗ Use? Classification, creation, consumption.
- EXPECTATIONS!!!**
- ✗ It is about similarities and differences...

USER EXPECTATIONS



Aesthetics

But what about the actual content of the web site? Genre and style....

- ✗ "Genre" is strongly connected with **functionality** of the site: If it is a website for a bank it should function as such fulfilling whatever expectations the user might have regarding a bank website...
- ✗ "Style" is not necessarily connected to genre: A bank could easily be inspired by minimalism – and still be a bank...

Difference between
GENRE and
STYLE...



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Aesthetics – “genre” often consolidates a certain “style”...

The image displays four side-by-side screenshots of central bank websites, each with "BANK of" text overlaid in large black letters:

- BANK of Canada:** Shows the homepage of the Bank of Canada, featuring news about the Canadian economy and current interest rates.
- BANK of France:** Shows the homepage of the Banque de France, featuring news about the French economy and current interest rates.
- BANK of Slovakia:** Shows the homepage of the National Bank of Slovakia, featuring news about the Slovakian economy and current interest rates.
- BANK of the Czech Republic:** Shows the homepage of the Central Bank of the Czech Republic, featuring news about the Czech economy and current interest rates.

But what about the actual content of the web site?

-Genre and style....

More BANKS?

The screenshot shows a Microsoft Internet Explorer window with the title bar "Central bank websites - Windows Internet Explorer" and the URL "http://www.bis.org/banks.htm". The browser interface includes a toolbar with icons for Back, Forward, Stop, Refresh, and Search, along with links for Google, bank websites, and various browser extensions like Kontroller, Oversæt, AutoFyld, and bank websites.

The main content area displays the "BANK FOR INTERNATIONAL SETTLEMENTS" website. At the top, there's a navigation menu with links to "About BIS", "Central bank hub", "Monetary & financial stability", "Banking services", "Publications & research", "Statistics", and "Press & speeches". Below the menu, a breadcrumb trail shows the path: "BIS home > Central bank hub > Central bank websites". The main heading is "Central bank websites". A note indicates "(Last updated 4 March 2009)".

The page lists many central banks by country:

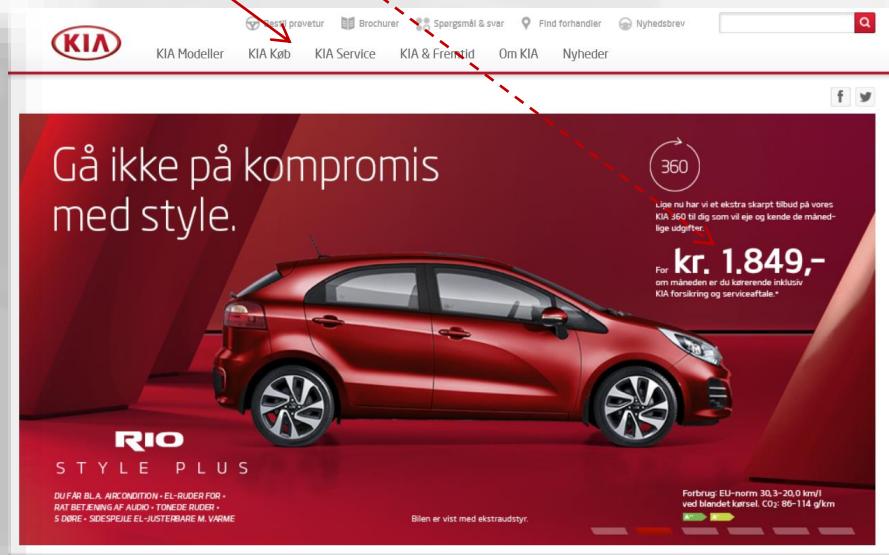
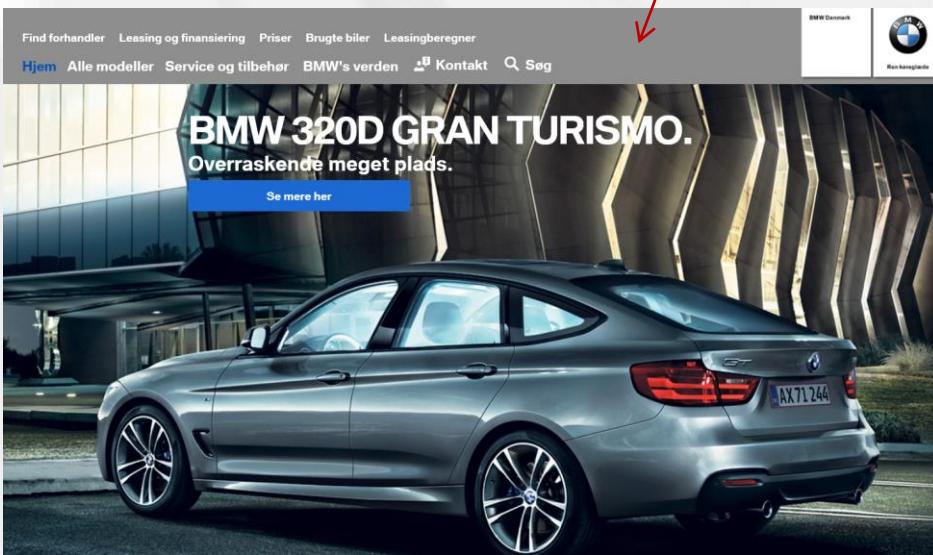
- Afghanistan: Bank of Afghanistan
- Albania: Bank of Albania
- Algeria: Bank of Algeria
- Argentina: Central Bank of Argentina
- Armenia: Central Bank of Armenia
- Aruba: Central Bank of Aruba
- Australia: Reserve Bank of Australia
- Austria: Austrian National Bank
- Azerbaijan: Central Bank of Azerbaijan Republic
- Bahamas: Central Bank of The Bahamas
- Bahrain: Central Bank of Bahrain
- Bangladesh: Bangladesh Bank
- Barbados: Central Bank of Barbados
- Belarus: National Bank of the Republic of Belarus
- Belgium: National Bank of Belgium
- Belize: Central Bank of Belize
- Benin: Central Bank of West African States (BCEAO)
- Bermuda: Bermuda Monetary Authority
- Bhutan: Royal Monetary Authority of Bhutan
- Bolivia: Central Bank of Bolivia
- Bosnia: Central Bank of Bosnia and Herzegovina
- Botswana: Bank of Botswana
- Brazil: Central Bank of Brazil
- Bulgaria: Bulgarian National Bank
- Burkina Faso: Central Bank of West African States (BCEAO)
- Burundi: Bank of the Republic of Burundi
- Cambodia: National Bank of Cambodia
- Cameroun: Bank of Central African States
- Canada: Bank of Canada - Banque du Canada
- Cayman Islands: Cayman Islands Monetary Authority

At the bottom of the page, there are links for "RSS", "Print-friendly", "E-mail alert", "FAQ", "Contact", "Sitemap", and "Advanced search". The status bar at the bottom of the browser window shows "Internet 100%", "09:16", and other system icons.

Try to compare
e.g. bank of
France with bank
of Finland..

Aesthetics

- ✗ In practice it is through "genre" that one creates "conventional expectations" to a certain product/web page...
- ✗ "Style" is used in order to position and differentiate...



Aesthetics

Some genres divided by functionality...

- ✗ Blogs
- ✗ Social web applications; facebook etc...
- ✗ Photo sharing; Flickr etc...
- ✗ Company web pages
- ✗ Web news; online newspapers
- ✗ Web magazines
- ✗ Personal web pages
- ✗ Portals
- ✗ Search engines
- ✗ Web television – web radio
- ✗ Wiki's

Often a certain function (and functionality; how something works/is operated) defines a certain genre...

One of many links between programming/functionality and design/user interface....

Functionality

So, genre/style is very closely related to functionality of a certain site. Therefore it is very important **that you consider functionality of the site** when you work in the “translation area” between design manual/site objective and the final web design.

Functionality is always very important since it has a massive effect upon the design – being *the one most important parameter/premise in interactive design...*

Don't get lost in translation...!

Functionality is KING!
Know your GENRE before you
decide upon STYLE...



It's all about
EXPECTATIONS!

Mental Models

Mental models are one **of the most important concepts in human-computer interaction (HCI)**.

Definition of mental models. A mental model is what the user believes about the system at hand.

Two important elements of this definition:

1

A mental model is **based on belief**, not facts: that is, it's a model of what users know (or think they know) about a system such as your website.

Hopefully, users' thinking is closely related to reality because they base their predictions about the system on their mental models and thus plan their future actions based on how that model predicts the appropriate course.

It's a prime goal for designers to make the user interface communicate the system's basic nature well enough **that users form reasonably accurate (and thus useful) mental models**.

Mental Models

2

Individual users each have their own mental model. A mental model is internal to each user's brain, and different users might construct different mental models of the same user interface.

Further, one of usability's big dilemmas is the common gap between designers' and users' mental models. Because designers know too much, they form wonderful mental models of their own creations, leading them to believe that each feature is easy to understand. Users' mental models of the UI are likely to be somewhat more deficient, making them more likely to make mistakes and find the design much more difficult to use.

It's all about EXPECTATIONS!

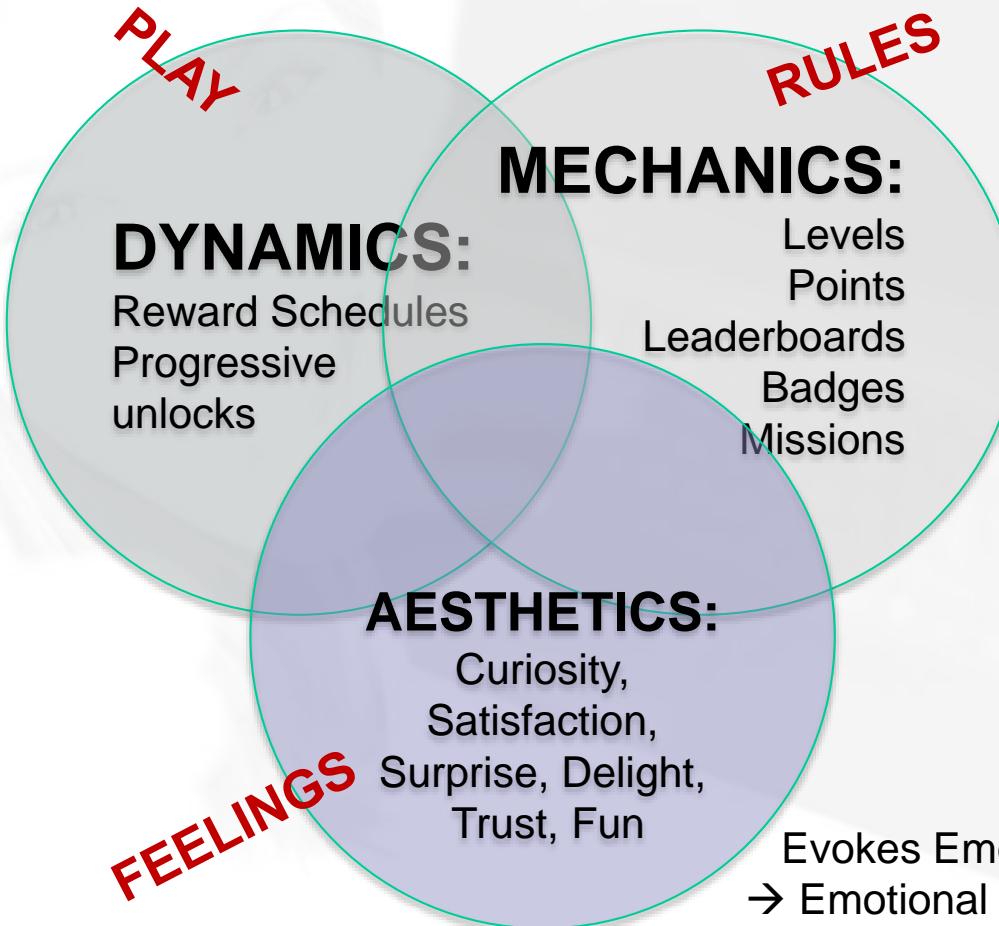


3 facets of Game Design

WEB

DESIGN

WHEN
Patterns
Over time
→ Habits
→ Addiction



WHAT
Features makes Patterns visible

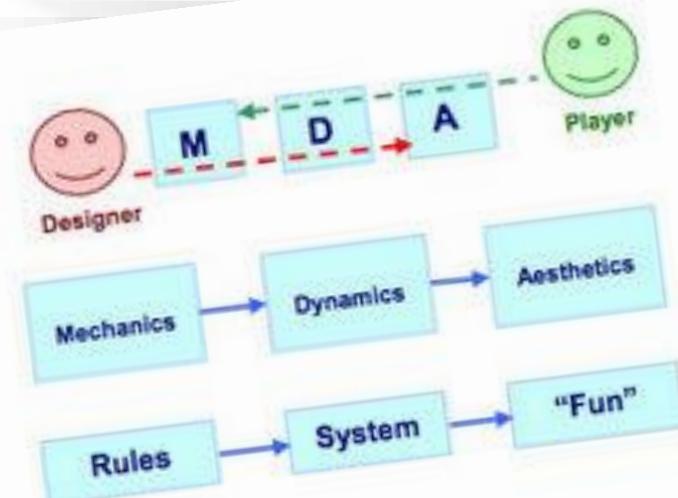
Evokes Emotions
→ Emotional Engagement

Mechanics and Dynamics



- As a designer we think about Mechanics first, then Dynamics and last Aesthetics. The user sees the game the opposite way.

The Dynamics emerge from the Mechanics, and the Aesthetics arise out of the Dynamics. The game designer may *want* to design the play experience, or at least that may be the ultimate goal the designer has in mind... but as designers, we are stuck building the rules of the game and hoping that the desired experience emerges from our rules.



Mental Models

Mixed-Up Mental Models

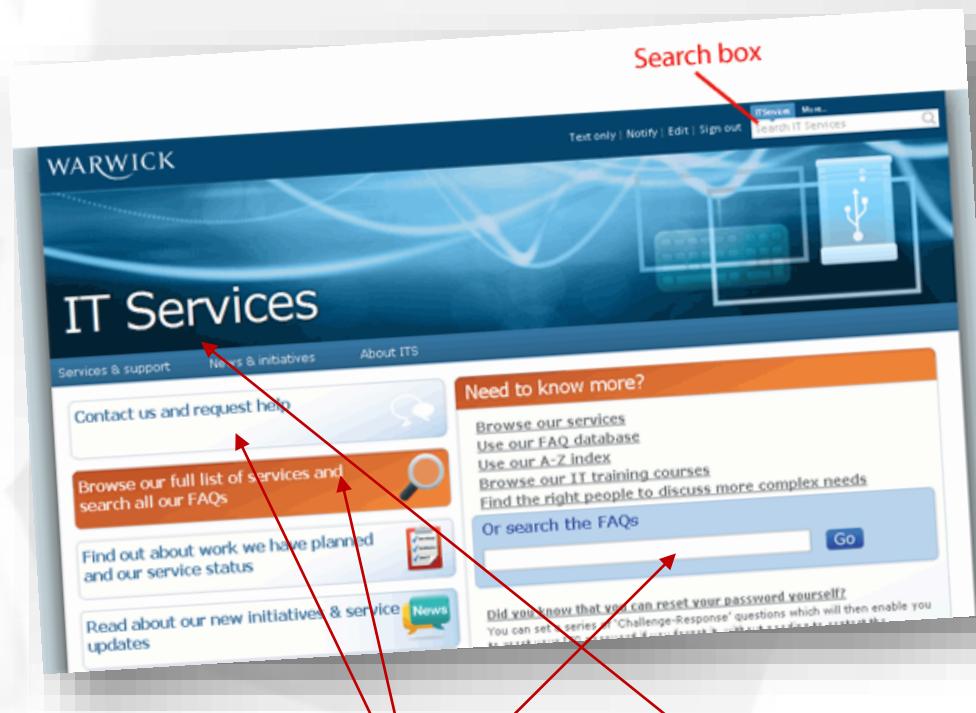
Many of the usability problems we observe in studies stem from users having mixed-up mental models that confuse different parts of the system.

Mental Models

many users have never formed an accurate model of how the "type-in boxes" on their screen function.

When they type stuff into a box, they sometimes get where they want to go. What to type where and exactly how each type-in box functions, however, are often beyond their ken.

When a website or intranet has several search engines on the same page, users often don't know the difference. They'll enter their query into whatever box catches their fancy and assume that the site doesn't have the answer if nothing comes back. (In reality, they might have used a specialized search that didn't cover everything.)



Search?

EXPECTATION?

Mental Models

Acting on Mental Models

Understanding the concept of mental models can help you make sense of usability problems in your design. When you see people make mistakes on your site, the reason is often because they've formed an erroneous mental model. Although you might be unable to change the UI at that point, you can teach users a more accurate mental model at an earlier stage of the user experience. Or, you might have to acknowledge that users won't understand certain distinctions and then stop making those distinctions.

Mental Models

In case of a mental-model mismatch, you basically have two different options:

Make the system conform to users' mental models — assuming most models are similar. This is the approach we usually recommend to fix IA problems: If people look for something in the wrong place, then move it to the place where they look for it. **Card sorting** is a useful way to discover users' mental model of an information space so that you can design your navigation accordingly.

Improve users' mental models so that they more accurately reflect your system. You can do this by, for example, explaining things better and making labels clearer to make the UI more transparent (even though the underlying system remains unchanged).

Try to follow the obvious mental models or try to educate your users!!!

Mental Models

Read this article(it's a link...)

NN/g Nielsen Norman Group
Evidence-Based User Experience Research, Training, and Consulting

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[All Article Topics \(hide\)](#)

Mental Models

by [JAKOB NIELSEN](#) on October 18, 2010

Topics: [Human Computer Interaction](#) [Interaction Design](#)

Summary: What users believe they know about a UI strongly impacts how they use it. Mismatched mental models are common, especially with designs that try something new.

Mental models are one of the most important concepts in human-computer interaction (HCI). Indeed, we spend a good deal of time covering their design implications in our full-day training course on [User Interface Principles](#).

Here, I'll report a few examples from our usability studies. Not coincidentally, using concrete examples often helps people understand abstract concepts (such as "mental models").

First, though, you have to suffer one bit of theory — namely the **definition of mental models**. A mental model is **what the user believes** about the system at hand.

Note the two important elements of this definition:

- A mental model is based on **belief, not facts**: that is, it's a model of what users know (or think they know) about a system such as your website. Hopefully, users' thinking is closely related to reality because they **base their predictions** about the system on their mental models and thus plan their future **actions** based on how that model predicts the appropriate course. It's a prime goal for designers to make the user interface communicate the system's basic nature well enough that users form reasonably accurate (and thus useful) mental models.

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Information design

DESIGN

- How do we arrange information?

A really nice site to visit:

The screenshot shows a Windows Internet Explorer window displaying the 'Web Style Guide 3 - Windows Internet Explorer' page. The title bar reads 'Contents | Web Style Guide 3 - Windows Internet Explorer'. The address bar shows the URL 'http://www.webstyleguide.com/wsg3/index.html'. The page content is titled 'Web Style Guide 3rd edition'. A sidebar on the left lists 'Contents', 'Foreword', 'Preface', 'Acknowledgements', '1 Process' (with sub-points like 'The site development team', 'Sidebar: Web teams', etc.), '2 Universal Usability' (with sub-points like 'A basis for universal usability', 'Sidebar: Universal design principles', etc.), '3 Information Architecture' (with sub-points like 'Presenting Information', 'Site Structure', etc.), '4 Interface Design' (with sub-points like 'Navigation and wayfinding', 'Interface design', etc.), and '5 Site Structure' (with sub-points like 'Semantic content markup', 'Site File Structure', etc.). The main content area has a 'CHAPTERS' section with numbered links from 1 to 12. At the bottom of the main content area, it says 'Web Style Guide 2nd ed. Archive'. On the right side of the page, there is a sidebar with several ads: 'Google Search' (with a search bar), 'Ads by Google' (listing 'Web Design', 'Financial Reporting', 'Request, Buy or Sell', 'Shutterstock® Photos', and 'Free Code Generator'), and 'Internet' (with a status bar showing '100%' and '10:49'). A red diagonal watermark with the text '(Almost) everything from beyond this point is taken from here... (this is a link...)' is overlaid across the entire screenshot.

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Information design

DESIGN

- How do we arrange information?

A really nice site to visit:

Planning And Implementing Website Navigation

By Kayla Knight

June 6th, 2011

Navigation, Showcases

29 Comments

Another really interesting article with info about the card sorting test - and why it is advisable (this is a link...)

that makes navigation difficult to work with in Web design is that it can be so versatile. Navigation can be simple or complex: a few main pages or a multi-level architecture;

Advertisement

NOW UI KIT

GET IT FREE (PSD & SKETCH)



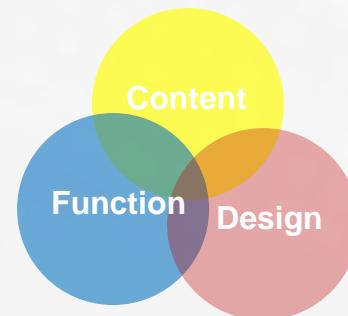
Information design

- Information architecture; how do we arrange information?

“In the context of web site design, information architecture describes the overall conceptual models and general designs used to plan, structure, and assemble a site.”

Webstyleguide.com

Information architecture encompasses a broad range of design and planning disciplines, and the boundaries among information architecture, technical design, user interface, and graphic design are necessarily blurred by the need for all of these communities of practice to cooperate to produce a cohesive, coherent, and consistent experience for the site user.





Information design

- Information architecture; how do we arrange information?

There are five basic steps in organizing your information:

- 1. Inventory your content:** What do you have already? What do you need?
- 2. Establish a hierarchical outline of your content** and create a controlled vocabulary so the major content, site structure, and navigation elements are always identified consistently;
- 3. Chunking:** Divide your content into logical units with a consistent modular structure;
- 4. Draw diagrams that show the site structure** and rough outlines of pages with a list of core navigation links; and
- 5. Analyze your system** by testing the organization interactively with real users; revise as needed.



Information design

- Information architecture; how do we arrange information?

There are five fundamental ways to organize information: the “five hat racks**” on which you can hang information.**

Information Anxiety(1989), Richard Saul Wurman

Category: Organization by the similarity of characteristics or relatedness of the items. store.

Time: Organization by timeline or history, where elements are presented in a sequential step-by-step manner.

Location: Organization by spatial or geographic location, most often used for orientation and direction.

Alphabetic: Organization based on the initial letter of the names of items.

Continuum: Organization by the quantity of a measured variable over a range, such as price, score, ranking, size, or weight.

WEB

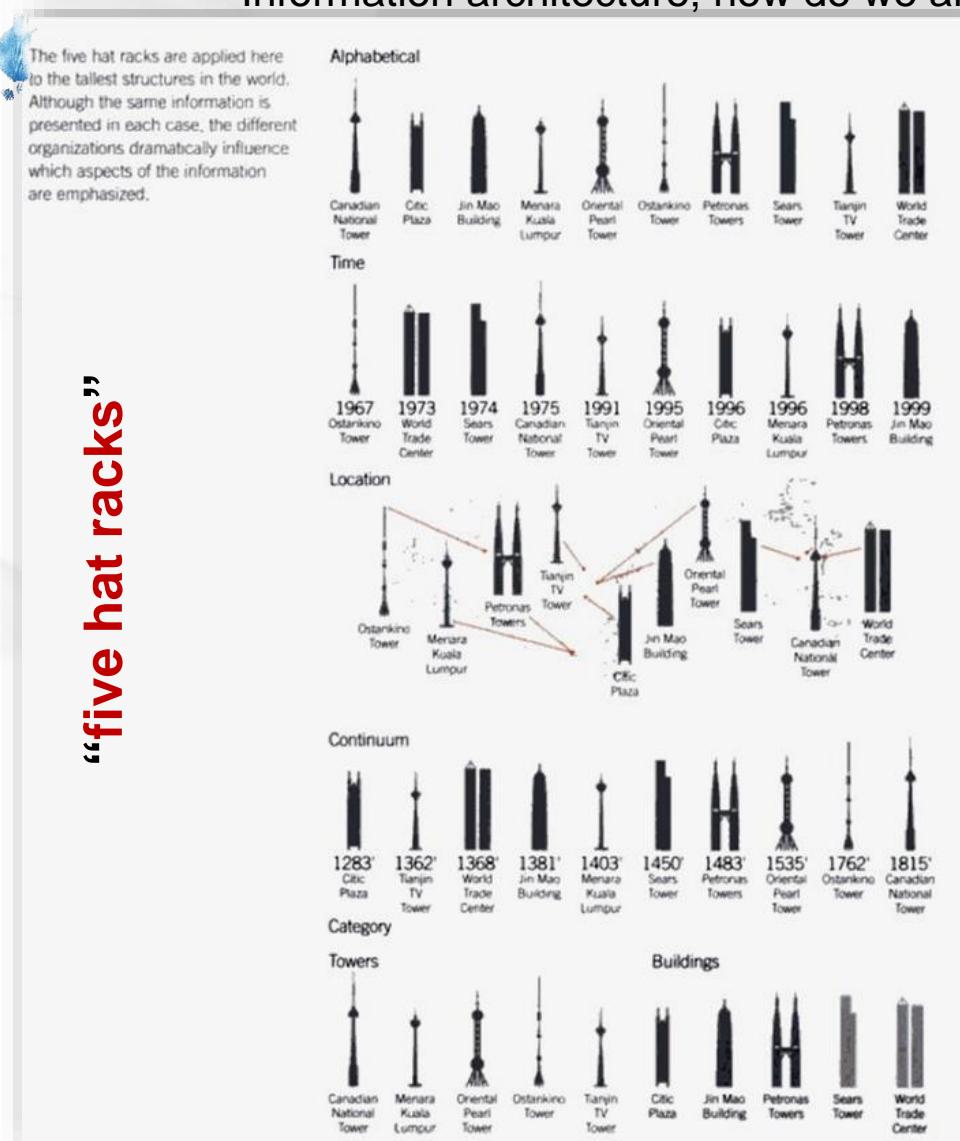
DESIGN

Information design

- Information architecture; how do we arrange information?



"five hat racks"



Information design

- Information architecture; how do we arrange information?

Curriculum for the Academy Profession Degree Programme in Multimedia Design and Communication

Learning objectives

Knowledge

The graduate has acquired knowledge of:

- key communication theory and method applied in the multimedia field
- key marketing theory and method applied in the multimedia field
- key applied communicative tools and techniques and genres
- key concepts in the field of media sociology (the use of digital media by different social groups, both historically and currently).

Skills

The student has acquired the skills needed to:

- collect and assess empirical data on target groups and situations
- apply key methods and tools to describe a target group in relation to multimedia tasks
- assess and produce communication aimed at selected target groups
- apply key methods and tools to build and assess information architecture, including structuring, planning and communicating information
- apply key methods and tools to plan and conduct user tests
- summarise and communicate a development project in the form of a report
- apply key methods and tools for stakeholder presentations
- assess and apply communication elements in various media productions
- assess the importance of cultural factors to national and international communication
- assess connections between cultural identity and forms of expression
- identify, select and present communication strategies and forms of communication for undertaking multimedia tasks in a globalised society.

Competencies

The student has acquired the competencies needed to:

- handle communication and marketing across platforms
- handle digital marketing
- handle interactive communication in multimedia products
- participate in disciplinary and interdisciplinary teams both internally and externally based on a professional approach

WEB

Information design

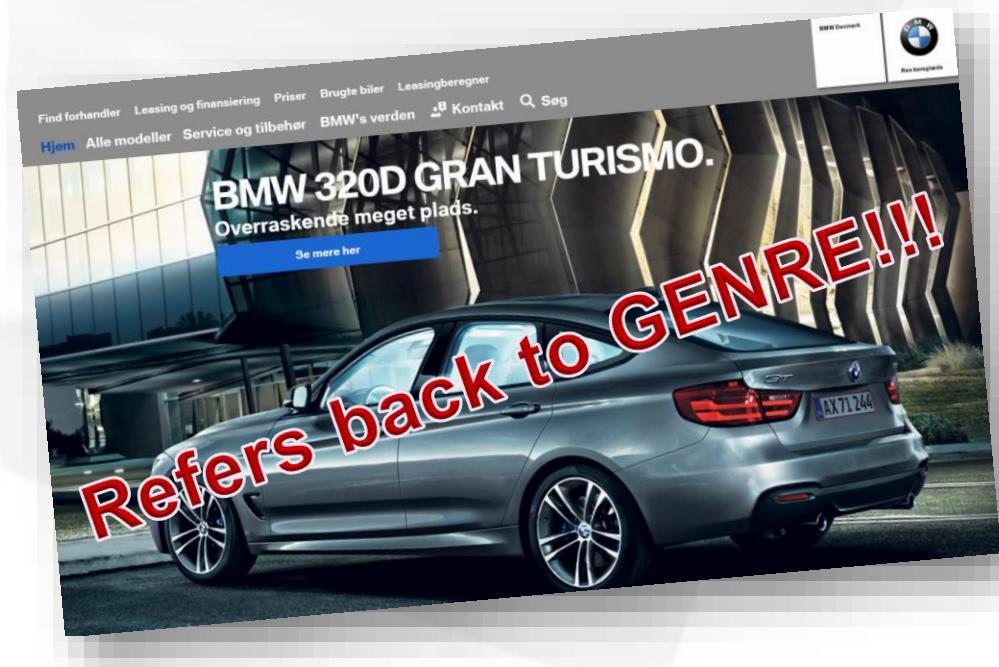
- Site structure...

DESIGN

When confronted with a new and complex information system, users build mental models.

They use these models to assess relations among topics and to guess where to find things they haven't seen before.

The success of the organization of your web site will be determined largely by how well your site's information architecture matches your users' expectations.

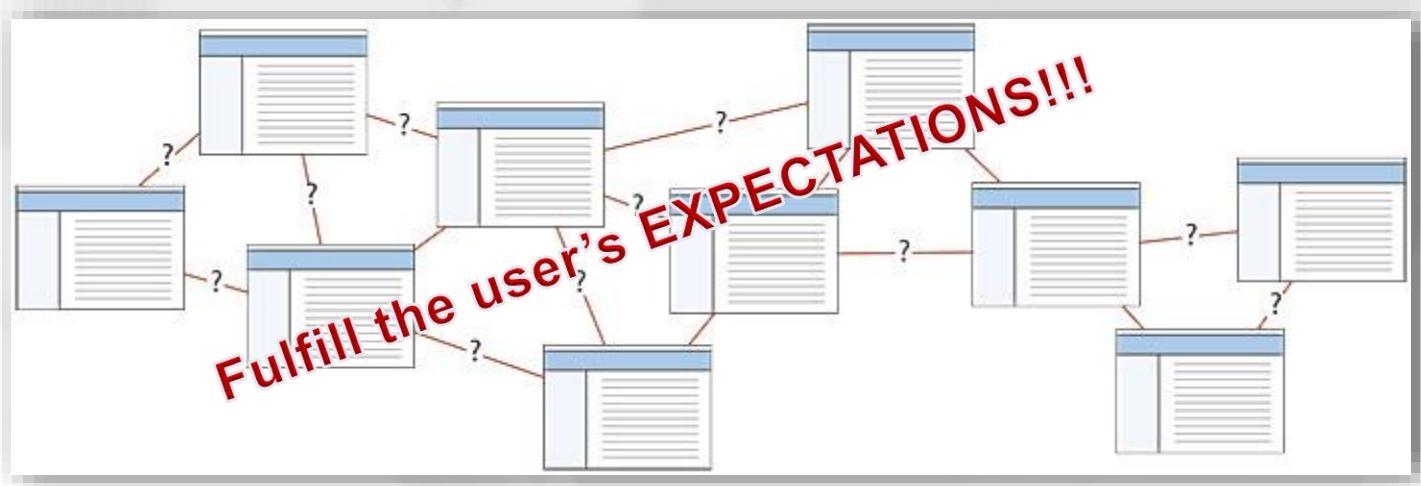


WEB

DESIGN

Information design

- Site structure...



Don't make a confusing web of links. Designers aren't the only ones who make models of sites. Users try to imagine the site structure as well, and a successful information architecture will help the user build a firm and predictable mental model of your site.

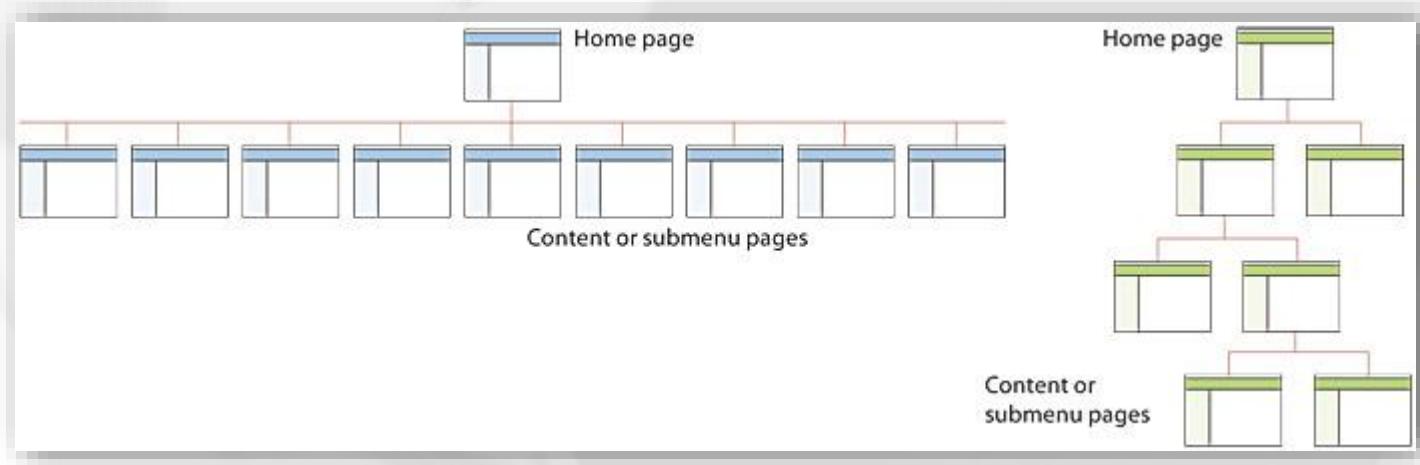
Web sites with too shallow an information hierarchy depend on massive menu pages that can degenerate into a confusing laundry list of unrelated information.

WEB

Information design

DESIGN

- Site structure...



Menu schemes can also be too deep, **burying information beneath too many layers of menus**. Having to navigate through layers of nested menus before reaching real content **is frustrating**

Information design

DESIGN

- Site structure...

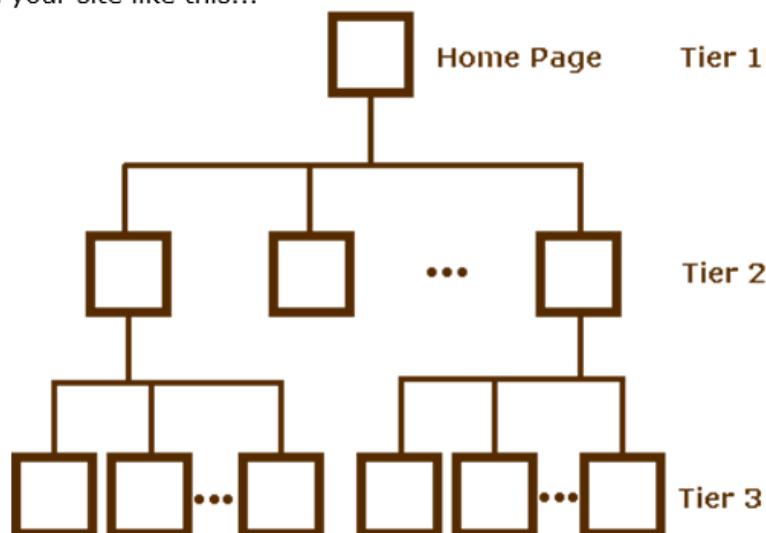
Wanna know a little more?
read this article, uploaded on Fronter.
Recommendation: no more than two levels on
your page...

...you want to accomplish, it's time to create your Web site structure. Structure like the blueprint for a building. The Web site structure does not have to be fancy. It does not need to be complicated.

A well-organized Web site is one that makes it easy and intuitive for visitors to find what they want. The easier it is to use, the longer users will stay at the site, and the more they'll see of it. Good Web site structure also makes it easy for you to grow your site logically.

Another thing that you should keep in mind is that every page of your Web site is no more than **two levels** deep from home page (i.e. it should not take more than two clicks to go from the home page to every page of your site). Otherwise, the search engine spiders may not index all the pages.

To make your Web site easy and navigable for both your visitors and your search engine spiders, structure your site like this...



WEB

Information design

DESIGN

- Site structure...

Site search



If your site has more than a few dozen pages, your users will expect web search options to find content in the site. In a larger site, with maybe hundreds or thousands of pages of content, web search is the only efficient means to locate particular content pages or to find all pages that mention a keyword or search phrase.

Information design

- Site structure...

DESIGN

Web sites are built around basic structural themes that both form and reinforce a user's mental model (or user expectation (red.)) of how you have organized your content.

These fundamental architectures govern the navigational interface of the web site and mold the user's mental models of how the information is organized.

Three essential structures can be used to build a web site:

xsequences,

xhierarchies,

xwebs.

- Site structure...

✖ Sequences

The simplest and most familiar way to organize information is to place it in a sequence.

Sequential ordering may be chronological, a logical series of topics progressing from the general to the specific, or alphabetical, as in indexes, encyclopedias, and glossaries.

Straight sequences are the most appropriate organization for training or education sites, for example, in which **the user is expected to progress through a fixed set of material and the only links are those that support the linear navigation path.**

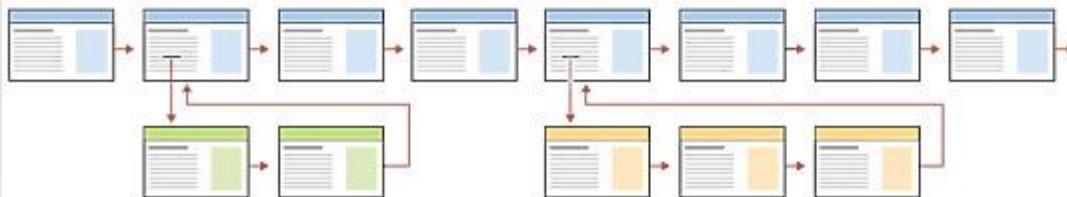
- Site structure...

✖ Sequences

a. Straight linear sequence



b. Linear sequences with supporting digressions



www.webstyle.com

WEB

DESIGN

Information design

- Site structure...

✖ Sequences – example:

The screenshot shows a dark-themed website for ALBERTUS & MADSEN STUDIOS. At the top left, the studio's name is displayed in white. Below it, a horizontal navigation bar contains ten items, each preceded by a small red square: Home, Contact, Location, Studio, Facilities - Rent-studio, Scanning, High End, References, Corporate portraits, and Golf photography. A thin red horizontal line is positioned below the navigation bar. The main content area features a large, atmospheric photograph of two people sitting on a rocky outcrop, watching a vibrant sunset over a body of water.

- Site structure...

✖ Hierarchy

Information hierarchies are the **best way to organize most complex bodies of information.**

Hierarchical diagrams are very familiar in corporate and institutional life, so most users find this structure easy to understand.

The simplest form of hierarchical site structure is a star, or hub-and-spoke, set of pages arrayed off a central home page. The site is essentially a single-tier hierarchy.

Most web sites adopt some form of multi tiered hierarchical or tree architecture. This arrangement of major categories and subcategories has a powerful advantage for complex site organization in that most people are familiar with hierarchical organizations, and can readily form mental models of the site structure.

WEB

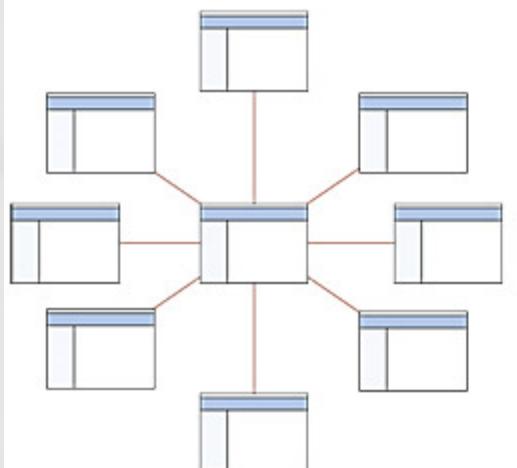
DESIGN

Information design

- Site structure...

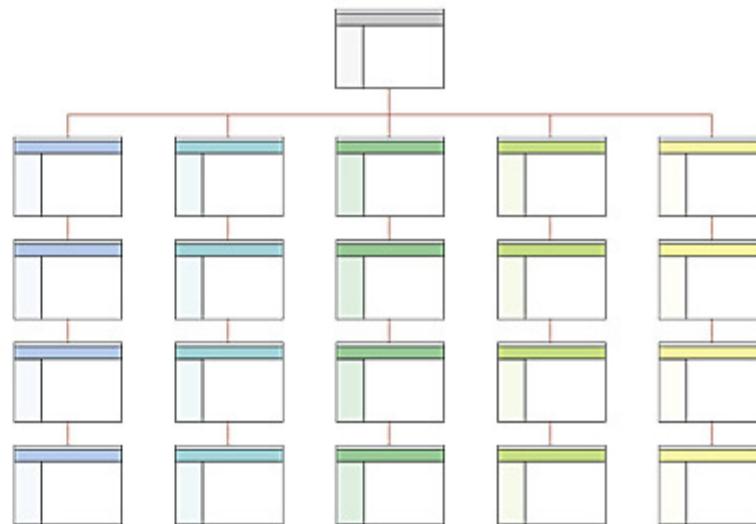
✗ Hierarchy

a. Simple hub-and-spoke structure



www.webstyle.com

b. More complex hierarchy



Information design

DESIGN

- Site structure...

Hierarchy – example:

Bagom Uldmenageriet ▾ Uldmenageriet Webshop

Strikkeprojekter Finulds/merinofår Mohairgeder Islandsk fårehund Høns Kaniner Kontakt

Velkommen til Uldmenageriet

En lille familiедrevet hobbyvirksomhed

Uldmenageriet er en lille, familiедrevet hobbyvirksomhed, hvilket betyder 0 moms-regnskab og lutter røde tal på bundlinien 😊.

På denne hjemmeside kan du læse lidt om vores menageri, og på salgssiden er der mulighed for at købe nogle af vores uldprodukter.

Vi har flere forskellige dyr: Får, geder, kaniner, høns, to katte samt en Islandsk fårehund. Vi driver alle besætningerne så økologisk som muligt. Det vil sige, at vi ikke sprøjter vores græsnings arealer og fodrer med økologiske fårepiller, økologisk byg mv. Tidligere har vi haft Anglo Nubiske geder til at hjælpe os af med den tidselplage, som kan opstå når man ikke sprøjter. Idag er gedebestanden en lille flok mohairgeder, så der også kan "hostes garn" på gedekontoen.

Vi klipper selv fårene og gederne en til to gange om året og får ulden kartet og spundet til garn på Hjelholts uldspinderi på Fyn.

Vi er selvfølgelig CHR-registerede og har M3 status.



Din kurv

Seneste kommentarer

31.05 / 20:44
Hyggeligt at læse om jeres høns. Jeg har lige bestilt ...

31.03 / 15:49
Det kan vi godt finde ud af. Hvornår skal du bruge ...

31.03 / 15:47
For mig er strikketastheden på pind 4. 10x10 cm: 18M/30R ...

30.03 / 11:35
Hej - hvad vil I opgive den ønskede strikketasthed ...

Skriv kommentar

Del siden

Del på Facebook
 Del på Twitter
 Del på Google+

- Site structure...

✖ Hierarchy

Note that although hierarchical sites organize their content and pages in a tree of site menus and submenus off the home page, **this hierarchy of content subdivisions should not become a navigational straitjacket for the user who wants to jump from one area of the site to another.**

Most site navigation interfaces provide global navigation links that allow users to jump from one major site area to another without being forced to back up to a central home page or submenu.

According to weststyleguide.com...

- Site structure...

✖ Web

Web like organizational structures pose few restrictions on the pattern of information use.

In this structure the goal is often to mimic associative thought and the free flow of ideas, allowing users to follow their interests in a unique, heuristic, idiosyncratic pattern.

This organizational pattern develops with dense links both to information elsewhere in the site and to information at other sites.

Although the goal of this organization is to exploit the web's power of linkage and association to the fullest, weblike structures can just as easily propagate confusion.

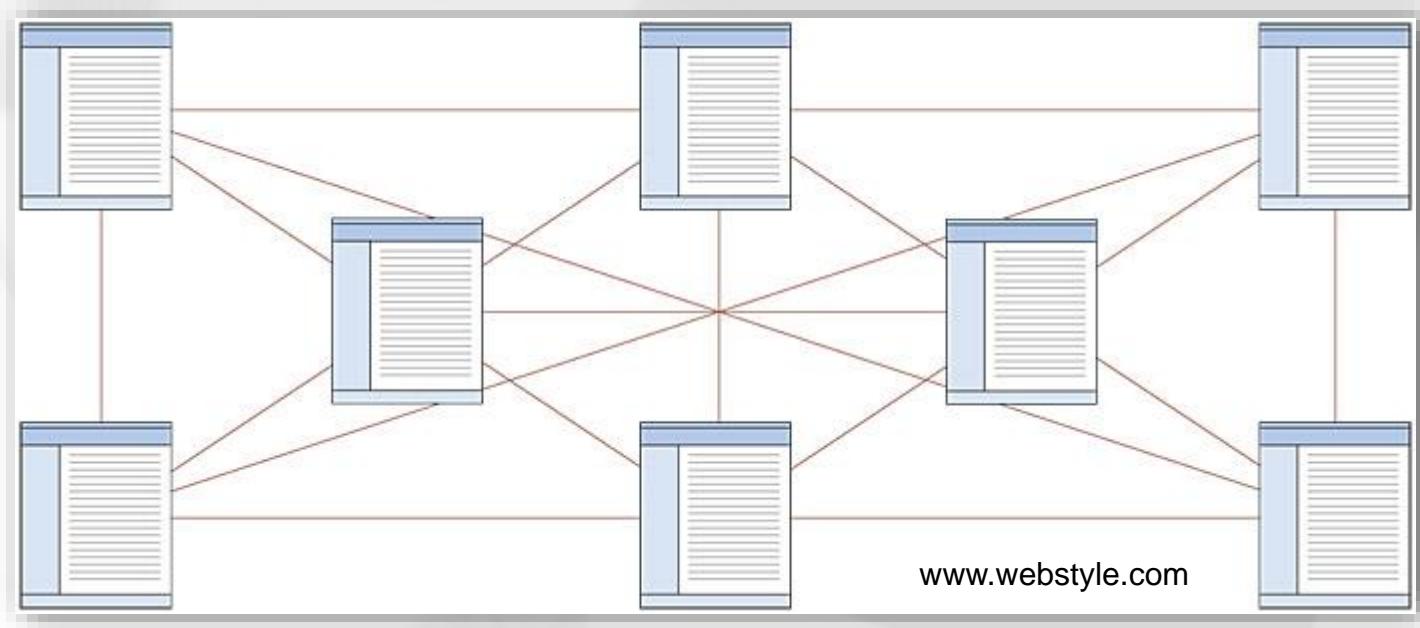
WEB

DESIGN

Information design

- Site structure...

✗ Web



WEB

DESIGN

Information design

- Site structure...

✗ Web – example:



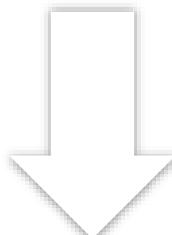
- Site structure...

✖ Sequence, hierarchy and Web...

Most complex web sites share aspects of all three types of information structures.

Site hierarchy is created largely with standard navigational links within the site, but topical links embedded within the content create a weblike mesh of associative links that transcends the usual navigation and site structure.

Except in sites that rigorously enforce a sequence of pages, users are likely to traverse your site in a free-form weblike manner, jumping across regions in the information architecture, just as they would skip through chapters in a reference book.



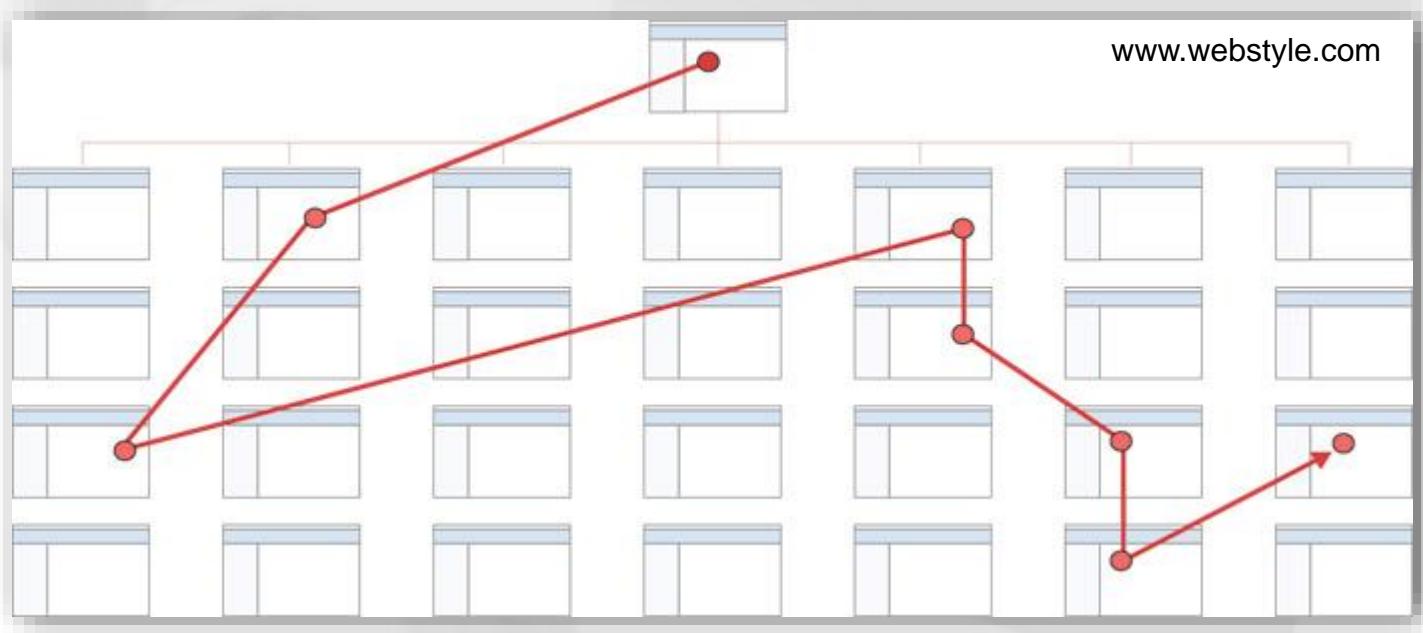
WEB

DESIGN

Information design

- Site structure...

✗ Sequence, hierarchy and Web...



WEB

DESIGN

Information design

- Site structure – how to help the user...?



WEB

DESIGN

Other less conventional site structures and navigation?

OF COURSE!

<http://www.kubikfoto.de/>

<http://www2.lost-in-val-sinestra.com/>

<http://pernierbydita.com/>

<http://www.danc.ro/minichallenge/>

<http://www.wrangler-europe.com/>

http://www.adidas.com/campaigns/adidasdfb/content/?strcountry_adidascom=dk

<http://www.hidden-heroes.net/>

<http://archive.bigspacehip.com/hbovoyeur/>

<http://wonder-wall.com/#project/en>

<http://msnbcmedia.msn.com/i/msnbc/components/spectra/index.html>

<http://www.hf3.coca-cola.com/>

<http://soyutaire.labuat.com/>

<http://www.conclave.ru/>

<http://demo.fb.se/e/ikea/comeintothecloset2/site/default.html>

<http://changeperspective.saab.com/global/en/#>

<http://hotel626.com/hotel/html>

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

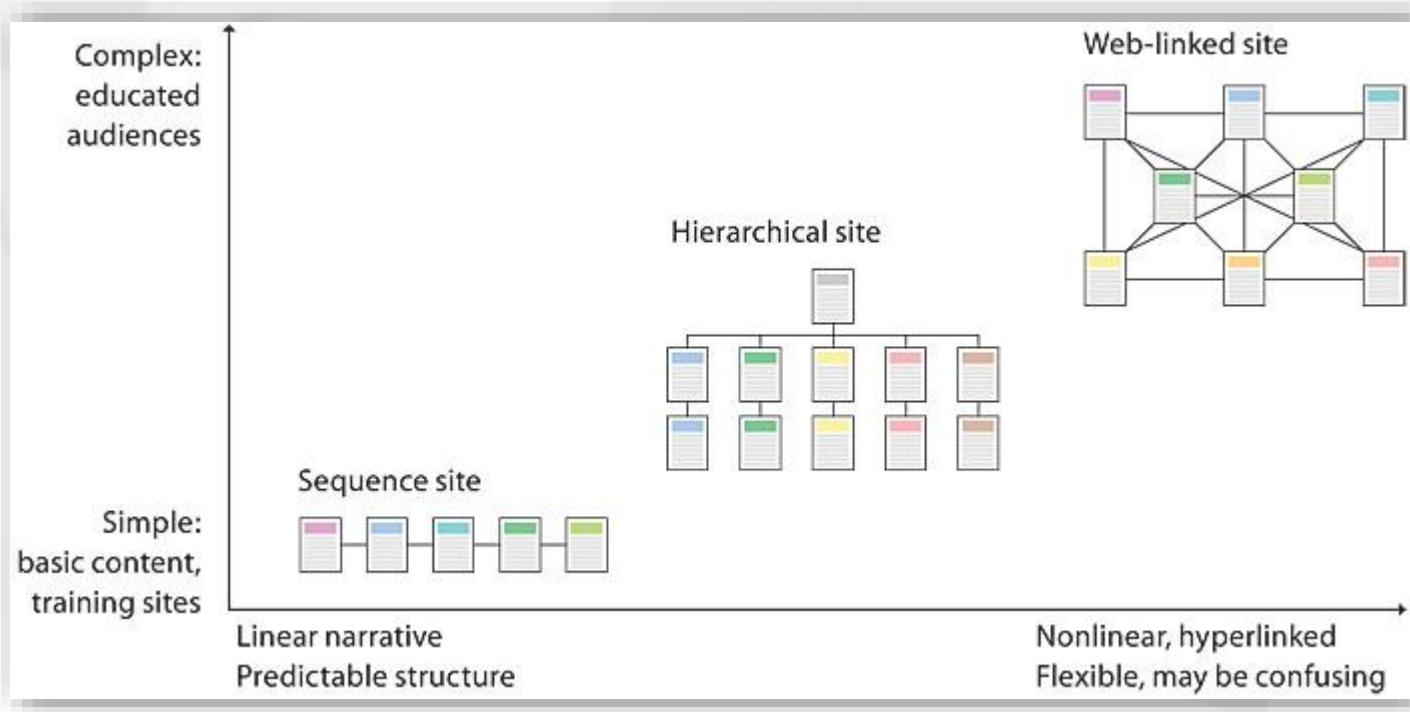
<http://www.sony.jp/nav-u/tokyozoo/main.html>

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

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

http://www.lacoste.com/rene_lacoste

✖ Sequence, hierarchy and Web...



WEB

DESIGN

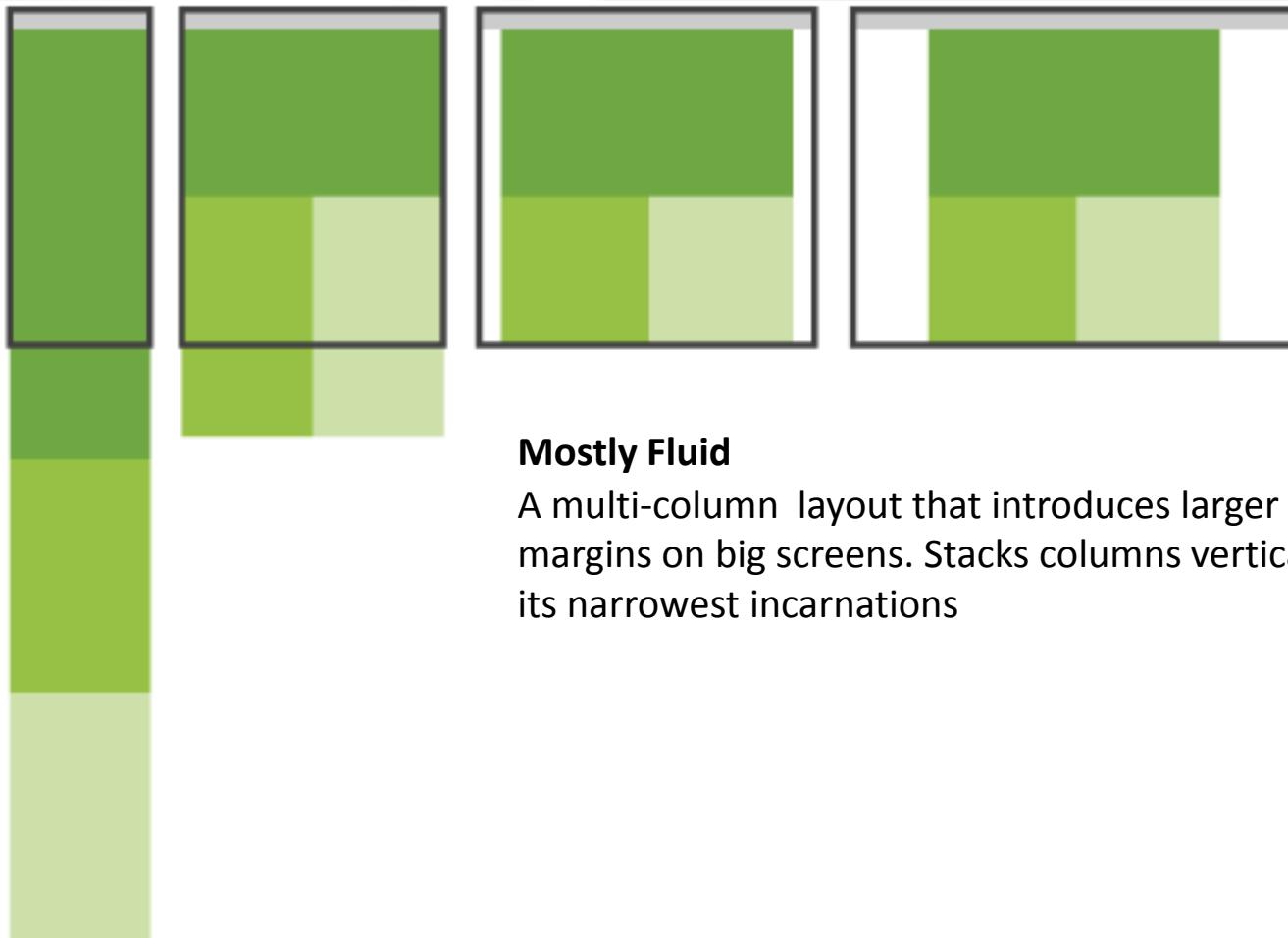
Responsive Web Design (RWD)

- Yet another communicative challenge...



Responsive Web Design (RWD)

- Yet another communicative challenge...

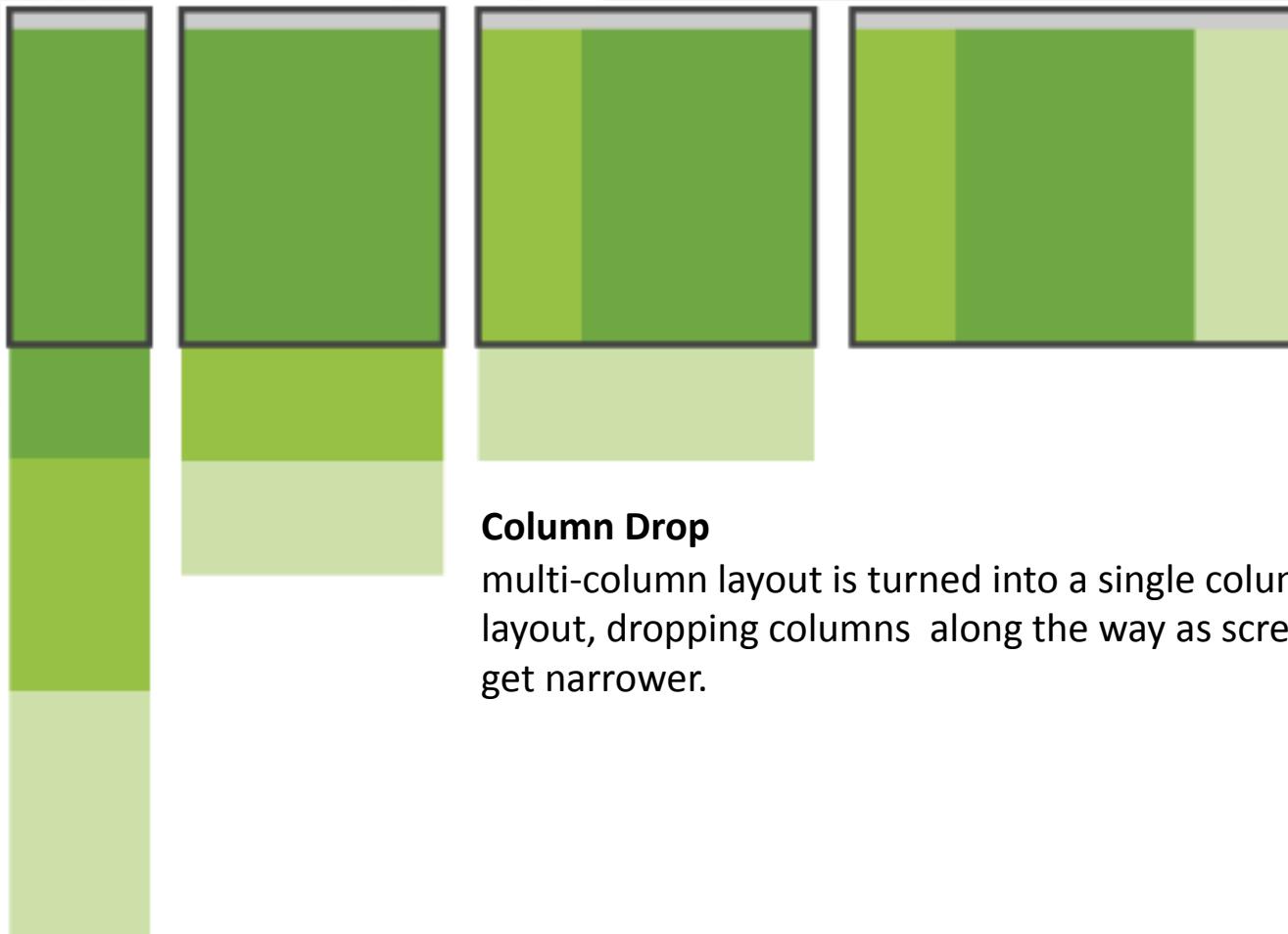


Mostly Fluid

A multi-column layout that introduces larger margins on big screens. Stacks columns vertically in its narrowest incarnations

Responsive Web Design (RWD)

- Yet another communicative challenge...

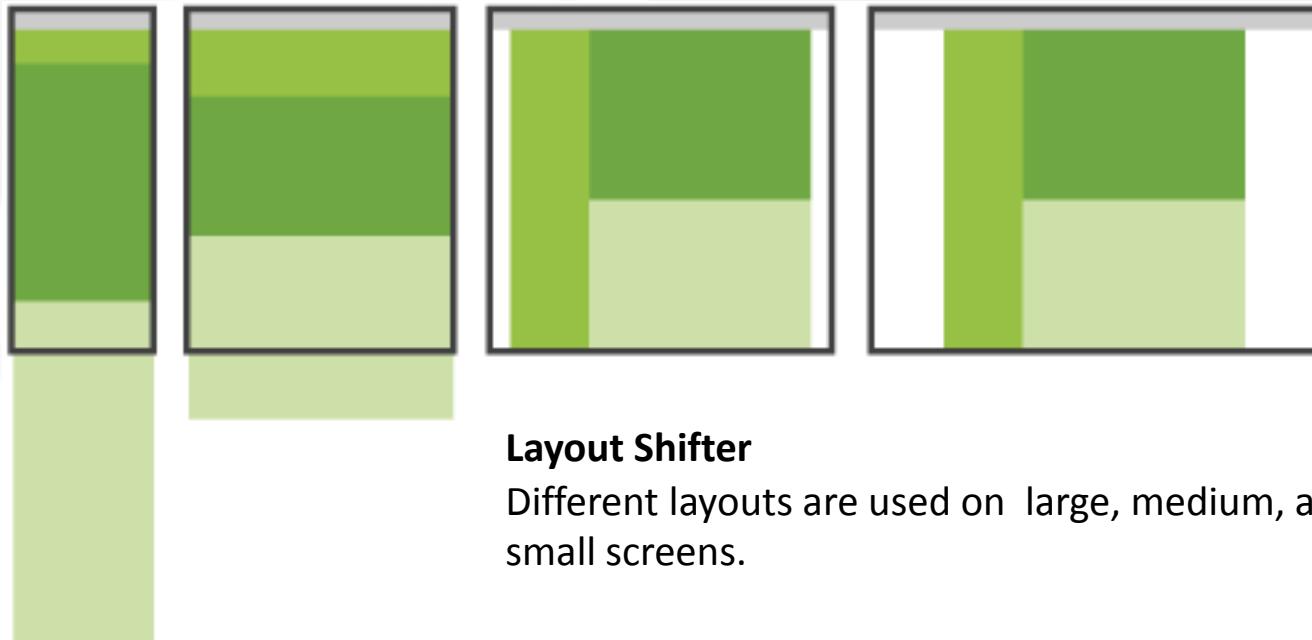


Column Drop

multi-column layout is turned into a single column layout, dropping columns along the way as screen sizes get narrower.

Responsive Web Design (RWD)

- Yet another communicative challenge...

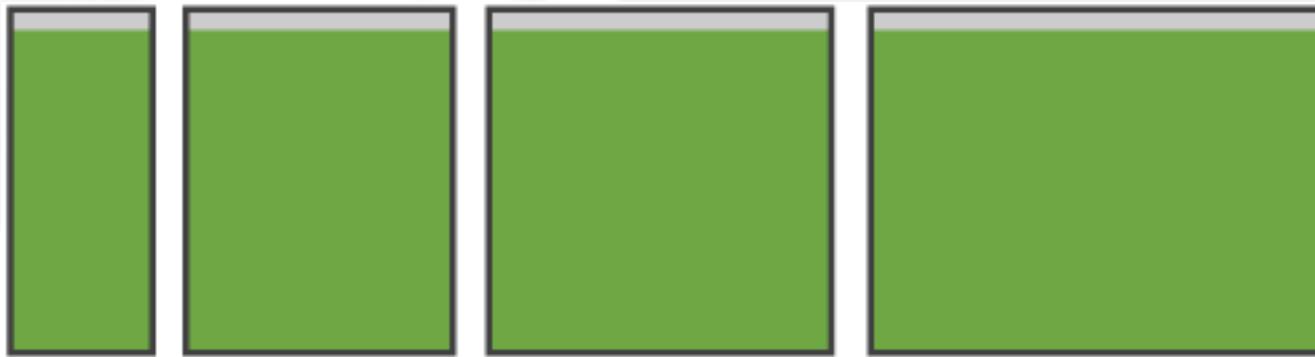


Layout Shifter

Different layouts are used on large, medium, and small screens.

Responsive Web Design (RWD)

- Yet another communicative challenge...

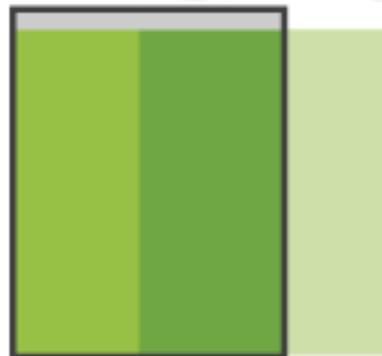


Tiny Tweaks

simple Web pages, consisting of very few elements
within a single column...

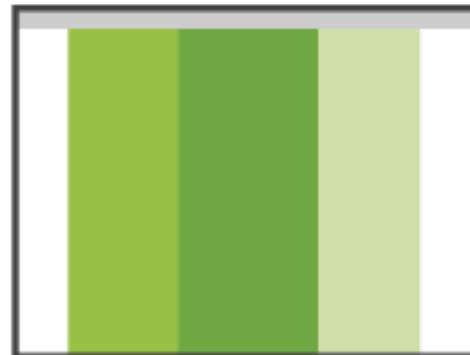
Responsive Web Design (RWD)

- Yet another communicative challenge...



Off Canvas

takes advantage of space off the screen to keep content or navigation hidden until either a larger screen size allows it



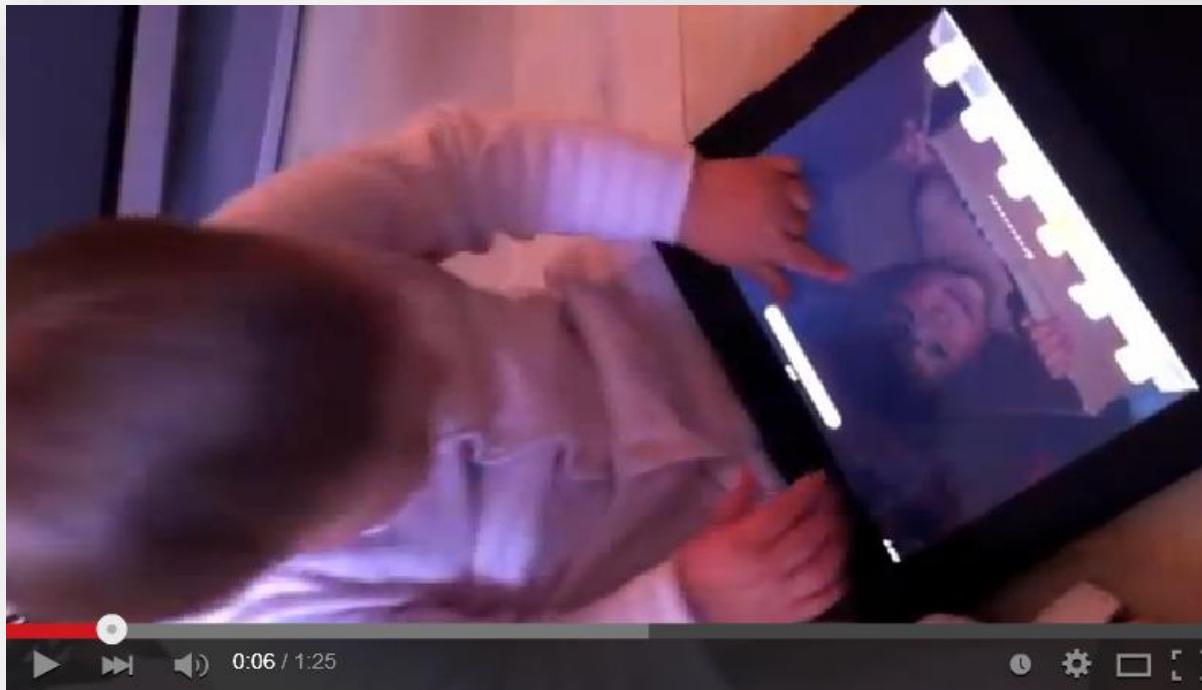
WEB

Responsive Web Design (RWD)

DESIGN

- Off canvas and touch screens...

A magazine is an iPad that is broken?



WEB

DESIGN

New generations and shifting/changing/floating eastetics...
The death of skeumorphic design?
And what about The Golden section (and all its alike...)???



WEB

DESIGN

**Usability report
Made and distributed for free
by the Nielsen Norman Group
(2nd edition 2011)**

Most of the material used in this presentation will be from that.

It is highly recommended to read this report!!!

UPLOADED ON FRONTIER

Usability of iPad Apps and Websites

2nd edition

By Raluca Budiu and Jakob Nielsen

NN/g
Nielsen **Norman** Group

WWW.NNGROUP.COM | 48105 WARM SPRINGS BLVD., FREMONT CA 94539-7498 USA
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To get your own copy, download from: <http://www.nngroup.com/reports/mobile/ipad>

WEB

Responsive Web Design (RWD)

DESIGN

- Yet another communicative challenge...

Check this link! (for e.g. responsive grid design and column design)

The screenshot shows the homepage of ResponsiveDesign.is. At the top, there's a navigation bar with a logo of a laptop and smartphone icon, followed by the site name "RESPONSIVE DESIGN.is". The menu items include DESIGN, DEVELOP, ARTICLES, RESOURCES, EXAMPLES, PATTERNS, and PODCAST. A search bar is also present. Below the menu, the page title "RESPONSIVE PATTERNS" is displayed in large, bold, dark grey letters. A subtext explains that these are patterns useful for website designs, mentioning Brad Frost and his "This is Responsive Patterns page". The main content area features six cards arranged in two rows of three, each showing a responsive grid of devices (laptop, tablet, smartphone) displaying a website layout. The cards are labeled: "TWO EQUAL COLUMNS", "THREE EQUAL COLUMNS", "FOUR EQUAL COLUMNS" (top row); and "FIVE EQUAL COLUMNS", "SIX EQUAL COLUMNS", "MOSTLY FLUID" (bottom row).

WEB

DESIGN

Responsive Web Design (RWD)

- Yet another communicative challenge...

1508

“Responsiveweb design is not about making smarter containers, but smarter content to these containers...”

Peter Solow
Head of Interface Developmen
1508 A/S

WEB

DESIGN

Responsive Web Design (RWD)

- Yet another communicative challenge...

Summary: Responsive design teams create a single site to support many devices, but **need to consider content, design and performance across devices** to ensure usability.

J. Nielsen, NN group...

Responsive Web Design (RWD) and User Experience

by AMY SCHADE on May 4, 2014

Topics: Mobile & Tablet Web Usability

Summary: Responsive design teams create a single site to support many devices, but need to consider content, design and performance across devices to ensure usability.

Defining Responsive Design

Responsive web design (RWD) is a web development approach that creates **dynamic changes** to the appearance of a website, **depending on the screen size and orientation** of the device being used to view it. RWD is one approach to the problem of designing for the multitude of devices available to customers, ranging **from tiny phones to huge desktop monitors**.

RWD uses so-called breakpoints to determine how the layout of a site will appear: one design is used above a breakpoint and another design is applied below that breakpoint. The breakpoints are commonly based on the width of the browser.



WEB

DESIGN

Responsive Web Design (RWD)

- Yet another communicative challenge...

AND you still have to pay

EVEN MORE attention to:

cOMposition

TYPOGRAPHY

contrasts

alignment
 Gest alt laws

ETC....

WEB

DESIGN

READ THIS! – uploaded on FRONTER....

Journal of
Humanities & Social Sciences ISSN 1934-7227

Volume 2, Issue 1, 2008

Gestalt Theory in Interactive Media Design

Lisa Graham, Associate Professor, University of Texas at Arlington, graham@uta.edu

Abstract

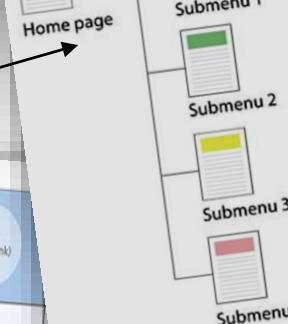
Gestalt psychology was developed during the 1920's by three German psychologists, Wertheimer, Koffka and Kohler. Visual artists and designers of the twentieth century adopted gestalt perceptual factors to improve their work. Books including Kepes's *Language of Vision* (1944) and Arnheim's *Art and Visual Perception* (1954) codified gestalt visual principles for use in design education. What these scholars did not anticipate is the evolution of interactive designs such as web pages, and how gestalt visual principles apply to interactive documents. This article examines a select group of major gestalt visual principles and places them within the context of interactive media design.

Functionality

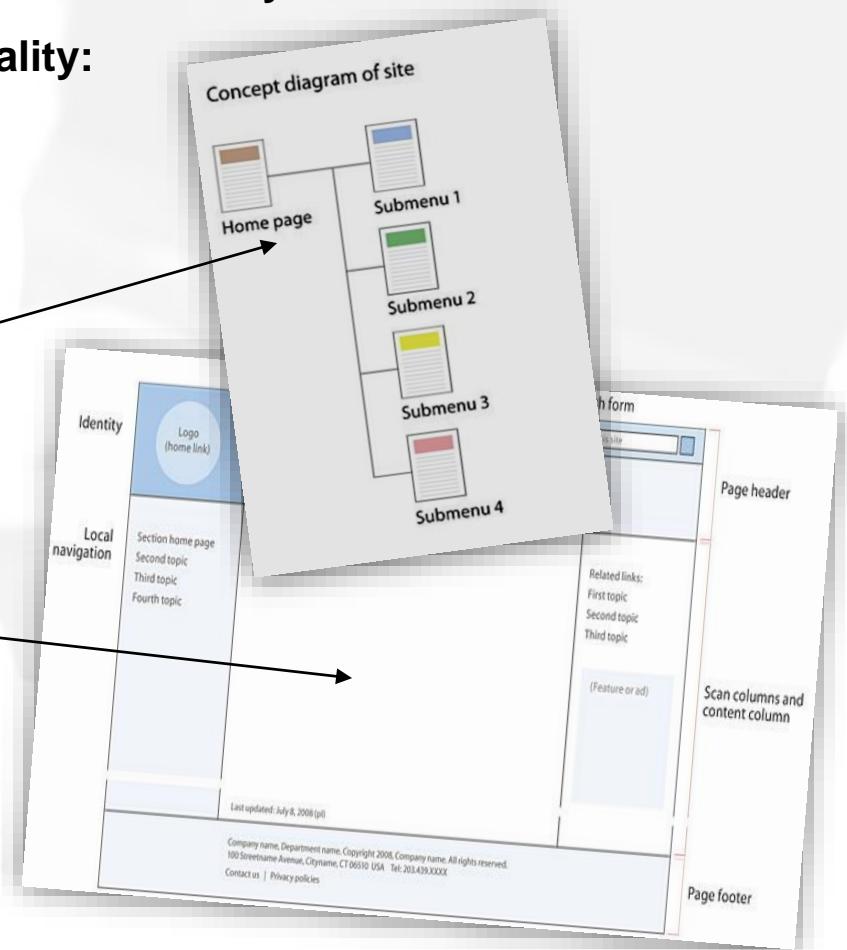
**Two important tools to be used whenever you are
planning /designing functionality:**

Sitemaps

Concept diagram of site



Wireframes



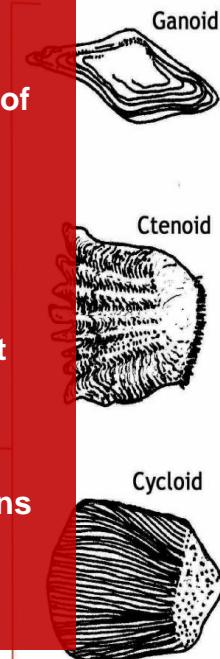
Functionality

Site diagrams

As your team works out the information architecture and major categories of content, site diagrams visualize the developing information hierarchy and help communicate the organizational concepts to the team and to stakeholders and project sponsors.

This communications role is crucial throughout the project, as the site diagram evolves in iterations from a brainstorming and planning document into a blueprint for the actual site as it will be developed.

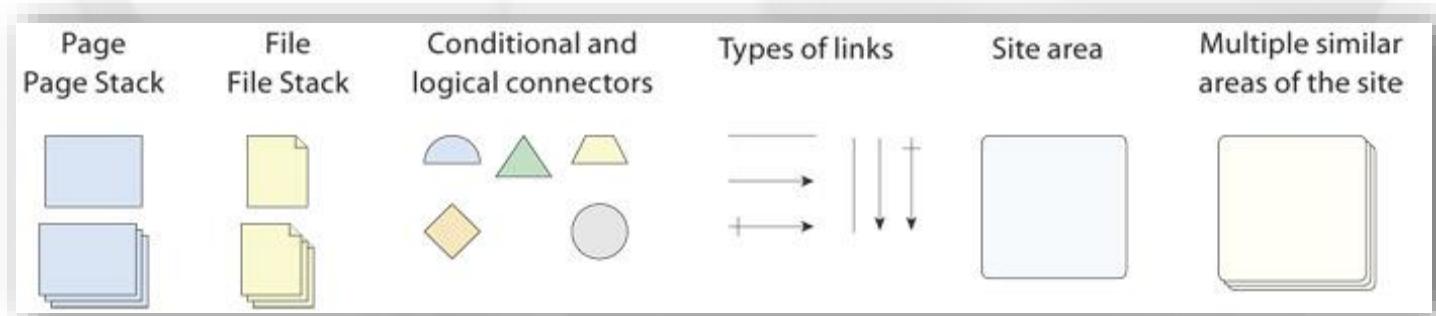
Site diagrams can range from simple hierarchical “org chart” diagrams to more complex and information-rich maps that show both the major divisions of the site as the user experiences them, but also act as an overview of the site directory and file structure.



Functionality

Site diagrams

The well-known information architect Jesse James Garrett developed a widely used visual vocabulary for site diagrams that has become the de facto standard, and the symbols are broadly useful for portraying site structure and interactive relationships and user decision points.



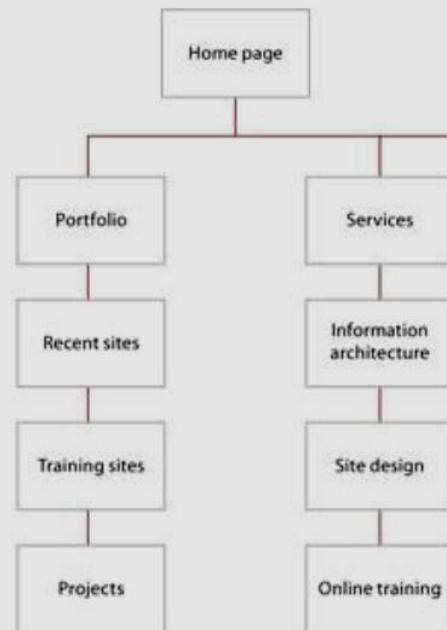
Check out: <http://www.jjg.net/ia/visvocab/>

WEB

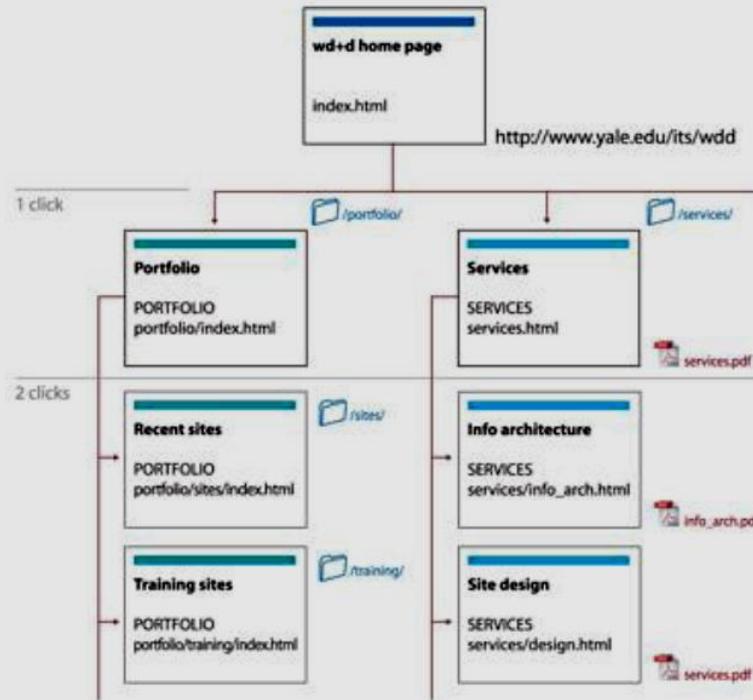
DESIGN

Functionality

Early simple site diagram for planning

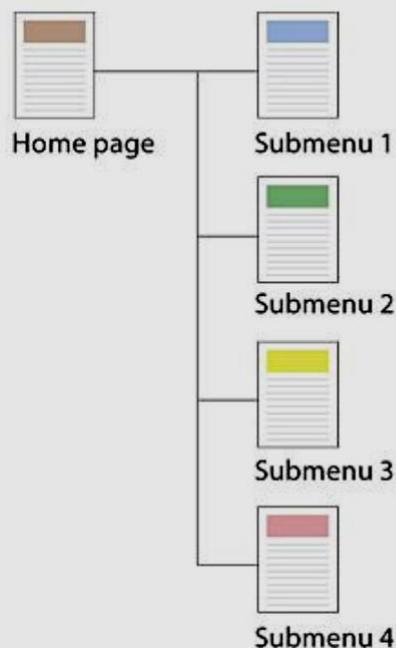


Mature site diagram for the technical team

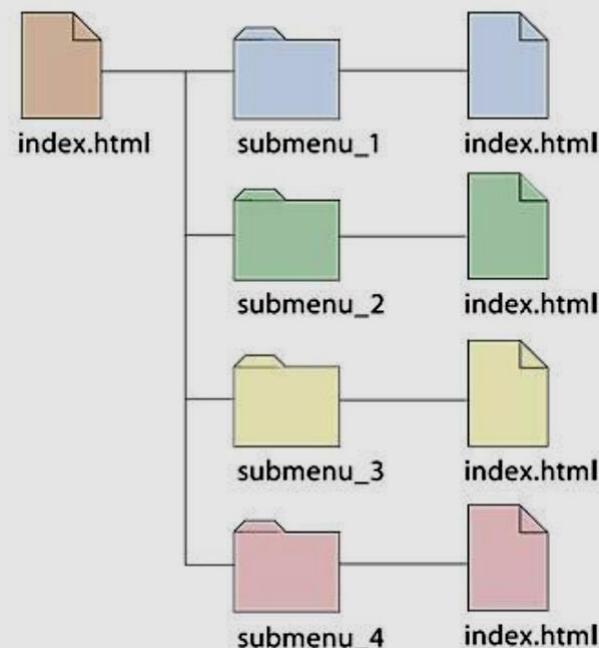


Functionality

Concept diagram of site



Arrangement of files on the server



Functionality

Wireframes – WHY?

The information architecture process is fundamentally one of avoiding the particular while insisting on the general. At various points in this conceptual phase, stakeholders, clients, and even members of your design team may find it irresistible to launch into specific proposals for the visual design of pages.

In particular,

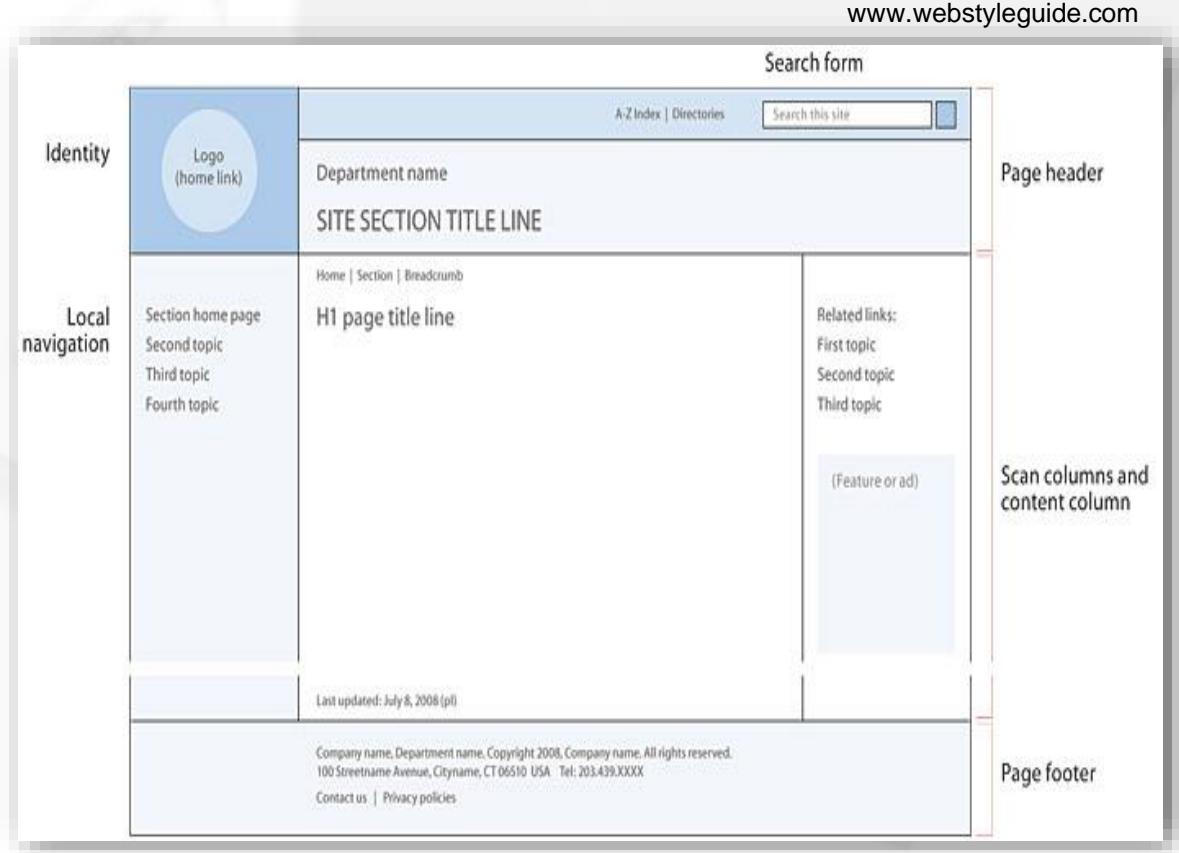
concern about the possible look and feel of the home page is notorious for throwing planning processes off the rails and into detailed discussions of what colors, graphics, or general character the home page should have, long before anyone has given serious thought to the strategic goals, functions, and structure of the site.

Functionality

Wireframes

Wireframes force teams to stay focused on the information architecture and structural design without getting sidetracked by the distraction of the visual layer.

If site diagrams provide the global overview of the developing web site, then wireframes are the “rough map” that will eventually be used by graphic and interface designers to create preliminary and final page designs for the site.



Functionality

Wireframes

Things that might appear as standard elements of a web page wireframe include:

- ✗ Organizational logo
- ✗ Site identity or titles
- ✗ Page title headlines
- ✗ Breadcrumb – trail - navigation
- ✗ Search form
- ✗ Links to a larger organization of which you are a part
- ✗ Global navigation links for the site
- ✗ Local content navigation
- ✗ Primary page content
- ✗ Mailing address and email information
- ✗ Copyright statements
- ✗ Contact information

Functionality

Wireframes

To keep the discussion focused on information architecture and navigation, **keep your wireframe diagrams simple and unadorned. Avoid distinctive typography, use a single generic font, and use gray tones if you must to distinguish functional areas, but avoid color or pictures.** Usually the only graphic that appears in a mature wireframe will be the organization logo, but even there it may be better simply to indicate the general location of the logo.

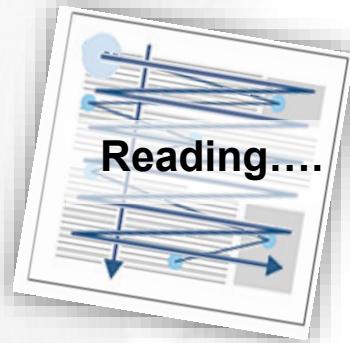
Check out: http://www.gdoss.com/web_info/web-site-wireframe.php

WEB

DESIGN

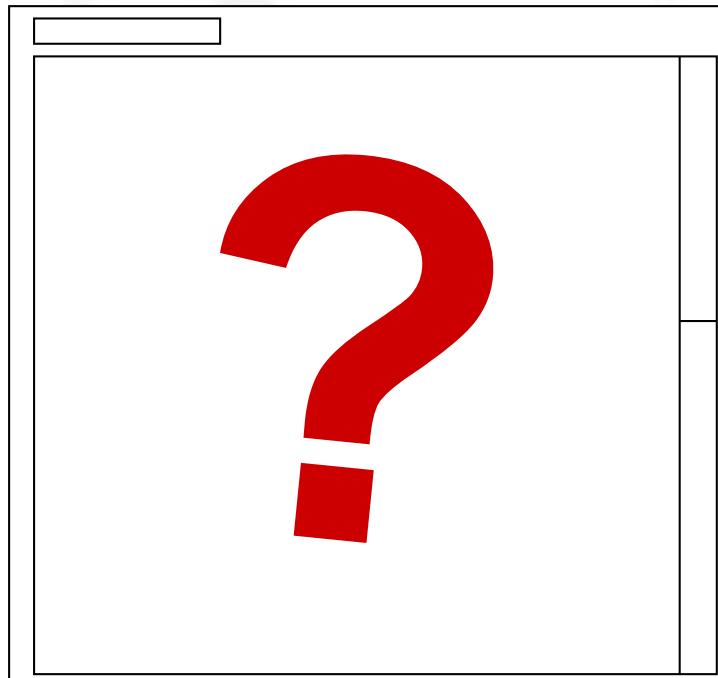
Information Architecture

- Where to put things – and why...



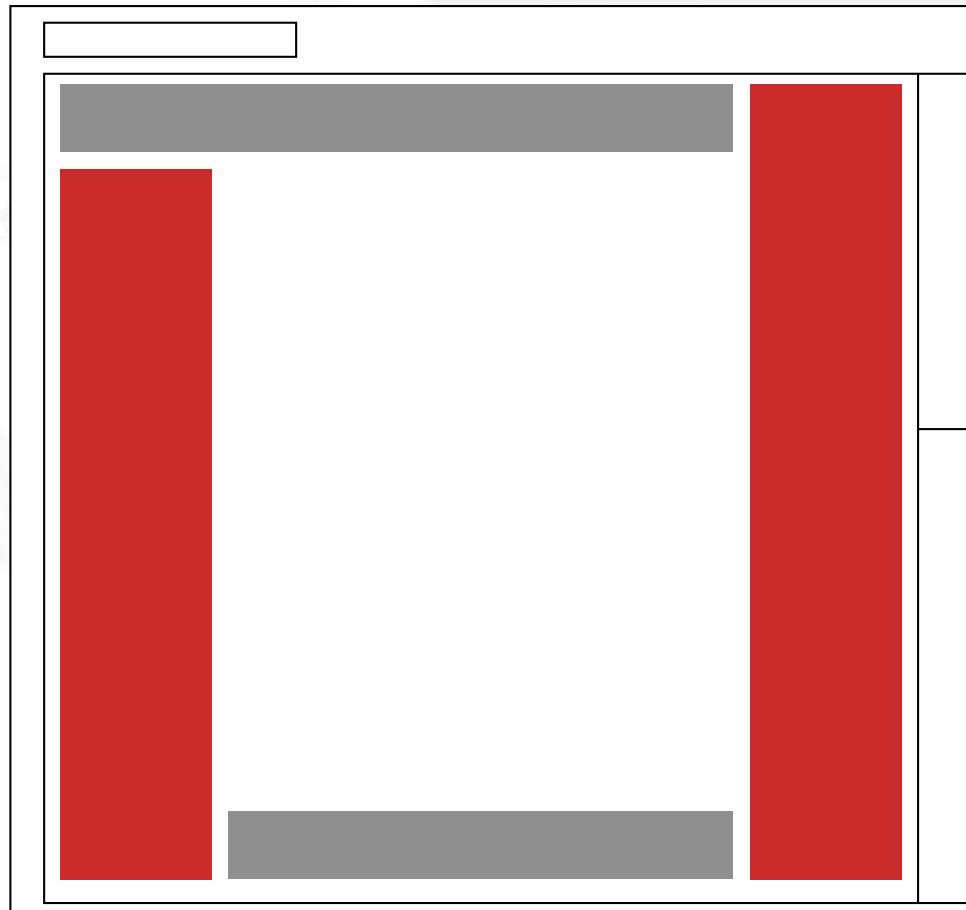
- how do we read and what do we see?

Where would you put **navigation**?



“Normal” navigation bar locations

-in the “heuristic world”

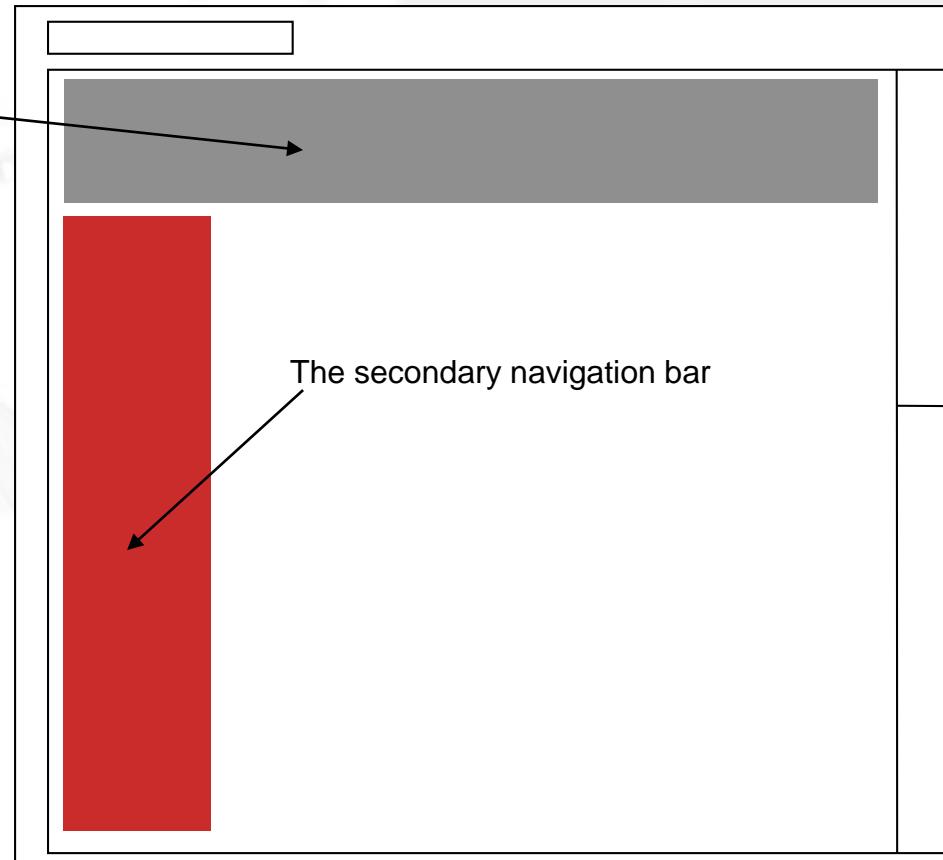


Location of navigation bars

- the most common, heuristic way

The primary
navigation bar or
the “global” menu
bar

The secondary navigation bar



Location of navigation bars

- the most common, heuristic way

UPLOADED ON FRONTIER

Preliminary Examination of Global Expectations of Users' Mental Models for E-Commerce Web Layouts

by [Michael Bernard](#) & [Ashwin Sheshadri](#)

Summary: Preliminary results of an online global survey to investigate user expectations of standard e-commerce web objects are presented. The web objects included Back to Home, Advertisements, Internal Links, External Links, Shopping Cart, and Help. Participants were asked to position each object on a blank web page in the location where they would expect it to be found. Comparisons of the responses from users from four geographical areas worldwide show that, in general, participants had similar expectations on the location of the web objects. Implications for designers of international websites are discussed.

INTRODUCTION

According to NUA Internet Surveys, a greater percentage of websites are now being published outside of North America than within the United States and Canada. Yet, few studies have considered how differing cultures and pre-established conventions may affect user expectations for websites from different regions of the globe. To address this need, we sought to understand if different regional cultures and conventions do, in fact, help shape users' layout expectations for typical e-commerce websites. Knowledge of users' mental model for the characteristic location of objects on a website should aid in a site's accessibility and overall appeal.

Any expectations that users develop will depend to a large degree on their prior experiences. That is, users may apply previous web experience browsing local and multinational sites, as well as software analogous tools, to infer how typical web page objects are arranged. The two questions addressed in this study are: (1) "What are the current layout expectations for e-commerce websites?" and (2) "Are there any regional differences in the expectations of users for the location

This is a bit old (2004) but it is still somewhat valid – and the article is interesting since it compares navigation structures around the world. Check it out...

Location of navigation bars

- the most common, heuristic way

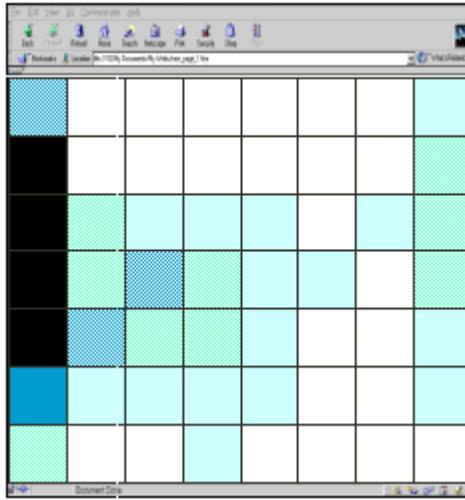
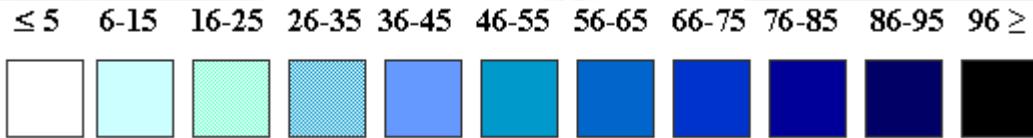


Figure 1. Location for internal web page links

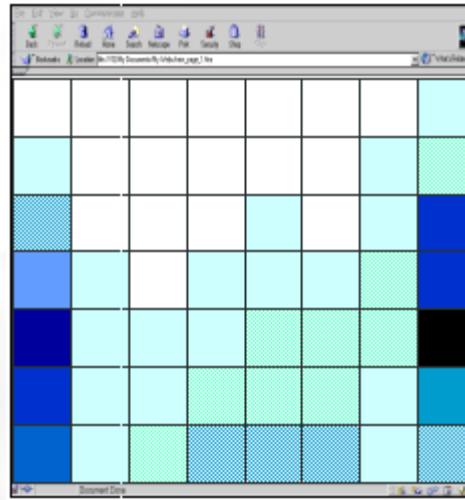


Figure 2. Location for external website links

Location of navigation bars

- the most common, heuristic way

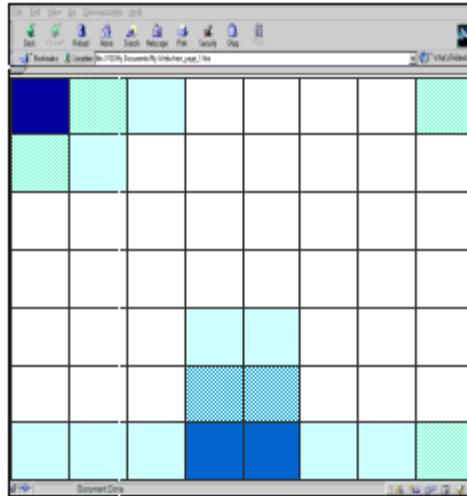
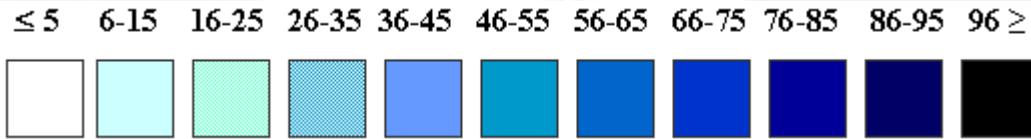


Figure 3. Location for "back to home" link

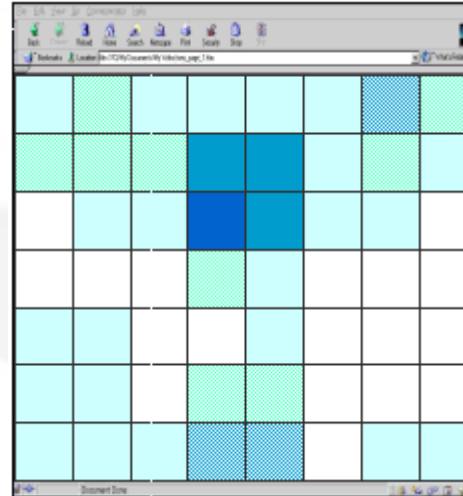


Figure 4. Location for internal search engine

Location of navigation bars

- the most common, heuristic way

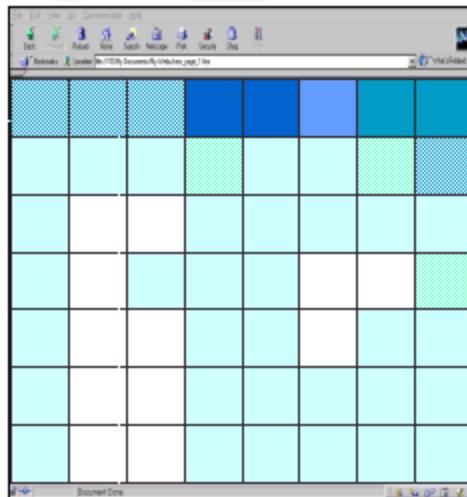
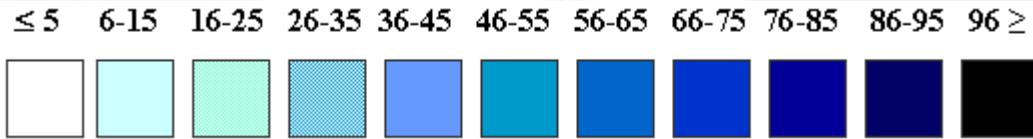


Figure 5. Location for advertisement banners

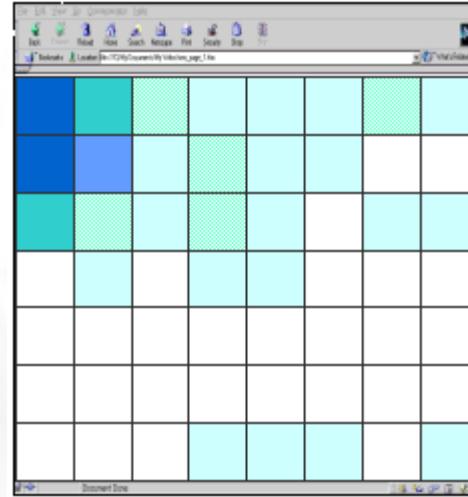


Figure 6. Location for the login/register button

Another interesting article dealing with navigation- and other standards..

Website Design & Usability

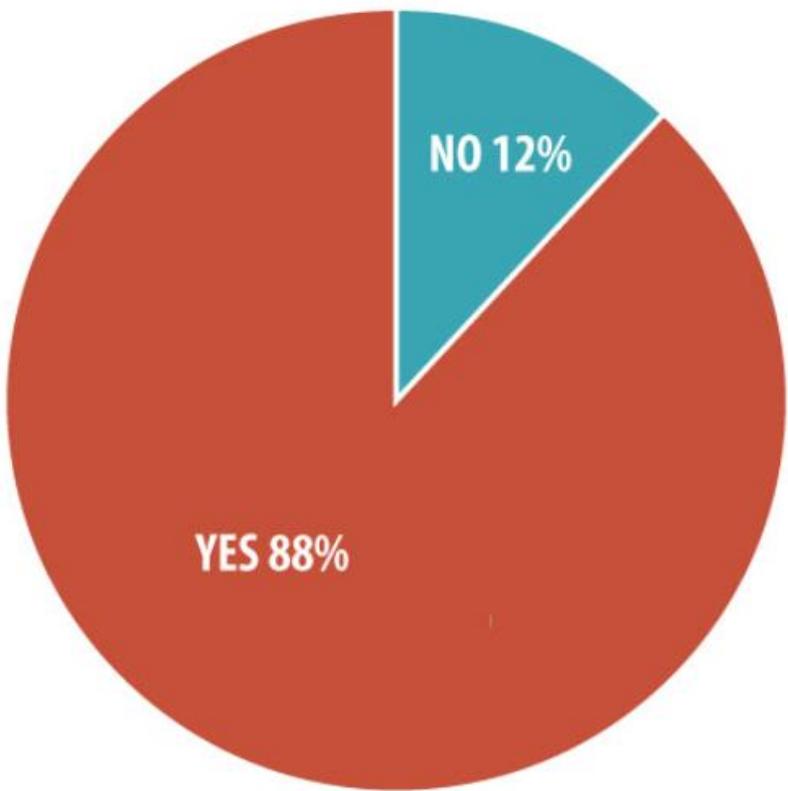
11

Web Design Standards: 10 Best Practices on the Top 50 Websites

by *Andy Crestodina*

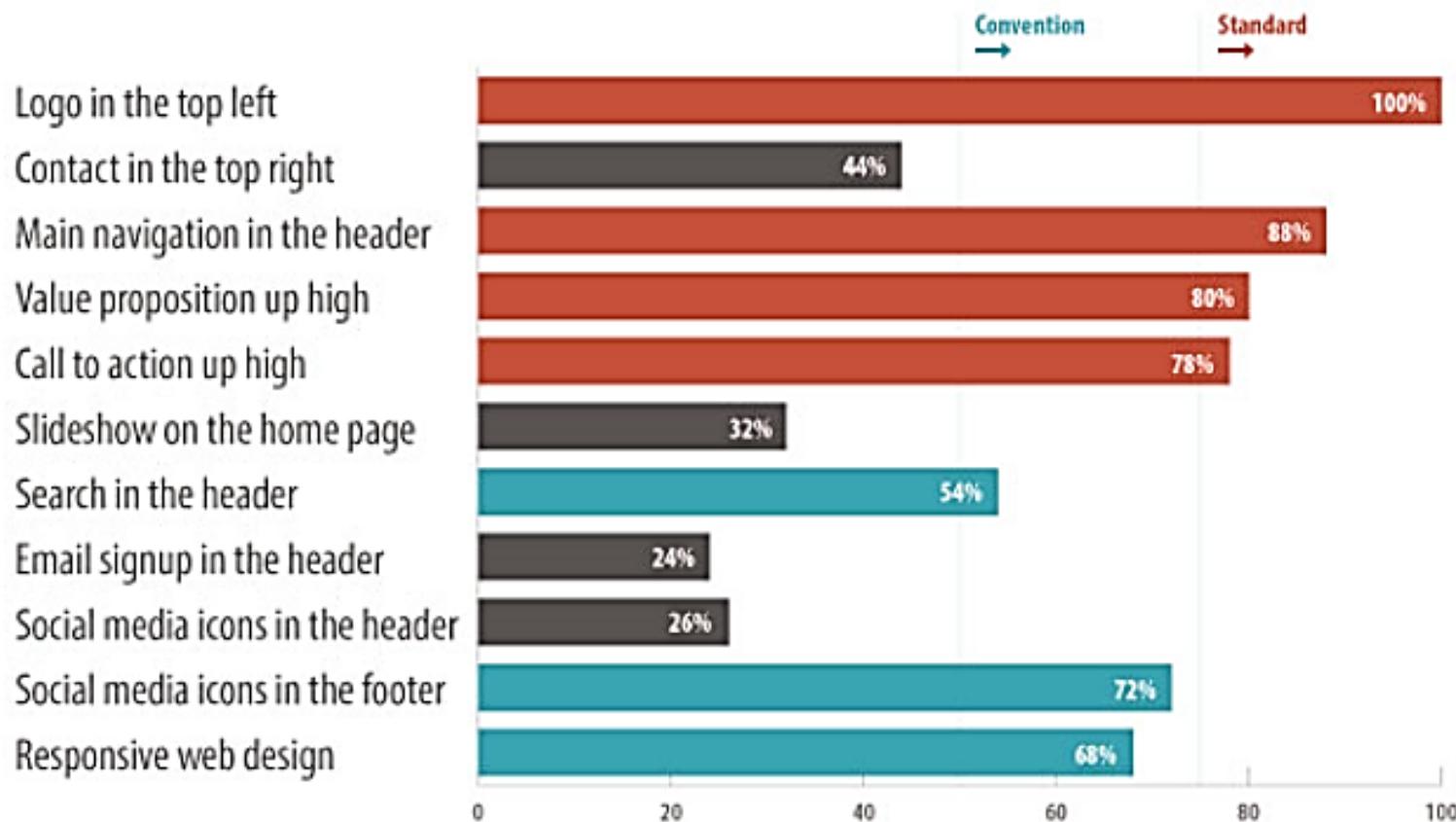


88% of Websites Have Horizontal Navigation in the Header



Web Design Standards

Placement of features on the top 50 marketing websites



BUT:

All this is mainly meant as guidelines
Especially when it comes to information heavy, text
driven pages...

It has to do with **GENRE**
What do the user **EXPECT**
- as well as their
MENTAL MODELS...

