ASSIGNMENT COVERSHEET

UTS: ENGINEERING & INFORMATION TECHNOLOGY

SUBJECT NUMBER & NAME	NAME OF STUDENT(s) (PRINT CLEARLY)	STUDENT ID(s)
42017 Fundamentals of Interaction Design	*CHUANXU WANG*	12426894

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NAME OF TUTOR	TUTORIAL GROUP	DUE DATE
Natassja Sundara	**Tut06 Friday 1230-1400**	2021 Sep 3 at 23:59

ASSESSMENT ITEM NUMBER & TITLE
Assessment 1 Journal 4

☒ I confirm that I have read, understood and followed the guidelines for assignment submission and presentation on page 2 of this cover sheet.
☒ I confirm that I have read, understood and followed the advice in the Subject Outline about assessment requirements.
☒ I understand that if this assignment is submitted after the due date it may incur a penalty for lateness unless I have previously had an extension of time approved and have attached the written confirmation of this extension.

Declaration of originality: The work contained in this assignment, other than that specifically attributed to another source, is that of the author(s) and has not been previously submitted for assessment. I understand that, should this declaration be found to be false, disciplinary action could be taken and penalties imposed in accordance with University policy and rules. In the statement below, I have indicated the extent to which I have collaborated with others, whom I have named.

Statement of collaboration:

Signature of student(s) _____CHUANXU WANG_____ Date _____2021/08/31_____

✂----------

ASSIGNMENT RECEIPT

To be completed by the student if a receipt is required

SUBJECT NUMBER & NAME	NAME OF TUTOR

SIGNATURE OF TUTOR	RECEIVED DATE

Fundamentals of Interaction Design

Journal Entry #4

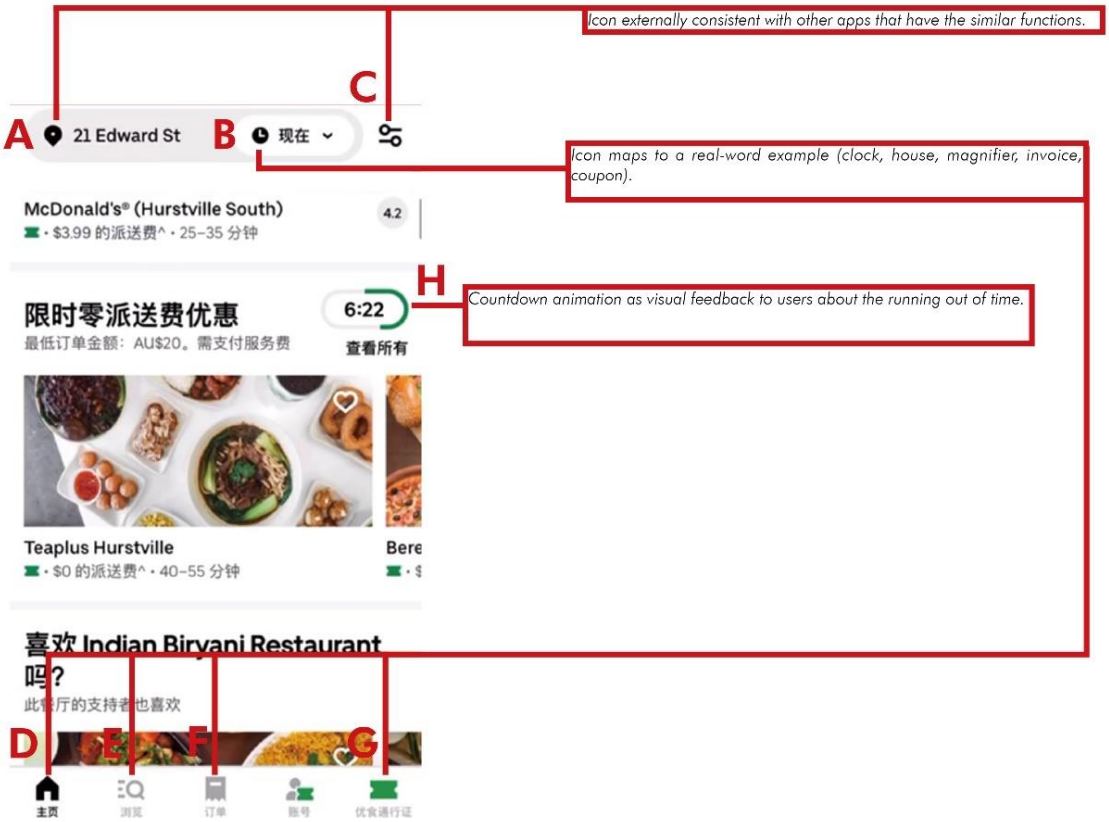
Name: Chuanxu "Richard" WANG 12426894	**Tutorial room location: tut06 Friday 1230-1400**
Tutor: Natassja Sundara	**Principles: Visibility, Feedback, Constraints, Consistency, Affordances, Mapping, Signifiers, Focal Point**

Technology: iPhone 8 (A1905 MX162TH/A 128 GB) running on iOS 14.5, System Language: Simplified Chinese, Uber Eats version: 6.51.10003

Goal: I was trying to order some food from Uber Eats since I've not eaten

Context of use: Like any other perfectly healthy normal human being, I woke up around 1400 on a wonderful Sunday afternoon (before anyone judges me, no, waking up in the arvo during the weekend is a basic human right). Living by no one but myself, unaffected and emotionally calm, I planned to do one of the FID assignments and felt hungry since I've not eaten anything. Thus, I ordered from Uber Eats (which takes around 15 mins), filled some stuff in my stomach, and then wrote my assignments.

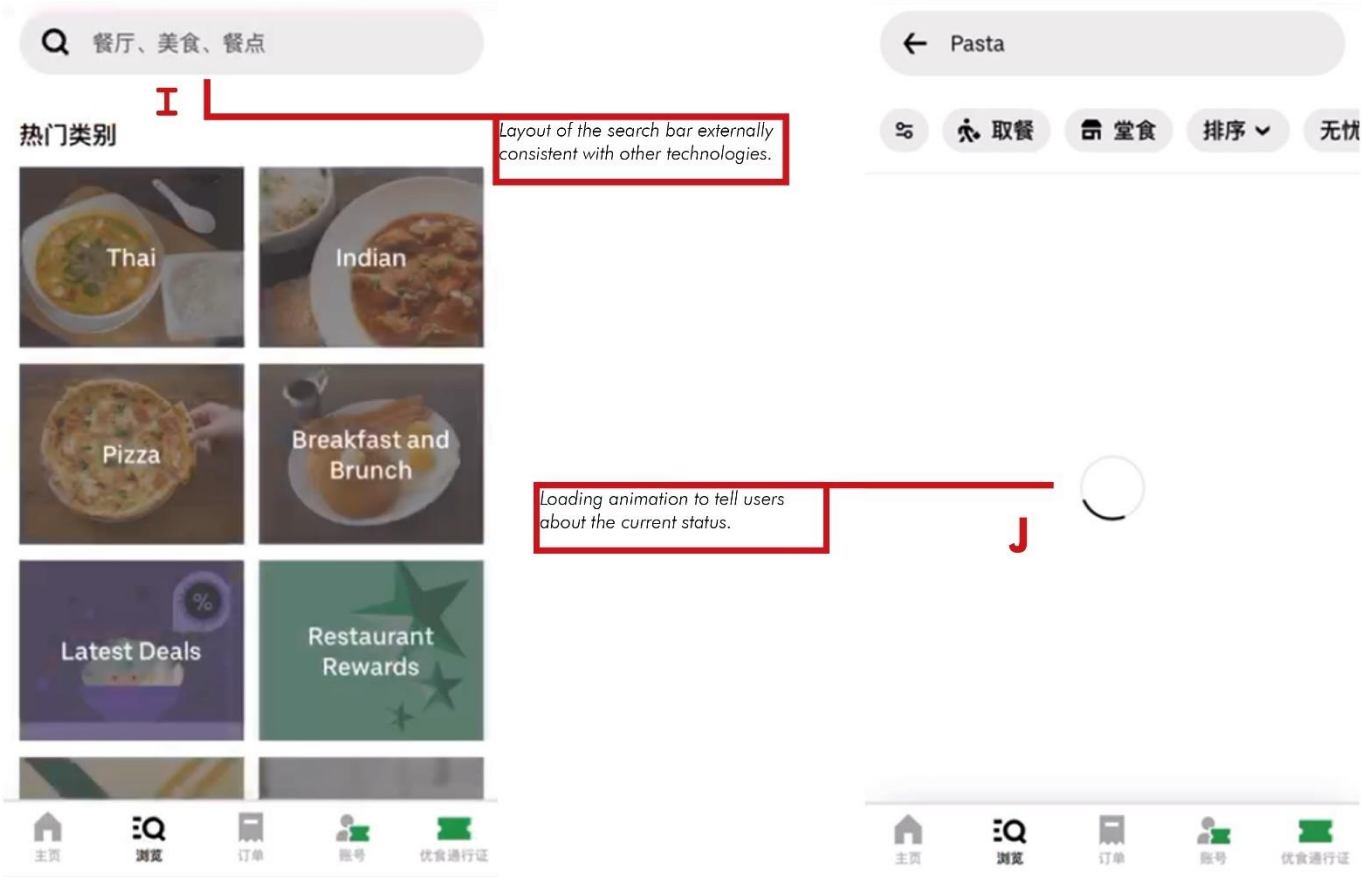
Upon tapping into the Uber Eats app, I was presented with the main page (Figure 1). On top of the page, there's the address bar where you can put down your address and your preferred delivery time, both functions marked with their unique icon representing the location and time. The location icon (A) and the settings icon (C) on the top right corner are externally consistent with other map apps like google maps, where a pinpoint-ish icon represents a location. Such design decision saves users' time from refamiliarizing and relearning. Whereas the time icon is an excellent example of mapping as it maps to a real-world clock, a clever metaphor makes users instinctively recognize this as a representation of time. The good usage of mapping continues on the bottom row, where icons representing the different pages of the app map to the real world, like the main home page icon (D) resembles a house, the search page icon (E) resembles a magnifier, an orders page icon (F) resembles an invoice, an uber pass page icon (G) resembles a coupon, all there to help users navigate the app without the needs of an intense relearning process. The icons are also highlighted according to the current page where the user is at. For example, as this is on the home page, the home page icon (D) is highlighted, and the other icons (E, F, G) are greyed out. This is a fair utilization of visual feedback to convey the status of the current page to users.



(Figure 1 The main page of Uber Eats)

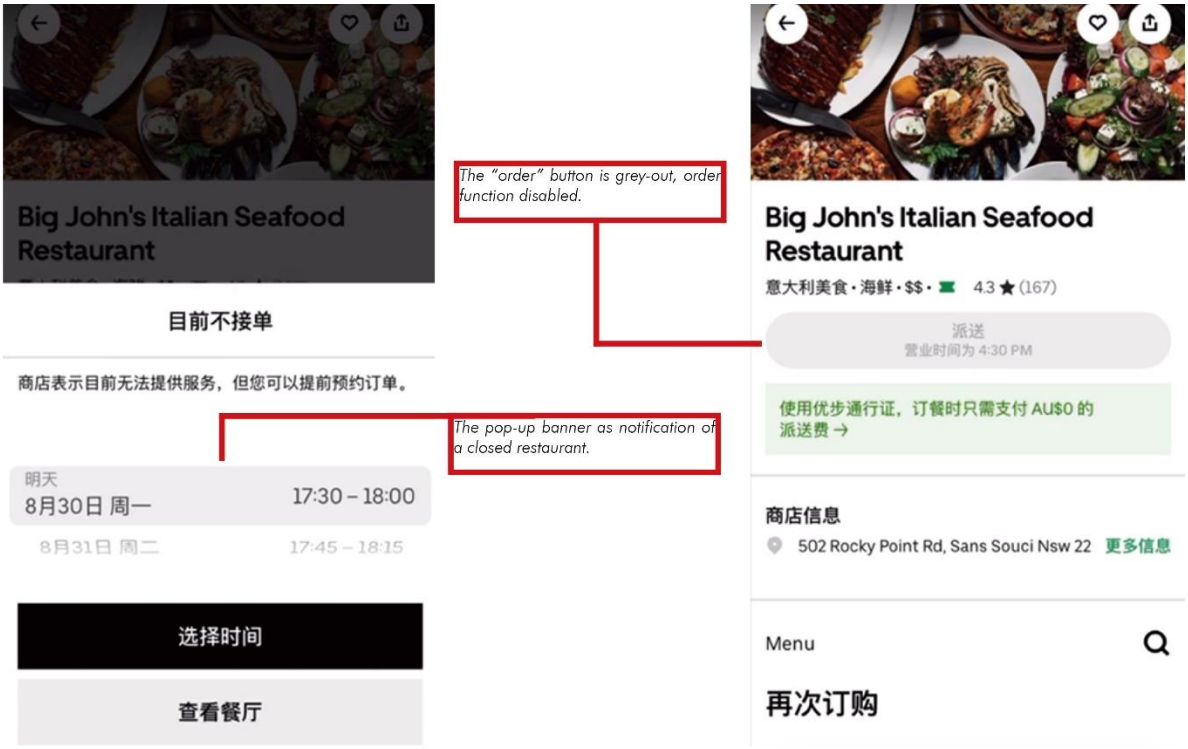
While scrolling down the main page, I noticed a dedicated list of restaurants with delivery fee discounts for a limited time. At the upper right corner of the list, there is a countdown timer, encircled by a capsule-shaped animation (H) in which its green bit would slowly diminish as time went past. This is a good usage of visual feedback, as the animation enables users to know the current status, that time is running out, so be hurry if you want to get the limited time offer.

I then moved away from the home page into the search page (Figure 2). On top of the search page, there is the search bar (I), with its length spanned across the screen, large, visible and minimalistic. This design is done so properly according to the visibility principle, where the empty bar intrigues users an opportunity to interact, to make a search input. It is also a solid example of external consistency, where the general layout of the search bar is externally consistent with all other technologies (e.g., Google) where a search function exists. They all have the magnifier icon within an input field, making the users know instinctively that this is a search field without a second thought. Once a search input is entered, an animation that resembles a looping circle (J) plays at the centre of the screen. This fine execution of visual feedback conveys the current loading status of the application to users. It explains that the app is loading the search request.



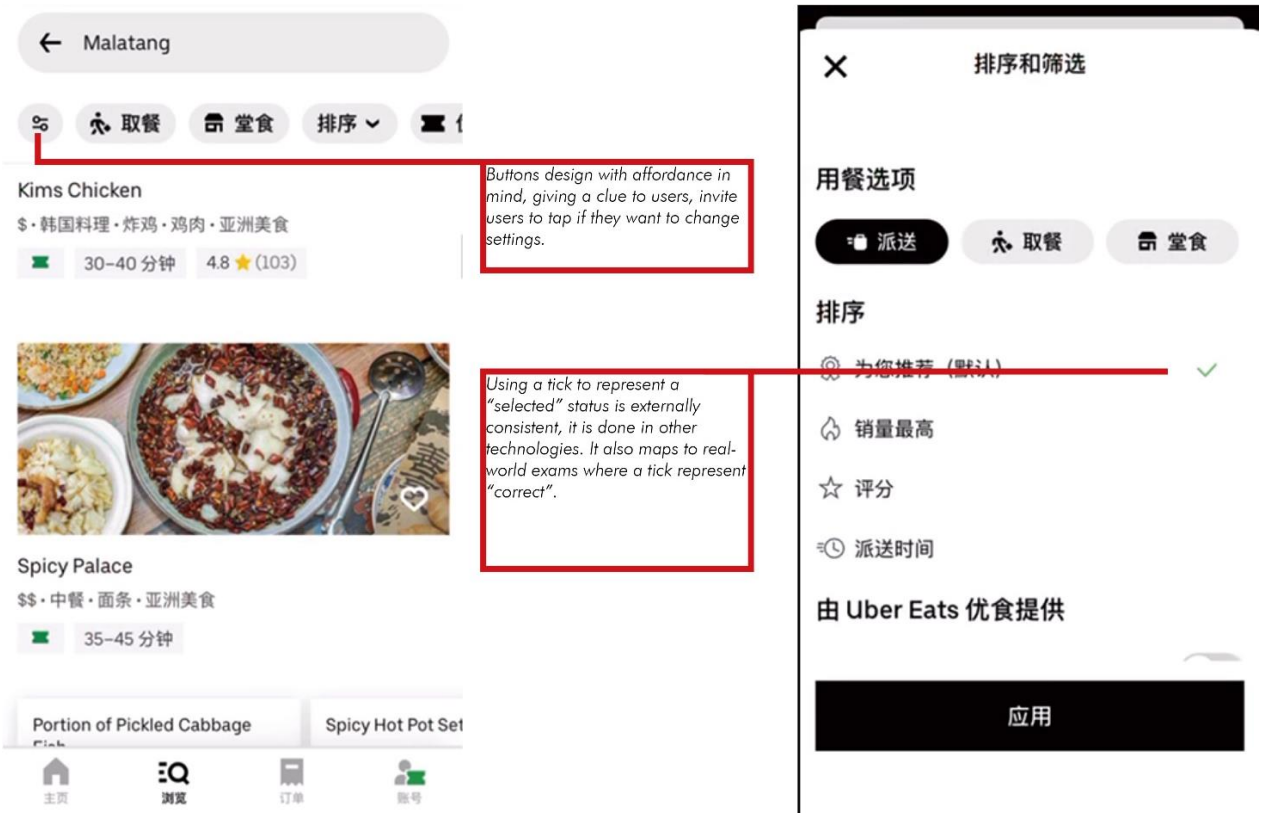
(Figure 2 The search page)

Unsatisfied with the search result, I directly searched for one of the Lebanese-Italian restaurants that I've known and in favour of. However, once the restaurant is picked, I was immediately prompted with a pop-up banner that says the restaurant is not yet opened. Ordering from this restaurant is disabled, and I can only reserve at the restaurant during its business hours (Figure 3). This is a fine execution of constraints, where users cannot order from a closed restaurant to avoid confusion.



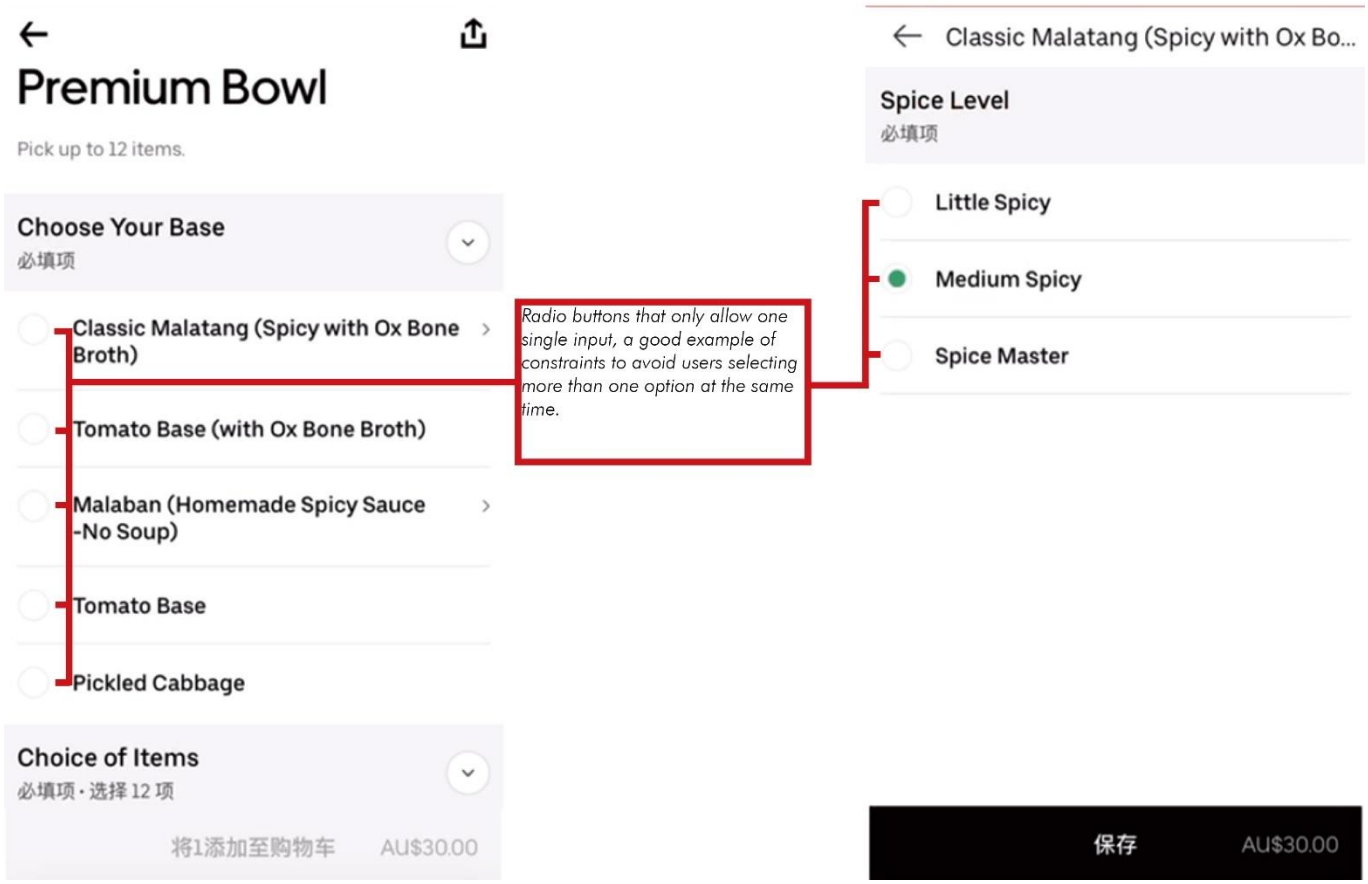
(Figure 3 Users are restricted from ordering at a closed restaurant)

With my hope of having good pasta as lunch quashed, I opted in for Malatang. Upon searching for Malatang (Figure 4), I saw a button on the upper left and below the search bar. The icon resembles dials and slides, which is an example of affordance as it gives users a visual clue about the function is used to change search settings. After I tapped into it, a list of searching preferences was presented to me. The list has many options like list items in order of recommendation, in order of sales, in order of rates, and in order of delivery time. The "picked" options among the list have a green tick on the right of it, which is externally consistent with other applications where they use "tick" to represent "selected" objects. It is also a good mapping practice, being intuitive to all people as it maps to real-world exams where examiners annotate a correct answer to a question with a tick.



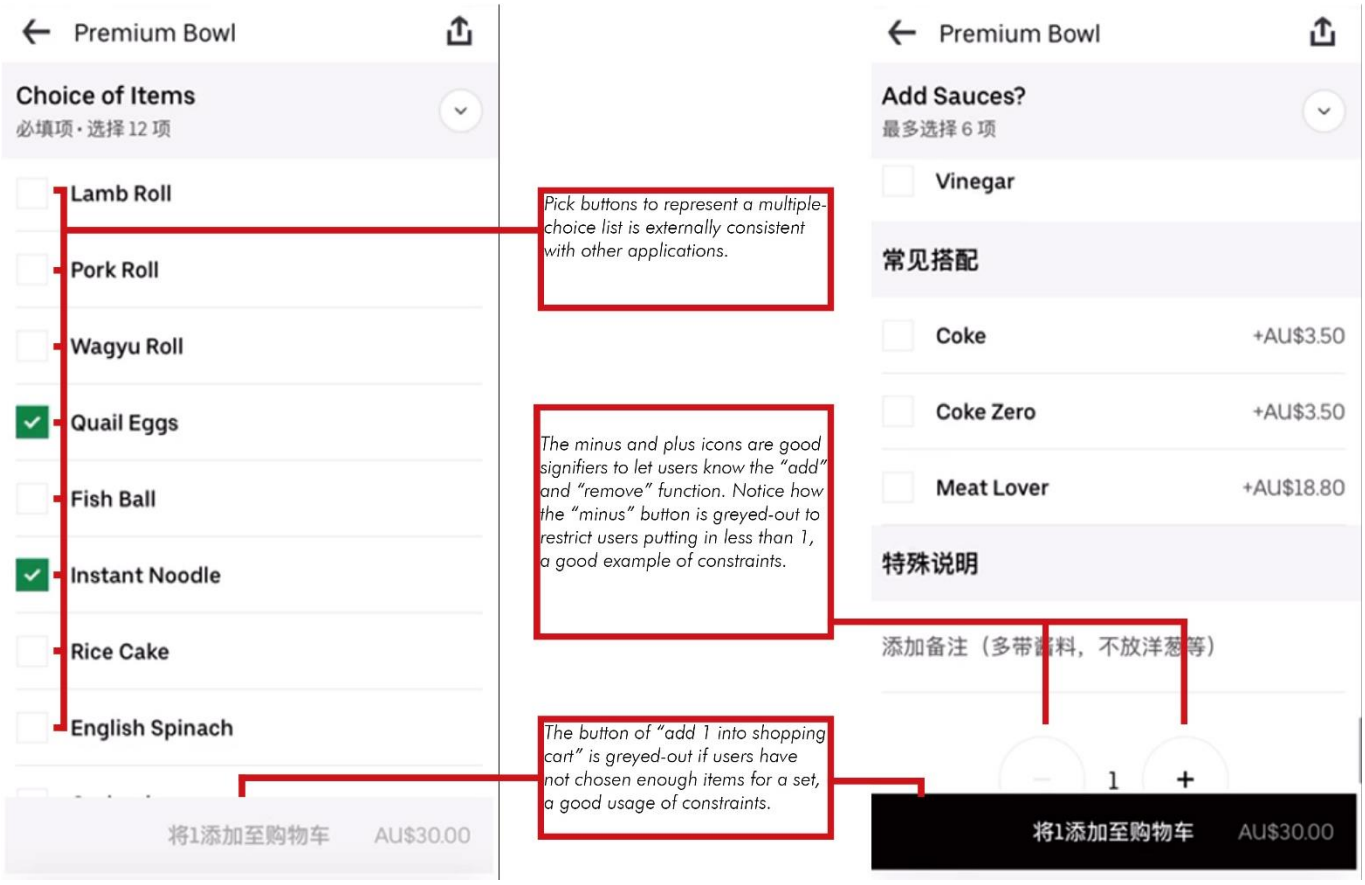
(Figure 4 The settings button on the search page and the usage of ticks to represent "selected" status)

I picked the No.1 MaLaTang from Hurstville and selected the Premium Bowl, in which I can pick up to 12 items for 30 dollars set (Figure 5). I was first asked to choose the soup base. Among this list, there are radio dials on the left of each soup base option, and you can only select one of the soup bases. The restrictions of only allowing users to choose one soup base is a good usage of constraints, as one dish can only have one flavour of soup, otherwise the taste would be awful. The good usage of constraints continues as I was asked to pick one of the three different spice levels. Only one of the levels can be chosen, as choosing "Little Spicy" and "Spice Master" both at the same time is wrong and logically impossible.



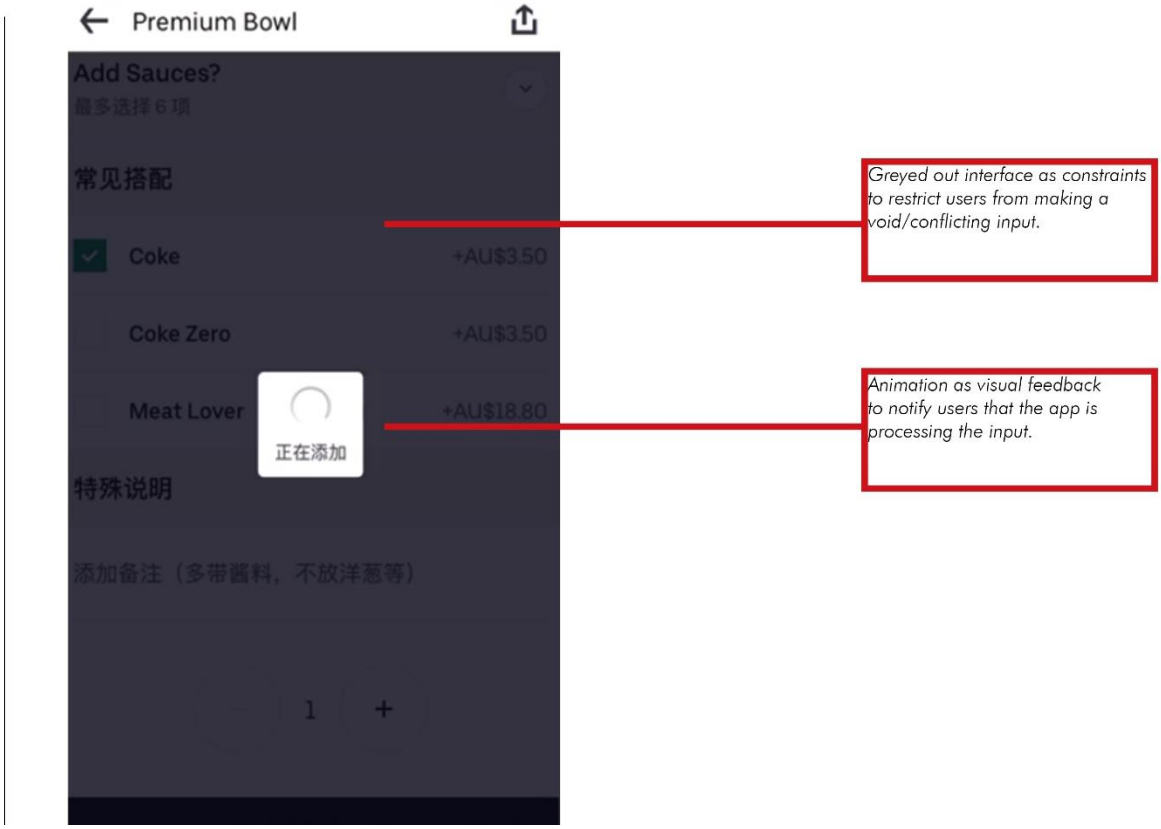
(Figure 5 Radio buttons to restrict only one option at a time)

I then scrolled further down to select items to add to the soup (Figure 6). The tick buttons on the left of each item are different from the aforementioned radio buttons, as this time, users are expected to pick more than one option. This is externally consistent with other technologies, as apps always tend to use tick buttons to present a multiple-choice list. The button at the bottom, which says "add one into the shopping cart", is greyed-out if users have not chosen 12 items yet. This is also an example of constraints, as it avoids users under-picking items and making an incomplete set. However, the list of all possible items is long, so long that during scrolling, I've forgotten have many items I have picked. This is a poor situation in terms of visual feedback, as users should know the current status and how many items are picked. I would have suggested Uber Eats add a status bar on top to show the remaining available items to pick. After selecting the items, I can also select how many Malatangs I want to order with the minus and plus buttons below. The minus and the plus icons are good usages of signifiers to let users know the button's function, as everyone understands basic arithmetic operators, that plus is to add stuff, and minus is to remove stuff. Users are also not allowed to input a number less than 1, a solid usage of constraints as a negative or zero number of items is logically impossible, thus restricting users from ordering an impossible order.



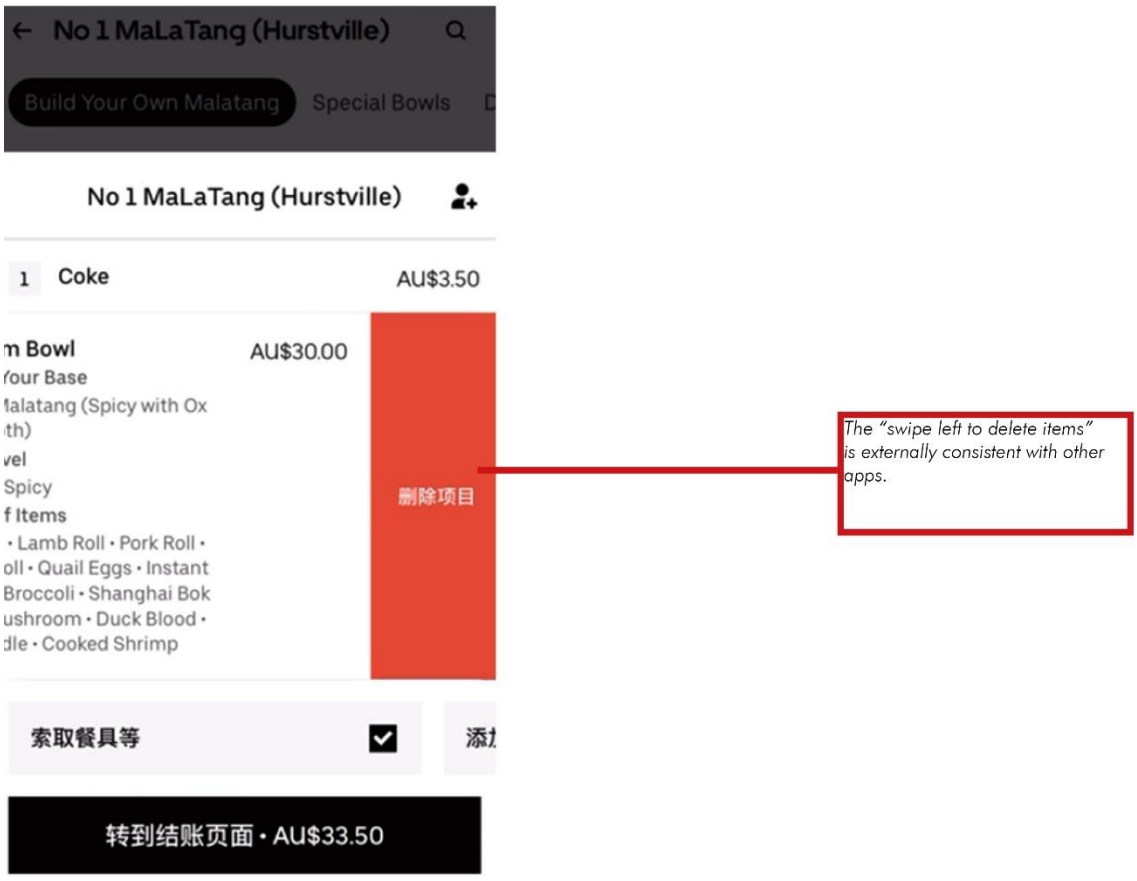
(Figure 6 The interface of choosing items)

After selecting all the 12 items and tapping "add one into the shopping cart", I was presented with an animation of a looping circle (Figure 7), which is a good visual feedback that makes me aware that the application is processing my input. During the animation, the rest of the interface is greyed out. I cannot alter the order during this time. Such a design is done so according to the principle of constraints, to avoid users making a conflicting/void input while submitting orders to protect data integrity.



(Figure 7 Loading animation and the greyed-out interface)

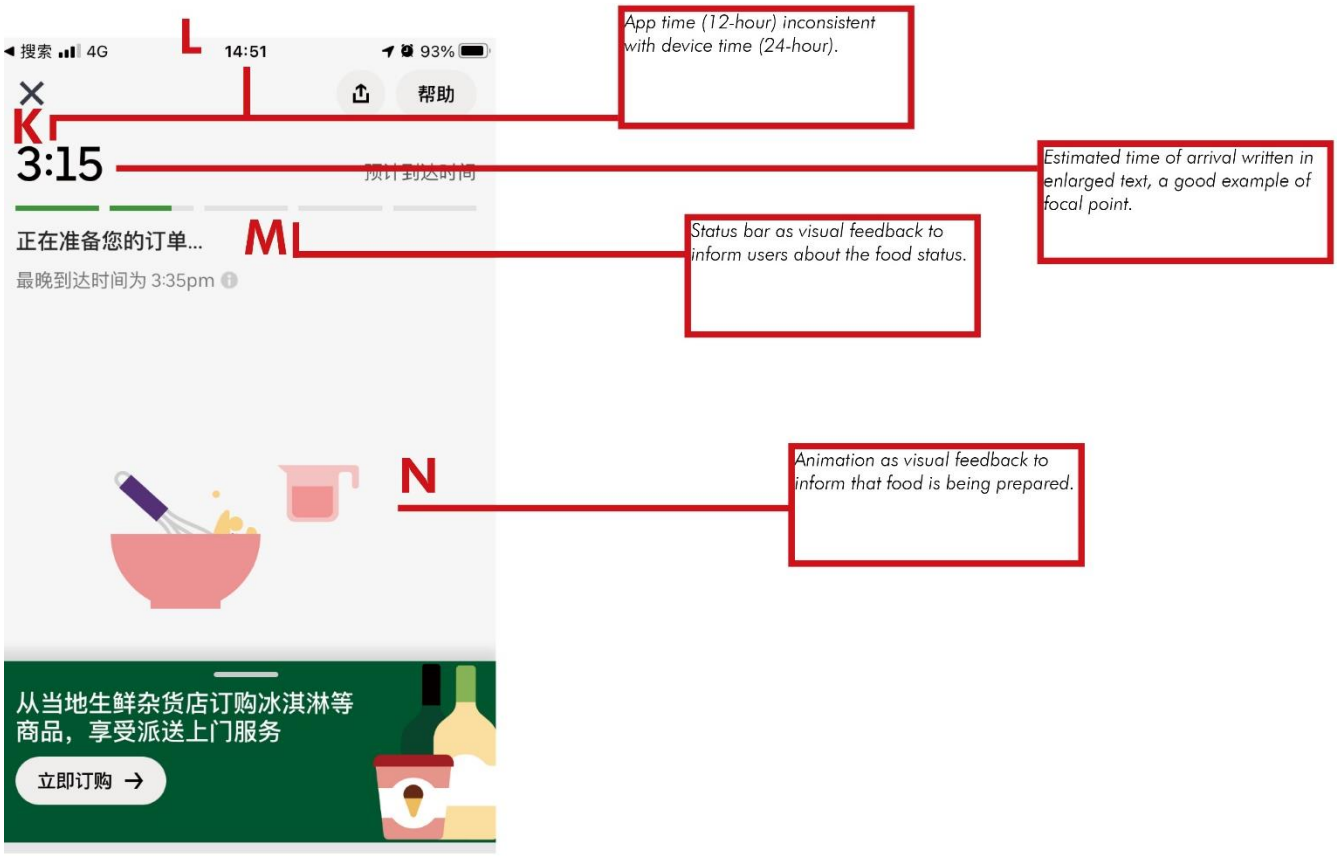
Upon processing the order information, I was presented with an order overview consisting of a list of order items (Figure 8). In the interface, I can swipe items to the left to toggle a “delete item” interface, which is externally consistent with many other mobile apps where items in a list can be deleted via swiping left, rendering the whole design an easy and intuitive use.



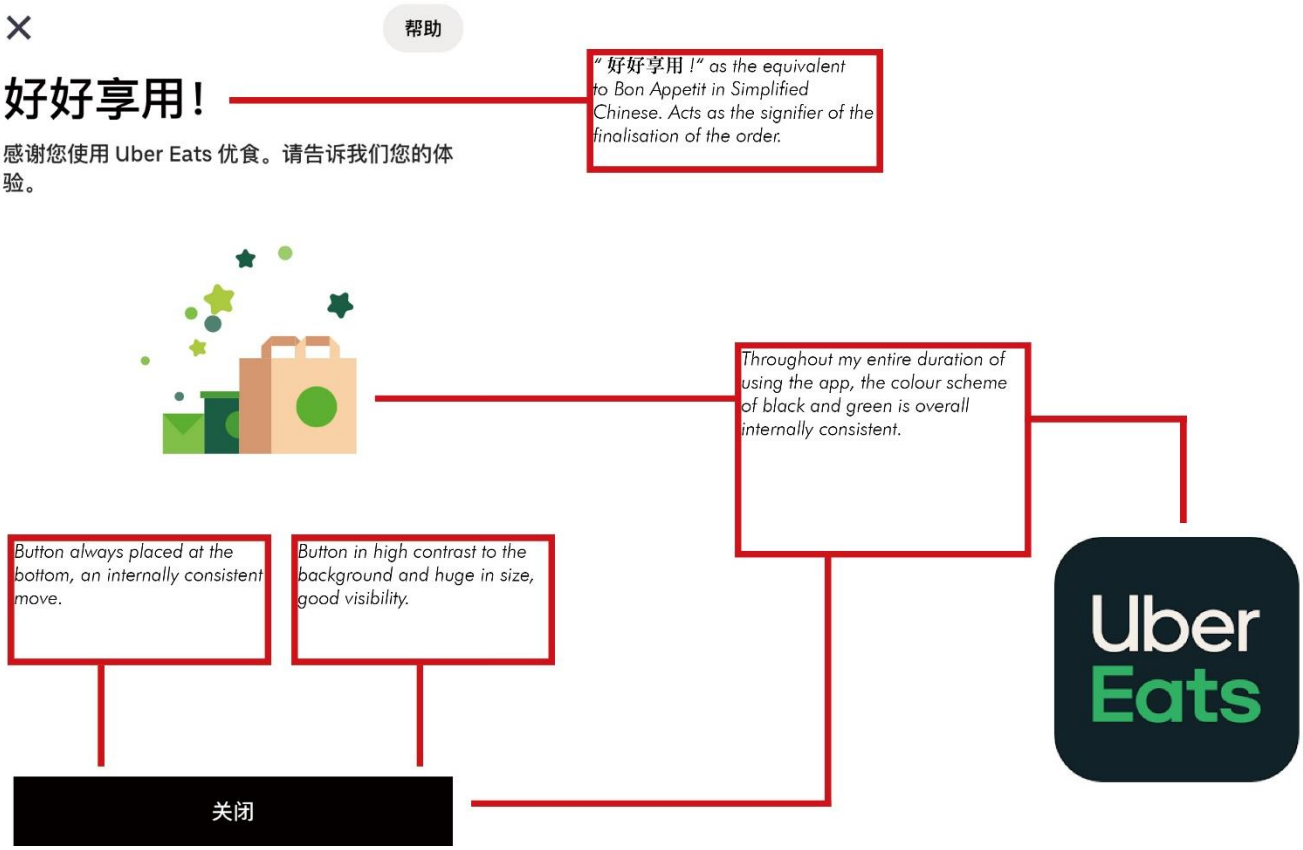
(Figure 8 Swipe left to delete items)

After I finish paying the order, I was presented with the page where my ordered food status is updated (Figure 9). On top, there is the estimated time of arrival(K), written in enlarged text. This is an example of good visibility by utilizing the gestalt principle of the focal point (Koffka, 1935). The time is styled and placed to be exceptionally attractive to the user’s attention since the EST of my long-waited food is the most crucial information on this page. Yet, the time is written in a 12-hour format, which is not consistent with my device settings as I always use the 24-hour formatted time(L). Such a decision to not follow the device settings of time formatting, alongside the fact that it does not have an AM/PM tag, would have caused confusion and unnecessary misunderstandings. I suggest Uber Eats change the time format according to the device settings to maintain consistency and add an AM/PM tag if a 12-hour format is used. Below the estimated time of arrival, there is a green progress bar(M) that acts as a visual feedback to me about the current status of my food, with each of the five sections representing each phase of the process (Initial order acceptance, food processing, delivery driver en route collecting the food, delivery driver en route delivering my food, delivery driver arrived). Throughout each phase, an animation of food processing is made, further conveying the idea as an excellent visual feedback that the food is being made. At last, at last, my food has arrived at my doorstep, and the page of “Bon Appetit” is presented to me (Figure 10), where the “Bon Appetit” acts as a signifier to inform users about the finalisation of ordering. I also noticed that the app generally follows a black-and-green colour scheme throughout the entire duration of user interaction, which is internally consistent with their product design and logo, rendering the user interaction seamless, easy to get familiar with, and without abruption. The button that would lead users onto the next step is always placed at the bottom, which is also internally consistent throughout the app to make the user interface more user-friendly and

familiarization-ease. It is also huge, coloured in black, with a high degree of contrast and figure/ground separation (Koffka, 1935) to ensure good visibility. It helps users to understand the hierarchal importance of this big black button.

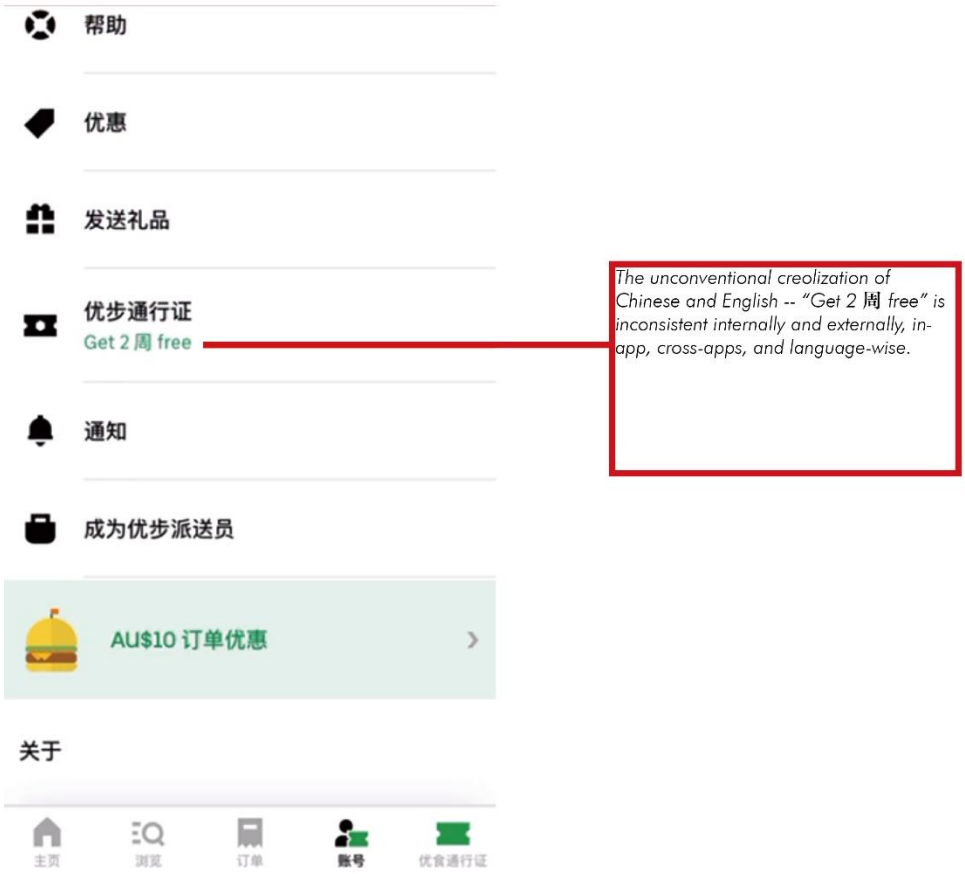


(Figure 9 The "Food is being prepared" page)



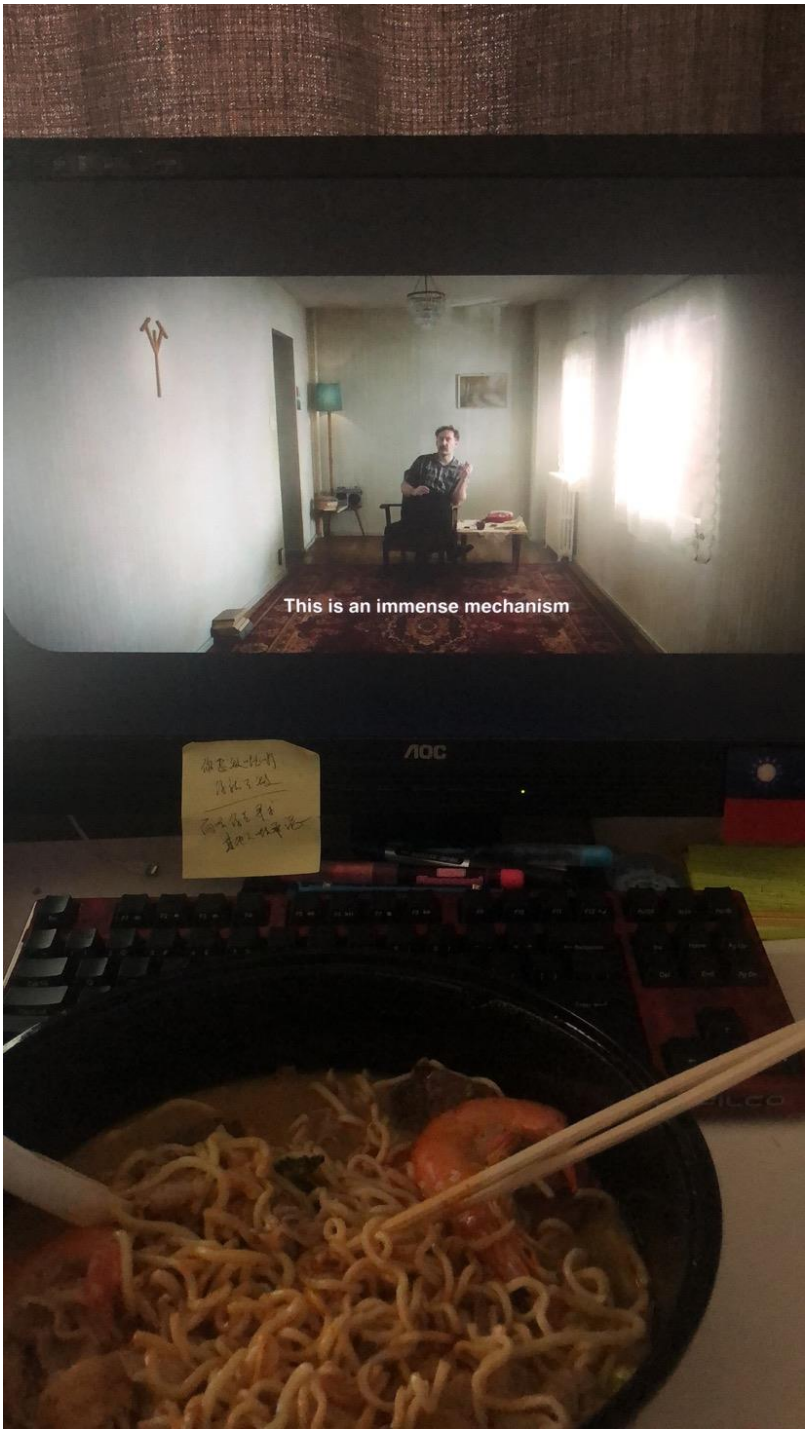
(Figure 10 The Bon Appetit Page)

Upon finishing the ordering process, I looked up the Uber Pass page for more information (Figure 11). On the page there is a special offer oddly written as “Get 2 周 free”. This unconventional fusion phrase between English and Chinese (“周”, week), presumably a result of badly-designed language localization structure within the app, is both internally and externally inconsistent, as such usage has never been seen since across the Uber Eats app, in other technologies, or anywhere else. In-app instructions should be written in concise language as per the device language settings. I would have suggested Uber Eats rewrite the structure of the language localization so that the special limited-time free offer of Uber Pass can be correctly written in the language as per the device settings – “首两周免费” (Get 2 weeks free in Simplified Chinese).



(Figure 11 The ludicrous half-done in-app language localization)

To my disappointment, the Malatang is not as good as I thought it would be, worse off than the one nearby my senior high school that I used to acquaint myself with often. Nevertheless, at least I can turn on my computer, open the browser, and watch *Innovation Trilogy* by Kuba Dorabialski (Figure 12), a series of videos that are making its online screening on the Carriageworks Museum website as a much-loved appetizer. The film tumbles me into the memory line, from as recent as my years while attending his classes as a bachelor student in photography, to as old as the cold-warry pre-nineties 20th century’s Eastern Europe that I’m too young to remember, far, far away.



(Figure 12 I ate my Malatang while watching the astonishing *Innovation Trilogy*)

References

Koffka, K. (1935). *Principles of Gestalt psychology* . Routledge.