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Book Overview & App Preview Written by Prateek Prasad

The past decade has seen significant technological innovation. Smartphones, which were considered a luxury not long ago, have become mainstream, and internet connectivity is accessible to a broader demographic. Not only has this enabled users to express themselves in new ways, it's drastically skewed what "computing" means by moving these capabilities out of an office and into the palm of their hands. For many users, a smartphone is their very first computer.

This is nothing short of a paradigm shift that has fundamentally altered numerous aspects of our lives. It's made the world a smaller place by bringing people closer to one other. It has altered our social behavior and caused entirely new industries to spring up. It's mind-blowing to realize that the phones we have on us at all times are exponentially more capable than the computers that landed humans on the moon.

Looking back at how this ecosystem has evolved, we can see that even the entry-level devices available today are significantly more capable than their premium counterparts were in the early days. Smartphones now have more sophisticated interfaces, graphics and animations and ship with many more sensors to accurately analyze the world around us.

This translates into smarter, more capable apps that solve a host of problems — and do it with delight. It's hard to find an industry that apps haven't impacted. It's far easier to reach out to your audience and offer your services if you have an app. This has made distribution more effortless and has leveled the playing field for everyone. But it's also made it more important to know how to design an app that goes beyond pure utility.

Why design matters

With smartphones becoming mainstream, our perception of design and how design impacts us daily has changed as well. With the original iPhone, apps tried to mimic the real world with what's called **skeuomorphic design**. And they did this for a good reason. The iPhone was an entirely new device, the first in its category, so the only mental model users had when they came to it sprang from using real-world objects.

Notes were literal sheets of paper with tears at the top. Contacts looked like a physical address book and there was liberal use of wood and leather across the board. Looking back at it now, it looks dated and maybe even childish to some of you. But it was revolutionary at the time.

As humans, we rely on habits to interact with the physical world. We don't need to learn how to use a notebook every time we buy one because we're already familiar with them. The original iPhone leveraged these tendencies. Coming as close as possible to real-world objects made it easier for users to transfer their habits to a thin sheet of glass and make that cognitive leap.

Ten years later, we no longer need to mimic the real world — but it's invaluable to reflect upon the journey. As technology has advanced, user's expectations from apps have also changed. An app doesn't just need to work. It has to look good, feel intimate and familiar, and be delightful while still being unique enough to attract attention and establish its identity.

That's where this book fits in. It will teach you how to integrate design decisions to your apps. You'll learn how to go beyond merely functional apps to create well-made, well-considered ones.

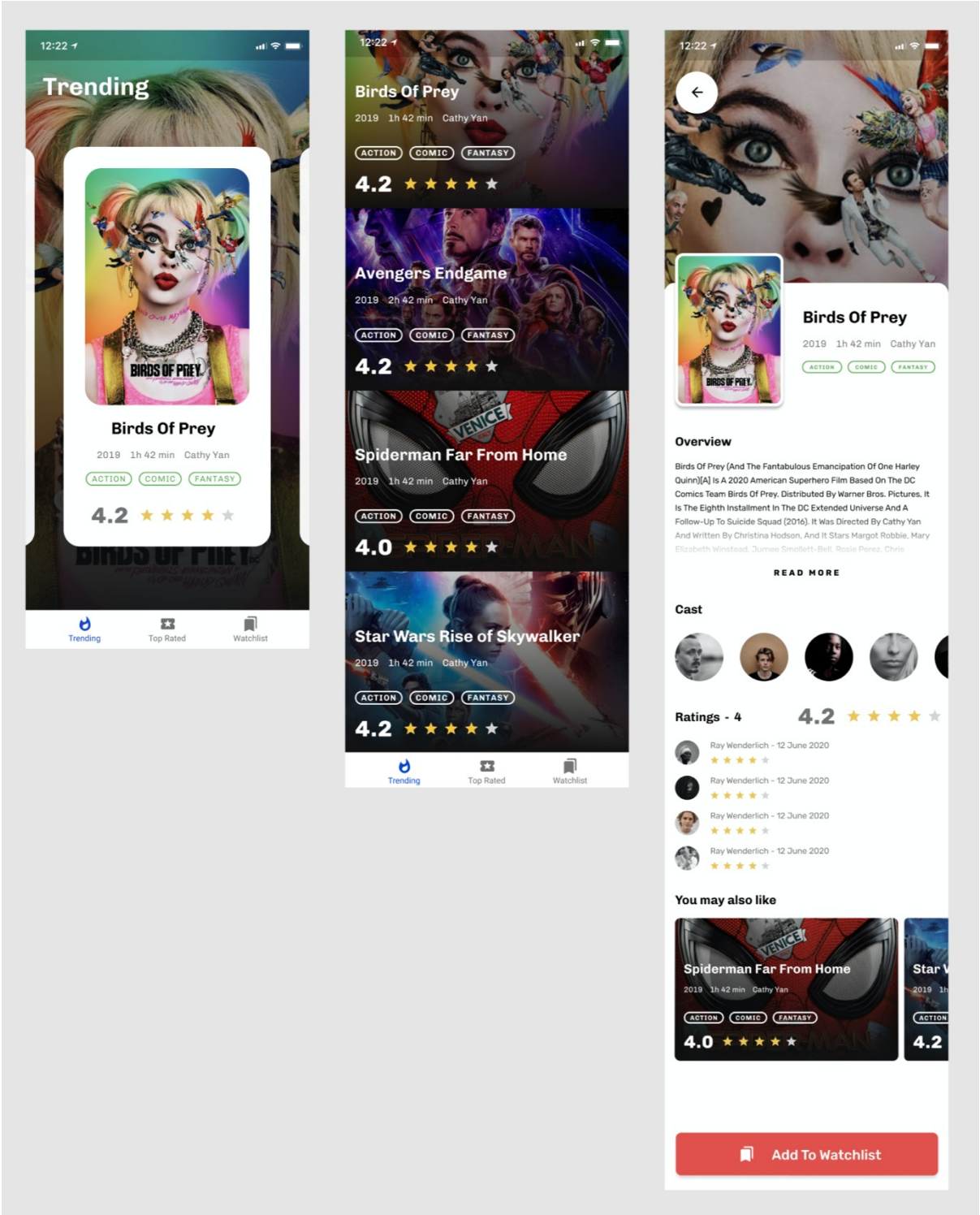
About this book

The book starts from the beginning, assuming you have no prior experience. It covers all the basics, such as layout and composition, color and typography, flow and transitions, and more. You'll use Figma, a modern design app, to learn the fundamentals of the craft

while learning how to use the tool itself. You'll apply the lessons you learn to a sample app for a single point of reference throughout the book.

Movie tracking app

In this book, you'll design **Cinematic**, an app for tracking movies. The app allows users to view trending and top-rated movies and make a list of movies they wish to watch. Here's how it looks:



Assumptions about the audience

This book is for you if you are:

- Someone with no prior design experience or training.
- Someone with no familiarity with specialized design tools like Photoshop, Sketch or Figma.
- Unable pay for design tools, unless you can use them as a regular part of your workflow.
- Unable to hire a designer for your projects.
- Someone who wants to do more of the design on your own or level up your skills.

Chapter summaries

Here's a synopsis of each chapter as a preview of what to expect:

1. **Book Overview & App Preview**: This is the chapter you're currently reading. Get an overview of the book including a brief look at what's coming up in each chapter. Set up your Figma design workspace and learn how to access the project files. Jump in and get started right away with a quick project.
2. **Tour of Workspace & Figma Fundamentals**: Get an introduction to key tools in Figma like shapes, frames, sizing, alignment, colors and layers and apply your learnings to design a screen from scratch.
3. **App Teardown**: Trace over provided screenshots for two popular apps to study their layout and identify patterns and structures used to build them.
4. **Wireframing & Screen Layout**: Learn about the importance of wireframing and how to incorporate it into your design process. Create wireframes of a few screens and their components and build a scaffold of the app flow by defining the navigation between screens.
5. **Reusable Elements & Data**: Learn to build reusable components for common UI elements like buttons, toolbars and content cards. Incorporate sample text and image data for more realism. Leverage resuable components for faster iterations and to build more flexible designs.
6. **Typography**: Learn typography basics for communicating hierarchy, order and emphasis.
7. **Colors**: Gain an overview of color basics by learning common practices and creating palettes. Create visual styles for consistency throughout the app.
8. **Transitions & Animations**: Explore the prototyping tools to create a full app walkthrough. Create different transitions between screens to communicate the relationship among elements.
9. **Feedback & Testing**: Explore the collaboration tools to test designs on multiple devices and solicit feedback about the app goals and overall user experience.
10. **Design Systems & Visual Language**: Learn how to build a design system to establish brand consistency. Gain insights into fundamental design decisions by analyzing Apple's Human Interface Guidelines and Google's Material Design.

11. **Recap & Next Steps**: Review of the lessons learned and how to apply them when starting from scratch. Sources for inspiration and useful resources. Suggestions for continued learning and mastering design skills.

Starter files

Each chapter comes with starter files to make it easier for you to focus on the topic lessons, rather than fiddling with setup issues.

The files are Figma files with a **.fig** extension. You'll also have access to final versions of each chapter file for reference.

Setting up Figma

Figma is a relatively new design app that's rapidly gaining popularity. It's comparable to Sketch or Adobe Photoshop, with standard tools for drawing shapes, using fonts, images, colors, etc. It also has built-in prototyping features to simulate interactive walkthroughs.

Some of Figma's best features are that it:

- Is a cross-platform app.
- Is free to use for up to three projects, which is sufficient for this book.
- Has a vibrant third-party plugin ecosystem to enhance your workflow.
- Has apps on iOS and Android, which means you can view and interact with the projects on whichever device you use.

Sign up

Create an account at figma.com.

Launch the app

While Figma comes with native apps for both Mac and Windows, for the purposes of this book, you'll use Figma on the browser to keep things consistent across chapters.

Log in to your newly created Figma account on figma.com

Install the Mirror app

Finally, download the Figma Mirror app for your iOS and Android devices. You can find links at figma.com/downloads or search for **Figma Mirror** in the iOS App Store or the Google Play store.

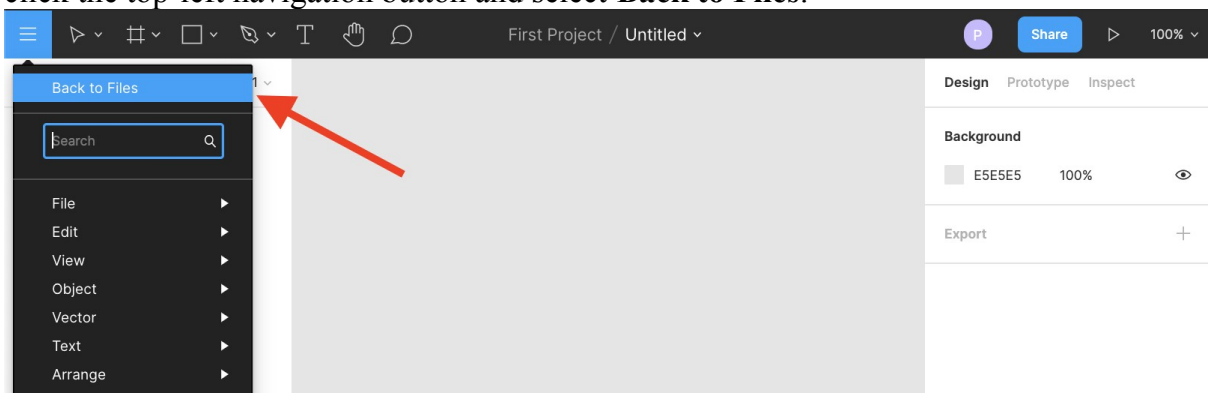
Taking Figma for a spin

Here's what you'll learn in this first chapter:

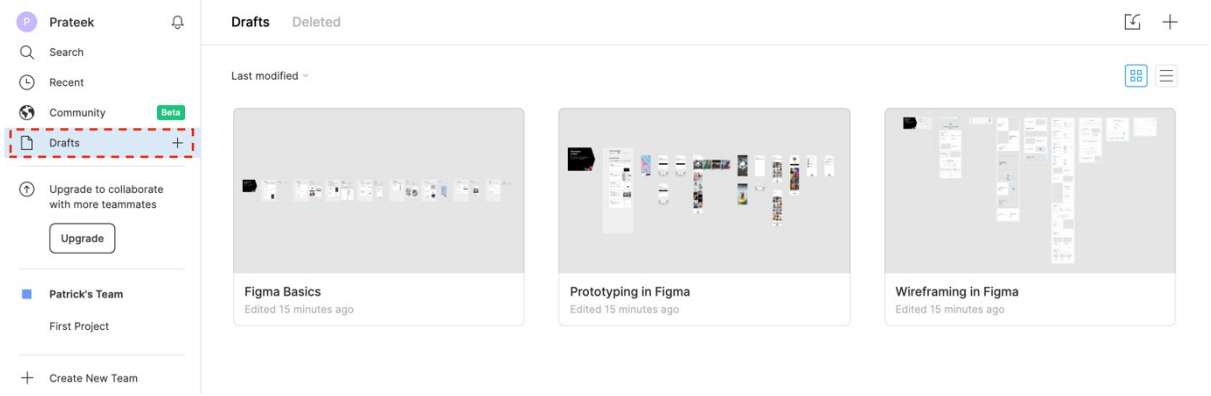
- Importing a design to Figma
- Creating a prototype
- Adding a button element to your design

Getting started

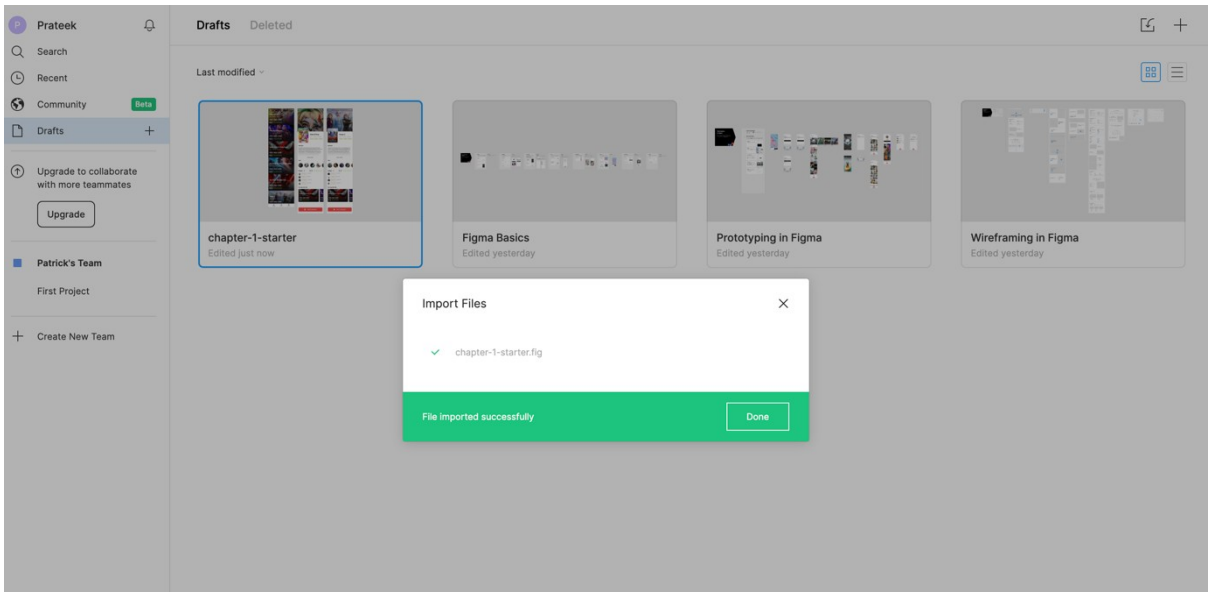
Log in to Figma, if you haven't yet. If you're inside a new file that Figma created for you, click the top-left navigation button and select **Back to Files**.



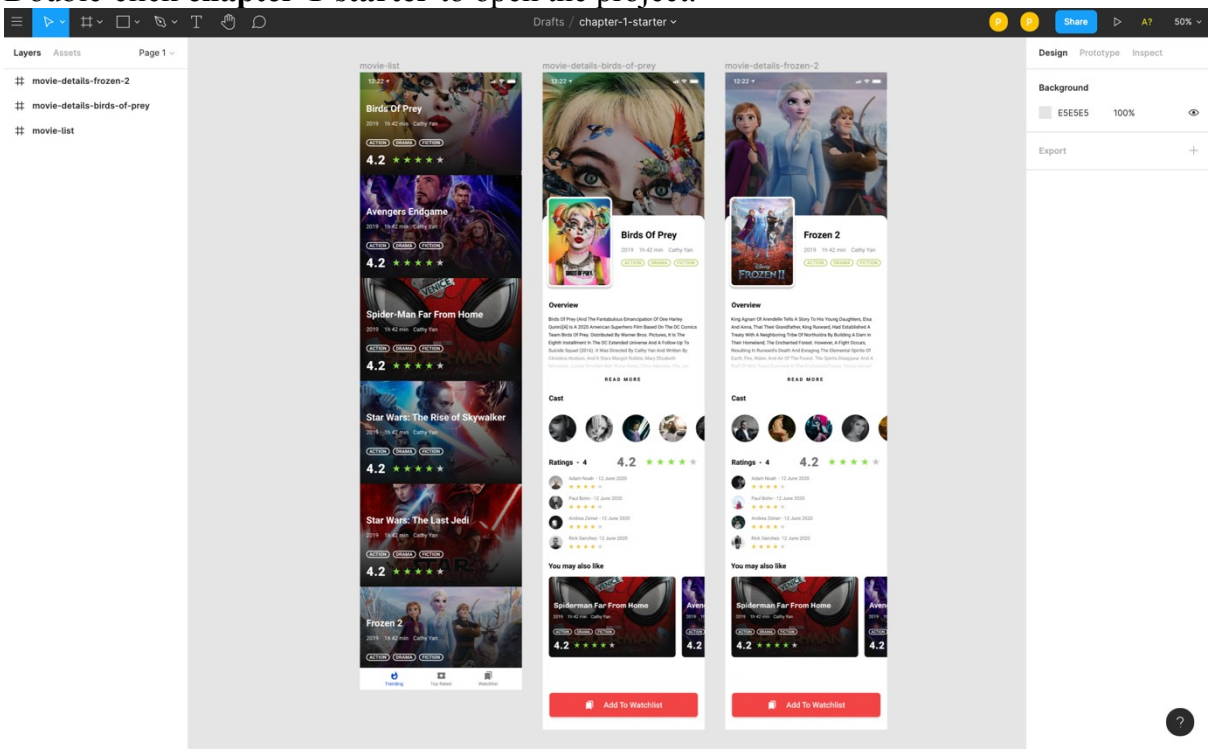
Select the **Drafts** tab, where you'll find three pre-installed projects from Figma. You'll see something similar to this image:



Next, find **chapter-1-starter.fig** in the book downloads and drag it into the Figma app window to import the project.



Double-click **chapter-1-starter** to open the project.

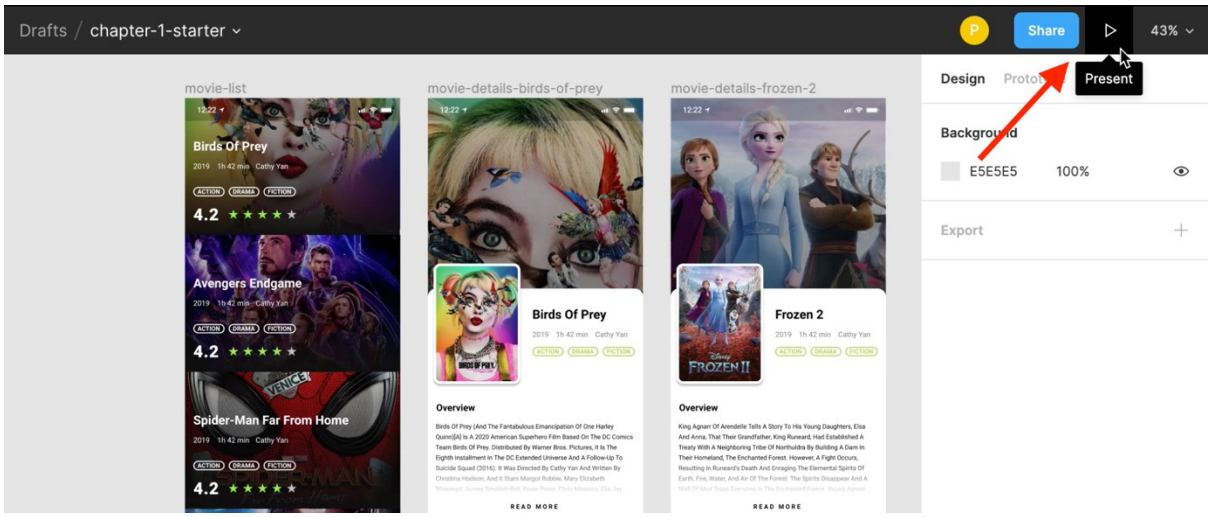


The project has three frames that represent three screens of the app. The **movie-list** frame shows a list of movies under the **Trending** category, while two movie details frames show the details of the movies “Birds of Prey” and “Frozen 2”.

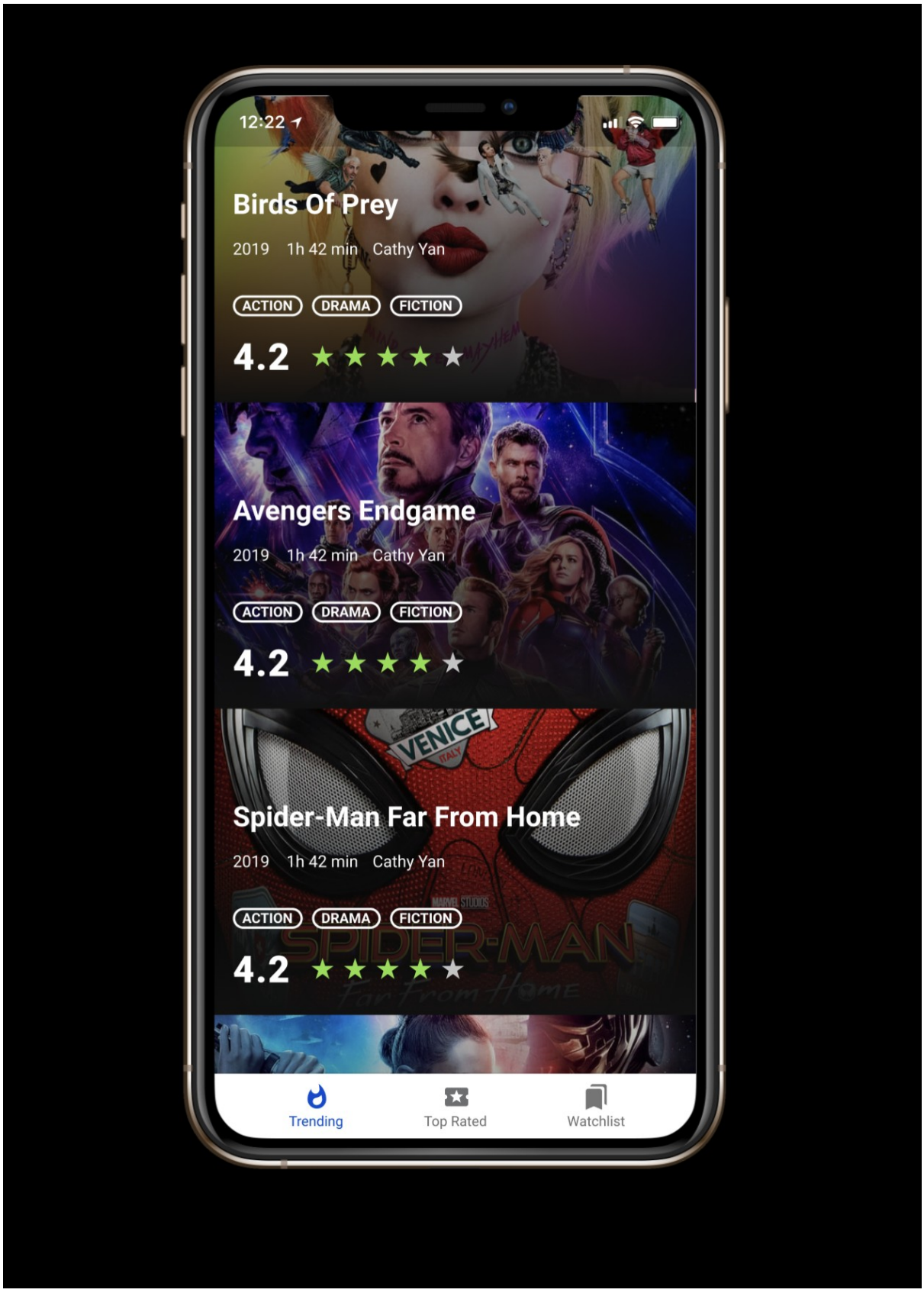
These screens may look static, but it’s an interactive prototype.

Viewing as an interactive prototype

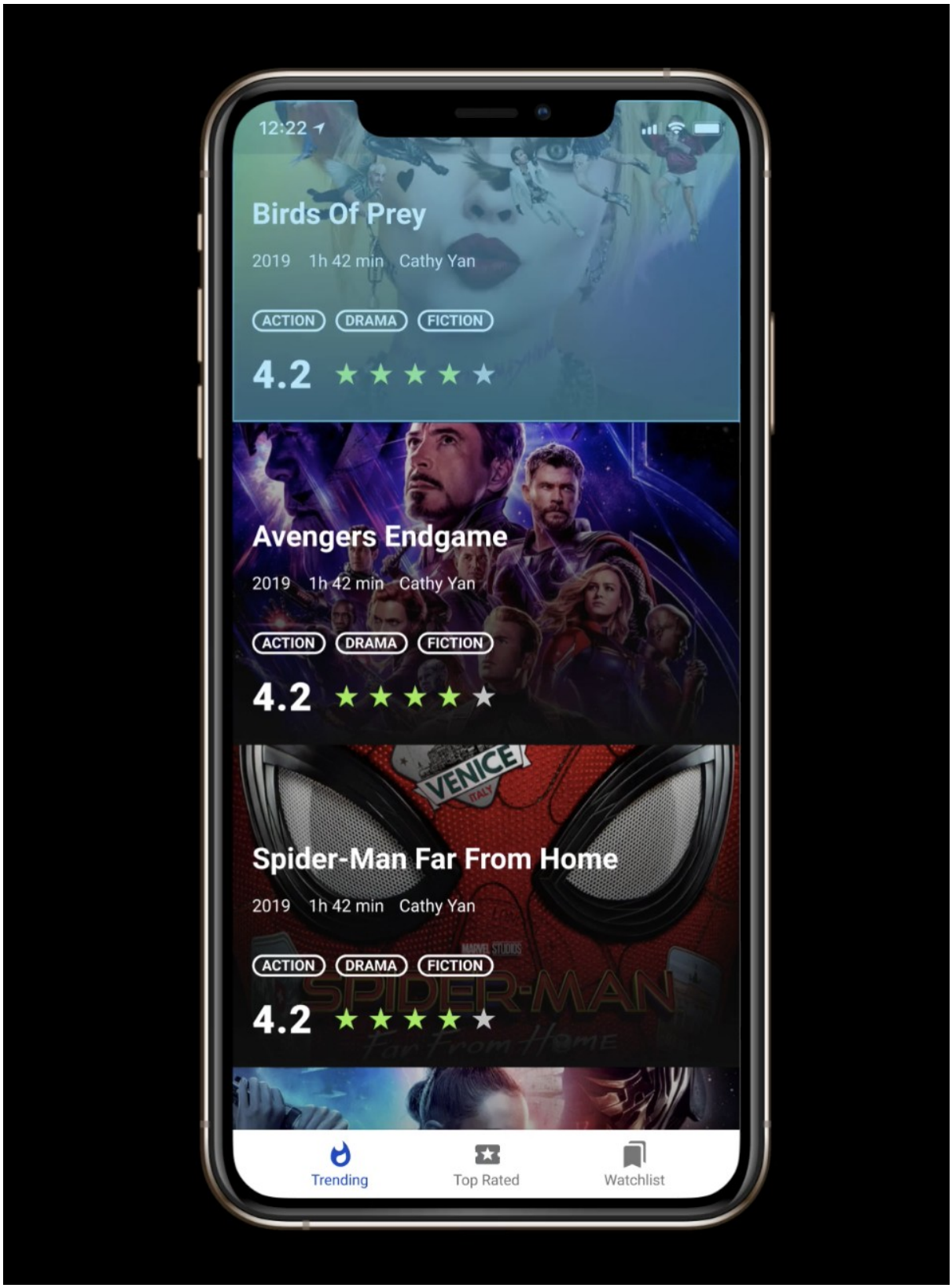
To interact with the prototype, click the **Present** button from the Toolbar. You’ll find it at the top-right corner of your screen.



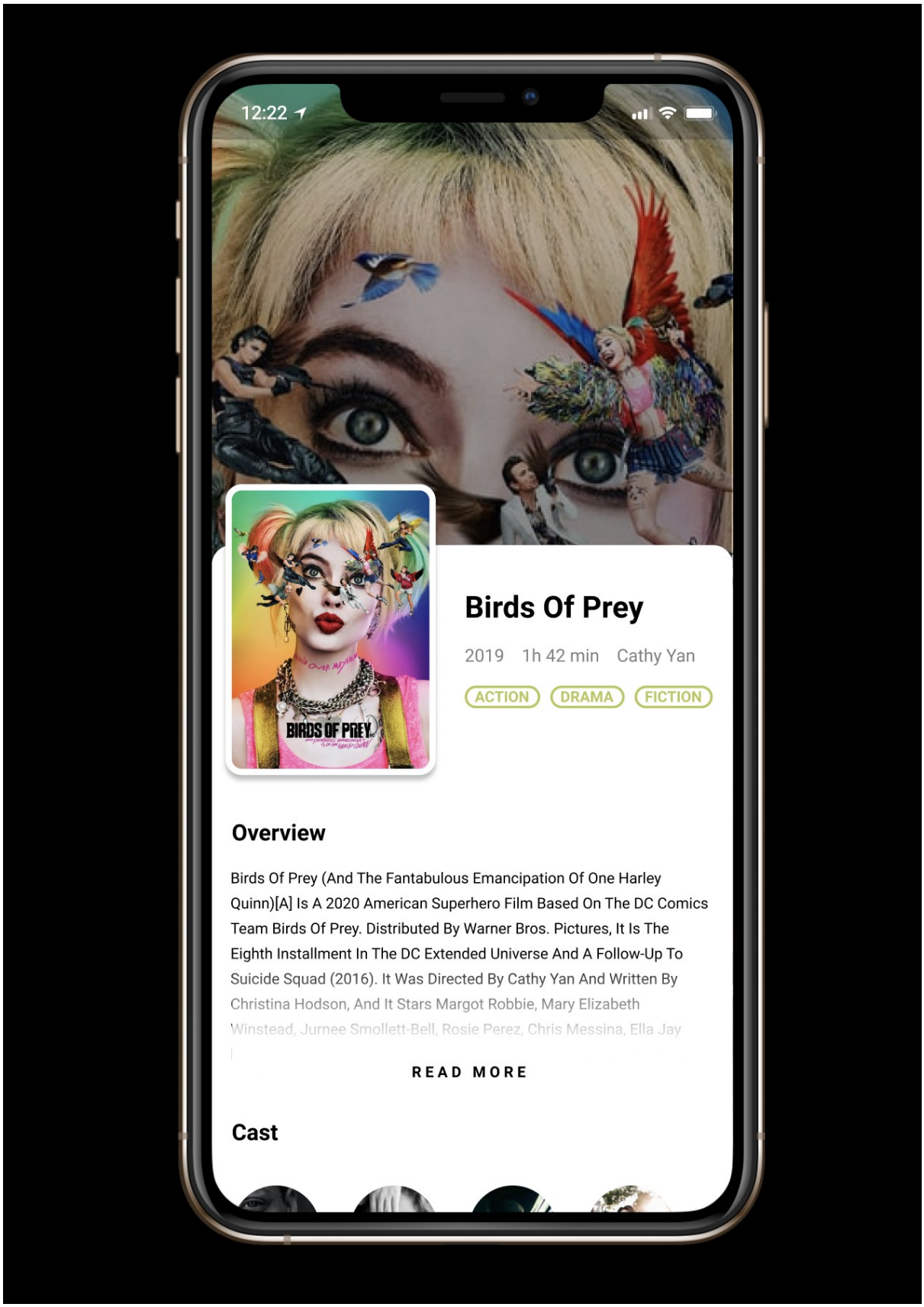
A new browser tab will open with the **movie-list** screen inside an **iPhone 11 Pro Max** device frame. The list is scrollable, but the status bar and the bottom navigation stay anchored.



If you click anywhere on this browser tab, the interactive components will flash, indicating where you must click. In this case, it's the **Birds of Prey** movie card, which is the first item on the list.



Clicking the card takes you to the details screen for the movie. You can scroll through the screen and see the different sections.



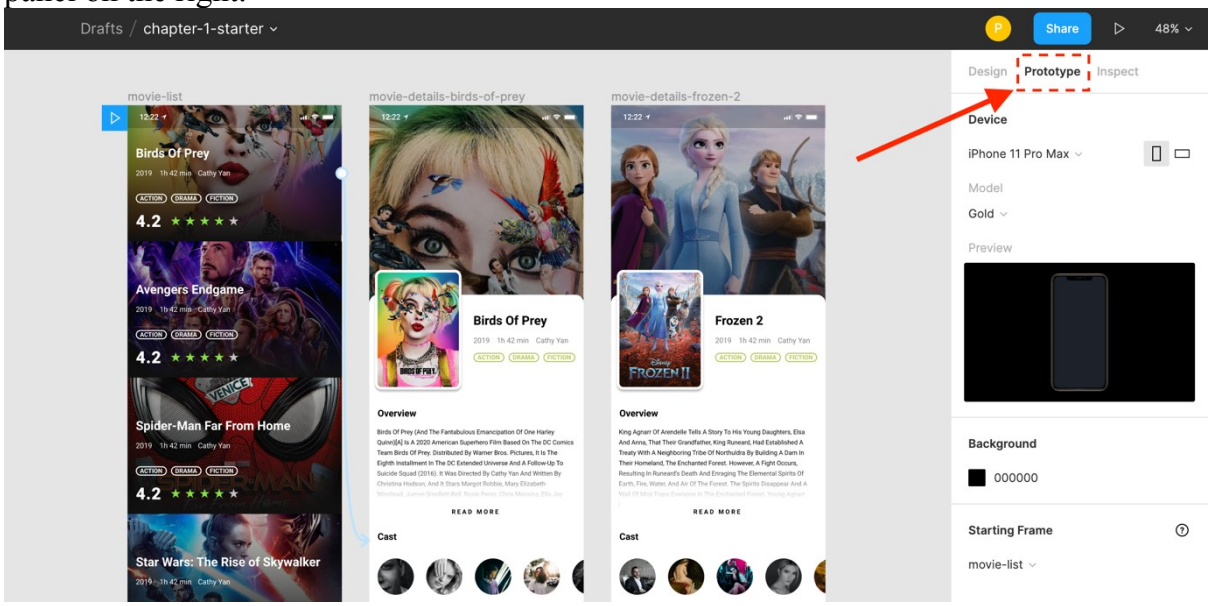
Having the ability to design and prototype the interactions in one tool is powerful and reduces a lot of friction and back and forth in typical design workflows.

As a quick-start exercise, you'll link the **Frozen 2** movie screen to its detail screen. Also, there's no way for you to navigate back to the movie-list screen as of now. You'll build a **Close** button to exit the details screen.

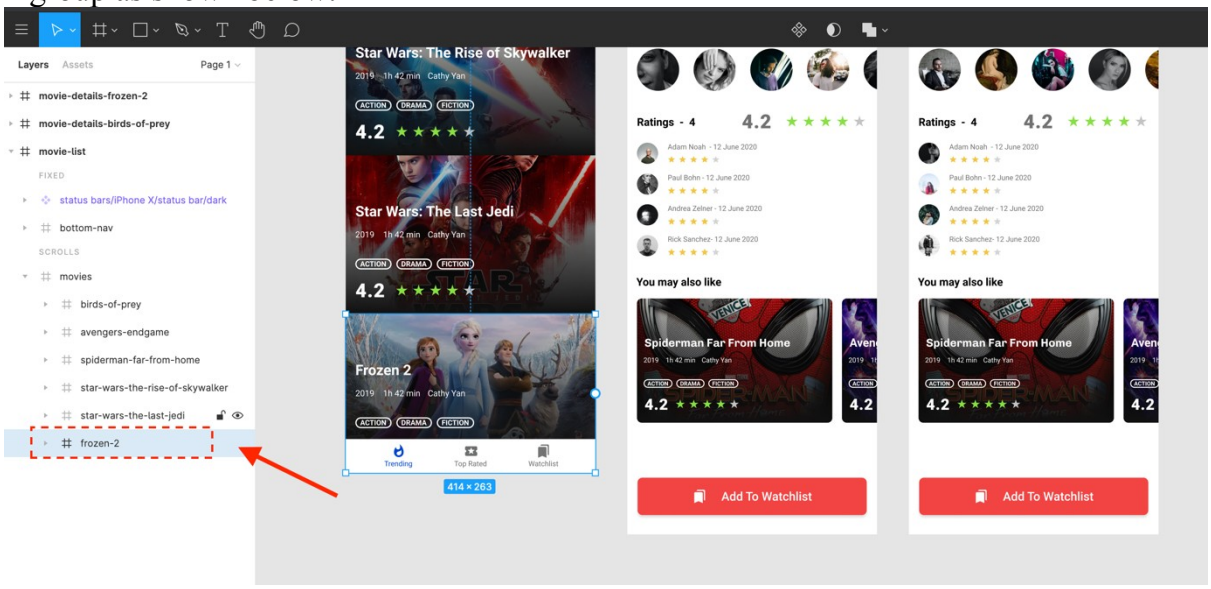
This quick exercise will get your hands dirty and give you a feel for the process. The upcoming chapters will go deeper into individual aspects of the tool and the process but for now, go have some fun!

Creating a link between two screens

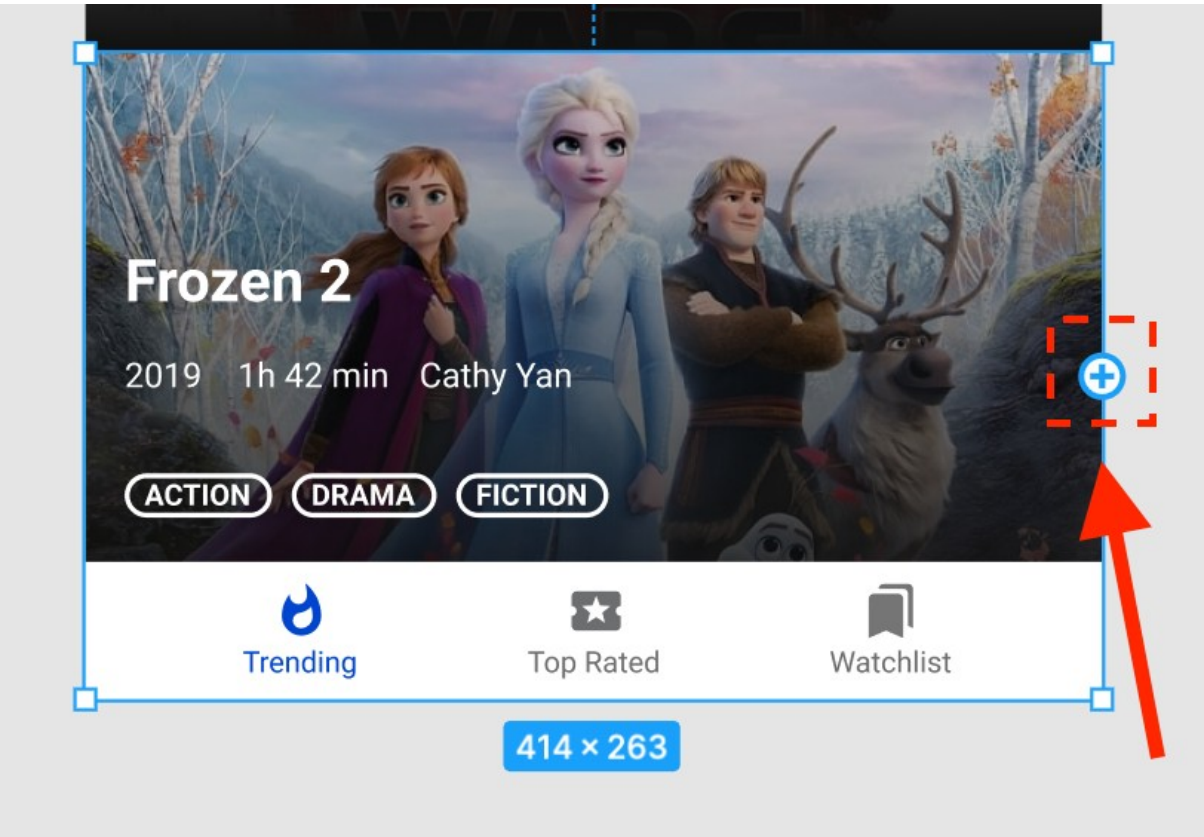
Go back to the Figma editor window and click on the **Prototype** option in the Properties panel on the right.



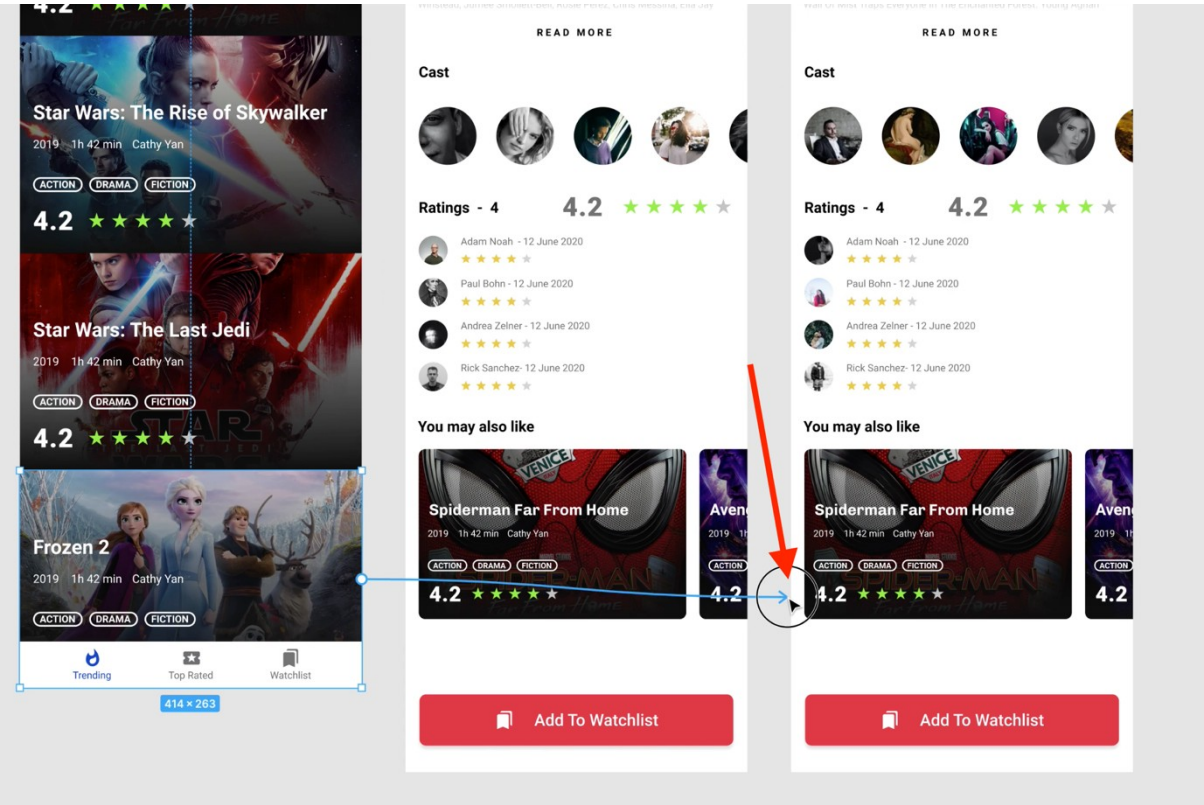
In the Layers panel on the left, expand the **movie-list** frame, and select the **frozen-2** group as shown below.



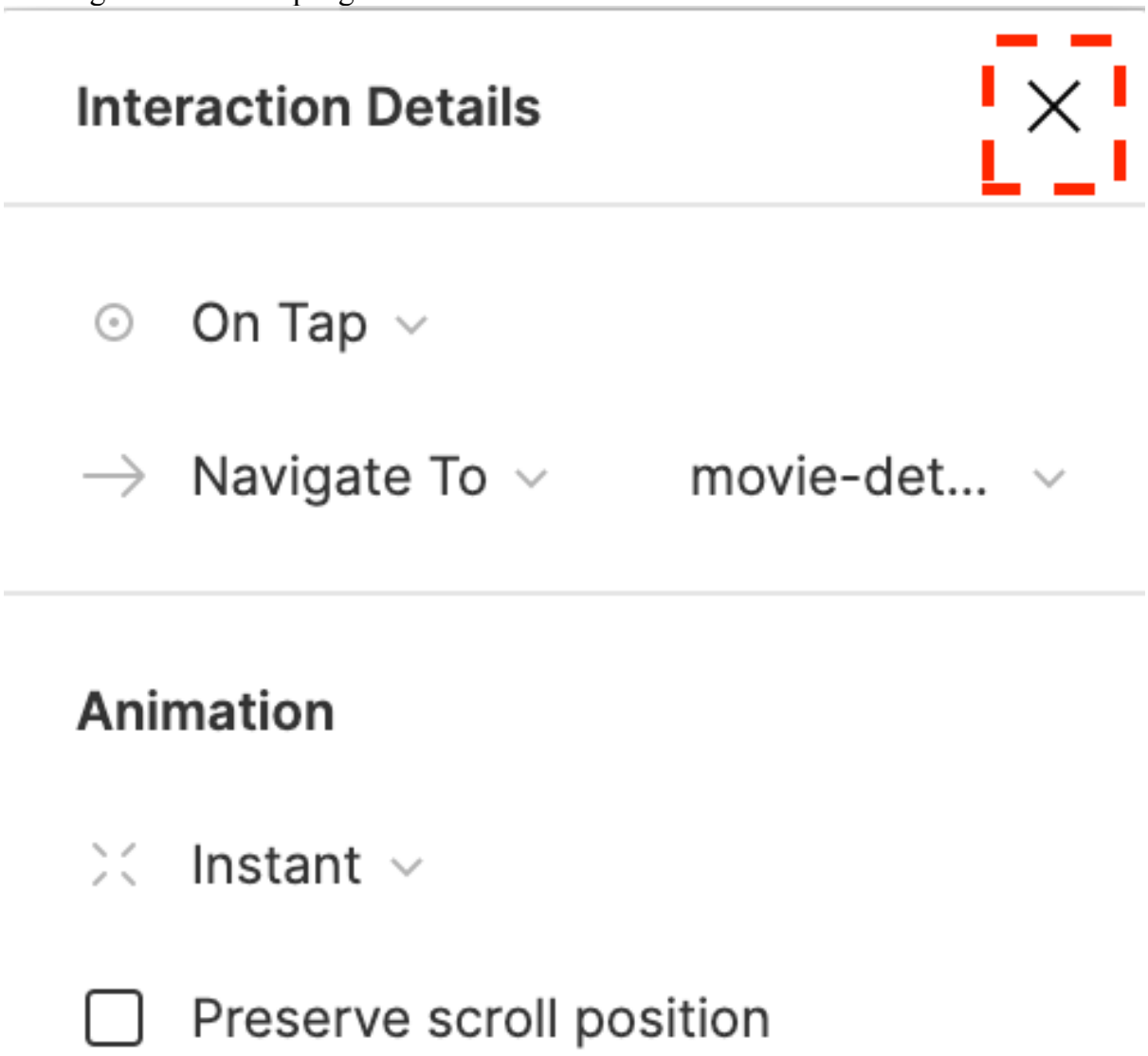
You'll see a **o** button on the right edge of the card.



When you hover over the **o** it will turn into a +. Click on the + and drag the arrow to the **movie-details-frozen-2** frame. This links the Frozen 2 card to its details screen.



An **Interaction Details** menu will appear, detailing the animation, navigation and transition properties. Leave everything at their default values and close the menu by clicking the **X** at the top-right.

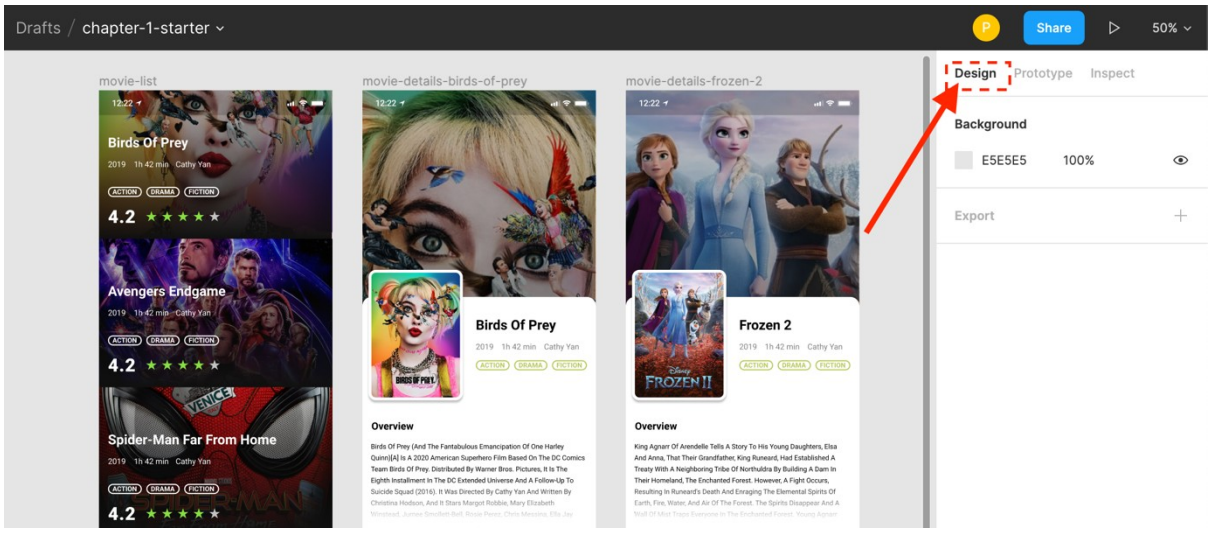


Click the **Present** button again to view the interactive prototype. You're now able to navigate to the Frozen 2 movie details screen by clicking the card in the list.

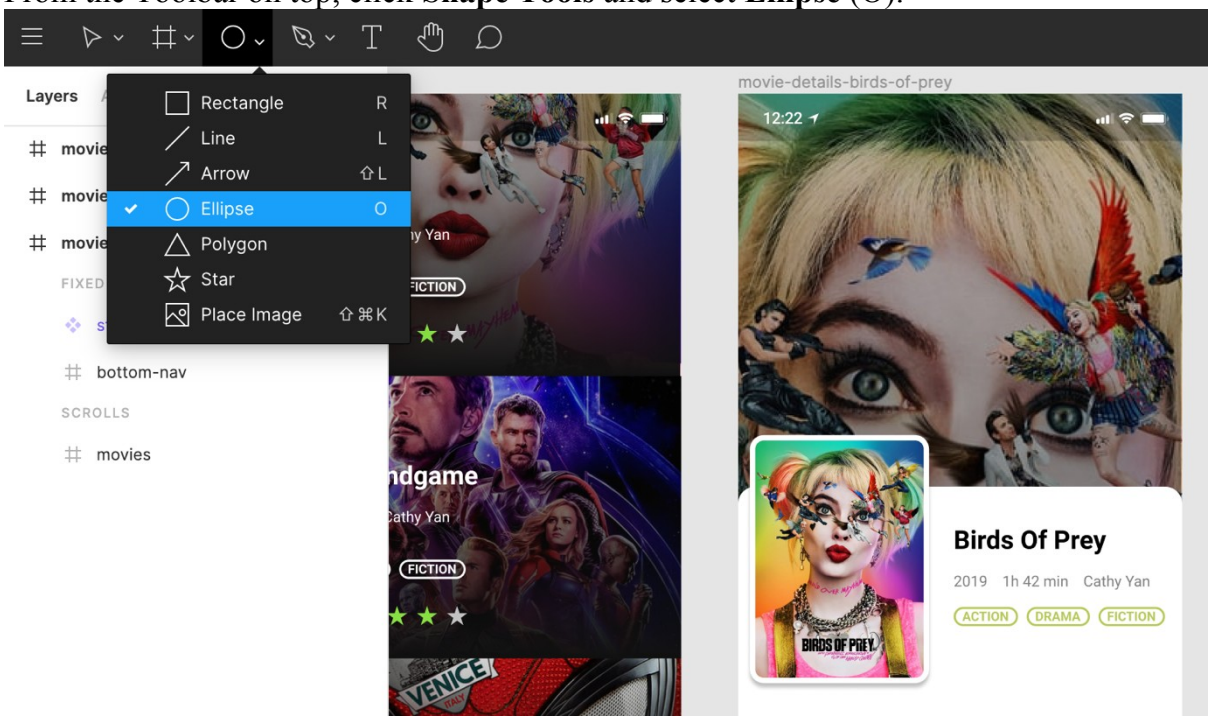
Awesome job building your very first interaction! You'll now create a **Close** button to go back to the **movie-list** screen.

Adding a button to the details screen

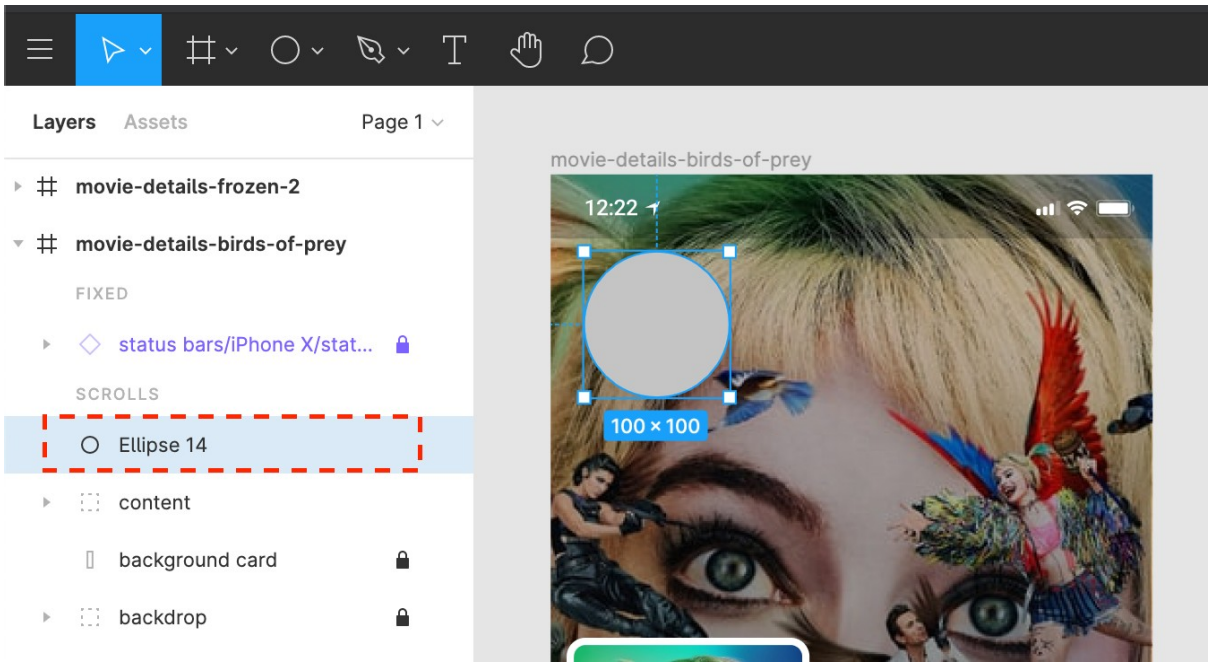
Go back to the Editor tab and click the **Design** option in the Properties panel on the right.



From the Toolbar on top, click **Shape Tools** and select **Ellipse** (O).

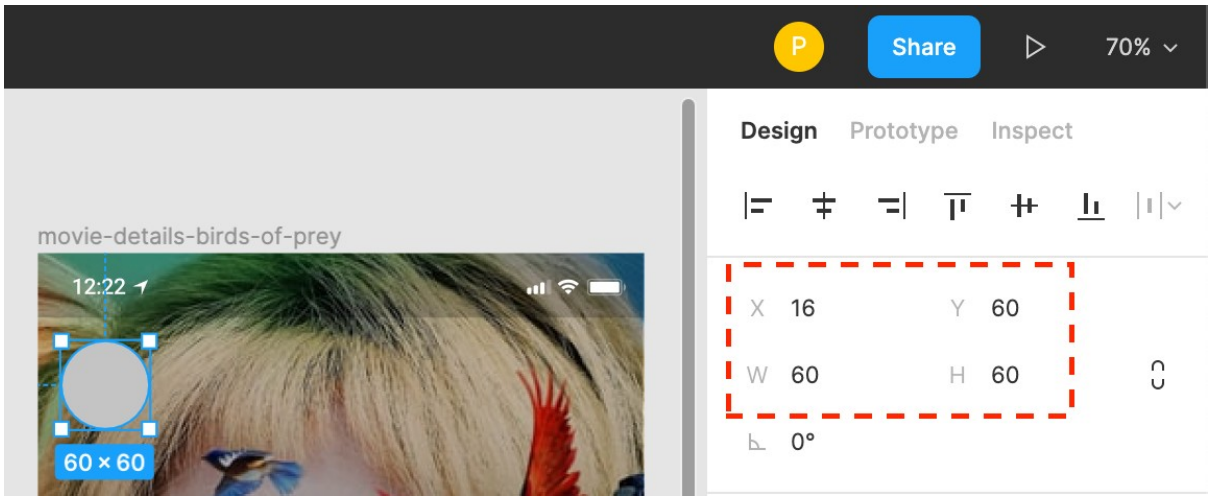


Now, click anywhere on the **movie-details-birds-of-prey** frame. This will add a **100x100** circle to the screen. You'll find this option in the Layers panel to your left, as well.



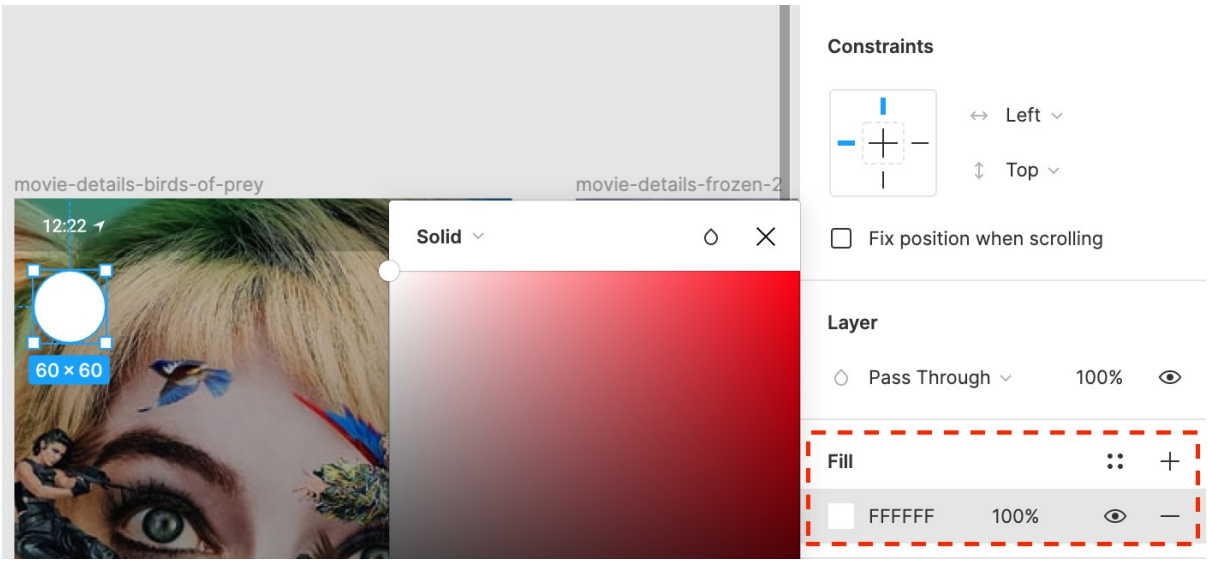
Select the circle by clicking it, then give it the following properties:

- **X** = 16
- **Y** = 60
- **W** = 60
- **H** = 60



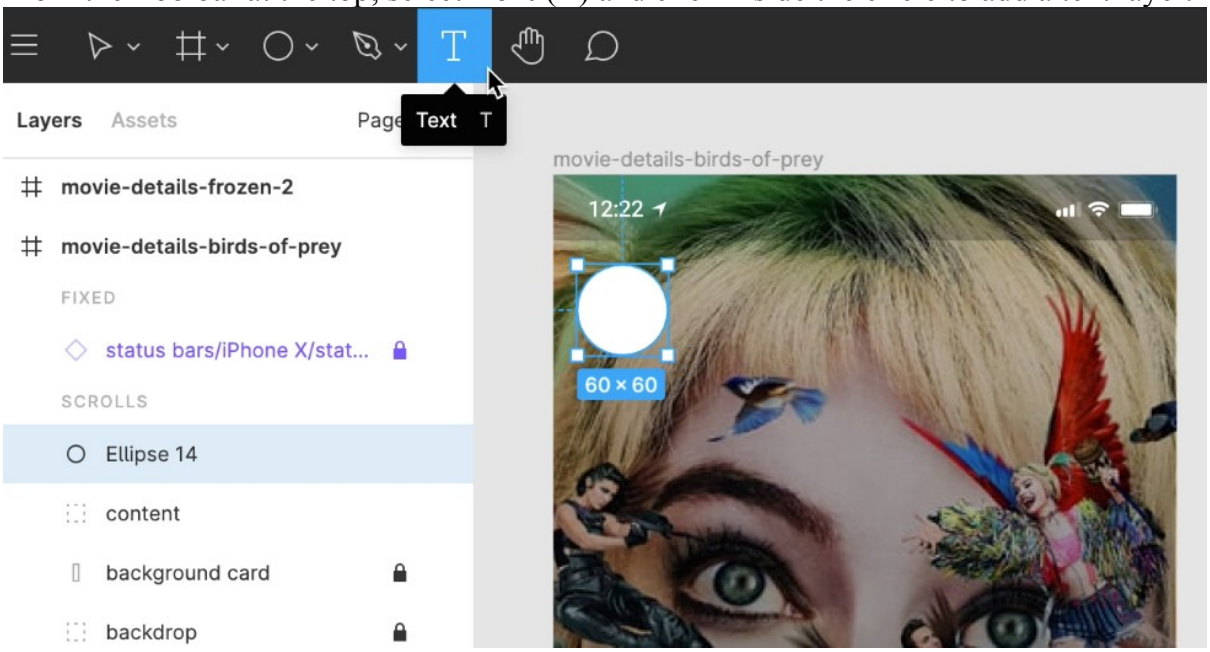
Note: **X** and **Y** values define the **X** and **Y** coordinates of this circle, while **W** and **H** represent its **width** and **height**.

You'll now change the color of the button. To do so, select the **Fill** option from the Properties panel on the right and give it a **white** (**#FFFFFF**) fill.

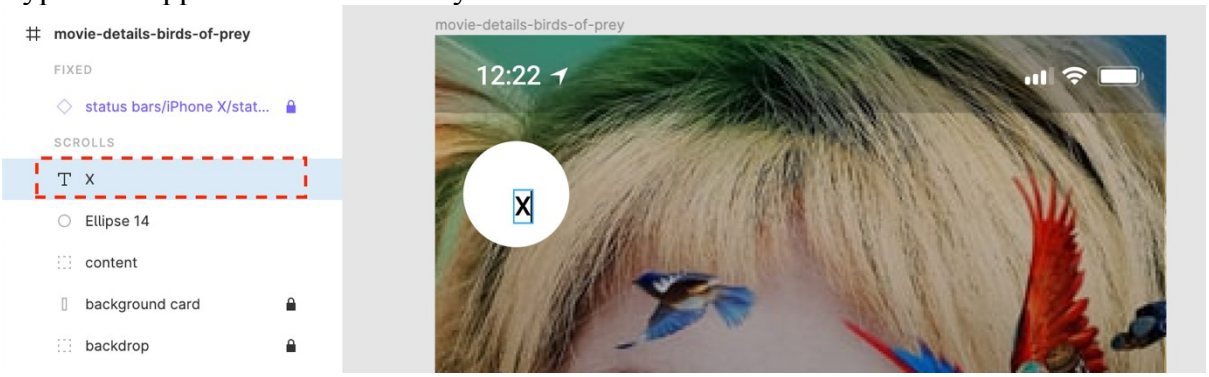


Instead of manually creating the X symbol using lines, you'll cheat a little and use the letter X to keep things simple. Sneaky right?

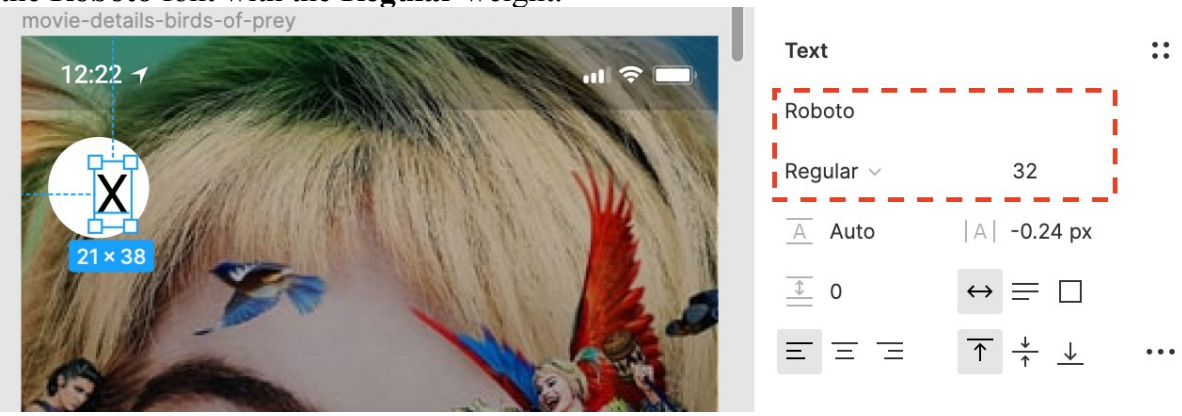
From the Toolbar at the top, select **Text** (**T**) and click inside the circle to add a text layer.



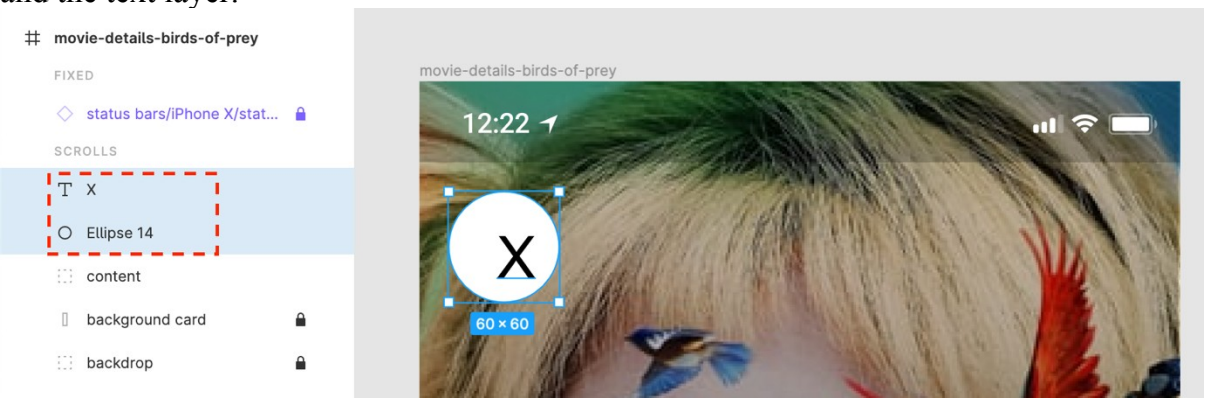
Type **X** in uppercase in the text layer.



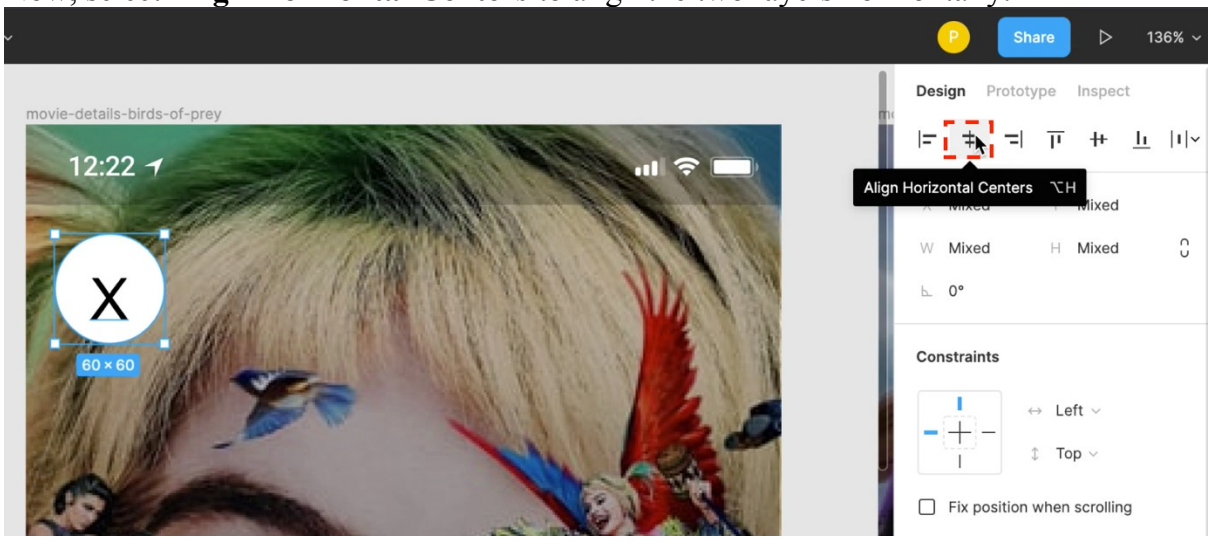
From the **Text** section of the Properties panel, give this layer a font size of **32** and use the **Roboto** font with the **Regular** weight.



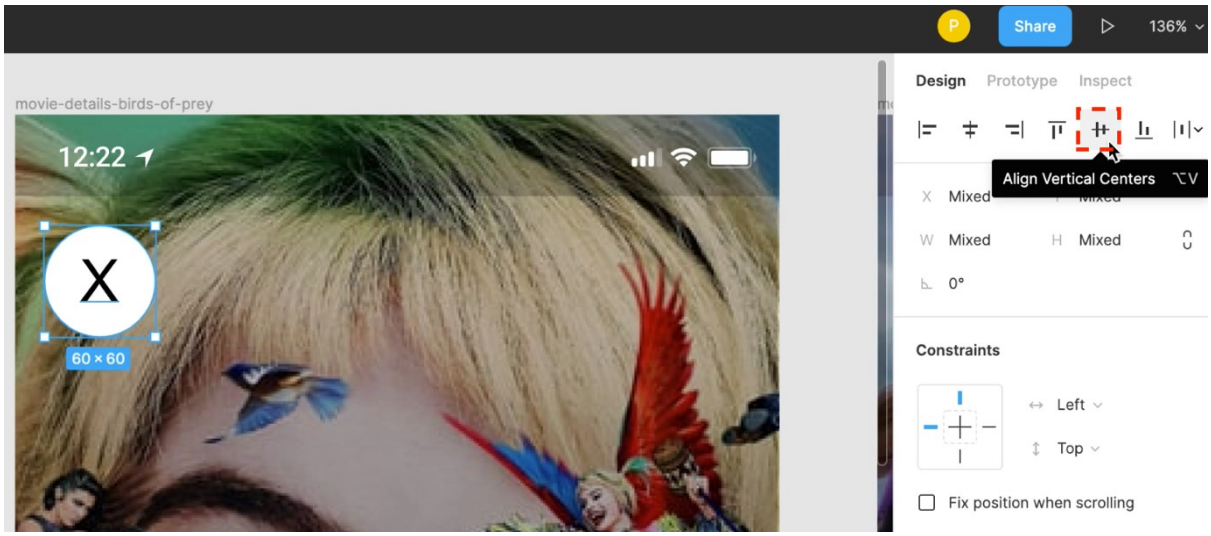
The X is not centered in the circle yet. To fix that, hold **Shift** and select both the circle and the text layer.



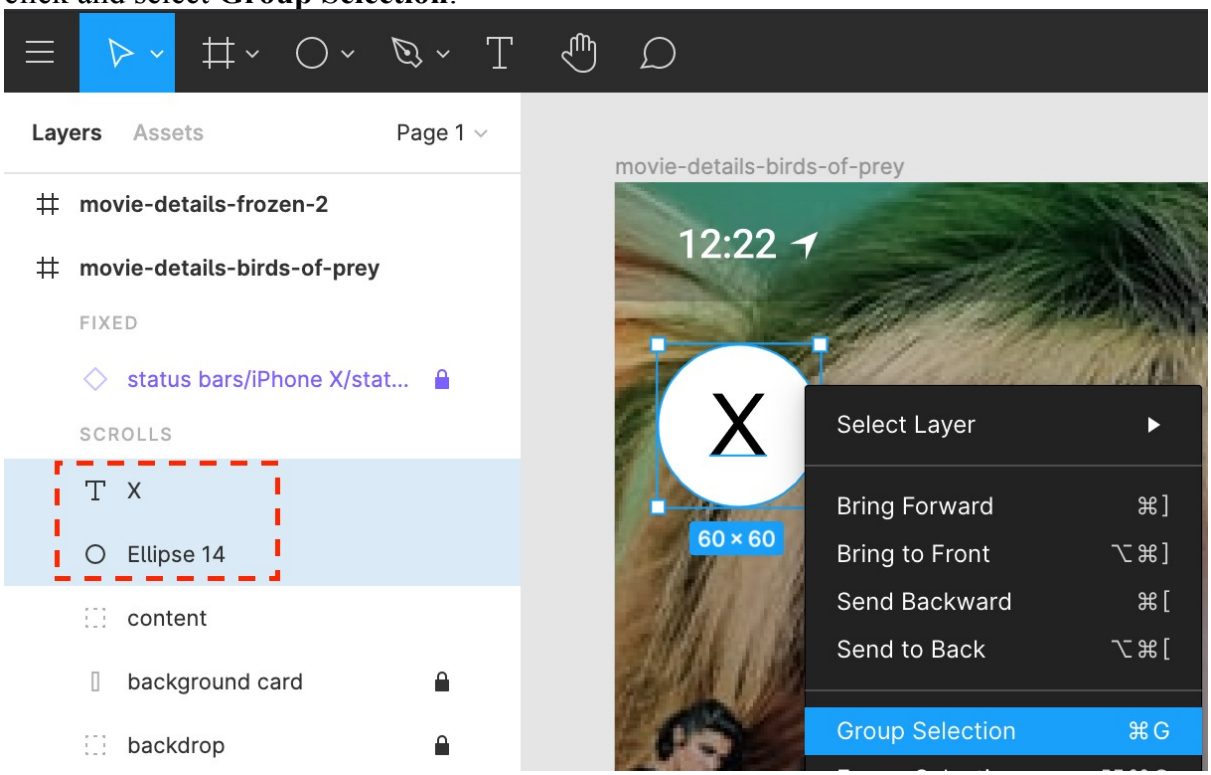
Now, select **Align Horizontal Centers** to align the two layers horizontally.



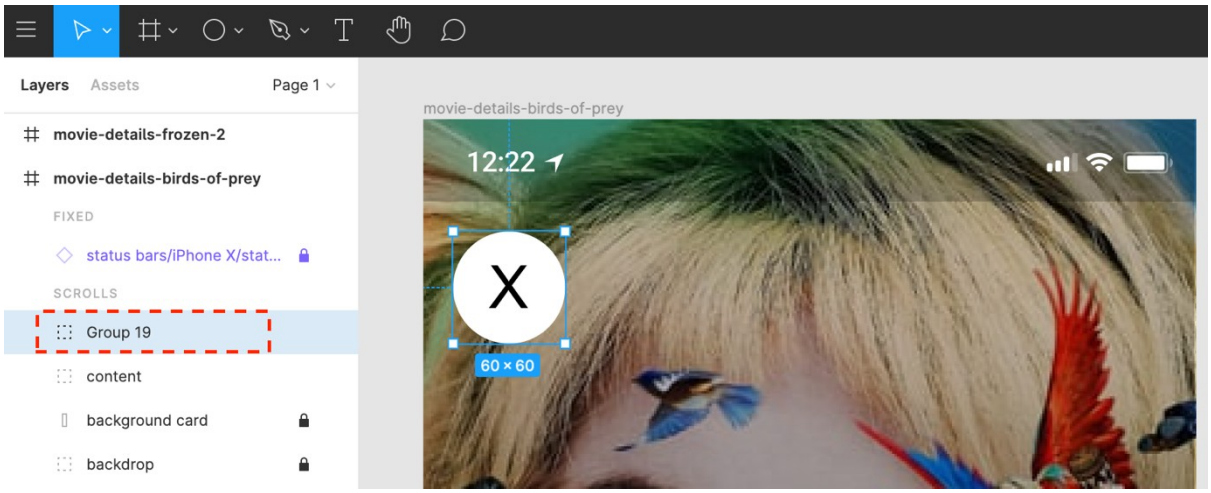
Next, select **Align Vertical Centers** to bring the text into the circle's center.



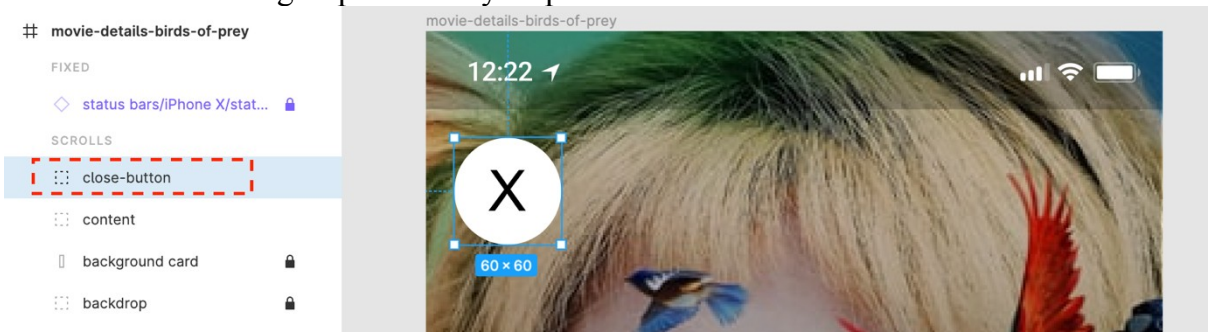
It’s time to group the layers. Keeping both the circle and the text layer selected, right-click and select **Group Selection**.



Note: Grouping two layers wraps them into one entity, letting you move and resize all enclosing layers collectively. This comes in handy when working with UI elements that consist of many smaller parts.

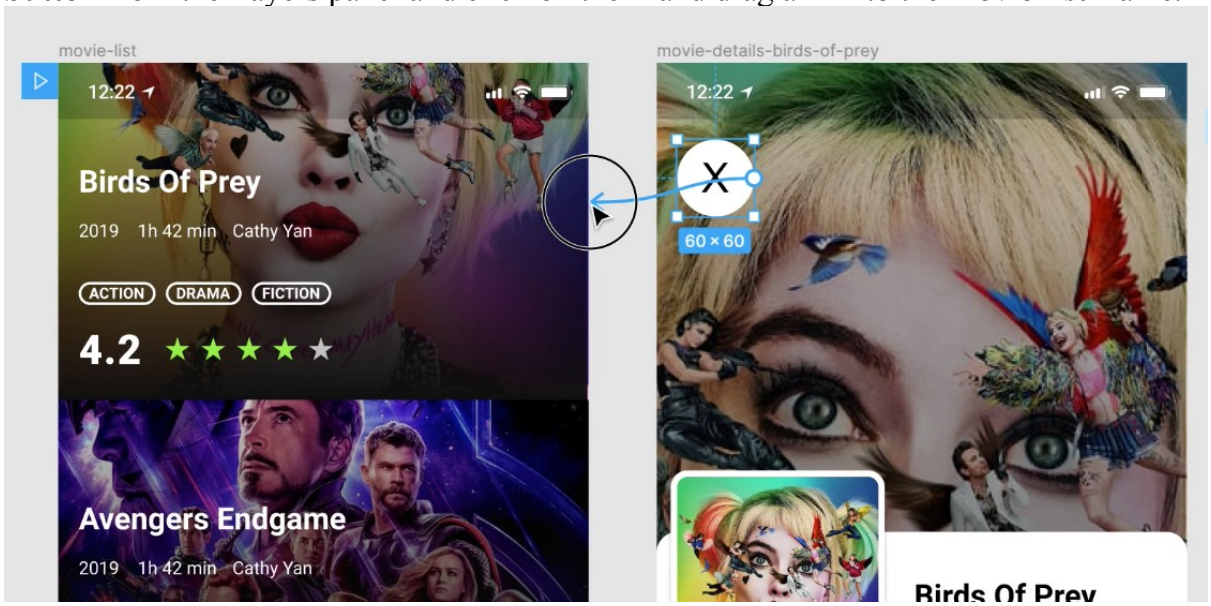


Double-click on the group in the Layers panel and name it **close-button**.

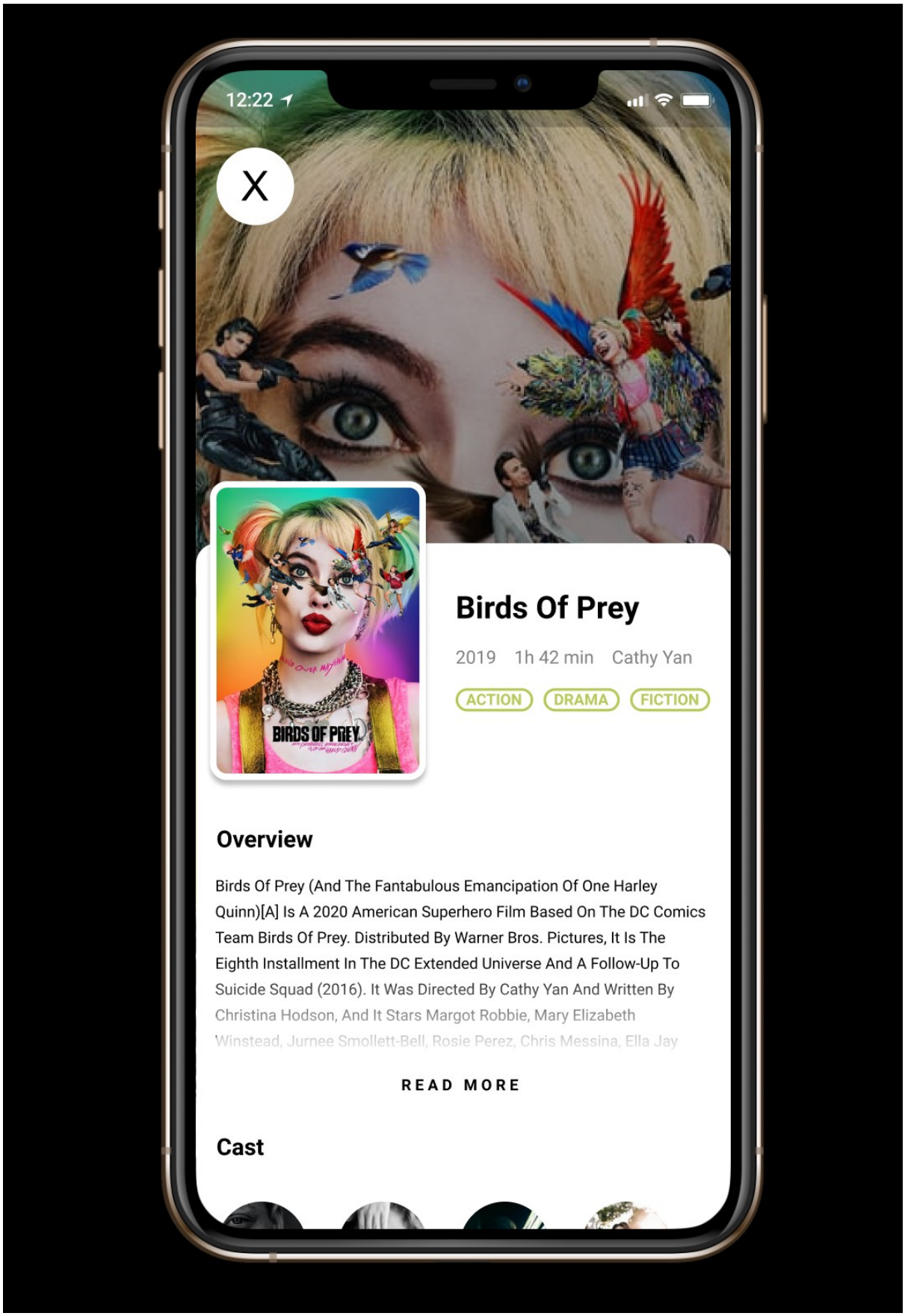


Great job building your first button! Now, it's time to link your button to the movie-list screen so you can go back to the list from the details screen.

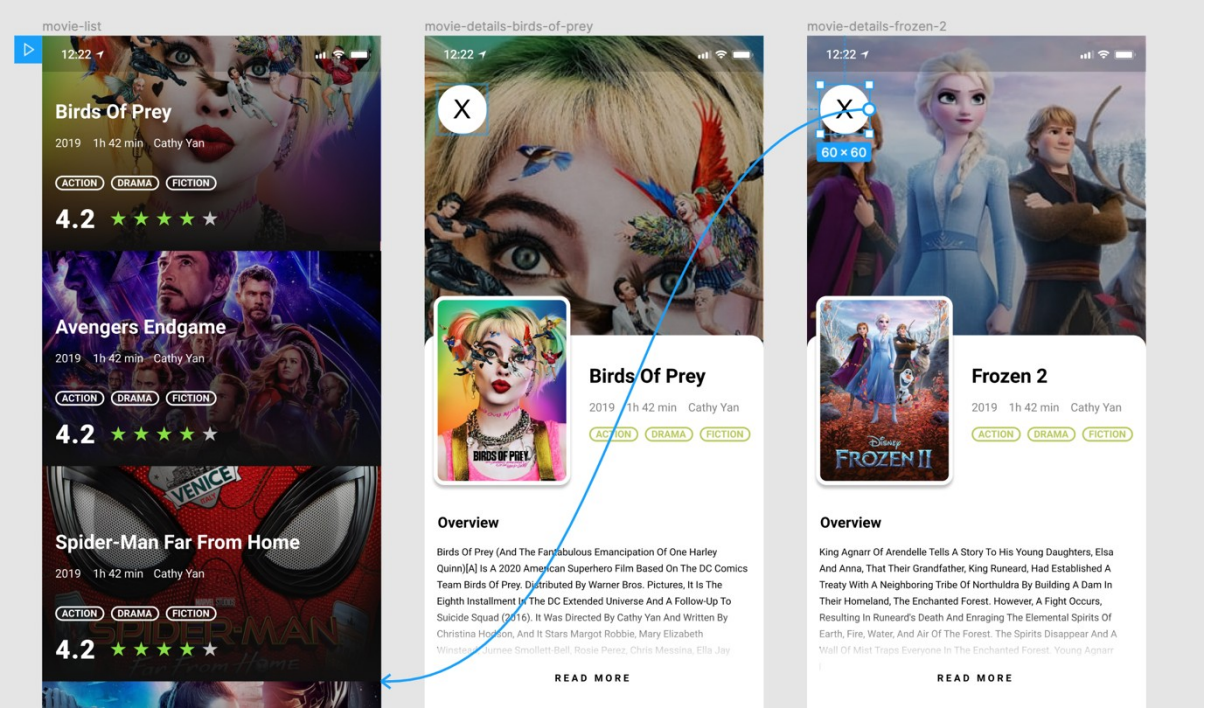
Start by clicking the **Prototype** option from the Properties panel. Now, select **close-button** from the Layers panel and click on the ○ and drag a link to the **movie-list** frame.



Go back to the interactive prototype by clicking **Present**. You can now return to the movie-list screen by clicking the **Close** button on the details screen.


12:22
X
BIRDS OF PREY
Birds Of Prey
2019 1h 42 min Cathy Yan
ACTION DRAMA FICTION
Overview
Birds Of Prey (And The Fantabulous Emancipation Of One Harley Quinn)[A] Is A 2020 American Superhero Film Based On The DC Comics Team Birds Of Prey. Distributed By Warner Bros. Pictures, It Is The Eighth Installment In The DC Extended Universe And A Follow-Up To Suicide Squad (2016). It Was Directed By Cathy Yan And Written By Christina Hodson, And It Stars Margot Robbie, Mary Elizabeth Winstead, Jurnee Smollett-Bell, Rosie Perez, Chris Messina, Ella Jay
READ MORE
Cast

You need to add the **Close** button to the **movie-details-frozen-2** screen as well. Instead of creating it from scratch, select **close-button** and press **Command/Control-C** to copy the button. Now, select the **movie-details-frozen-2** frame and press **Command/Control-V**.

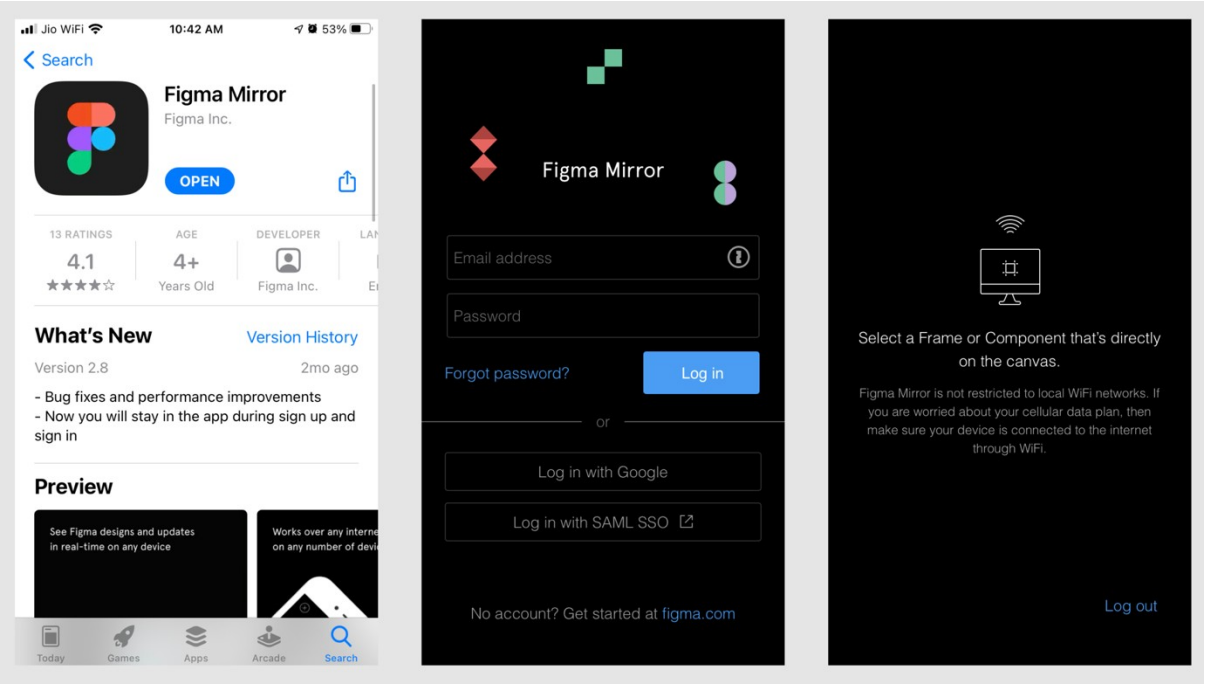


Not only will this copy the button along with the correct positioning, but it will copy the link you created earlier as well.

Go back to the interactive prototype by clicking the **Present** button and you'll see the **Close** button on the Frozen 2 details screen.

Previewing on a device

To take your prototyping to the next level, deploy your prototypes to a physical device and interact with them. Install the **Figma Mirror** app from the App Store or Play Store and log in to your Figma account.



All you need to do now is select the frame you want to view on your device, and voilà, it will appear. It's fully interactive.

Note that the prototype may not fit perfectly on your device due to the size differences, but Figma Mirror still does an excellent job of scaling the designs — close to perfection.

Great job with the quick-start exercise! You built your first UI element and interaction from scratch. This is quite an achievement and you should be proud of yourself. Even though you haven't thoroughly dived into Figma yet, this introduction hopefully gave you a quick look into what you'll finally be able to build from scratch after going through this book.

2
Workspace Tour & Figma Fundamentals Written by Prateek Prasad

In the last chapter, you started by going over the importance of design and how it can help you, as a developer, to collaborate effectively with your design team. You also set up your design workspace in Figma and learned how to import the project files that you'll use going forward. Now, you're ready to be part of the early conversations that steer the direction of your product's development.

While learning how to use Figma is an important part of this book, the most important thing to come away with is an understanding of foundational design principles that you can leverage with any tool.

Tools come and go, and there will always be a newer, fancier one you might want to use. But as long as you approach design from the foundational principles, you'll be able to translate your ideas into real-world designs, regardless of which tool you use. The ultimate goal of this book is to make the tools take a back seat, becoming merely a means to your creative expression.

You might wonder, why pick Figma instead of Sketch, Photoshop or another popular tool? There are a few strong reasons to use Figma:

- It's is free to start with, unlike other programs that require an upfront purchase or subscription.
- Figma plays nicely with other popular tools, like Sketch and Adobe XD, so you can bring files created in those tools over to Figma without issues.

But, by far, the biggest motivation behind using Figma is that it's a browser-based design tool, which makes it universally accessible. As long as you can open websites on your device, you can use Figma, whether you have a Mac, a Windows computer, a Linux machine or even an iPad!

While Figma comes with a fairly minimal interface and toolset, it has powerful features that make rapid prototyping and iteration extremely easy. When designing, you want to explore as many alternatives as possible and iterate over them quickly. You don't want your creative exploration to get bogged down by tedious revisions and adjustments. Learning how to harness Figma's features will help you get more done with less effort.

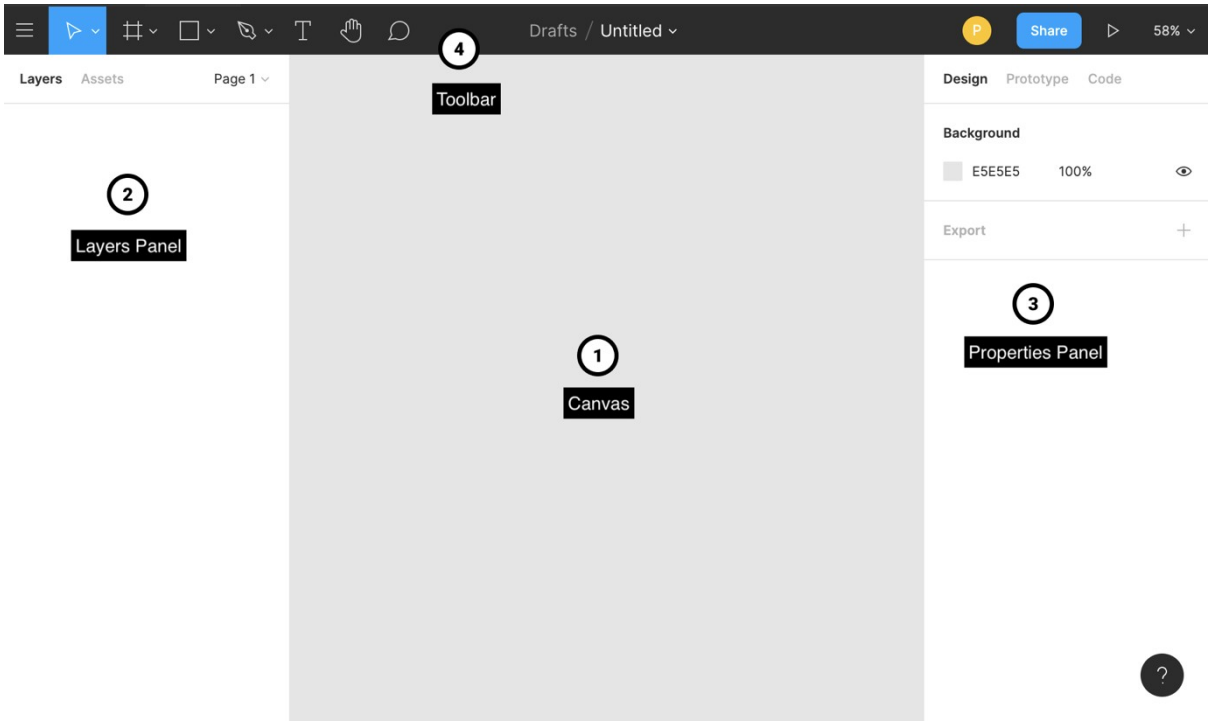
In this chapter, you'll go over Figma's interface, look at its fundamental features and play with the different tools and options to get a feel for how they work.

Now, it's time for your introduction to Figma.

Exploring the Figma interface

Log in to Figma, if you haven't yet. Then create a new **Draft**. Figma's UI has four distinct sections:

1. **The canvas**: The main area in the middle of the screen, where you'll work.
2. **Layers panel**: Located on the left side, the Layers panel houses all your screens and the components that make them.
3. **Properties panel**: Find this panel on the right side of your screen. You'll use it to tweak and change the attributes — height, width, color, etc. — of the different elements you'll work with.
4. **Toolbar**: This sits on top of the screen as a horizontal strip. You'll find the basic building blocks used to create designs — shapes, texts, frames, etc. — on the toolbar alongside options to navigate your workspace and access Figma's preferences and files.

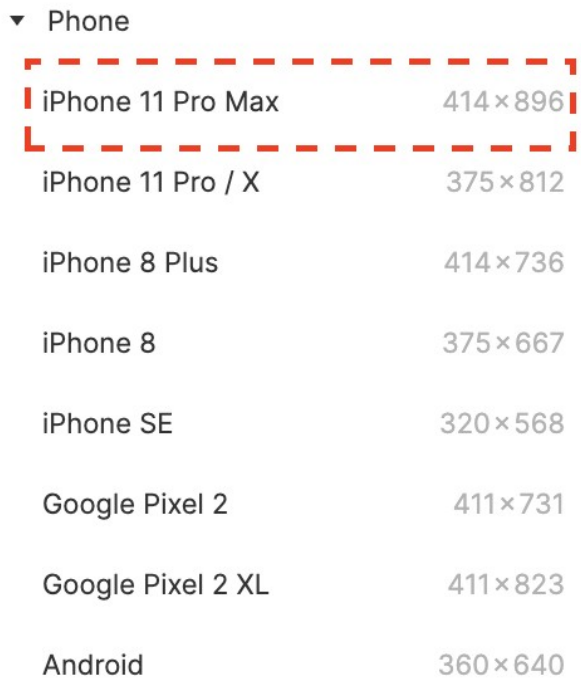


Now that you've gotten a look at the Figma interface, it's time to create the frame where your design will live.

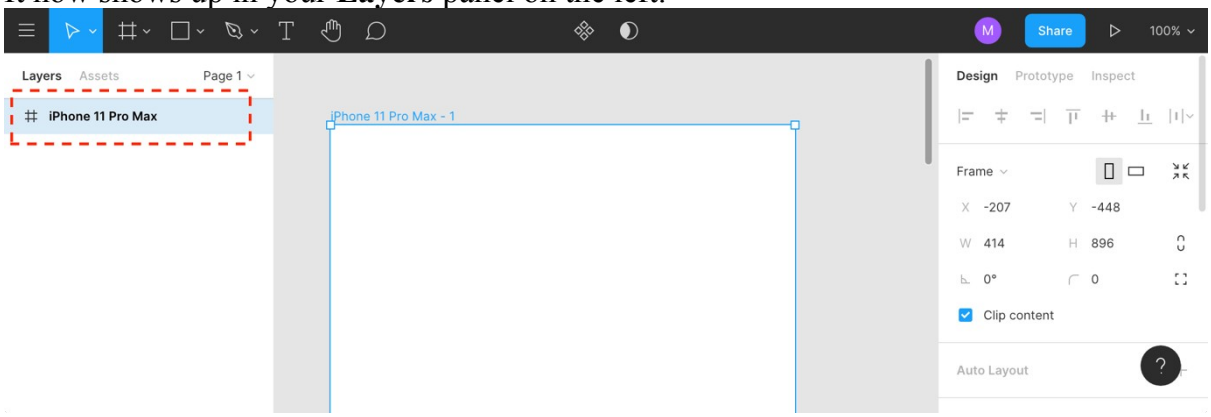
Starting with a frame

Frames are central to any design that you create. You can think of them as containers that house the different elements that make up your design.

Figma ships with frames that mimic the display area of popular devices. For the screens you'll design in this book, you'll use **iPhone 11 Pro Max** as the frame. Select it by pressing **F** on your keyboard or by clicking **Frame** in the toolbar, then selecting the **iPhone 11 Pro Max** option.



It now shows up in your **Layers** panel on the left.



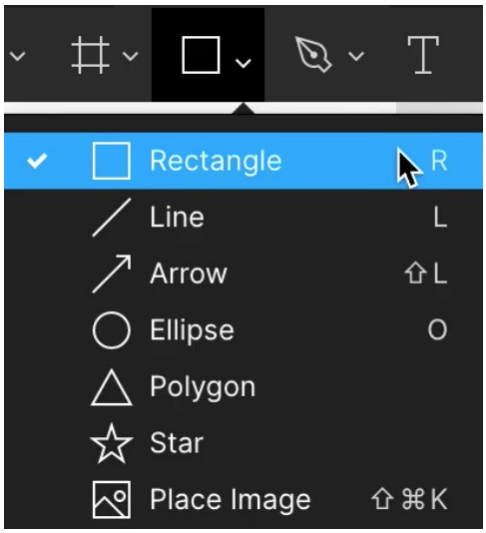
Note: The default frame options are handy, but you can always create a custom frame by pressing **F** and clicking and dragging anywhere on the canvas.

Zoom in and out of the canvas by pressing **Command/Control** and scrolling up or down.

Now that you've added a frame to work with, it's time to learn about another fundamental part of Figma: shapes. In the next section, you'll learn how to work with and style shapes by creating a simple sign-up button.

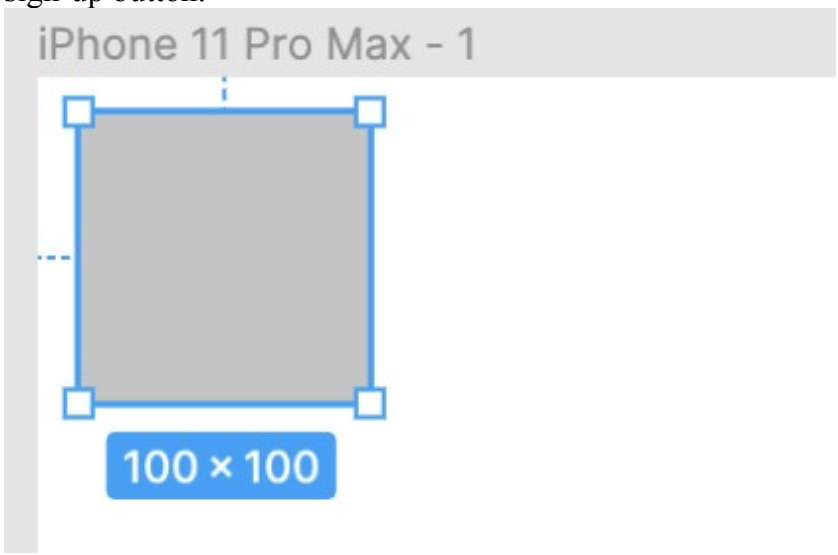
Adding shapes

Click the **Shape Tools** option on the toolbar to reveal the different kinds of shapes available.



Note: If there's a shortcut available for an option in Figma, it will show up next to the option. In this case, the shortcut to add a rectangle is **R**, for an oval, it's **O**, etc. Over time, the more you use keyboard shortcuts, the more quickly you'll navigate through Figma's options.

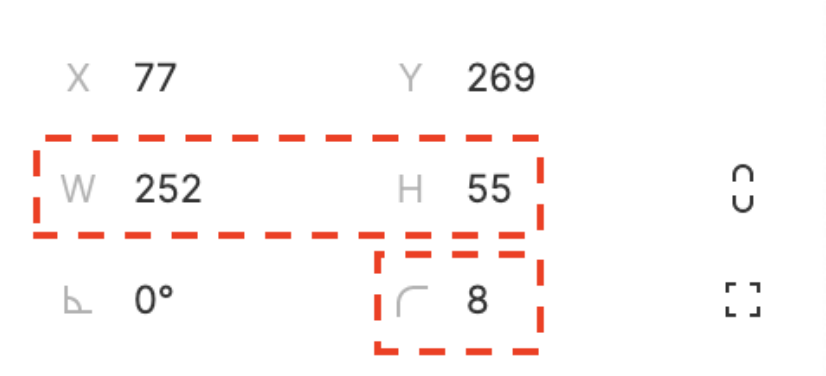
Select the **Rectangle** option (**R**) and click anywhere inside the iPhone frame you added earlier to add the rectangle to your frame. You'll eventually turn this rectangle into your sign-up button.



Note: Whenever you add a layer to a frame, you'll also see that layer enclosed inside the frame in the Layers panel on the left.

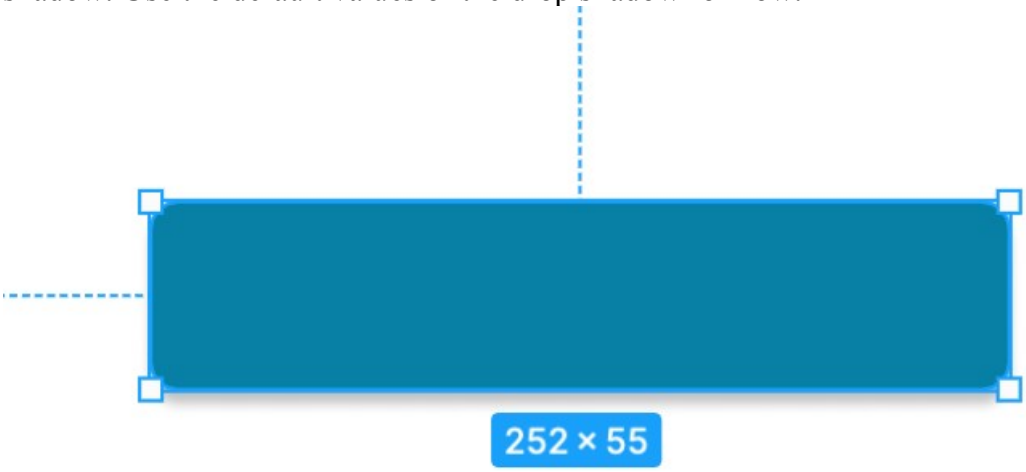
To modify the rectangle's size, drag the four handles on the corners or edit the height and width in the **Design** tab of the **Properties** panel on the right. Move the rectangle by clicking and dragging it.
Note: When using the handles to manipulate a shape's size, hold **Shift** to maintain the proportions. Holding **Shift** while dragging a shape will allow you to move it in straight lines horizontally or vertically.

Change the size of the rectangle to **252x55** and give it a corner radius of **8**.



Click the + icon in the **Fill** section of the Properties panel and select a fill of **#087FA5**. This gives the shape a nice blue color.
Note: A **fill** fills a shape with a specific color. A **stroke** colors the shape's border. The **stroke width** determines the thickness of the border.

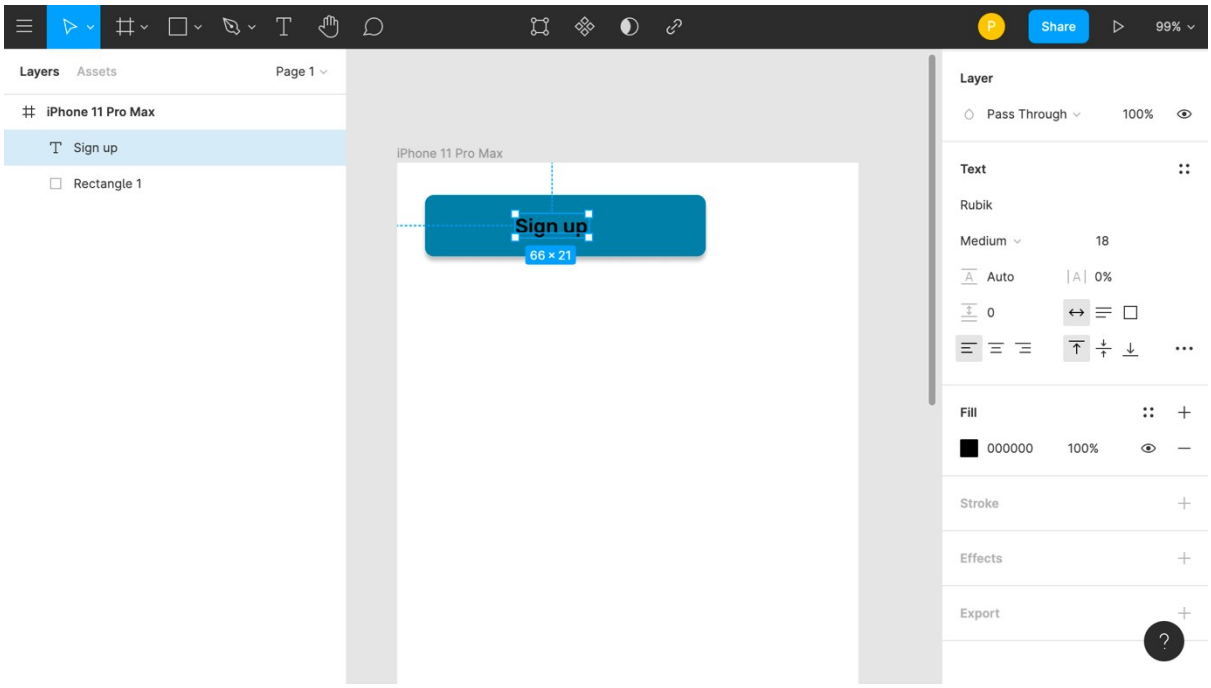
For the final touch, click the + icon in the **Effects** section and give your button a drop shadow. Use the default values of the drop shadow for now.



Now, press **T** and click inside the shape to add a text layer to the frame. Type **Sign up**.

In the **Text** section of the Properties panel on the right, change the font to **Rubik**. Use a font-weight of **Medium** and a font size of **18**. In the **Fill** section below, select **#000000** as the fill color.

Your canvas should look like this:



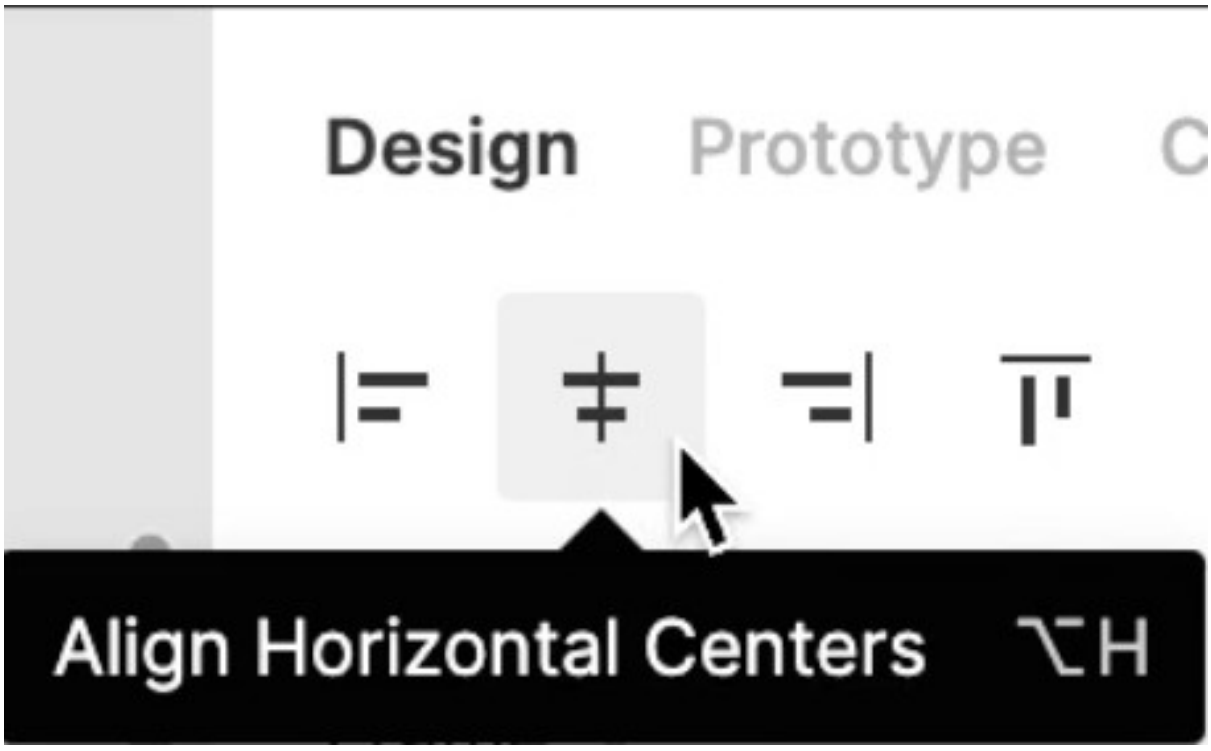
Note: Figma comes with the entire Google Fonts library, you just have to search for the font by name.

Now that you've put the basic elements of a button in place, it's time to learn about alignment.

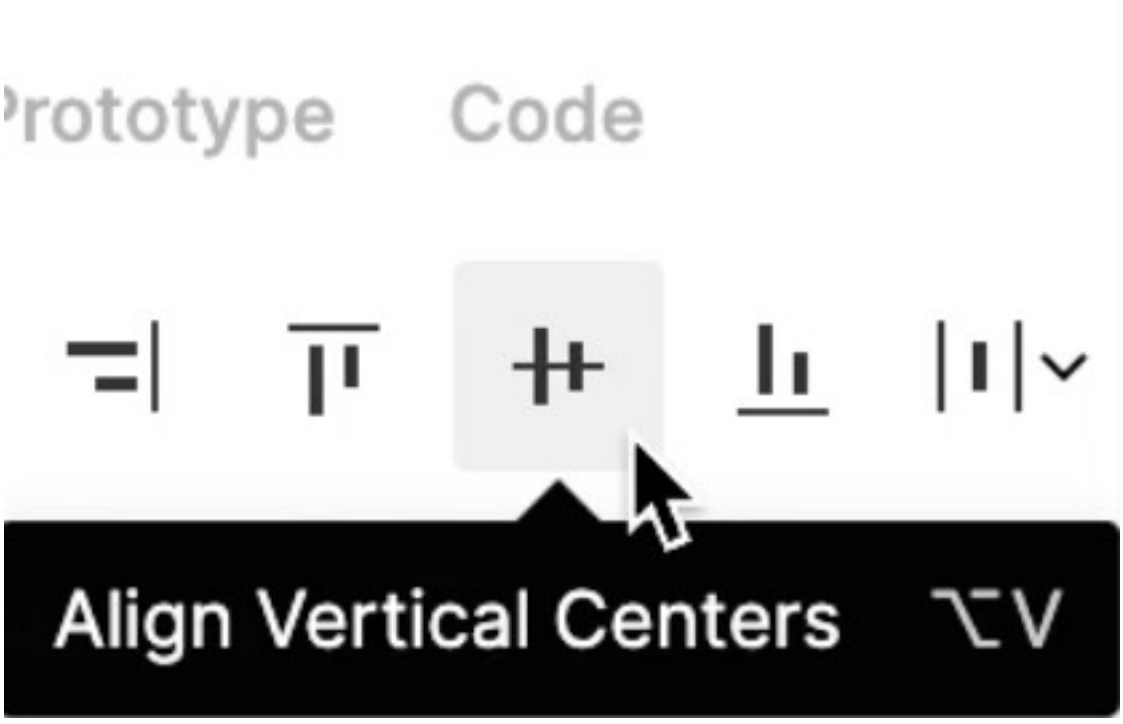
Aligning layers

The first row in the Properties panel is made up of six alignment options. These options help you align your layers with respect to either your frame or to each other.

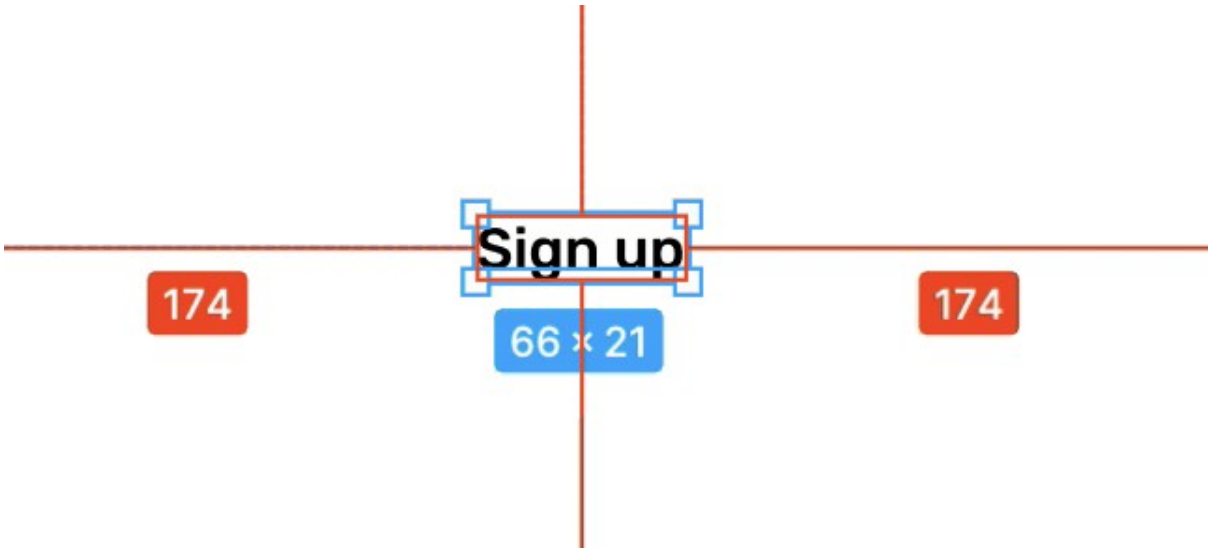
Select the text layer and click the **Align Horizontal Centers** option. This will align your text layer to the horizontal center of the frame.



Next, click **Align Vertical Centers** to align the text layer with the vertical center of the frame. Note that this will move the text outside of your shape. Don't worry, you'll fix that in a moment.



To be sure the vertical positioning is correct, validate it by checking the positioning of the layer. Select the text layer and bring your mouse outside the text layer while still within the frame, then press **Alt/Option**. Red lines will appear on all four sides of the text field, showing the distance from the frame edges on all four sides.



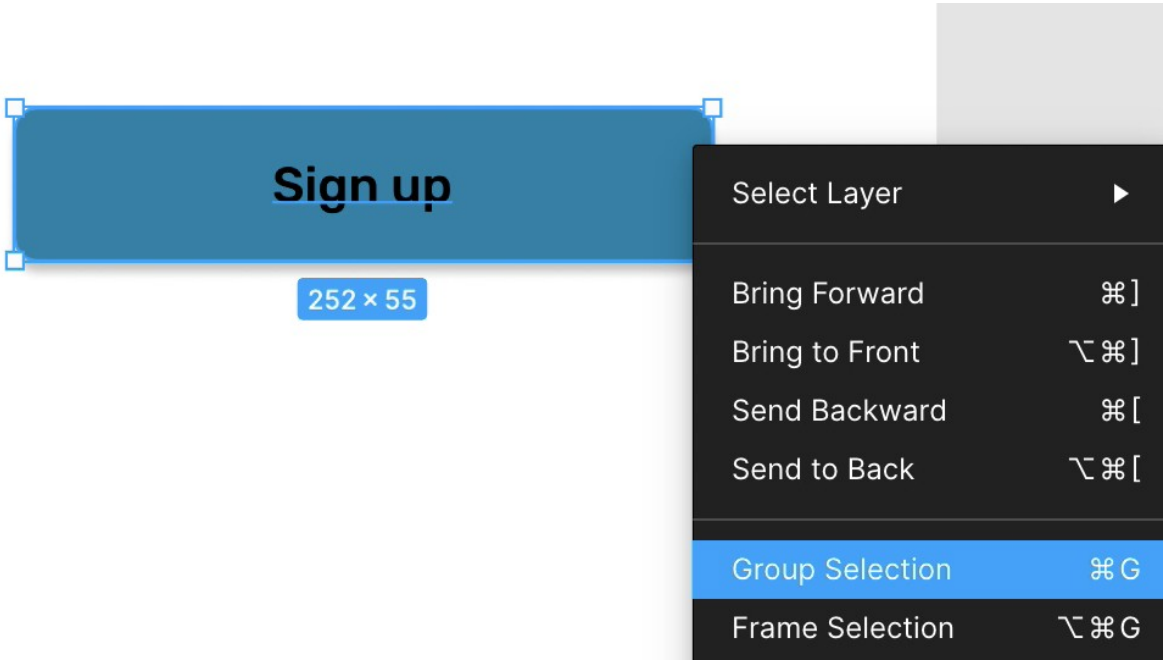
Now, do the same for the rectangle.

Once both the text layer and rectangle are in the frame's center, you'll group them so you can move them together as one.

Grouping layers

To group the layers, select the text layer, press and hold **Shift**, then click the rectangle. You can see that both layers are selected in the Layers panel on the left.

Once you've selected both layers, right-click and select **Group Selection** or press **Command/Control-G**.



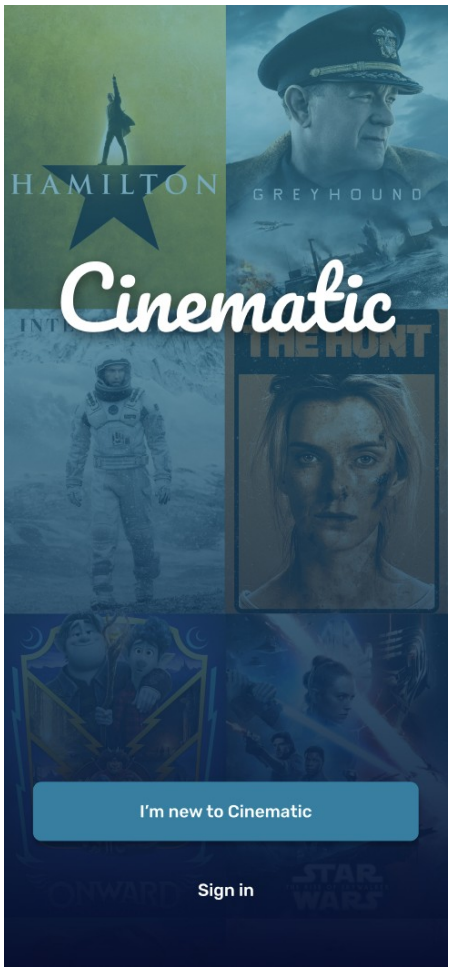
Now, you can move both layers collectively.
Note: You can use the four arrow keys to move shapes and groups around in increments of **1**. This is extremely helpful when you want to align things precisely. To move in increments of **10**, hold down the **Shift** key while you press the arrow keys.

There are four more alignment options, which you should play around with. They let you position your shapes to the left, top, right and bottom with respect to each other or the enclosing frame.

Now that you know a bit about how to add elements to your design, it's time to create a beautiful login screen for your app.

Creating Cinematic's login screen

You'll now leverage your knowledge of shapes, text and properties to create the following screen:



Change the **fill** of the text layer you created earlier to **white** and change the text to **I'm new to Cinematic**. You will notice that the text no longer fits within the rectangle.

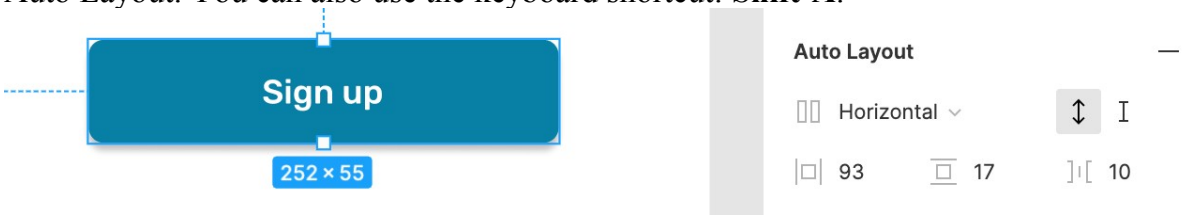
You could fix the alignment of the rectangle and the text, but wouldn't it be nicer to have buttons that resize automatically?

This is where one of Figma's most powerful features comes into play: **Auto Layout**.

Auto Layout

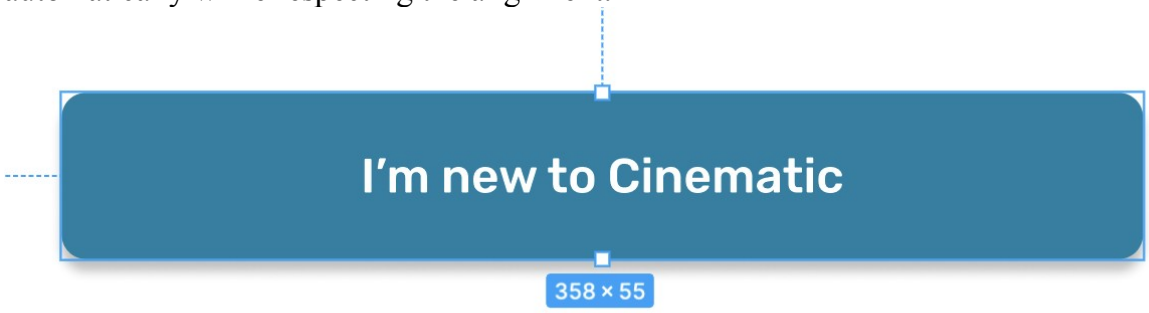
Auto Layout lets you create frames that adapt to the size of their contents. This makes it easy to create responsive UI elements.

Press **Command/Control-Z** and change the text back to **Sign up**, then make sure your text and rectangle are horizontally and vertically aligned. Once that's done, select the group and click the + icon under the **Auto Layout** section of the Properties panel to add Auto Layout. You can also use the keyboard shortcut: **Shift-A**.



Visually, nothing's changed — but your button is now an Auto Layout frame that dynamically resizes based on the text.

To test it, change the text to **I'm new to Cinematic** again. You'll see your button grow automatically while respecting the alignment.

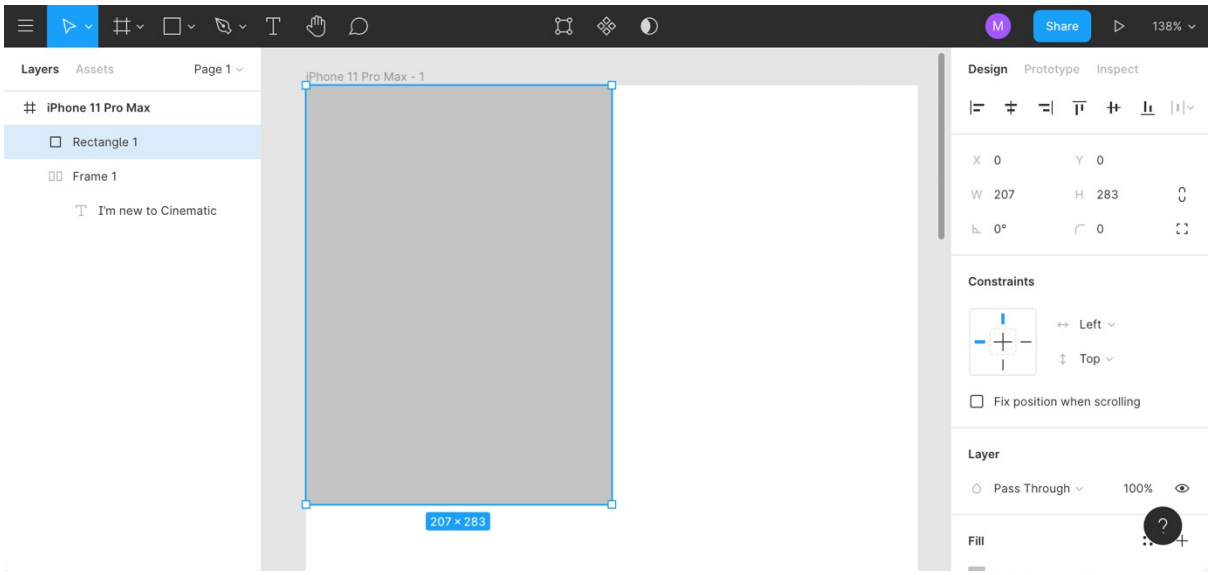


You'll use Auto Layout quite extensively in this book. But for now, it's time to set up your login screen's layout.

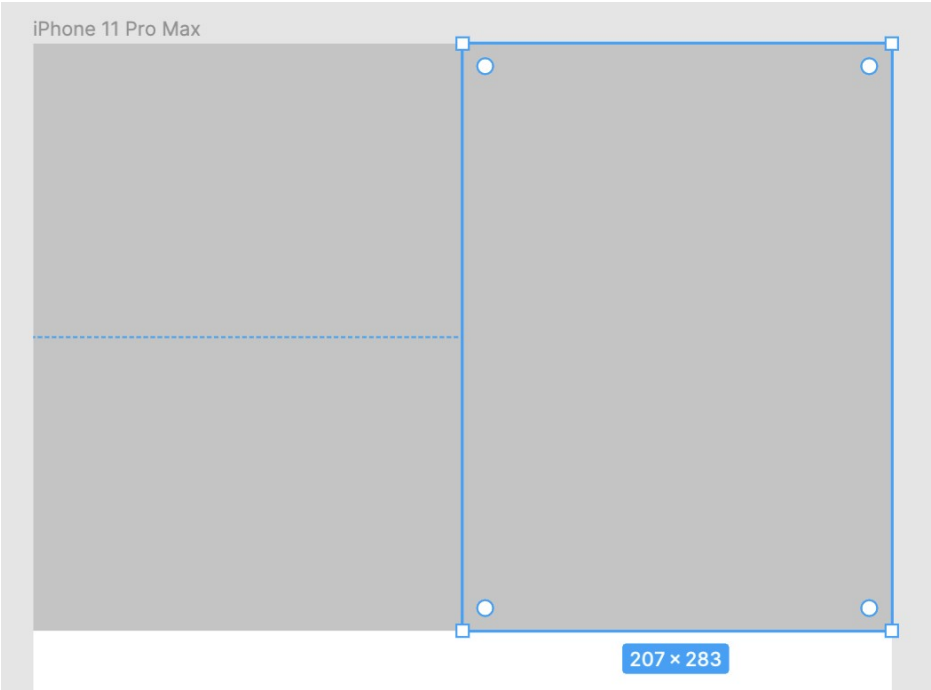
Creating a grid layout

The login screen's final design has a grid of movie posters in the background with a gradient overlay. There are two posters per row.

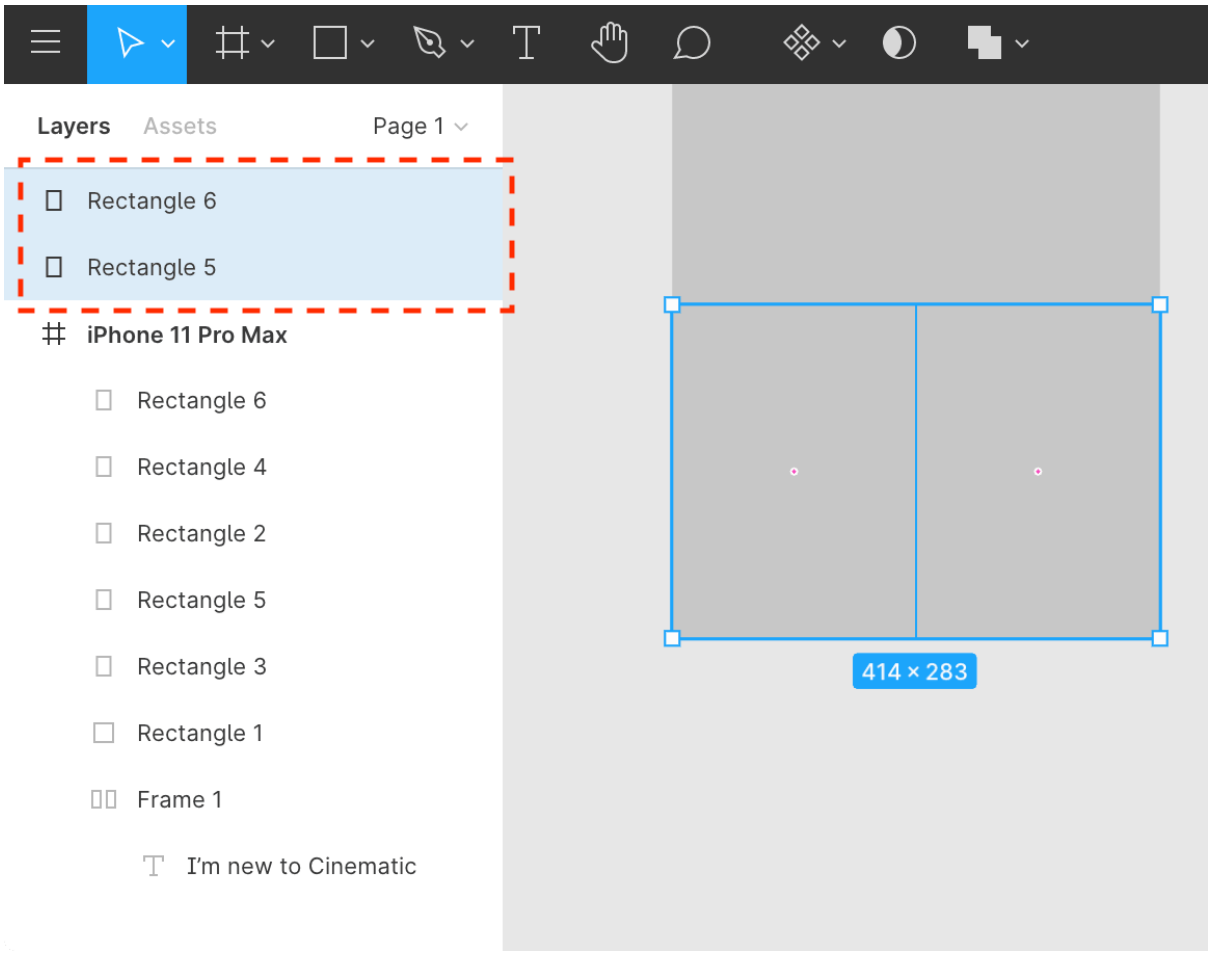
Start setting this up by adding a rectangle (**R**) to the frame. Give it a width of **414/2** — half of the width of your frame — and a height of **283**.
Note: Figma supports arithmetic expressions in the fields that accept numeric input. Use this handy feature to create elements with precise dimensions.



Select this rectangle, then press and hold **Alt/Option** and drag it to the right to create a duplicate.



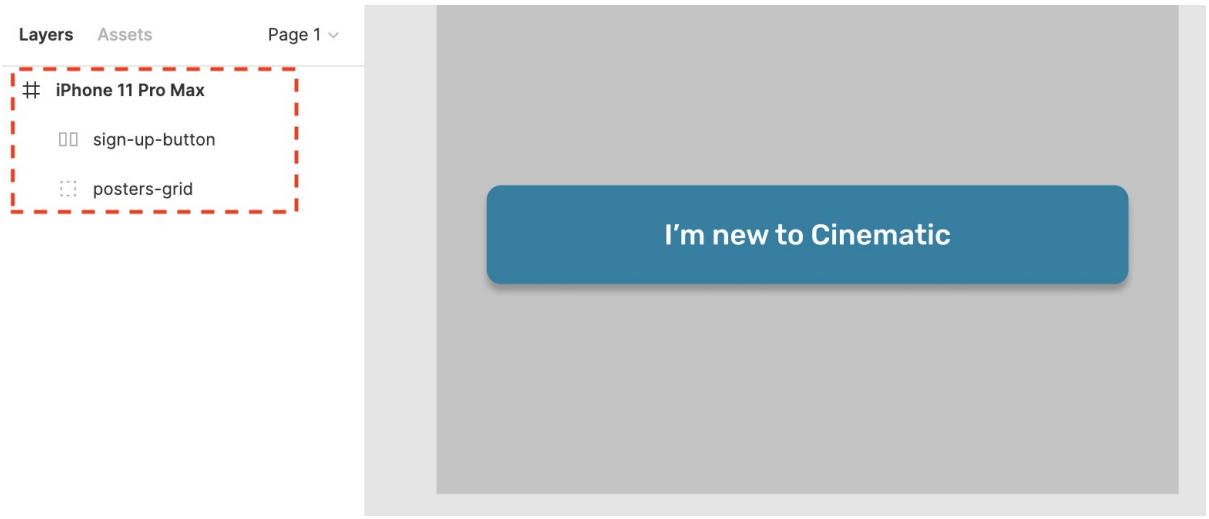
Now, select both of the rectangles and duplicate the row vertically three times so you have eight rectangles in total. Your last two rectangles might go out of the frame, as shown in the screenshot below.



That's because, if a shape's dimension exceeds the frame bounds, it gets added to the canvas but stays outside the frame. To fix this, just select the two rectangles outside of the frame bounds in the Layers panel and drag them back into the frame.

Select all the rectangles you just created and put them in a group. Then rename the group to **posters-grid** by double-clicking the name in the Layers panel.

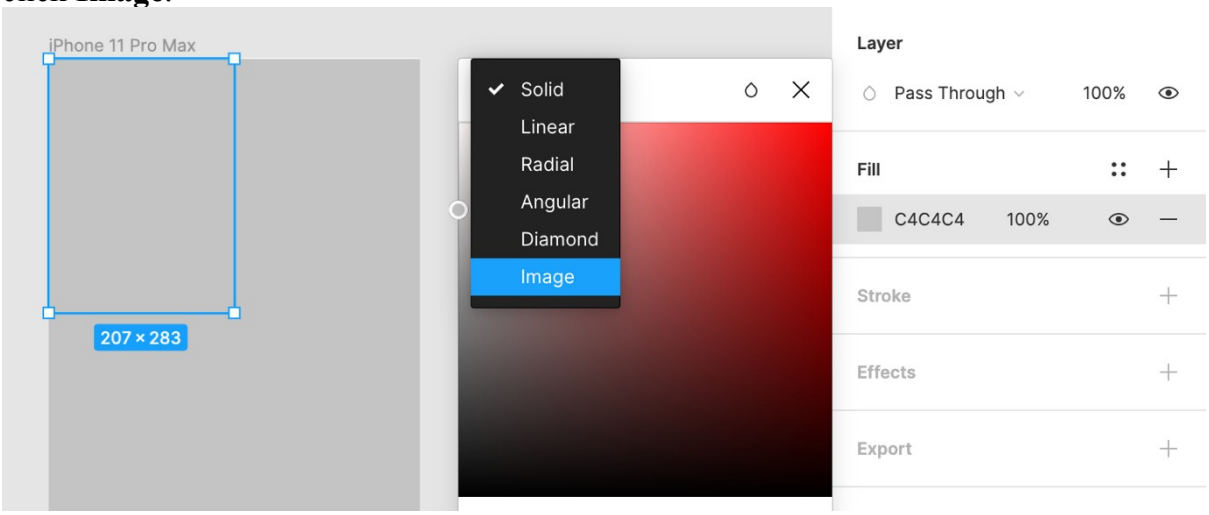
While you're at it, rename the button frame to **sign-up-button** and move the layer above the **posters-grid** layer to make it visible. Your Layers panel will look like this when you're done:



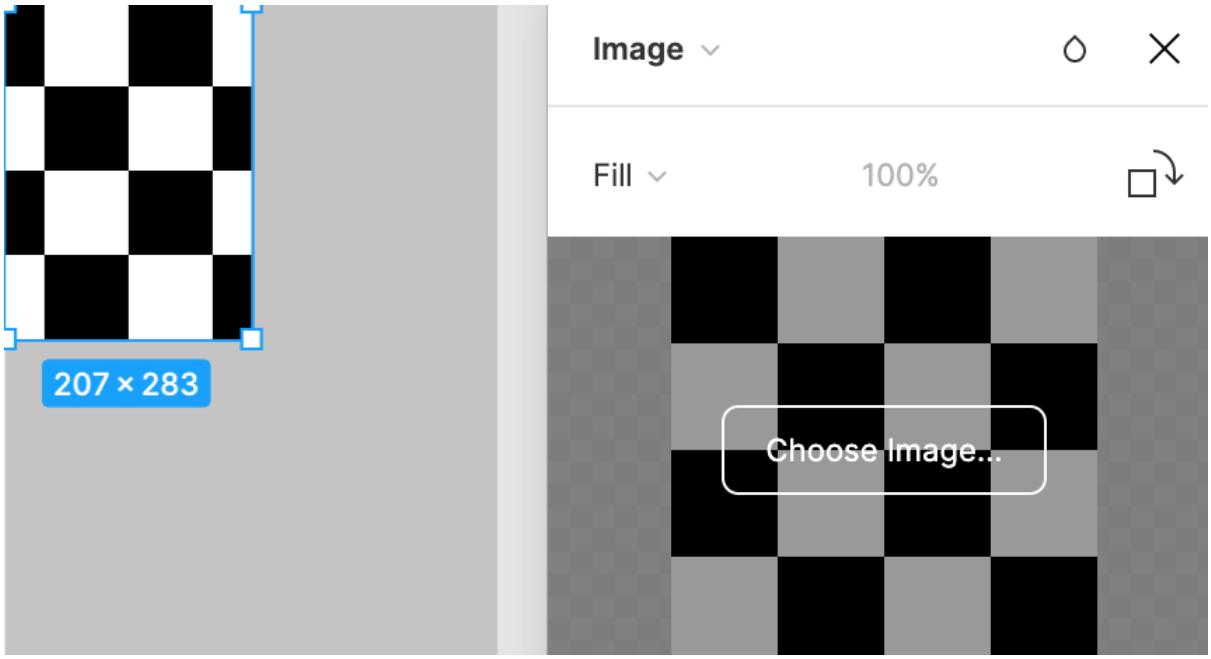
Now that you have your grid set up, you'll fill it in with gorgeous movie poster images.

Adding images to the background

Press and hold **Command/Control** and click the rectangle on the top left. From the Fill section, click the fill color and from the drop-down menu at the top-left of the pop-up, click **Image**.

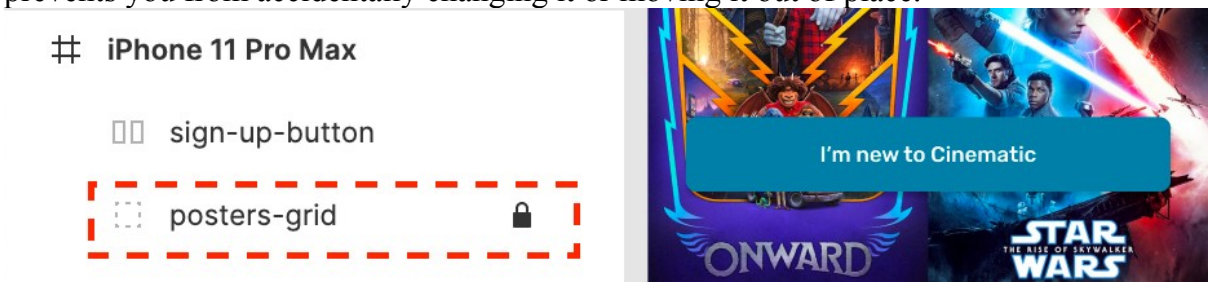


Click the **Choose image** button in the middle of the pop-up and navigate to the **movie-images** folder in your downloaded project files for this chapter.



Pick any image and close the pop-up, then repeat the same process for all the other rectangles until you fill the grid with images.

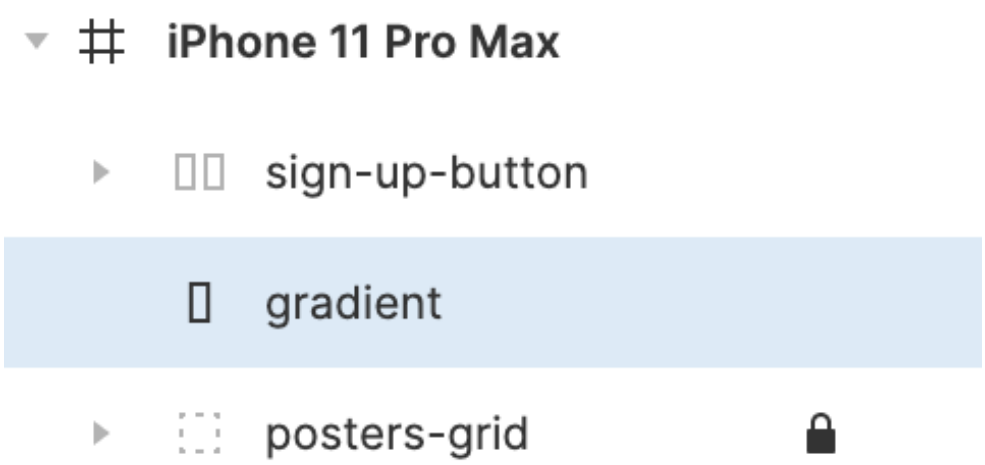
Once done, click the lock icon next to **posters-grid** in the Layers panel. Locking a layer prevents you from accidentally changing it or moving it out of place.



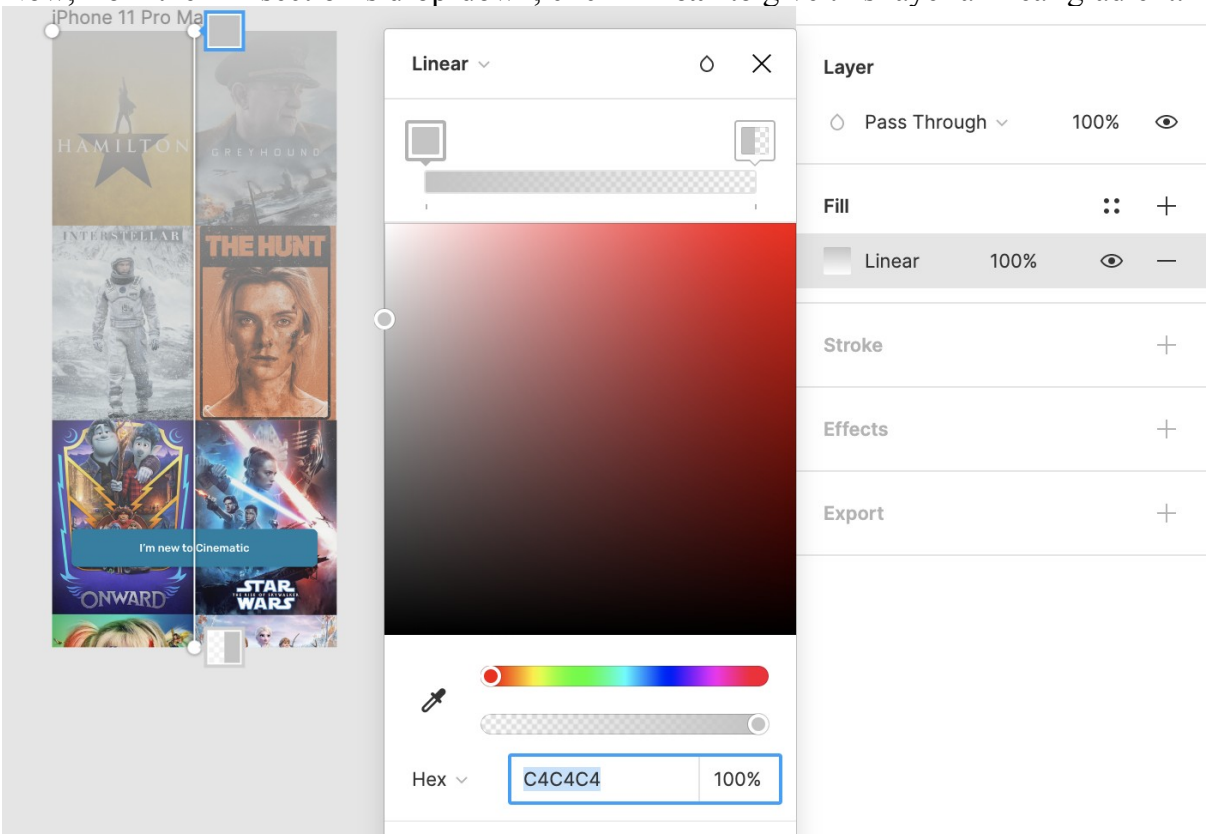
Next, you'll add a background color to make the images blend together seamlessly.

Adding a gradient

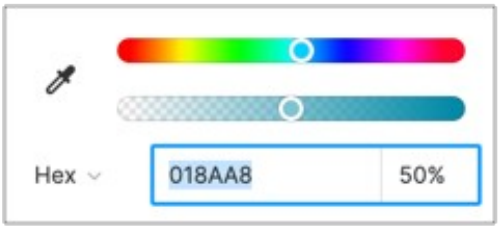
To create a gradient background, add a rectangle to the frame and give it a size of **414×896**, which is the size of your frame, then place it at **X = 0** and **Y = 0**. Place this layer between the **sign-up-button** and **posters-grid** layers and name it **gradient**.



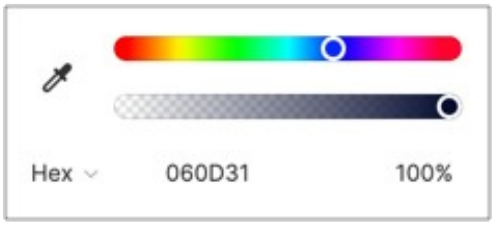
Now, from the Fill section's drop-down, click **Linear** to give this layer a linear gradient.



Select the left handle in the gradient slider and give it a color of **#018AA8** and **50%** opacity. Then select the right handle in the gradient slider and give it a color of **#060D31** and **100%** opacity.

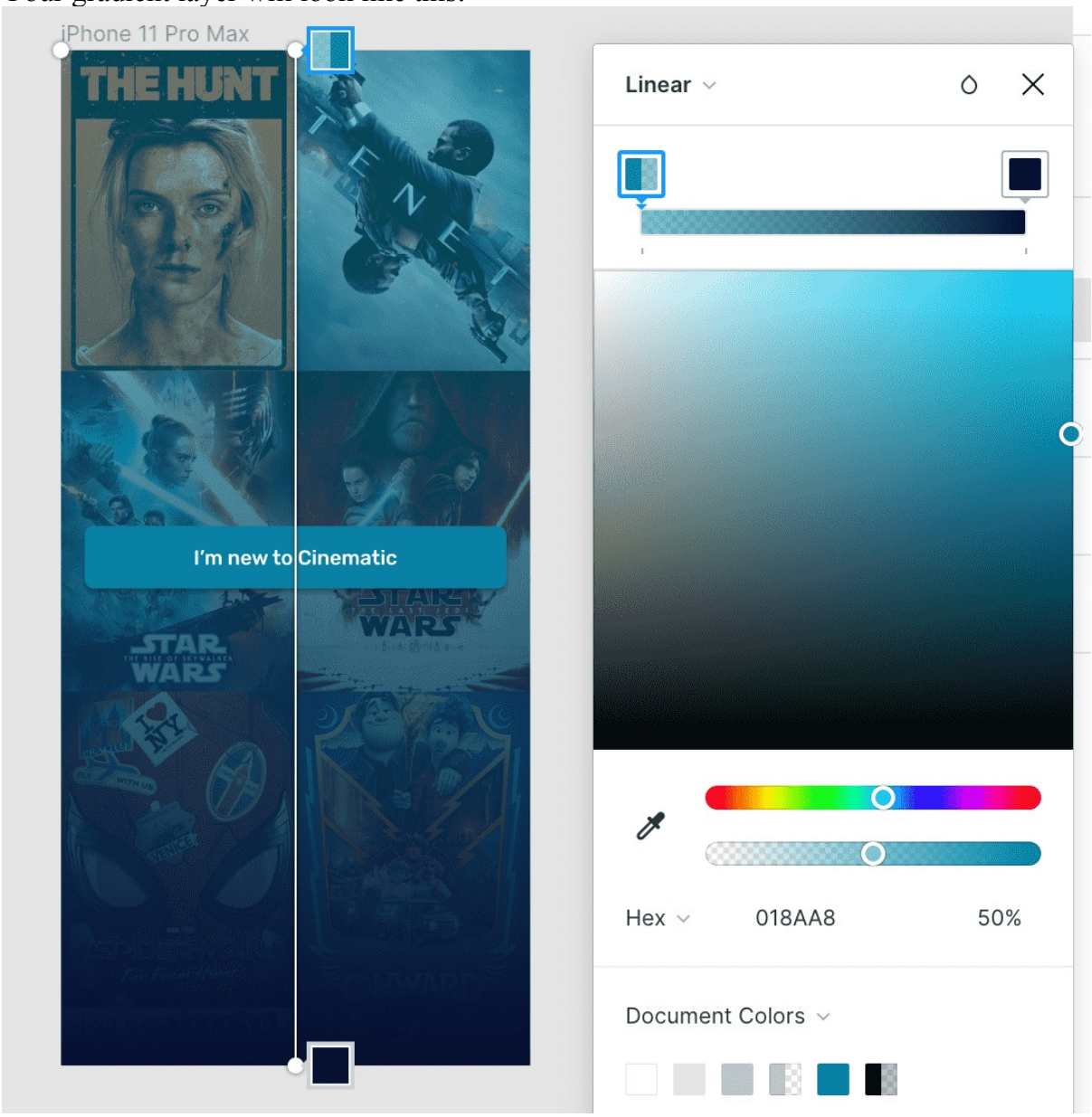


Left Handle



Right Handle

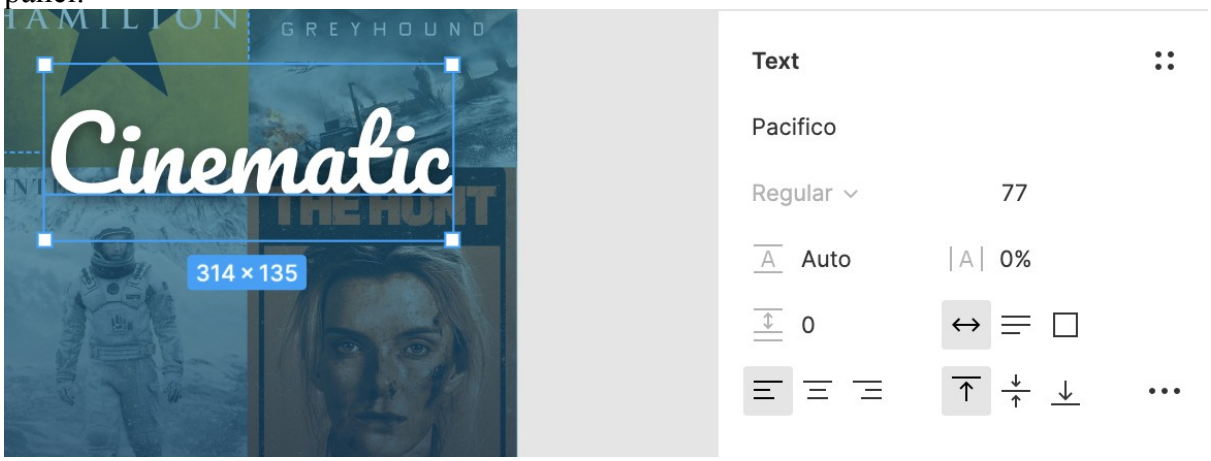
Your gradient layer will look like this:



Displaying the Cinematic name

Next, add a text layer above the gradient layer and enter **Cinematic**, the name of the app.

Give this layer a fill color of **white**, a font size of **77**, and use the **Pacifico** font with a **Regular** weight. Add a drop shadow to this layer, using the default values, by clicking the + in the **Effects** section and selecting **Drop Shadow**. Finally, align it horizontally to the frame and position it **204** from the top by entering **204** in the **Y** field of the Properties panel.

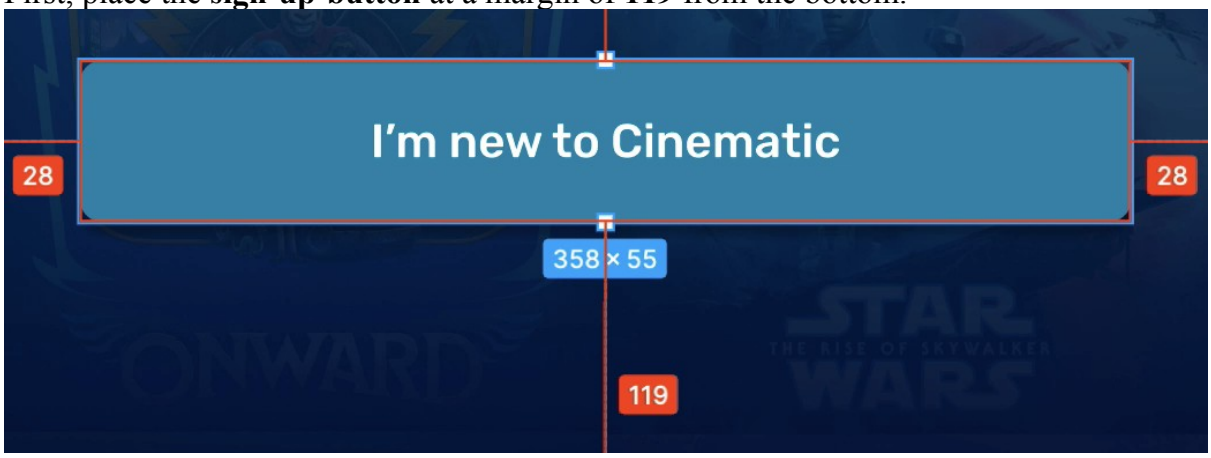


At this point, you have nearly all of the elements you need for your log-in screen. Congratulations!

Adding a sign-in button

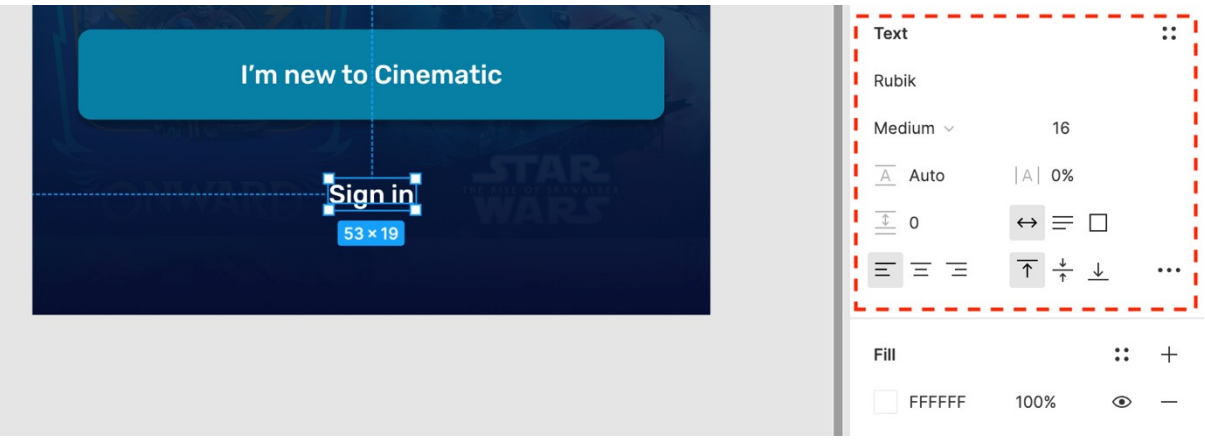
The last piece you need on this screen is the sign-in button. You'll add that now.

First, place the **sign-up-button** at a margin of **119** from the bottom.



Now, add another text layer with the text **Sign in**. Give it a font size of **16** and use the **Rubik** font with a font-weight of **Medium**. Give this layer a fill color of **white**.

Align it horizontally and position it **36** below the **sign-up-button** by using the arrow keys. Remember, you can always see how far one layer is from another by using the **Alt/Option** button while the layer is selected.



the bottom edge of the frame and align it horizontally. Remember to use the **Alt/Option** key to check the positioning.

Congratulations! You now have all the elements of your log-in screen in place. Next, you'll do some polishing to ensure the screen always looks great.

Constraining the layers

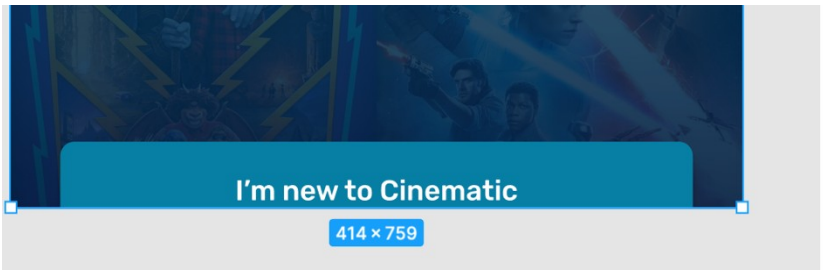
Right now, the log-in screen looks great. But what happens if you use a different device than the one you selected for your frame? The design will shift out of place if the screen size is different.

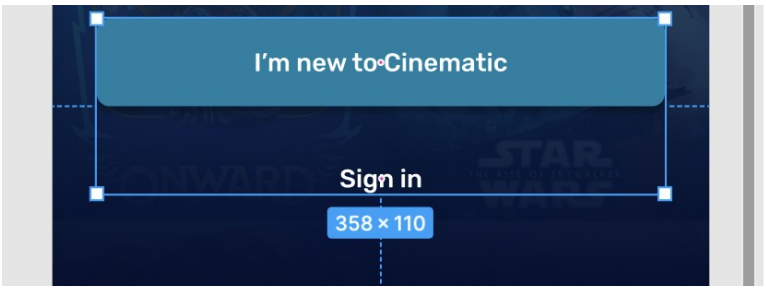
Since you always want the buttons to be on the bottom part of the screen, you can use **constraints** to configure the button group so that no matter what your frame or device size is, the group always aligns itself to the bottom.

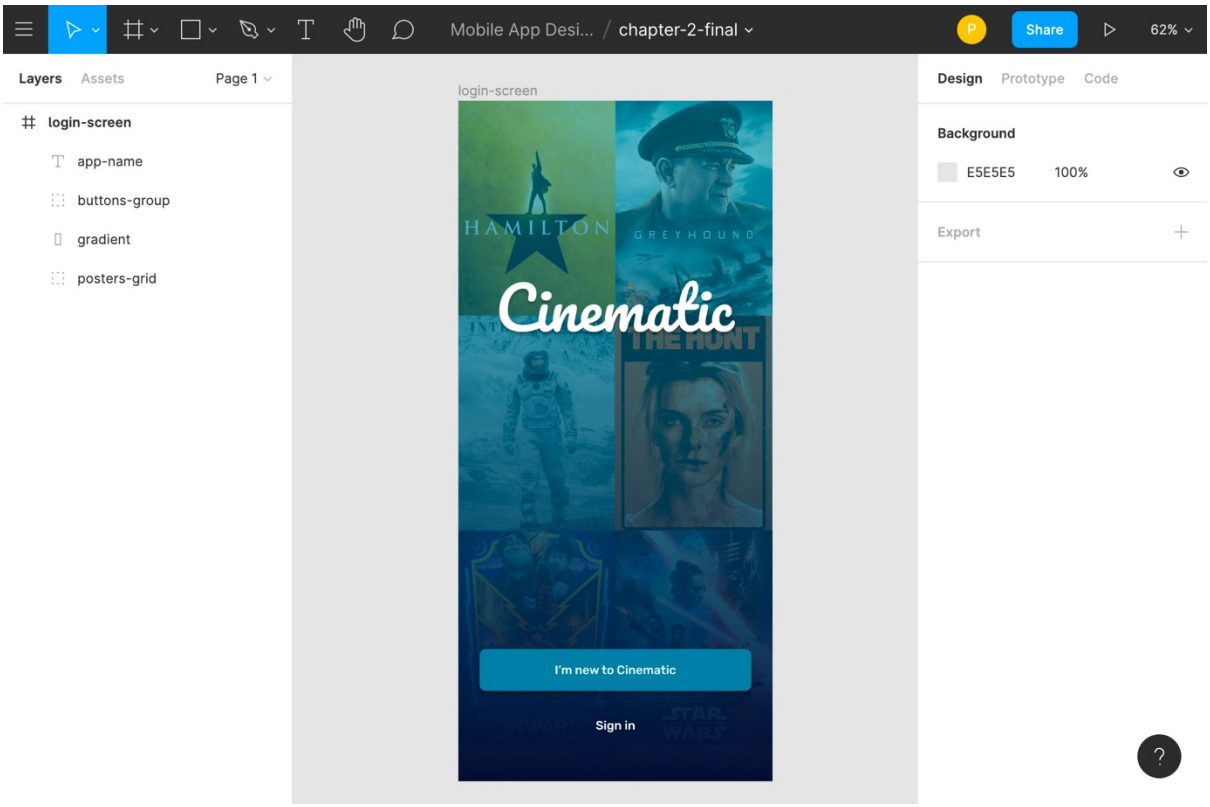
Constraints are another powerful feature in Figma. They allow you to configure how your objects and layers are positioned relative to one another, across different frames or screen sizes.

Constraints, along with Auto Layout, are concepts that iOS developers will already be familiar with, but using them in Figma doesn't translate exactly to how they work in code.

Auto Layout and constraints do similar things in both environments, letting you build responsive and adaptive UIs. For Android Developers, Constraint Layout offers


I'm new to Cinematic
414 × 759
Frame
X -2003
Y -449
W 414
H 759
0°
0
Clip content


I'm new to Cinematic
Sign in
358 × 110
Constraints
Left & Right
Bottom
Fix position when scrolling


Mobile App Desi... / chapter-2-final
Share
62%
Layers
Assets
Page 1
login-screen
app-name
buttons-group
gradient
posters-grid
login-screen
HAMILTON
GREYHOUND
Cinematic
I'm new to Cinematic
Sign in
Design
Prototype
Code
Background
E5E5E5
100%
Export

3
App TeardownsWritten by Prateek Prasad

In the last chapter, you explored Figma's workspace and built a sign-in screen using Figma's fundamental shapes.

Before diving deeper into Figma and building more screens, you'll now go through an app teardown exercise to study the discovery screens of two popular apps: Airbnb and Pocket Casts.

Part of developing your style and an eye for good design is drawing inspiration from other apps. Doing teardowns helps you understand why things were built the way they were, while also building your understanding of common layout patterns and design decisions.

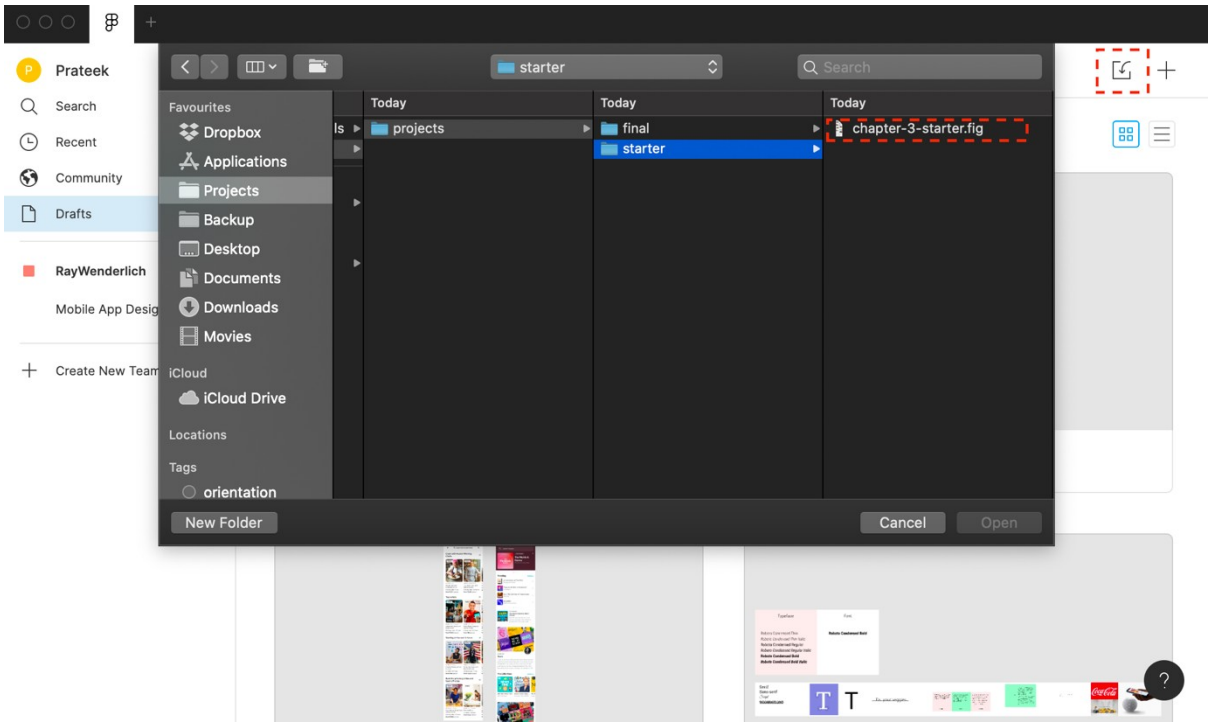
Tearing down an entire app is beyond the scope of this chapter. Instead, you'll limit your focus to Airbnb and Pocket Casts' discovery experience. [TODO: FPE: "Discovery experience" doesn't mean anything to me. Will it be clear to our readers, or should we use another term?]

The primary motivation behind picking these two apps is that their design is consistent across both iOS and Android. This helps you look at the broader picture without delving too much into platform-specific nuances.

Loading the starter file

Start in Figma's Files screen, then drag **chapter-3-starter.fig** into the main Figma window to import it. This file is in your downloaded materials under **Chapter-3/projects/starter**.

Alternatively, click the **Import** button at the top right to navigate to the file and import it.



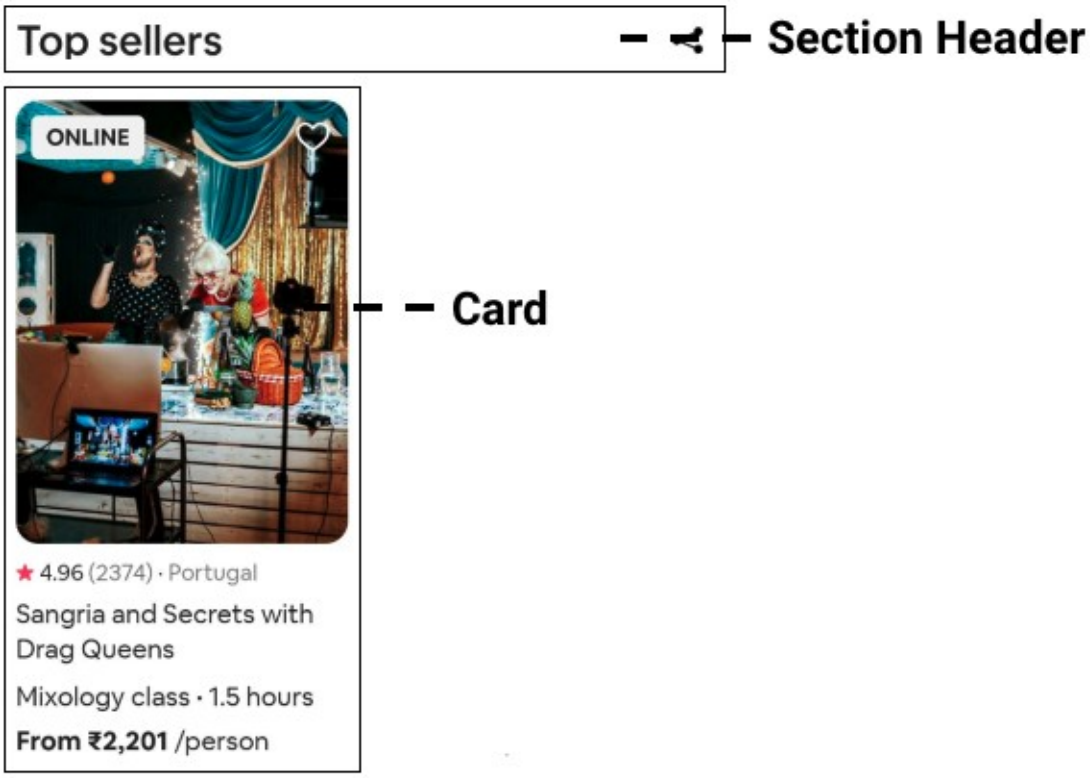
Open the imported project. You'll see two screenshots that you'll trace in this exercise.

While the two apps are drastically different, they're built on the same principles and patterns. Sure, they use different typography, color palettes and layouts to establish their visual identity and brand. But, by looking at each app more closely, you'll notice the repeated patterns and common building blocks that their designers used to build these screens.

Tracing Airbnb's explore screen

First, you'll focus on the Airbnb app. To make it easy to notice the patterns, you'll focus on one section of the app and break it down. In this case, you'll trace the list.

Start with the **Top sellers** section, which has two distinct elements: the section header and the horizontal scrolling list of cards. This section is repeated vertically across the screen for different categories.



Focus on the card element. It consists of:

- Header image with a status tag and a **Favorite** button
- Ratings
- Name
- Details
- Pricing

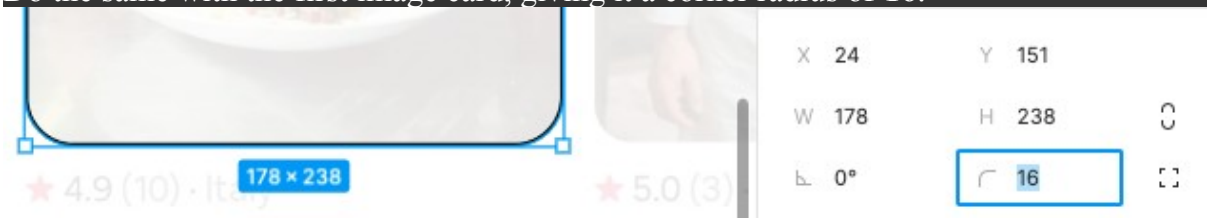
Now that you understand the composition, you can see that the screen is made up of only a few unique elements. What differentiates each instance is the data it represents.

This will become even clearer once you trace out the entire screen. Instead of replicating the app, you'll trace the component boundary to create a low fidelity scaffold. The goal is to gain insights into structure and layout, not to clone the UI.

In the **airbnb-trace** frame, select the screenshot image, reduce its opacity to 10% in the Layer section of the Properties panel, then lock the layer. This will make your trace easier to see.

Select the rectangle tool, then trace over the first section's heading. In the **Fill** section of the **Properties** panel, remove the fill for this rectangle by clicking the **-** icon and give it a stroke instead so you can see the element boundaries. Give it a corner radius of **8**.

Do the same with the first image card, giving it a corner radius of **16**.



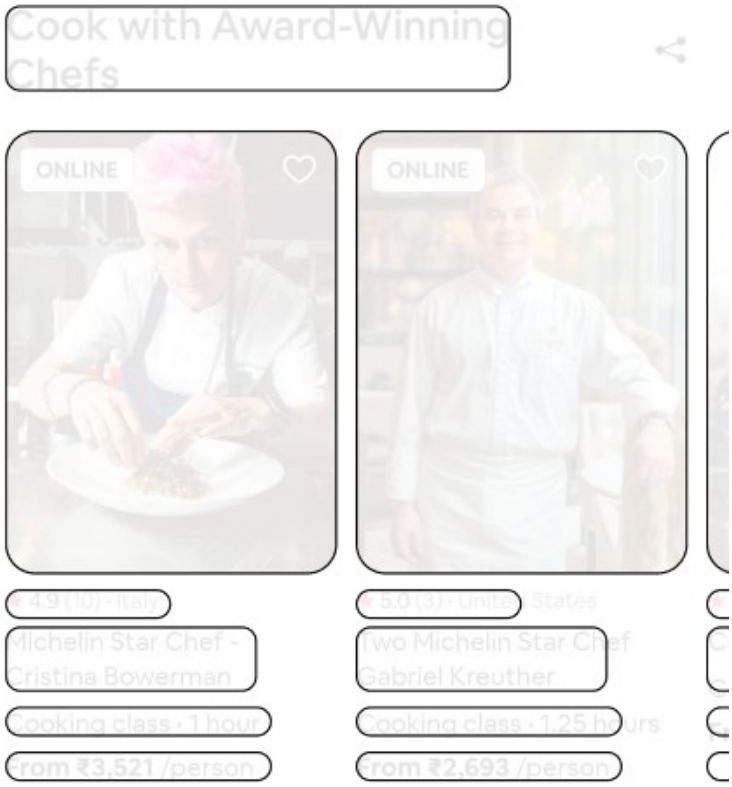
Now, use rectangles to trace the four vertical text sections and give them each a corner radius of 8.

To make this even more effortless, use Auto Layout to maintain the margins while you create the repetitions. You can duplicate a shape by selecting it in the Layers panel and pressing **Command/Control-D**.

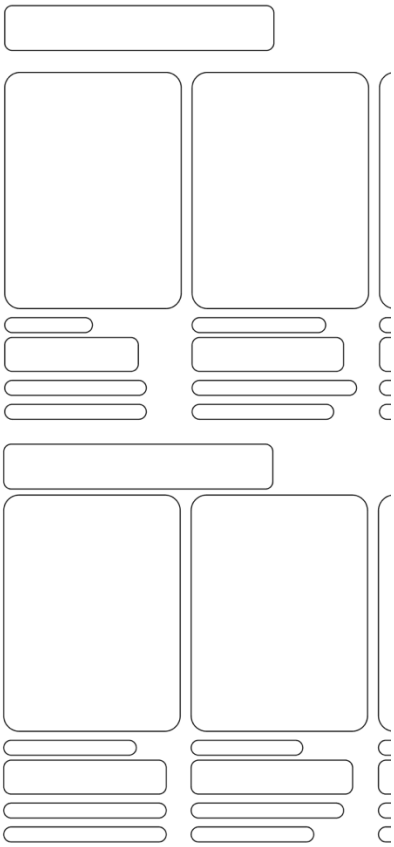
When you're done, group (**G**) all the layers that make up the card.

Now that you've created one instance of this trace, you can duplicate the group for other, similar items in the section. Make sure that they're aligned correctly!

Once one section is complete, group (**G**) the list with the section header. Take note of how you're composing smaller elements into larger components that you can reuse.



Repeat the tracing for the remaining three sections of the screen, then hide the screenshot altogether and look at the trace now. Notice how the section header rectangles visually divide the list, even without the data.

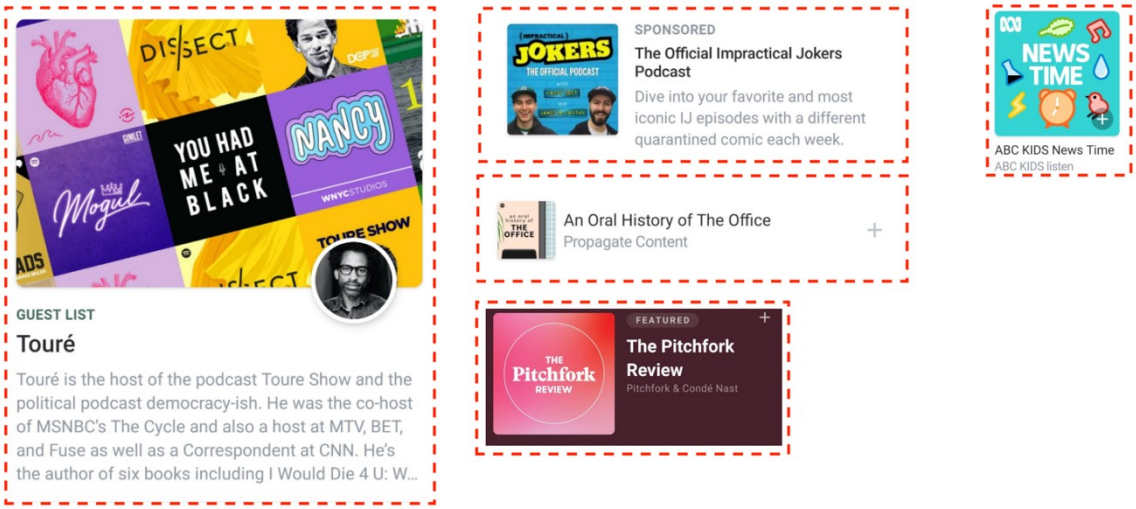


The layout amplifies the screen's core structure, which, aside from the navigation bar on top, is made up of only two components!

Tracing Pocket Casts' discover screen

While the Pocket Casts screenshot doesn't look as straightforward as Airbnb, this method will still work!

Unlike Airbnb, Pocket Casts uses different section styles to surface different things within the same list. The app uses a total of five section styles. Check them out:



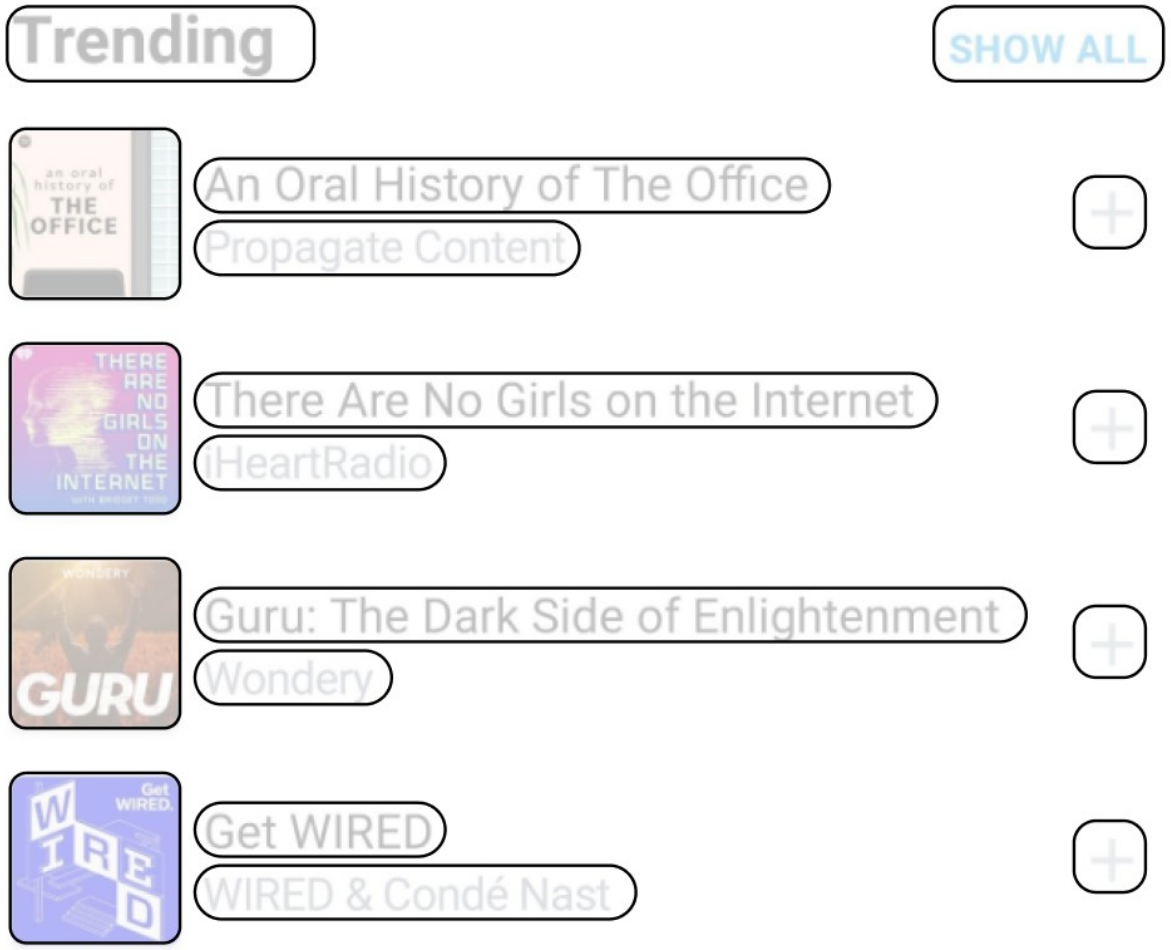
Most apps with a scrollable feed of items compose multiple item types to create a list. For this exercise, you'll go top-down and trace the list sections, one by one.

Start by reducing the screenshot's transparency and locking the layer.

For the top section, **Featured**, trace over the thumbnail. Give it a stroke, remove the fill, and change the corner radius to **4**. Do the same for the other text elements in the section, giving them each a corner radius of **8**.

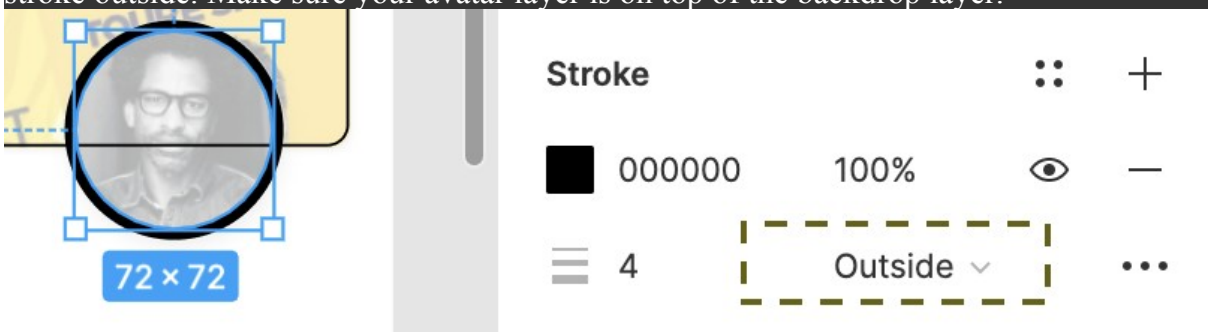
Next, trace the **Trending** section's heading and the **Show All** text, then group (**G**) them into a header. You can reuse this header component across multiple other sections of the screen.

Trace over the list items, group them (**G**) and name the group **list item**. Use Auto Layout to duplicate the trace, adjusting the width of the text layers accordingly.



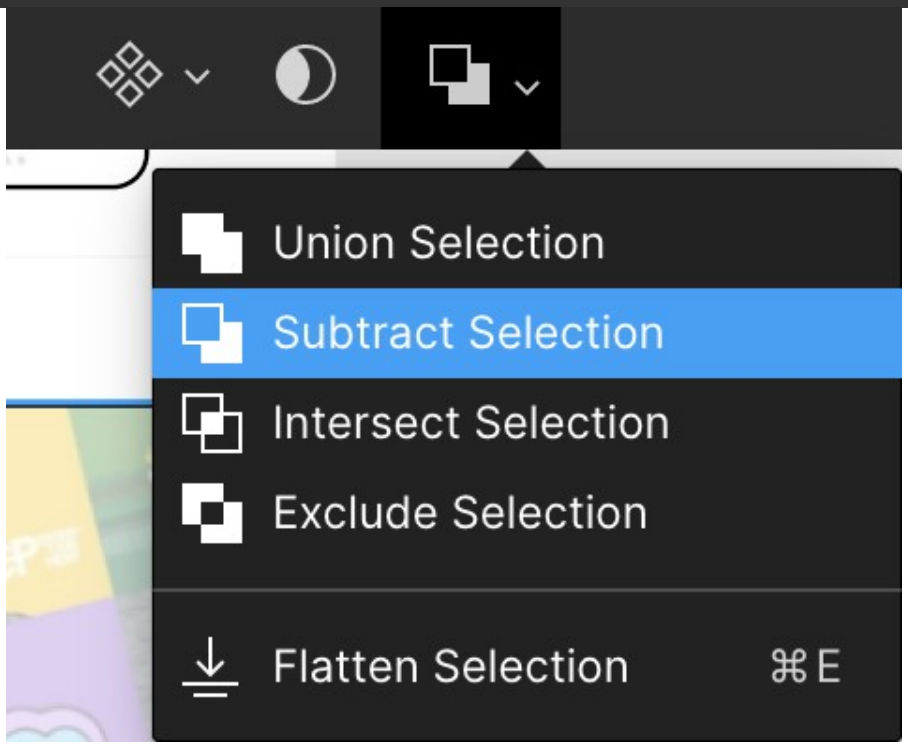
Now, trace race the **Sponsored** section and group it (**G**).

The **Guest List** section is interesting. Trace the rectangle backdrop, giving it a corner radius of **8**. Next, trace the avatar image, giving it a stroke width of **4** and placing the stroke outside. Make sure your avatar layer is on top of the backdrop layer.

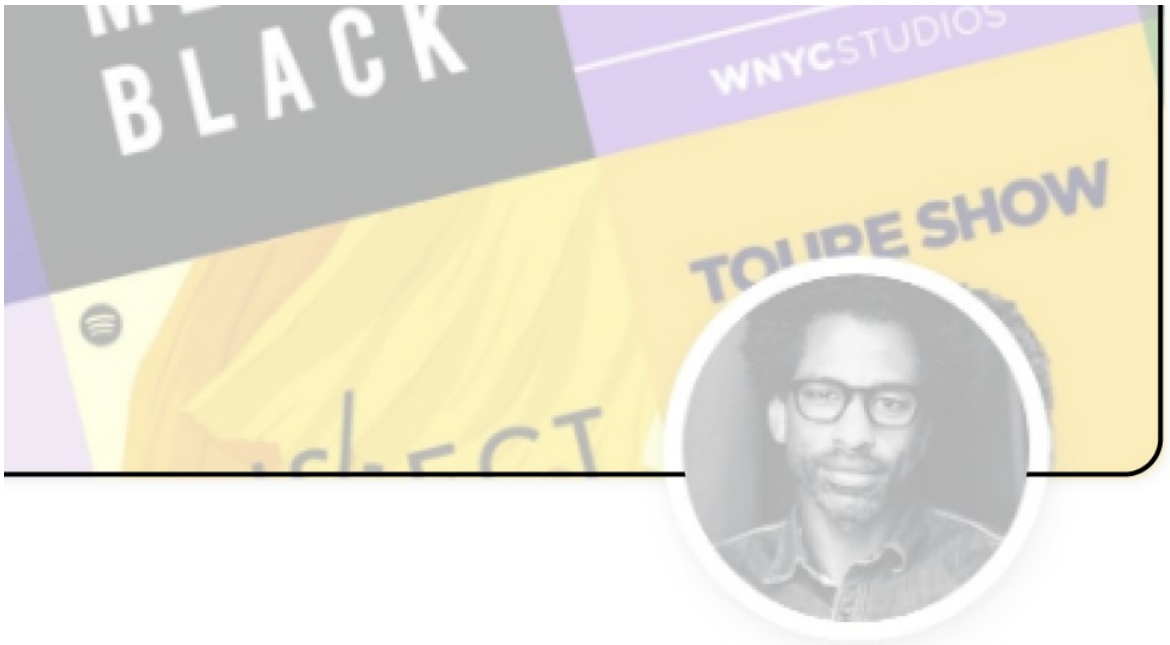


You may notice that, since the shapes have no fill, the backdrop's stroke is visible through the avatar circle. That looks a little out of place.

To fix this, first select the circle and give it a fill. Now, select the circle and the backdrop and click the Boolean operations' drop-down on the toolbar. Finally, click **Subtract Selection**.

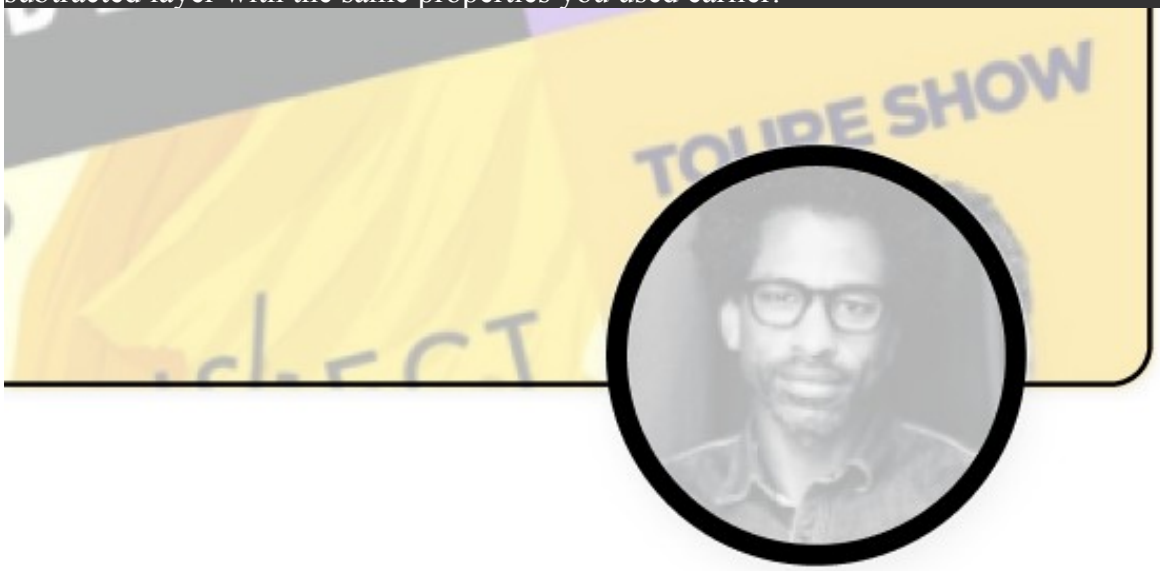


You'll notice that the circle gets punched out of the backdrop.



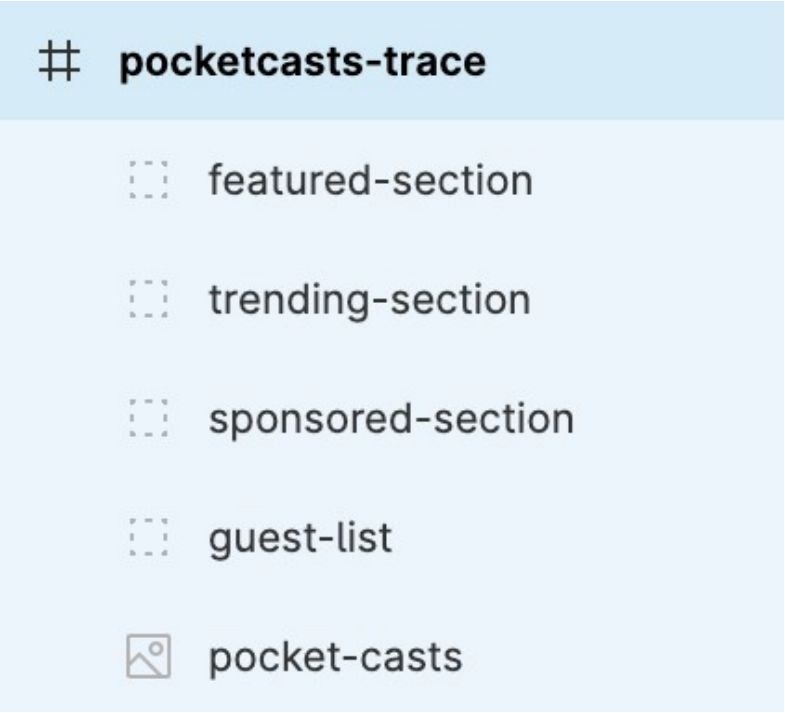
Boolean operations help you cut one shape out of the other or combine them in different ways. Take a moment to play with them to get a feel of how they work.

Now that you've punched out the avatar, create a new avatar circle on top of the subtracted layer with the same properties you used earlier.



Trace out the text layer and group (**G**) this section. Call this group **guest-list**.

If you've been organizing your groups as suggested earlier, your Layers panel should look like this:



For **The Little Ones** section, follow the same approach as you did with the Airbnb horizontal scrolling list. Trace out the first card and then use Auto Layout to construct the list.

For the **Network Highlight** section, duplicate the **Guest List** section and adjust the trace boundaries.

NETWORK HIGHLIGHT

Forever Dog

The Forever Dog Podcast Network creates innovative comedy, culture, and entertainment podcasts by next level performers. The essence of every Forever Dog project is collaboration and innovation, bringing together passionate artists from diverse ba...

Finally, for the **Popular in United States** section, duplicate the **Trending** section.

Popular in United States SHOW ALL

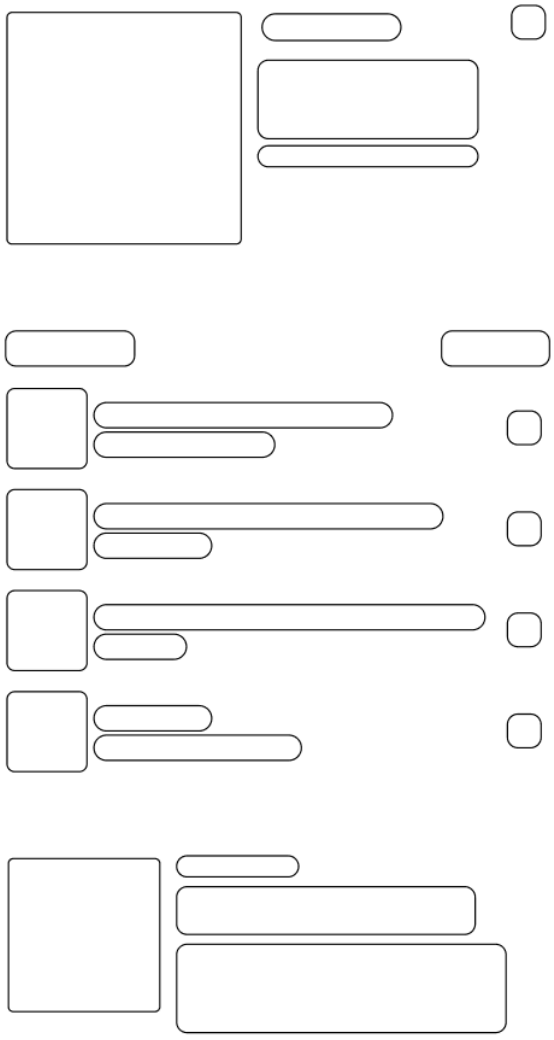
This American Life
This American Life

Radiolab
WNYC Studios

Freakonomics Radio
Freakonomics Radio

Planet Money
NPR

Now, hide the screenshot entirely and analyze the repetition. Unlike Airbnb, Pocket Casts reuses smaller building blocks across components. They also stagger their repetitions.



Great job completing the app teardowns! By leveraging your knowledge of basic shapes, you traced these screenshots and uncovered the fundamental pieces used to build the screens.

A large part of each app's experience was crafted by standing on the shoulders of reusable components with unique data. This exercise lets you see this in practice.

This is a significant realization at this stage, and you'll find that most apps work this way.

As you dive into future chapters, this idea will become more apparent. While you're at it, you'll also learn techniques that will help you fly through Figma.

In the next chapter, you'll start wireframing the screen layout and work on the app flow for the Cinematic app.

4
Wireframing & Screen LayoutWritten by Prateek Prasad

In the previous chapter, you went over Figma's basic shape and styling options and used them to create a sign-in screen. You also went through an app teardown exercise to uncover common patterns across two popular apps. In the process, you learned how to reuse and compose simple building blocks to create unique design variations.

Figma has many more tools to offer, which you'll look into eventually. For now, however, you'll leverage the skills you picked up in the last chapter to start laying the foundation for your movie app, Cinematic.

In this chapter, you'll start wireframing the app and build a scaffold that you'll flesh out in the upcoming chapters.

The importance of wireframing

Wireframing is essential in UI design. It allows you to give structure to your ideas and materialize them. Wireframing exposes the rough edges in your thoughts early on so you can iterate them without time-wasting changes and revisions.

Diving directly into creating high-fidelity mockups that look and feel real might seem tempting at this stage, and for good reason. But you are going to start with wireframes as working in low-fidelity helps prevent wasting time and effort.

Wireframing is particularly crucial when working in a cross-functional team because it lets key stakeholders get involved early in the ideation phase to discuss different approaches. It opens up the discussion about which direction to take and promotes collaboration. Your collaborators don't need to know how a specific tool works to provide valuable input.

When you're wireframing an app, it's essential to keep customization and styling to a bare minimum. Wireframes need to be generic enough to allow for rapid iteration and exploration while still having critical building blocks in place to define the foundation of the core experience. This stage in design focuses more on function and less on form.

Establishing the core flow and functional structure with wireframes will allow you to modify and tune the app's cosmetic aspects in the future. In the chapters that follow, you'll build on top of the wireframe, adding the finer details and polish like establishing a palette and a typographic scale.

Defining the app's concept

Before you turn to the drawing board, it's helpful to define the idea you're working toward.

In this case, you're building a movie tracking app that lets users curate a list of movies they want to watch and gives details about the movie, like the cast, genre, duration, ratings and so on.

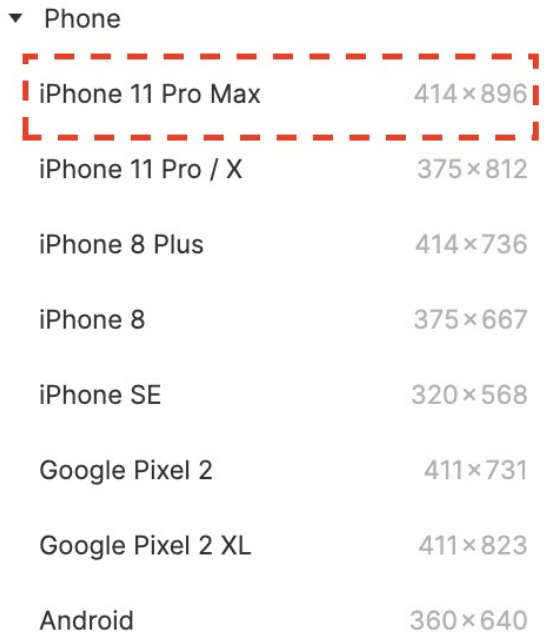
From the intent above, you can break down the app into a few key features. It should:

- Display a list of movies.
- Show the movie details.
- Let the user bookmark/favorite a movie.

Breaking the broad idea down into smaller features helps you focus on them one at a time without worrying about the big picture.

Now that you have defined these key features, you'll tackle them one by one. As you work, you'll keep the details and finish in the wireframes low-fidelity so you can change things around quickly and create multiple iterations.

Launch Figma and create a new file. Add a new frame to the canvas by pressing **F** and selecting the **iPhone 11 Pro Max** frame. Name the file **cinematic-wireframe** by clicking on an empty spot in the canvas and then clicking on the file name in the toolbar.



Designing the movies list

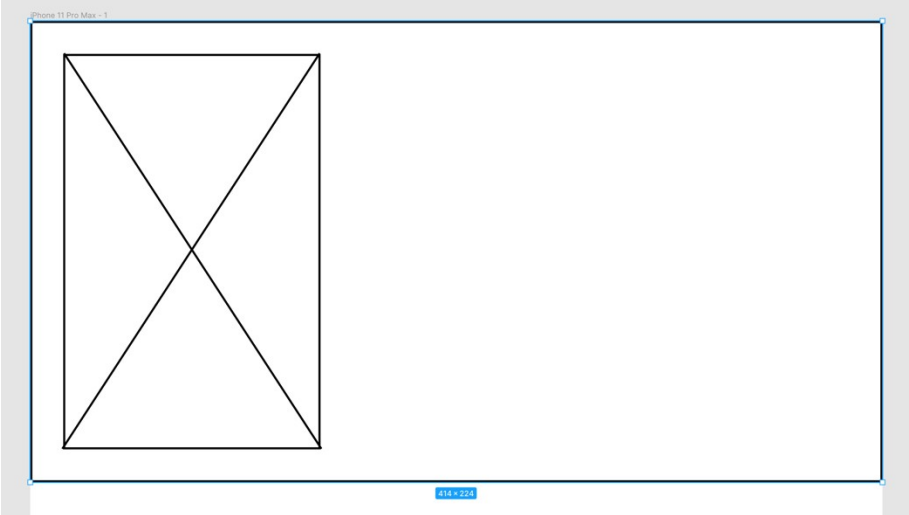
For the first iteration, you'll create a conventional list, like the ones you've seen in most of the apps you use. The list item will have five components:

- Movie poster
- Movie name
- Metadata (release year, director, etc.)
- Genres
- Rating

Start building this screen by adding a **414×224** rectangle (R) for the movie list item container, then removing the fill and adding a **black** stroke. Align the rectangle to the top and left of the frame by either moving it manually or by setting the **X** and **Y** fields to **0** in the properties panel. Finally, name the frame **container**.

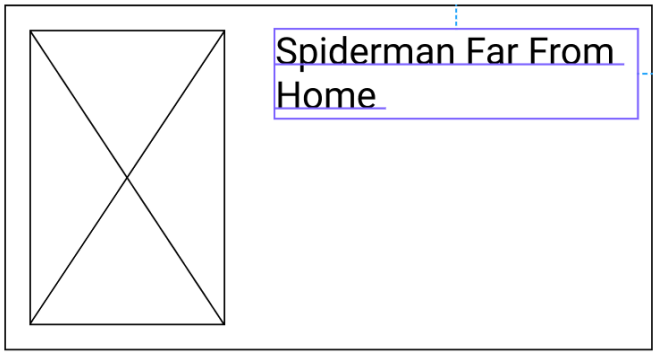
Now, add another rectangle (R) for the movie poster measuring **125×192**. Remove the fill, and add a **black** stroke. Switch to the **Line Shape Tool (L)** and add two diagonal lines. Align the ends of each line to the corners of the rectangle to create an x. Group the rectangle and diagonal lines and name the group **movie-image**.

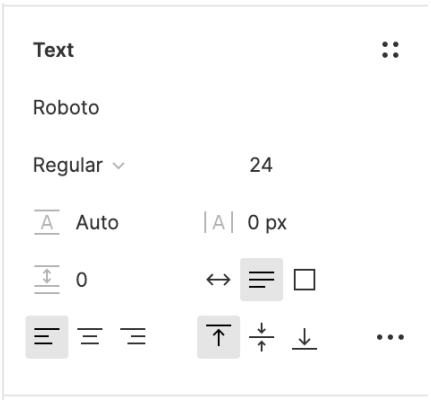
Position **movie-image** inside the **container** on the left side. Give it a margin of **16** on the left, top, and bottom from the sides of the **container** by moving it manually or by setting the **X** and **Y** fields to **16** in the properties panel. Your list item should look like this:



Adding the movie name

For the movie name, add a text layer (T) with **SpiderMan Far From Home**, a font size of **24** and the font **Roboto-Regular**. Name this layer **movie-name**, align it to the left of **movie-image** with a left margin of **32**, a right margin of **32** and a top margin of **16**.



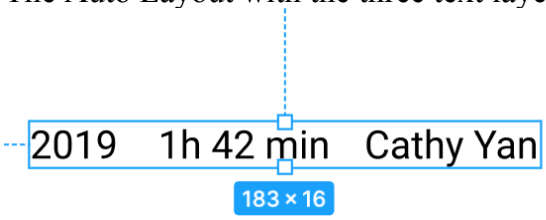


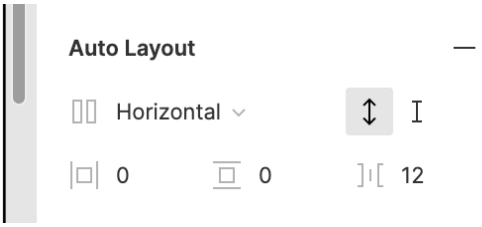
Adding the metadata

For the next row, which contains the movie metadata, add a text layer (T) with **2019** to denote the movie release year. Give it a size of **14** and use the font **Roboto** with a **Regular** weight.

Then, duplicate the release year layer and change the text to **1h 42 min** denoting the movie's duration. Select both these text layers and create an Auto Layout (Shift-A). In the Auto Layout Properties, select **Auto Height** and a horizontal spacing of **12**. Add another text layer (T) in the layout with **Cathy Yan**, denoting the director.

The Auto Layout with the three text layers should look like this:

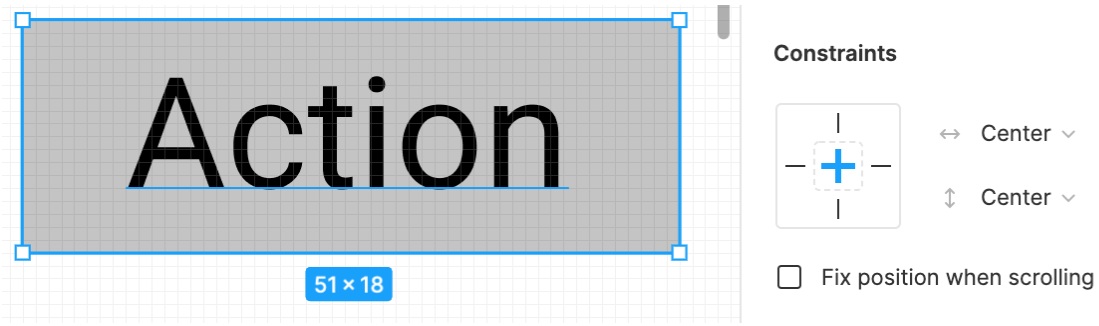




Name the Auto Layout **movie-info** and place it below **movie-name** with a top margin of **16**.

Adding genres

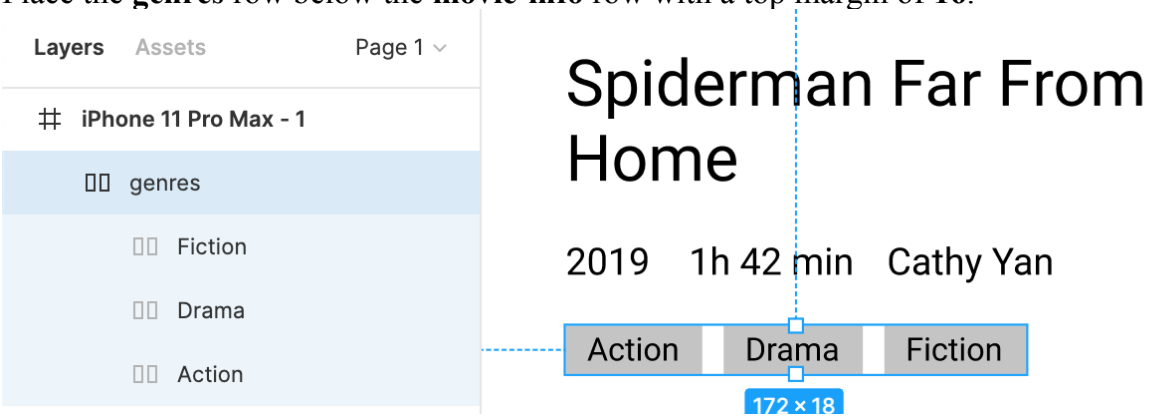
For the genres row, create a rectangle (R) measuring **51×18** with a default fill. Now, add a text layer (T) on top of the rectangle with the text set to **Action**, a font size of **12** and the font **Roboto-Regular**. Align the text to the rectangle **horizontally** and **vertically**. With both layers selected, change the constraints to **center**.



Next, with both layers selected, create an Auto Layout (Shift-A) and name it **genre**. This makes the background rectangle resize according to the text width.

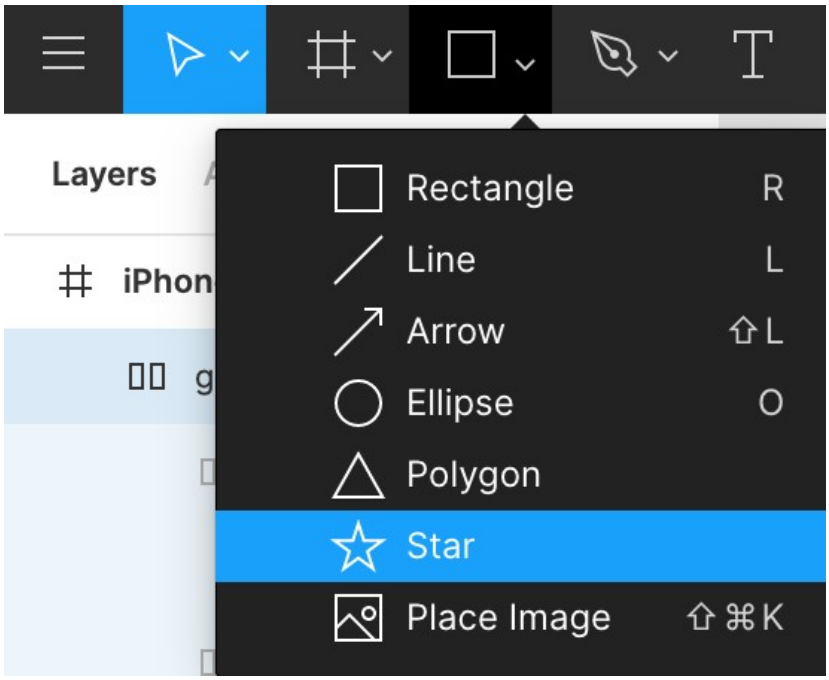
Duplicate **genre** and change the text to **Drama**. Place the duplicated genre to the right of the **Action** genre with a margin of **8**. Now, select both genre auto layouts and create another Auto Layout (Shift-A) to create a row. Name this auto layout **genres**. Duplicate one of the genre auto layouts and change the text to **Fiction**. Notice that the margin and constraints stay consistent.

Place the **genres** row below the **movie-info** row with a top margin of **16**.



Adding ratings

For the **rating** row, select the **Star** from the Shape Tools menu.



Add a **20×20** Star with a fill color of **black**. Duplicate this layer five times and, with all five star layers selected, use Auto Layout (Shift-A) to create a row of five stars. Select **Horizontal** alignment and add a margin of **8** between each star. Change the fill color of the fifth star to **gray**. Finally, name this auto layout **rating**.

Here's what it should look like:

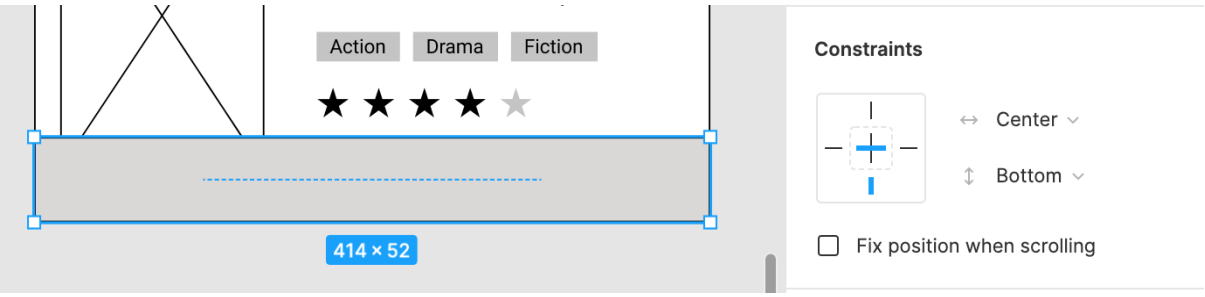
Place this row below the genres layer with a top margin of **16**.

Group all the layers in your frame and name it **movie-list-item**. Duplicate the movie-list-item four times and, with all four groups selected, use Auto Layout (Shift-A) and name the result **movies-list**. Inside each movie-list item, change the name of the movie accordingly.

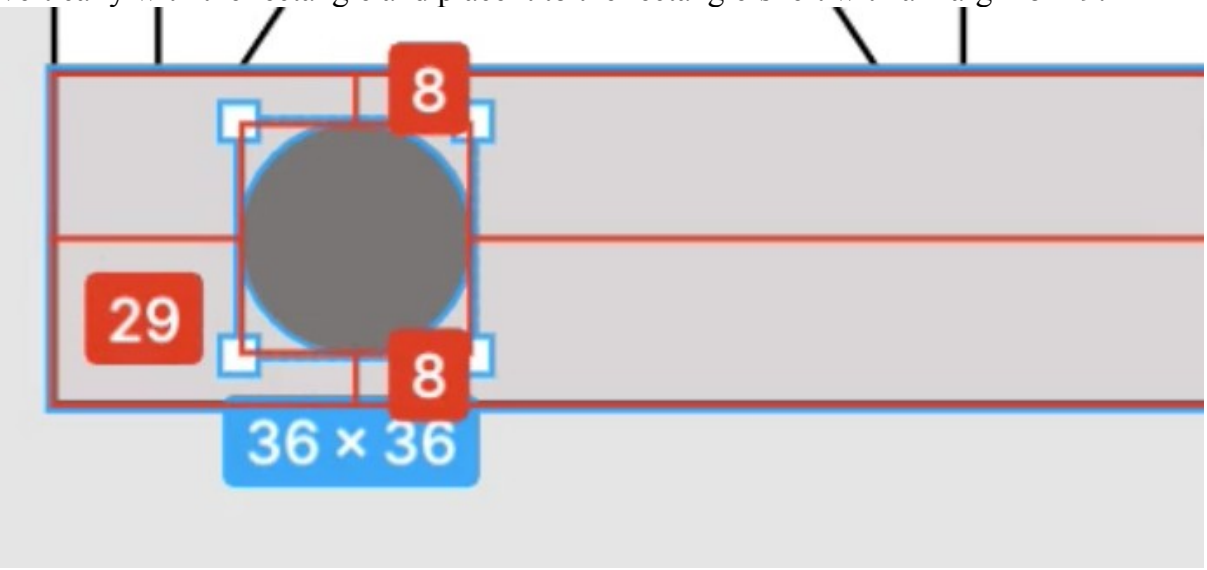
This list can be a category of movies like trending, top-rated, etc. In this app, you'll display two types of movies along with a user-curated favorites section. You can reuse the list across the different sections to a great extent, but you'll need a way to navigate.

Creating the navigation

Start by adding a **414×52** rectangle (R) with a default fill and a **black** stroke to the frame. Align it to the bottom of the frame and place it on top of the movies list. This rectangle will serve as a container for the navigation destinations.



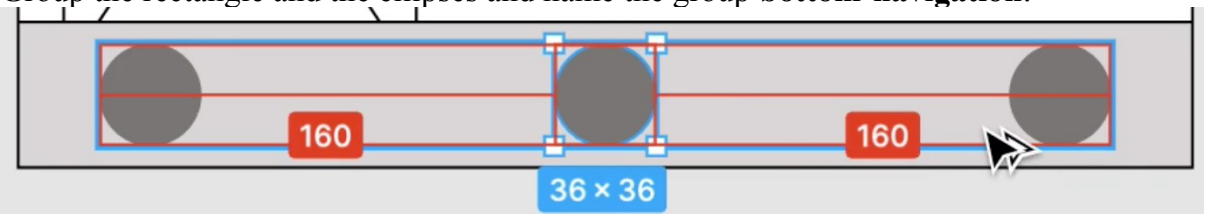
On top of this rectangle, add a **36×36** ellipse (O) with a fill of **#7A7575**. Align the ellipse vertically with the rectangle and place it to the rectangle's left with a margin of **29**.



Duplicate the ellipse and align the new ellipse horizontally to the rectangle, placing it in the center. Select the two ellipses and use Auto Layout (Shift-A).

Duplicate the ellipse one more time, giving you three ellipses representing the three destinations. Because the first two ellipses are using Auto Layout the third ellipse should automatically be positioned to the right side of the navigation container.

Group the rectangle and the ellipses and name the group **bottom-navigation**.



Great job creating your first wireframe! Even though this screen isn't fleshed out with real data, you can see a preliminary structure taking form.

Looking at the wireframe you just created, you'll notice that certain elements will probably stay the same across different variations, for example:

- The movie poster element
- The rating row
- The genres row

You'd make the overall iteration much faster by extracting them so you can reuse them. It's time to take a quick detour and learn about another powerful Figma feature.

Components

Components in Figma are UI elements that you can reuse across multiple design files. They allow you to create consistent designs and make changes quickly.

A great way to visualize this is to consider the rating row in your current wireframe. Imagine you've created ten different wireframes that show the ratings in the form of stars. Each of these iterations has seven movie cards. If you later decide to change the icon from a star to a heart, you'd have to make changes in 70 places! That's a lot of wasted time and unnecessary changes.

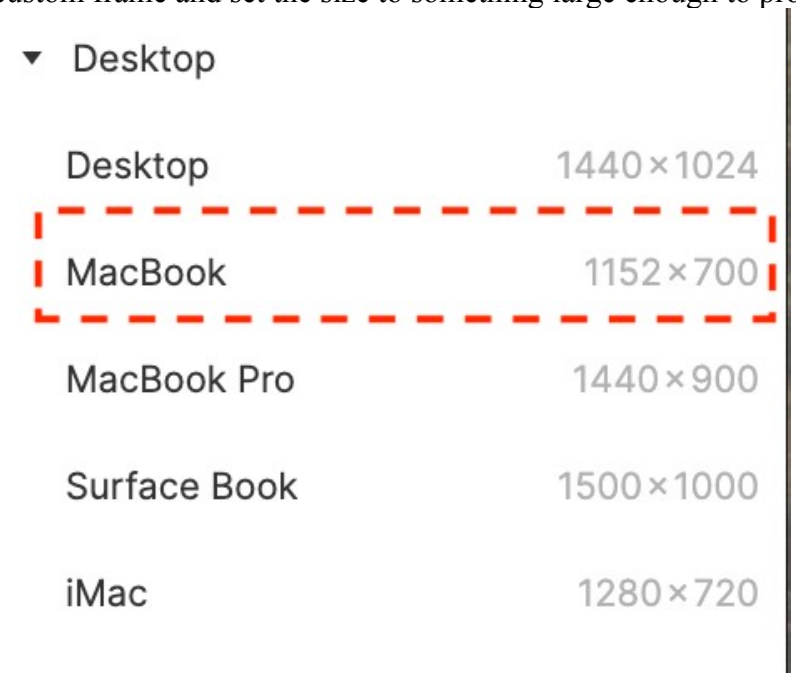
This is where components shine. They let you create consistent elements once, then reuse them. When you make changes, you only need to modify them in one place and those changes will reflect across files.

You'll try this out by converting the movie image, genre row, the rating row and the navigation bar into components.

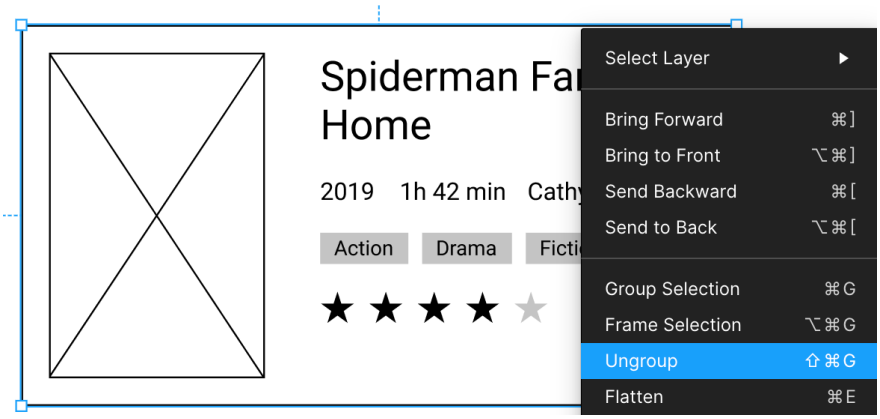
Creating your components

Before creating your components, take a moment to organize things by breaking them up on a different frame. Press **F** and create a new **Macbook** frame, which you'll find under the **Desktop** category in the Frames menu. Name this frame **components**.

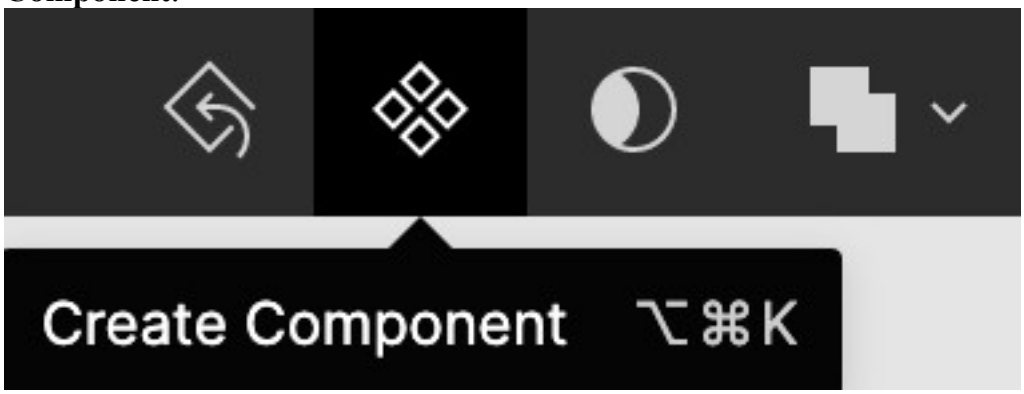
Note: You're using a **Macbook** frame just because it is a good size to work in, not because we will be making a wireframe for a Macbook app. You also could have just created a custom frame and set the size to something large enough to provide ample working space.



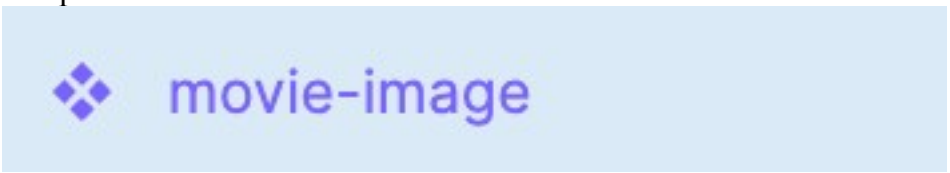
Now, copy one of the **movie-list-item** groups to the **components** frame, then right-click and select **Ungroup**. You can now freely move the individual elements that make up the list item around the canvas.



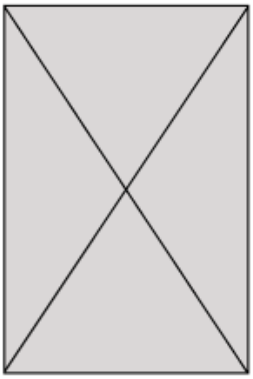
Duplicate the **movie-image** group, then click on the **Create Component** option from the toolbar on top. Alternatively, you can right-click on the group and click **Create Component**.



Nothing has changed visually, but if you look at the Layers panel, the movie-image group now has a new icon shaped like four diamonds. This icon denotes that the group is now a component.



Repeat the same process for the genres and rating groups, duplicate them and clean up their placement on the canvas so it's easy to differentiate between individual components on the frame.

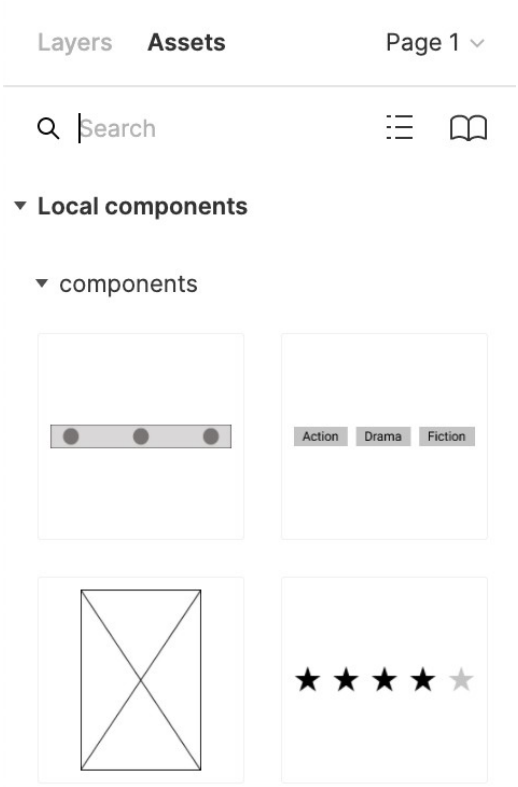


Copy over the **bottom-navigation** group and create a component for it as well.

Implementing your components

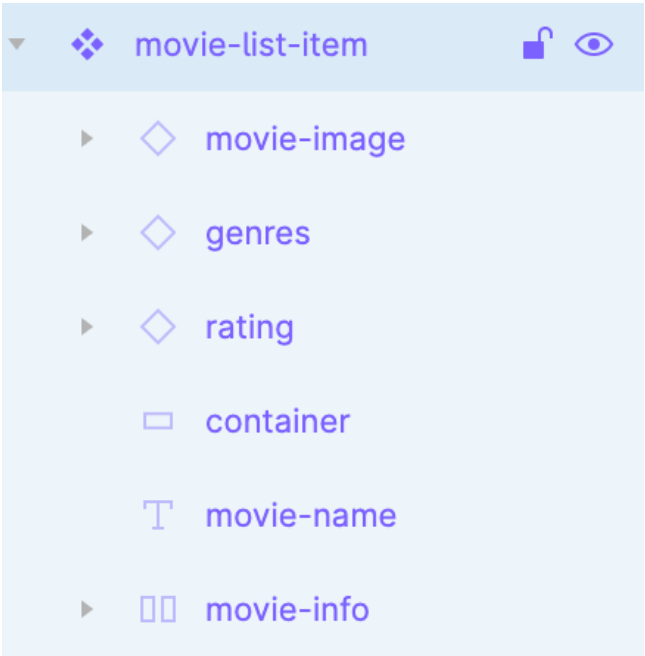
Now, in the components canvas, rebuild the **movie-list-item** card by replacing the movie-image, genre, and rating groups with the components you just created.

To reuse a component, duplicate it by holding **Alt/Option** while clicking and dragging it, or click on the **Assets** option in the Layers panel to see a list of all your components, as shown below.



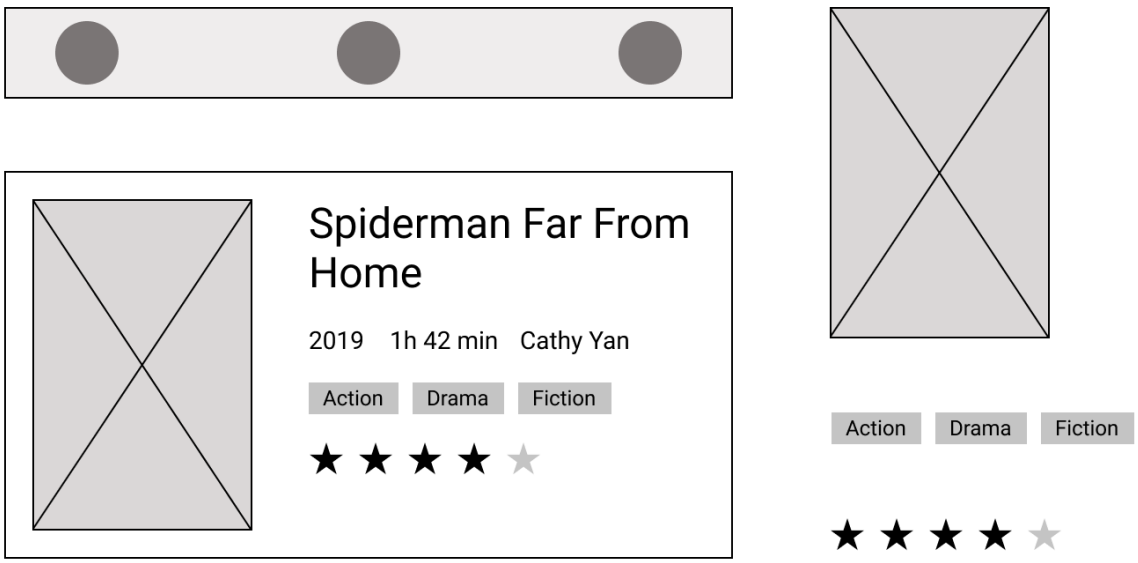
Drag and drop the components you select from the Assets panel into the canvas.

Once you've replaced the movie-image, genres, and rating groups with components, regroup the movie-list-item layers you ungrouped previously. Name this group **movie-list-item** and then turn it into a component. Here's how the component will look in the Layers panel.



Note: An instance of a component has a single diamond icon, while the main component has a four-diamond icon.

Your canvas should now have five reusable components, including the movie-list-item, which is made up of smaller components. Here's what your components frame should look like:



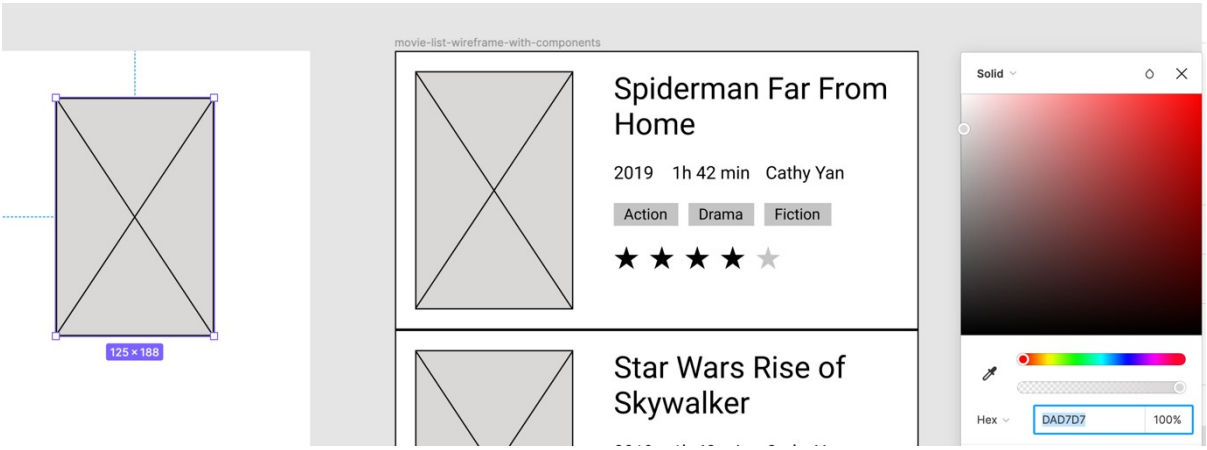
Now, it's time to use the components you just created to clean up the wireframe. In the process, you'll see how powerful they are.

Trying out the components

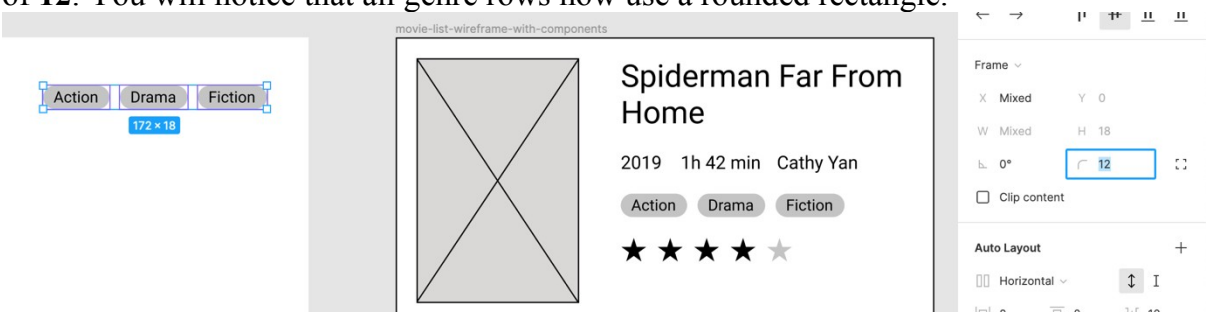
Create a new **iPhone 11 Pro Max** frame (F) and name it **movie-list-wireframe**. Add a **bottom-navigation** component to this frame by dragging it from the Assets panel then align it to the bottom of the frame. Set the bottom navigation constraints to **Left** and **Bottom**.

Now, add four instances of the **movie-list-item** component to the frame. Change the movies' names, and while selecting all four **movie-list-item** components, use Auto Layout (Shift-A). Name this auto layout **movie-list**.

Time for some magic! On the **components** frame, select the movie-image component and give it a fill of **#DAD7D7**. As soon as you add a fill to the main component, notice that all instances immediately reflect the change.



Now, select the individual genres in the genres component and give them a corner radius of **12**. You will notice that all genre rows now use a rounded rectangle.



Components are a powerful feature that makes iteration and revisions extremely fast. The next chapter goes into components in more depth and uses them far more extensively. If you like what you saw here in this brief introduction, you'll enjoy working with components in the next chapter.

Reviewing the current list implementation

The list looks good, but before proceeding, it's important to spend some time with the wireframe and see how it fits in the grand scheme of things. This is also a good time to refine your ideas and see if your strategy needs any course correction.

You started with the idea of building a movie tracking app that lets users curate a list of movies they want to watch and that gives details about the movie.

You then broke down the idea into the overarching goals of:

- Showing a list of movies.
- Showing details about a movie (synopsis, cast, etc.).
- Adding the ability to bookmark/favorite a movie.

The breakdown was a great starting point, but it leaves many unanswered questions about the app's function.

- Are the movies sorted by release dates or ratings?

- Does the user have an option to modify the list using filters?
- What if the user has already seen a movie? How do we prevent showing the viewed movie again?
- Does the concept of favorites make sense in this app, or should we pivot to calling it **bookmarks**, or **wishlist**?
- Where do the ratings come from?
- Does the year and duration of a movie make sense to show on the card? How does that information influence the user's decision to bookmark a movie?
- Is the information on the list enough for the user and if so, is a detail screen even required?

These questions are difficult to answer because, while some are purely related to design and usability, others require input from the engineering teams and more detailed user research to figure out what might or might not work. Cross-team collaboration is vital to a successful app.

In an actual product development lifecycle, instead of assuming the user's preferences and requirements, you'd involve those users in development via surveys and studies. Doing user research and feedback not only validates your assumptions but also provides valuable insights into how they perceive what you've built and whether it works for them.

It's important to understand that wireframing isn't the only iterative cycle in product development. While wireframing helps you realize the app's core foundation, the final form it takes is heavily influenced by user feedback. This cycle of **iteration ▸ prototyping ▸ feedback** repeats with every new feature addition and redesign.

Prototyping is covered in detail in Chapter 8, "Transitions & Animations" and in Chapter 9, "Feedback & Testing", you learn about how to test your designs and get feedback from stakeholders.

Making some decisions

Since this chapter's scope is focused on wireframing, you'll just go over the questions above and think about the solutions so you can iterate over the design and continue making progress.

- **Are the movies sorted by release dates or rating?**

By default, the list is sorted by release date. This will make sure new releases show up at the top of the list.

- **Does the user have an option to modify the list using filters?**

The initial ideation phase didn't include this feature, but it makes a lot of sense to allow users to filter the list based on their preferences.

- **What if the user has already seen a movie? How do we prevent showing the viewed movie again?**

  The user can curate a list of movies they want to watch. This curated list will be a separate section of the app. A bookmarked movie can be marked as seen, which will prevent it from appearing on the main list.

- **Does the concept of favorites make sense in this app or should we pivot to calling it bookmarks or wishlist?**

  While the behavior is the same, calling the feature **Add to watchlist** makes more sense. It also provides a clear description of what it does, compared to the other options.

- **Where do the ratings come from?**

  The ratings come from an external source, like IMDB or Rotten Tomatoes. This is one of the decisions that the engineering and product teams have more influence over.

- **Does the year and duration of a movie make sense to show on the card? How does that information influence the user's decision to bookmark a movie?**

  The release year influences the sorting order, and the duration might be important in certain circumstances. If you have a two-hour flight coming up, you'd plan to watch a movie that fits your flight duration. This is an assumption at this point, but user feedback would help validate and refine the idea.

- **Is the information on the list enough for the user and if so, is a detail screen even required?**

  The list shows information at a glance, but a user's decision to watch a movie also depends on many other factors. Some users like seeing the trailer before deciding, while others are picky about the actors. Some even like to spoil it for themselves by reading the plot.

  These richer pieces of information are tough to squeeze inside a list, so a detail screen makes sense. The detail screen also gives you space to promote sponsored content tailored to the user's preferences, if the need arises.

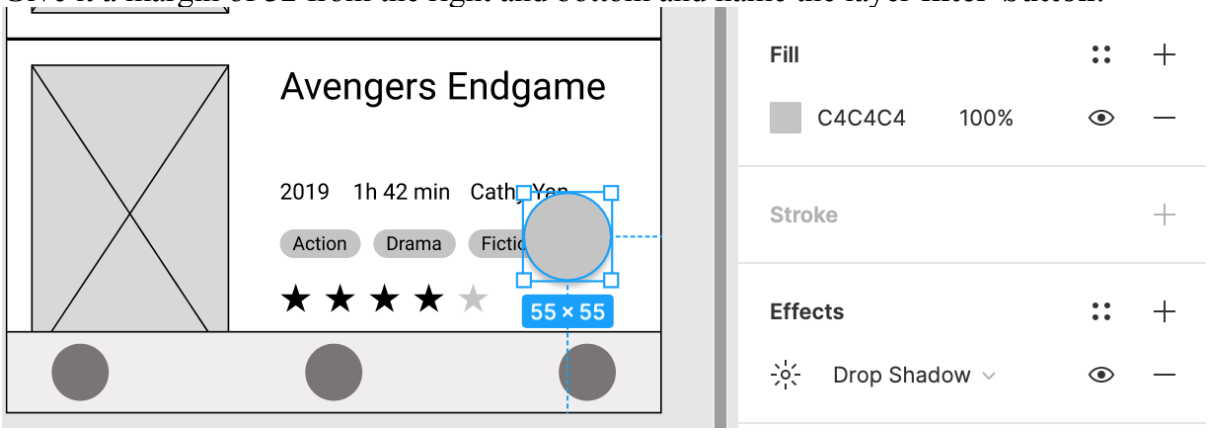
  Now that you have some actionable answers, revisit the movie list screen. As of now, the only piece missing is an option to filter the list.

Filtering the list

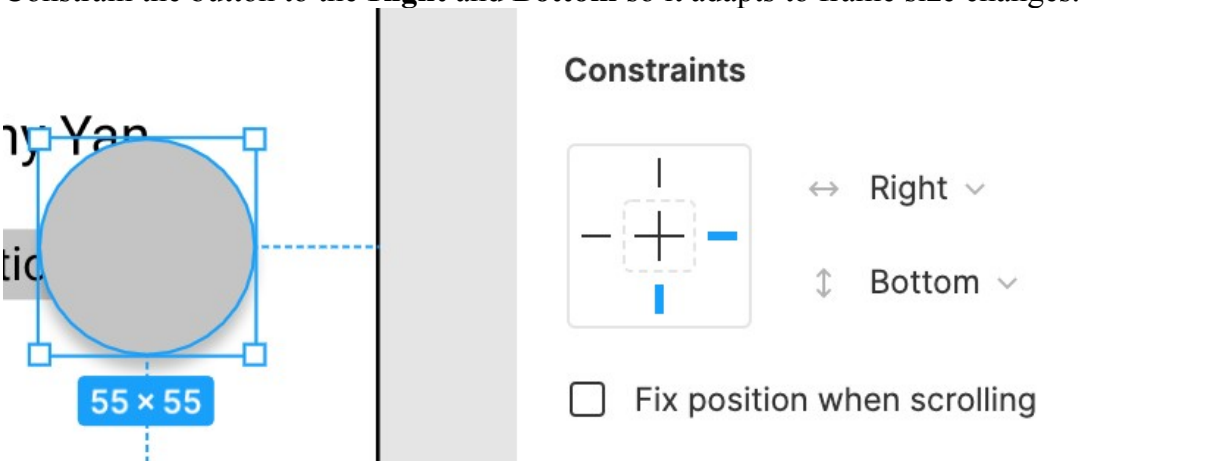
Your next step is to add a button to surface the filter options.

In **movie-list-wireframe**, add an ellipse (O) measuring **55×55** with a default drop shadow and fill.

Place this button on the bottom-right of the frame, above the **bottom-navigation** layer. Give it a margin of **32** from the right and bottom and name the layer **filter-button**.



Constrain the button to the **Right** and **Bottom** so it adapts to frame size changes.

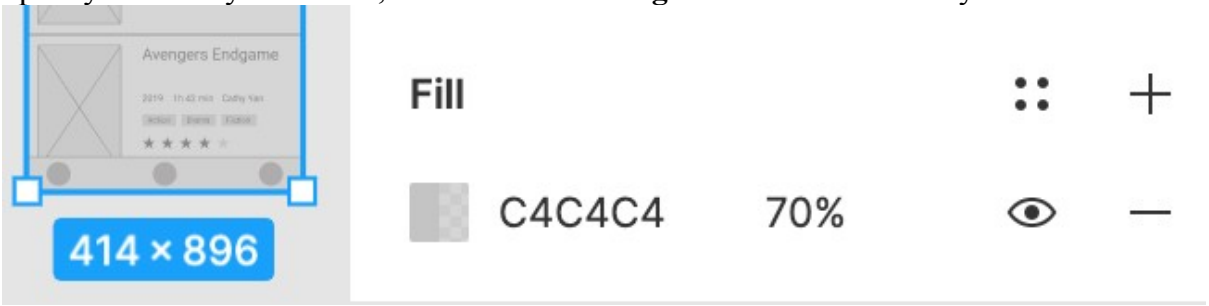


Instead of taking the user to a different screen, it's more convenient to display the filter as a dismissable option in the list screen. The user can filter the list based on genre, release year, duration and director.

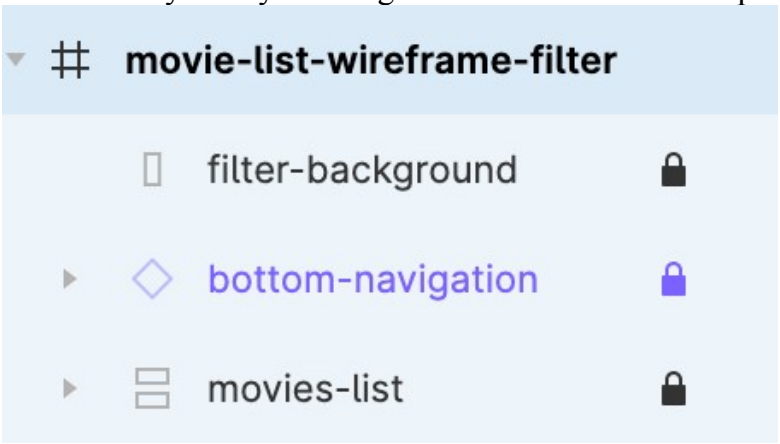
Duplicate the **movie-list-wireframe** frame and name it **movie-list-wireframe-filter**. Delete the **filter-button** from this frame.

Lock the movies-list and bottom-navigation layers since you aren't going to make any changes to them.

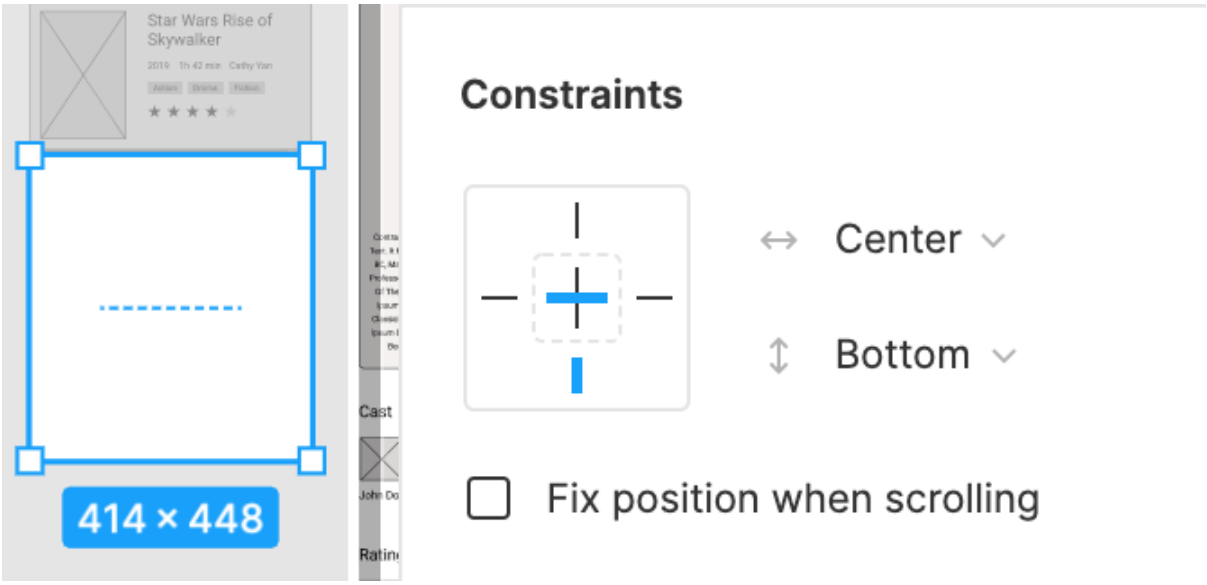
Now, add a rectangle (R) to this frame measuring **414×896** above both layers. Reduce the opacity of this layer to **70%**, name it **filter-background** and lock the layer.



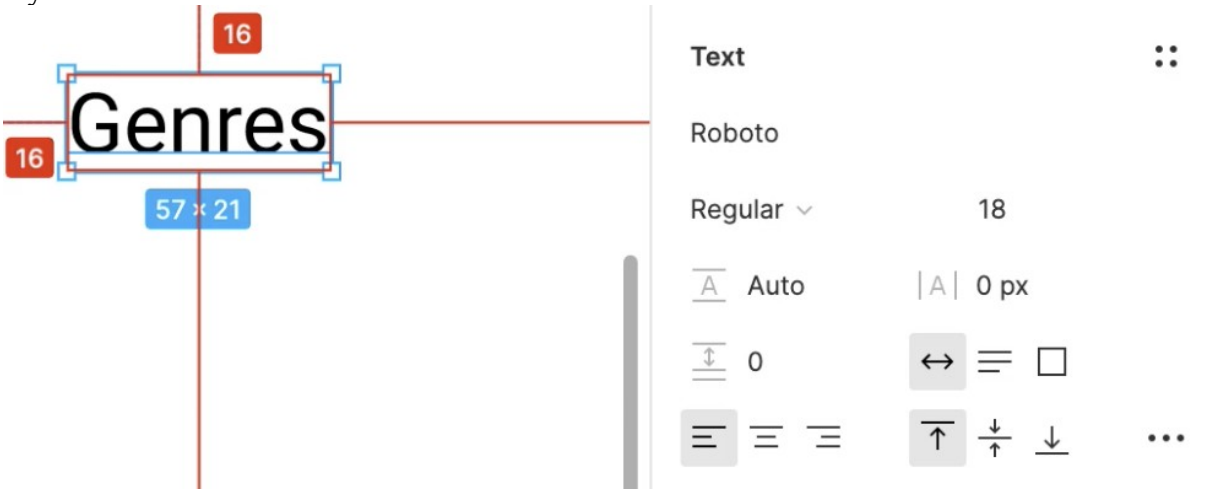
Here’s how your layer arrangement should look at this point:



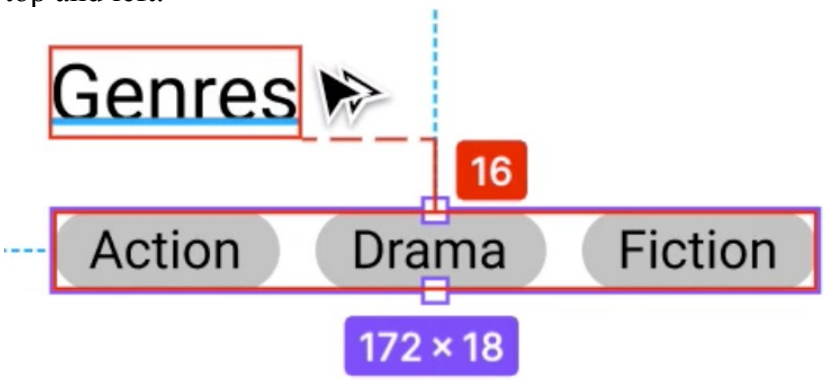
Add a rectangle measuring **414×448** and give it a white fill. Constrain this layer to the **Center** and **Bottom** and name it **filter-sheet**. This sheet will house the options to filter the list.



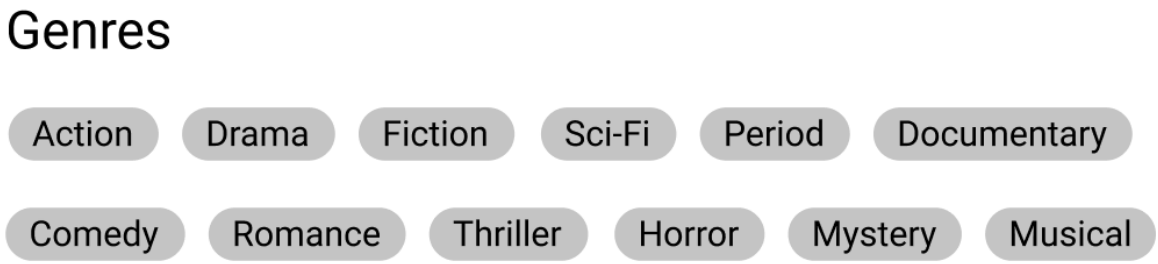
Add a text layer (T) on the filter-sheet layer with the text **Genre**. Use **Roboto-Regular** as the font with size **18**. Place it at a margin of **16** from the **top** and **left** and name the layer **filter-header**.



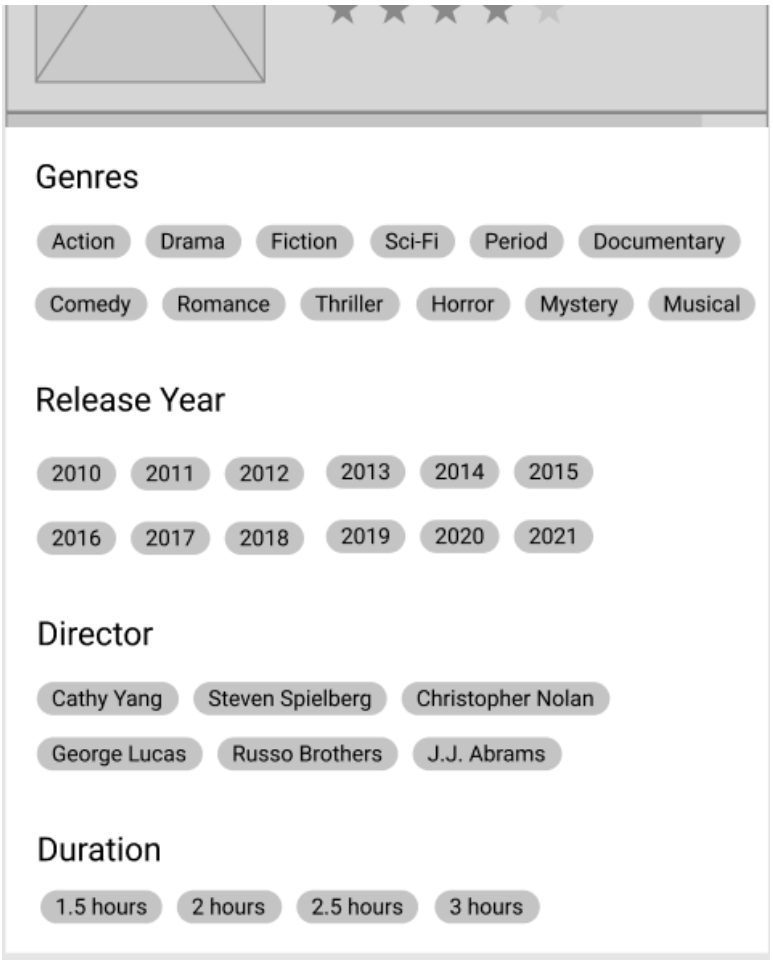
Add a **genres** component and place it below the filter-header at a margin of **16** from the top and left.



Duplicate the modified **genres** component three times to get a total of 12 genres, as shown below.



Repeat the process to create the release year, duration and director filter categories. Here's how it should look when you're done.



You did a great job building a good chunk of the filter UI on your own. If you're unsure about the margins and positioning of the different filter categories and their options, you can refer to the final project file, **chapter-3-final.fig**, and see how they look in the finished project.

The list screen now offers the ability to filter the movie per the user's preferences.

Ideally, when wireframing a feature or a screen, you'd build at least three to four alternatives and compare them against each other. This helps you uncover areas that need further polish.

But for now, you'll move on to working on the movie details UI.

Designing the movie detail screen

The detail screen involves a few more bits than the list screen does. This screen will show:

- All the information from the movie-list-item
- The movie synopsis
- Cast details

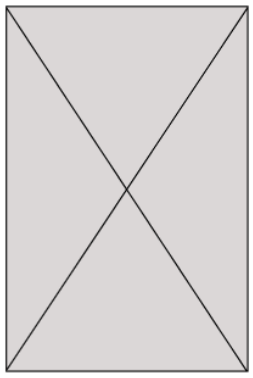
- Movie ratings
- An “Add to watchlist” option

You’ll reuse most of the information from the movie-list-item on this screen. Add an **iPhone 11 Pro Max** frame (F) to the canvas. Name the frame **movie-details-wireframe**

Add a **movie-image** component at a margin of **40** from the top, and change the dimension to **174×262**. Align it horizontally to the frame.

Copy over the **movie-name** and **movie info** text layers from one of the previous frames and change the movie-name text alignment to **Text-Align Center**.

Place the movie-name below the movie-image with a margin of **40** from the top. Be sure to keep everything horizontally centered in the frame.

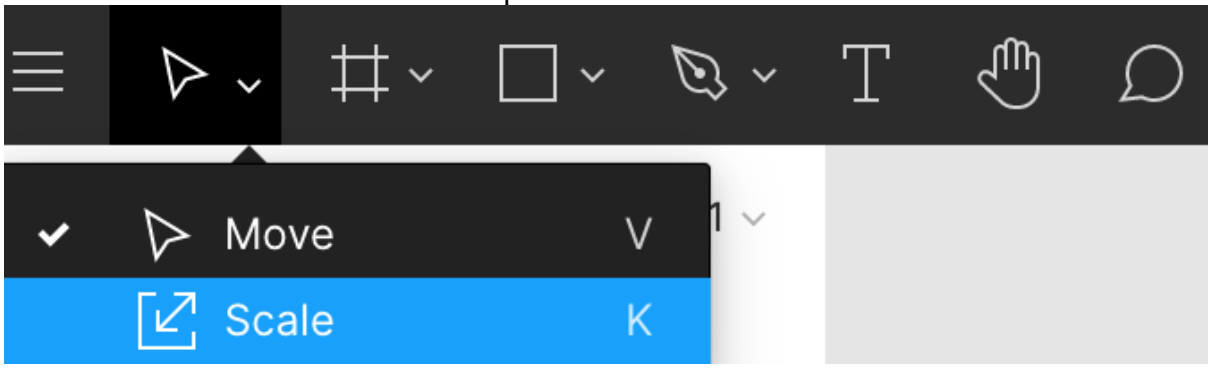


Birds of Prey

2019 1h 42 min Cathy Yan

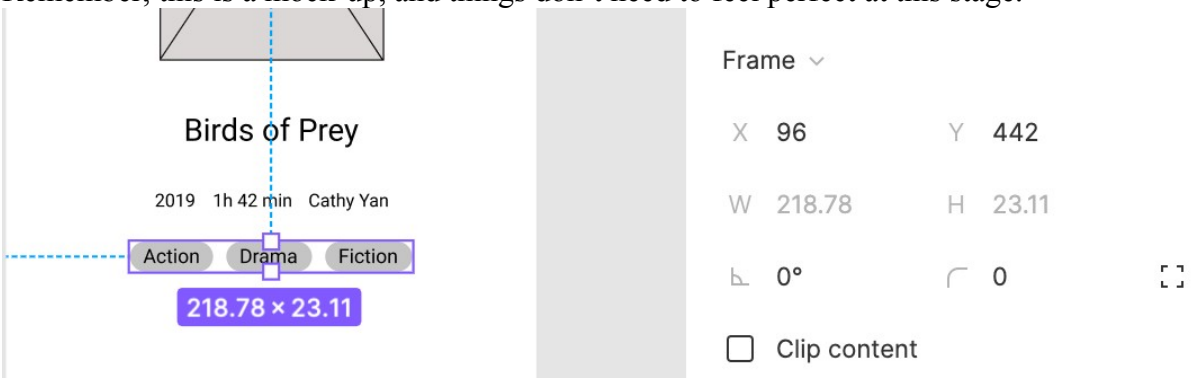
Place the movie-info layer below the movie name, horizontally centered, at a margin of **32** from the top. Now, add the **genres** and **rating** components to the frame. Place the genres below movie-info and the rating below the genres. Give both a margin of **24**. You’ll notice they are quite small for the screen.

Select the genres and press **K** to enter **Scale** mode. Alternatively, you can select **Scale** from the toolbar at the top of the screen.

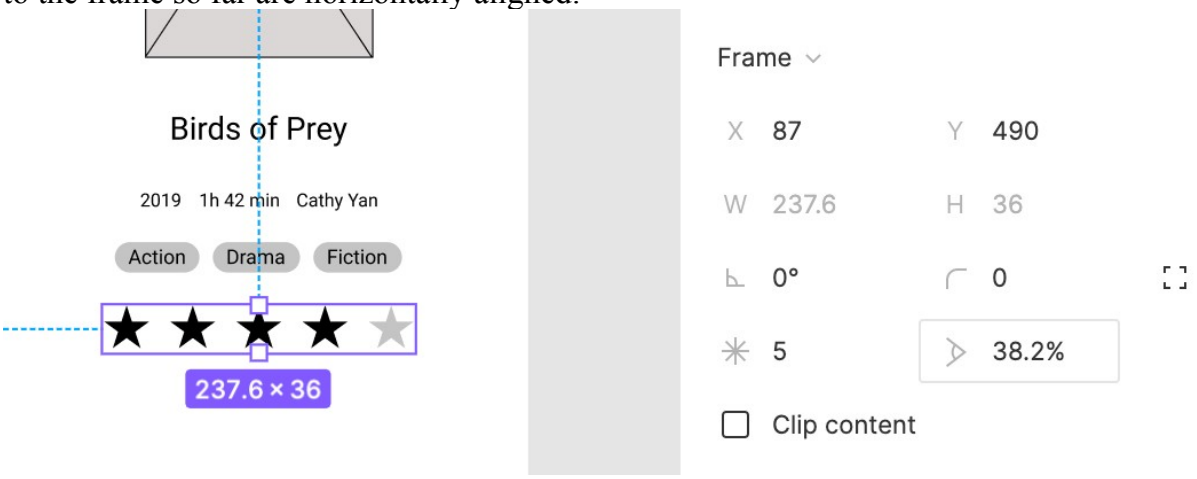


Drag the corner handles of the genre row and increase the dimensions to **218×23** approximately.

Note: Scale may increase your dimensions in decimal values, so you might not get precisely **218×23**. Don't worry about it, as long as you are close enough to this dimension. Remember, this is a mock-up, and things don't need to feel perfect at this stage.



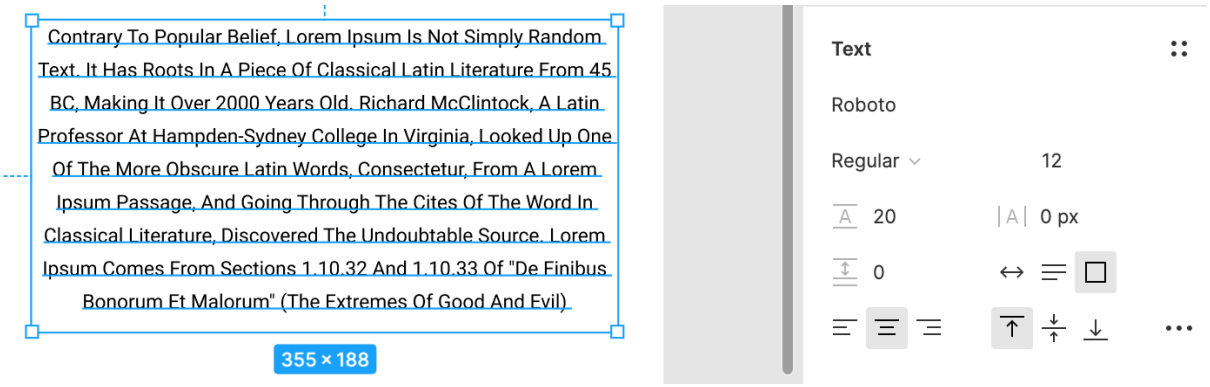
Now, select the rating row and scale the dimension to **237×36**. Make sure all layers added to the frame so far are horizontally aligned.



Next, add a text layer (T) for the synopsis. Don't worry about displaying an actual synopsis here. You can now use placeholder text to get a feel of how things will look with real data in place. A great website to pick up some placeholder text is http://lipsum.com.

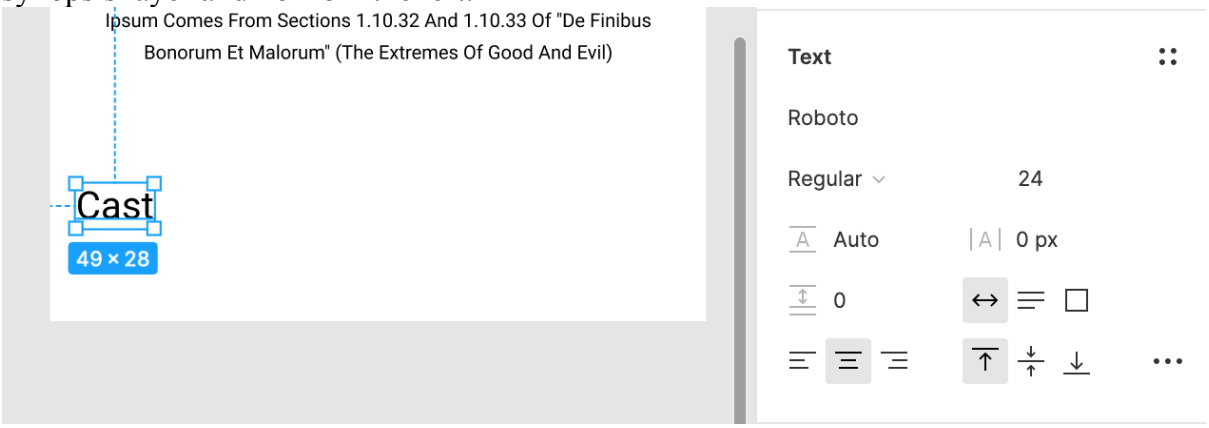
Paste nine lines of text onto the text layer. Name this layer **movie-synopsis**.

Center the text and horizontally align the layer to the frame. Use **Roboto-Regular** as the font, with a font size of **12**. Position the synopsis at a margin of **32** from the rating row.



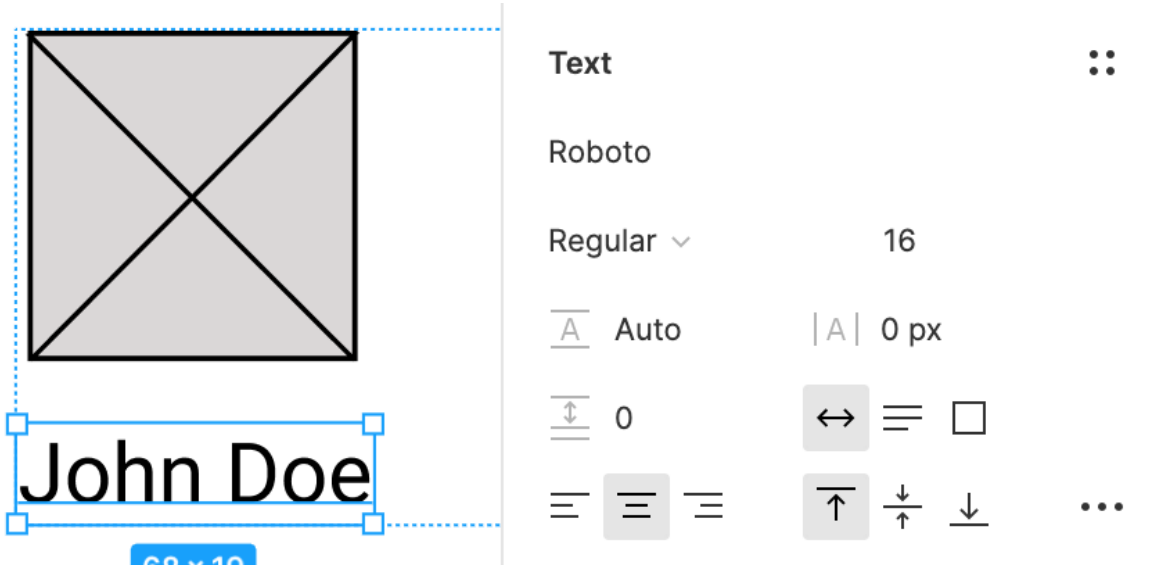
For the cast section, add a text layer (T) for the section header with **Cast**. Name this layer **section-header**.

Use **Roboto-Regular** font with a font size of **24** and place it at a margin of **64** below the synopsis layer and **16** from the left.

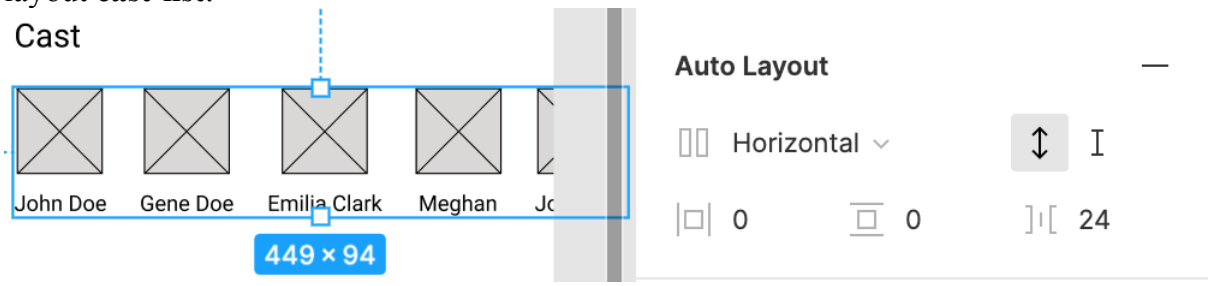


At this point, you might have run out of room to add more layers to the frame. Select the frame name from the Layers panel and either drag its handles vertically to increase the height or manually increase the frame's height to **1587**. This should give you enough room to add the remaining sections to the screen.

Now, add a movie-image component and change the dimension to be **63×63**. Place it below the section header layer at a margin of **24** from the top and **16** from the left. Name this layer **cast-image**.



Add a text layer (T) for the cast name below the cast-image with a font size of **16** and align it horizontally with the cast-image. Use **John Doe** as the text. Name this layer **cast-name**. Group cast-image and cast-name and call the group **cast-member**. Duplicate cast-member five times and, with all five selected, use Auto Layout (Shift-A) with a horizontal spacing of **24**. Now, change the name of each cast-member and name this auto layout **cast-list**.

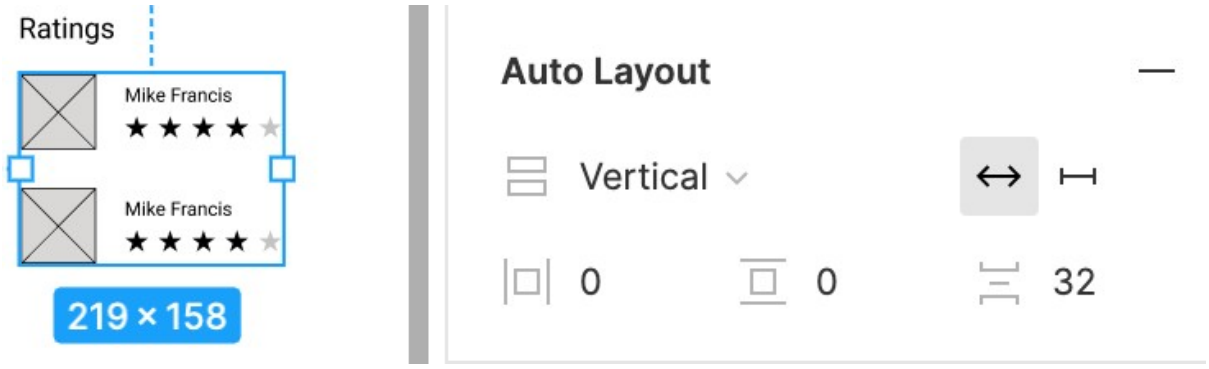


Moving along, duplicate the **section-header** you created earlier. Change the text to **Ratings** and place it below cast-list with a margin of **64**.

To create the rating list, duplicate the **cast-name** and **cast-image** you created earlier. Place the cast-image below the section-header with a margin of **24** from the top and **16** from the left. Vertically align the cast-name to the image and place it at a margin of **24** from the left.

Add a rating component and place it below **cast-name** at a margin of **8** from the top and **24** from the left. Group the cast-name, cast-image and rating and name the group **review-list-item**.

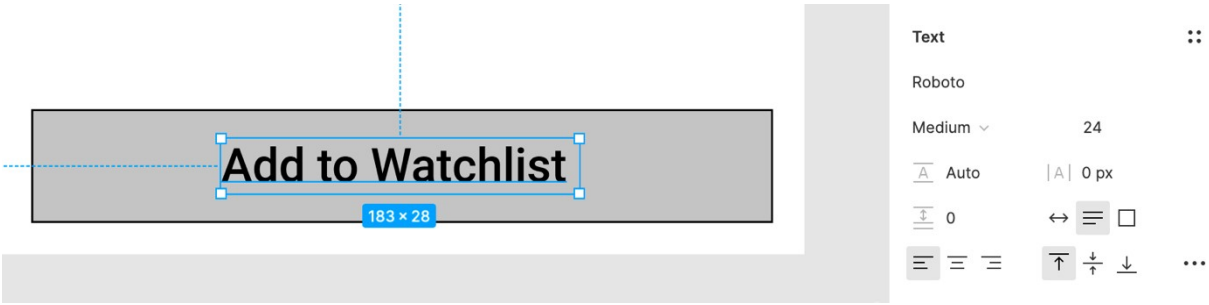
Next, duplicate review-list-item four times and, with all four selected, use Auto Layout (Shift-A). Select **Vertical** from the auto layout properties and set **Spacing Between Items** to **32**.



Implementing the “Add to Watchlist” feature

The last missing piece on this screen is an option to add a movie to a watch list. To do this, add a **382×58** rectangle (R) to the screen. Give it a **black** stroke and a fill of **#C4C4C4**.

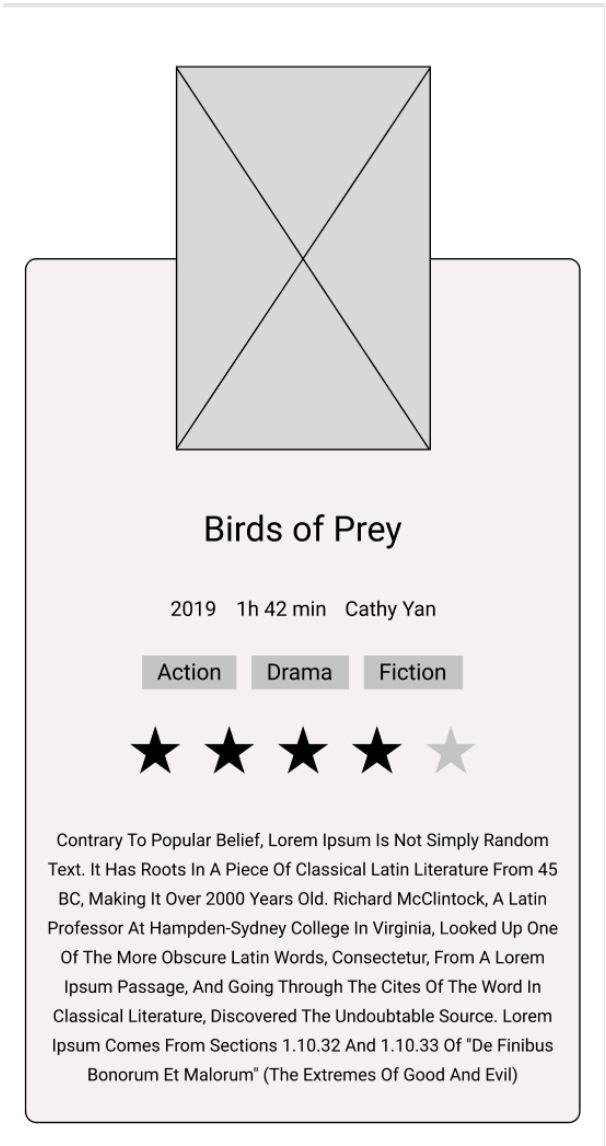
Now, add the text **Add to Watchlist** on a text layer (T) with a font of **Roboto-Medium** and a font size of **24**. Center the text on the rectangle and group the elements. Name the group **favorite-button** and place it at the bottom of the screen with a margin of **16** from the sides and bottom.



The cast and rating sections are distinguishable at this point, but there’s no grouping of the actual movie information. You’ll add a backdrop to fix this.

Grouping the movie information

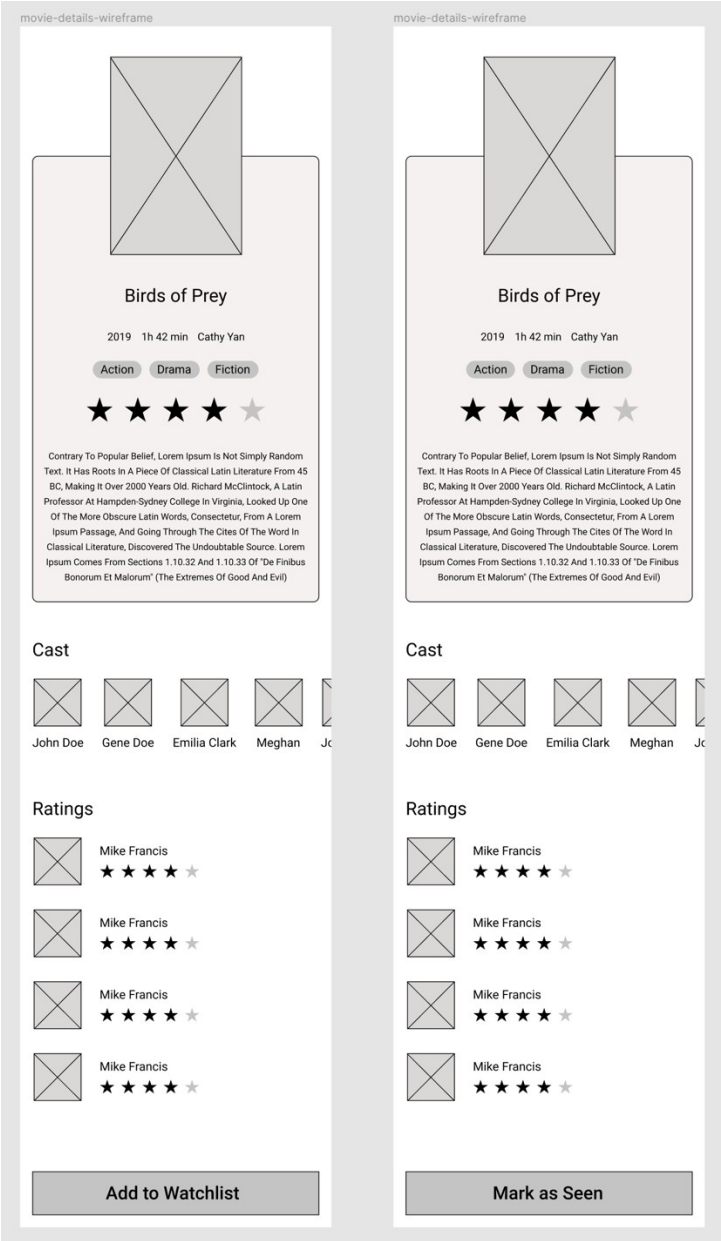
Start by adding a rectangle (R) measuring **379×590** with a corner radius of **8**, a **black** stroke and a fill of **#F5F1F1**. Call this rectangle **backdrop** and make it the last layer on the Layers panel for this frame. Next, horizontally align it to the frame and position it at a margin of **171** from the top.



Marking movies as seen

The last thing to do on this screen is to add the ability to mark a movie in the user's watchlist, as seen. This only requires you to add an extra state to the button.

Duplicate the **movie-details-wireframe** and change the button text to **Mark as Seen**. Once done, you should have two states of the detail screen, as shown below.



The detail screen looks much better now. The sections of the screen are clearly separated, which lets users quickly scan the information, and it offers controls to curate the user's watch list.

Great job with your first wireframe! You just completed one of the essential steps towards building a great app. By going through the wireframing process, you built out the core of what the app will feel like. Going forward, you have a strong foundation and a clear idea of which use cases you're catering to.

Ideally, wireframing is the stage where developers and designers come together to talk out any engineering constraints that might come up during the final implementation. This gives the designers a clear picture of the boundaries and limitations they should account for.

Try getting involved in the wireframing process next time you work with your designers. They'll appreciate the early feedback and input, as it's much easier to iterate and incorporate changes at this stage, when the designs are still rudimentary.

In the next chapter, you'll build on top of these wireframes and add real data to bring the screens to life.

5
Reusable Elements & Data Written by Prateek Prasad

In the last chapter, you created wireframes for the app and established a well-thought-out scaffold. These are essential steps in designing a product. Having set a general direction for your team, you'll now start working on the finer details by fleshing the screens out with real data.

Among the more useful features in Figma are components, which you briefly touched upon in the last chapter. Even without going into detail, having an overview of components helped speed up the iteration.

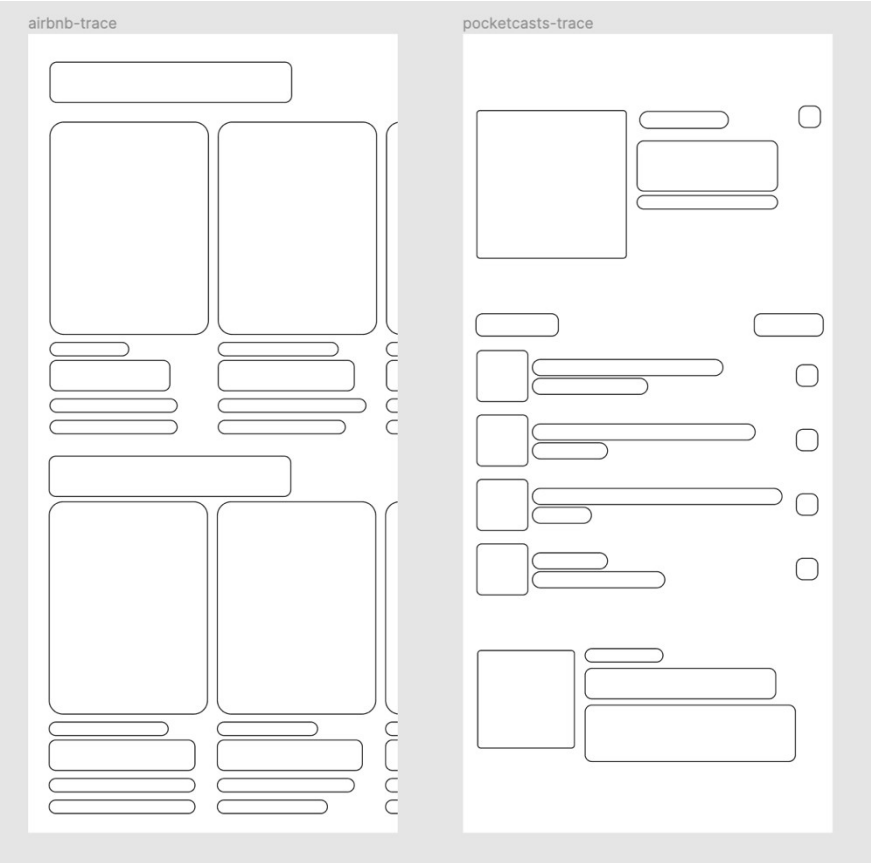
In this chapter, you'll take a closer look at components and how you can leverage them to create flexible designs. More importantly, you'll learn the value of reusability when building designs — this chapter focuses specifically on building reusable components. You'll also learn how to better organize your components and their variations.

Visualizing when to use components

A common question when you start using components is: Which pieces of my screen would benefit from being a reusable component? Frankly, it's not a straightforward question to answer.

A lot of this boils down to the idea behind the product and its complexity. The more information your app surfaces, the more elements there are on the screen. But that's not all. If there are variations in how you surface similar information, you'll end up with more unique elements on your screen.

You might have noticed this with the app teardown exercises. Airbnb used just two components to build the entire screen, whereas Pocketcasts used multiple design variations to surface the same information. In both these apps, their underlying information was similar, but how they surfaced it varied.



So how do you decide on the component breakdown? A neat trick is to visualize the silhouette of the app. You did this in the teardown exercise. After tracing each screen, you hid the screenshot to view the app structure. Hiding the specific information helped you analyze how many components the screen uses.

Once you've built a wireframe of a screen, it's easier to notice these details. In the future, any time you use an element in more than one place with slight or no variations, you can extract it out as a component.

Getting started

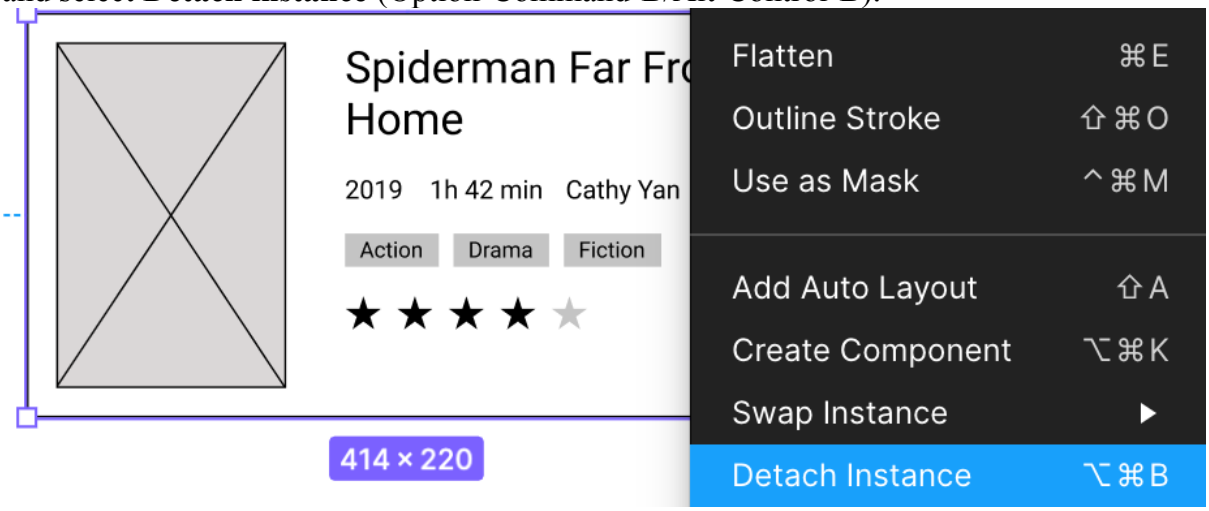
From the project files for this chapter, load **chapter-5-starter.fig** into Figma. You can drag the file into the Figma window to import it.

Open the imported project. The file contains the movie list and movie details wireframes along with the wireframe components.

Building the movie list item

Add a new **Macbook** frame (F) to the file. Name this frame **Posters**.

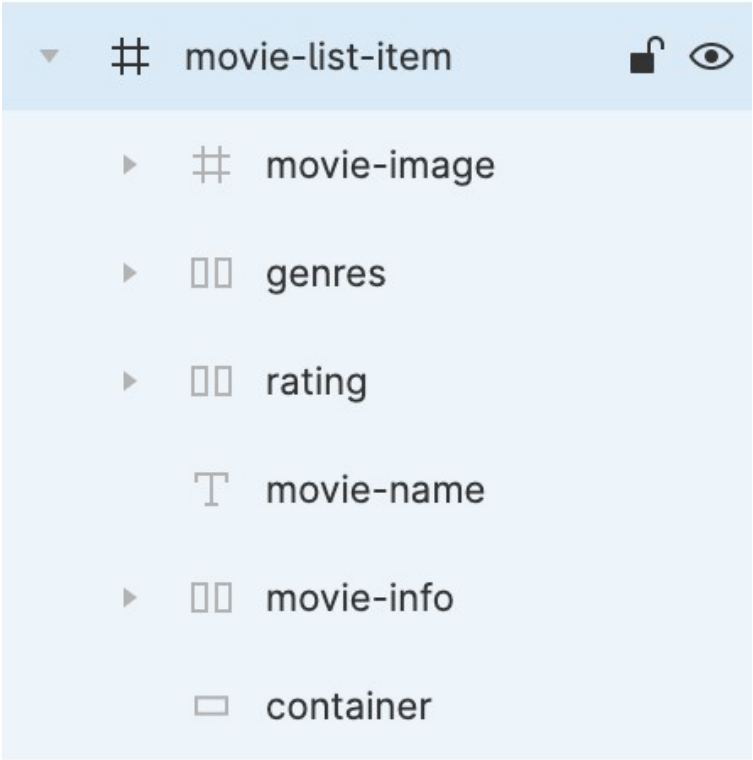
Add a **movie-list-item** component to this frame by copying the **movie-list-item** component from the **wireframe-components** frame. Select the instance, right-click and select **Detach instance** (Option-Command-B/Alt-Control-B).



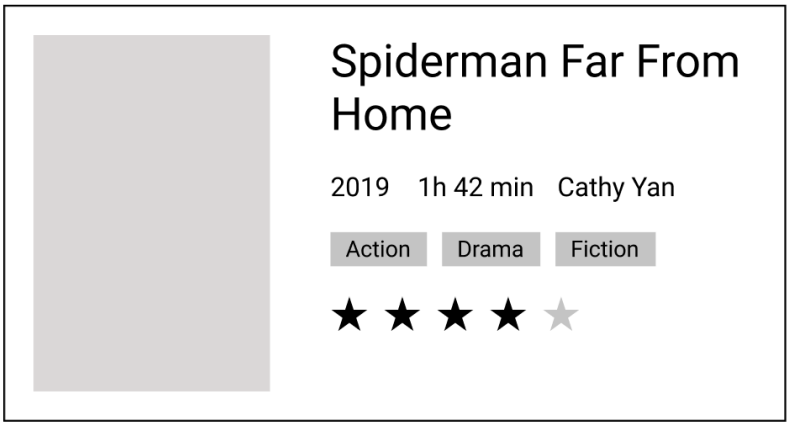
Once you detach an instance from the main component, it stops behaving like an instance that can receive style updates from the main component and starts acting like a regular group. You'll also notice the icon is no longer a diamond and the outline goes from purple to blue.

Expand the **movie-list-item** group, select the **movie-image**, **genre** and **rating** instances and detach them from their instance (**Option-Command-B**/**Alt-Control-B**)

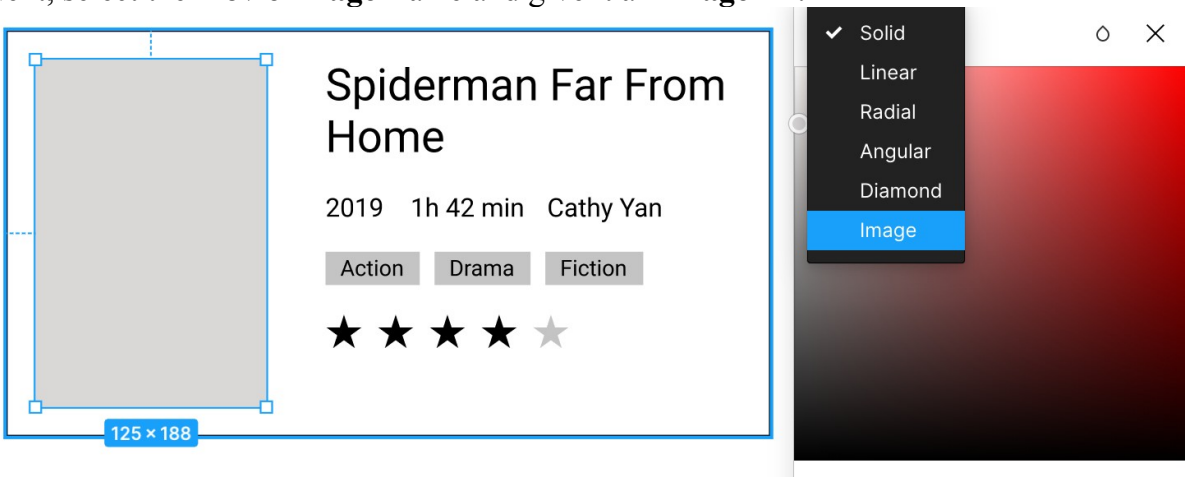
Here's how your Layers panel should look at this point:



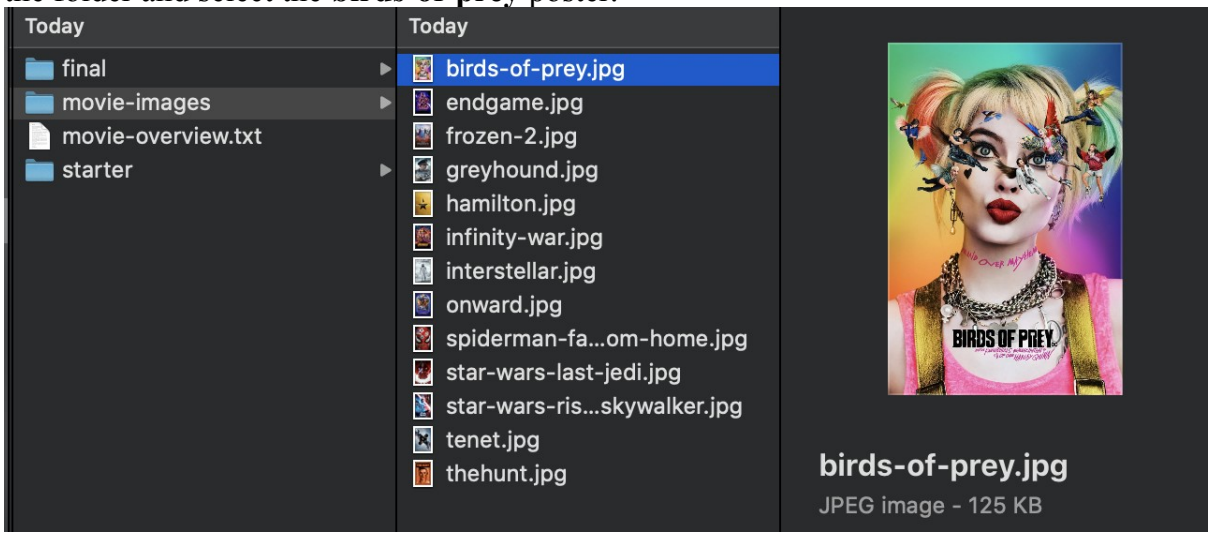
Expand the **movie-image** layer and delete the diagonal lines. Select the rectangle and remove the black stroke.



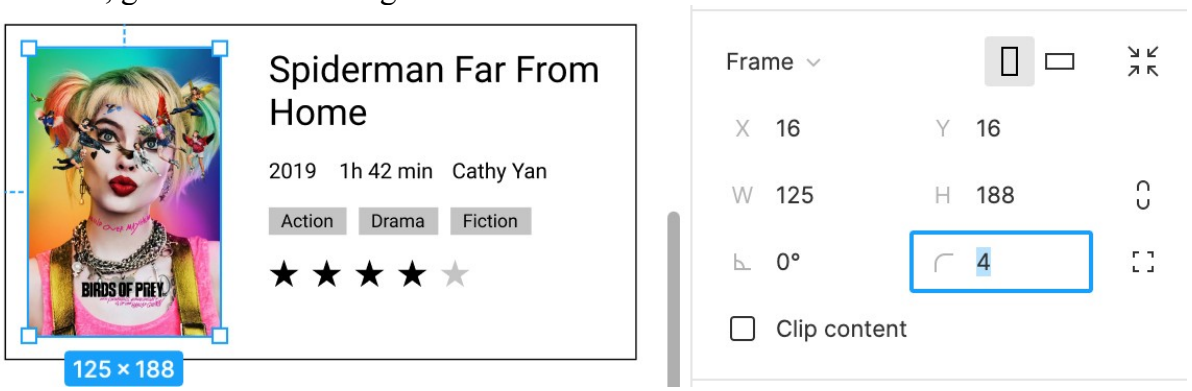
Next, select the **movie-image** frame and give it an **Image** fill.



The downloaded files come with a **movie-images** folder containing posters. Navigate to the folder and select the **birds-of-prey** poster.

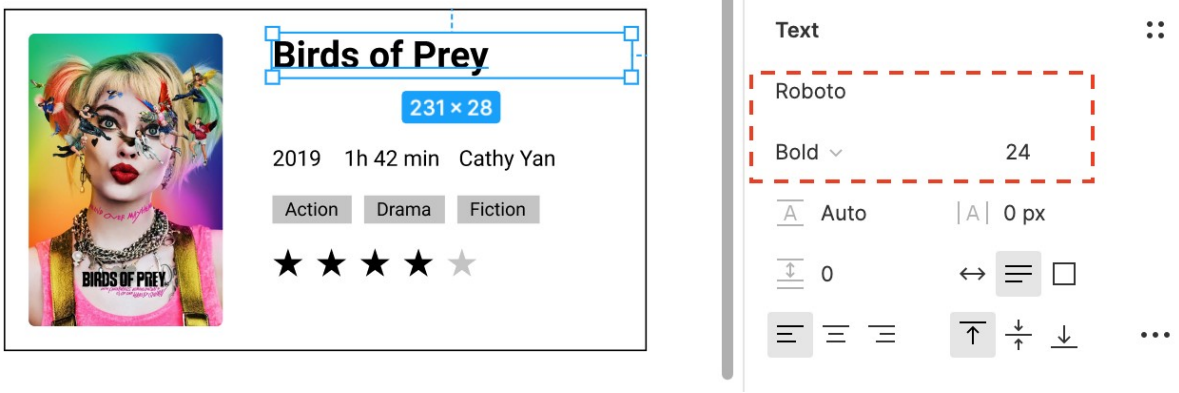


To finish, give the movie-image frame a corner radius of **4**.

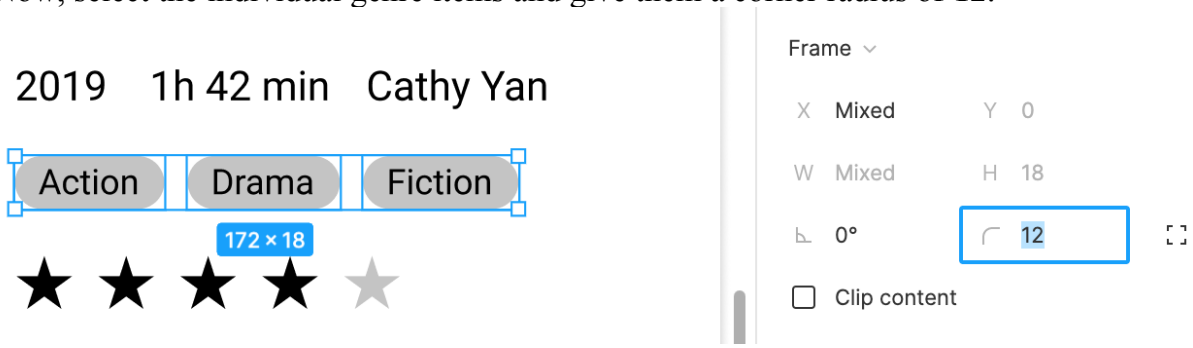


Customizing the text and fill color

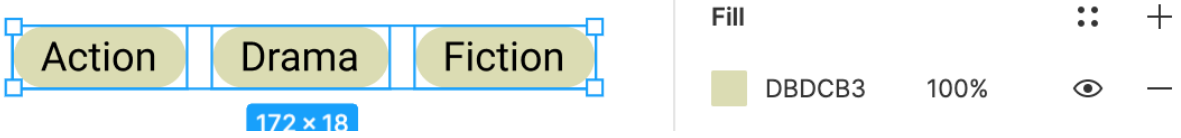
Next, you'll change the movie name to "**Birds of Prey**" and the weight to **bold**.



Now, select the individual genre items and give them a corner radius of **12**.

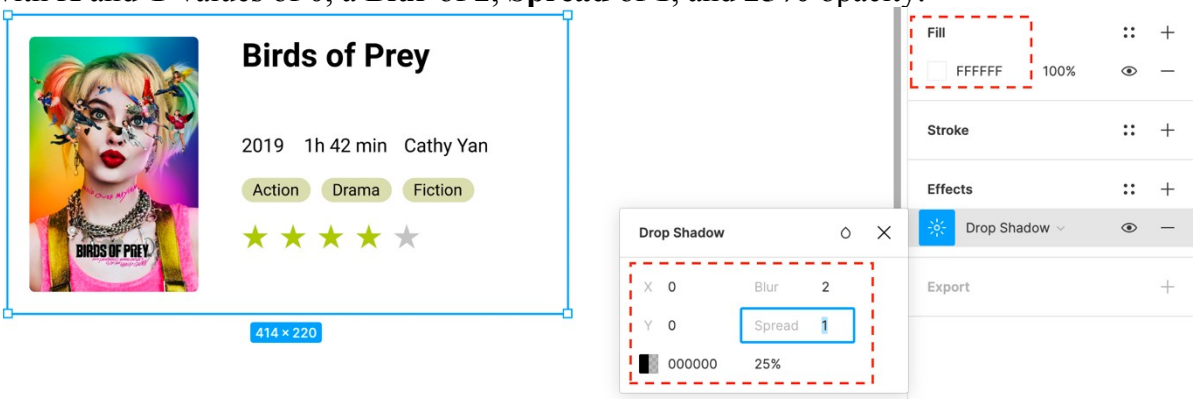


Change the fill of the genre items to **#DBDCB3**.

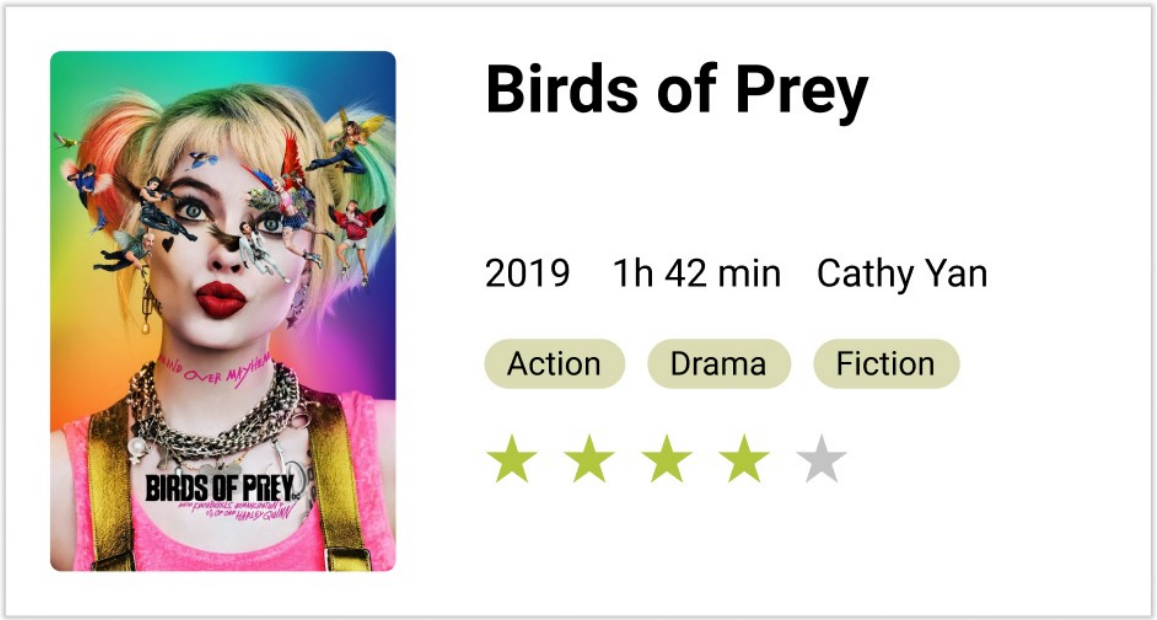


Next, from the rating group, select the first four stars and change their fill to **#B3C63F**.

Great job! The list item is coming together nicely. For your final touch, select the **container** layer and remove its stroke. Give it a white fill and a drop shadow with **X** and **Y** values of **0**, a **Blur** of **2**, **Spread** of **1**, and **25%** opacity.



Your movie list item should look like this:



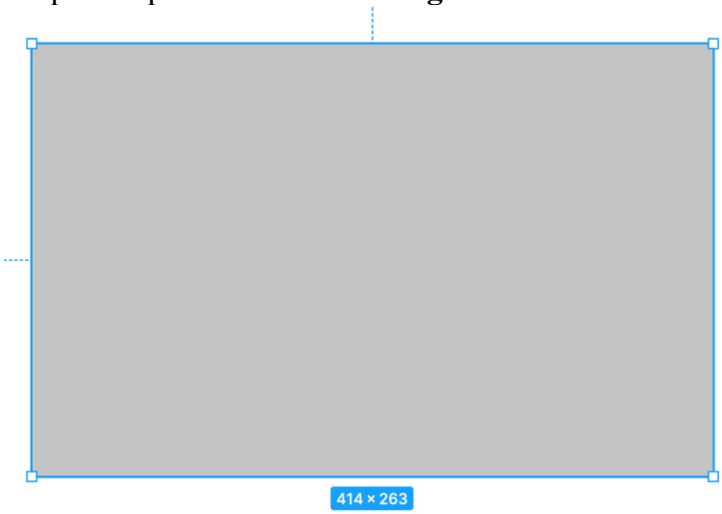
The list item you just created looks excellent, but it lacks the wow factor. One of the things that are compelling about movies is how bold and expressive the posters are. These posters subconsciously create an association with the film.

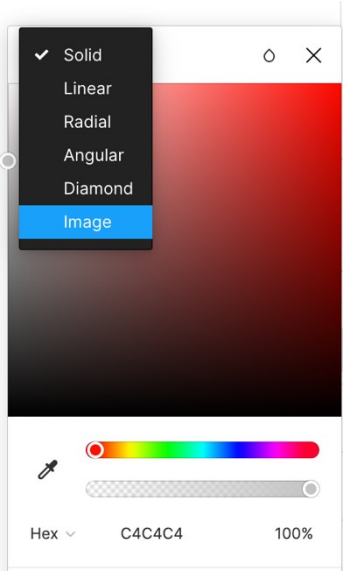
Think about “Toy Story” and tell me you don’t picture Woody and the gang. Think about “Up”, and the first thing that comes to mind is Mr. Fredricksen and his house, floating away. Imagery is critical in building an association with the brand.

Your goal in the next iteration is to amplify the movie posters.

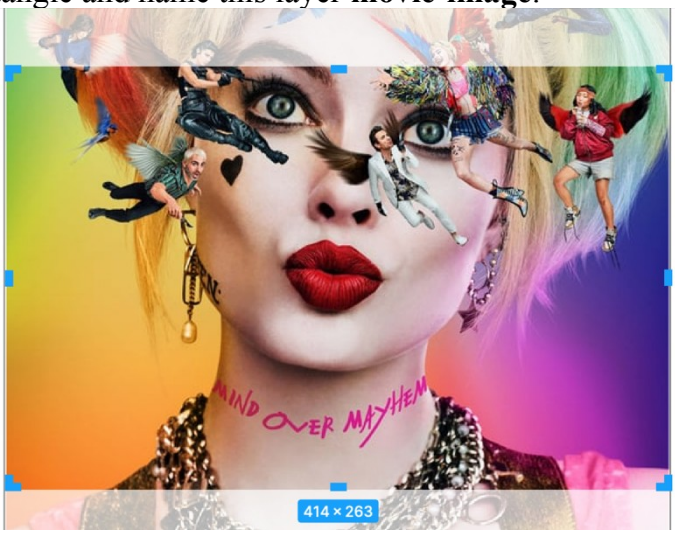
Iterating on the movie list item

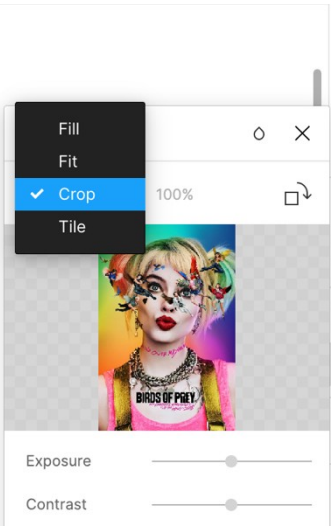
Add a rectangle (**R**) to the **Posters** frame measuring **414x263**. Click the **Fill** option on the Properties panel and select **Image**.



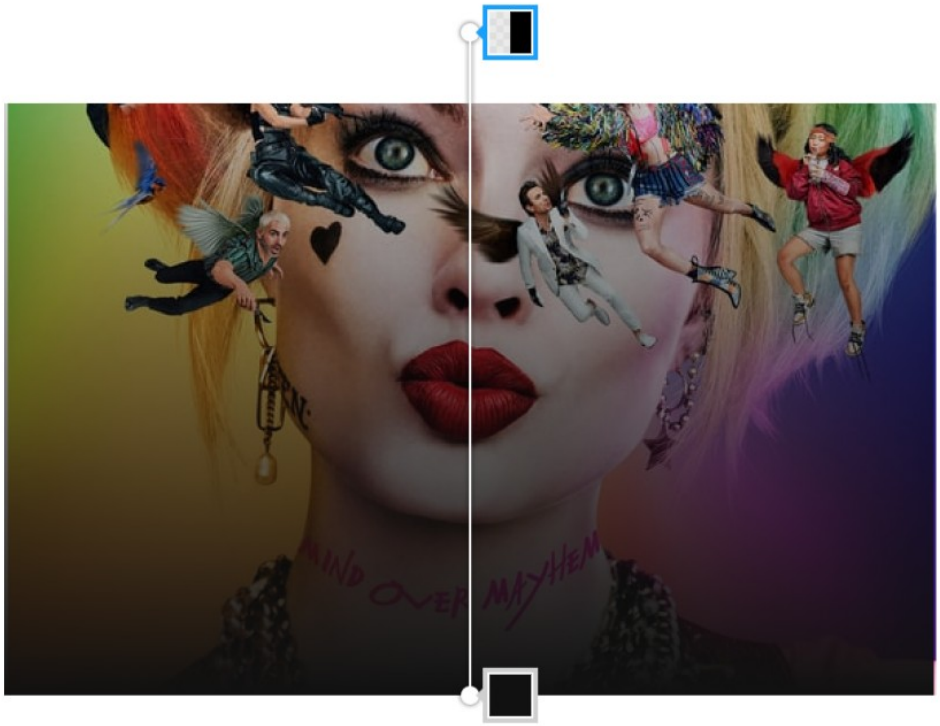


From the **movie-images** folder, pick the **birds-of-prey** poster. Now, click the **Fill** options, select **Crop** to adjust the part of the poster that will be visible in the rectangle and name this layer **movie-image**.



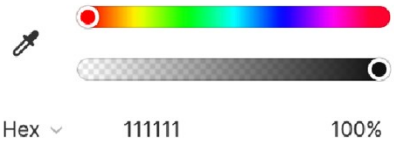


Add another rectangle (R) measuring **414x263** on top of the movie image and align it horizontally and vertically. Give this layer a **Linear Gradient** fill.



Use a black color with an opacity of **8%** for the left handle and a color of **#111111** and an opacity of **100%** for the right handle. Call this layer **backdrop-gradient**. This layer will make the text more readable.

Left

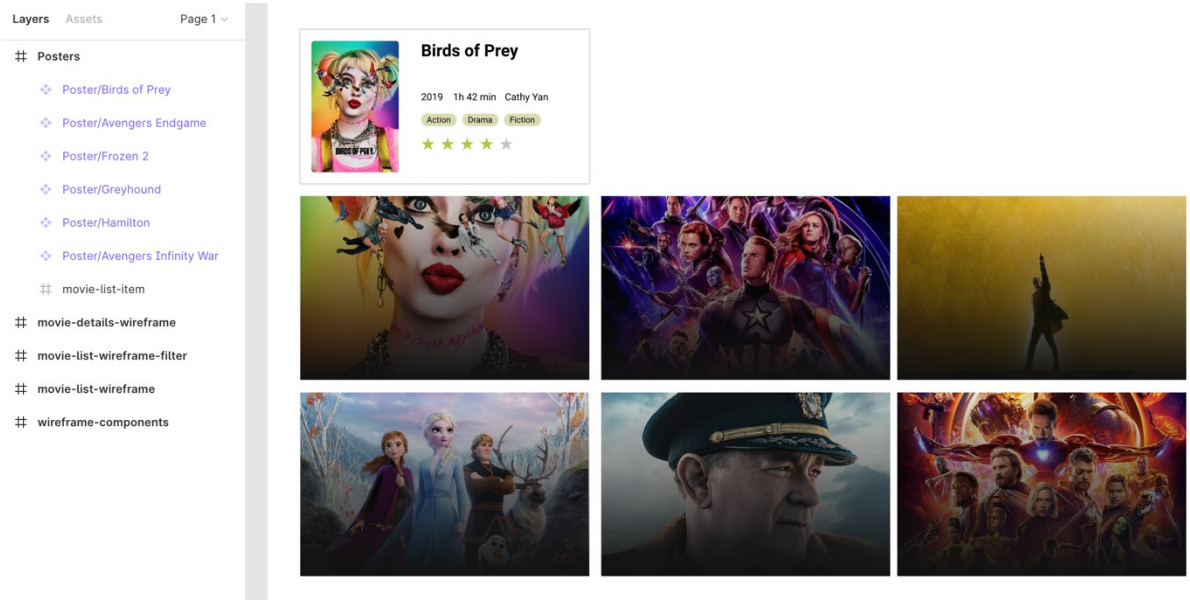


Right

Group the two layers (Command-G/Control-G) and call it **Poster/Birds of Prey**. Duplicate the group six times. You'll need to resize your frame to house all six instances.

Change the movie image for each instance, and follow the **Poster/Movie Name** naming convention. You'll come back to this naming convention shortly.

Make each group a component by selecting the group, right-clicking, and selecting the **Create Component** option (Option-Command-K/Control-Alt-K).



Before moving forward, it's time to do some housekeeping and tidy up your workspace.

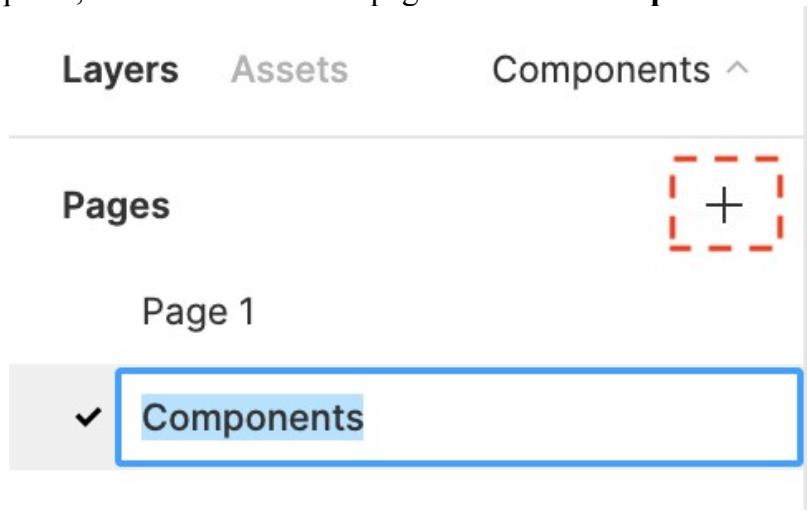
Organizing with pages

If you keep creating multiple component frames on the same canvas, your workspace will eventually get cluttered and difficult to navigate. It's good practice to continuously tidy up your workspace and organize it. As the Boy Scouts say, "Leave the campground cleaner than you found it."

To do so, you'll use a handy feature in Figma called pages. Pages allow you to add a layer of hierarchy in your design files by separating things into their own space.

Setting up your pages

On the Layers panel, click + to add a new page and call it **Components**.



If you can't find the + button, collapse the **Pages** section by clicking the drop-down option, as shown below:

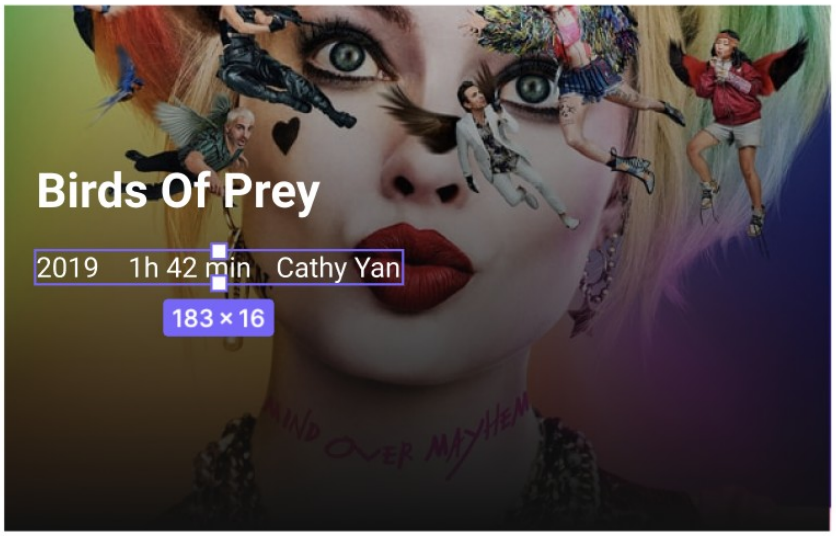
Go back to **Page 1** and rename it **Cinematic App**. Select the **wireframe-components** and the **Posters** frame on this canvas, cut them (Command-X/Control-X) and paste them into the **Components** page (Command-V/Control-V).

Add another page and call it **Wireframes**. Cut the **movie-list-wireframe** and **movie-details-wireframe** from **Cinematic App** and paste them to **Wireframes**.

You now have three different pages to organize your designs and their related components and iterations. Keeping components, wireframes and the actual designs in separate pages makes your working design canvas tidier.

Next, add another **Macbook** frame (**F**) to your Components page and name it **Movie Card**. Add the **Birds of Prey** poster component to this frame. Now, add a text layer (T) to this frame with the text **Birds of Prey**. Use the font **Roboto-Bold**, font size of **24**, and text color to **white**. Place it at a margin of **79** from the top and **16** from the left. Name this layer **title**.

Copy the movie-info layer from the **movie-details-wireframe** in the **Wireframe** page and paste it below the title layer. Change the font color of the director, duration and year text to **white**. Place the **movie-info** layer at a margin of **16** from the top and left, aligning its left edge to the title.



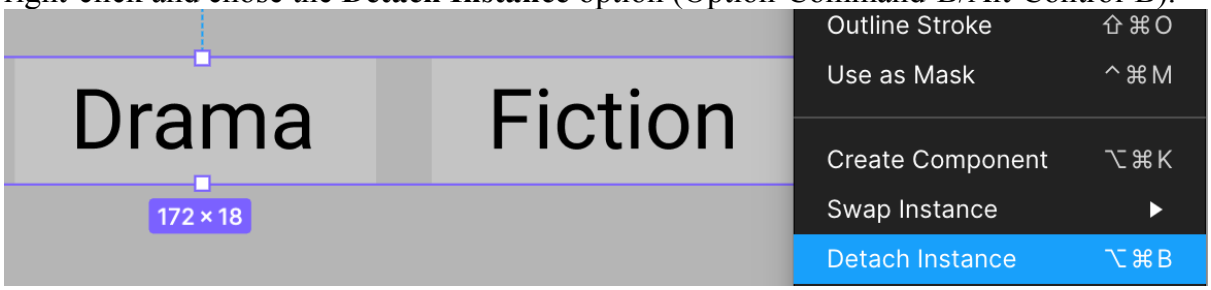
Reusing and restyling components

You'll now create the genre component. Instead of making it from scratch, you'll reuse the wireframe's **genres** component and style it.

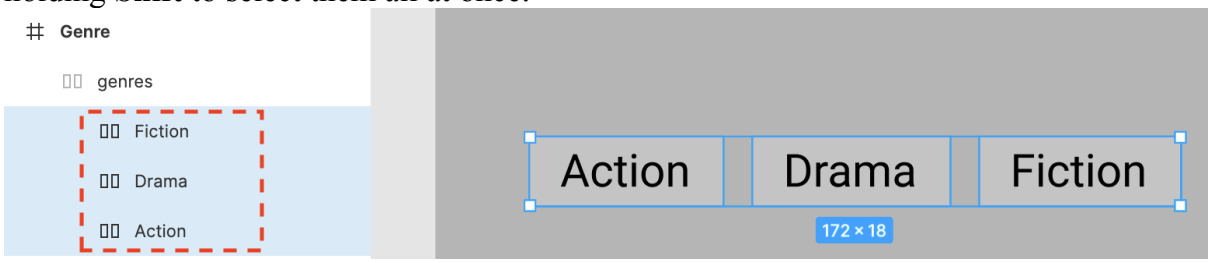
Create a new frame (F) measuring **250x50**. Name this frame **Genre** and, in the Fill section, change the fill to **gray**.

Now, click the **Assets** section in the Layers panel to view all the available components.

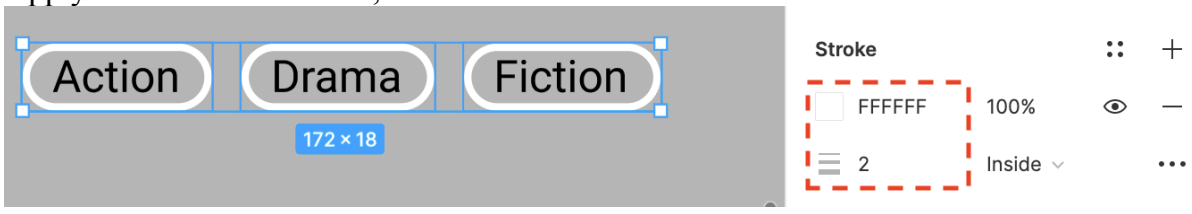
In the newly created **Genre** frame, add the **genres** component. Select the added instance, right-click and chose the **Detach Instance** option (Option-Command-B/Alt-Control-B).



Expand the genres' **Auto Layout** frame and select the three genre groups while holding **Shift** to select them all at once.

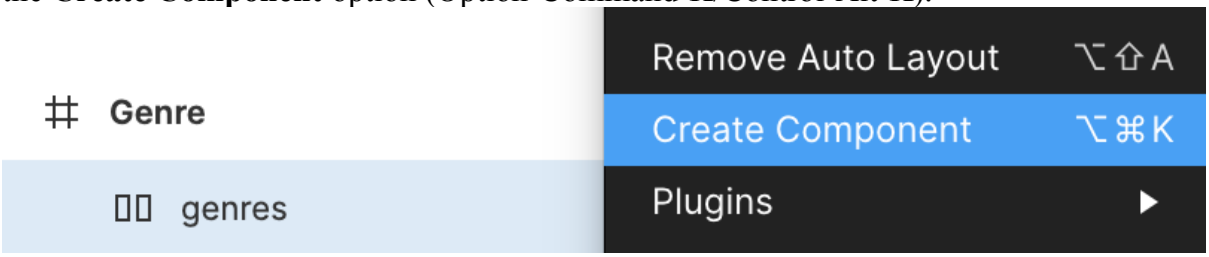


Apply a corner radius of **10**, remove the fill and add a **white stroke** of thickness **2**.

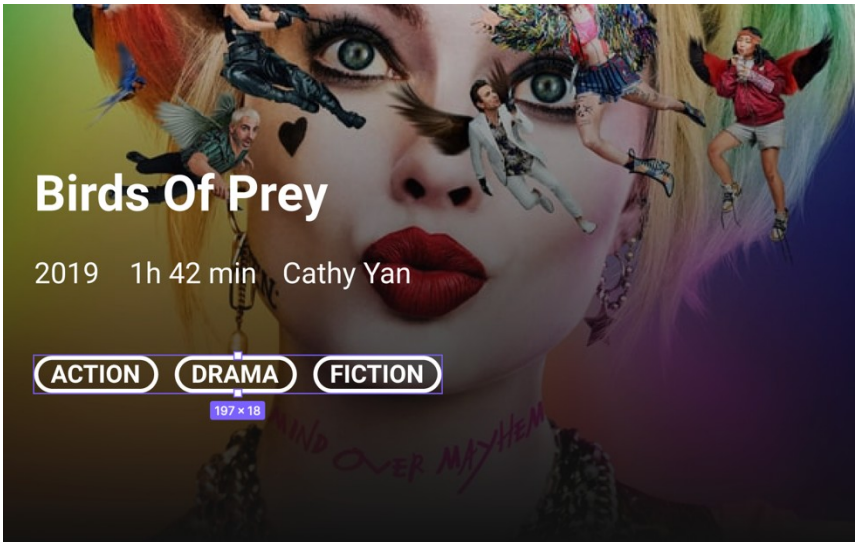


Now, select the three text layers within each genre, give them a **white fill** and a letter spacing of **1**, then change the weight to **bold**. From the Text properties, click the **Type Details** option represented by three dots. Under the **Letter Case** option, select **Upper Case**.

Select the genres' **Auto Layout** frame, right-click and make it a component by selecting the **Create Component** option (Option-Command-K/Control-Alt-K).



Add the newly created genres component to the movie card and place it at a margin of **32** from the bottom and **16** from the left of **movie-info**.



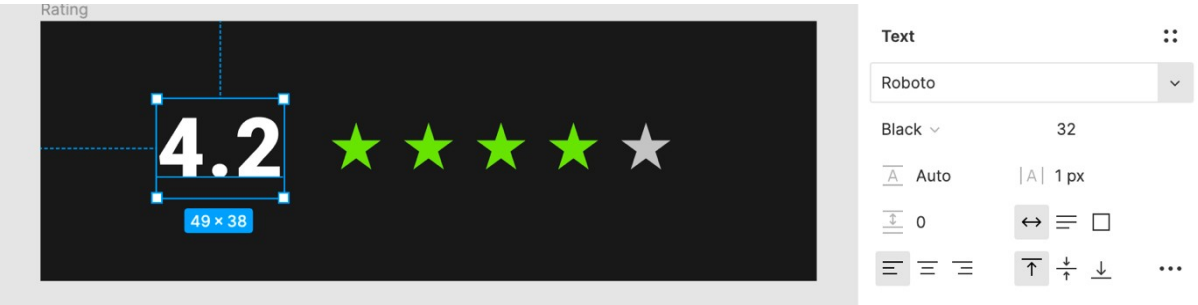
Creating the rating component

Moving along, it's time to build the rating component. Add a new frame (F) to the canvas measuring **250x50**, give it a **black fill** and name it **Rating**.

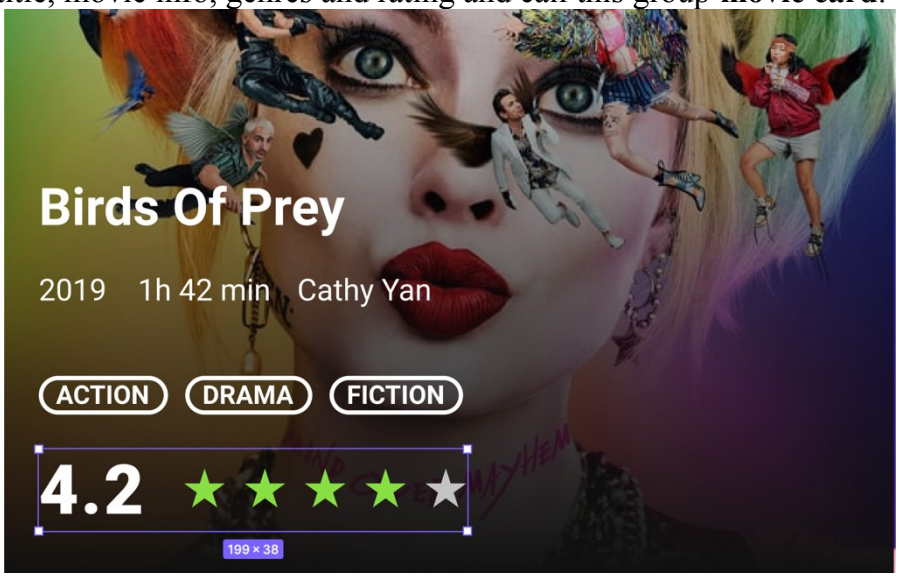
The black fill makes the rating text visible and helps differentiate between different components in the **Assets** section. Adding separate frames in the canvas for building each component, as you've done so far, also helps consolidate the elements and their related changes into their own section, keeping the Layers panel clean.

Add the rating component you created for the wireframe to this frame and detach it from the instance (Option-Command-B/Alt-Control-B). Change the fill color of the first four stars to **#89E045** and rename the layer to **stars**.

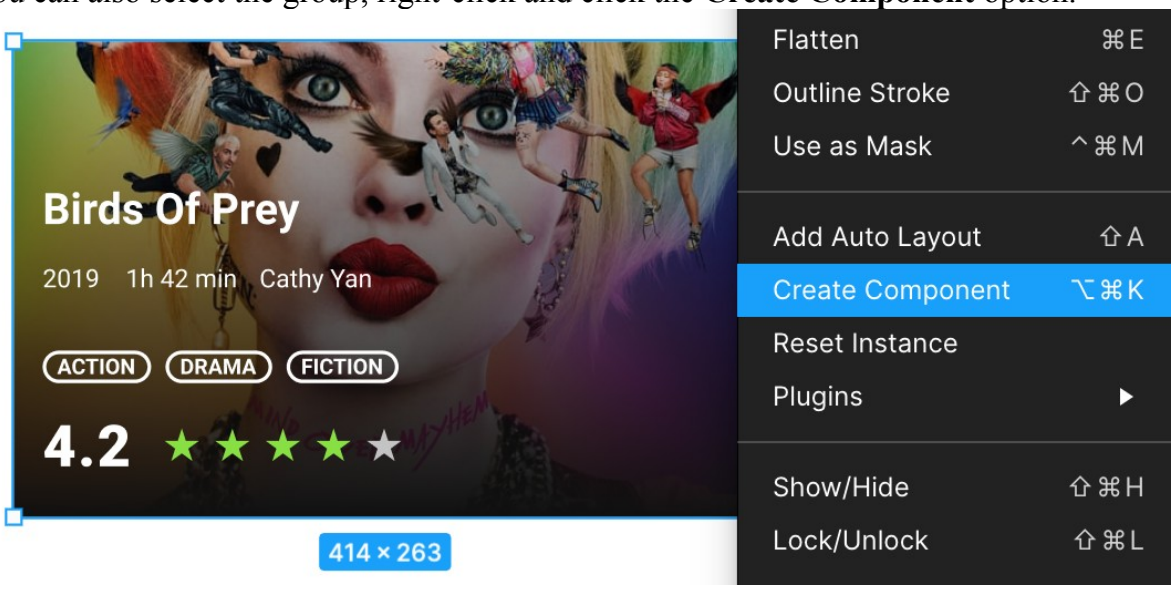
Add a text layer (T) to the frame with the text **4.2** and place it at a margin of 16 from the left. Use the font **Roboto-Black**, with a font size of **32** and a letter spacing of **1**. Align it vertically with the stars, separate them by **18** points horizontally and group the two, calling it **rating**. Finally, make this group a component (Option-Command-K/Alt-Control-K).



Add the newly created rating component to the movie card and place it below the **genres** layer at a margin of **16** from the bottom of genres and **16** from the left. Group the poster, title, movie info, genres and rating and call this group **movie card**.



Now, make the **movie card** group a component (Option-Command-K/Alt-Control-K). You can also select the group, right-click and click the **Create Component** option.

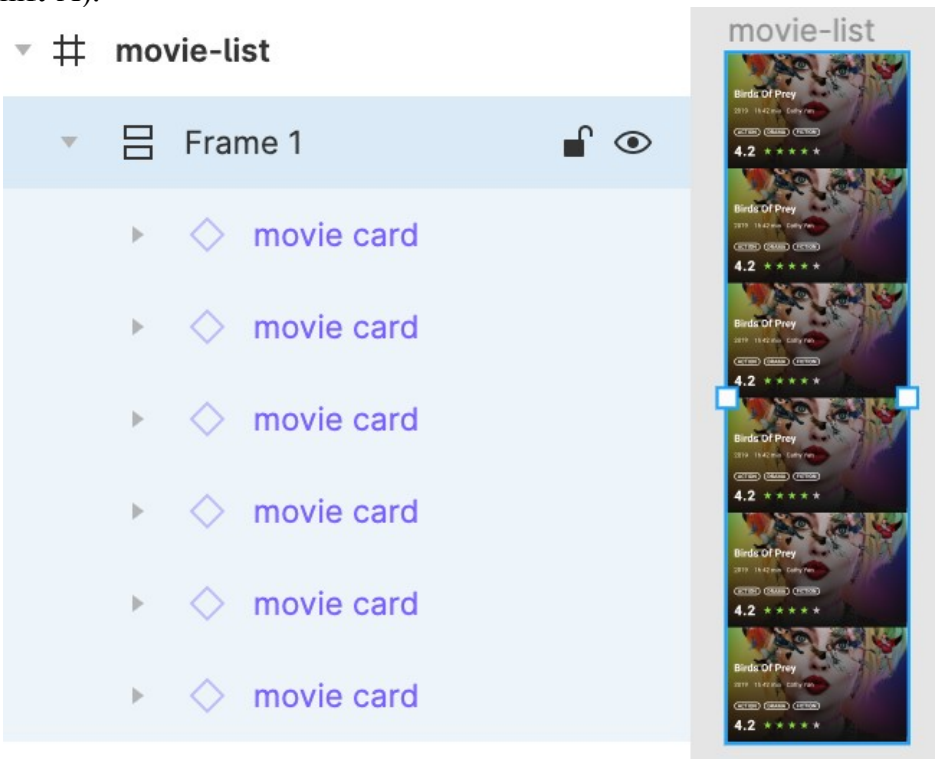


Excellent job with your first fully-fleshed out component! Compared to the original version, it's much more appealing and vibrant. Adding the full-width images gives the design more personality.

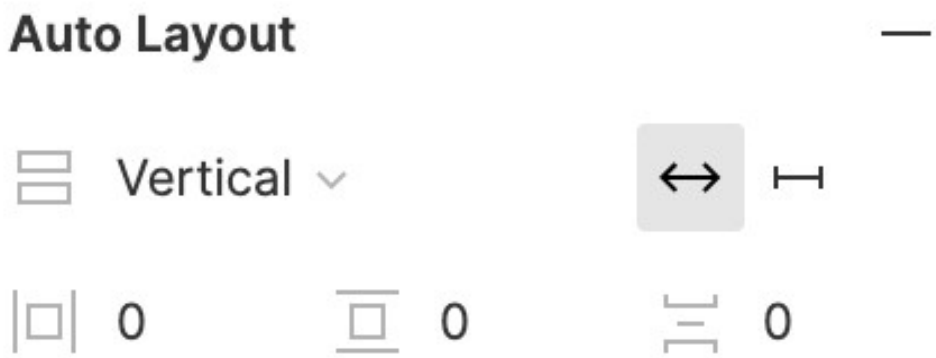
Placing the new component in a screen

It's time to now use this component in a screen. Go to the Cinematic App page, add a new **iPhone 11 Pro Max** frame (F) to this page and increase its height to **1578**. Call the frame **movie-list**.

Add a movie card component to the **movie-list** frame. To fill up the list, duplicate the movie card component six times, then with all 6 cards selected, add a vertical Auto Layout (Shift-A).

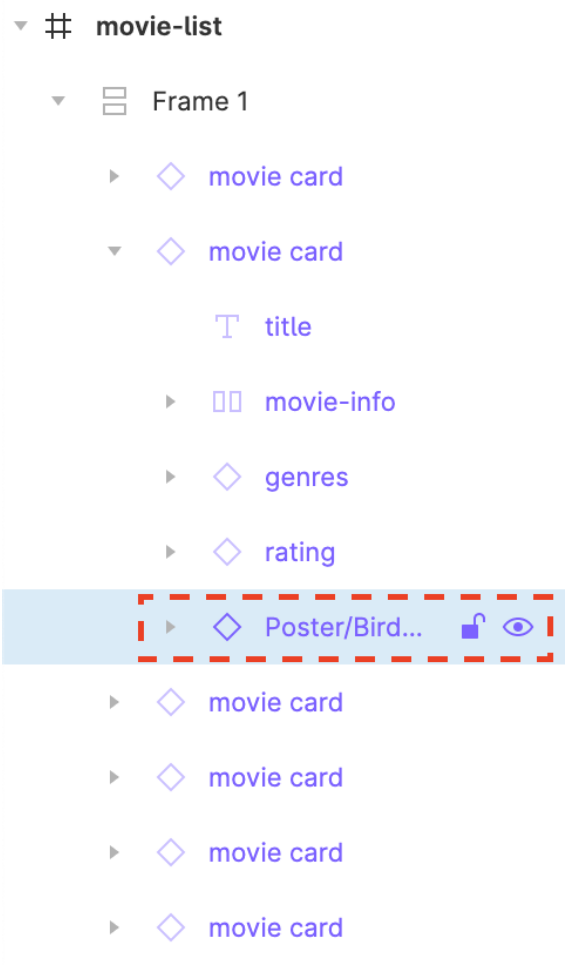


Make sure the vertical Auto Layout has no padding or spacing, as shown below.



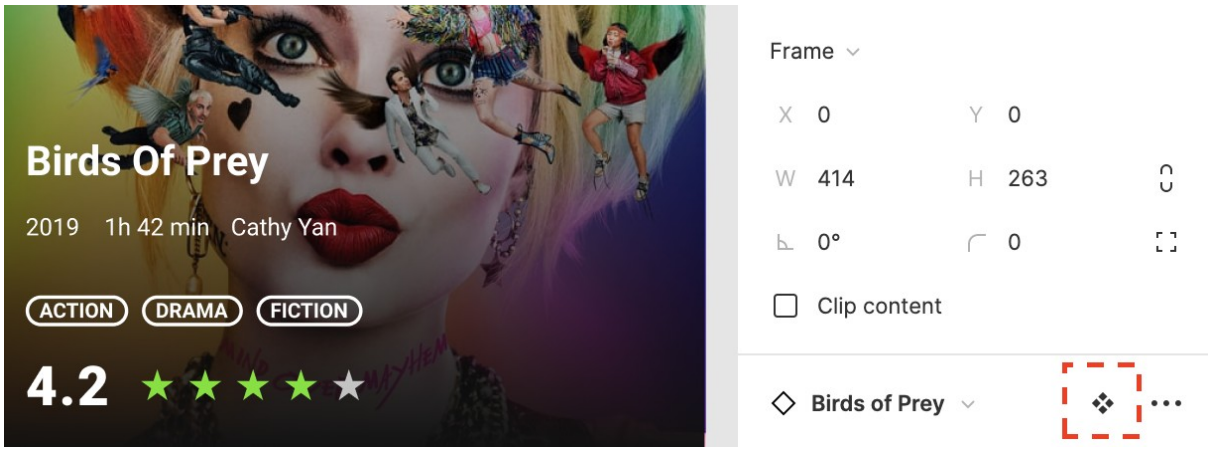
Now, it's time for some fun! All items in the list represent one movie, "Birds of Prey". You want to showcase multiple movies instead of the same one, over and over. To do so, you'll use the instance swapping ability of components.

Expand the second instance of the **movie card** component on the **movie list** frame, and select the **Poster/Birds of Prey** component.

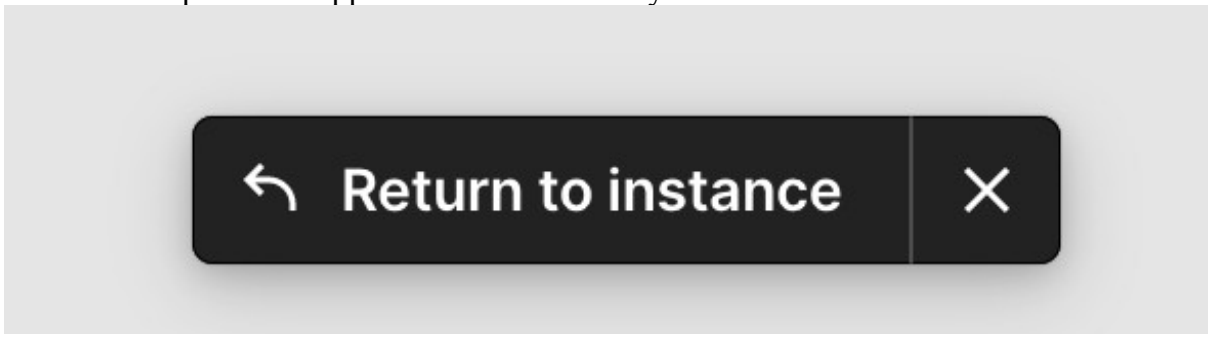


An instance menu will show up on the Properties panel on the right.

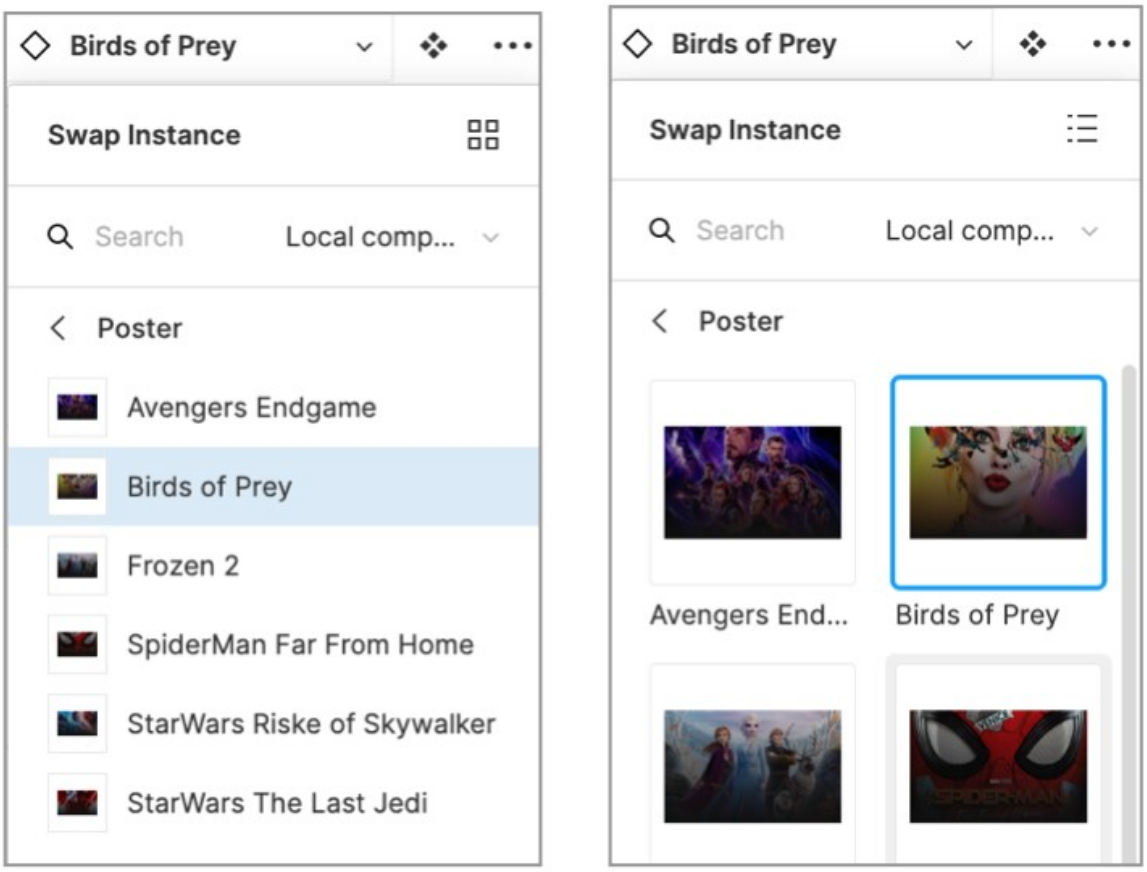
Clicking the **Go to Main Component** option, which has four diamonds as its icon, will take you to the canvas that holds this component.



To go back to the instance you were previously working on, just click the handy **Return to instance** option that appears at the bottom of your screen.



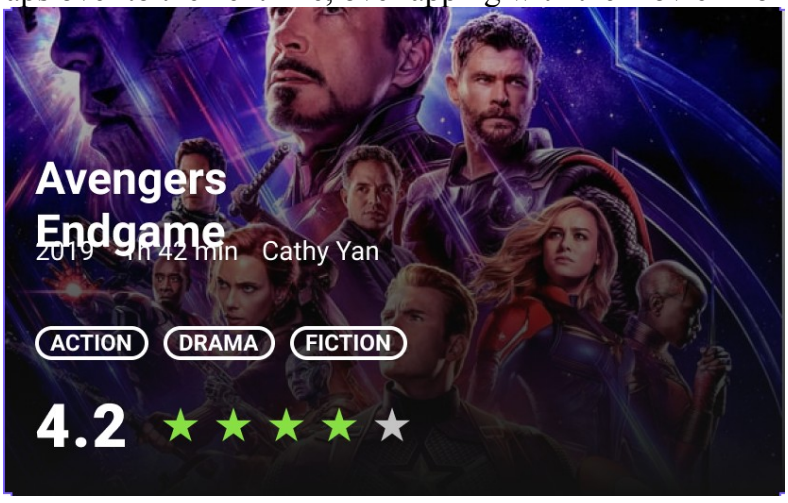
With **Poster/Birds of Prey** selected, click the name of the instance in the Instance section and the **Swap Instance** menu will open with a drop-down of all your components. You can view your components as a list or as a grid. You can even search for components by name.



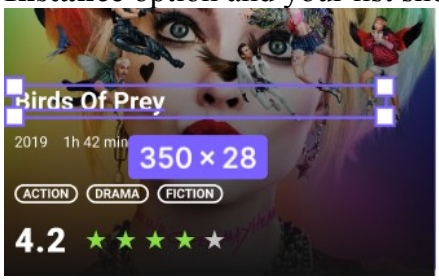
From the **Swap Instance** menu, under the **Poster** category, select **Avengers Endgame** to swap the poster. Repeat the process of replacing the movie posters for the remaining cards and change the movie names to reflect the posters you use.

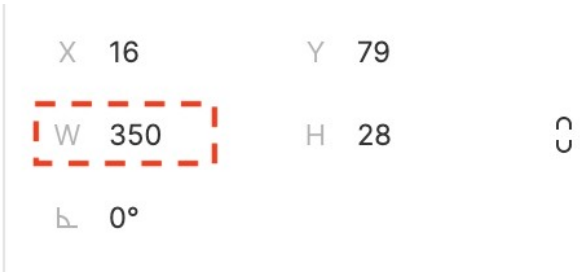
Testing the power of components

You may notice an abnormality in all six instances after you rename the movie's title: The title text wraps over to the next line, overlapping with the movie info layer.



There's a simple fix. Select one of the instances and click the **Go to Main Component** option. Select the title layer and increase the width to **350**. Click **Return to Instance** option and your list should now look correct.





This is the power of components. Suppose this were a list of duplicated groups. To fix the title's width, you'd have to make the change on each card individually. Changing the poster would also be a multi-step process that you'd have to perform six times. By breaking your designs into components, you can make a one-time investment in configuration and reap the benefits across your designs.

Your list looks great. It just needs bottom navigation and a status bar on top. But instead of making them from scratch, you'll see how to use third-party UI kits.

Exploring UI kits & plugins

When designing a product, it's easy to get carried away and want to create everything from scratch. While that's always an option, it's certainly not the most efficient one.

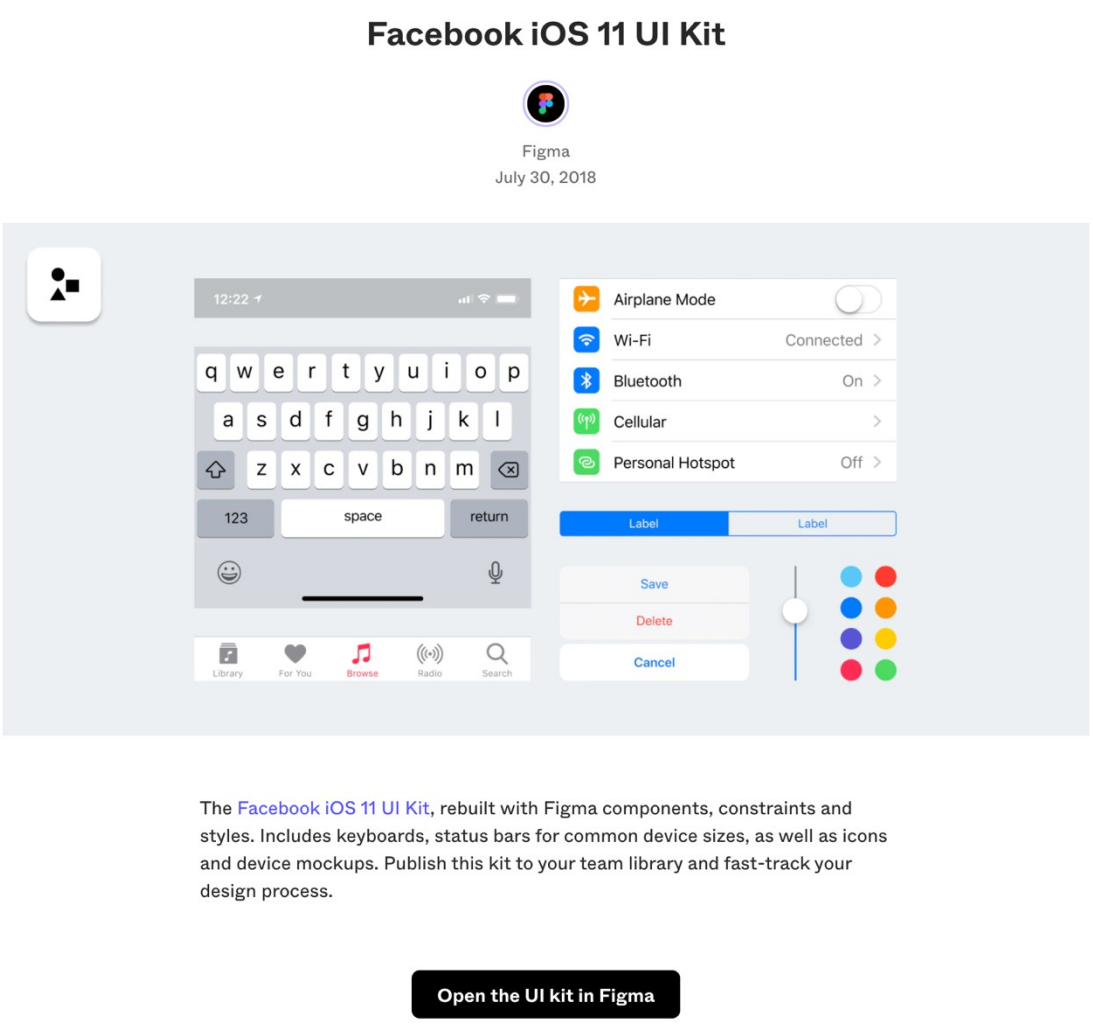
When developing apps, it's helpful to focus on the app's core business logic and use pre-built APIs and libraries for lower-level things like networking, I/O, etc. You could write the entire networking stack yourself, sure. But that has trade-offs, like the impact on the release timeline and maintainability over time. The more abstractions you eliminate and own yourself, the harder it gets to maintain them.

The same applies to design. There are only a few circumstances where it makes sense to build simpler things, like icons, or platform-specific components, like dialogs and status bars. For the vast majority of components, you can and should use a UI kit or plugin. Doing so takes significantly less effort and lets you focus on more essential things like the app's core experience.

Figma has a lot of handy UI kits and plugins to make your life easier. You can find them at **https://figma.com/resources**.

Using a design kit

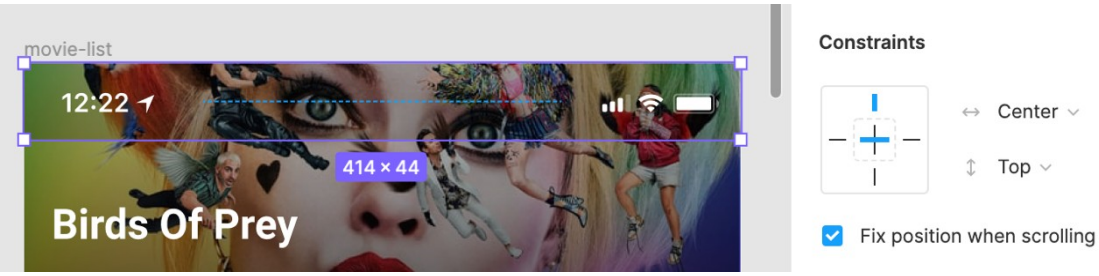
For the iOS status bar, you'll use a design kit.
Open **https://www.figma.com/resources/assets/facebook-ios11-ui-kit/** in a different tab and click **Open the UI Kit in Figma**. The Figma file will open in a new editor.



Note: Whenever you open a UI kit in Figma from the Figma resources, the file is copied over to your Figma account. You'll find it in your Drafts section.

Now, look for the **Status Bar (iPhone X)** frame in the Layers panel on the left, copy the **status bars/iPhone X/status bar/dark** component and paste it at the top of the **movie-list**.

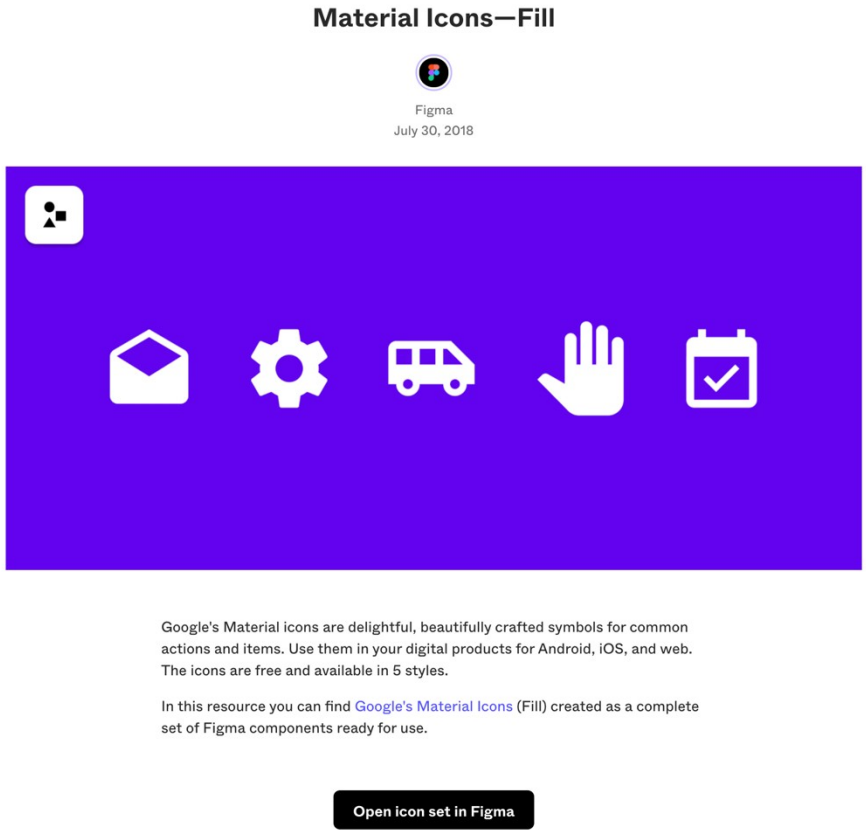
Increase the width to **414** and constrain it to the top and horizontal center. Select the **Fix position when scrolling** option to make sure it stays on top when you interact with this screen as a prototype.



Using an icon set

For the navigation bar, you'll use an icon set.

Open **https://www.figma.com/resources/assets/material-icons-fill/** and click the **Open Icon Set in Figma** button at the bottom.

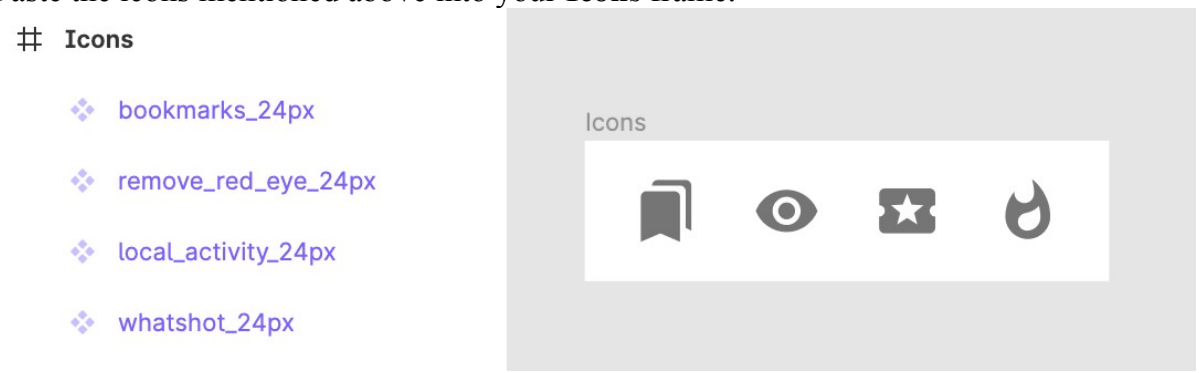


This file contains all of the icons that are part of the Material Design Icons suite. At the moment, you only need four icons so instead of copying over the entire set, just pick the ones you'll use.

Create a **150×50** frame (F) and call it **Icons**, then:

- From the **Icons — Action** frame, copy the **bookmarks_24px** icon.
- From the **Icons — Image** frame, copy the **remove_red_eye_24px** icon.
- From the **Icons — Maps** frame, copy the **local_activity_24px** icon.
- From the **Icons — Social**, copy the **whatshot_24px** icon.

Paste the icons mentioned above into your **Icons** frame.



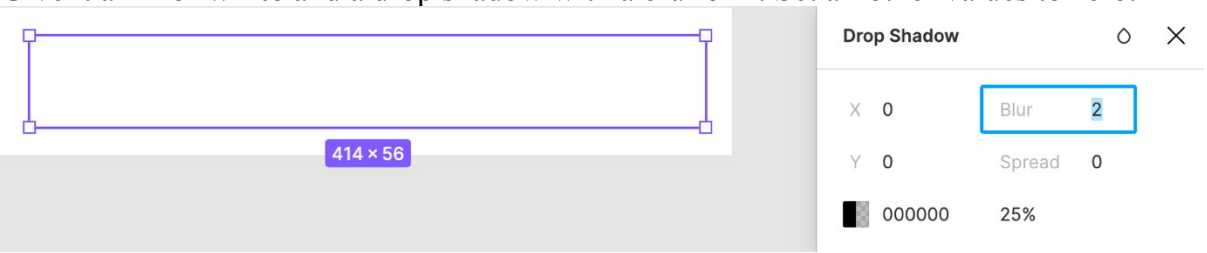
Copy the **Icons** frame and paste it into your **components** page. Select each icon and make it a component (Option-Command-K/Control-Alt-K).

Creating the navigation items

Add a new frame (F) measuring **450×90** and name it **Bottom Navigation**. Here, you'll place navigation to bring the user to three different types of movies to browse.

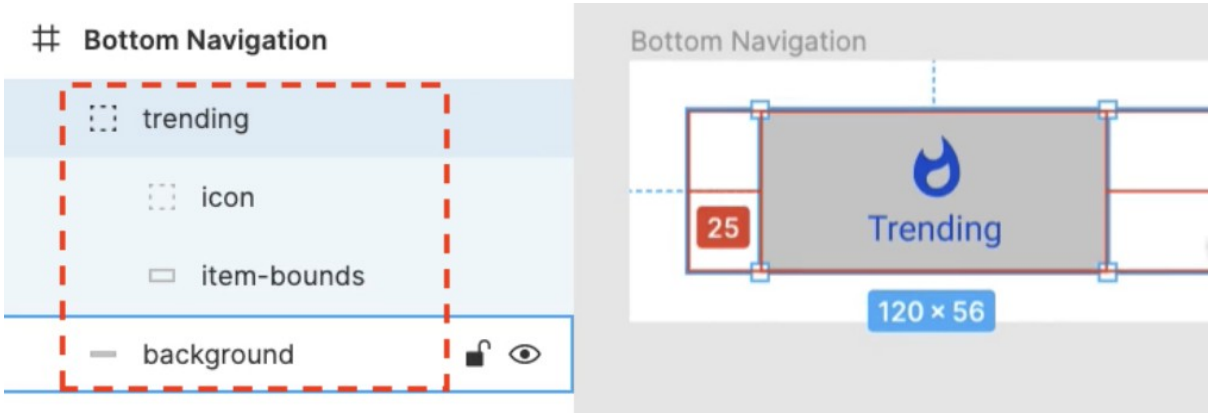
Start by adding a rectangle (R) to this frame measuring **414×56**. Name this layer **background**.

Give it a fill of **white** and a drop shadow with a blur of **2**. Set all other values to zero.



Now, you'll set up the navigation to trending movies. Add the **whatshot_24px** icon. Now, add a text layer (T) with the text **Trending**. Give it a font size of **12** and a weight of **Roboto-Regular**. Place the text below the icon at a margin of **2** from the top and align their horizontal centers.

Select the icon and the text, give each a fill of **#0045D0**, group them (Command-G/Control-G) and call the group **icon**. Add a new rectangle (R) measuring **120×56** and name it **item-bounds**. Align it horizontally and vertically with the icon, group it again (Command-G/Control-G) and name it **trending**. Place the trending group at a margin of **25** from the left.



Next up are the top-rated movies. Duplicate the trending group and call it **top-rated**. Change the icon to **local_activity_24px** by swapping the icon component as you did in the previous section, then change the text to **Top Rated**. Change the icon and the text color to **#6D6E70** and make sure to fix the alignment after changing the text.

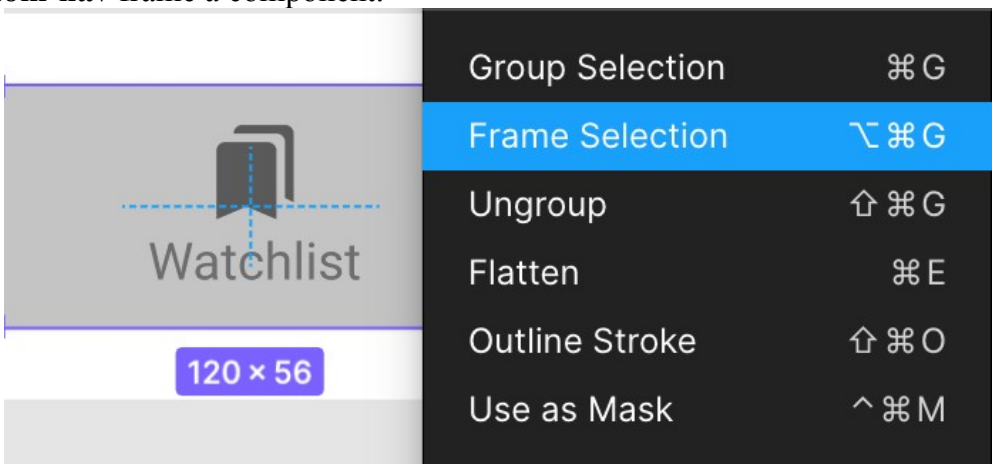
Finally, you'll let the user view their watchlist. Repeat this process one more time, name the group **watchlist**, swap the icon to **bookmarks_24px**, change the text to **Watchlist** and, finally, change the icon and text color to **#6D6E70**.

Implementing the navigation bar

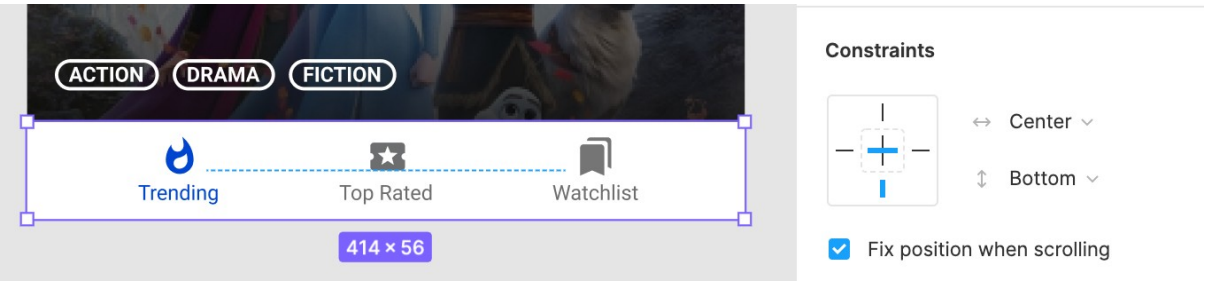
Now that you have the navigation bar looking the way you want, it's time to use it in the movie list.

Group the trending, top-rated and watchlist layers (Command-G/Control-G) and call the group **navigation-items**. Select the **background** layer and the **navigation-items** layer, right-click and select **Frame selection** (**Option-Command-G**/**Alt-Control-G**), and name it **bottom-nav**.

For your final step, select the three **item-bounds** layers, remove their fill and make the **bottom-nav** frame a component.



Return to your **movie-list** frame and add the bottom navigation component. Constrain it to the bottom and horizontal center and select the **Fix position when scrolling** option.



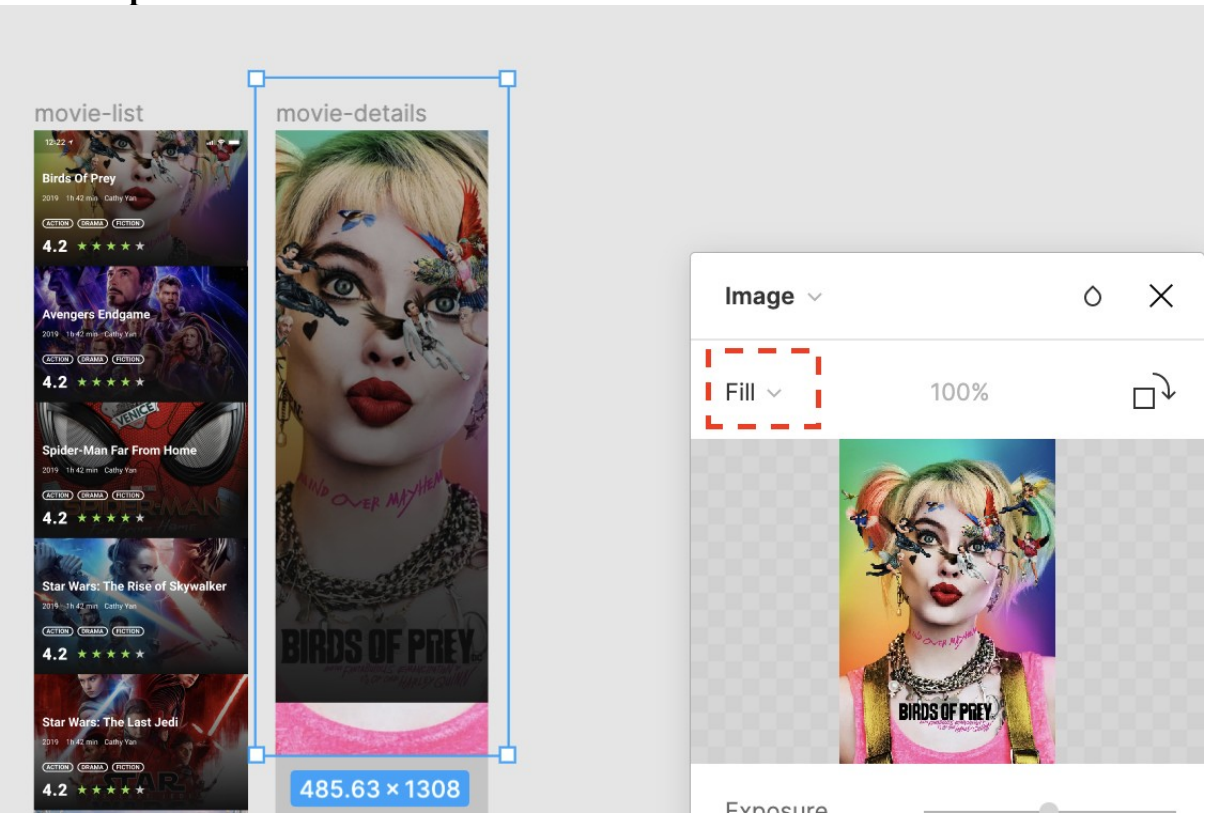
Awesome job with the movie list! It looks really good and the app is starting to come alive. Next, you'll work on giving the movie details screen a similarly impressive look.

Designing the movie details screen

Moving along, it's time to build the movie details screen. Add a new **iPhone 11 Pro Max** frame (F) to the screen and name it **movie-details**. Increase the frame height to **1680**.

Add the **Birds of Prey** movie poster to this layer, then right-click and select **Detach instance** (Option-Command-B/Control-B).

Increase the height of both the **backdrop-gradient** and the **movie-image** layers to **1107**. This distorts the image, so fix the problem by changing the image fill option from **Crop** to **Fill**.

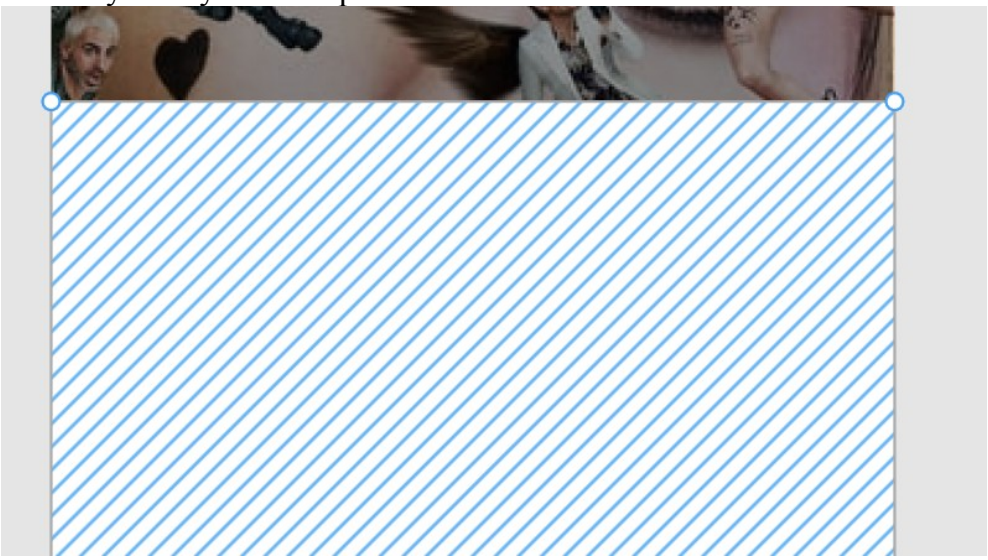


Drag to change the picture's dimensions to **486×1207**. Group the gradient and the picture (**Command-G**/**Control-G**), name it **backdrop** and lock the layer to prevent accidental changes.

Adding details to the background

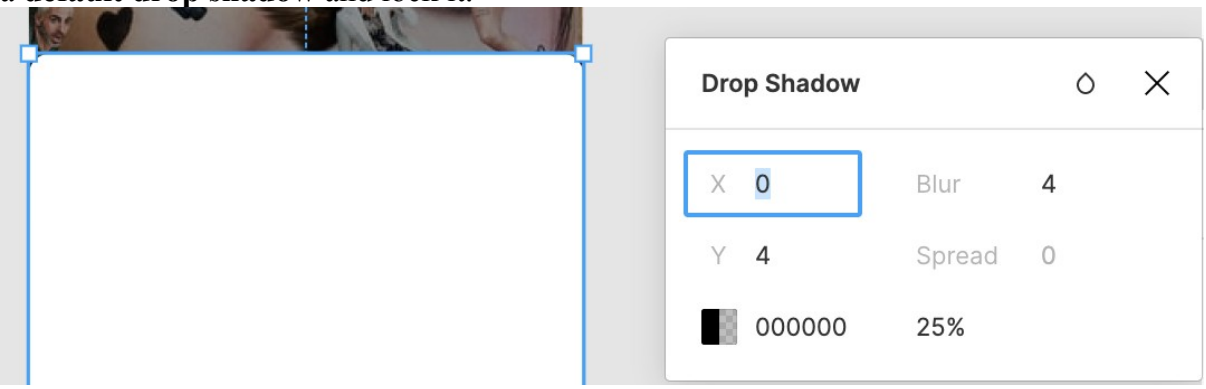
Add a rectangle (R) measuring **414×1314** and place it at a margin of **366** from the top. Give it a white fill and call it **background-card**.

Double-click on the **background-card** layer to enter **Vector Edit** mode. You'll see dashed lines on your layer at this point.



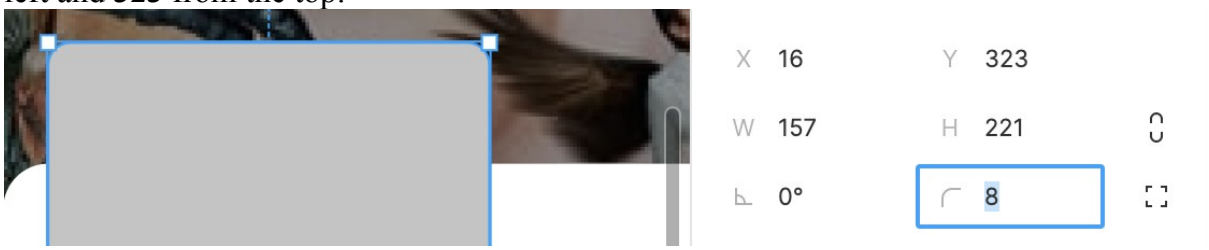
Select the top-right and the top-left corners of the rectangle and give them a corner radius of **16**.

Press the **Escape** key or the **Done** button to exit Vector Edit mode. Give this layer a **default drop shadow** and lock it.

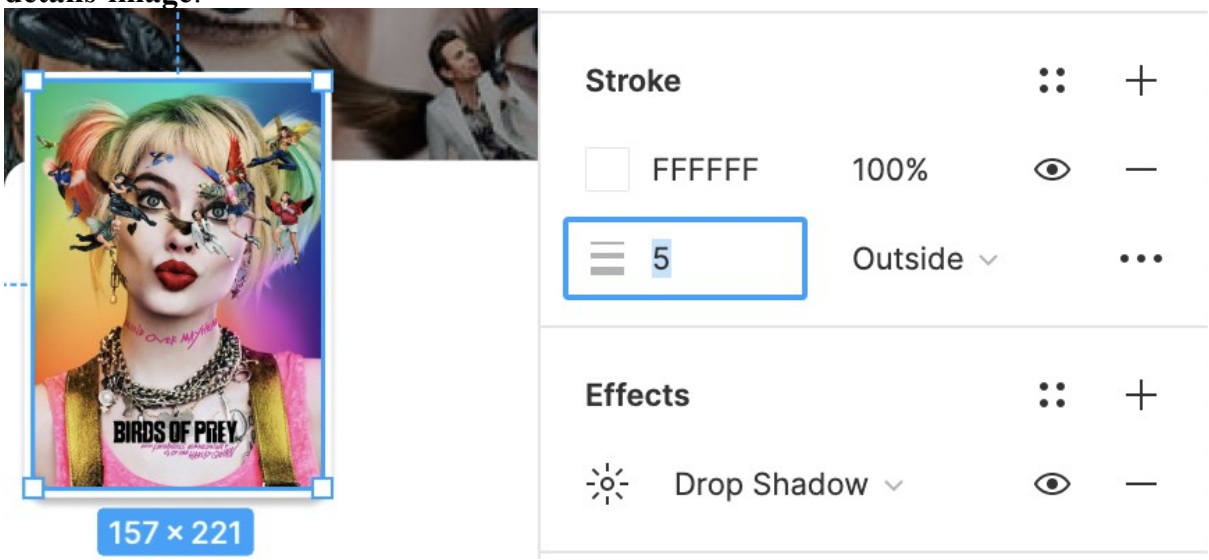


Adding the movie picture

Add a **157×221** rectangle (**R**) with a corner radius of **8**. Place it at a margin of **16** from the left and **323** from the top.



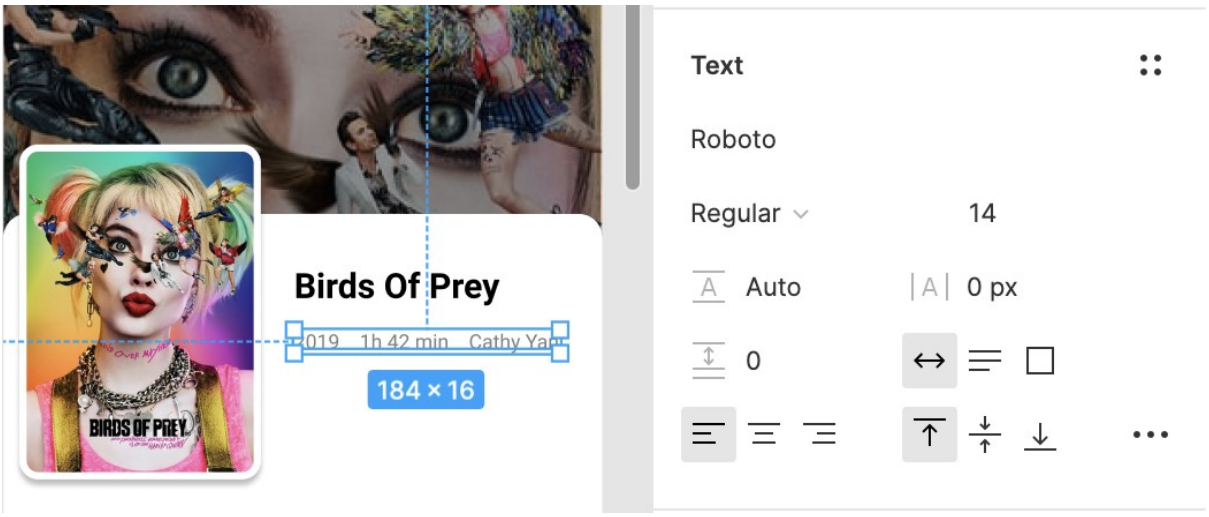
For the fill, select the **Birds of Prey** image from the **movie-images** directory and give it a **default drop shadow**. Add a white stroke of width **5** to this layer and name it **movie-details-image**.



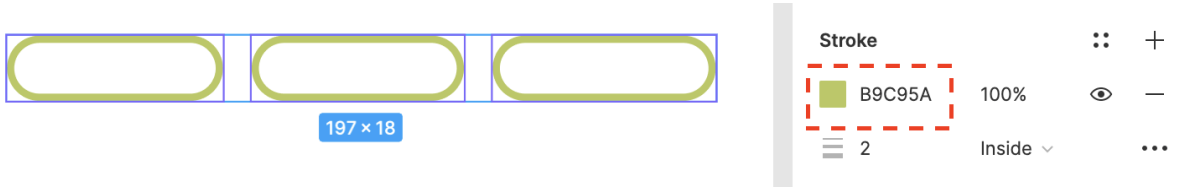
Adding the details

Copy the **title** and **movie info** text layers from the **movie-card** component in the Components page, then place them to the right of the **movie-details-image** with a margin of **28** from the **movie-details-image**.

Change the title fill to **black** and give it a top margin of **36**. Change the **movie-info** fill to **#827F7F** and place it below the title with a margin of **16** at the top.

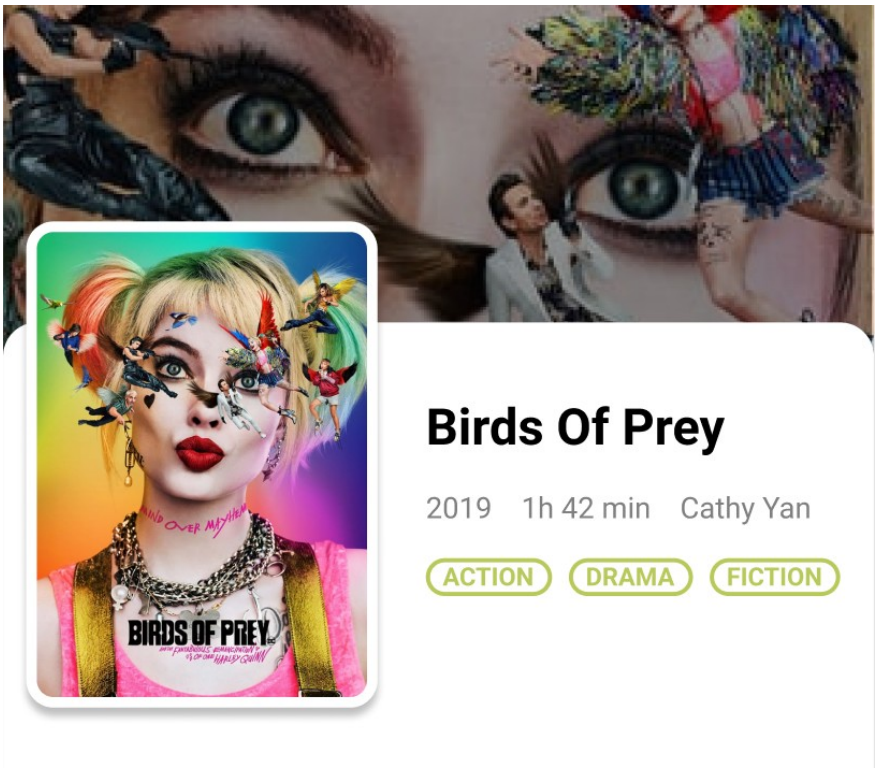


Add the **genre** component to the frame from the **Assets** section in the Layers panel and place it below the **movie-info** layer. Give it a margin of **16** on the top and **28** on the left from the **movie-details-image**. Select the individual genre and change the stroke from white to **#B9C95A**.



Similarly, select the individual genre texts and change their fill from white to **#B9C95A**.

Group the title, movie-info and genre layers (Command-G/Control-G) and name the group **info**. Here's what it should look like



At this point, you may wonder why the title and movie-info layers are not individual components or why you modified the genre component's colors instead of creating a new component.

Those are great questions, let's address them up before proceeding further.

When to use components

You could have made the movie-info and title layers into components, but that wouldn't have any added benefit. Even if they were components, you'd have to:

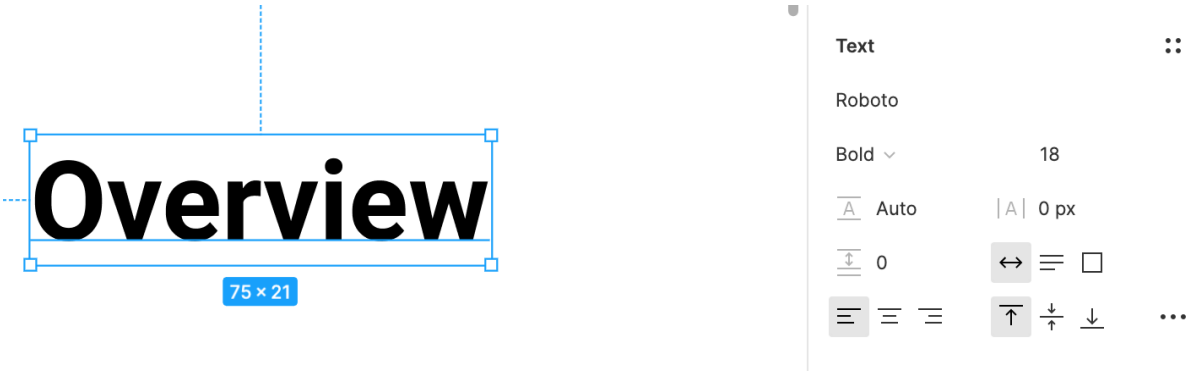
- Change their fill color.
- Change their positioning.

For the genre component, you could have created a separate component with the new fill color, but doing so doesn't add value because you'll use that variant in only one place.

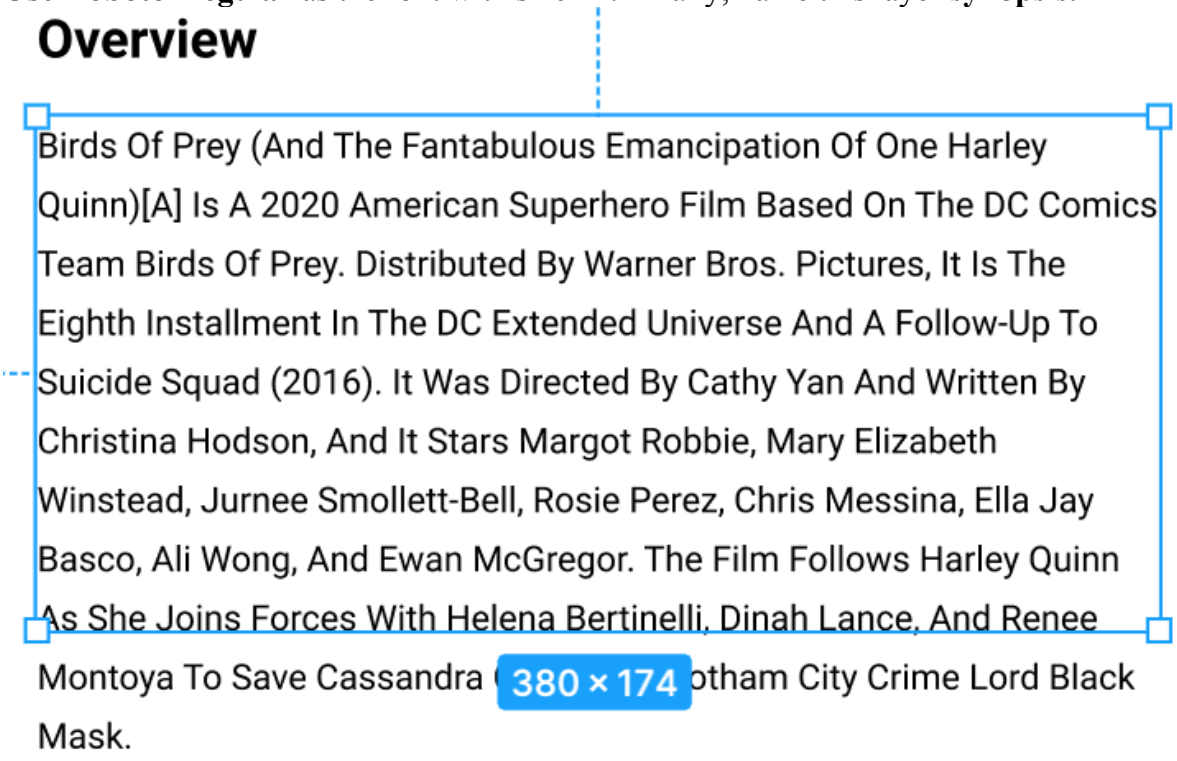
Components shine when they're reused. If you're only going to use a variation once or twice, you're better off using an override on an existing component by modifying its attributes.

Setting up the overview

Add a text layer (T) with the text **Overview** to the **movie-details** frame. Use **Roboto-Bold** as the font with a font size of **18**. Place it below **movie-details-image** at a margin of **40** from the top and 16 from the left. Name this layer **overview-header**.



Add another text layer (T) for the movie overview. Place this layer below the **overview-header** at a margin of **16** from the top and left side. Copy the text from **movie-overview.txt** into this layer — you'll find it in the project materials for this chapter. Use **Roboto-Regular** as the font with size **12**. Finally, name this layer **synopsis**.



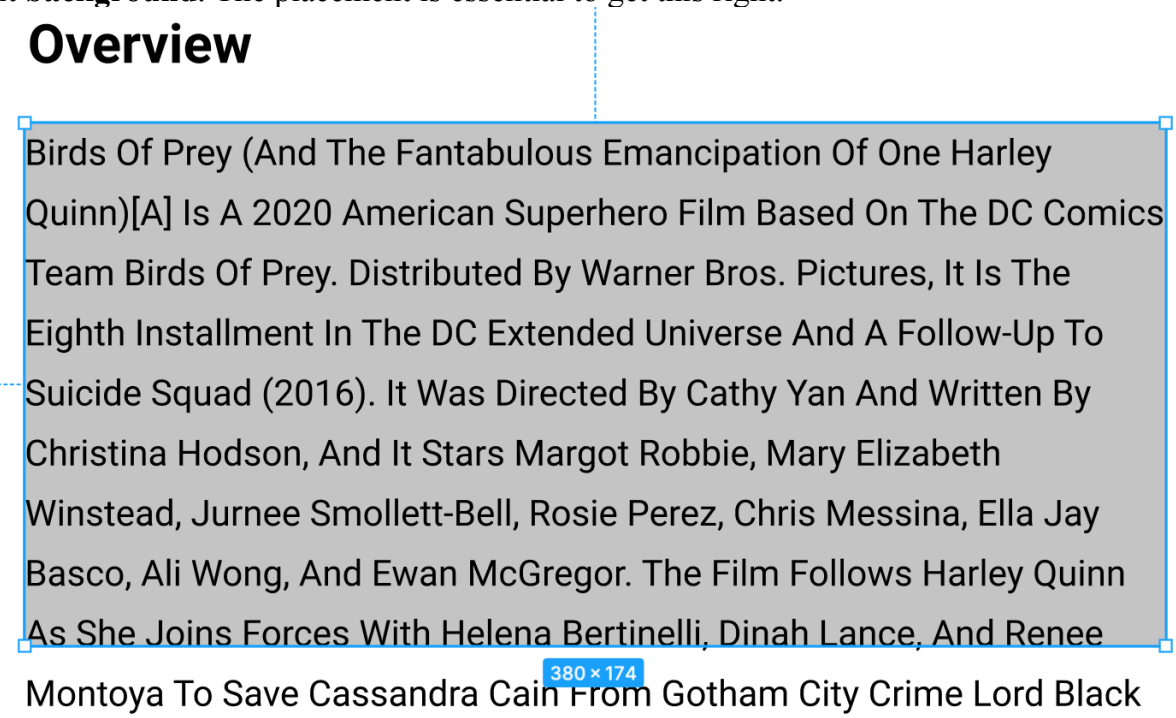
Using masks

The synopsis text is way too long to show in its entirety on this screen. It would save screen space and look cleaner if you show the first paragraph and allow the user to expand to read more.

Another nifty Figma feature, **masks**, will help you do this.

Think of masks as a stencil placed on top of an existing layer. Only the part of the background that's within the stencil's cutout region will be visible. You can achieve a bunch of nifty effects using masks that would otherwise be pretty difficult.

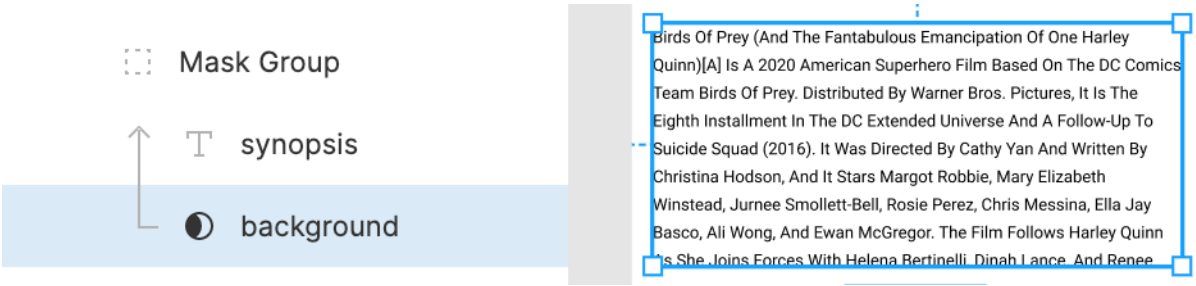
Add a rectangle (R) measuring **380×174**, place it behind the text and name it **background**. The placement is essential to get this right.



Select both the **synopsis** and **background** layers and click the **Mask** button on the toolbar (Control-Command-M/Control-Alt-M).

Alternatively, you can right-click while the layers are selected and select the **Use as Mask** option.

This will clip the text and the rectangle's icon on the Layers panel will change to a half-moon.

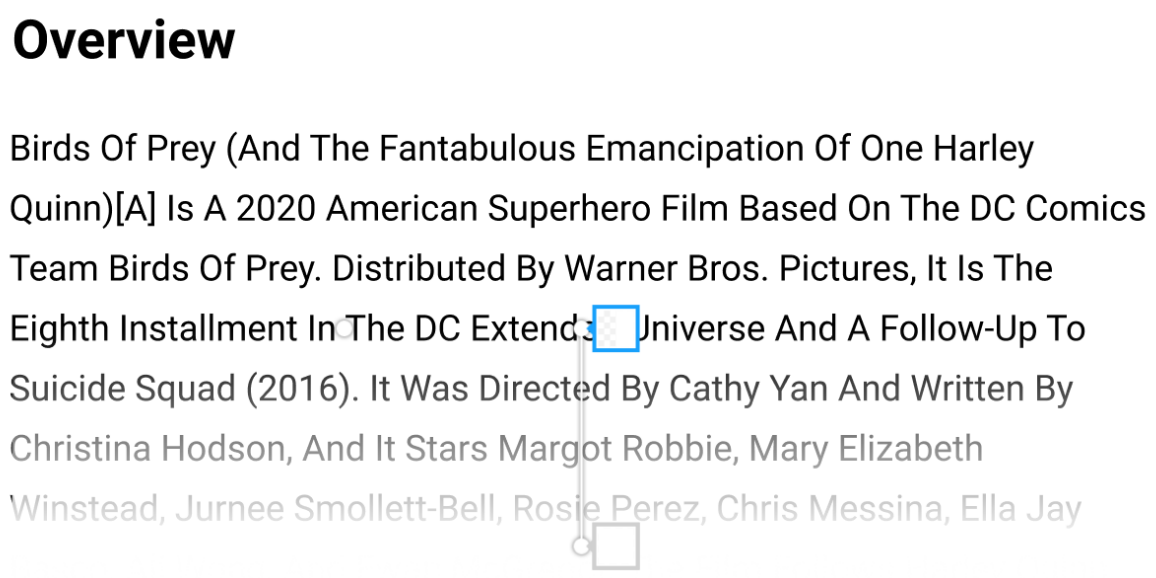


It might not seem that impressive because you could have just copied a single paragraph for the synopsis — but that would make the text static. Now that the mask height influences the text length, you can show as much or as little of the text you want by selecting the background layer and modifying its height.

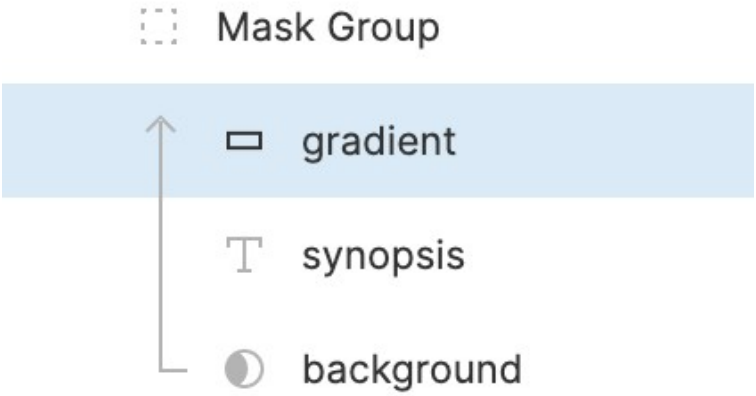
Fading out the visible text

Now, you'll sprinkle some visual flair over this layer by making the text paler as it approaches the cut-off point.

To do this, add another rectangle (R) measuring **380×174** inside the mask group, right above the synopsis. Name it **gradient** and give this layer a linear gradient. Instead of dragging the handle across the layer, drag it to the center.

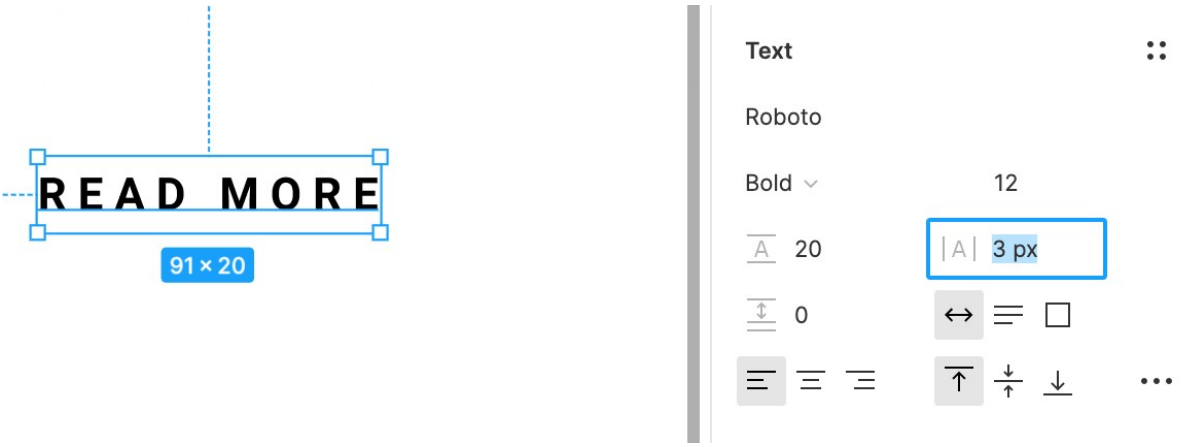


Give the left handle a **white fill** at **0%** opacity and the right handle a **white fill** at **100%** opacity.



Making the cut-off text readable

For the final piece of the overview section, add a text field (T) and enter **Read More**. Use the font **Roboto-Bold** with a font size of **12** and a letter spacing of **3px**. Under the **Type Details** option, use **Upper Case** for the letter casing.



Move this layer inside the mask group and place it above the gradient. Align it to the bottom of the gradient layer and name the mask group **overview-text**.

Things are looking great! You're finished with the overview section and ready to move on to displaying the cast of the movie.

Adding the cast section

Next up, the cast section. Copy the **overview-header** and change the text to **Cast**. Place it below the **overview-text** group at a margin of **32** from the bottom of the masked layer and **16** from the left. Name it **cast-header**.

For the cast pictures, you'll use a third-party plugin from Unsplash.

Installing and using a third-party plugin

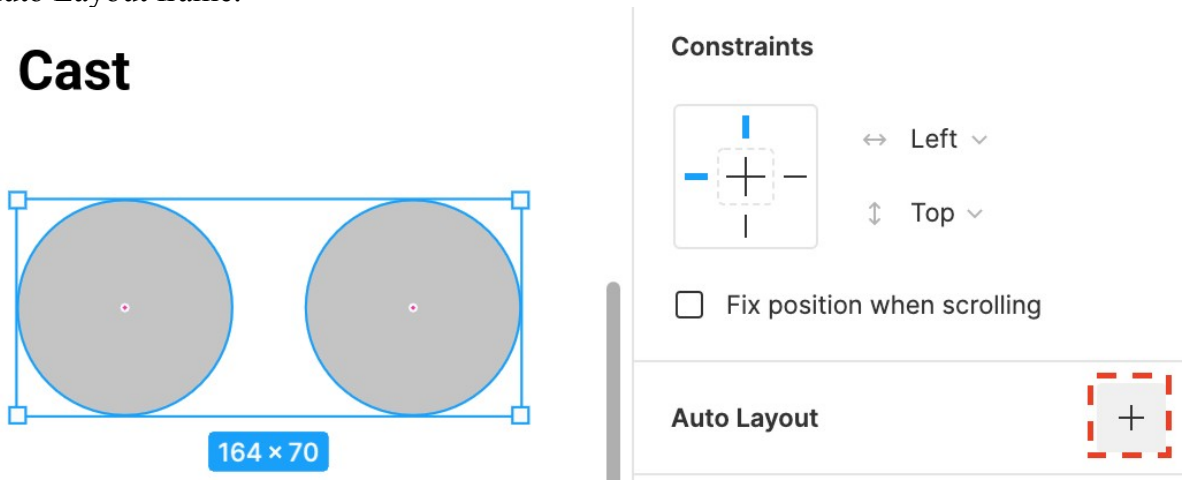
Plugins are critical to a designer's workflow. They help you automate your mundane and repetitive workflows, saving time and letting you concentrate on things that are more fun.

You'll be using the Unsplash plugin to populate the cast section with placeholder actor photos.

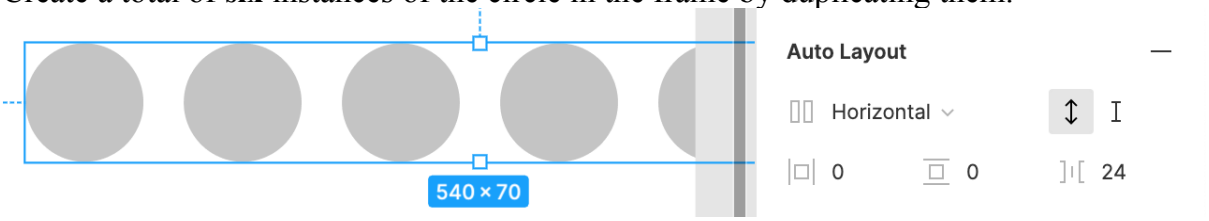
Head to **https://www.figma.com/@unsplash** and install the Unsplash plugin.

Once you get an installation confirmation, head back into the editor and, below the cast header, add an ellipse (O) measuring **70×70**. Place it at a margin of **24** from the cast-header and **16** from the left.

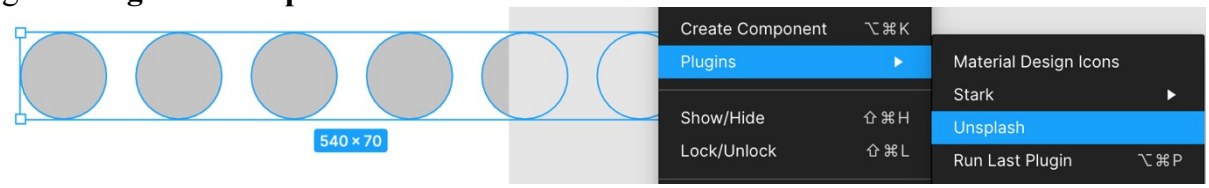
Duplicate this circle on the right at a margin of **16**. Select the two circles and create an Auto Layout frame.



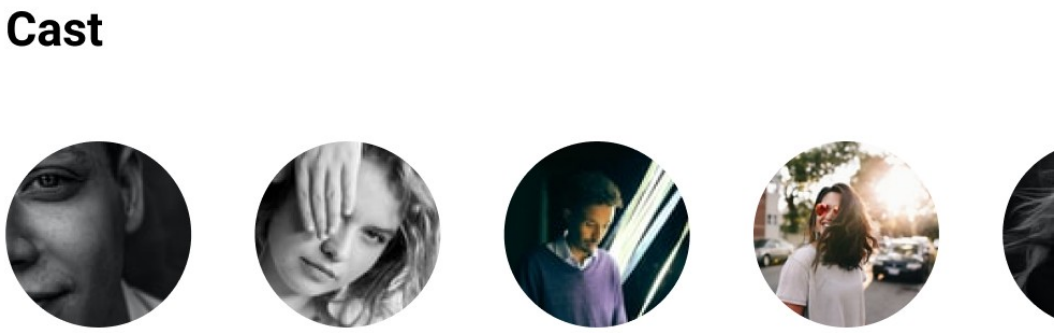
Create a total of **six** instances of the circle in the frame by duplicating them.



Now comes the fun part. Select all the circles in the Auto Layout frame, right-click and go to **Plugins** ▸ **Unsplash**.



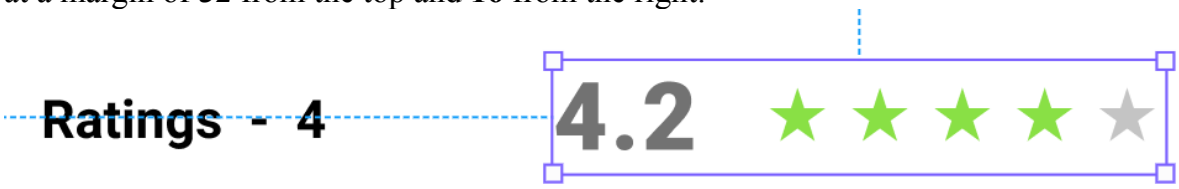
From the pop-up, select **Portrait**. The circles will populate with actual images. Cool!



Adding the user ratings

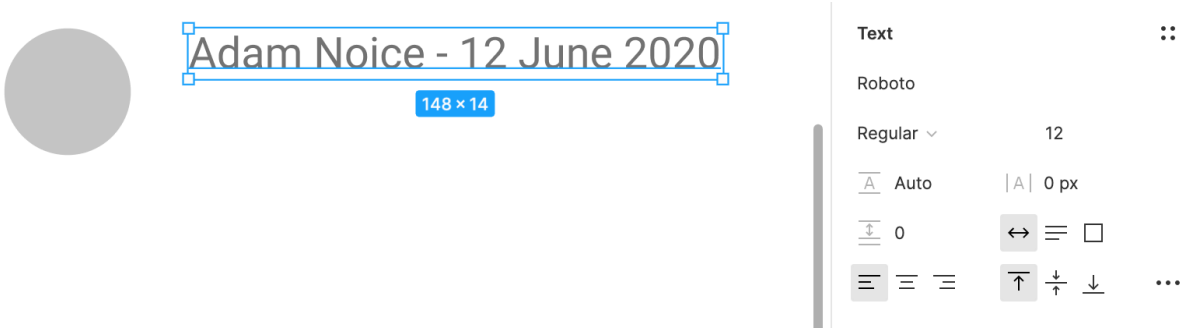
For the user rating section header, repeat the same process as you used for the **cast-header** and change the text to **Ratings — 4**. Place it below the **cast-images** at a margin of **40** from the top and **16** from the left. Finally, name it **ratings-header**.

Add a rating component below the cast-images section, to the right of the **ratings-header**. Change the dimensions to **208×38** and change the text color to **#727272**. Place it at a margin of **32** from the top and **16** from the right.

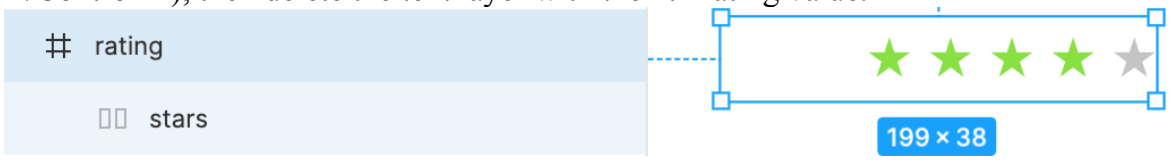


Next, you'll add details about the people who left the ratings. Add a **35×35** ellipse (O) and place it below the **ratings-header** at a margin of **24** from the top and **16** from the left. Name it **user-image**.

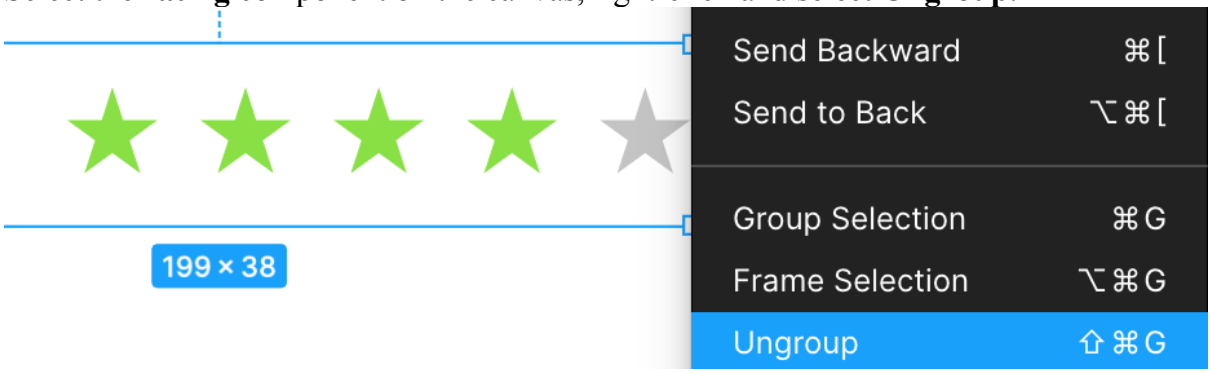
Add a text layer (T) to the canvas. Use a name and date of your choice as the text. Use the font **Roboto-Regular** with a size of **12** and a fill of **#727272**. Place it below the **ratings-header** at a margin of **24** from the top and **16** from the left of the user-image. Name it **username**.



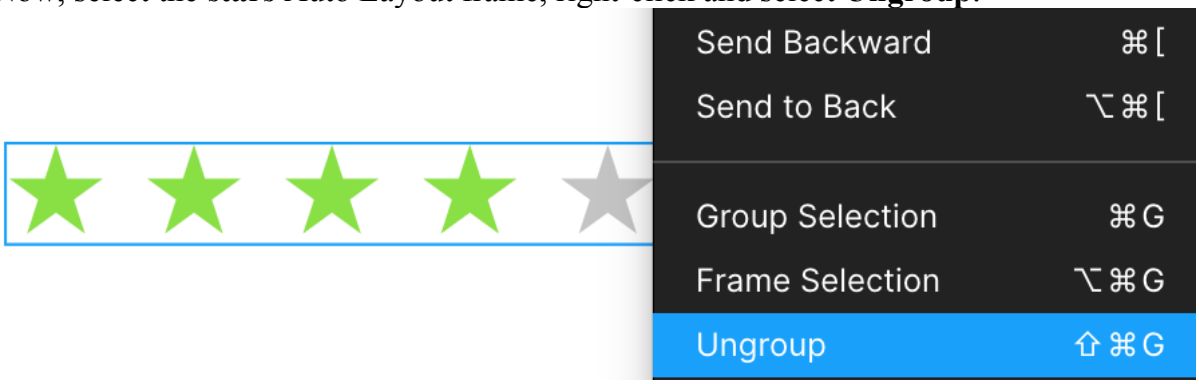
Add a **rating** component to the frame. Detach it from its instance (Option-Command-B/Control-B), then delete the text layer with the **4.2** rating value.



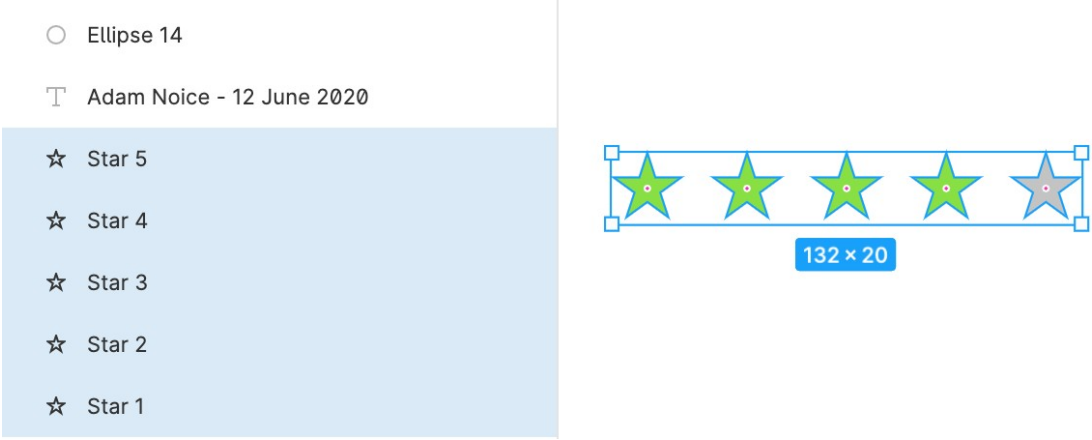
Select the **rating** component on the canvas, right-click and select **Ungroup**.



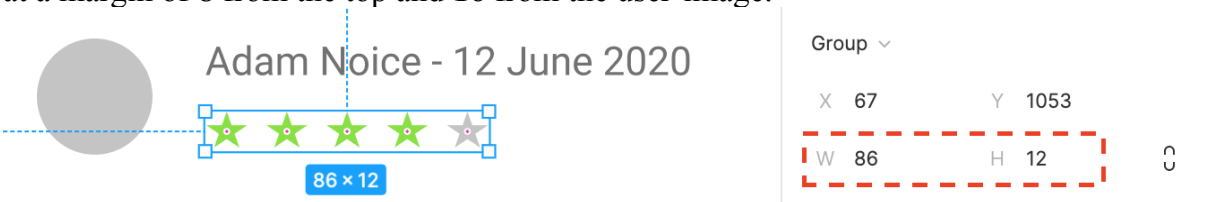
Now, select the **stars** Auto Layout frame, right-click and select **Ungroup**.



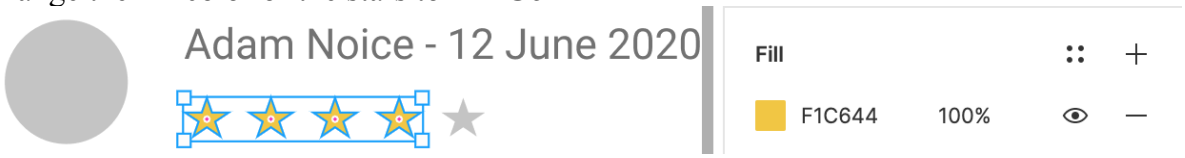
Select the five individual stars in the layer panel, group it back and name the group **stars**.



Change the dimensions of the **stars** group to **86×12**. Place them below the username layer at a margin of **8** from the top and **16** from the user-image.

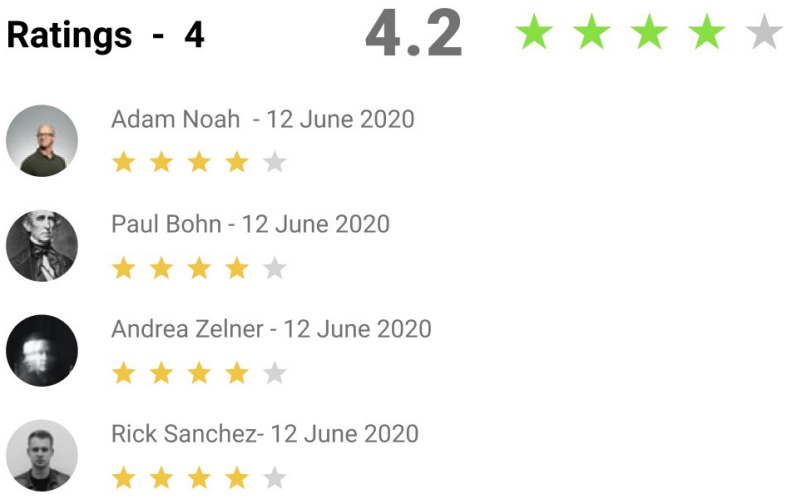


Change the fill color of the stars to **#F1C644**



Group (Command-G/Control-G) the **user-image**, **username** and **stars** and call the group **ratings-row**.

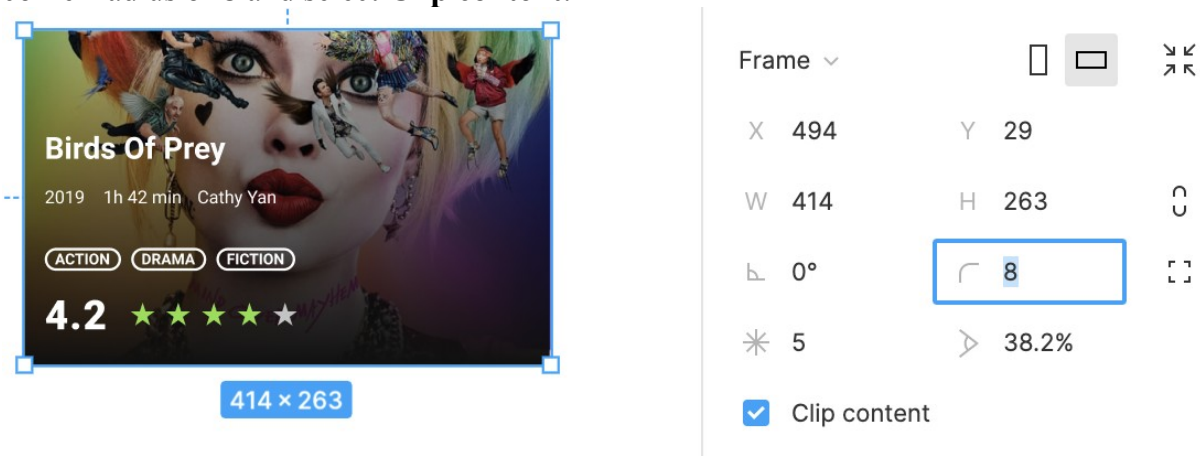
Duplicate it vertically at a spacing of **16** using Auto Layout and then select all the **user-image** layers and use the Unsplash plugin to populate the images. Name the Auto Layout frame **rating-list**.



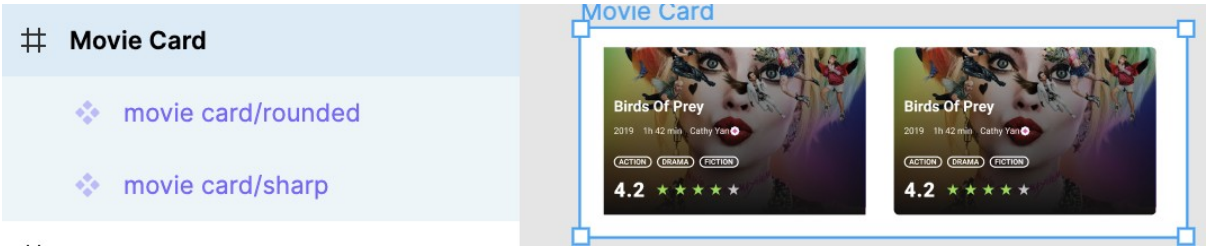
Adding movie recommendations to the details

For your next task, you'll deviate a little from the mock-up. Wouldn't it be nice to get recommendations for other movies within the movie's details screen? It would go a long way toward increasing user engagement within the app.

Go back to the Components page and, on the Movie Card frame, duplicate the movie card component and detach it from its instance (Option-Command-B/Control-B). Give it a corner radius of **8** and select **Clip content**.

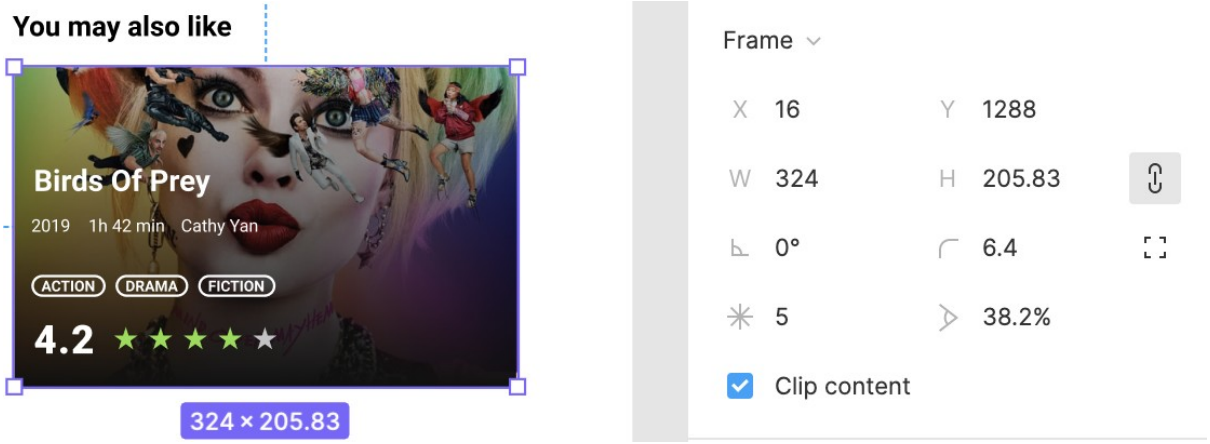


Select the frame, make it a component (Option-Command-K/Control-Alt-K), and rename it **movie card/rounded**. To make it more convenient to swap instances, rename the non-rounded variant to **movie card/sharp**. Resize the Movie Card frame to trim out any unused white space.

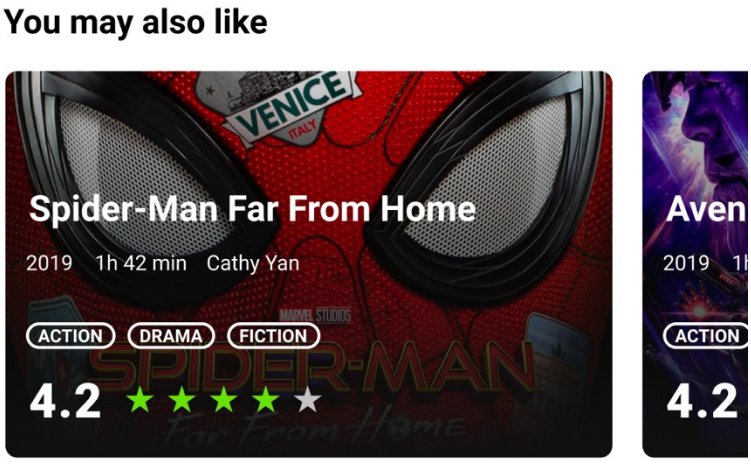


Go back to the Cinematic App page and add a section header with the text **You may also like**. Place it at a margin of **32** from the top and **16** from the left. Name it **recommendations-header**.

Below the recommendations-header, add a **movie card/rounded** component. Use the scale option to resize it to approximately **324×205**. Place it at a margin of **16** from the top and left.



Duplicate it three times horizontally with a spacing of **16**, switch the movie posters as you like and change the movie name. Name the row **recommendations**.



That's a wrap! You've learned about components and how you can leverage them to create flexible designs. More importantly, you learned the value of reusability when building designs!

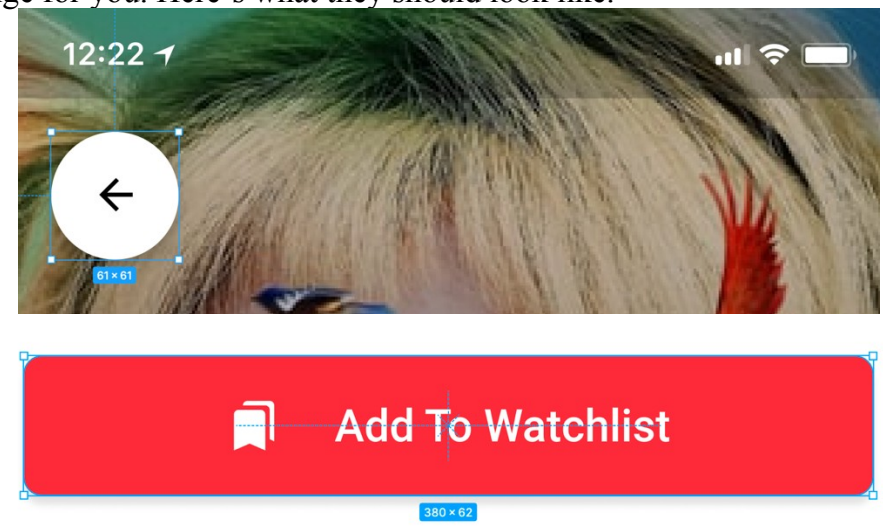
Why not test your knowledge with the following challenge?

Key points

- Organize components and designs using pages.
- Use compose components to build larger design elements and, when it makes sense, to create a component.
- Establishing naming conventions for components helps with instance swapping and logical grouping.
- The Figma community offers third-party icon sets and plugins to make your job easier.

Challenge

All you need to finalize this screen is the **Add to Watchlist** button, a **Back** button and the status bar. Instead of giving you instructions on creating these elements, I'll leave that out as a challenge for you. Here's what they should look like.



If you get stuck, open **chapter-5-final.fig** and take a look at how it's done there.

Fantastic job building out the movie list and details screens! Your designs are already looking pretty good. While you're still a few steps away from bringing the app to its final form, you should be proud of how far you've come.

The next chapter will focus on even more nuanced details, like using typography and colors to establish a brand identity and consistency for the app. Till then!