



ASSIGNMENT TWO REPORT

Redesigned high-fidelity prototype for the Book Program Discussion (BPD).

Name: Shrey Tailor
UPI: stai259

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Justifications For User Experience

The overall design of the high-fidelity prototype is kept minimalistic, so the user can focus more on their intentions of visiting this page, rather than having to learn complex layouts. It comprises of common components such as the *Header* and *Hero*, so users can apply their existing knowledge from other websites to navigate this website. Lots of emphasis is placed on Web Accessibility using methods such as alternative-texts, ability to move through the interactable components using tab, maintaining a good contrast ratio etc., so that content can also be accessed by people having disabilities.

Colour Scheme

The design colour assigned to me was **#5B3A29**, so that can be considered as the colour of branding. The palette chosen for this website is mostly monochrome, because it's used alongside various shades of grey for creating the components. However, **#CAE447** is sometimes used on brown backgrounds to emphasise call-to-actions/titles because it provides harmony through its contrast, so it can be seen as the functional colour. It falls around the analogous spectrum of the branding colour. The monochromous property of the palette helps to create focus within the application

Sometimes, different shades of greys are used to define a hierarchy. For example, the titles for the registration form are black so it's emphasised, while the labels for each textbox is a lighter shade of grey, and hence it's given reduced visual priority (**#4B4B4B**).

Contacts

Mobile Number	Email Address
<input type="text"/>	<input type="text"/>

Figure 1 Hierarchy through colours

Gestalt Principles

Proximity

This principle is applied to the form, because textboxes in each section are positioned close to each other so they appear to be related without needing rectangles/borders (which may increase cognitive load). Contrary to this, the whitespace *between* the sections is greater which improves the readability, as users can organize information efficiently, as the elements closely packed seem more correlated/grouped than elements placed farther away.

User Details

Given Name

Last Name

Username

Password

Addresses

Home Address

Work Address

Figure 2 Proximity on registration form

This principle is also applied to the header, because the three sections are well spaced out, while the internal spacing in these sections is relatively minimal to show the grouping.

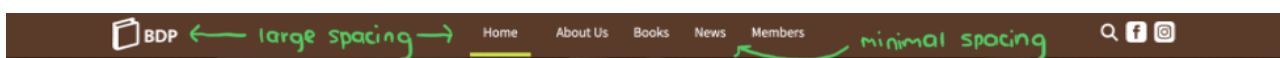


Figure 3 Proximity in the header

Similarity

This principle is applied to the *Newest Arrivals* section, because all book cards have uniform sizing and internal component layout. This consistent styling suggests these items share common meaning and helps differentiate them from the other components on screen. The uniform styling helps users learn the layout once, and use that knowledge to interpret all cards.

Newest Arrivals



Published by J.K. Rowling (1997)

Sorcerer's Stone

Harry Potter, an eleven-year-old boy, discovers that he is a wizard and is invited to study at Hogwarts. Even as he escapes a dreary life and enters a world of magic, he finds trouble awaiting him.



Published by J.K. Rowling (1998)

Chamber Of Secrets

A house-elf warns Harry against returning to Hogwarts, but he decides to ignore it. When students and creatures at the school begin to get petrified, Harry finds himself surrounded in mystery.



Published by J.K. Rowling (1999)

Prisoner Of Azkaban

Harry, Ron and Hermione return to Hogwarts just as they learn about Sirius Black and his plans to kill Harry. However, when Harry runs into him, he learns that the truth is far from reality.

Figure 4 Similarity in book cards

Furthermore, Similarity is applied to the header (*through colour*), because the green underline under the selected page helps it to be grouped different as it has a special meaning; different to the other links without any styling. This grouping helps user visually determine the current page efficiently.

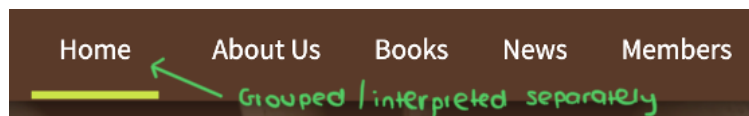


Figure 5 Similarity in navigation menu

Common Fate

This principle is applied to the registration form, because textboxes of each group have a common fate. The User Details/Addresses textboxes have a common-fate along the y-axis, while Contacts textboxes have common-fate along the x-axis which helps the grouping. The approach of having multiple common fates in a multi-column layout was avoided altogether, because studies claim that it's confusing for users when they fill out forms (Whitenton. K. (2016)).

This layout is the most efficient for users out of other multiple-fate combinations you can have, because there is a clear order in which they would fill in the form. Firstly, the order is linear until you get to *Contacts* section where the fate changes through the negative-space between the two sections.

Figure 6 Common Fate in registration form

This principle is also observed in the *Newest Arrivals* section, because all book cards are aligned horizontally, sharing a common fate. This helps the user to perceive those visually-aligned objects as a group, different to the other objects having a different fate.

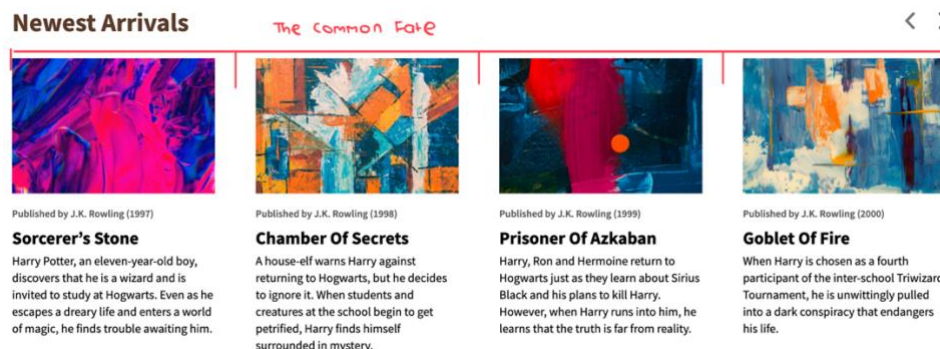


Figure 7 Common Fate in book cards

Continuity

Continuity is demonstrated through the hyperlinks in the navigation menu. Since there is negative spacing on both sides of the group (*isolation from other elements*) and items are aligned horizontally on a single line with a uniform ordering, it leads users' eyes from one item to next instinctively, without requiring extra effort. This helps guide users through the section, as they appear grouped.

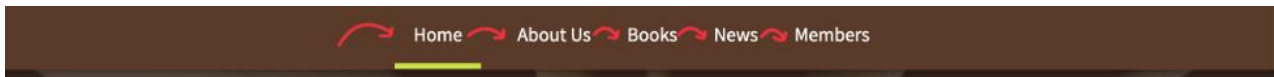


Figure 8 Continuity in navigation menu

You can also see this principle being applied to the *Newest Arrivals* section, because the book cards are aligned in a straight line without any random order. This makes it easy for users to move their attention from the current set of books to the next, as they scroll through the items.

Area

Users will clearly distinguish the image below as the background, because its size is greater relative to other components on screen. As an effect, this impacts the users focal points as they would pay more attention to the foreground components (*figures*), and this image is just seen as decorative component offering little value.



Large picture seen as the ground

Newest Arrivals

Figure

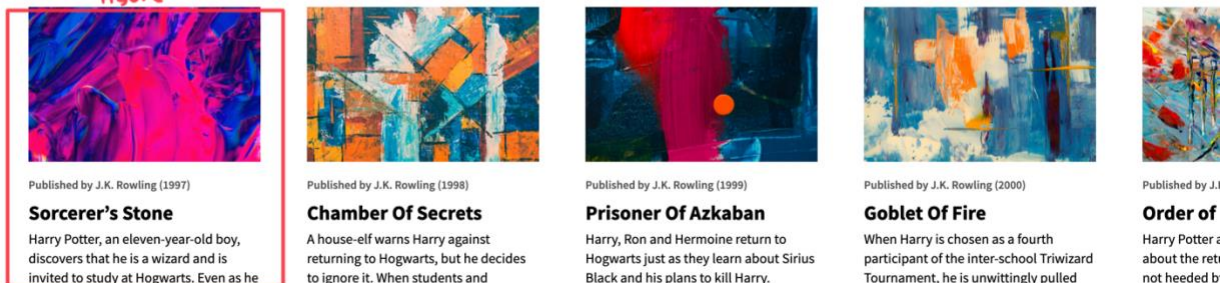


Figure 9 Ground/Figure in the hero

Symmetry

Symmetry is applied to the combination of Header and Hero sections, because if a vertical line is drawn along the centre, components on either sides of it seem as if they have been mirrored. This symmetrical layout makes the users feel comfortable, because since everything is organized, they don't have to spend time interpreting how information is presented.



Figure 10 Symmetry in header/hero

Surroundedness

The application of this principle is intertwined with the Area principle. Since we concluded that the large image below is perceived to be the *ground*, the group of text/button in front of the image are automatically seen as the *figure* by the users, because it's fully surrounded. As a result, users pay closer attention to the description of the book program, rather than incidental background.



Figure 11 Surroundedness in hero section

Balance

Balance is introduced in Header and Hero sections of the website, because the weight of components on either side of the centre-axis is perfectly balanced through symmetry, hence no specific component overpowers the existence of others.



Figure 12 Balance in header/hero section

Furthermore, the internal layout of book cards within *Newest Arrivals*, is balanced. Despite the image being heavy component, it's slightly smaller than the book information. The title's bold/contrasting font and book description helps to restore the balance, so nothing is emphasised unevenly.



Figure 13 Balance in book cards

Emphasis

During the initial impression, the website's title helps seek users' attention because of its bold font-weight and centre placement. Adding the brown overlay to the background image helps us to further emphasise it, because there is significant contrast between the white title and brown background.



Figure 14 Emphasis of the website title

Emphasis is also used on the homepage and registration form, because the bold font-weight and contrast of all titles to the background helps create a hierarchy for the user. As a result, it helps users quickly skim through each section as they can interpret where each section starts/finishes.

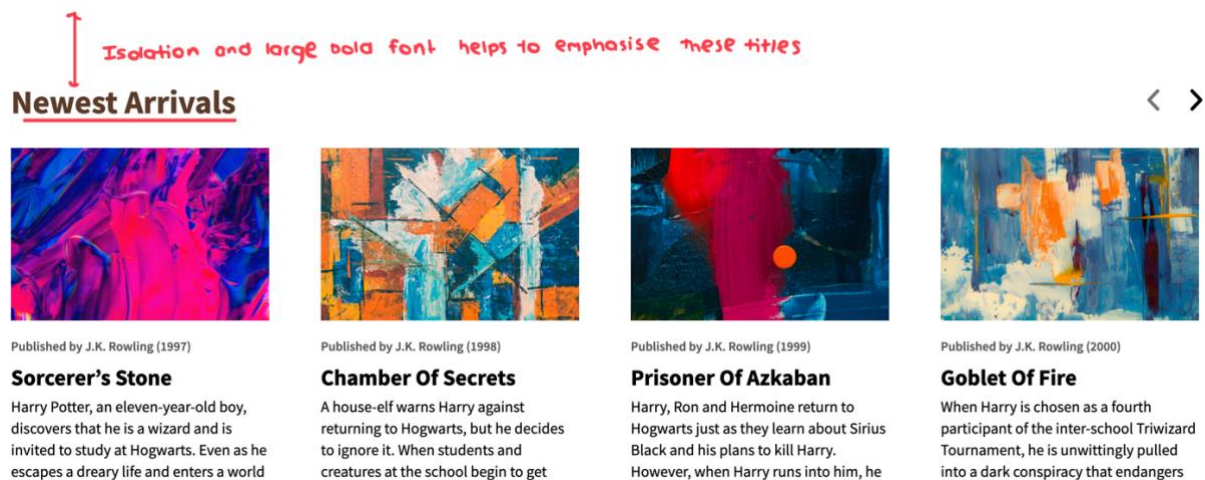


Figure 15 Emphasis of the titles on homepage

Addresses

Home Address

Work Address

Figure 16 Emphasis of the titles in the form

Unity

Unity is firstly introduced through consistent styling, which includes usage of same fonts (uniform weights across titles) and colours to create components. For example, the *Register Now* button and the *Latest News* entries are call-to-actions as they redirect users to a different page, and hence they are green. Repetition and understanding of this convention would help users to efficiently navigate the website. There is also visual unity because the brown/green colour combination creates harmony.



Figure 17 Call-of-action in hero section

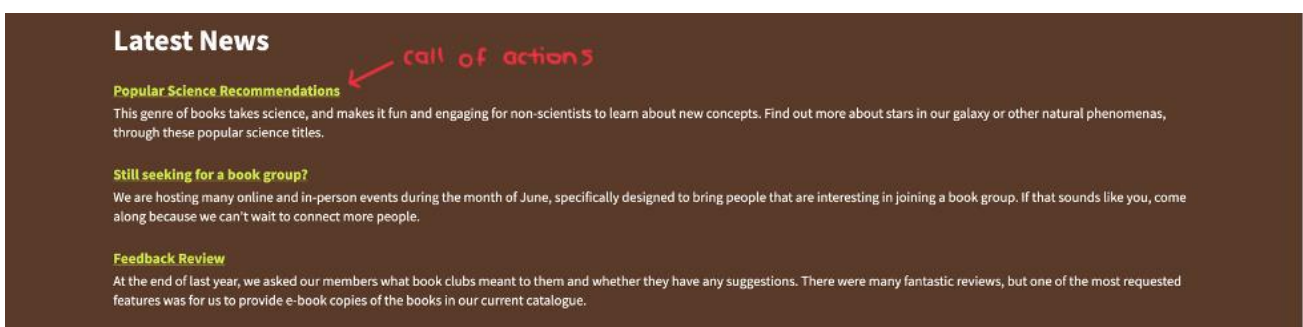


Figure 18 Call-of-action in the footer

Unity is also applied to *Newest Arrivals* section through proximity and consistency of the book cards.

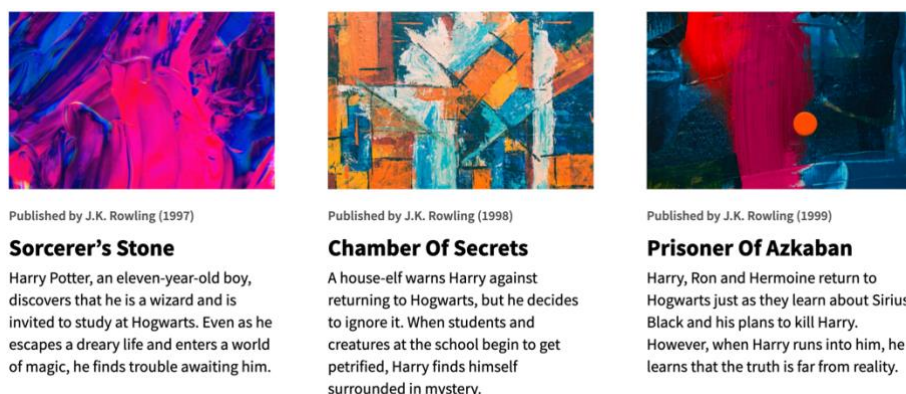


Figure 19 Unity of the book cards

Graphic Citations

Book within the Logo

Created the logo myself using Adobe Illustrator.

Hero Image on the Homepage

<https://unsplash.com/photos/DCzpr09cTXY>

Facebook Icon

<https://iconmonstr.com/facebook-3-svg/>

Instagram Icon

<https://iconmonstr.com/instagram-13-svg/>

Search, Arrow Icons

<https://heroicons.com>

Note the original artworks of the Harry Potter books are not used, because they were not under the Creative Common licensing. Therefore, I have used placeholder abstract art which would obviously be replaced by the original book cover when the website would get the necessary permissions.

Sorcerer's Stone Image

<https://www.pexels.com/photo/pink-and-purple-wallpaper-1616403/>

Chamber Of Secrets Image

<https://www.pexels.com/photo/blue-orange-and-white-abstract-painting-1183992/>

Prisoner Of Azkaban Image

<https://www.pexels.com/photo/abstract-painting-1145720/>

Goblet Of Fire Image

<https://www.pexels.com/photo/blue-white-and-orange-abstract-painting-1292241/>

Order Of Phoenix Image

<https://www.pexels.com/photo/multicolored-abstract-painting-1266808/>

References

Whitenton. K. (2016). *Website Forms Usability: Top 10 Recommendations*. Nielsen Norman Group
<https://www.nngroup.com/articles/web-form-design/>