Towards Final Design: Part 2

Considering the feedback you received in class and the four visual design elements summarized on slide 2, continue to refine the design of your three chosen screens.

For each of your three screens, document your design study as well as your final design (i.e., each screen you present on page 3-5 should be different to document/illustrate your process). Provide rationale for your design.
Hierarchy & Composition

Have you created order and level of importance in your design? Established the visual levels of dominance and subordination?

White space: “Nothing is an important something.”

Empty space is needed in all compositions. It is imperative to accessibility and navigation. Space provides pathways, or channels, that lead the eye through the design, while directing the visual focus toward the positive areas of the compositional space.

Grid

Baseline used or not? When is grid broken?

The grid renders the elements it controls into a neutral spatial field of regularity that permits accessibility—viewers know where to locate information they seek because the junctures of horizontal and vertical divisions act as signposts for locating that information. The system helps the viewer understand its use. In one sense, the grid is like a visual filing cabinet.

Effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of information.

Typography

What does the type signify?

The key to good type layouts is contrast. In choosing to mix typefaces, be sure to select counterparts with enough contrast—but be aware of their similarities as well. E.g., different in stroke contrast and detail, but construction is similarly geometric.

Colors

Which color contrast(s) are used in your design and why you chose the(se) particular color contrast(s)?

We experience color based on the interaction among colors. People respond to the relationships among colors. In human visual experience, colors appear as interrelated sensations that cannot be predicted from the response generated from viewing colors in isolation.
Process

Synthesis

Screen Set 1

Study 1: Hierarchy
I switched the color back to mint in the navigation bar, it felt too bold.
I also removed the border from the progress icons to make it more visually similar.

Study 2: Hierarchy
The grid was maintained. I noticed on my iPad that the navigation bar was too transparent. I made it more solid and changed the text to a dark grey to improve readability.

Study 3: Colors
I made the progress bars the same mint color as the navigation bar to draw out their relatedness and move the eye around the screen.
I made the icons grey since they’re less important.

Study 4: Grid
I made the progress circle the same size as the icons on the right.
I tried out the white text in the navigation bar again.

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I limited my color palette to a mint and grey. Since the primary action in the app is reading, I wanted there to be minimal distractions. The color decisions I make here also influence the rest of the app. I changed the progress circle and icons to a grey that doesn’t draw too much attention away from the text.

I also tried to align the icons a bit more so that they’re the same size and have a similar feeling in their sharpness/roundness and fidelity.
Study 1: Hierarchy
I compared the navigation bar to other apps and found it to be way too large on my iPad. I cut the height in half and reduced the size of the text and icons.

I also entered actual book titles and author names to get a better sense of where I might run into implementation issues.

Study 2: Grid and Typography
There was odd negative space in the previous design, so I made it more leveled. I made each book the same width, and used the height to represent the word count, similar to a stack of physical books.

I center-justified the text to make the screen composition feel more balanced. I also reduced the size of both the title and author name to accommodate shorter books.

Study 3: Colors
The colors were a bit off on the iPad, with certain books drawing more attention to themselves. I tried to work with colors that were at the same level of saturation. It also allows for consistent coloring with the text.

I also experimented with introducing the mental model of the progress circle that appears next to text in chapters.

Study 4: Grid
The composition looked unbalanced, so I made the books wider again. The progress circles now overlap with the books. They retain the grid and seem related to the books.

I changed the color of the circles to white to improve the contrast.
**Final Design**

The library is the screen in my process that’s gone through the most drastic changes. I experimented with various techniques to make the library informative: How long is the book? How far into am I?

The current version is meant to resemble a stack of books, with the height representing the length of the book. It offers a sense of comparative lengths without the distracting white space caused by having each book have different widths. The “percent complete” is still represented with transparency.

I also made the navigation bar and icons at the top smaller so that they better matched iPad app conventions and took up less screen real estate.
Study 1: Hierarchy
Since I had done away with the darker blue on earlier screens, I updated the primary color to the mint color, with grey for the navigation.

I retained the matching color for “End of Chapter” and the progress visualization to draw out the relationship.

Study 2: Colors
The grid is still there, so I focused on color.

I tried out making all of the bottom elements mint. It looked like too much of a block on the bottom of the screen.

Study 3: Typography
The book text looked too large on the iPad when I did a more thorough test reading, so I reduced the size. I also reduced the size of the “End of Chapter” text so that it didn’t look too large in comparison to the book text.

I also brought down the navigation arrows since they looked like they were too far from the bottom visualization. The increased proximity makes them look more related.

Study 4: Colors and Hierarchy
I create much of the hierarchy and relatedness on this screen using colors, but have debated what the appropriate relationship to highlight is.

I ultimately settled on having the navigation arrows and progress visualization the same color as a block devoted to telling you about your location and allowing you to move around.
I really did not expect any Grace to answer, for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favoured fear, I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise.

The door nearest me opened, and a servant came out,—a woman of between thirty and forty; a set, square-made figure, red-haired, and with a hard, plain face: any apparition less romantic or less ghostly could scarcely be conceived.

“Too much noise, Grace,” said Mrs. Fairfax. “Remember directions!” Grace curtseyed silently and went in.

“She is a person we have to sew and assist Leah in her housemaid’s work,” continued the widow; “not altogether unobjectionable in some points, but she does well enough. By-the-bye, how have you got on with your new pupil this morning?”

End of Chapter 9