Katey
Basye
Place Interpretation
Kite Flying at the Berkeley Marina

We are designing a tool that enables individuals and communities to leverage the unique properties of imagery and other data collected by Unmanned Aerial Vehicles (UAV) to understand water usage over time. Our tool will provide capabilities for users to combine interpret and analyze the data they collect, as well as, ideally, layer it with other, existing data sources to ultimately create compelling narratives around water usage.

While drones are the most commonly used and most well-known UAV used to collect aerial data, low-tech and much less controversial solutions such as kites and balloons can be used effectively for the same purpose.

We chose the Berkeley Marina as an observation site because it is a well-known kite-flying space where families, friends, and kite enthusiasts spend their leisure time. By choosing such potential users, I hope to explore narratives for UAV beyond the highly technical, controversial, and invasive one that pervades the use of “drones.”
Users

Kite Flying at the Berkeley Marina

Overwhelmingly, users are at leisure.

In groups, they are on blankets or in camp chairs around a cooler, with their friends and families. One or two might lay with spools in their hands, passively monitoring their kites and chatting. Requests to pass the hummus punctuate hangover lamentations and recaps of the week behind. Parents hover, help children get kites off the ground; children tire of manning kites, hand them to Dad and scamper off.

Loners at the park engage with their kites with their full bodies; their legs are stabilized in slight-squat stance, and their torsos torque in the wind. Passersby watch in awe.

Back on the blanket, if you all lie down, you cut the people from the strings; if you stare at just sky and kites for long enough, you’re watching in the ocean.
Senses

Sight

Flit  Bright
Soar  Playful
Clear  Saturated
Senses

Smell

Grass

Ocean
Sound

Wind

Laughter
Taste
Ocean    Hummus    Crackers
Senses

Touch

Soft
Chill
Light

Crisp
Breezy
Prickly

Deep
Clear
Fleece
Kite Flying

Adjectives

Free
Curious
Clear
Color Palette

01 - Red
  R - 255%
  G - 82%
  B - 82%

02 - Dark Green
  R - 76%
  G - 175%
  B - 80%

03 - Indigo
  R - 63%
  G - 81%
  B - 181%

04 - Light Green
  R - 139%
  G - 195%
  B - 74%
Documentary
Metaphoric
Katey Basye
Aerial Imagery
Documentation
Sather Tower

I chose this site as an alternative to the Berkeley Marina because it contrasts the Berkeley Marina in mood, purpose, and perspective. At the Berkeley Marina, the environment was open and free; people don’t congregate, and the entire sky is their playground. At Sather Tower, it feels a bit more busy, crowded, and solid. It also, most interestingly to me, actually allows me to go up and have the aerial perspective that my system will be interested in. By going up in Sather Tower, I got a different perspective of the ground and campus I had just been down on. This is where I realized I was getting closer to the point of the project as a whole—using aerial imagery to make people see their environment differently. Up in Sather Tower, the familiar is new and interesting and unfamiliar.
Analysis 1

Users

Sather Tower

At this site, people seem busier and more solitary. There are many benches and nice areas to sit around the tower, and people use them to read, study, and work on their laptops. When not sitting, people are rushing by or using the tower as a meeting place.
Senses

Sight

Stone
Tower
Overcast
Ubiquitous

Plain
Regular
Imposing
Sight
More
Busy
Secrets
Insignificance
Bustling
Rushing
Patterns
Senses

Smell

Old Trees

Grass

Musty Intrigue
Sound

Ringing
Rustling
Murmuring
Page flipping
Elevator dings
Senses

Taste

Dust

Must
Touch

Breeze

Marble

Elusive

Smooth
Smug
All-seeing
Distinguished
At first, I thought the color palette would be boring because when I was looking up, I pretty much just saw the brick of the tower and the sky. When I looked out from the ground, I wasn’t interested. From above, I was surprised by how many patterns the roofs of the buildings have, and I was struck by the textures of the tree tops and how they are punctuated by orange / terra-cotta bricks and walls, as well as the mint green of oxidized copper.
Documentary - Same Spot, Different Perspective
Documentary - Same Spot, Different Perspective
Documentary - Texture, Pattern
Documentary - Secrets
Composition
Reading & Synopsis
The examples in the readings helped clarify some of the concepts without just giving the answers. I also liked how he put it in linguistic terms, explaining for example, how Gestalt is the syntax; this helped me break away from verbal thinking and concentrate on how to communicate on a visual level. It was also nice to see that principles like contrast and balance are qualities that run through human perception, but we achieve those things with different methods. It’s easy to get overwhelmed by all the elements and confound them with these principles, but Dondis offers a clear way to think about it. In this vein, the reading, along with the discussion last week, especially helped me to consider more factors than just the squares—the white space of each individual 8x8, each conceptual pair, and the entire series as a whole.
Composition
Version 2 Objective
Composition

Version 2 - Objective

Contrast

Harmony
Version 2 - Objective

Bold

Subtle
Version 2 - Objective

Symmetry

Asymmetry
Composition

Version 2 - Objective

Proximity

Similarity
Version 2 - Objective

Leveling

Sharpening
Version 2 - Objective

- Contrast
- Harmony
- Bold
- Subtle
- Symmetry
- Asymmetry
- Proximity
- Similarity
- Leveling
- Sharpening

Katey Basye

Interface Aesthetics
Spring 2015

Elisabeth Prescott & Kimiko Ryokai
Research
What is the behavior(s) you are trying to capture? What are your users physically doing?

— flying drones, kites, and balloons
— taking photos and images
— playing, racing, competing
— hiking, walking
There are many people taking aerial photos with aerial vehicles but no platform for uploading them, deriving information from them, or otherwise extending their impact.

Aerial imagery can provide crucial, high-quality information for environmentalists, but what already exists is inconsistent, low-quality, and/or very expensive or unaccessible.

The current drought in California presents a specific challenge: showing water usage over time.

My project will provide a place for people to upload their aerial imagery, reference it with existing geospatial systems, create visualizations of the data derived from the images, and narratives about their environments.

With my project, individuals will be able to contribute to an open network of information about the environment.

Specifically, users will collect data and create narratives around water usage over time.
The user experience will be successful if users can smoothly, intuitively, and quickly complete the following flow—upload imagery, geo-reference it, generate visualizations of their information, arrange other data layers, and export their creation into a report or presentation.

The design and user experience will be successful if it communicates and facilitates openness, accessibility, and collaboration.

The design will be successful if it appeals to and reflects the identities of researchers, environmental activists, citizen scientists, and aerial vehicle hobbyists.
This web application will be used by researchers, environmental activists, citizen scientists, educators, and aerial vehicle hobbyists. It will serve as a place for them to put their imagery and other data to use for the sake of personal research, creative expression, or activism, and it will allow them to participate in a wider network of geospatial information contribution.

Right now, if people take images with kites, balloons, or drones, they mostly do nothing with it. They might contribute to a few sparse open source sites, or create slideshows and put them on Youtube, but as of now, there is no solution that connects or enriches those images with data, graphs, or narrative. The primary hope for our project is that it will streamline and enhance behaviors that already exist, so that they can increase. A secondary goal is to make it simpler and more motivating for a novice to be involved in aerial imagery contribution.
The UI will be found on the web, but it will be responsive and accessible on a wide range of devices. That being said, because our project involves uploading photos, our users will most likely be using our site from a Desktop or laptop.
Research

Screen Size

The UI will be found on the web, but it will be responsive and accessible on a wide range of devices. That being said, because our project involves uploading photos, our users will most likely be using our site from a Desktop or laptop.
Research

Persona 1

Rachel

AGE
27 - 35

Hobby
Running, hiking, traveling, photography, environmental activism

Familiarity with Technology
Medium

Rachel is an environmental journalist. This is her second career. She studied biology and worked in a lab for a few years after college. Upon returning to graduate school for journalism, she focused on reporting environmental issues in the developing world. Today, she works for an environmental newspaper that allows her to travel.

When Rachel is abroad, she works in interdisciplinary teams of scientists, programmers, community organizers, and makers that seek to combine environmental data with journalistic writing. This activity involves deploying sensors and other data-collecting equipment, educating locals on how to use them, analyzing the data, and reporting on it with data-backed narrative. Her work regularly appears on projects like Third Pole.

When Rachel is at home in the US, she organizes and participates in events for citizens to document their environments.
 Persona 2

Jeff

<table>
<thead>
<tr>
<th>AGE</th>
<th>Hobby</th>
<th>Familiarity with Technology</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 - 58</td>
<td>Photography, flying RC’s, hiking</td>
<td>High</td>
</tr>
</tbody>
</table>

Jeff got into drone flying as a natural progression from a lifelong hobby of RC flying. His day job is an engineer in Silicon Valley, but when he is not at work, he spends every spare moment flying his aerial vehicles. His preferred way to fly is FPV (first-person view), and the time he spends is definitely characterized as flying for the sake of flying. With the drones, he has begun to take photography and videography, but he views these things as simply a by-product of doing what he loves. That is, photography is not the end goal for him.

Even so, he has recently gotten attention for his photography and videography and landed clients in the agricultural sector. He assists his clients in setting up and flying “camera rigs.” He offers no interpretation of the imagery he takes but simply hands over the images to the farmers.

His attitude towards doing “extra” things with his imagery is, if it is inline with the joy that flying gives him, or somehow enhances the efficiency or effect with which he can fly, he will do it. Otherwise, it is not worth his time.
John

AGE 32 - 58
Hobby Hiking
Familiarity with Technology High

John is a retired engineer, an avid hiker, and a part of several environmentally-oriented groups who organize people to document, index, and map natural resources. For example, last week, he went on a “bio-blitz” to count and categorize trees in Joaquin Miller Park in Oakland, CA. He stumbled on aerial photography as another means of environmental organization and accountability when he and some friends wanted to survey the Oakland Hills for fire-risk vegetation such as the Eucalyptus tree. He uses Public Labs products to gather his information and shares it with his likeminded friends and colleagues, but he does not do much more with it.
Jeff takes photos and videos with his Phantom 1 DJI.

1. He uploads his photos to the app.
2. He chooses which photos he wants to geo-reference.
3. He geo-references his photos and saves them for the wider community to now use.

Rachel wants to create a narrative from the community’s data.
1. She logs on to the app and creates a new post.
2. She searches for the location she wants to display.
3. She browses the image and data layers available for that location from the time she wants.
4. She arranges the images and data and accompanies them with text to tell her story.
5. She publishes the story and shares it with journalism communities.
Create a user flow for one of your personas.
What type of experience do you want to provide for your user?

On the creation/contribution side, this app will be clear and allow people to perform the task (upload or create) they want as quickly as possible. It is for the maker/DIY community, so it will be highly customizable and able to stand up to tinkering, with data and narrative. In this vein, it will be open and welcoming and leave people with a sense of accomplishment and contribution to something important.

On the browsing/read side, the app will balance design that moves people towards content in a compelling way with design features that promote pause and discover. Overall, browsers should leave with a feeling of accomplishment and learning.
Formal Collage
Aesthetic Analysis

I picked Mapbox Studio and ___.

Mapbox Studio is a program that allows you to design your own maps. Our project will partially deal with photos and videos referenced on base maps, and so I wanted to explore mapping designs.
Mapbox Studio

Overall, I think the appearance of Mapbox is beautiful. Moreover, I think that it balances usability with aesthetics. That is, the visual aspect enhances the usability. The visual elements lead me through many of the actions of the app. Color is subdued and used in a way to indicate what can be pushed. The layout is dominated by large panes in which it is clear that you should work and design. There is almost no text or wasted space, and the important tools you need to work, are emphasized by size and color. Small-but-important text draws the eye in from the right-hand corner.

Whatever pitfalls in usability there are seem to come from interaction problems, like whole missing elements that lead to poor learnability or a lack of transparency, for example.

An interesting part of the aesthetic of Mapbox is also its output. The maps that you can create from this tool are, or can be, beautiful, which on some level adds to the (not necessarily visual) beauty of the program.
Analysis 1

Examples
Mapbox Studio

The primary purpose of this app is to create custom maps. While it does provide a few decent templates or starting points, the power of this program is that you can edit or code a map of your choice. The company strives for beauty on some level—they actually call the output of their program beautiful several times on their site. It’s really clear that they tried to create a tool with an aesthetic that reflects the beauty you can make with it. More than aesthetics or identity though, for Mapbox, the beauty it wants to create goes hand-in-hand with usability. There is a lot of function that needs to be fit into map-design programs, and especially when I juxtapose Mapbox with the clunky, gray, government-type mapping interfaces that I mostly see, I think Mapbox had to rely on visual design to make its functionality usable and the beautiful maps it wants you to create, possible.
Mapbox Studio

According to the Mapbox site, industries from Real Estate to Finance to Insurance to Media use this tool. Generally, this tool is to design, not to program, and so it is very visual and WSIWYG, and the individuals in these industries who actually use it are probably not highly technical, at least not to where they can program the same thing. While they purport to empower you to produce beautiful maps, Mapbox actually seems very useful for companies, and users use it largely during the work day. I imagine that the ability to make a highly customized version of “place” both stems from and fosters feelings of ownership and protection.
### Analysis 1

#### Color Palette

<table>
<thead>
<tr>
<th>Color Code</th>
<th>Hex Code</th>
<th>Red (%)</th>
<th>Green (%)</th>
<th>Blue (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>01 - #FFFFFF</td>
<td>01 - #FFFFFF</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>02 - #1D405C</td>
<td>02 - #1D405C</td>
<td>29%</td>
<td>64%</td>
<td>92%</td>
</tr>
<tr>
<td>03 - #3D86C3</td>
<td>03 - #3D86C3</td>
<td>61%</td>
<td>134%</td>
<td>195%</td>
</tr>
<tr>
<td>04 - #303030</td>
<td>04 - #303030</td>
<td>48%</td>
<td>48%</td>
<td>48%</td>
</tr>
</tbody>
</table>

Mapbox Studio
The color palette of the Dashboard page and the identity as a whole, is very typical flat design—shades of a main, bold color punctuated by white and black. White space is actually blue space, for no functional reason, which is fine, but the shades aren’t quite different enough. It gets tiresome to look at for too long.

The workspace though, lets whatever base map is present be the dominant color. With a dark gray toolbar and white icons and a light gray code panel, the colors of this screen are mostly conducive to work. The toolbar is a little too dark and heavy, which makes it stand out a bit in the periphery when I’m focusing on the map and code panels.
Analysis 1

Typography

Mapbox Studio

Is this consistent across the UI? (If not why is it broken?)

The font used seems to be Brandon.

In the dashboard, there are three sizes, two weights, and three colors used. Headlines are bold, bigger than the rest, and brighter (white). Body copy is smaller, normal weight, and white. Labels are light blue and bold but a smaller size. In general, I think the type on this screen is too small and light—especially for a bright blue background.

In the workspace, there are only two sizes and two weights used. The tool labels are bold, white, and about body-copy size. The meta information in the top right of the map panel is smaller, light gray, and a normal weight.

Overall, the type achieves a lot of consistency by only using one type face. I’m not sure the mapping of weight, size, and color to every element is very consistent. There are many elements that should indicate the same functionality but look differently.
I think the use of the typeface was largely an aesthetic decision. It is just the kind of typeface found in flat designs, so it feels trendy. It looks great at large sizes or for headlines, but this program is supposed to be for making and working and requires a lot of very small text, and I don’t think the typeface is very readable on that level.
Analysis 1

Mapbox Studio

Assets

Gulf of Mexico

Source
Create custom vector tiles

Blank source

Create
Mapbox Studio

The icons are purely functional. They communicate that they are tools and indicate what the tool might be used for.

The map layers are aesthetic. They give the user a place to start, as well as show them what is possible to customize and design.
Google Maps Explore - iOS

The Explore feature on Google Maps iOS balances usability with aesthetics because it uses beautiful imagery, text, icons, and controls in a very economical way. On a micro-level, every visual element seems to mean something, and when you zoom out and consider the whole layout, hierarchy is created. The important things stand out. You want to push what you’re supposed to push and move where you’re supposed to move. The visual elements make you want to do something.
Analysis 2

Examples

01 - Place page
The place page is a good example of how this feature calls out the most important information and actions. The main information about the place is prominent in the blue bar, while the main action to take—getting directions to that place—uses shadow to push it up. Secondary actions are blue with icons so they stand out from the copy text, but they do not have a shadow and do not move from the page like the button. The use of shadow on the top image also indicates there is something to drag—and when you do, the app puts you on the map at that place.

02 - Map view
The aesthetic of the map view of a place is mostly determined by the map (as it should be). There are shadowed buttons again on this screen that take you to immediate actions like locating yourself and getting directions to this place. Even the top white bars have a bit of shadow, which puts them up the z-axis and makes you want to push them. When you do, the app leads you to a different place or functionality.
Objectives

Google Maps Explore - iOS

This UI strives to associate information, imagery, and actions associated with a particular place. Different media have to be brought together to give users the essence of a place.
Google Maps Explore - iOS

Users

One group of users of this app is composed of tourists, visitors, or people who are unfamiliar with a particular place and want to know it through as many lenses as possible—visually, through opinions of others, factually, etc. It is necessary to be as holistic as you can because no one lens will really convey the sense of place; no one medium will communicate all the information. Users might use it at any time of day or night, but likely as they are planning trips.

A second group of users might be those who contribute content, reviews, and photos to a place. Perhaps they want to communicate the essence of a place in as many ways as possible. They use the feature as they travel to the places they love and frequent. This feature then, allows them to have some kind of ownership or stake in the identity of a place.
### Analysis 2

#### Color Palette

<table>
<thead>
<tr>
<th></th>
<th>Color Code</th>
<th>R</th>
<th>G</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>#EC751A</td>
<td>236%</td>
<td>117%</td>
<td>26%</td>
</tr>
<tr>
<td>02</td>
<td>#4285F3</td>
<td>66%</td>
<td>143%</td>
<td>233%</td>
</tr>
<tr>
<td>03</td>
<td>#FFFFFF</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>04</td>
<td>#343434</td>
<td>52%</td>
<td>52%</td>
<td>52%</td>
</tr>
</tbody>
</table>

#### Google Maps Explore - iOS

![Color Palette Diagram](image_url)
Google Maps Explore - iOS

The colors in this feature seem to mean something. The bright, non-white colors are important actions or information. Throughout the feature, blue indicates action, while orange indicates user opinion (reviews, ratings).

The subtle, paler colors of the map are aesthetic, although their value is probably also functional. It is so much real estate and needs to hold so much detail, that it cannot be composed of bright, bold colors.

Overall, the colors are consistent and fit in Google’s brand.
Google Maps Explore - iOS

Type Inventory:

There is only one font throughout this app—Roboto. It is used in black, white, and gray at two weights and 3-4 sizes.

Bold weight and the largest size are reserved for headlines, while plain, black text makes up the body copy. Labels, meta information, and subtitles are gray and a bit smaller than body copy.

The color, weight, and size of the type is consistent throughout the feature, which is consistent with the rest of the design—every visual element means something. I can rely on the visual design to tell me what is important and what is not, what I should do and what I should not do.
Typography

Google Maps Explore - iOS

Roboto is a good choice for this feature. It balance aesthetics with usability. It is an attractive font, especially at larger sizes, but since the feature is mobile, it is imperative that the font is readable at small sizes, and I think Roboto achieves this.
Google Maps Explore - iOS

Assets

People's Park
2.9 ★★★★☆ 28 reviews
1 min

Katy Basye
Rate and review

People's Park
2.9 ★★★★☆ (28)

Dharani Dhandra
6 months ago

The only back bay taken back by the people of peoples park and in berkeley is extremly you are uneducated
The imagery in this feature is present because it is functional, but it is laid out aesthetically. The icons indicate actions or information that is better displayed visually, while the images try to convey actual visual information about the place, which is part of the objective of the feature.
Design Workshop

Typography 1
You will design UI of a new mobile weather app. Create typographic hierarchy with the following set of rules:

• Use Verdana as typeface
• Use scale
• You may use rotation of text
• Background is white and figure is black
• No gray scale (only black or white)
• No images/photos/illustrations
• No italics or weight (bold)
• Screen size is 750 × 1334px
• Use all the copy below:

February 23, 2015
Berkeley, CA 94720
Monday Clear
Precipitation: 0%
Humidity: 62%
Wind: 7mph
68 °F °C
Tuesday 64
Wednesday 64
Thursday 66
Friday 66
If this is logical, I assume the user knows where they are, so I de-emphasized place. I made the day and date the most prominent, so the user would get situated in time. When reading the date from left to right, the eye goes down into that day’s conditions; the temperature is most prominent because it’s usually the most influential weather characteristic. Lastly, before leaving the screen, the user sees the temperatures for the days ahead.
Version 2
Emotional

I’m not sure if this is emotional, but it is not necessarily logical. The 90-degree angles of some of the text alone makes it a bit more difficult than a “logical,” hierarchical text.

The eye is drawn to Berkeley, CA first, which makes sense, but the contrast of the small zip code does not. This isn’t a particularly important piece of information, but it stands out quite a bit.

Monday’s date and conditions are a nice unit of information, with the size of the temperature, and the rotation of “clear” drawing attention first. As a whole, this chunk of text is hanging and implies a falling motion.
Typography 1

**Version 1**

Monday
February 23, 2015

Berkeley, CA

68°F CLEAR
PRECIPITATION: 0%
HUMIDITY: 62%
WIND: 7mph

Tuesday 64°F
Wednesday 64°F
Thursday 66°F
Friday 65°F

**Version 2**

Berkeley, CA
94720

February 23, 2015
Monday
68°F
CLEAR
PRECIPITATION: 0%
HUMIDITY: 62%
WIND: 7mph
Monday
February 23, 2015

Berkeley, CA

68°F CLEAR
PRECIPITATION: 0%
HUMIDITY: 62%
WIND: 7mph

Tuesday 64°F
Wednesday 64°F
Thursday 66°F
Friday 66°F
Style Guide
This is a desktop web browser, one-page site that will introduce and summarize our final project. The entire site is on the left, and each section follows.
Style Guide

Grid System

01 Whole site
Zoomed out version of whole site..

02 Content section
Wireframe 2
Typography 2
You will design UI of a new mobile weather app. Create typographic hierarchy with the following set of rules:

- Use Verdana as typeface
- Use scale
- Use **weight**
- You may use rotation of text
- Background is white and figure is black
- No gray scale (only black or white)
- No images/photos/illustrations
- No italics
- Screen size is 750 × 1334px
- Use all the copy below:

  February 23, 2015  
  Berkeley, CA 94720  
  Monday Clear  
  Precipitation: 0%  
  Humidity: 62%  
  Wind: 7mph  
  68°F  
  Tuesday 64  
  Wednesday 64  
  Thursday 66  
  Friday 66
Version 1
Typographic Hierarchy

Berkeley is the location for all the information, so it is associated with nothing and then everything at the same time. Monday and Monday’s information (date and weather data) are in a block, and the rest of the days are associated by similarity.
Typography 2

Version 2

Emotional

For this one, the emotion was insistent. I wanted to make everything feel blocky, and I insisted on constraining each “block” of text on its width. The heights of the days might look a little awkward, but the widths are definitely equal. The 6’s really took away from the block/square feel, so I cut them off on the edges.
Design Workshop

Typography 3
You will design UI of a new mobile weather app.
Create typographic hierarchy with the following set of rules:

• Use Comic Sans, Georgia, and Helvetica as typefaces
• Use scale
• Use **weight**
• You may use rotation of text
• Background is white and figure is black
• No gray scale (only black or white)
• No images/photos/illustrations
• No italics
• Screen size is 750 × 1334px
• Use all the copy below:

February 23, 2015
Berkeley, CA 94720
Monday Clear
Precipitation: 0%
Humidity: 62%
Wind: 7mph
68°F
Tuesday 64
Wednesday 64
Thursday 66
Friday 66
Version 1

Typographic Hierarchy

I really wanted to try a diagonal grid/baseline, and I thought Helvetica would lend itself nice to that.

I think the Monday stuff works—it is grouped together. The slight separation of ‘Monday’ and extreme separation of ‘clear 68’ draws attention away from the large ‘February 23.’

Having Berkeley in the corner makes sense—all other information belongs to it. It is not super pressing though, so it doesn’t get seen until February 23 and Monday’s information have been processed.

I don’t feel great about the other days, but I didn’t want them to be below February 23 and associated with it.
Version 2
Emotional

For this design, I wanted to use a lot of Georgia Bold and Bold Italic, because I think they’re beautiful in and of themselves. I chose Helvetica for the weather data because I saw it as having a more functional feel, and I wanted contrast between all the days and this list of information about Monday.
Typography 3

Version 1

Berkeley CA
TUESDAY 84
WEDNESDAY 64
THURSDAY 66
FRIDAY 66

FEBRUARY 23
Monday
precipitation: 0% humidity: 68% wind: 1 mph
Clear 80

Interface Aesthetics
Spring 2015
Elisabeth Prescott &
Kimiko Ryokai

Version 2

berkeley, ca

Monday,
February 23, 2015
precipitation: 0%
humidity: 42%
next: 7 mph
clear

tuesday 64
wednesday 64
thursday 66
friday 66
Design

1. Pick 3 key screens based on your user flow
2. Follow the instructions on each page.

You may use ANY design elements, but typography and ease of use should be your main priority.

Note: These screens are part of a T, 4/7 deadline I have for my final project that actually also involves laying them out with HTML and CSS—which is revealing several interaction improvements that I will be able to document further.

I’ve included what is so far a natural part of the process of designing this screen and will continue to update this (and you) in the next few days.
Wireframe Anatomy

1. Duplicate the wireframe anatomy page (page after this) three times. Replace the image on screen with your blocking screen.
2. Label the sections within your blocked screen. Label your UI as shown in the example.
3. Delete any instructions or examples. Update the document to reflect your work.
Desktop - Project Creation

- Map with aerial imagery stitched to it.
- Expand map editor to full screen.
- Icons to toggle on and off aerial images, street view images, and video embeds.
- Add module in existing modules.
- Floating action bar.
- Add module.
Style Guide

Wireframe Anatomy

Desktop - Map Editor

- Whether photos are already in use.
- Categories of photos.
- Upload more photos.
- List of photos available for adding to project.
- A photo in use on the page.
- Map with aerial imagery stitched to it.
- Icons to toggle on and off aerial images, street view images, and video embeds.
- Collapse map editor to full screen.
Style Guide

Wireframe Anatomy

Desktop - Map Editor

- Project title.
- User thumb, name, and location.
- Project tags.
- List of photos available for adding to project.
- Map with aerial imagery stitched to it.
- Icons to toggle on and off aerial images, street view images, and video embeds.
- Time slider. Points and aerial images.
User Flow

1. Pick three screens from your UI Flows
2. Replace the three screens (on following page) with your current and finalized blocking screens. They do not have to be in sequence. (cart first, sort portfolio, find a restaurant)
3. Remove the (orange) description flow. Put your user flow description in this section.
Flow 1
John has already uploaded his photos. The app has sorted them. They are ready to drag onto the page.

Flow 2
John has expanded the map editor to place his photos and videos on the map.

Flow 3
He adds a module to the project page.
Process Document

Wireframe to Design

The following screens will be an exercise in replacing blocks with typography, color, and content. This is an iterative process as you will be working on the design, and then looking at it on screen. Here you will document your process as you weigh usability vs design aesthetics.

1. In the first screen replace the example with your first wireframe.
2. Begin designing the screens. Put them on the device and make adjustments necessary to create both a well balanced design and usable design experience.
3. Document each iteration, describe what you adjusted.
4. Place your final design decision in the final example box.
5. Remove all instructions that aren’t relevant to your work.
Design Study 01
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Design Study 02
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Design Study 03
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.
Design Study 01
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Design Study 02
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Design Study 03
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.
Design Study 01
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Design Study 02
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Design Study 03
Description - Remove this information. Explain the iterative changes that you made based on looking at your design on the device.

Wireframe
Project page map.
Towards Final Design: Part 1

Carefully review the visual design elements discussed in class and summarized on page 2 of this document. Continue to refine the design of your three chosen screens based on these four design elements.

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.
Each screen you present on this page should be different to document/illustrate your process.

Study 1: Hierarchy

This is the default screen of the project editor. The eye should be sharpened to the actions—upload on the upper left, add module in the middle, and Save/Cancel in the bottom right. At the same time, the map is prominent because it is the core of our project. After prototyping, it was clear that the forms needed to be laid out in a more usable way that also takes the backstage to the map and actions.

Study 2: Grid

In initial wireframes and blocking pages, the column grid was 12, but after prototyping it, I realized I need more control and consistency and switched to a 24-column grid. The baseline grid is 32px for 16px body text.
Each screen you present on this page should be different to document/illustrate your process.

Study 3: Typography
The typography is largely to enable actions and instruct users what to do or what to expect.

Study 4: Colors
I considered using a light color for the side bar, but so much of the app depends on it that I thought it should look more substantial. Using a dark color allows the white to stand out and instruct the user to upload photos. The most important actions are a bright blue, which sharpens the eye to them.
Synthesis  
Screen 1: Final Design

Please put the hi-res version of your final design for Screen 1
Study 1: Hierarchy

One requirement of the project form was to give the user an idea of how a project might look when saved, which is why the title is larger. The map and actions are still sharpened, and the category of photos is highlighted.

Study 2: Grid

In initial wireframes and blocking pages, the column grid was 12, but after prototyping it, I realized I need more control and consistency and switched to a 24-column grid. The baseline grid is 32px for 16px body text.
Each screen you present on this page should be different to document/illustrate your process.

**Study 3: Typography**

One requirement of the project form was to give the user an idea of how a project might look when saved, which is why the title is larger. The map and actions are still sharpened, and the category of photos is highlighted.

**Study 4: Colors**

In the final design, I used colors to sharpen to actions and selection. Blue is for action and green is for selection. I went back and forth between a lighter and darker background for the sidebar but went for dark because the lighter background competes with the editor instead of letting the photos provide the color. The photos are also slightly transparent before hover so they are muted.
Process

Synthesis  Screen 2: Final Design

Please put the hi-res version of your final design for Screen 1
Each screen you present on this page should be different to document/illustrate your process.

**Study 1: Hierarchy**

The hierarchy should keep the user focused on project creation and usher their eye and action down the middle of the page. The message in the middle of the module box draws the eye and instructs the user what to do.

**Study 2: Grid**

The hierarchy should keep the user focused on project creation and usher their eye and action down the middle of the page, so these modules take up the full width of the grid.
Each screen you present on this page should be different to document/illustrate your process.

**Study 3: Typography**
Again, typography is kept to a minimum—for labeling and instructing. The instructional default messages of the modules are centered, bolded, and in white text so the user knows what to do. The module shown here (photo grid) is pretty straightforward, but we have others that are unique.

**Study 4: Colors**
In the final design, I used colors to sharpen to actions and selection. Blue is for action and green is for selection. Here, color is used to let the user know that they can drag and drop and where.
Process

Synthesis  
Screen 3: Final Design

Please put the hi-res version of your final design for Screen 1
interface_aesthetics