

DESIGN RATIONALE

Information Architecture

The site is made up of three pages: the homepage that introduces the film and production information, a page dedicated to the venue including its features, location and booking information, and a supplementary page that gives context on the film due to its historical significance. There is also a custom 404 Error page that features the same train graphic as the homepage, only with broken train tracks. I chose not to include a menu toggle for this site as there are only three pages. I believed it would be a nice chance to add image links that would be available on all screen sizes.

Layout

Using the 'mobile-first' format, the content is 'stacked' when viewed in a narrow viewport. However, as the viewport widens, some sections place text and images side by side. I believed this would make for a more pleasant viewing experience on wider viewports, as it would prevent the user from scrolling continuously, as well as help them find information faster.

The homepage header differs from those on the 'Tickets' and 'Keaton' pages, which feature a red background and brief introductory text beneath a graphic. I wanted the homepage to harken back to the somewhat chaotic billings of the 1920s, where different fonts of different sizes were often used in tandem. As such, the h1 ("The Electric Cinema presents") is smaller than the h2 ("Buster Keaton in The General"). The main emphasis is on the film's star and title, as I believed these to be the main draw of the event. Despite this, the key message of the entire website is that the Electric Cinema is presenting a special, one-off event, which is why it must be mentioned in the h1. It also makes it easy to imagine this being a series of events presented by the Electric Cinema, where different stylistic h2s can follow the introductory h1.

Colour and Visuals

When creating my moodboard and mindmapping my site, I noted that promotional materials for Keaton's films were often brightly coloured. These posters bore a resemblance to the paintings of Toulouse Lautrec, which feature warm mustards, reds, and rich blues. These colours are often repeated in Keaton's promotional material.

My website therefore features bold splashes of the above colours, with a shade of teal blue for headers and section backgrounds, a vibrant red for header backgrounds, and a mustard yellow for borders. These are set against a cream, almost peach body

background. I did not wish for a more stark white, as I believed a cream would help soften the vibrant colouring of the sections and type.

I also created several graphic images in Adobe Illustrator to accompany headers and sections. I wanted to use graphics as I noticed that 1920s promotional artwork for Buster Keaton's films often featured illustrations as opposed to photography, which at the time would have had a limited palette. More than one poster for his films featured illustrated circles, which is why the homepage header features a red circle with a black silhouette of a train. All of my graphics use the same colour scheme as the rest of the site for consistency.

Photographs are used sparingly on my site to reflect the silent era's preference for graphics over photography in promotional materials. Two are of Keaton himself, while another is a stunt shot from the film.

Type

As this is also a period film set during the Civil War, I was interested in using common fonts from that period, with their varying weights and line heights, and seeing how they could apply to the content. For this reason, my initial design included the 'Rye' Google font. However, I removed this for the sake of consistency and to create a more elegant tone.

The Google Font Poiret One bears a resemblance to silent movie captions, and I have used it for headers. As it is a very light font, it was necessary to bring its weight up to 600. Body text uses the Google font Josefin Sans, which manages to be simultaneously rounded and angular, creating a friendly, easily readable tone. However, as it is quite a compact font, the line height needed significant boosting to stop it from looking too cramped together.

Poster and billing type of the 1920s often played with angles, with some text skewed to the left. I therefore used a transform to rotate a line of the homepage header text.

Animation

My site features only a small amount of animation; initially, I had planned to make the train in the homepage header image move along its 'tracks' if the user hovered over it. However, I decided that this might be distracting, and I therefore only included animation where a clear user action is required. For this reason, I focused on only animating the navigation icons, which are wheels that spin when hovered upon. Additionally, a call-to-action ticket icon rotates a few degrees when the user hovers over it. In this way, a presence of movement can help guide the viewer's navigation of the site.

Moodboard that explores the above topics here.