Journal of Pedagogy and Education Science (JPES)
Vol. 3, No. 03, pp. 235-242
journal.iistr.org/index.php/JPES
DOI: 10.56741/jpes.v3i03.645

Optimizing Layout Structure in the ASOS Application Using the GeM Framework

[1]Nabila Kusuma Wardhani*
Corresponding Author: * nkwardhani82@gmail.com
[1] Universitas Ahmad Dahlan, Yogyakarta, Indonesia

ARTICLE INFO

Article history
Received 26 June 2024
Revised 20 November 2024
Accepted 21 November 2024

Keywords
Base Unit
GeM Framework
Hyperlink
Layout Base

ABSTRACT

The study aims to identify key elements such as icons, text, and paragraphs within the ASOS application. The research seeks to provide insights into the application's design, emphasizing simplicity that appeals more to younger users compared to adults. The study employs a qualitative descriptive research method to analyze the data, which consists of screenshots from the ASOS application taken on a mobile phone. Data collection focuses on various screens, including the home screen, categories screen, Ramadhan edit screen, brand screen, my bag screen, and add address screen. The analysis reveals that the application contains numerous hyperlinks facilitating the selection and purchase of goods. From the examined screens, the author identifies 207 base units, which are further classified into 51 base layouts.

This is an open-access article under the CC–BY-SA license.

Introduction

Businesses leveraging the internet can effectively communicate and disseminate information to customers while also receiving valuable feedback regarding satisfaction [1]. With the rising popularity of electronic commerce (e-commerce), companies selling fashion-related products increasingly utilize the Internet to connect with consumers and gain a competitive edge [2]. One prominent form of e-commerce is the marketplace, which serves as an intermediary between sellers and online buyers, managed by the platform itself. Well-

known e-commerce platforms include Shopee, Zara, JD.id, eBay, Mango, Stradivarius, and ASOS [3].

Websites and applications are revolutionary technologies that have significantly transformed the business environment, providing a positive impact on e-commerce. These platforms serve as venues for buying and selling products, and services, or obtaining information via the Internet [4]. However, the absence of a standardized user interface in e-commerce websites can affect users' decisions to adopt these sites for online shopping. Findings indicate a strong association between user expectations of utility and ease of use with a standardized user interface [4].

Layout strategy is a crucial decision that falls into long-term strategies within supply chain centrality. Effective and efficient layout design impacts competitiveness, process flexibility, costs, and the development of a company's image [5]. The objective of the website or application layout is to present items in a limited online space in a way that allows customers and computers or gadgets to communicate efficiently, ultimately facilitating sales and development [5].

This research employs the GeM model to analyze the layout structure of the ASOS application. The researcher's interest in the ASOS application stems from its global recognition and its focus on fashion products [3]. According to Ref. [6], ASOS has a higher rating than Zara products, with many positive responses from users in the Play Store. ASOS, an e-commerce platform founded in London on June 3, 2000, stands for As Seen on Screen. In 2003, it was abbreviated to ASOS [7]. The platform was founded by Nick Robertson, a British entrepreneur, along with Andrew Regan and Quentin Griffiths. Nick Robertson served as CEO in 2015 and has worked since 2009 as Chief Financial Officer [8]. ASOS Brands, created by a London design team, strives to bring customers the latest clothing, shoes, accessories, and gifts [9].

This research contributes to the understanding of multimodality, a concept within the social semiotics approach. Multimodality is valuable for providing information inputs for language learners to enhance their linguistic knowledge and comprehend more about multimodal information. Through this analytical analysis of the multimodality framework in a social semiotics approach, the research aims to explore various semiotic artifacts in the ASOS application, a social networking site from the United Kingdom. This study investigates the representation of visual meaning and the relationships between elements on different pages, providing deeper insights into the conditions shaping the communication landscape and the semiotic resources that influence customer decisions.

By focusing on a social semiotic approach, this study offers a nuanced view of the semiotic resources and principles related to visual imagery and text, the two most popular communication modes in contemporary society.

Material and Methods

This study utilizes a qualitative descriptive research approach to analyze the layout structure of the ASOS application using the GeM model framework. Data collection involved capturing screenshots from various screens within the ASOS mobile application, including the home screen, categories screen, Ramadhan edit screen, brand screen, my bag screen, and add address screen. The analysis proceeded through a systematic process designed to identify and interpret minimal elements that serve as foundational components across all analyzed pages. This initial step, known as the base layer identification, categorizes every visible element on each page into distinct base units such as icons, text blocks, buttons, and images. Subsequently, the layout base for GeM presentation layers was established, focusing on the grouping and segmentation of these base units within the application's interface. This stage encompassed three main components: layout segmentation to delineate different sections of the interface, realization information to detail visual attributes like typography and color schemes, and layout structure information to analyze hierarchical relationships among segmented elements. The analysis culminated in connecting these base units and layout bases to form a comprehensive layout structure, thereby elucidating how these elements collectively contribute to the user experience and interface design of the ASOS application. This methodological approach ensures a thorough examination of both micro-level interface components and macro-level layout strategies, offering insights into the effectiveness and user engagement aspects of ASOS's interface design.

Results

In this section, the researcher analyzed the base units and layout bases found within the screens of the ASOS application, spanning from the home screen to the checkout screen. These screens serve to inform customers about products and brands available on the platform, aid in product selection, guide them through purchasing and payment processes, and facilitate an enjoyable online shopping experience.

A. Base Units

The home screen prominently features ten images, each serving as a gateway to various product categories and promotional offers. Positioned at the top is a menu icon providing access to account settings and customer support. Additionally, icons for men's and women's brands allow users to navigate directly to their respective sections. A heart-shaped icon enables users to save favorite items for future purchases, while a search icon facilitates brand and product searches.



Fig. 1. Menu icon, men icon, love icon, and search icon

Within the menu screen, ASOS highlights ongoing brand promotions, including discounts of up to 80%. Trending items such as sneakers, accessories, and seasonal offerings like Ramadan editions are also prominently featured.

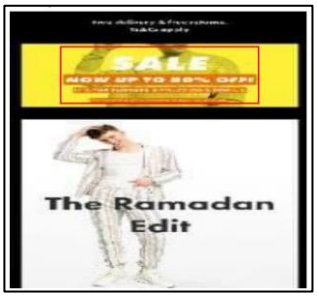


Fig. 2. Sale promotion and Ramadan edit

To further incentivize purchases, conditional vouchers are provided, with a "Go Shopping" hyperlink at the bottom of the menu screen guiding users to additional shopping options.



Fig. 3. Hyperlink to next screen

B. Layout Base

Following the identification of base units, the study delved into analyzing the layout base of the home screen, revealing 13 distinct groups:

L1.1	**L1.2**	U010 – T – TS & CS
U001 – I – MENU	U006 – T – HOME	**L1.4**
U002 – T – MEN	U007 – T – CATEGORIES	U011 – T – SALE
U003 – I – MEN	U008 - T – NEW IN	U012 – T – NOW UP TO 80% OFF
U004 – I – LOVE	**L1.3**	U013 – T – IT'S THE FURTHER
U005 – I – SEARCH	U009 – T – FREE DELIVERY	U014 – B – SALE

Fig. 4. Layout Base Home Screen

The layout bases ranged from textual and iconographic elements to promotional banners and navigational aids, each strategically placed to enhance user experience and engagement.



Fig. 5. Layout based on home screen

C. Layout Structure

The overall layout structure of the home screen is depicted in Figure 6, showcasing how base units and layout bases are organized spatially to optimize user interaction and visual appeal. Across the home screen, the study identified a total of 40 base units distributed among the 13 layout bases.

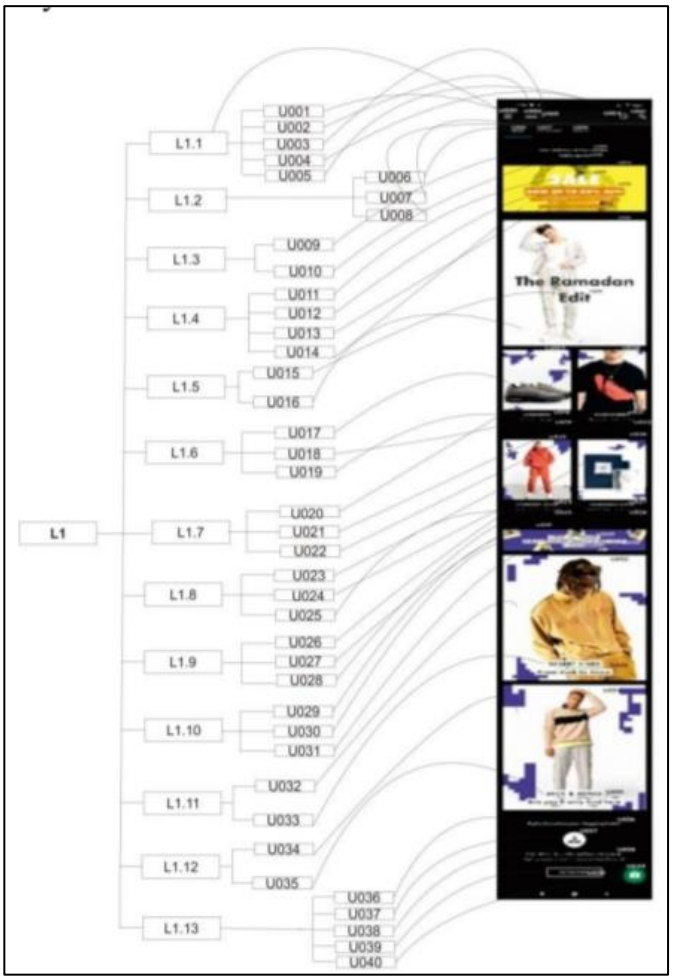


Fig. 6. Layout structure and area model in home screen

The findings underscore the meticulous design approach employed by ASOS to cater to diverse user needs and preferences. By integrating various base units into cohesive layout bases, ASOS effectively communicates its brand offerings while ensuring navigational ease and aesthetic coherence.

Discussion

The analysis of base units and layout bases within the ASOS application reveals a meticulous alignment of design elements aimed at significantly enhancing user engagement and seamlessly facilitating intuitive navigation throughout the platform. ASOS strategically integrates visual and textual cues on its home screen, underscoring the company's steadfast commitment to delivering a superior shopping experience. By adeptly grouping base units into cohesive layout bases, ASOS effectively optimizes the presentation of promotional offers and navigational tools. This strategic arrangement not only guides users through their shopping journey with clarity and efficiency but also enhances their overall satisfaction.

Furthermore, the in-depth layout structure analysis illustrates ASOS's strong emphasis on visual hierarchy and meticulous spatial organization. This deliberate approach not only improves the usability of the platform but also reinforces ASOS's distinctive brand identity. The findings underscore the effectiveness of ASOS's design strategy in capturing user interest and enhancing product visibility, which are crucial elements for sustaining competitiveness in the dynamic e-commerce landscape.

In conclusion, this study offers valuable insights into the practical application of the GeM model framework for analyzing and optimizing e-commerce interfaces like ASOS. By comprehensively understanding how base units and layout bases interact within ASOS's interface, designers and researchers can derive actionable insights to refine interface design strategies. Ultimately, this approach aims to enrich the user experience, foster customer loyalty, and drive business success in the competitive online retail environment.

Conclusion

In this study, researchers conducted an in-depth analysis of seven screens within the ASOS online shopping application, identifying a total of two hundred and seven base units. These base units encompassed various elements such as photographs, icons, text blocks, and boxes, each serving as integral components of the ASOS interface. Notably, many of these elements functioned as hyperlinks, underscoring the application's complexity and its multifaceted nature as an online shopping platform. The analysis of base units revealed ASOS's robust use of hyperlinks throughout its interface, reflecting its comprehensive approach to facilitating user navigation and interaction. However, the abundance of hyperlinks also

presents challenges, potentially leading to user confusion due to the extensive choices available. Additionally, the study explored fifty-one layout bases across the seven screens, highlighting the clear organization of elements within each screen. The layout bases effectively structured the presentation of content, enhancing user engagement and facilitating intuitive navigation within the application. It is evident from the analysis that ASOS's interface design caters primarily to young adults and teenagers, characterized by its dynamic layout and visually appealing presentation. The determination of layout bases was closely aligned with the strategic arrangement of base units, ensuring coherence and usability across the application.

Conflict of Interest

The authors declare that there is no conflict of interest.

References

[1] Sai Vijay, T., Prashar, S., & Sahay, V. (2019). The influence of online shopping values and web atmospheric cues on e-loyalty: Mediating role of e-satisfaction. *Journal of Theoretical and Applied Electronic Commerce Research, 14*(1), 1–15. https://doi.org/10.4067/S0718-18762019000100102

[2] Choi, T. M., Chow, P. S., Kwok, B., Liu, S. C., & Shen, B. (2013). Service Quality of Online Shopping Platforms: A Case-Based Empirical and Analytical Study. *Mathematical Problems in Engineering*, *2013*(1), 128678. https://doi.org/10.1155/2013/128678

[3] Shah, A., & Davis, E. (2019). Best online clothes shops and fashion boutiques for women and men: The best online shopping for designer clothing, cheap finds, ethical fashion and vintage. *Evening Standard*. https://www.standard.co.uk/shopping/esbest/fashion-beauty/10-best-uk-online-clothes-shops-asos-missguided-boohoo-a3230006.html

[4] Purwati, Y. (2011). Standard features of e-commerce user interface for the web. *Researchers World*, *2*(3), 77. https://www.researchgate.net/publication/264887614_Standard_Features_of_E-commerce_User_Interface_for_the_Web

[5] Masudin, I. (2014). Store layout for virtual retailing. *Jurnal Ilmiah Teknik Industri, 13*(2), 141–148.

[6] Castro-Lopez, A., Puente, J., & Vazquez-Casielles, R. (2018). E-service quality model for Spanish textile and fashion Sector: Positioning analysis and B2C ranking by F-topsis. *International Journal of Information Technology & Decision Making*, *17*(02), 485-512.

[7] Capon, L. (2017). *It's 2017 and people have just figured out what ASOS stands for*. Cosmopolitan. https://www.cosmopolitan.com/uk/fashion/a11807775/asos-name-meaning/#:~:text=So%2C%20for%20those%20of%20you,a%20celebrity-linked%20clothing%20website.

[8] Contact Pigeon. (2019). Why ASOS is the absolute UK ecommerce success story. *Contact Pigeon Blog*.

[9] Nick Robertso, Andrew Regan, Q. G. (2020). The ASOS brands. *ASOS.COM*. https://www.asos.com/about/asos-brands/?ctaref=aboutus%7Casosbrands

[10] Bateman, J. A. (2008). *Multimodality and genre: A foundation for the systematic analysis of multimodal documents*. Palgrave MacMillan.

[11] Bateman, J. A. (2013). Multimodal analysis of film within the gem framework. *Ilha do Desterro A Journal of English Language, Literatures in English and Cultural Studies*, (64), 049-084. https://doi.org/10.5007/2175-8026.2013n64p49

[12] Bateman, J. A., & Wildfeuer, J. (2014). A multimodal discourse theory of visual narrative. *Journal of Pragmatics, 74*, 180–208. https://doi.org/10.1016/j.pragma.2014.10.001

[13] Culache, O., & Obadă, D. R. (2014). Multimodality as a premise for inducing online flow on a brand website: A social semiotic approach. *Procedia - Social and Behavioral Sciences, 149*, 261–268. https://doi.org/10.1016/j.sbspro.2014.08.227

[14] Elbers, T. (2016). The effects of in-store layout and shelf designs on consumer behavior. *Journal of Ilmiah Teknik Industri, 13*(2), 141–148.

[15] Hans-Juergen Bucher. (2017). *Understanding multimodal meaning making: Theories of multimodality in the light of reception studies*. London, Oxford, New York: Bloomsbury. https://www.researchgate.net/publication/319777811_Understanding_Multimodal_Meaning_Making_Theories_of_Multimodality_in_the_Light_of_Reception_Studies
[16] Hermawan, B. (2013). Multimodality: Menafsir verbal, membaca gambar, dan memahami teks. *Bahasa & Sastra, 13*(2), 80–91.
[17] Hidayat, D. N., & Abrizal, A. (2018). A multimodal discourse analysis of the interpersonal meaning of a television advertisement in Indonesia. *Indonesian Journal of English Education, 5*(2), 119–126. https://doi.org/10.15408/ijee.v5i2.11188
[18] Hiippala, T. (2017). An overview of research within the genre and multimodality framework. *Discourse, Context & Media, 20*, 276–284. https://doi.org/10.1016/j.dcm.2017.05.004
[19] Moerdisuroso, I. (2014). Social semiotics and visual grammar: A contemporary approach to visual text research. *International Journal of Creative and Arts Studies*, *1*(1), 80-91.
[20] James Paul Gee, N., & Fairclough, G. K. (2011). Multimodal discourse analysis. In R. Rogers (Ed.), *An introduction to critical discourse analysis in education* (pp. 205–291). Routledge.
[21] Jeff Bezemer & Carey Jewitt. (2009). *Social semiotics*. John Benjamins.
[22] Napitupulu, L. H., Bako, E. N., Ars, N. R., & Zein, T. (2018). A multimodal analysis of advertisement of online marketplace Shopee. *KnE Social Sciences, 3*(4), 452. https://doi.org/10.18502/kss.v3i4.1955
[23] O'Halloran, K. L., Tan, S., & Marissa, K. L. E. (2015). Multimodal semiosis and semiotics. *The Bloomsbury Companion to MAK Halliday*, 386-411.
[24] Peters, K., & Kashima, Y. (2015). A multimodal theory of affect diffusion. *Psychological Bulletin, 141*(5), 966–992. https://doi.org/10.1037/bul0000020
[25] Pratiwy, D., & Wulan, S. (2018). Multimodal discourse analysis in Dettol TV advertisement. *KnE Social Sciences, 3*(4), 207. https://doi.org/10.18502/kss.v3i4.1932
[26] Dandan, Z., & Jingyuan, Z. (2020). *Multimodal communication: a social semiotic approach to text and image in print and digital media*: *by May Wong, Cham*. Palgrave Macmillan.

Authors



Nabila Kusuma Wardhani is a part of the student body at Ahmad Dahlan University (UAD), located at Jl. Ringroad Selatan, Bantul, Daerah Istimewa Yogyakarta 55191, Indonesia. She also works in the administrative affairs department at Ahmad Dahlan University (UAD), contributing to the smooth functioning of its operations. (email: nkwardhani82@gmail.com).