EXPLORING THE PART PLAYED BY FINE ART IN THE ONLINE WORLD. WHAT ARE THE WAYS FINE ART CAN BE INCORPORATED INTO WEB DESIGN?

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ABSTRACT

Websites are quickly replacing other forms of media as people choose them for social interaction, company presentations, commerce, entertainment, and information search. However, we also live in a time when visual arts and symbols are becoming a bigger part of our everyday life. The purpose of this study is to present and discuss why and how such aesthetics play a significant role in the design of successful Web sites: aesthetics plays a significant role in supporting the content and functionality, appealing to the tastes of the target audience, creating the desired image for the sender, and addressing the requirements of the Web site genre. The study also discusses the place of fine art in the online world.

Key Words: web design, fine art, aesthetics, functionality, visual art, website genre

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INTRODUCTION

1.1 Background of the study

In recent years, technology has been increasingly integrated into daily life, making it simple to acquire large volumes of information. The generation of today has grown up with an ever-increasing amount of technology around them. The advancement of technology has also affected the arts. Not only are materials, equipment, or processes highlighted in the fields of digital culture and digital art, but also the shift in perception. This study explores the function of fine art online and how it may be applied to web design.

Painting, sculpture, architecture, music, and poetry were historically considered the five main fine arts, while theatre and dance were considered performing arts. Outside of the context of schooling, the idea is often only used in relation to the visual arts. Film, photography, video production/editing, design, and conceptual art are just a few examples of more contemporary genres that are frequently included in the scope of what would today be considered fine arts.(Kordic, 2019).

The definition of fine art that will be covered in this essay is a visual art that is primarily made for aesthetic and intellectual reasons and is evaluated for its beauty and significance. This definition covers painting, sculpture, drawing, watercolor, graphics, and architecture. There are conceptual distinctions between the fine arts and the applied or decorative arts in that sense (these two terms covering largely the same media). The perception of aesthetic qualities demanded a sophisticated judgment typically referred to as having excellent taste, which distinguished fine art from popular art and entertainment. Nowadays, practically everything and everywhere has undergone change as a result of the development of technology. Like any other area, traditional visual art has evolved into digital art as a result of technology over time. Technology has altered and molded visual art in numerous ways, from graphic designs to 3D printing. (Artincontext, 2022)

Modern technology has altered the way artists work by providing new avenues for exploring the creative world. In the past, painters created their works using materials like clay, cement, and paint. Nowadays, however, artists employ a variety of software programs, digital art tools, and imaging techniques to plan and create their masterpieces. Some contemporary visual artists manipulate and mold their original ideas into works of art using 3D effects. When compared to art produced using old methods, the sophisticated methods and tools allow an artist to shape in their vision and employ all of their creativity.

A visual artist must adjust and learn to train themselves toward employing technology tools in order to progress their talent and unleash creativity to craft in their art works effectively and creatively in order to keep up with the present increase of technological advancement. We used to see a lot of art galleries and exhibitions where various artists would display their works, but with the internet always available, artists have discovered a new way to exhibit their visual arts. They now present and display their works online for the public to view for a while.

In fact, technology has altered the appearance and feel of visual art in a variety of media. However, with the number of hackers increasing and iconic paintings being copied with altered graphics, traditional artists are still worried about the legitimacy of their work. Some people worry that as modern artists get more ingrained in technology, the artist's inherent originality will be diminished by new developments in hardware and software. However, despite all the debates and controversies, there are still some traditional artists that embrace technology and use it to their work in new and inventive ways. (Bentley, 2017)

Now, the World Wide Web's explosive growth over the last few years has been great for the visual arts. The capacity of the Web to combine text, images, and creative graphic design has drawn the attention of both artists ,museums and galleries alike and that draws attention to web design; The entire appearance and feel of a website that you visit is created through web design. It is the process of organizing and creating all the components of your website, including its structure, layout, graphics, colors, and fonts. The aesthetics of a website are now considered in addition to its general functioning. Along with user interface design, web design also encompasses web apps and mobile apps. A website's actual code, which makes it function, is called web development as opposed to web design. Having both web design and web development is essential when creating a website. (Gandy, 2018)

1.2 Statement of the problem

The issue with relatively new forms of art like video, digital, and internet-based media is that, unlike a canvas or a sculpture, people may find it difficult to understand how to exhibit, market, and claim ownership of them. The concept of what is and isn't art, and how you own it, is unclear to many people in a culture when films, animated gifs, and other types of creative labor are available online, everywhere. While everyone agrees that video art and digital art are still essential and acceptable forms of expression, far too few organizations are taking the risk of viewing them in the context of commercial art as we would more conventionally formats.

Additionally, in the society we currently live in, stock photos and icons are overused and the majority of websites and apps are created with simply functionality in mind, placing no importance on aesthetics. The trust of website visitors is damaged if they repeatedly view the same image across different sites

1.3 Objectives of the study

The general objective of this study is to examine the role of fine art in an increasing online world and how it can be incorporated in web development. Specifically, the study seeks to achieve the objectives below:

1. To find out the part Fine Art plays on the internet.
2. To assess the challenges in adapting Fine Art to web development
3. To enhance and to reflect on the effect of Fine Art on web development.

1.4 Research Questions

1. What challenges are the faced in incorporating Fine Art in web development?
2. How can web development be enhanced with Fine Art?
3. What is the state of Fine Art in a digital world?

1.5 Significance of the study

The research could act as a model for the artists to follow when studying. The purpose of this study is to enable artists, audiences, and collectors to use online media to create art and to receive the just benefits in a world where we are constantly surrounded by visuals and audio from the internet.it is also hoped that the study will introduce concepts that will help web designers to improve the aesthetic qualities of their designs.

We are aware of how crucial preservation is as we watch tangible works of art be destroyed globally by conflict and the passage of time. As this study focuses on the application of the visual arts to web development, it may also be a means of preserving artistic expressions on the internet.

In general, it is intended that this study will contribute to a large-scale behavioral change in the way that our current culture uses websites solely for their functionality and establish a culture where a site may be appreciated for its beauty and esthetics.

1.6 Organization of the study

This research study consists of five chapters. Here is an overview of the content of each presented chapter:

- Chapter One: this chapter introduces the problem, gives an overview about the study and describes its background. This chapter also discusses the significance of the study and its objectives.
- Chapter Two: this chapter covers the literature review which involves related media on the subject matter, it explores the literature gap and details the research hypotheses
- Chapter Three: this chapter covers the methodology used for the study. It includes the research design, target population, sample size and sampling technique, research instruments, mode of data collection and analysis.
- Chapter Four: this chapter's main focus is the analysis of the data and the presentation of the results.it also deals with the research approach.
- Chapter Five: this chapter concludes the research, its implications, challenges, limitations and recommendations for future research.

<center>**CHAPTER TWO**</center>

<center>**LITERATURE REVIEW**</center>

2.1 Introduction

The purpose of this study is to examine the function of fine art on the internet and how it may be incorporated into web design. As a result, this chapter explores the body of literature that is relevant to the study subject and reveals the components that make up the facts therein. In order to determine where there are still unanswered research questions, it looks at contemporary literature on fine art and web design. The upshot is that it gives a broad overview of the complete theoretical and empirical corpus of study.

2.2 Fine Arts (Visual Arts) Overview

A fascinating history may be found for the term "arts." In the Middle Ages, there were only seven categories of the arts, which were scholastic pursuits that did not include producing works for the public to view. Arithmetic, geometry, astronomy, dialectic reasoning, music, and grammar were among them. The fact that only "fine" people-those who did not perform manual labor-studied these seven arts further complicated matters. They were referred to as the "fine arts" in order to set them apart from the "useful arts" and to distinguish them the people who were useful and were probably too busy to need an education .

Over the subsequent centuries, people gradually came to understand the distinction between a science and an art. Fine art eventually came to refer to everything that was produced with the intention of stimulating the senses. The list then contained what we typically think of as the visual arts: painting, sculpture, architecture, and the decorative arts after losing the sciences, as well as music, dance, opera, and literature.

People still distinguish between "fine" art and everything else in the world of the visual arts. Depending on who you're chatting with, it might change and become really complicated. For instance, the categories of fine arts are virtually universally applied to painting and sculpture. The term "fine art" does not apply to the decorative arts, which occasionally have a finer nature and craftsmanship than the fine arts. (Adajian,. 2016).

In addition, fine artists as opposed to commercial artists are sometimes how visual artists describe to themselves or are referred to by others. However, some commercial work is very wonderful—some would even say "fine." A compelling case might be made that the majority of art is commercial since in order to continue making art, one must sell it. Instead, artwork produced to sell something else, such as for an advertisement, falls under the category of commercial art.

The visual arts span a vast range of mediums, instruments, and techniques, yet they are all united by the fact that the aesthetic expression is enjoyed through sight. It is one of the most advanced and well-liked artistic genres in human history. Cave paintings are evidence that since the beginning of time, humans have felt the urge to express themselves aesthetically. Then, we can characterize visual arts as a collection of artistic endeavors that are primarily of a visual nature and range from the most conventional currents, like fine arts, to the most modern and experimental ones. The categorization would be as follows:

Fine arts, include engraving, painting, sculpture, and drawing. Although they are the most conventional, they also encompass all the artistic currents and styles that have emerged throughout the course of human history.

The new visual arts, which date from the second half of the 20th century, were avant-garde at the time and are still in use today. It consists of graffiti, performance, interventions, and photography. The visual arts, however, encompass a wide range of different disciplines, from design fields like architecture and the built environment, textiles and clothes, through folk arts, crafts, and video animation. Graphic arts (those created on a flat surface) and plastic arts are other categories of visual arts (e.g., sculpture).

2.3 Digital Art

The phrase "digital art" was initially used in the early 1980s when computer developers created a paint application that was used by the first digital artist Harold Cohen. This robotic device, dubbed AARON, was created to create enormous drawings on paper that was laid out on the ground. In order to answer the issue, "What are the minimal circumstances under which a set of marks serves as an image?" Cohen developed this technology. This question

and digital art in general sparked discussions on what constitutes art, the function of the artist, and the nature of creativity itself. Since making this early venture into AI, Cohen has worked to improve the AARON algorithm as science and technology advance.

The question grew more complex as the AARON program evolved and the compositions it produced became more intricate; throughout the 1980s, representational imagery like rocks and plants were added, followed by representational figures in interior scenes in the 1990s, and finally color was introduced in the early 2000s. The argument was that the genuine creativity and artistic quality resided in the hands of the creator and programmer, who, in the instance of AARON, was Cohen. Cohen was careful throughout his career to never designate the machine as creative in its own right. Digital art has been developed along these lines, and as a result, it is now recognized as a legitimate and esteemed art form and medium. (Menezes, 2017)

Using a tablet and mouse, digital art can be created, scanned, or created on a computer. The ability to download video into computers throughout the 1990s allowed artists to edit the images they had captured using a video camera. This was made feasible by advancements in digital technology. In order to make visual collages, artists could now cut and paste within moving images, a creative freedom they never before had with film. Recent developments in interactive digital art give viewers some degree of control over the final product.

Whether or not digital art qualifies as genuine art has been the subject of intense discussion and varying perspectives. If by "real," meaning were tangible tools used to create the final product, are they actual physical items? However, digital art can also be referred to as real art since it demands many of the same creative methods and aptitudes as conventional art does. No matter what media is employed, the main goal of all art is to express the emotions of the creator. The same abilities, talents, creativity, knowledge, and work are needed to produce high-quality digital art as they are for traditional art. Regardless of the medium, every artist needs to learn to master their tools. Thus, it is reasonable to say that digital art can be referred to as "real" art.

Although there are innumerable uses and applications for digital art, it is most frequently employed in professional contexts. Creating visual graphic effects and animations for movies, video games, and other media are among them. Digital artists all around the world now have access to a variety of new vocations and careers due to how simple it is to publish, share, and sell their work. Graphic designs can also be produced using digital art. Digital art is

becoming popular among serious collectors of fine art. Many digital artists are now able to sell their works for prices that were previously reserved for traditional artworks due to the rise of cryptocurrency.

Types Of Digital Art

Digital art can be produced using a wide variety of methods and software. Four major categories of digital art are outlined below.

Digital Photography

A digital or analogue camera is used to create digital photography. The image is then converted to digital form and imported onto an electronic device, such as a computer or mobile device. Artists have more latitude to manipulate an image here than they would in a dark room because they can alter it using a variety of software programs and photo editing tools.

Photo painting

Combining photographs and painting techniques is called photo painting. Similar to digital photography, photo painting also manipulates the image using software on a computer, but the artist can express themselves more fully by using digital painting.

2D Digital Painting

Drawing directly on a 2D digital surface, whether on a tablet or a computer, is known as 2D digital painting. The artist can construct the final image by layering several elements using a digital paintbrush or tool. Artists create 3D digital paintings by modeling and rendering shapes that they have molded in virtual environments.

Digital Vector

Instead of using colored square pixels, a digital vector or vector graphic uses mathematical equations to produce a work of art that is made up of lines, points, and curves. In other words, the image is not pixelated, so no matter how closely you zoom in on the image, the objects and the lines, curves, and points will still be smooth.

Digital art differs from many conventional mediums, such as sculpture, painting, and other forms of expression. The reason it's different is simple: software artists use all types of technology to create their work, including computer devices and networks, yet we're in a

hazardous condition in terms of digital content preservation over lengthy periods of time. Consider the folks who take photographs with their phones with the hope of preserving such images for their descendants. What we don't know is if any digital media will live 150 years, partially because the media will disintegrate or we won't be able to locate a reader that can.It is quite difficult for artists and preservation professionals to continually recreate a piece of software. (Lurk, 2014)

Many people have worked hard in recent years to digitize physical art in order to preserve it for future generations and make it more accessible to a larger audience. And many modern artists have created unique works employing digital technologies that can only be viewed online. Despite the fact that the cave paintings at Lascaux are an astonishing 20,000 years old, it is unclear if computerized pictures of that art, or any digital art made today, will endure 20 years, much alone 20,000. This is because digital art requires readers and, in many cases, software to be viewed, heard, or experienced.

Moreover, artwork created with the aid of computers and software that is recreated in digital form from original physical medium is in danger of being lost as software and files either upgrade versions or become obsolete. Contrary to popular perception, "bits don't expire," obsolescence is a serious threat to digital art and a significant challenge as its use grows. As preservationists have developed ways to prolong the life of pigment, canvas, and stone; similarly, they must find ways to ensure the lifespan of digital creations; otherwise, they risk being even less durable than their physical counterparts. (Mayfield, n.d.)

2.4 Web design Overview

When utilizing a website, web design determines how it looks and feels overall. It is the process of organizing and creating all the components of your website, from the structure and layout to the photos, colors, fonts, and graphics. Graphic design, user experience design, interface design, search engine optimization (SEO), and content production are just a few of the many elements that go into web design and combine to form the final experience of a website. These components determine how a website functions, appears, and feels across a range of devices. The actual code that makes a website function is called web development, which is distinct from web design. Both web design and web development are necessary

when creating a website. Despite the fact that some web designers also specialize in web and UX development, these are two separate skill sets. (Coursera, 2022)

Web Designers, take your concepts and create a mockup of the future website based on them. The creative side of creating a website is handled by web designers.

Web developers take the mockup the web designer created and transform it into a coding language so it can be shown on the web. They are sometimes referred to as engineers or coders. They create widgets and other tools specifically for websites in order to make them usable.

Your website's user-friendliness is ensured by a user experience developer, or UX developer. They use their technical expertise and creative talents to build websites that draw in and retain visitors.

This study focuses on the role of web designers since initial impressions count for a lot. Not having a good online presence will hurt company brand, and this cannot be emphasized enough.

A web designer is responsible for a website's visual identity, navigational structure, and occasionally even content. Consider how the colors, typography, and pictures are employed when discussing appearance. Information's structure and classification are referred to as its layout. Easy to use, aesthetically pleasant, and appropriate for the target audience and brand of the website are all characteristics of effective web design. Many websites emphasize on keeping things simple, removing any unnecessary features and content that can confuse or annoy visitors. Removing as many potential sources of user annoyance as feasible is a crucial concern, as the foundation of a web designer's output is a site that gains and nurtures the trust of the target audience. A successful website is one that transforms visitors into paying customers. A website makes a conversion when a user completes the activity that it had previously encouraged them to perform. Conversions can take many different forms, such as newsletter subscriptions, purchases, account creation, and access to more website material. (Babich, 2020)

When potential buyers look up a brand on the internet and come up empty-handed, they could assume the company has shut down. They'll think you don't care about the business or the goods if they seek and discover anything below standard. Aesthetic design decisions greatly influence conversion rates. A website must be visually appealing and pleasing to the eye,

especially to potential customers. In addition, Kramer (2018) emphasizes the significance of giving a website some personality, saying that "moving out of a static, or semi-static condition, starts to give a Web site a tangible personality. It is crucial for designers to push the boundaries of design and communications and to go above and beyond what consumers expect given the advancement of software and the medium itself (when appropriate). The goal is to increase the tactile, pleasurable, and engaging aspects of website interaction so that users have a more "sticky" experience and come back to the site more frequently.

2.5 Incorporating Art in Web Design

The modern digital era has led to a decline in the quality of websites. generic and template-driven, with the frameworks of well-known content management systems homogenizing them. The internet is a world of dry technicality; websites that aim to inform or advertise a product to a certain demographic are frequently averse to deviating from the usual. Numerous smaller firms imitate the utilitarian style and appearance of enormous markets like Amazon and eBay. Possibly oblivious to their own failure due to the success of those industry titans, or perhaps afraid of alienating clients.

It's important to remember that computing technology and processing power are still in their relative infancy, which caused designers to choose a minimalistic approach so that the sites would load quickly. These earlier limitations have been somewhat lifted by the introduction of 4G wireless access, computers capable of doing calculations at the speed of light, and network providers' generous data bundles. We are starting to see websites that reflect works of art slowly but definitely.

By defying the visual conformity that has overrun our digital age, a new breed of rebellious designers is redefining the art of web design. Whether it be by embracing brutalism's avant-garde approach, making lighthearted references to the unpopular design of the mid-1990s, or using cutting-edge technology to bring the progressive aesthetics of high-end artworks to life, there are trailblazers ready to introduce a new visual language to the internet.

Designers are pushing the boundaries of what it means to be creative, whether it be via the creation of experimental music or culturally relevant design businesses, a free online store, or yet another personal blog. Consider a human audience rather than a search engine when developing unique branding that will be remembered long after the visitor has left the page. A

user-friendly website is something we strive for, but there should also be an emotional and personal connection that goes beyond functionality.

The aim of a designer should be to provide their target market with something unique and creative while creating websites or managing any other digital platform. Making deliberate use of art when developing websites is one approach to accomplish this.

Here are some creative suggestions for designing a website:

Use bright color combinations. Minimalism is popular in website design these days, and it includes neutral colors and the usage of few design components. A minimalist website appears to be quite trendy and on style, but a company that adopts these aesthetic risks looking exactly like every other site out there. To stand out, businesses may wish to consider using striking color combinations that will create an impression on every page visitor. Canary yellow and emerald green, or even brilliant pink and aqua? The resulting look will work, and even better, will be memorable, as long as they complement each other and allow readability.

Pictures that are one-of-a-kind. Buying stock images to use on one's website might be a very appealing notion, particularly for businesses with limited photography resources. Original images, on the other hand, of products, corporate activities, and the lifestyle being marketed by the firm, may communicate extremely strong signals about the brand. It demonstrates that it is concerned about its image, wishes to be viewed as professional, and has access to qualified candidates. The goal here is to design images in settings that are easily connected with the organization, then post-process with a filter that can be defined as the company's trademark appearance.

Painting and Scribbles. Unique drawings and paintings by commissioned artists may be shown in the banner, the clickable menu icons and buttons, and the page backdrop. Instead of using words like "Our People" or "Contact Us," the website may instead display a really cool line drawing of a crowd of people or a cell phone, for example. Additionally, a hand-drawn image may be shown on the social sharing dashboard rather of the logos of the most popular social networking sites (including Facebook, Twitter, Instagram, and Pinterest).

Animation And Video. Moving visuals are another innovative element that will set a website apart. Again, the trick is to create original content for the brand that is brief and to the point while yet being tailored to the company's marketing message and target market. Videos and animations can be utilized as highlighted content or as a dramatic background for the website.

Surrealism is yet another artistic style that has been applied to websites. The Cambridge Dictionaries Online defines surrealism as "a form of 20th-century art and literature in which extraordinary or impossible things are represented happening." My personal definition of surreal art is the blending of elements that don't necessarily go together or a shift in scale, form, or both.

Between World Wars I and II, Europe experienced a flourishing period of surrealism in both literature and visual art. The movement served as a response to what its supporters perceived as the devastation caused by the "rationalism" that had previously governed European culture and politics and culminated in the atrocities of World War I. The Surrealists, who heavily drew from theories adapted from Sigmund Freud, tried to eschew social norms and formal education in order to explore the subconscious through a variety of techniques, such as exquisite corpse and automatic drawing. Automatic drawing is the spontaneous, uncensored recording of chaotic images that "erupt" into the consciousness of the artist. Exquisite corpse is a process in which one artist creates a portion of the human body-say, the head-folds the paper, passes it to the next, who adds the subsequent portion, possibly the torso, and so on until the entire artwork is created. (Britannica, 2018)

Samples of Websites Incorporating Art:
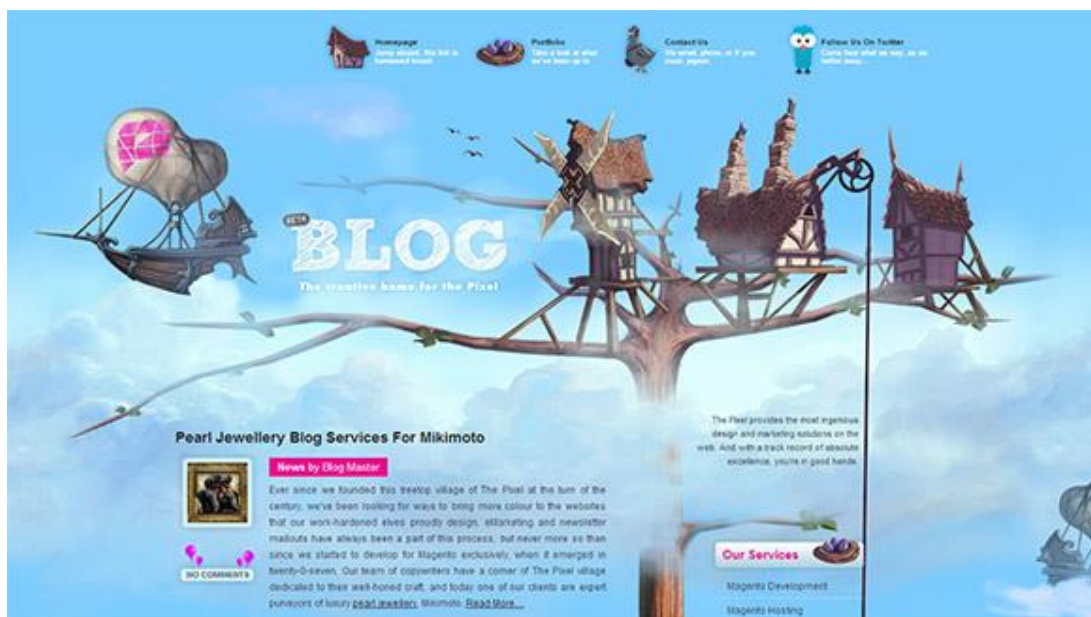
Figure 2.1 Blog Website Design

Figure 2.2 Personal Website Design
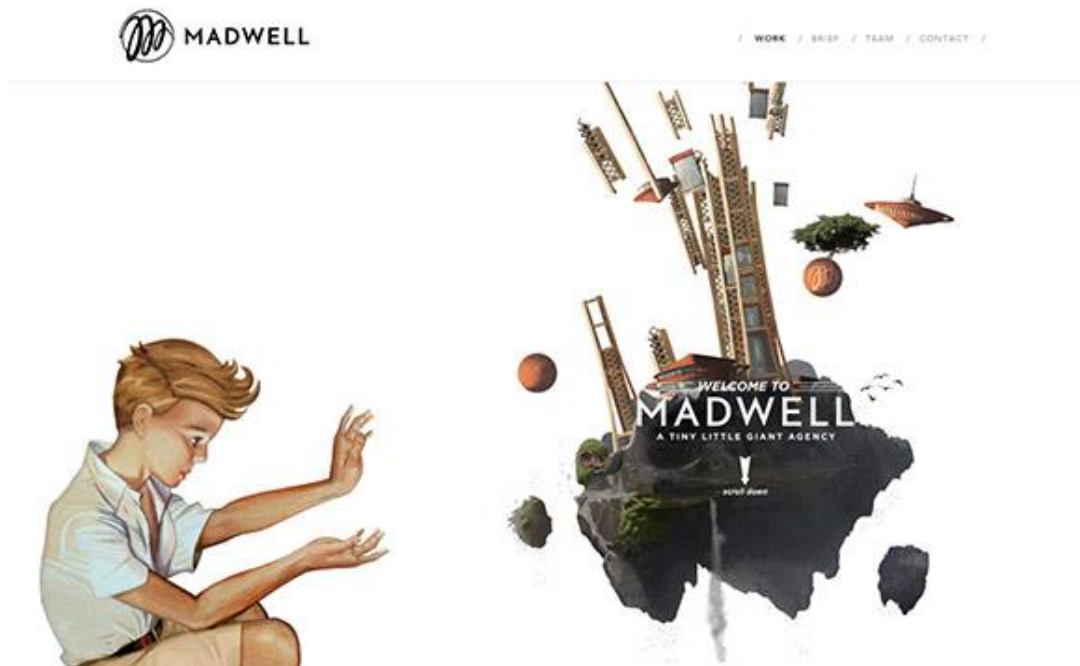
Figure 2.3 Company Website Design

Figure 2.4 Beverage Website Design

2.6 Literature Gap

Aesthetics, usability of web design are issues that came up in the literature review. An examination of pertinent studies in Web design, aesthetics, usability, and other areas of the World Wide Web brings up a number of important topics. Which are:

1. Usability and aesthetics research focuses more on software, computer systems, and technology than it does on website design.
2. The aesthetics of website design have received very little research.
3. Performance-based usability questions, not aesthetics, have received the majority of attention in Web site design studies.
4. No artists have been involved in the research that examines the usability and aesthetics (in particular) of Web site design, and the trials done do not address significant design concerns in context.
5. Due to the rapid advancements in web technology, the research that examines or touches on the aesthetics of website design has not been undertaken recently and is out of date in a modern context.

2.7 Conclusion

This chapter talked about the research's supporting literature. The analysis suggests a connection between the arts and web design; to produce an artistic, contemporary website, it is crucial to collaborate with a group of artists who have the training and experience in visual communications and graphic design, as well as the technical skills required for website development. To some extent, websites may be compared to art galleries. These spaces are designed to only highlight the artwork that is housed inside of them. Consequently, there aren't many other diversions. The visitor is therefore made aware of the abilities of the makers themselves. Unsurprisingly, the online community has not overlooked such a concept. Though the absence of research into the aesthetics of websites is evident in the review of the literature on Web design.

These contemporary websites undoubtedly have a strong aesthetic impression, but the main concern is what the future holds. What will the future of web design look like? Augmented reality and artificial intelligence are the newest technological advancements. Both of these may show off things from a three-dimensional virtual perspective and are intended to provide the visitor a more individualized experience. Given this, the researcher aims to assess the function of fine art and how it relates to online design.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses the process for collecting pertinent data for the research project, including the population data sources, sample size, sampling techniques, data collection tools, and data analysis tools that were employed. This chapter focuses on research designs, which are the overall strategy outlining the techniques and steps for gathering and interpreting obtained data. This study's methodology was informed by theoretical viewpoints, which allowed us to gather data from both primary and secondary sources in order to fully investigate the components of the Arts and Web design. Information was gathered from books , online sources, and other pertinent information released about the topic.

3.2 Research Instrument/Measurement

For this investigation, data from study participants were gathered using interviews and a questionnaire. A questionnaire was chosen for the study because it was a good fit and because it is a useful instrument for quickly gathering data from a large number of participants. Distributing questionnaires is both convenient and affordable. This takes into account the fact that questionnaires can be distributed by phone, email, and the postal service. When discretion is crucial, questionnaire responses might be kept confidential or anonymous to protect the respondent's identity. When you want to gather information about people's views, knowledge, behaviors, and attitudes: you can do it by using surveys to gather particular information about specific people.

Interviews were chosen because they allow for the qualitative analysis of variables that affect human behavior in a specific way. Interviews are highly effective at gathering in-depth information on a phenomenon when little is known about it, and as a result, they provide a better framework for future research. When dealing with delicate subjects, interviews offer confidentiality, allowing respondents to talk about delicate subjects that were off-limits in focus groups. When you need to explain statistical data or elaborate on a topic, you can

gather sufficient information through interviews that can be used to support your arguments. This is critical in assisting in giving the statistical data a human element.

3.3 Research Design

The goal of the research design is to offer a suitable framework for a study. The decision to be made regarding the research approach is very important since it affects how pertinent data for a study will be acquired; yet, the research design process comprises several interrelated considerations.

Four institutions were chosen for this study, which blended techniques. These Four institutions consisted of two web design companies and two art intuitions such as galleries and museums. The research involved semi-structured interviews with two of the participating institutions; one from each industry as well as a set of well-structured questionnaires for remaining two and data gathered from the average man found in berlin. Books, journals, publications, research papers, articles, and websites that were readily available were used to gather secondary data.

The research design was framed in a way, that participants would be shown or directed to two websites depicting the same content but with different aesthetics and designs and then be questioned on their views. For the purpose of the study these sites will be termed as "Site A" and "Site B" respectively.

Site A is a straightforward HTML-based website that achieves its purpose of informing visitors and uses pictures but does not use motion or sound: The majority of websites on the Web at the time of this study are built using this HTML-based technique. Hypertext Mark-up Language (HTML), a computer code-based system, enables the best possible presentation of a Web site's logical structure rather than the physical format or layout of the page.

Site B employs a vector-based approach that makes it possible to author interaction, animation, navigation, and information. Because the program uses vector-based material, its file sizes are often tiny and it is Web-ready, allowing for a dynamic and frequently amusing presentation of the content.

Art history sites was chosen as the hypothetical vehicle for this study. It was considered that such a site that dealt with art history would be appropriate.

There were two sections to the questionnaire. The demographic characteristics of the respondents are examined in Section A, and their views on the feel, look and performance of the sites is examined in Section B. The interviews were also structured to glean more data on fine art and its role in today's digital world. This approach provided researcher with a profile of pertinent elements from an individual, organizational, and business-focused standpoint. As a result, the researcher was able to collect information from a variety of respondents.

3.3.1 Target population

In a statistical sense, it is essential to clearly identify the population being focused on or referenced in order to understand who or what is included in the data. The group of people that the approach is intended to study and take conclusions from is known as the target population. It is important to properly characterize the target population's characteristics as well as those of any subgroups when conducting a cost-effectiveness study. The Target population consisted of all the art institutions and web design agencies and average people within berlin as berlin is deeply rooted in art.

This is based on the presumption that these groups serve as the central core for all artistic and design activity in the sector.

3.3.2 Sample Size

Although research findings are sometimes generalized to a population, it is frequently hard or nearly impossible to study a community in its entirety; as a result, a sample of the population is typically chosen and investigated. Therefore, sampling is the process of choosing responders from the study's target demographic. Four institutions within Berlin were used as the sample size for this study: Two from the art world and the others from the web design industry. This is further separated into two groups: the questionnaire group and the interview group with each group having one web and one art institution.

Statistically, the sample size was 30 individuals, with 8 coming from each of the two institutions in the questionnaire group and 6 from the interview group. The data from the remaining 8 individuals was gather from the average person on the streets of berlin by use of the questionnaire. These people were chosen using a variety of sampling techniques and

included both employees of the art world and web industry respectively. Despite the fact that the sample size was the bare minimum for the type of study that was intended, it had to be limited due to time and resource restrictions.

3.3.3 Sampling Technique

The study used both simple random sample and selective sampling methods in an effort to produce the intended outcome. In this study, purposive sampling was used to specifically pick respondents from the staff members of the various institutions. Selective sampling consciously chooses respondents based on their traits or their depth of expertise in a certain field. Simple random sampling was also used in this investigation. In a simple random sampling , every member of the population has an equal chance of being selected. For instance, in the research region, each participant had an equal opportunity to participate .

3.4 Research Approach

This study used the qualitative approach and due to the flexibility, openness, and context responsiveness that qualitative research is known for, the phases of data collection and analysis in this study are not as distinct and sequential as they typically are in quantitative research. Sampling, data collection, analysis, and interpretation are tied to one another in an iterative (cyclical) manner rather than sequentially, according to Fossey (2002). The researcher is in a position to make informed choices regarding the method to use, how to implement it, and which and how many units to apply it to.

Data gathering and analysis may include numerous back-and-forth processes, during which time the initial strategy may need to be modified and expanded in light of fresh information and experiences. Some revelations might also call for an overall change of the research design, including the research question. When saturation is reached, that is, when no additional pertinent information can be discovered, the process comes to an end. Assessing complex multi-component interventions or systems (of change), addressing questions beyond "what works" towards "what works for whom when, how, and why," and focusing on intervention improvement rather than accreditation are just a few research issues that can be particularly well addressed using qualitative methods. (Saunders &Thornhill,2010).

3.4.1 Reliability Test

How consistently a method assesses something is described by its reliability. The same approach should yield the same results when applied to the same sample under the same circumstances. If not, the measuring technique might not be accurate.

Those elements that contribute to (or are sources of) error are threats to reliability. After all, this inaccuracy is what causes the measurement you are using to be unstable or inconsistent. A dissertation may contain errors from the researcher (or observer), changes in the environment, and participant changes, among other things.

3.4.2 Normality Test

Many statistical tests need a determination of the data's normality since parametric testing assumes that the data are normal. The two basic approaches to determining normalcy are graphical and numerical. Although statistical tests have the benefit of providing an unbiased assessment of normalcy, they may lack sensitivity at small sample sizes or are too sensitive at high sample sizes. The benefit of graphical interpretation is that it enables sound judgment to determine normalcy in circumstances when numerical testing can be too or insufficiently sensitive. However, in order to prevent incorrect interpretations, normalcy testing using graphical approaches requires a tremendous lot of knowledge. The wisest course of action is to rely on numerical approaches if our experience is subpar.

3.4.3 Linearity Test

Many times, researchers wish to check their data for linearity before undertaking linear regression analysis, for example. When two variables, "x" and "y," are connected by the mathematical equation "y = cx," where "c" is any constant integer, this is referred to as linearity. Since many statistical techniques rely on the assumption that the data are linear, checking for linearity is crucial (i.e., the data was sampled from a population that relates the variables of interest in a linear fashion).

This means that checks for linearity must be conducted before to applying conventional techniques like linear regression (otherwise, the linear regression results cannot be accepted). With the help of the robust statistical program SPSS, researchers may easily see whether the data came from a linear source. You may use SPSS algorithms to perform a linearity test using scatterplot testing techniques.

3.4.4 Correlation Analysis

In research, correlation analysis is a statistical technique used to assess the strength of the linear relationship between two variables and compute their association. A high correlation indicates a strong association between the two variables, whilst a low correlation indicates a poor correlation between the two variables. Researchers in the field of market research employ correlation analysis to examine qualitative data gathered through live polling and survey research methodologies. They look for trends, patterns, important linkages, and relationships between two variables or datasets.

3.4.5 Multiple Regression Analysis

Simple linear regression is expanded upon by multiple regression. When predicting the value of a variable based on the values of two or more other variables, this technique is employed. The dependent variable is what we want to be able to forecast (or sometimes, the outcome, target or criterion variable). The independent variables are the factors we are utilizing to forecast the value of the dependent variable (or sometimes, the predictor, explanatory or regressor variables).

3.6 Conclusion

The experimental study that was created to answer the research questions posed at the start of this study was discussed in chapter three. The experiment's methodology and technique have been described, and the study's justification has been developed. The questionnaire and interview mentioned in this chapter is included in the appendices. Links to Site A and B will also be included.

Additionally, published and unpublished books, journal articles, and internet reports pulled from different databases were reviewed. These supplied crucial information for constructing the study's opening and ending chapters, as well as for helping to frame the study and further clarify the research topics. They improved the researcher's capacity for triangulating or validating the main data gathered during fieldwork.

CHAPTER FOUR

DATA ANALYSIS AND DICUSSION OF FINDINGS

4.1 Introduction

This chapter examines the questionnaire construction, interviews, results and analysis of the study's findings, as well as the results and analysis of the qualitative data. In order to highlight similarities and differences between this study and earlier studies and literature, the findings are also discussed, as appropriate, in light of prior research findings and the body of available literature. In Chapter 3, a thorough explanation of the research methodology was provided.

4.2 Findings of Questionnaire

The participants were given the questionnaire after visiting each webpage, which sparked discussion and ultimately produced the study question's answers.

Here , the focus group were designated:

Group 1 = Web industry

Group 2 = Art Industry

Group 3 = Average person.

Demographics

Table 4.1

	Participant #	Age	Gender
Group 1	1	28	F
	2	23	M
	3	36	M
	4	29	M
	5	26	M
	6	31	M

	Participant #	Age	Gender
	7	23	M
	8	27	M

Table 4.2

	Participant #	Age	Gender
Group 2	1	45	F
	2	35	F
	3	24	F
	4	38	M
	5	34	M
	6	33	M
	7	29	M
	8	37	M

Table 4.3

	Participant #	Age	Gender
Group 3	1	30	F
	2	21	F
	3	19	F
	4	24	F
	5	25	M
	6	33	M
	7	31	M
	8	22	M

The focus groups were made up of 67% men and 33% women, with ages ranging from 22 to 37 and 19 to 45, respectively and a mean age of 29.09. 16 men and 8 women took part in the study, with men making up the majority of the participants. Eight people were in each of the groups.

Participants' familiarity with the subject matter

Participants were questioned about their age and classification before being asked how familiar they were with the topic. In general, 50% of participants were unfamiliar with the art sector, while 50% were knowledgeable. Only 25% of participants were unfamiliar with web design, while 75% were.

Only one member of group 1 claimed to be educated about art, while half of group 2 claimed to be knowledgeable about web design.

Table 4.4

Group 1	Art %	*f*		Website Design%		*f*
Familiar	13	1		100		8
Unfamiliar	87	7		0		0
Group 2						
Familiar	100	8		50		4
Unfamiliar	0	0		50		4
Group 3						
Familiar	37	3		75		6
Unfamiliar	63	5		25		2

83.3% of participants had a high school diploma or greater as their level of education.

From the participants' point of view, Site A: appeared to be a typical, average website, nothing out of the ordinary, you open, get your information, and get out; some even claimed it was boring; in contrast, Site B: was perceived as interesting, fun to look at, catchy, with not too much text and with art that tells a story but with a longer loading time than Site A.

When subjects were asked to distinguish between the two sites' visual appeal, researchers found that subjects thought Site B, which is enhanced with animation and images, was the most appealing.

71% of the subjects thought Site A did a better job of expressing the topic, whereas 29% preferred Site B. It's interesting to note that 29% of the participants came from the art industry, possibly because they had more background on the topic.

Site A was considered to be the most comparable to the other sites that had previously been seen. They might not have any Flash-based animation, sound, or images because they are standard HTML sites. The majority of websites on the Internet are normally built in this fashion, however as technology advances and bandwidth availability improves, animation-based websites are growing in popularity.

Although the finding is not statistically significant, it is intriguing that individuals did not distinguish between the sites in terms of how easy they were to use. Considered to be the most user-friendly is Site A, the standard HTML website. A probable explanation for this is that there are no visual distractions when utilizing the site, which makes it the easiest to navigate when there is no movement. However, Site B, which uses animation and images to enhance the experience, does not disappoint.

While Site B is thought to be the more engaging and enjoyable of the two sites to use, it is also thought to be the more visually challenging. Therefore, the level of visual complexity is neither overwhelming nor perplexing; rather, consumers can handle it.

Subjects were able to distinguish between the two sites' navigational innovation, with Site B being rated as having the most novel approach and Site A coming in second. Most websites don't have animated navigation bars. The majority of websites are largely static at the time of the investigation; in fact, many of them rely on straightforward text-based hypertext links or straightforward buttons as the foundation of their navigational structure.

The majority of respondents gave Site B a rating of 6, whereas the rest gave Site A a rating of 5. They said that Site B was more interactive, and they were more inclined to recommend it to a friend. Although more subjects said that they were more likely to return to Site B, the majority of subjects claimed that they would find Site A to be more helpful if they wanted information on the topic. Site A was deemed simple to access and utilize due to its functionality.

4.2.1. Analysis

This quick study demonstrates that for all investigated phases of website use, web users place a high value on website content. Even while this outcome may appear unimportant, it is noteworthy that aesthetic considerations also received high rankings for relevance. Additionally, the participants' presumptions are consistent with empirical research that highlights the significance of aesthetics in making first impressions (Thielsch & Hirschfeld, 2012).

Although there was no disagreement among the participants regarding the significance of usability, the relevancy of content grew and was most significant when recommending a website. The collaboration of designers and artists is essential to the development of any website. The first impression is the most crucial for aesthetics, although the entire use period is determined by content.

When users are encouraged to take action themselves, such as when suggesting a website or returning to it, content perception becomes very important.

When a user is reading and navigating a website, aesthetics-which may be processed mostly on a peripheral route-is crucial for eliciting immediate responses and creating lasting impressions. It is likely that content is handled centrally as it becomes more and more important throughout use. The influence of aesthetics is heavily taken into account when higher cognitive processes are required, such as when deciding if a website is appropriate for promoting to friends.

4.3 Findings of Interviews

4.3.1 Art industry

Table 4.5

Interview Questions	Interviewee 1	Interviewee 2	Interviewee 3
In your opinion how does art fit in the increasing online world?	It's time to stop trying to define what art is. Instead, it's time to start appreciating what it is. There are a lot of different forms of art	The rise of the internet has made it hard for people to define what art is anymore. There are a lot of free videos on the internet, and	Through accessibility, people are able to view art more easily. Because of the internet, people are able to make, distribute, and

	that are not necessarily related to the formal approach to art. They can be entertaining and can be philosophical.	people are used to searching for content. They also tend to ask themselves if it's art. Food and interior design are becoming more influential, and are these two art forms?	sell art much more easily, and the global audience has expanded. Art lovers can now purchase and sell works of art at a great price anywhere in the world.
Do you consider web design an art?	Could be I guess, I don't really know much about web design.	First, let's clear up a crucial point: web design is not art. Web design is a type of graphic design, and as we all know, the argument about how art and graphic design differ from one another will probably continue forever.	Yes, web design is unquestionably art. However, I would qualify it by saying that while a website's graphics may be considered art, that doesn't necessarily mean that it is good art. Could it be? Absolutely! However, that isn't by definition, it's by execution.
Do you consider digital art as real art?	Although many purists might disagree, i do think that digital art is real art. In actuality, digital drawing is really another media, much like charcoal or acrylic paint.	No, Digital art lacks the same types of abilities and connections to history that conventional art does, which date back tens of thousands of years.	Digital art is real art, yes. While some artists might view digital art as a form of cheating, the truth is that producing original work of art through digital means involves just as much planning, talent, and work as conventional art. Regardless of the medium, an artist needs to study and master their tools.
How do you think art relates to web design?	Web design is influenced by art and has evolved it into a new digital creative platform for showcasing a company's or brand's identity.	Art speaks volumes. Designs are useful... Design is seen as adornment by artists. This is why the worlds of design and art collide.	Web design is a new kind of creative expression where art itself is important. Some art forms are still being mentioned as resurfacing in web design trends. Like the popular usage of abstractionism in recent years in drawings for web

			design.
Where do you see art/web design in 20 years? What are your thoughts on its future?	Unavoidably, some artists will switch from traditional to digital experimentation.	It's difficult to forecast the future, but if it's anything like the past, there will be two distinct art movements: one that tries to return us to an idealized past while the other goes with the current trends more vigorously. Both will make advantage of modern methods, tools, and cultural trends.	I predict that 20 years from now, barriers between media and between the categories of art that are traditionally classified as art will be far more fluid than they are today.
Would you be open to collaborating with web designers/artists?	Sure, I would be open to working with web designers	Yes, I wouldn't mind making art works for websites	Okay, but I feel like a web designer wouldn't value the work of an artist highly.
Do you think there is a revenue stream to be generated in such a collaboration?	I think so, we would have to try and see.	There is always money to be made on the internet.	I think it would hard to place a correct price on artworks designed for websites.

4.3.*2 Web Industry*

Table 4.6

Interview Questions	**Interviewee 4**	**Interviewee 5**	**Interviewee 6**
In your opinion how does art fit in the increasing online world?	The Internet has not changed the art world in any way. I think it has made it more accessible. There are more people interested in videos now thanks to platforms such as	I believe that global markets, global consumers, and global art are triumphing. More than ever, creativity is influencing more aspects of daily life and more areas of the	Art, in its current form, I believe, is altering the industries it represents. The most obvious example is food art with Instagram. There are billions and billions of wonderful Instagram food images nowadays,

	YouTube and Instagram. Photographers have also gotten more creative thanks to platforms such as Instagram.	world.	and I feel that this has turned the attention away from the flavor and community that food gives and towards the presentation.
Do you consider web design an art?	No not really, I think web design is frequently misunderstood because it's mistaken for art. It's sometimes perceived as if it were an acrylic painting hanging over a couch rather than a painstaking process of calculated micro decisions supported by qualitative and quantitative data.	I believe that it is art; we just use various tools, and society hasn't embraced it yet.	Web design is undoubtedly an art. It necessitates knowledge of eye-friendly hues, aesthetics, designing a website's "mood" depending on how it appears, and even a ton of graphic marketing! In other words, the design must promote the item that the website is trying to sell.
Do you consider digital art as real art?	Since digital art is produced by a real person and an actual artist, we can infer that it is genuine art in every manner.	Real art exists in digital form. The methods and skills used by conventional artists are also used by digital artists; they are merely digitalized.	Digital art is genuine. It requires patience, skill, hard work, and technical ability.
How do you think art relates to web design?	The appearance of a website are quite important. Personal creative preferences and feelings of warmth, however, are irrelevant while creating a website.	While designers use a systematic, data-driven process, artists typically work intuitively.	One of the most recent trends in interactive design is extolling the purported advent of art direction on the web.
Where do you see art/web design in 20 years? What are your thoughts on its future?	I feel most secure in saying that web design will continue to change. There could be a few abrupt, dramatic advances. It's possible that nothing much changes for a few years at a time. However, new technologies will continue to emerge on	Unique consumer tastes and emerging cultural trends will drive changes in web design. There will be exciting new ideas that help us all advance, as well as the birth of new trends and the demise of old ones, every year.	The transition in methods and strategies for gathering information, storing data, and making it accessible will be the most significant change.

	a consistent basis.		
Would you be open to collaborating with web designers/artists?	Not, really, I have always a preference for a minimalistic approach with mainly functionality in mind	Of course, am always open to new ideas.	Yes ,web design keeps evolving, and this could be one of the ways to move forward.
Do you think there is a revenue stream to be generated in such a collaboration?	It is possible but it would a difficult thing to quantify.	Sure, we live in a world where people make money off views and clicks so it's probable.	I think it would depend on the artwork used.

4.4 Analysis

Based on the responses in the interviews, one can glean that the online world is dynamic and constantly evolving that that technology is altering the way people view art, increasing access to the arts, and providing platforms for art fans and collectors to amass collections and share them with others. By enabling people to express their deepest emotions and opinions through interactive and incredibly engaging digital art pieces and projects, technologies and social media have also altered the traditional art scene. Art and web designs are known to be constantly evolving and it can be seen that artist and web designers consider themselves different entities but are willing to collaborate given the chance. This shows there is a gap that be filled and revenue generated.

4.5 Conclusion

The experiment's results are important for web designers and, indirectly, for designers of other interactive communications media. The majority of the scientific study on web design that is now available focuses on usability, with very little of it exploring the aesthetics of web site design, a topic that this thesis has touched on. This is an astounding omission on the part of the research and design communities, especially given the World Wide Web's explosive expansion and emergence as the primary worldwide communications medium. The development and maintenance of an innovative new communications system that is

revolutionizing how we think about interpersonal communications, business, education, and entertainment will increasingly depend on design.

We anticipate that our idea and preliminary research on the aesthetics of web design will eventually result in theories and useful tools for comprehending how web design can be integrated with art over time, such as annotated repositories of pertinent designs that aspiring designers and researchers will be able to explore.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

The following chapter concludes this report, as the last chapter of the documentation, this section provides a summary of the whole study, why it is relevant and what has been done to solve the problem posed.it also lays out the challenges faced during the undertaking of the study and how it affected the study. Lastly it talks about some recommendations for the study, should someone decide to further develop it.

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5.1 Summary

In conclusion, this research has been an effort to expand current understanding of design principles and approaches into ostensibly unknown research waters. It was an attempt to start a conversation about this significant area of research, but the research concentrated heavily—or even entirely—on the aesthetic aspects of Web site design and ignored usability. Its goal was to examine the ways in which art may be incorporated into online design, and as a result, some of the reasons why giving attention to aesthetics is crucial for excellent design were found. In general, aesthetics is a branch of philosophy where experts investigate how art and beauty relate to one another. The visual appeal and coherence of a work have come to be referred to as aesthetics in graphic design in the twenty-first century, which typically entails making use of one or more design components and principles. Better than words, design can convey ideas. In addition to the design's content, effective designs convey a tone or a feeling.

So why is it important for web designers to include aesthetics? Because design aesthetics is expanding beyond the visual to encompass additional senses like sound and touch in today's world, especially with the ubiquity of the internet and touch-enabled devices like tablets and smartphones. As opposed to a static design used for print, designs for the web should be flexible to adapt to a variety of devices, which demands more thinking and attention to detail. First impressions are crucial in design, much like in fine art and marketing. In fact, they are

so important that a design's attractiveness or aesthetics can distinguish between a favorable and unfavorable brand association.

A product or service's design can influence how consumers feel about it. Take a moment to consider your own buying habits. As significant as a non-visual aspect of a good or service, such pricing or durability, is the visual attractiveness of a particular design, which is frequently instant and unconscious. For their audience, web designers have a duty to produce high-quality designs. We can see instances of design everywhere we turn, and it influences everything. Our furniture, electronics, food packaging, clothing, transportation, architecture, and technology are all examples of design in use today. At every turn, we encounter design. On billboards at the mall, on our TVs, laptops, touch pads, and smartphones, as well as at sporting events, the grocery store, and other places.

5.2 Challenges, Limitations and Recommendations

Although several characteristics and goals were established at the outset of the study, not all of them could be addressed. We recognize that the size of our dataset makes it statistically unrepresentative of the larger web. We offer this as a place to start for more research using a wider range of websites. Similar to the preliminary study, future investigations should involve a wider range of experience. This study relied on a small group of participants. For instance, even while our experts were capable of analyzing the aesthetic elements of websites, the majority lacked the kind of in-depth critical and socio-cultural-historical analytical abilities that a trained art historian or critic would have.

The link between usefulness and aesthetics should be the main topic of future research. The latter issue is arguably one of the most difficult ones that web designers' encounter. Using some fundamental research to support intuition-based design in the print domain, where design primarily dealt with local issues and local audiences, was a method that typically worked. The financial expenditure required to prepare a large-scale Web site, such as an e-commerce site or an online educational site, is fairly significant because the internet is a global and frequently cross-cultural medium. When creating for a variety of audiences, it is time for the design profession to move beyond "informed intuition" and take into account the potential contribution that research might provide. This is a crucial step in the design process.

Research like the one in this thesis will be more common. A crucial step in the design process is this. In the Web and multimedia industries, research like the one in this thesis will become the norm.

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Appendix 1 – Questionnaire

Dear Participants,

By completing the survey below, I'm inviting you to take part in this study. This survey is a component of an investigation on how people see the functionality and aesthetics of websites. It will take 5 to 10 minutes to complete the following questions. You are under no obligation to respond to any of the questions, but doing so will help me finish my research and better understand this research focus. Thank you for spending the time to assist me with my study. All collected data will be kept confidential and used solely for academic research.

Please note that the sites are available for viewing online at:

Site A -https://www.britannica.com/art/visual-arts

Site B- https://webflow.com/web-design-art-history

SECTION A.

BASIC DEMOGRAPHIC QUESTIONS
INSTRUCTIONS: PLEASE COMPLETE THIS SECTION BY TICKING WHERE APPROPRIATE .

1.How old are you? (Years)
....

2.Gender;
    a) Male ( )
    b) Female ( )

3. Educational Background;
    a) High School Diploma ( )
    b) Higher National Diploma ( )
    c) First Degree ( )
    d) Master's Degree ( )

e) Other (please specify) (   )

SECTION B

QUESTIONNAIRE ON FUNCTIONALITY AND AESTHETICS OF SITE A AND B

4. . What is your level of familiarity on these subjects on a scale of 1-7?
   a) Art (1) (2) (3) (4) (5) (6)(7)
   b) Web Design (1) (2) (3) (4) (5) (6)(7)

5.How long have you been with the institution?
   a) 1 – 10 years ( )
   b) 11 – 20 years ( )
   c) 21 – 30 years ( )
   d) 31 – 40 years ( )
   e) Other ( )

6.What was your first impression when you entered the websites? Please specify.
....
....
....

7.Which of the sites in your opinion was more aesthetically appealing and attractive?
   a) Site A ( )
   b) Site B ( )

8.Which of the sites conveyed the subject matter better?
   a) Site A ( )
   b) Site B ( )

9. Have you seen similar sites? Please specify.
....

....

....

10. How easy was it to use the websites? Did you have any problems? Please specify.

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11. How did your experience compare to your expectations? Please specify

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12. Did you having trouble finding anything? Please specify.

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13. How would you rate the websites on a scale of 1-7?

    a) Site A (1) (2) (3) (4) (5) (6) (7)

    b) Site B (1) (2) (3) (4) (5) (6) (7)

14. Which website are you likely to recommend to a friend?

    a) Site A ( )

    b) Site B ( )

15. Which site was more interactive ?

    a) Site A ( )

    b) Site B ( )

16. Were there any features that you found helpful or not helpful? Please specify.

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……………………………………………………………………………………….

17. In your honest opinion, which site would you revisit?

    c) Site A ( )

    d) Site B ( )

Appendix 2 – Interview Questions

1. In your opinion how does art fit in the increasing online world?
2. Do you consider web design an art?
3. Do you consider digital art as real art?
4. How do you think art relates to web design?
5. Where do you see art/web design in 20 years? What are your thoughts on its future?
6. Would you be open to collaborating with web designers/artists?
7. Do you think there is a revenue stream to be generated in such a collaboration?