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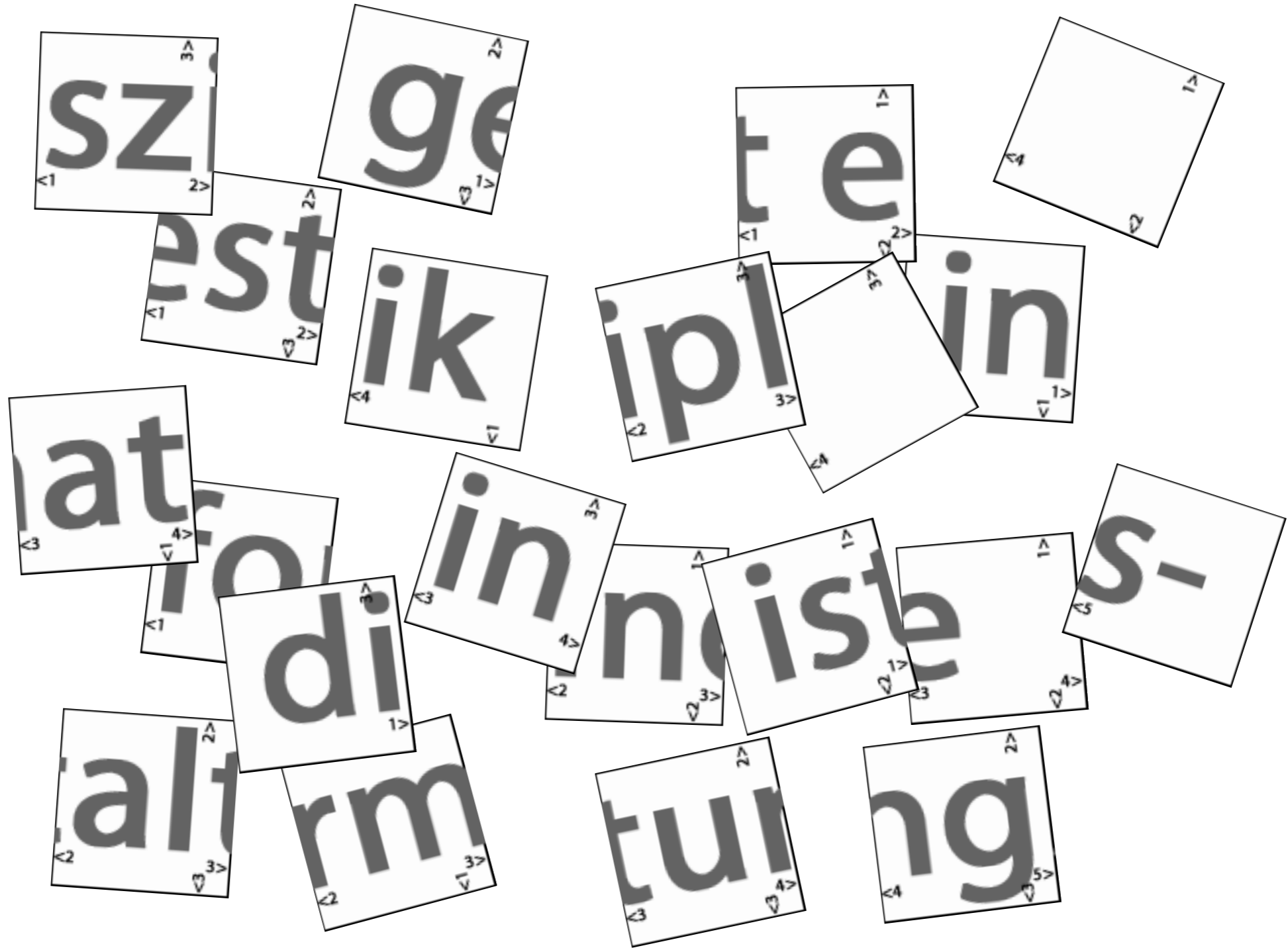


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**informatik
ist eine
gestaltungs-
disziplin**

disclaimer



Der Mensch, nicht die Technik ist das Problem beim E-Voting

Allen Unkenrufen zum Trotz haben die elektronischen Wahlsysteme bei der US-Wahl relativ problemlos funktioniert. Die Skepsis ihnen gegenüber bleibt.

Washington – Rund ein Drittel aller US-Wahlberechtigten haben am Election-Day ihre Stimme an insgesamt 175.000 E-Voting-Maschinen abgegeben, ohne dass es zu größeren Problemen technischer Natur gekommen ist. Dass sich in vielen Wahllokalen, wo die Geräte unterschiedlicher Hersteller mit unterschiedlichen Systemen im Einsatz waren, dennoch lange Schlangen gebildet hatten, lag vor allem daran, dass es schlicht und einfach zu wenig davon gab.

Vereinzelt kam es auch zu Computerabstürzen, die die Prozedur verzögerten. Der von Kritikern erwartete Massenzusammenbruch der Hardware blieb jedoch aus. Die eingesetzten Wahlhelfer, die den Wählern bei der Nutzung der Maschinen unterstützen sollten, waren US-Zeitungsberichten zufolge mancherorts selbst überfordert.

Der Einsatz elektronischer Wahlsysteme bleibt in den USA dennoch umstritten. Na-

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TICKER

Internetwurm feiert Geburtstag

Massachusetts – Nicht alle Geburtstage sind ein Grund zum Feiern: Anfang November 1988 machte sich vom Massachusetts Institute of Technology (MIT) aus der erste Internetwurm auf, die Computersysteme dieser Welt zu befallen. Kreiert wurde er vom damals 23-jährigen MIT-Studenten Morris T. Morris musste zur Strafe 400 Stunden

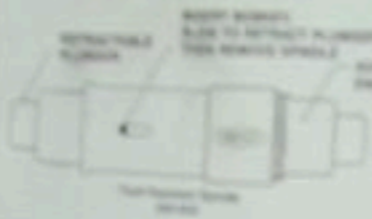
Oops! They Forgot the Usability: Elections as a Case Study

Whitney Quesenbery
Whitney Interactive Design
UPA (President and Voting & Usability Project)

Michigan State University
Second Annual Usability and Accessibility Conference
26 October 2004

An election is a perfect usability case study. It brings together large numbers of diverse voters, an unfamiliar interface and an outcome that shapes the future of our society. With such a seemingly simple task, usability was not on the curriculum for elections officials. However, despite the focus on technology and security, it was poor information design and usability in the 2000 Palm Beach ballot that taught us all new words like "chad" (hanging or pregnant). This conference mirrors the challenge.

INSTRUCTIONS FOR REMOVING SPIN FROM THE FRONT OF DISPENSER

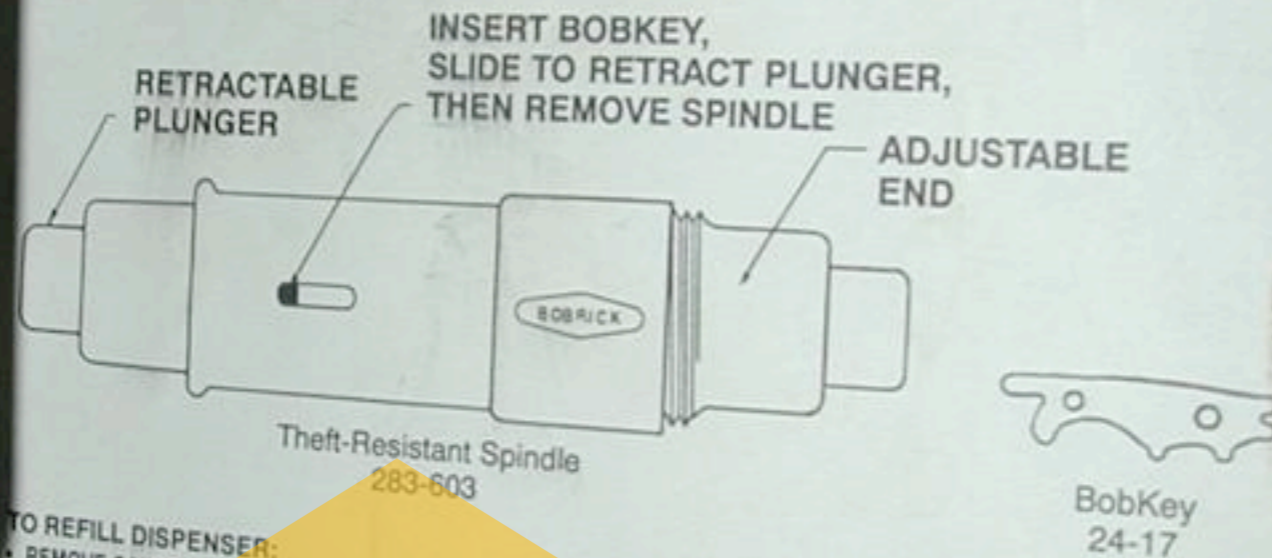


RETRACTABLE PLUG
SPIN
RETRACTABLE PLUG

1. Turn the front panel to the right.	2. Turn the front panel to the left.
3. Turn the front panel to the right.	4. Turn the front panel to the left.



INSTRUCTIONS FOR REMOVING SPINDLES FROM THE FRONT OF DISPENSERS



TO REFILL DISPENSER:

- REMOVE CARDBOARD CORE.
- INSERT BOBKEY INTO SLOT AND SLIDE IN DIRECTION AWAY FROM RETRACTABLE PLUNGER.

- REMOVE SPINDLE FROM DISPENSER.
- INSERT SPINDLE THROUGH NEW TOILET TISSUE ROLL.
- DEPRESS BOTH ENDS OF SPINDLE WITH FINGERS.
- REINSTALL SPINDLE IN DISPENSER.

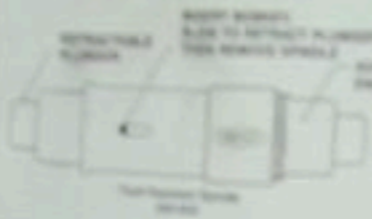
Form No. 3571-40

Issued 6/95

© 1995, Bobrick Washroom Equipment, Inc.

»Theft-Resistant Spindle«

INSTRUCTIONS FOR REMOVING SPIN FROM THE FRONT OF DISPENSER



Aus technischen Gründen
ist eine Abfrage der frei verfügbaren

SPARNIGHT-
UND
RAIL SPEZIAL

Angebote nicht möglich.

Nur bei gleichzeitigem Kauf
ist eine Buchung möglich!

Danke für ihr Verständnis!

der holzweg, der hci ist

ursprung:

computer sciences ∞ cognitive psychology



der holzweg, der hci ist

ursprung:

computer sciences ∞ cognitive psychology

computer science

strenger glaube an phasenmodelle

problem ist vorgegeben > planung > umsetzung [> evaluation]

cognitive science

[zumindest damals noch] vollkommen daneben

wesentliche metaphor: hirn als computer

beschäftigung mit den eigenschaften als

defizite in bezug auf diese metaphor

und: klassische wissenschaft, also these > experiment > erkenntnis

was kann dabei herauskommen?

hci!

bedeutendster höfling: usability

»Our object of concern is human movement. The fundamental form of human movement is by flying. With the advent of modern aviation, we are able to give a detailed model of this capacity: we consider humans to be airplanes. Or more correctly, we consider humans, birds, and airplanes as three instances of flying systems.

However, experimental studies have consistently shown that the human capacity for flying is limited—compared to for instance a Boeing 747-400. Much of this can probably be attributed to the human arms not being at all efficient as wings.

The poor flying capacity is very well documented. For example, experiments off the Tower of Pisa, in the spirit of Galileo, have consistently shown that people can fly for only 7 ± 2 seconds. Also, their landings are really messy. Accordingly, the study of human flying in effect becomes the study of human crashes.

This also explains why we outside experimental settings mostly see people walking. Because of the limited abilities for flight, the legs that are really meant to serve during take-off and landing have become the major means of compensating for these limitations.

This discipline has also, via knowledge of the limitations of human flying capacity, given us important guidelines that are most helpful for design. Some examples are: Build houses on or near the ground; use floors in rooms, particularly if the rooms are above ground level. Also place furniture on the floor, and door openings on the lower parts of walls. «

henrik gedenryd: how designers work [dissertational thesis]

<http://asip.lucs.lu.se/People/Henrik.Gedenryd/HowDesignersWork/>

ISO 9241-11 - Guidance on Usability

»...the extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use.«

This definition includes four elements that are necessary to create a usable system:



There are specified users of the system.

The users have specified goals.

The system should allow user goals to be met (effectively) in an efficient manner and users will be satisfied with the process or outcome.



The system must be used in a particular context (e.g. within a physical location, a business process).

**Good design means
following rules!**

My rules!



A photograph of a brown cow standing in a green field. A speech bubble is superimposed over the cow, containing the text "So, I can't just follow the rules?". In the background, there are rolling green hills and other cows of various colors (black, white, brown) grazing.

**So, I can't just
follow the rules?**



v3.0 | Updated: November 06, 2004

minutes? Herein lies the key to what you should be doing in your worldly pursuits.

Carl Jung

CONTENTS RESOURCES TOOLS COLOPHON

An open letter to Jakob Nielsen

Andrei Herasimchuk • March 16, 2004

Mr. Nielsen,

I am writing to you because I have many issues with your latest Alertbox, **Why Consumer Products Have Inferior User Experience**, and quite frankly, with much of what you have written in the recent past. I would like to address these points and I hope you take this letter to heart.

»In fact, at this stage of the game, I would dare say you are doing far more harm than you are doing good, and I ask that you cease this behavior.« [Andrei M. Herasimchuk]

You state,

Here are just few examples of the BMW 745i's clueless interaction

Highly Combustible



Search

Ads by Goooooogle

Mobile UI Design Software

Real time mobile phone MMI / UI design testing

Reaktionen

~30 Trackback-Einträge

~80 Kommentare

»THANK YOU! Well said«

»...excellent letter, Andrei.«

»thank you. thank you thank you thank you thank you. thank you.
1000 times. thank you.«

»perfect. simply perfect.«

»I was waiting for this letter for the past few years!«

»Thanks for the great article Andrei.«

»Excellent deconstruction of Nielsen's rant.«

»Excellent rebuttle to his article, I agree with you whole heartedly.«

»Down with Nielsen!«

...

Prove to the designers out there you understand
the principles of good design by tackling your
own little spot on the world wide web.

You state,

Here are just few examples of the BMW 745i's clueless interaction

Design by Fire: An open letter to Jakob Nielsen

http://www.designbyfire.com/000068.html

Google

minutes? Herein lies the key to what you should be doing in your
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v3.0 | Updated: November 06, 2004

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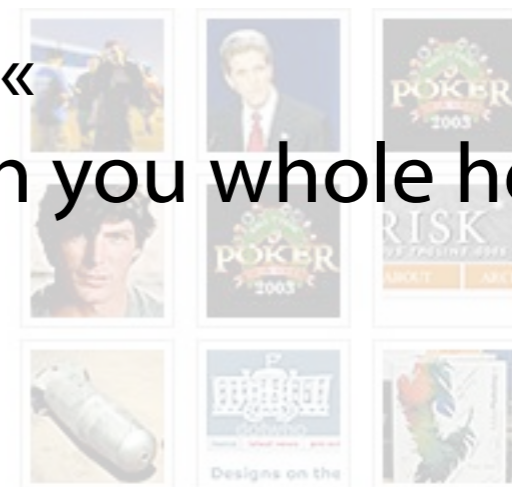
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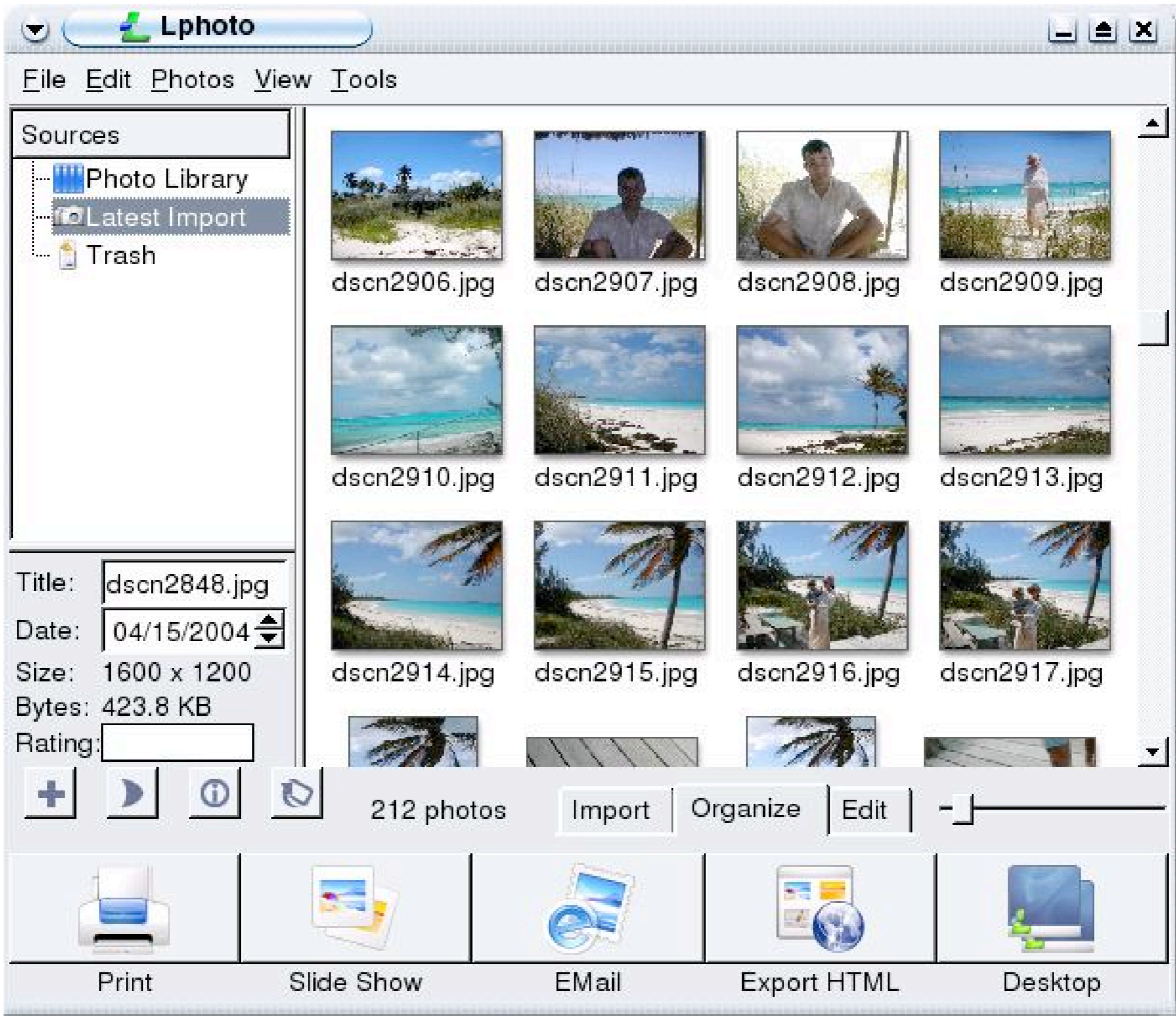
Search

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[Mobile UI Design
Software](#)

Real time mobile phone
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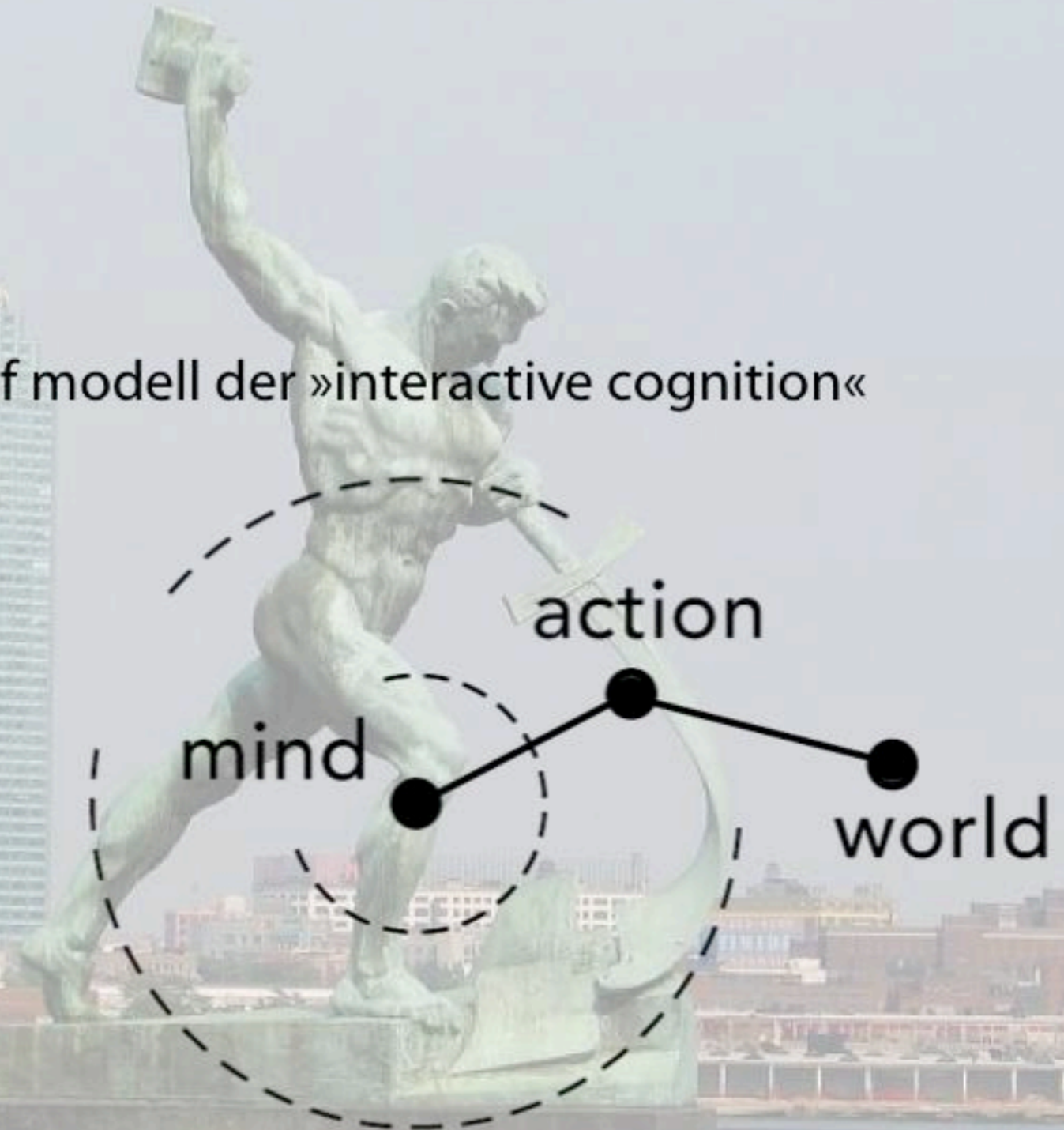
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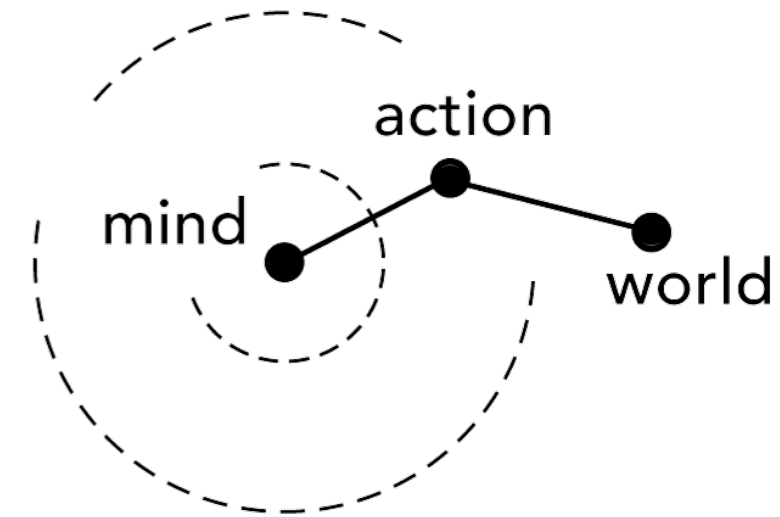
basiert auf modell der »interactive cognition«



design

wesentliche einsichten der designtheorie

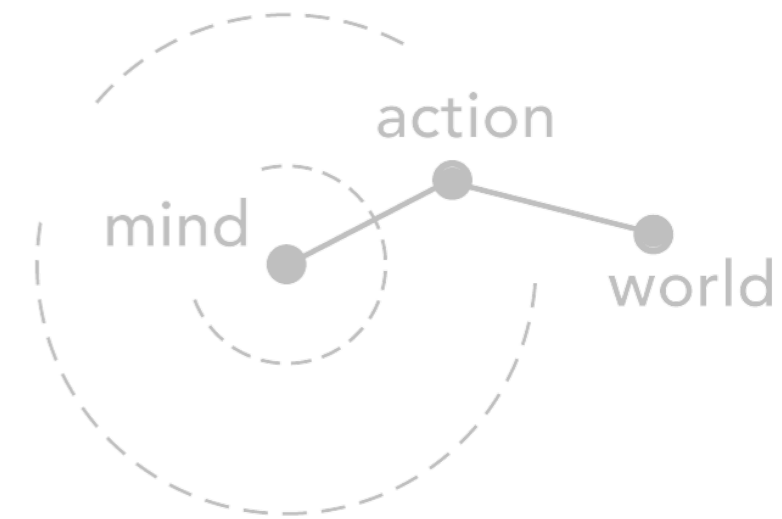
- > design ist ein offener prozess (vs. phasenmodelle)
 - > »interactive cognition« (gedenryd)
 - > »design instruments«
- > design ist »inquiry« (kein problem ist »given«)
 - > »doing for the sake of knowing«
 - > im design ist »verstehen« von untergeordneter bedeutung
 - > ebenso post-faktum-evaluation
- > design gestaltet das artifizielle
 - > design ist keine naturwissenschaft
 - > kern ist trotzdem der mensch
 - > design is about emotions



design

wesentliche einsichten der designtheorie

- > **»methode«** - sammlung von vorschritten, die das vorgehen definieren.
 - > »design instruments«
 - »tool«** - sowas wie ein hammer: kann im wesentlichen ohne kennntnisse angewendet werden
 - im design ist »verstehen« von untergeordneter bedeutung
 - »instrument«** - sowas wie ein klavier: braucht kennntnisse und übung, skaliert gut
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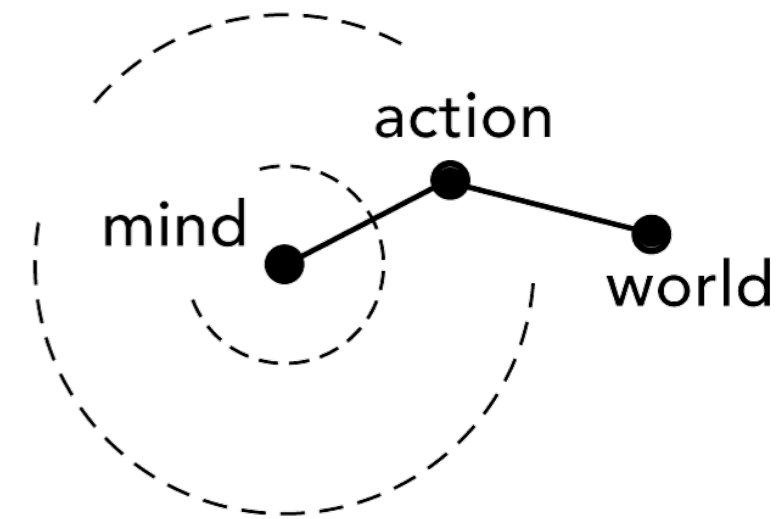
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first things first - a manifesto [1964]

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before-shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons. By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. **We think that there are other things more worth using our skill and experience on.** There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. **But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication.** We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

signed: , Edward Wright , Geoffrey White , William Slack , Caroline Rawlence , Ian McLaren , Sam Lambert , Ivor Kamlis , Gerald Jones , Bernard Highton , Brian Grimby , John Garner , Ken Garland , tRobin Fior , Germano Facetti , Ivan Dodd , Harriet Crowder , Anthony Clift , Gerry Cinamon , Robert Chapman , Ray Carpenter , Ken Briggs

First Things First
2000
a design manifesto

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, *what graphic designers do*. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication - a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

signed: Jonathan Barnbrook, Nick Bell, Andrew Blauvelt, Hans Bockting, Irma Boom, Sheila Levrant de Bretteville, Max Bruinsma, Siân Cook, Linda van Deursen, Chris Dixon, William Drenttel, Gert Dumbar, Simon Esterson, Vince Frost, Ken Garland, Milton Glaser, Jessica Helfand, Steven Heller, Andrew Howard, Tibor Kalman, Jeffery Keedy, Zuzana Licko, Ellen Lupton, Katherine McCoy, Armand Mevis, J. Abbott Miller, Rick Poynor, Lucienne Roberts, Erik Spiekermann, Jan van Toorn, Teal Triggs, Rudy VanderLans, Bob Wilkinson

It's a visual world. Some of the best minds that create it want a new world vision.



FIRST THINGS FIRST 2000

A DESIGN MANIFESTO

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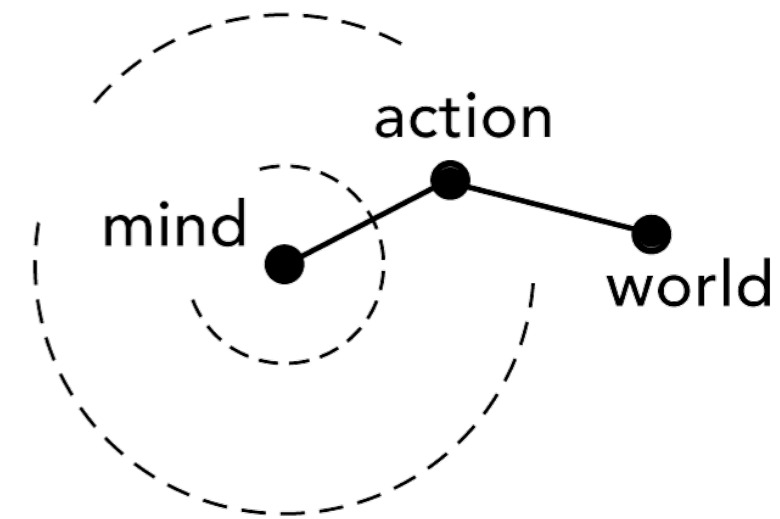
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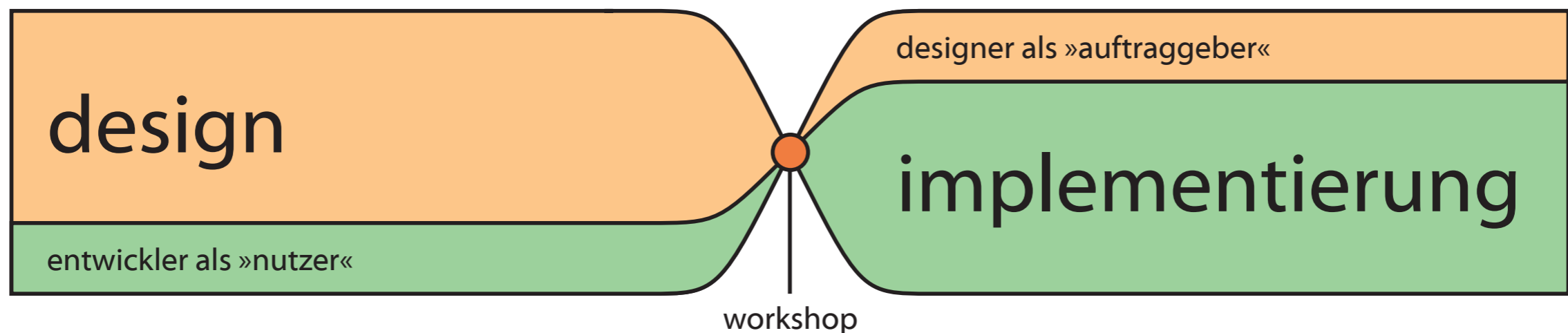
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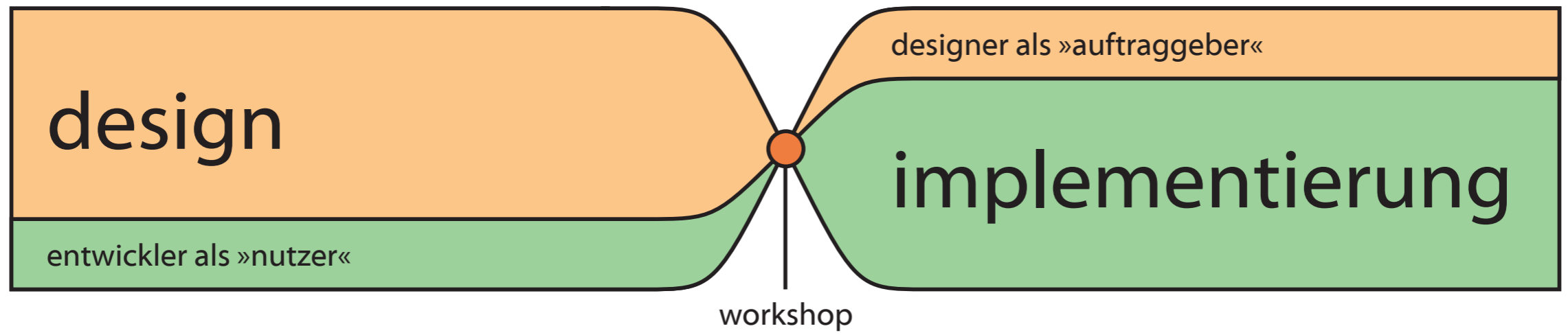
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schlussfolgerungen

- im design liegen die prioritäten **vollkommen anders** als im software engineering;
- gutes design geht **bis in die wurzel** einer software;
- > design **vor** implementierung!
- > »interaction architects«







design

entwickler als »nutzer«



designer als »auftraggeber«

implementierung

informatik als gestaltungswissenschaft

- > grundlegende übereinkunft
 - ziel der informatik ist die gestaltung von i&k-systemen;
 - im zentrum solcher systeme muss der mensch stehen;
 - jede tätigkeit innerhalb der informatik hat das zu verstehen.
- > das bedeutet nicht: jede/r informatiker/in ist designer/in
- > aber es bedeutet: jede/r informatiker/in ist teil eines designprozesses
 - > design von i&k-systemen ist ein offener prozess
 - > design von i&k-systemen ist »inquiry«
 - > analyse und evaluation sind untergeordnet
- > ein schritt weiter
 - design ist die allgemeinbildung des 21. jhdt. [richard buchanan]



