

Saavutettavuus & *estetiikka*

LUENNON KESKEISET KYSYMYKSET:

- Saavutettavuus - esteettisyys paradoksi – Mikä se on, onko se totta?
- Vaikuttavatko esteettiset arvot myös viestin käyttökokemukseen?

Lukekaa tämä artikkeli:

<https://uxmovement.com/thinking/the-aesthetic-accessibility-paradox/>

Ja vähintään yksi näistä:

<https://uxpodcast.com/228-aesthetic-accessibility-paradox/> (podcast)

<https://uxdesign.cc/accessibility-drives-aesthetics-5aef77b5d2aa>

<https://duncanstephen.net/the-false-paradox-accessibility-and-aesthetics/>

<https://uxdesign.cc/investigating-the-designers-aesthetic-accessibility-paradox-85c68317cf86>

VÄITE 1:

The goal of accessibility is to meet the needs of the minority because they're often forgotten. But what happens when meeting the needs of the minority ends up failing the needs of the majority? This issue occurs when the interface is made too accessible and isn't balanced with aesthetics.

<https://uxmovement.com/thinking/the-aesthetic-accessibility-paradox/>

VÄITE 2:

In general, the more accessible an interface is, the less aesthetic appeal it will have. Highly accessible interfaces are easier on the eyes of the visually impaired, but harsher on the eyes of the normal-visioned. On the flip side, highly aesthetic interfaces are easier on the eyes of the normal-visioned, but harsher on the eyes of the visually impaired.

<https://uxmovement.com/thinking/the-aesthetic-accessibility-paradox/>

VÄITE 3:

This aesthetic-accessibility paradox is what designers struggle with when they design interfaces. The challenge is to meet the needs of both the majority and the minority.

However, if you veer too far into one extreme, you'll alienate a subset of your users. Most people don't want to alienate the minority. But alienating the majority of your users is just as bad as alienating the minority.

<https://uxmovement.com/thinking/the-aesthetic-accessibility-paradox/>

- Voiko jokin asia olla liian saavutettava?
- Ovatko hyvin saavutettavat tuotteet automaattisesti vähemmän esteettisesti miellyttäviä?
 - Emmistön “vieraantuminen” vs. vähemmistö ei voi käyttää visuaalista tuotetta?

VASTAVÄITE 1:

The majority-minority mentality itself is a harmful way to divide people. To provide an example of how this plays out in planning, the 80-20 rule suggests that we should focus development efforts on the majority use case that plays out 80% of the time. Oftentimes, people use this as an excuse to avoid designing for disabled people. That's not what this rule is actually about. This rule is intended to focus on the most common user goals and scenarios. Take a pet supply online store, for example. If 80% of people want to buy pet food, we can de-prioritize the case where 20% of people want a treat tasting subscription service. But people should be able to buy pet food whether they are Blind, or Deaf, or have cerebral palsy, or have any kind of disability that requires accessibility. Edge cases refer to scenarios, not humans.

<https://uxdesign.cc/accessibility-drives-aesthetics-5aef77b5d2aa>

VASTAVÄITE 2:

Accessibility doesn't sacrifice aesthetics

Instead of acting as an inhibitor, accessibility is often a driving factor in aesthetics. You don't need to sacrifice aesthetics in order to be accessible (and if you think the two concepts are polar opposites of each other, I don't think you're trying hard enough).

Accessibility is an opportunity, not a burden

Of course disability rights is about disabled people. It's also about women. And race. And class. Every social issue is also a disability issue. This means accessibility is not just a matter of compliance, it's a means of working toward restorative justice.

<https://uxdesign.cc/accessibility-drives-aesthetics-5aef77b5d2aa>



⊘ Not accessible, not aesthetic



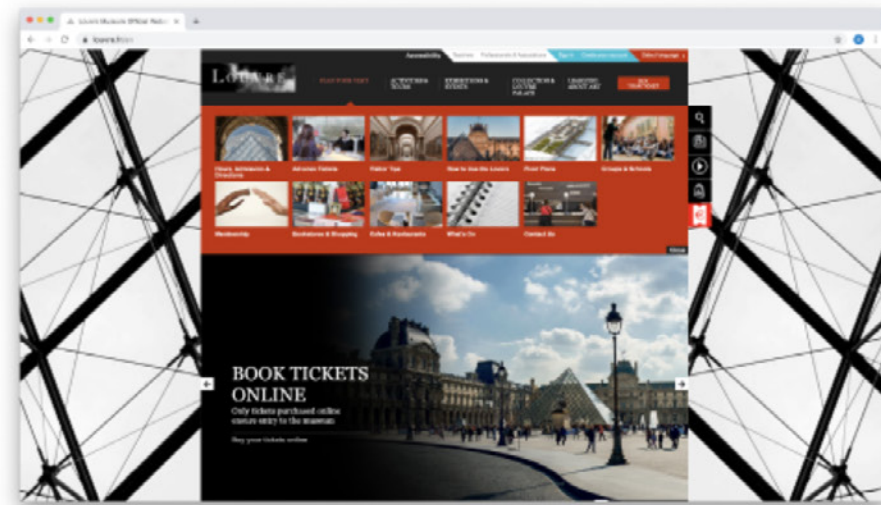
✓ Accessible! Aesthetic!



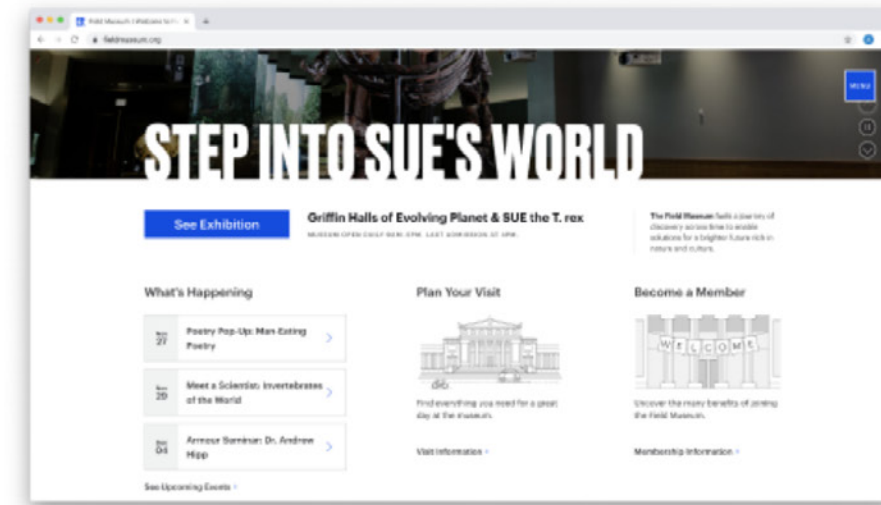
⊘ Not accessible, not aesthetic



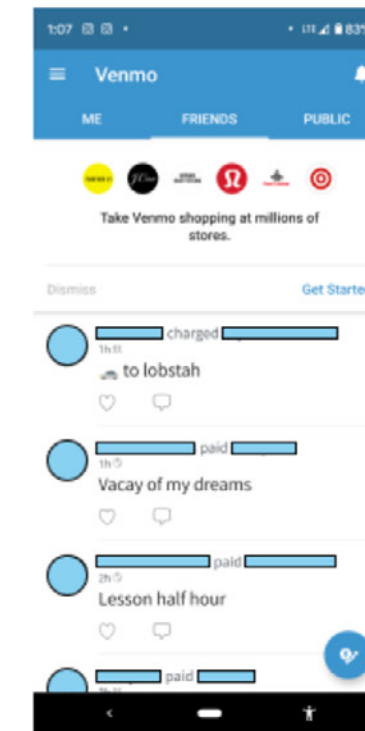
✓ Accessible! Aesthetic!



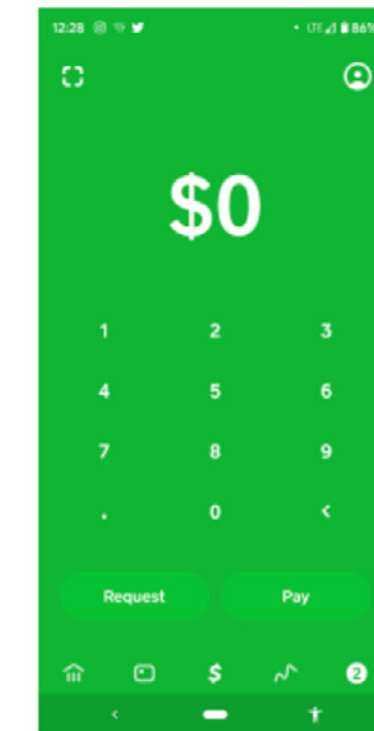
⊘ Not accessible, not aesthetic



✓ Accessible! Aesthetic!



⊘ Not accessible, not aesthetic



✓ Aesthetic! Sort of accessible

VASTAVÄITE 3:

But the most important point Alex Chen makes is that the so-called “needs” around aesthetics are simply not as important as those surrounding accessibility. Even if you decide (wrongly) that you need to choose between designing a readable poster against one that looks nice, you should be designing the readable one.

If you can't make your poster both readable and good looking, you might not be a good designer.

<https://duncanstephen.net/the-false-paradox-accessibility-and-aesthetics/>

Kirjoittajat korostavat, että erilaiset tarpeet ovat eriarvoisia: jos verrataan saavutettavuutta ja esteettisyyttä, niin saavutettavuus “voittaa” aina.

- Tarkoittaako se, että esteettisyys ei ole tärkeää? Ja minkälainen arvo esteettisyydellä on ihmiselle, jolla on erityistarpeita?

Kaksi akselia:
Esteettinen vs. saavutettava

Optimaalinen ratkaisu:
esteettinen + saavutettava

Inklusiivinen tai eksklusiivinen suunnittelu

London, Britain



Spikes to keep homeless people from taking shelter

MiC

Vancouver, Canada



Benches designed to allow homeless people to take shelter

<https://brutalistwebsites.com/>

Gerrit Rietveld Academie

Intro

Conference

Lexi/con

Against the day

Take a Walk on the Wild Side

Calendar

Rietveld Uncut

Fabula

Reading Groups

Fabulating Alternative Imaginaries in Art & Life

Preliminary Programme

Attendance

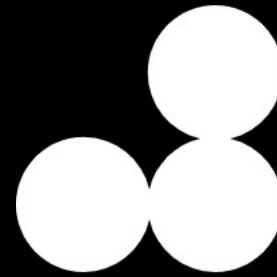
Telling Stories

Colophon



SECRET FRIEND IS A SERIES OF IMMERSIVE PARTIES SHOWCASING NEW DANCE-CENTRIC MUSIC AND EXPERIMENTAL VISUAL ART, ALL IN THE NAME OF LOVE, FREEDOM, AND IMAGINATION. NEW YORK, NY.
@SECRETFRIEND00
@POND MAG
@PSYMONSPINE.LLC

AYESHA
BESHKEN DJ SET
PSYMON SPINE DJ SET
PHOTO GALLERY BY ANYONE/ANYWHERE



TICKETS

TICKETS

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
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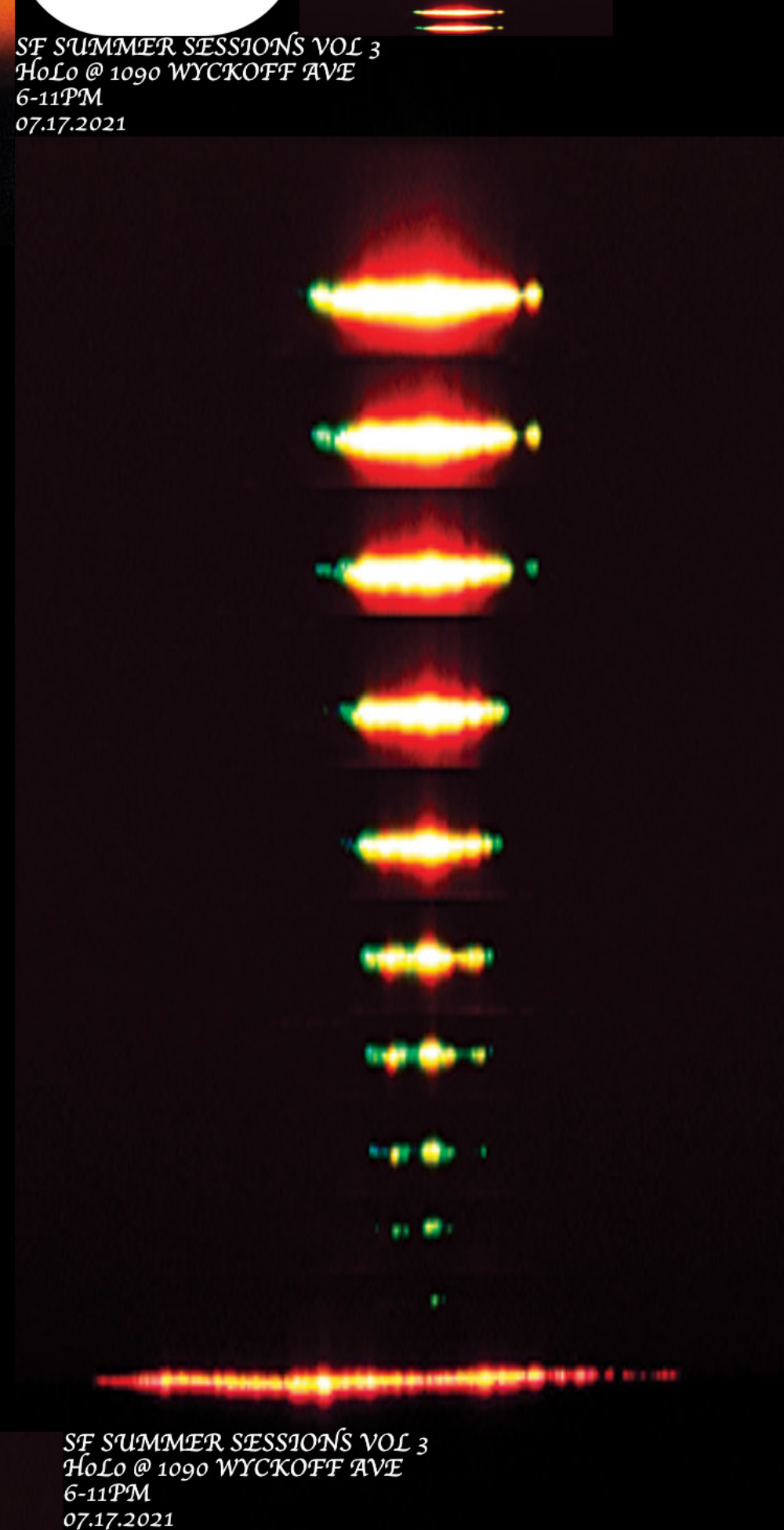
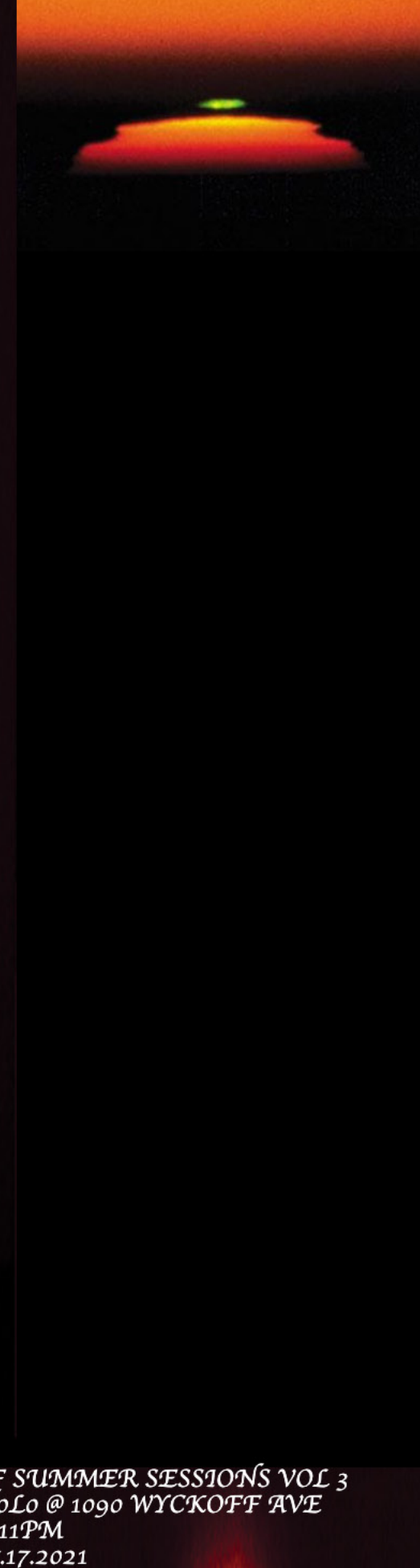
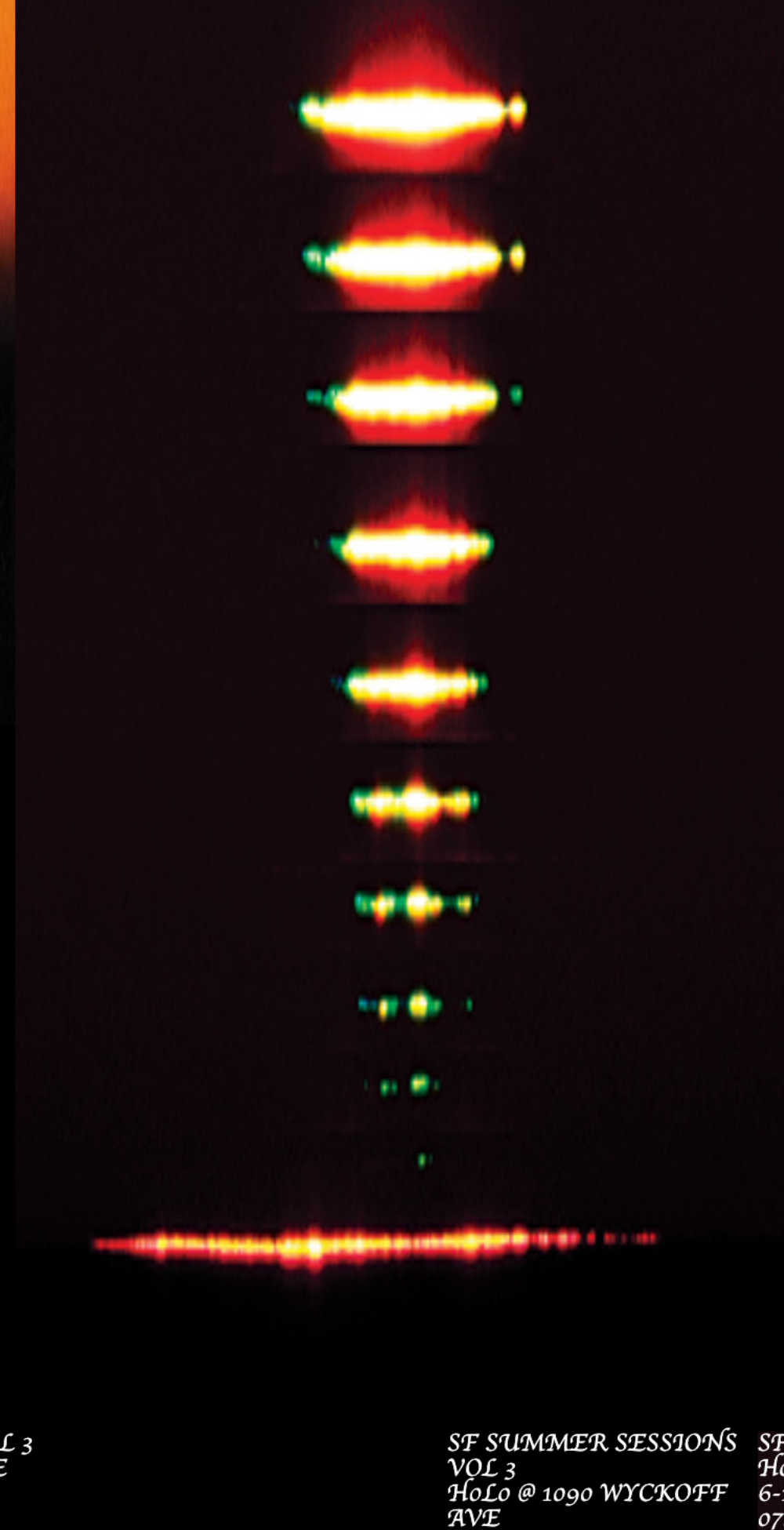
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07.17.2021





Ei leikata FASD-toiminnalta - FASD-ihmisiä ei saa jättää yksin!

Kehitysvammaliiton FASD-toiminnan rahoitus on vaarassa. Olemme Suomessa ainoa edunvalvojataho, joka tarjoaa vertaistukea FASD-ihmisille sekä heidän sijais- ja adoptiovanhemmilleen.

[FASD-KAMPANJASTAMME](#)**AJANKOHTAISTA**

Hae sivustolta:

Hae



Suomi

05.10.2021

Mitä on suomalaisuus?

Historian tutkija Teemu Keskisarja on tutkinut paljon suomalaisuutta. Millaisia me olemme? Teemu Keskisarja kertoo sen meille seuraavassa jutussa. Keskisarjan mielestä ei ole olemassa vain yhtä Suomea. On monta erilaista Suomea.

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Includes flooding, recycling and wildlife

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Owning or renting and council services

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Includes debt and Self Assessment

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Includes renewing passports and travel advice by country

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Apply to visit, work, study, settle or seek asylum in the UK

[Working, jobs and pensions](#)

Includes holidays, finding a job and redundancy

Saavutettavuus

Web Content Accessibility Guidelines 2.1 -ohjeistuksen A- ja AA-tason kriteeristä.

<https://www.saavutettavuusvaatimukset.fi/digipalvelulain-vaatimukset/>

Laki digitaalisten palvelujen tarjoamisesta (306/2019) eli digipalvelulaki tuli Suomessa voimaan 1.4.2019. Taustalla on Euroopan unionin saavutettavuusdirektiivi. Lisäksi taustalla vaikuttaa YK:n yleissopimus vammaisten henkilöiden oikeuksista, joka korostaa vammaisten ihmisten osallisuutta ja mahdollisuutta itsenäiseen asiointiin myös digitaalisessa ympäristössä. Saavutettavuus on yksi sopimuksen keskeinen periaate.

Laki velvoittaa käytännössä noudattamaan kansainvälisen WCAG-ohjeistuksen A- ja AA-tason kriteerejä.

<https://www.saavutettavuusvaatimukset.fi/digipalvelulain-vaatimukset/>

WCAG-ohjeistuksen noudattaminen parantaa etenkin verkkopalvelun teknistä saavutettavuutta.

Ohjeita noudattamalla varmistetaan, että esimerkiksi näkövammaisten käyttäjien ruudunlukuohjelmat tai muu avustava teknologia pystyy tulkitsemaan sivun sisältöä oikein ja että käyttäjä pystyy hyödyntämään verkkopalvelun toiminnallisuuksia.

MITÄ WCAG KOSKEE?

- Tekstit; esimerkiksi uutiset, ohjeet, palvelukuvaukset ja blogikirjoitukset
- Kuvat, kaaviot ja infografiikat
- Interaktiiviset ja dynaamiset grafiikat
- Videot ja podcastit, jotka on tallennettu tai upotettu sivustolle tai sovellukseen tai julkaistu sosiaalisen median kanavassa (myös videosoittimet)
- Navigointi ja ylipäänsä käyttöliittymä
- Linkit
- Verkkolomakkeet (html-lomakkeet)
- Ajanvarauspalvelut
- Chat-palvelut, jotka on upotettu sivustolle
- Tapahtumakalenterit
- Toimisto-ohjelmilla tuotetut tiedostot, jotka on tallennettu sivustolle: esimerkiksi pdf- ja word-tiedostot ja -lomakkeet

MILLÄ TAVALLA?

Teksti:

- Sanamuodot eli tekstin selkeys
- koko, riviväli- ja vaihto, jäsentely
- “alt” -teksti ja Aria-labels
- Ei tekstiä pikseleinä


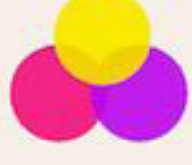





Kuva:

- Värit ja värikontrastit
- Kuvan / Kuvituksen /
infograafikan selkeys

Käyttöliittymä:

- Liikkuminen näppäimistöllä
- Custom asetukset
- Ruudunlukija
- Teksti myös audiona,
audio myös tekstinä
- Videoiden tekstitys

Designing for users on the autistic spectrum

Do...	Don't...
use simple colours 	use bright contrasting colours 
write in plain English Do this.	use figures of speech and idioms 
use simple sentences and bullets 	create a wall of text 
make buttons descriptive Attach files	make buttons vague and unpredictable Click here!
build simple and consistent layouts 	build complex and cluttered layouts 

For more information, contact: access@digital.homeoffice.gov.uk

Designing for users who are Deaf or hard of hearing

Do...	Don't...
write in plain English Do this.	use complicated words or figures of speech 
use subtitles or provide transcripts for videos 	put content in audio or video only 
use a linear, logical layout 	make complex layouts and menus 
break up content with sub-headings, images and videos 	make users read long blocks of content 
let users ask for an interpreter when booking appointments 	don't make telephone the only means of contact for users 

For more information, contact: access@digital.homeoffice.gov.uk

Designing for users of screen readers

Do...	Don't...
describe images and provide transcripts for video <alt>	only show information in an image or video 
follow a linear, logical layout 	spread content all over a page 
structure content using HTML5 <h1> <nav> <label>	rely on text size and placement for structure 36pt, bold Header
build for keyboard use only 	force mouse or screen use 
write descriptive links and headings Contact us	write uninformative links and headings Click here

For more information, contact: access@digital.homeoffice.gov.uk

Designing for users with physical or motor disabilities



Do...	Don't...
<p>make large clickable actions</p> 	<p>demand precision</p> 
<p>give form fields space</p> 	<p>bunch interactions together</p> 
<p>design for keyboard or speech only use</p> 	<p>make dynamic content that requires a lot of mouse movement</p> 
<p>design with mobile and touchscreen in mind</p> 	<p>have short time out windows</p> 
<p>provide shortcuts</p> <p>Postcode</p> <input type="text"/> <p>Find address</p>	<p>tire users with lots of typing and scrolling</p> <p>Address</p> <input type="text"/> <input type="text"/>

Designing for users with anxiety



Do...	Don't...
<p>give users enough time to complete an action</p> 	<p>rush users or set impractical time limits</p> 
<p>explain what will happen after completing a service</p> 	<p>leave users confused about next steps or timeframes</p> 
<p>make important information clear</p> 	<p>leave users uncertain about the consequences of their actions</p> 
<p>give users the support they need to complete a service</p> 	<p>make support or help hard to access</p> 
<p>let users check their answers before they submit them</p> 	<p>leave users questioning what answers they gave</p> 

Designing for users with low vision



Do...	Don't...
<p>use good colour contrasts and a readable font size</p> 	<p>use low colour contrasts and small font size</p> 
<p>publish all information on web pages</p> 	<p>bury information in downloads</p> 
<p>use a combination of colour, shapes and text</p> 	<p>only use colour to convey meaning</p> 
<p>follow a linear, logical layout</p> <p>200% magnification</p> 	<p>spread content all over a page</p> <p>200% magnification</p> 
<p>put buttons and notifications in context</p> 	<p>separate actions from their context</p> 

Home Office Home Office Digital

For more information, contact: access@digital.homeoffice.gov.uk

Designing for users with dyslexia



Do...	Don't...
<p>use images and diagrams to support text</p> 	<p>use large blocks of heavy text</p> 
<p>align text to the left and keep a consistent layout</p> 	<p>underline words, use italics or write in capitals</p> <p><i><u>DON'T DO THIS</u></i></p>
<p>consider producing materials in other formats (for example, audio or video)</p> 	<p>force users to remember things from previous pages - give reminders and prompts</p> 
<p>keep content short, clear and simple</p> 	<p>rely on accurate spelling - use autocorrect or provide suggestions</p> 
<p>let users change the contrast between background and text</p> 	<p>put too much information in one place</p> 

For more information, contact:

Estetiikka

– Mitä on estiiikka ja mikä on esteettisyyden rooli
kommunikaatiossa?

Kauneuden, esteettisen kokemuksen ja arvottamisen teoria

<https://tieteentermipankki.fi/wiki/Estetiikka:estetiikka>

Aesthetics, also spelled esthetics, the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated.

<https://www.britannica.com/topic/aesthetics>

Immanuel Kant, one of the first philosophers to have addressed these kinds of questions, characterizes aesthetic experiences as those pleasures associated with occasions when one judges something to be beautiful. He asserts that one recognizes that this pleasure does not result from a realization that an object is useful or agreeable to one because of special things about oneself. Instead the pleasure arises simply because the form of the object is delightful and could and should be enjoyed by anyone.

<https://www.encyclopedia.com/humanities/encyclopedias-almanacs-transcripts-and-maps/aesthetic-experience>

Among other things (age, previous experience in communicating with visual arts, knowledge of art history, art theory, art practice, art language), some personality traits, the current mood of the recipient as well as belonging to a particular social, cultural and historical context affect the experience.

[file:///Users/johannabruun/Downloads/Pivac Runjic Bilic Prcic The art experience of a blind person%20\(1\).pdf](file:///Users/johannabruun/Downloads/Pivac%20Runjic%20Bilic%20Prcic%20The%20art%20experience%20of%20a%20blind%20person%20(1).pdf)

It is a way of communicating visually, expressing thoughts and feelings through creative play and activity, using art and compositional elements arranged in signs and/or meanings that transmit the message. The interpretation of signs, i.e. decoding of messages that are coded in the work of art, is an individual search for different meanings.

[file:///Users/johannabruun/Downloads/Pivac Runjic Bilic Prcic The art experience of a blind person%20\(1\).pdf](file:///Users/johannabruun/Downloads/Pivac%20Runjic%20Bilic%20Prcic%20The%20art%20experience%20of%20a%20blind%20person%20(1).pdf)

Esteettinen kokemus on siis intuitiivinen ja välitön. Kantin mukaan kyseessä on “tunne” tai miltei hengellinen kokemus, joka herää ihmisessä kun kohdataan esteettisesti miellyttäviä objekteja. Myöhemmin on katsottu, että myös esimerkiksi kokemus, kulttuuri, luokka, koulutus ja oma olotila vaikuttavat esteettiseen kokemukseen.

Aesthetic Communication
/
Viestinnän estetiikka

If you are interested in communicating and getting a message across, you must not only take an interest in the information but in the way it is presented. Thus, we move into the realm of aesthetics, not as beautiful or unbeautiful art but as an inevitable dimension of all communication.

communication always
and inevitably has both
content and *mode*
/
Viestin **sisältö** ja *modus*

Instead of information we might talk about the (in)formation of communication, i.e., the form of communication, knowing that the “same” information may be formed in different ways. The aim of not only focusing on, but actively using the aesthetic means is to enhance the pragmatic effectiveness of communication by seducing an audience and thereby making it more willing to accept an offer of communication.

https://www.asb.dk/fileadmin/www.asb.dk/forskning/forskningscentreoggrupper/forskergrupper/vaerk/publikationer/fileexplorer_fetchfile.aspx-file-434.pdf

The form is thus the expressive element that aesthetically transfigures the content, attributing profile, and expressivity depending upon different artistic means, most notably being the style and the aesthetic categories.

https://www.europeanproceedings.com/files/data/article/45/1249/article_45_1249_pdf_100.pdf

An advertising image that lifts itself aesthetically has a strong visual identity, captures attention and facilitates recognition (Hirschman, 1986), whilst a superficial or improper image can bring about a rejection attitude. Thus, aesthetic communication in advertising offers indirect clues regarding the specificity of the product and contributes to create a first impression, able to negatively or positively influence the subsequent perception at the audience level.

https://www.europeanproceedings.com/files/data/article/45/1249/article_45_1249_pdf_100.pdf

In order to be both expressive and successful, the advertisement imagery must not only convey information, but define an aesthetic function, and determine a positive reaction on the audience.

In aesthetic communication the sender tries to evoke and control not just the actual focus of the receiver, but also his way of perceiving, his mood, which is not directed towards concrete objects as “feelings for”, but has to do with his general sensibility, his way of opening himself to the world and himself, which we, following Heidegger, may call attunement.

attunement = viritys
(eli millä mielillä kohdat informaation)

- Minkälainen ennakkofeelis ja asenne ihmisellä on kun etsivät Kelalta tietoa?

Even if the sender focuses exclusively on the subject-matter, the receiver is sensitive to patterns and disruption of patterns in sensation and meaning – to rhyme and rhythm, metaphor and allusion and to unusual ways of communicating. Consequently, there is no way of escaping aesthetics, as all communication necessarily is presented in a contingent form.

Even if there is no way in which an organization can avoid aesthetics, it may be more or less attentive. An organization can choose between paying specific attention to aesthetic effects or to neglect them, so that they become unintended by-products considered of little relevance.

Jos esteettisyys on aina osaa kommunikaatiota, haluamme sitä tai emme,
voimmeko todella laminlyödä esteettiset kriteerit kun suunnitlemme
saavutettavia tuotteita?

Emme voi olettaa, että ihmisillä, joilla on erityistarpeita ei olisi myös esteettisiä tarpeita tai, että esteettisyydellä ei olisi heille mitään merkitystä.

MUITA ESIMERKKEJÄ:

- Palkataan thaimaalaisia marjanpoimijoita, jotka työskentelevät todella huonoilla työehdoilla. Myös majoitus ja muut fasiliteetit saattavat olla huonoja, mutta työnantaja luulee tekevänsä heille palveluksen.
- Maahanmuuttajia ei saisi valittaa mistään suomalaisesta yhteiskunnasta jos hänellä on ruoka pöydällä ja katto pään päällä.
- Sairaanhoidajat eivät tarvitse parempaa palkkaa, koska he ovat naisia ja työ on biologisen hoivavietin tuottama kutsumus.
- Vanhan tai sairaan ihmisen hoitaminen on sama kuin fyysisien perustarpeiden täyttäminen.

Kyse on resurssipulasta yhdistettyinä siihen, että oletetaan että vähemmistöihin kuuluvat henkilöt ovat velvollisia olemaan kiitollisia minimistä.

A product that is designed with function only in mind is not guaranteed to be attractive. **Universal Design** does aim to maximise the accessibility and usability of a product, so functionality is important. But Universal Design is not design based on functionality alone. A designer must also appreciate that the usability of a product can be influenced by its appearance.

<http://universaldesign.ie/what-is-universal-design/the-10-things-to-know-about-ud/>

Accessible Design has the distinct purpose of meeting the environmental and communication needs of the functional limitations of people with disabilities. Accessible design aims at minimum requirements to achieve usability.

Universal Design is the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design (Center for Universal Design, 1997). [...] While Accessible Design is focused on the needs of people with disabilities, Universal Design considers the wide spectrum of human abilities. It aims to exceed minimum standards to meet the needs of the greatest number of people.

<https://www.nchpad.org/529/2457/Designing~for~Inclusive~Play~~~Applying~the~Principles~of~Universal~Design~to~the~Playground>

Accessible design has guidelines in place to assist people who are hard of hearing. But UX designers following those guidelines may ignore a temporary disability (the ear infection) and would likely never consider the commuter in their design process.

On the other hand, **inclusive design** looks at the diversity of experience that may exclude a person from using an interface effectively. In fact, they may start with the commuter, and then consider the other types of people who could benefit from the same solutions. In the case of audio content, that may be subtitles or a transcript of the audio content.

<https://www.toptal.com/designers/ui/inclusive-design-infographic>

Universal design is design that's usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.

- Ron Mace, 1985

Something that's universally designed will work for as many people as possible, regardless of struggles with (1) upper body movement, strength, and/or sensation, (2) lower body movement strength, and/or sensation, (3) balance, (4) vision, (5) hearing, (6) cognition and memory, (7) activity tolerances, (8) speech and/or communication, (9) chemical sensitivities, (10) sensory tolerance, (11) needs for caregiver assistance, and (12) extremes in height and weight.

<https://universaldesign.org/definition>

"A Universally Designed product is the goal:
Universal Design is the process."

”[Accessibility] is a creative challenge, not a challenge to creativity. We’ve come a long way since the late ‘90s and early 2000s, when the concept of an accessible website was probably a text-only site. ”

“To anybody now who thinks accessibility has to cramp their style, I suggest, ‘Take another look at it’. Put the talent you have as designers and developers to finding accessible solutions to the creative stuff rather than constraining creative stuff to make it accessible.”

<https://www.creativebloq.com/netmag/l-onie-watson-giving-damn-about-what-youre-building-8135487>

Saavutettavuus – esteettisyys-paradoksi asettaa keskenään hyvin erilaisia tarpeita (käytettävyys ja esteettisyys) samalle viivalle.

Esteettiset kokemukset vaikuttavat kuitenkin hyvinkin paljon tuotteet käytettävyyteen. Emme voida olettaa, että ihmisillä joilla on erityistarpeita ei olisi myös esteettisiä tarpeita.