Käyttäjälähtöinen muotoilu

Tuotekehitys perinteisesti

- Tyypillisesti tuotekehityksessä on painotettu markkinoita ("mitä kilpailijat tekevät?"), joten tuotekehityskin on markkinavetoista: asiakkaiden segmentointia, brändäystä, mainontaa, fokusryhmätutkimusta ja ylipäätään markkinaosuuksista ja ostajista kilpailua.

- Toisaalta tuotekehitys voi painottua insinöörivetoisesti teknologioihin ("mitä uutta voidaan tehdä?"), joten markkinoinnin lisäksi panostetaan tuotteen määrittelyyn, optimointiin, tuotannon sujuvuuteen ja tuotepiirteisiin.

Kolko, J. (2014). Well-designed. How to use empathy to create products people love. Boston, MA: Harvard Business Review Press.

"Right over the area where you bend over to retrieve books, we placed a staggered series of sharp edges. In an effort to be inclusive, we want people of all heights to have the opportunity to catch their heads on the corners."

"Most cafes use chalkboards or whiteboards to list changing items. But I want to use something non-erasable, so that when my employees make a mistake they have to pull the sheet down, tear it off and start all over again. I now have to reorder paper rolls on a regular basis, which helps create more waste while raising my expenses. Bonus: To change rolls, my employees must ascend a ladder while carrying the heavy roll. It's a precarious operation and a lot of fun to watch."

"This braille watch is designed for the blind. Even though by definition they cannot see, I decided to color the crown button red. This raises the manufacturing cost without adding any benefit for the end user."

"I found a clever way to use twice as much metal without conveying any benefit to the end user."

Design-vetoinen tuotekehitys

- Muotoiluvetoisessa tuotekehitystyössä painotetaan (markkinoiden tai teknologian sijaan) käyttäjäkokemusta.

- Epämääräisellä "Design thinking"-puheella tavoitellaan käyttäjän nostoa etualalle, mutta ei kuitenkaan kyetä toteuttamaan, koska perinteet vielä liian vahvoja.

- Muotoilu-vetoista tuotekehitysvastuuta voi ajatella vastuuna arvosta: vastuuta siitä, että tuote on arvokas käyttäjälle ja yritykselle.

Kolko, J. (2014). Well-designed. How to use empathy to create products people love. Boston, MA: Harvard Business Review Press.


WHO DO DESIGNERS WORK FOR?

I've been working in client services for almost twenty years. That's long enough to learn a few things. One of the things I learned along the way was that clients (this goes for bosses as well) need to know who they are hiring and what it's going to be like to work together before they actually agree to work together. Because I've had one too many arguments with clients that ended with, "I sign your paychecks and you will do what I say," I composed a little thing we tell our clients before they agree to work with us:

"You may be hiring us and that may be your name on the check, but we do not work for you. We're coming in to solve a problem, because we believe it needs to be solved and it's worth solving. But we work for the people being affected by that problem. Our job is to look out for them because they're not in the room. And we will under no circumstances design anything that puts those people at risk."

Lähde: Monteiro, Mike. 2019. Ruined by design. How designers destroyed the world, and what we can do to fix it. San Francisco: Mule design.

KÄYTETTÄVYYS

- Norman, Donald A. (2013) *The Design of Everyday Things. Revised & expanded edition.* **New York: Basic Books. First published 1988.**

- Klassikkoteos käsittelee käytettävyyttä. Suomennettu 1991 *Miten avata mahdottomia ovia. Tuotesuunnittelun salakarit.*

- Esimerkit vanhentuneet. Kannattaa lukea uusin laitos englanniksi.

REVISED & EXPANDED EDITION

The DESIGN of EVERYDAY THINGS
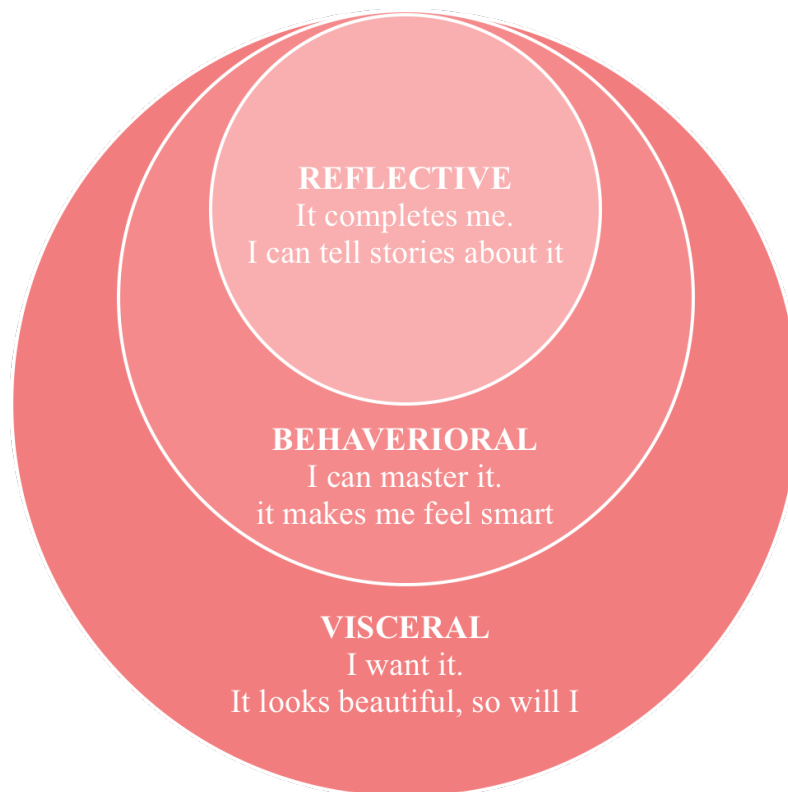
DON NORMAN
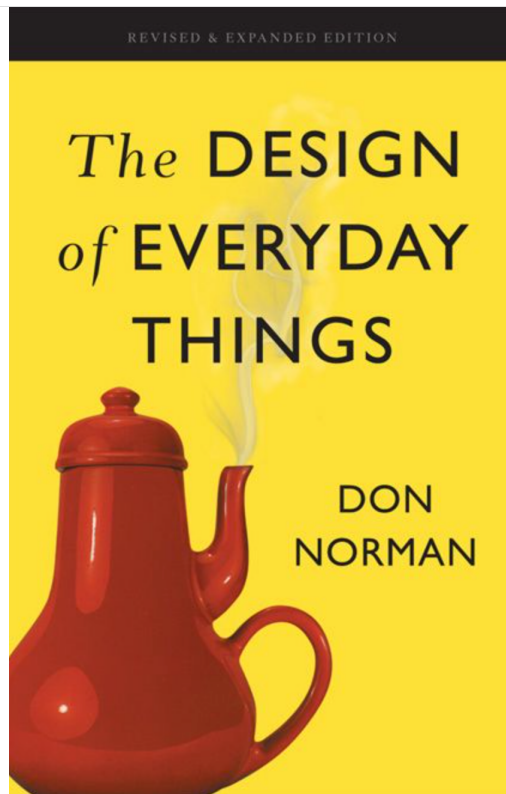
KÄYTTÄJÄKOKEMUS

- Norman, Donald A. 2005. *Emotional design. Why we love (or hate) everyday things.* **New York: Basic Books.**

- Norman tulee tulokseen, että pelkkä käytettävyys ei selitä käyttäjäkokemusta. "Viehättävät tuotteet toimivat paremmin."

EMOTIONAL DESIGN

WHY WE LOVE (OR HATE) EVERYDAY THINGS

DON NORMAN

AUTHOR OF *THE DESIGN OF EVERYDAY THINGS*
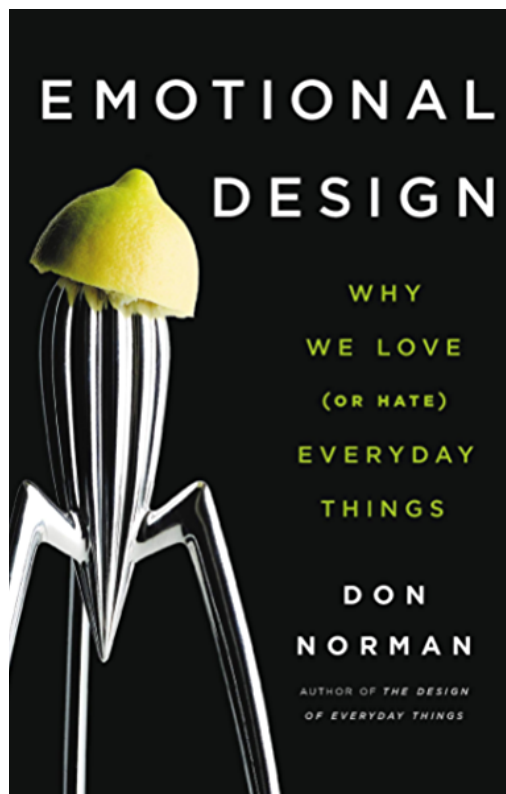
MUOTOILUN 3 ULOTTUVUUTTA (NORMAN)

- **Visceral**. Automatic, prewired, fast. Can be enhanced or inhibited by the behavioural layer. Starts "bottom-up" activities, driven by perception. Relies on sensory information. Automatic positive reaction to items that offer food, warmth and protection. Automatic negative reaction to items that imply danger and extreme conditions. But humans can overcome biological heritage. This level is basically the same in all people. Design: initial impact, appearance, touch, feel. Stands time because "natural". Good graphics, cleanliness and beauty always work. "Make the car door feel firm and produce a pleasant chunking sound as it closes." Humans most easily love "sensuous curves, sleek surfaces, and solid, sturdy objects."

- **Behavioural**. Controls behaviour. Can be enhanced or inhibited by reflective layer. Varies wildly from people to people. Very sensitive to experiences, training, and education. Design: function, performance, usability, understandability, physical feel, feeback. "The design of everyday things" is about this. Watch how people use what exists today, discover difficulties and overcome them. Most users blame themselves for bad behavioural design. Some products should remain difficult to use.

- **Reflective**. Contemplates. No direct access to other layers but watches over. Starts "top-down" activities, driven by thought. Varies wildly. Very sensitive to experiences, training, and education. Can over-ride V and B levels. Mostly impossible to design because feelings of satisfaction stem from e.g. owning, displaying and using the product, linking with self-image and memories. Design: Customer interaction and service. Becomes easily outdated because sensitive to cultural changes and fashions. This is about message, culture, meanings.

- No single design can hope to satisfy everyone. The designer must know the audience for whom the design is intended.

- None of the levels is easy. For example designing easy-to-use product. To whom? Most metrics describe "average user", often male > reason why there's so much variety of designs.

Norman, Donald A. 2005. Emotional design. Why we love (or hate) everyday things. New York: Basic Books.

REFLECTIVE
It completes me.
I can tell stories about it

BEHAVERIORAL
I can master it.
it makes me feel smart

VISCERAL
I want it.
It looks beautiful, so will I

MIELLYTTÄVÄ TUOTE

- 3-tasoinen hierarkia: toiminnallisuus, käytettävyys, miellyttävyys

- 4 tuotemiellyttävyyden lajia: "Physio-pleasure" (aistittava mielihyvän lähde), "Socio-pleasure" (tukee yhdessäoloa), "Psycho-pleasure" (älyllistä ja emotionaalista mielihyvää) ja "Ideo-pleasure" (arvoihin liittyvä mielihyvä)

Designing Pleasurable Products

AN INTRODUCTION TO THE NEW HUMAN FACTORS

PATRICK W. JORDAN

Jordan, P. (2000) Designing pleasurable products. London: Taylor & Francis.

Objects of emotions.
Some objects substitute (human) relationships, and provide sensory and aesthetic satisfaction.

Expressions of identity.
Objects of style and status, and things made by the person.

Enhancers of experience.
Essential for or to facilitate performance.

Mediators of interactions.
They are reasons for interaction to occur.

Background products.
These products exist in the scene of events. The majority of objects have this role.

Tuotekokemusten luokittelu. Luokittelu perustuu tunnekokemuksen yleisyyteen (tapahtuu usein — harvoin), sekä kokemuksen (= tuotesuhteen) voimakkuuteen ja intensiteettiin.

Koskinen, I., Battarbee, K., & Mattelmäki, T. (Eds.). (2003). Empathic design. User experience in product design. Helsinki: IT Press, Edita.

Kritiikkiä

• Liiallinen "user"-uskovaisuus on herättänyt kritiikkiä.

"The dominant subject of our age has become neither reader nor writer but user, a figure conceived as a bundle of needs and impairments — cognitive, physical, emotional. Like a patient or child, the user is a figure to be protected and cared for but also scrutinized and controlled, submitted to research and testing."

Almquist, J., & Lupton, J. (2010). Affording meaning: Design-oriented research from the humanities and social sciences. Design Issues, 26(1), 3-14.

Kuva tv-sarjasta Sherlock, episodi "The Abominable Bride", BBC One. Kuva: Robert Viglasky