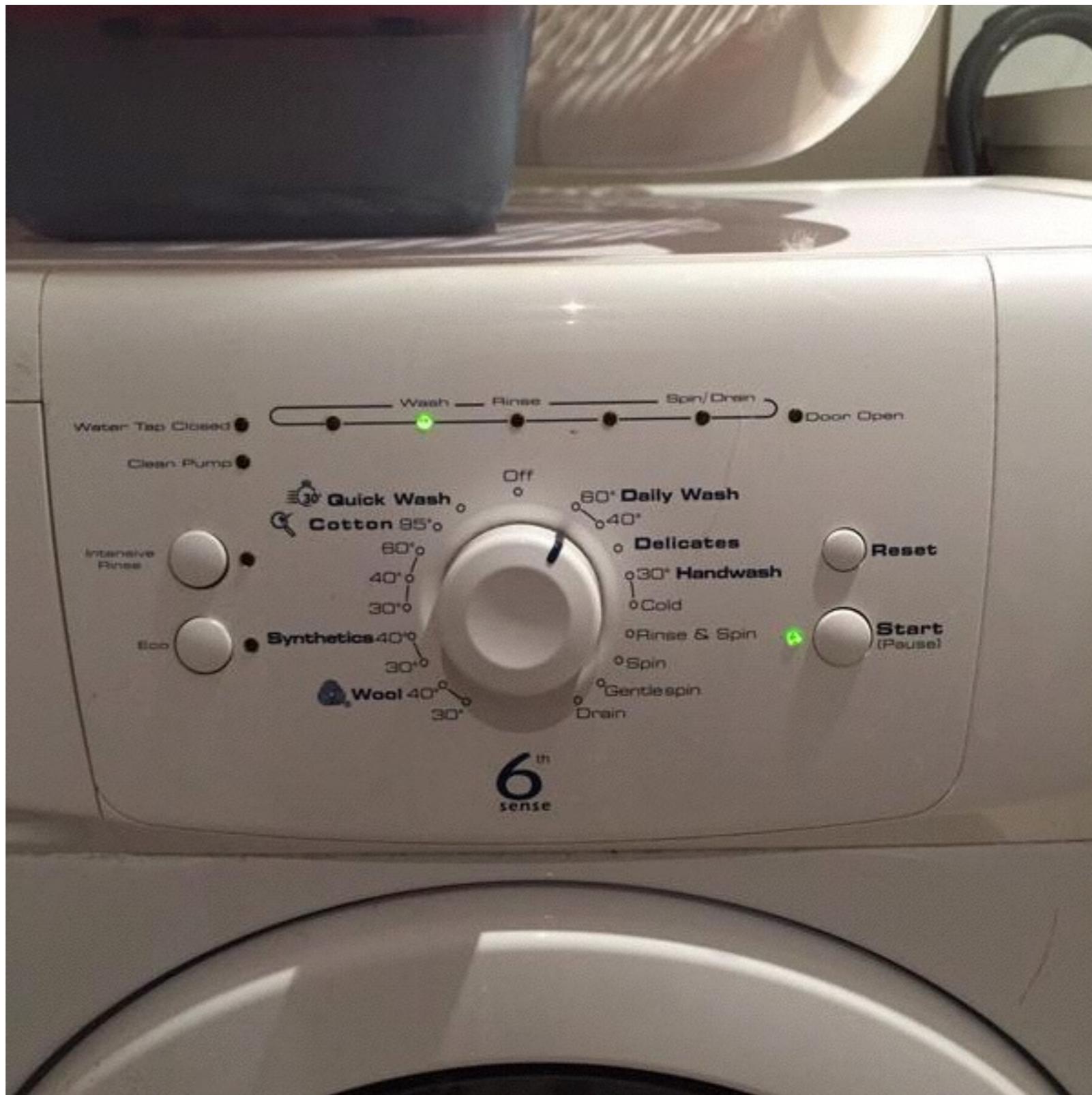


Affordances & Usability

“It’s not just what it looks like and feels like.
Design is how it works.”

—Steve Jobs

















Child's Date of BirthYear Month Day **Mother's Age at Time of Child's Birth****Mother's Date of Birth**Year Month Day

Billing Information:

Address:

City:

Province/State:

Ontario



Postal/Zip Code

Country:

Canada



Shipping Information:

Address:

City:

Province/State:

Ontario



Postal/Zip Code

Country:

Canada



Same as billing address?

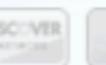
Credit card information



Accepted cards

Card Number

Credit card information



Accepted cards

Card Number

4

Cancel

ADD TO PLAYLIST



69 songs

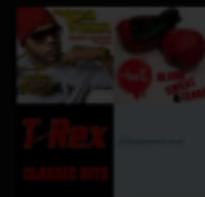


Božična Žurkica

90 songs

Duplicate Song

This song's already in your playlist.

CANCELADD ANYWAY

RuN

9 songs



ModernMixtures JazzFunkBo...

102 songs

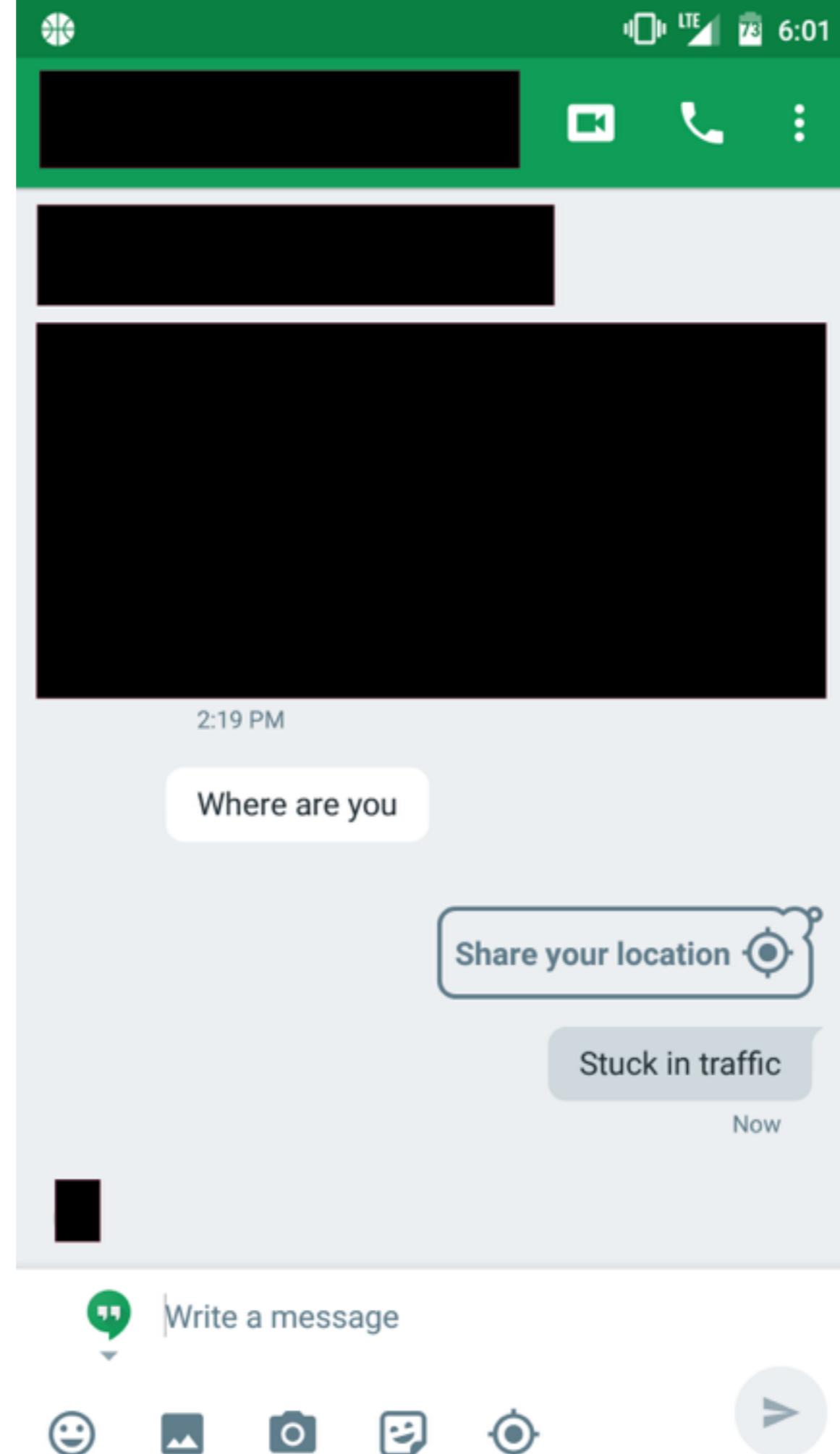
You're going too fast!

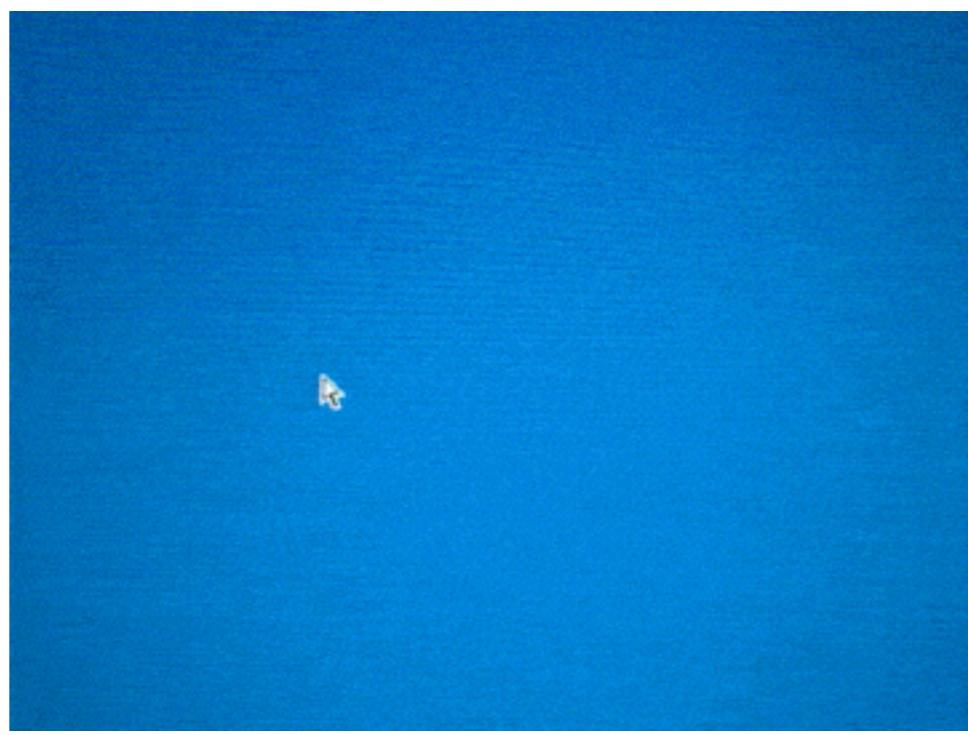


Pokémon GO should not be
played while driving.

I'M A PASSENGER







“Design a human-machine interface in accordance with the abilities and foibles of humankind, and you will help the user not only get the job done, but be a happier, more productive person.”

—Jef Raskin





“If the point of contact between the product and the people becomes a point of friction, then the ~~industrial~~ designer has failed.”

–Henry Dreyfuss



“An INTERFACE is a mix of inputs and outputs, signals and gestures, that allow humans and devices to communicate via sight, sound, touch, and even smell.”

–Ellen Lupton







PUSH

PUSH



PULL

PULL



CAUTION AUTOMATIC SLIDING DOOR
Your safety is our number one priority

Welcome to Cambridge
No Exit





“When affordances are taken advantage of, the user knows what to do just by looking: no picture, label, or instruction, is required.”

—Don Norman



DREYFUSS
DWG.NO. RIGI-A
DATED 10-21-49
FOR REGULATOR



“A thermostat is pure interface: it is a switch for turning a system on and off, and it is a display that communicates the system’s current and future state.”

–Ellen Lupton

Honeywell







“An affordance can trigger an intuitive response—the crotch of a tree offers birds a safe, stable site to build a nest, whereas a flat surface raised to a certain height offers humans a convenient place to sit. An object doesn’t need arms or legs to become a chair.”

—Ellen Lupton





An affordance is a desirable property of a user interface – software which naturally leads people to take the correct steps to accomplish their goals

Submit

Submit

Submit

“A feedback loop [is] a profoundly effective tool for changing behavior. The basic premise is simple.

Provide people with information about their actions in real time (or something close to it), then give them an opportunity to change those actions, pushing them toward better behaviors. Action, information, reaction.”

—Wired



9:41 AM

100%



Favorites



Recents



Contacts



Keypad



Voicemail



ARRÊT



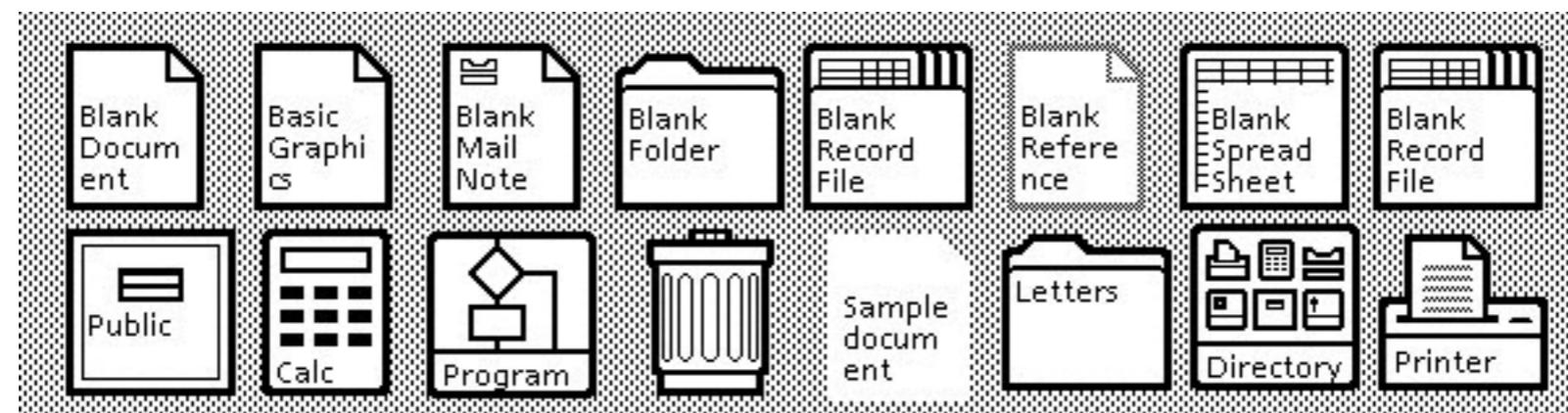


停止



“Metaphors are assistive devices for understanding.”

-Frank Chimero





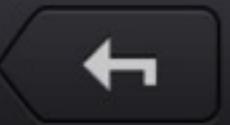


© 2006 Stivess

“Metaphors are useful because we do not really want to know what goes on in the digital maze under the bonnet that the operating system hides.”

–Erik Spiekermann

AT&T 10:58 AM 96 %



Send

To:  Mike Isaac



Cc:



Bcc:



Subject: Check out this app!

Attachments (1)

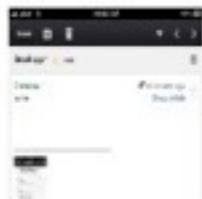


photo.jpg - 39.9K



Attached.

Hey Mike,

Check out what Gmail's new iOS app looks
like.

-Christina

“These metaphors that were, in the early days of the computing revolution, relevant to assisting people in bridging the gap between the physical and digital worlds, are no longer necessary. Our culture has changed. We don’t need translation of the digital medium in mechanical real-life terms. It’s an old-fashioned paradigm.”

—Gadi Amit



“iOS’s original, shiny, ‘lickable’ UI taught the entire world how to use touch-screen mobile devices.”

—Fast Company

Submit

Submit

Submit











Notes

Skeuomorphism



Today

Jan 14 4:35 PM

Skeuomorphism
everywhere!



< Notes

January 14, 2014, 4:37 PM

Skeuomorphic No More!

“If skeuomorphism has a bright side, it’s that an interface can take advantage of a user’s existing knowledge. A calendar that looks like a literal calendar—rather than an interface for calendar-like functions—can set users into a familiar mode. The interface needs no time to explain what it does, and the user can get on with the task at hand.”

–Jason Santa Maria

SIM fehlt 23:32 85%

Kalender Download (0) Tag Woche Monat Jahr Liste Suchen

Dezember 2011

Samstag	24. Dezember
● 1. Weihnachtstag Bayern	Ganztägig
Sonntag	25. Dezember
● 2. Weihnachtstag Bayern	Ganztägig
Montag	26. Dezember
● BI Weekly PM Board	15:00 bis 15:30
Donnerstag	29. Dezember
● Monthly PM/PO Scrub... Konfi D.10.21	11:00 bis 12:00
Montag	2. Januar
● Urlaub	00:00, 2. Jan bis 00:00, 9. Jan
Mittwoch	4. Januar
● Estimation Meeting -... Konfi D.12.21	11:00 bis 12:00
Donnerstag	5. Januar
● Retrospective Meeting Konfi D.12.21	14:00 bis 15:00
Montag	9. Januar
● Sprint Planning Meeti... Konfi D.12.21	10:30 bis 12:00
● Sprint Planning Meeti... Konfi D.12.21	13:00 bis 15:00
● BI Weekly PM Board	15:00 bis 15:30
Dienstag	10. Januar

1. Weihnachtstag Bearbeiten

Bayern Sa., 24. Dez

Ganztägige Ereignisse

● **1. Weihnachtstag** Bayern

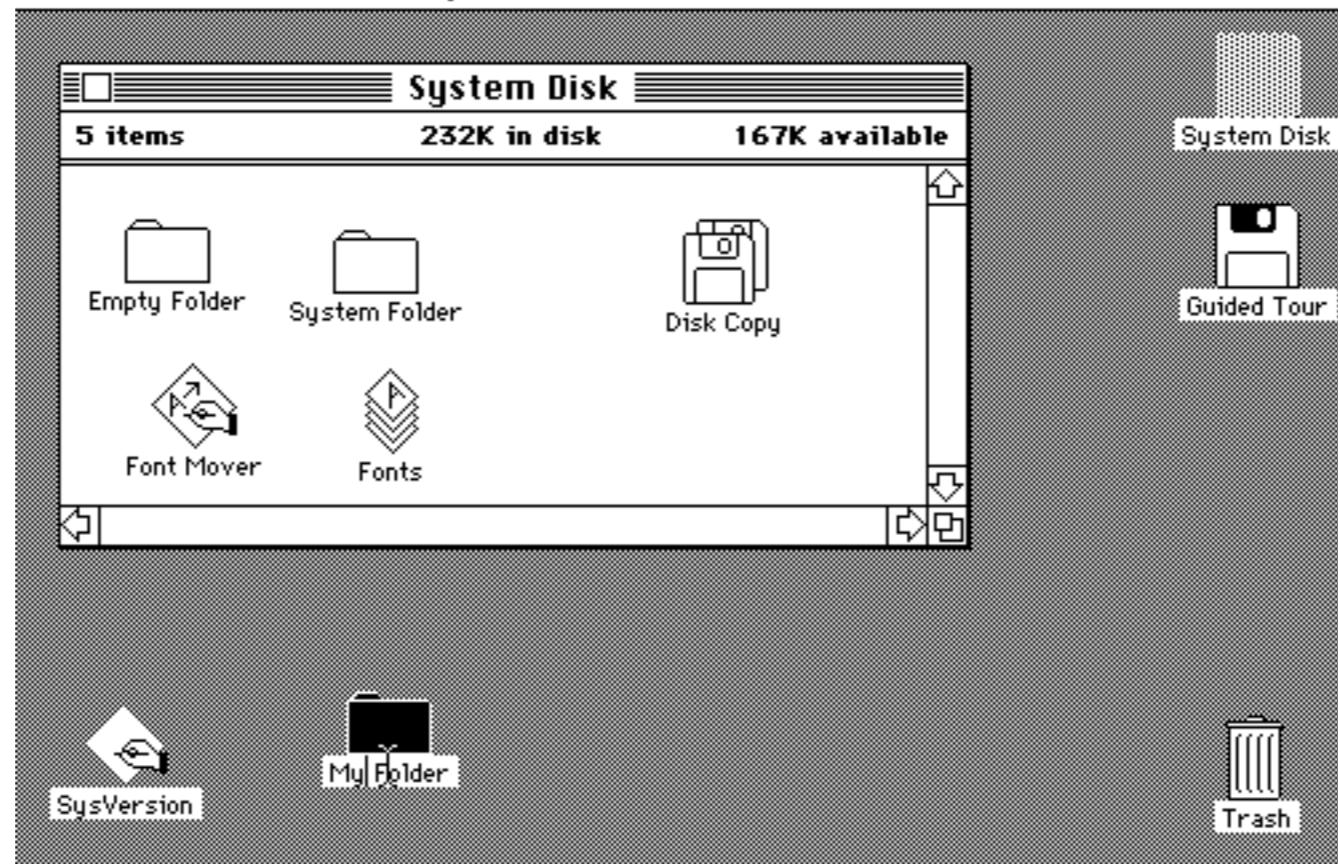
12:00 13:00 14:00 15:00 16:00 17:00 18:00 19:00 20:00 21:00 22:00

Heute Nov Dez 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 Jan +

“...skeuomorphism is a mode of design and a metaphor for function. It’s a spectrum, not a binary between being either “skeuomorphic” or “not skeuomorphic.”

–Jason Santa Maria

File Edit View Special





“A texture is not a texture. It is an environmental
and / or thematic metaphor.”

–Andy Rutledge

TALKKA

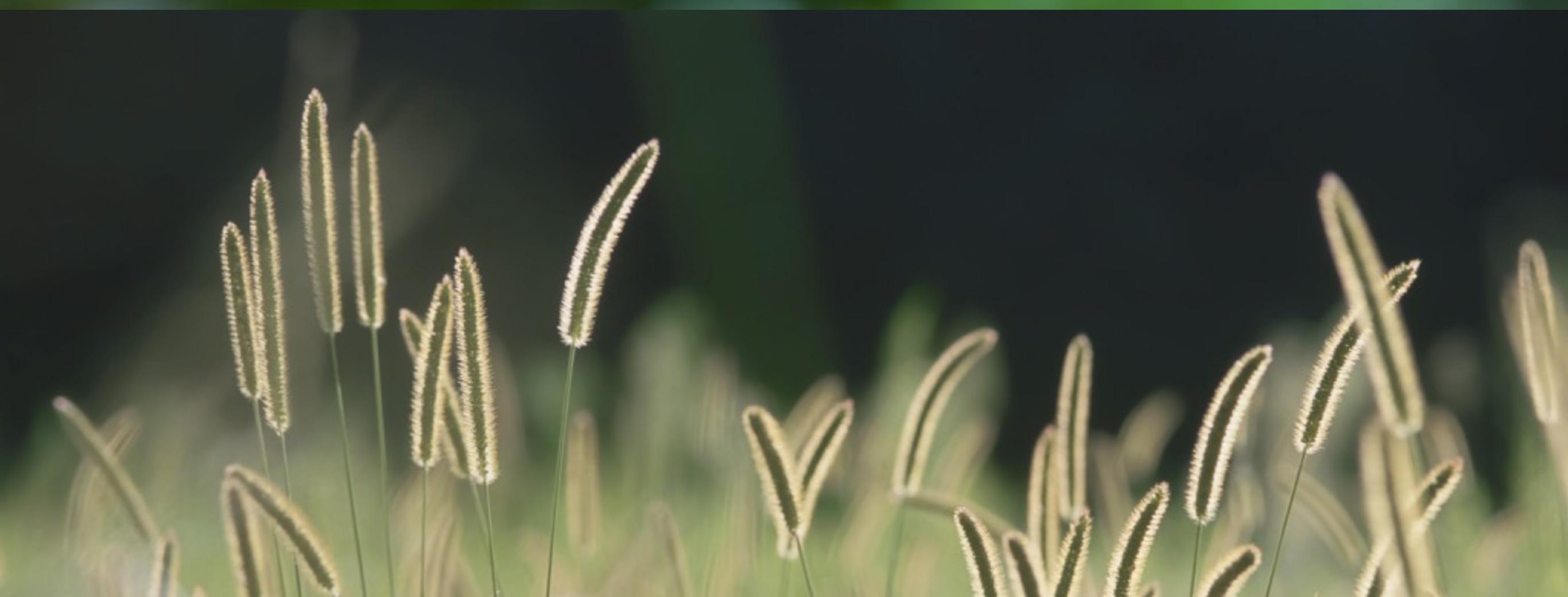
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“A drop shadow is not a drop shadow. It is a mechanism for emphasis and the suggestion of invisible environmental forces.”

–Andy Rutledge

“If you actually believe that designing content means you should add a line or a box or a gradient for its own sake, you’re no longer designing—you’re cluttering. Be careful.”

—Andy Rutledge

Gradients and bevels don't
make bad design better.

“Skeuomorphism is a catch-all term for when objects retain ornamental elements of past, derivative iterations—elements that are no longer necessary to the current objects’ functions.”

—Austin Carr, Fast Company

“It’s visual masturbation.”

—former senior Apple UI designer

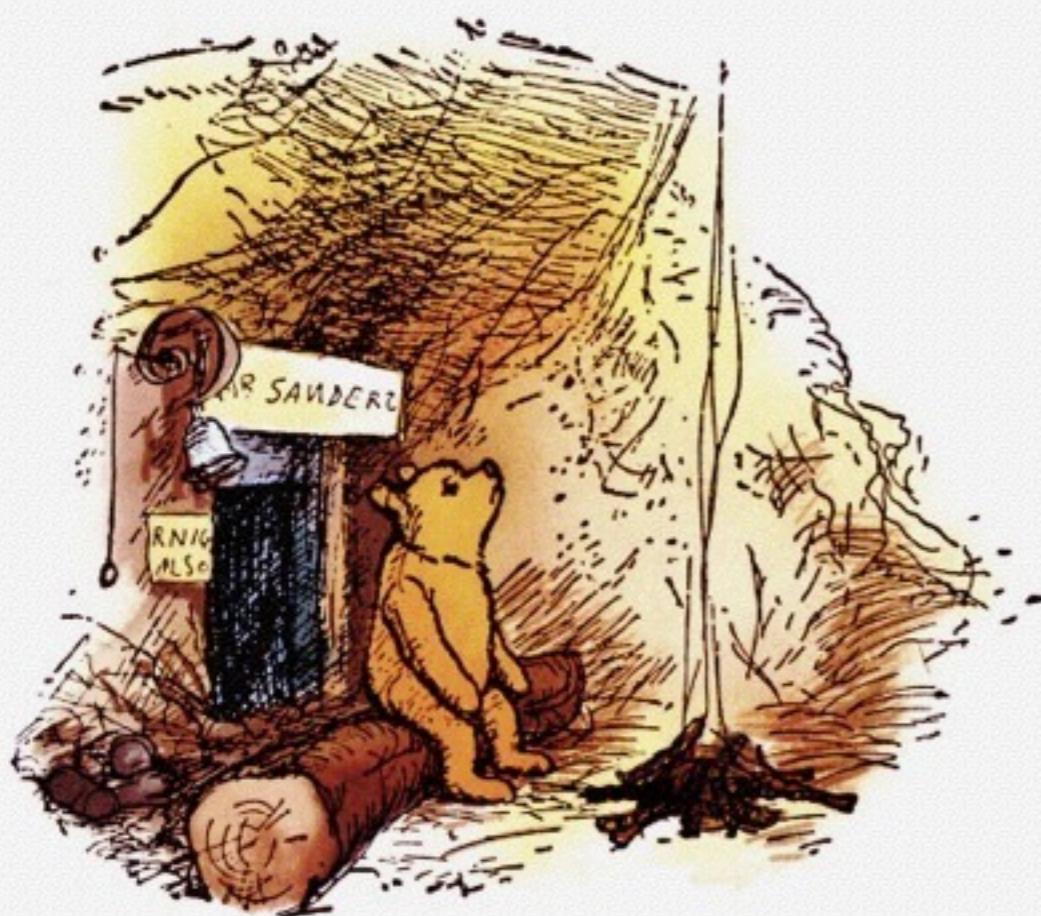
wants to spend their life investing in young companies.

—Michael Moritz,
San Francisco, 2009

INTRODUCTION

Writing about companies can be a perilous occupation. For like people, companies are never what they seem to be. Both share a natural impulse to put their best foot forward but companies, particularly large ones, spend a lot more time and money on appearances than do most individuals. Advertisements are designed to portray the corporation and its products in the most appealing light. Public-relations agencies are retained to issue press releases, deal with reporters, and cope with uncomfortable issues. Security analysts, bankers, and brokers are sedulously courted to make sure that stock exchanges give proper attention to the company's shares.

There is then some charm about businesses *that I* have not stepped into the public light. They *do* *not* have to worry about the strictures of federal *or* or shareholders who appreciate only a cult^{riety}. Their founders and managers ter^{these} fewer inhibitions than executives^{in novel}, and they guard their secr^{tions}, and relaxed



One day when he was out walking, he came to an open place in the middle of the forest, and in the middle of this place was a large oak-tree, and, from the top of the tree, there came a loud buzzing-noise.

Winnie-the-Pooh sat down at the foot of the tree, put his head between his paws and began to think.



First of all he said to himself: "That buzzing-noise means something. You don't get a buzzing-noise like that, just buzzing and buzzing, without its meaning something. If there's a buzzing-noise, somebody's making a buzzing-noise, and the only reason for making a buzzing-noise that I know of is because you're a bee."

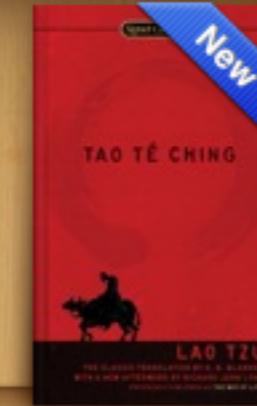
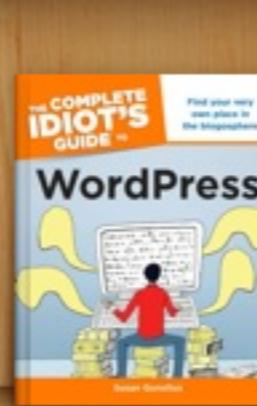
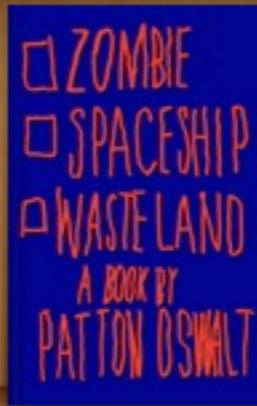
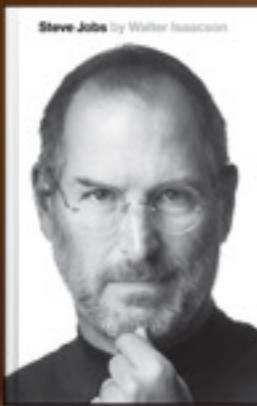
“The digital bookshelf doesn’t really work like a bookshelf... My brain, which is used to the physical bookshelf, is confused because of the differences in usability.”

– *Yves Béhar*

Store Collections

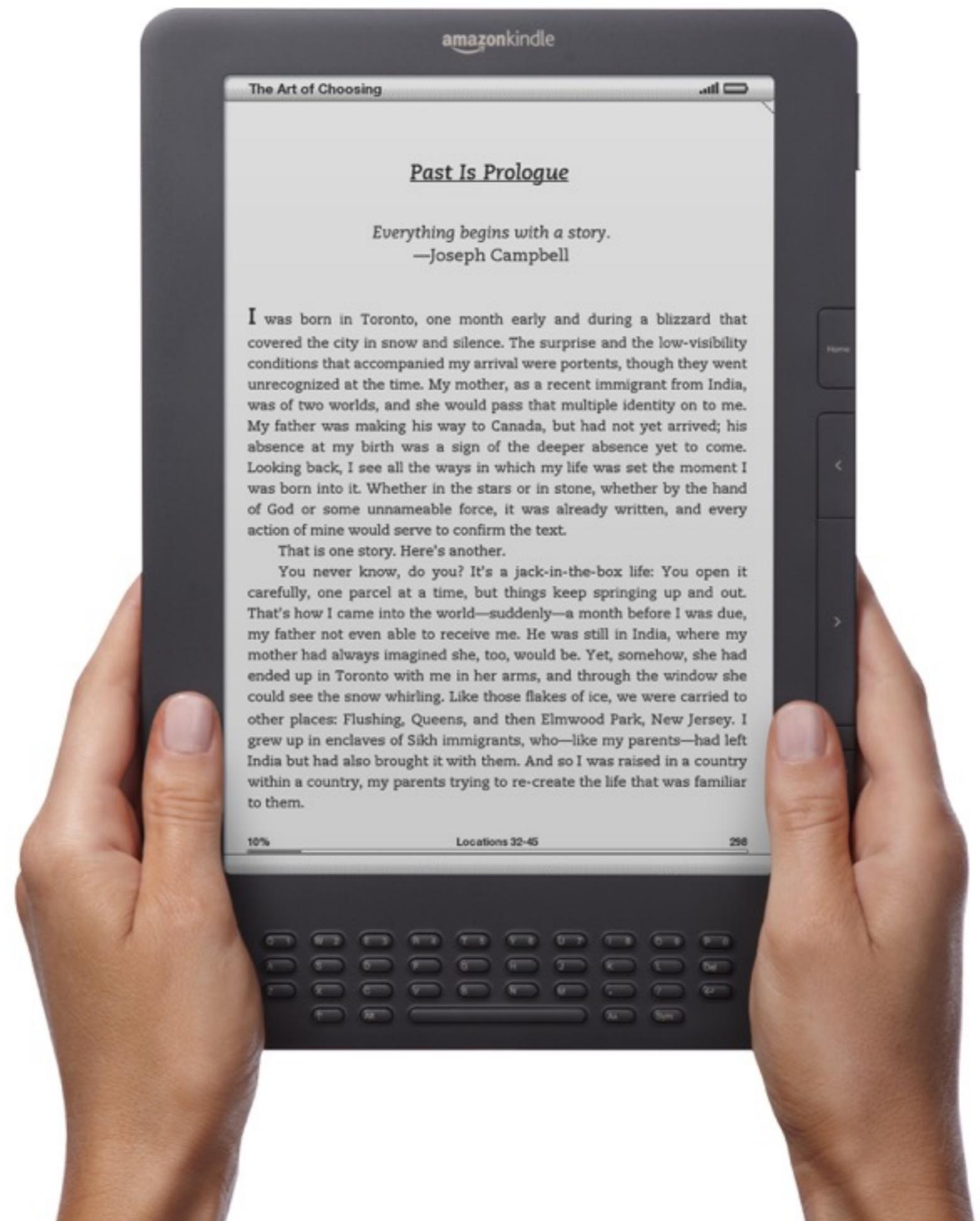
Books

Grid List Edit



“If only somebody could invent a battery
that lasted as long as paper does.”

—Erik Spiekermann



Past Is Prologue

Everything begins with a story.

—Joseph Campbell

I was born in Toronto, one month early and during a blizzard that covered the city in snow and silence. The surprise and the low-visibility conditions that accompanied my arrival were portents, though they went unrecognized at the time. My mother, as a recent immigrant from India, was of two worlds, and she would pass that multiple identity on to me. My father was making his way to Canada, but had not yet arrived; his absence at my birth was a sign of the deeper absence yet to come. Looking back, I see all the ways in which my life was set the moment I was born into it. Whether in the stars or in stone, whether by the hand of God or some unnameable force, it was already written, and every action of mine would serve to confirm the text.

That is one story. Here's another.

You never know, do you? It's a jack-in-the-box life: You open it carefully, one parcel at a time, but things keep springing up and out. That's how I came into the world—suddenly—a month before I was due, my father not even able to receive me. He was still in India, where my mother had always imagined she, too, would be. Yet, somehow, she had ended up in Toronto with me in her arms, and through the window she could see the snow whirling. Like those flakes of ice, we were carried to other places: Flushing, Queens, and then Elmwood Park, New Jersey. I grew up in enclaves of Sikh immigrants, who—like my parents—had left India but had also brought it with them. And so I was raised in a country within a country, my parents trying to re-create the life that was familiar to them.

INTRODUCTION

How This Book Came to Be



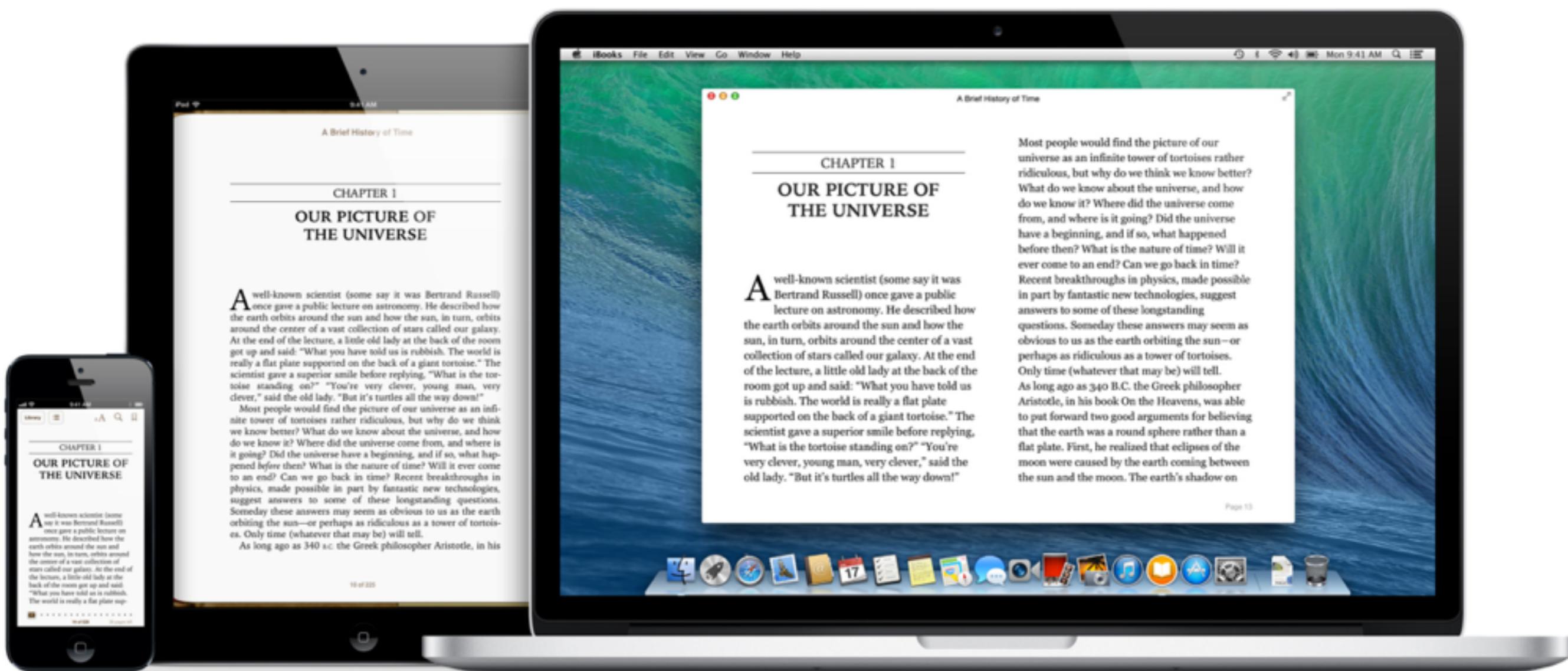
In the early summer of 2004, I got a phone call from Steve Jobs. He had been scattershot friendly to me over the years, with occasional bursts of intensity, especially when he was launching a new product that he wanted on the cover of *Time* or featured on CNN, places where I'd worked. But now that I was no longer at either of those places, I hadn't heard from him much. We talked a bit about the Aspen Institute, which I had recently joined, and I invited him to speak at our summer campus in Colorado. He'd be happy to come, he said,

but not to be onstage. He wanted instead to take a walk so that we could talk.

That seemed a bit odd. I didn't yet know that taking a long walk was his preferred way to have a serious conversation. It turned out that he wanted me to write a biography of him. I had recently published one on Benjamin Franklin and was writing one about Albert Einstein, and my initial reaction was to wonder, half jokingly, whether he saw himself as the natural successor in that sequence. Because I assumed that he was still in the middle of an oscillating career that had many more ups and downs left, I demurred. Not now, I said. Maybe in a decade or two, when you retire.

I had known him since 1984, when he came to Manhattan to have lunch with *Time's* editors and extol his new Macintosh. He was petulant even then, attacking a *Time* correspondent for having wounded him with a story that was too revealing. But talking to him afterward, I found myself rather captivated, as





CHAPTER 1

OUR PICTURE OF THE UNIVERSE

A well-known scientist (some say it was Bertrand Russell) once gave a public lecture on astronomy. He described how the earth orbits around the sun and how the sun, in turn, orbits around the center of a vast collection of stars called our galaxy. At the end of the lecture, a little old lady at the back of the room got up and said: "What you have told us is rubbish. The world is really a flat plate supported on the back of a giant tortoise." The scientist gave a superior smile before replying, "What is the tortoise standing on?" "You're very clever, young man, very clever," said the old lady. "But it's turtles all the way down!"

Most people would find the picture of our universe as an infinite tower of tortoises rather ridiculous, but why do we think we know better? What do we know about the universe, and how do we know it? Where did the universe come from, and where is it going? Did the universe have a beginning, and if so, what happened before then? What is the nature of time? Will it ever come to an end? Can we go back in time? Recent breakthroughs in physics, made possible in part by fantastic new technologies, suggest answers to some of these longstanding questions.

Someday these answers may seem as obvious to us as the earth orbiting the sun—or perhaps as ridiculous as a tower of tortoises. Only time (whatever that may be) will tell.

As long ago as 340 B.C. the Greek philosopher Aristotle, in his

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10 of 225

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As long ago as 340 B.C. the Greek philosopher Aristotle, in his book *On the Heavens*, was able to put forward two good arguments for believing that the earth was a round sphere rather than a flat plate. First, he realized that eclipses of the moon were caused by the earth coming between the sun and the moon. The earth's shadow on

Page 10



“These two worlds [print and digital] do not exist in opposition. They are intertwined, in ways we are still figuring out.”

–Rob Walker

“I love the idea that even if all we do on a project is create simple, nuanced changes, the results can make a significant difference in someone’s life.”

—Karen McGrane

“Design is a plan for arranging elements in such a way as best to accomplish a particular purpose.”

—CHARLES EAMES