

# Augmenting Fun and Beauty: A Pamphlet

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## Don't think products, Think experiences

Users are not interested in products, they are in search of challenging experiences.



This PDA supports a twenty-year old female in living her polyandrous lifestyle (design: J.W. Frens).



This alarm clock features a detachable hand which acts as a small sound-recording device. During the day the device can be worn as a pendant. Appropriate waking sounds can be recorded and exchanged with friends (design: K. Geers and P. Wirtz).



No one learnt to play the violin because it was easy...

## Don't think ease of use, Think enjoyment of the experience

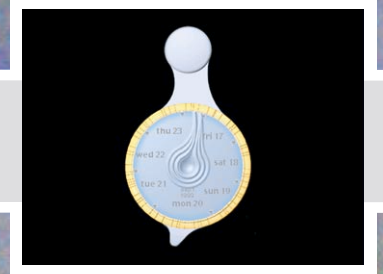
A user may choose to work with a product despite it being difficult to use, because it is challenging, seductive, playful, surprising, memorable or rewarding.

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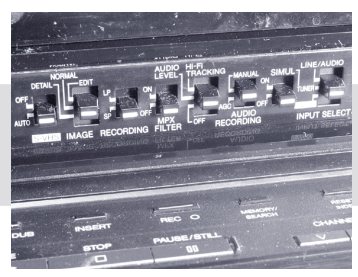
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## Don't think beauty in appearance, Think beauty in interaction

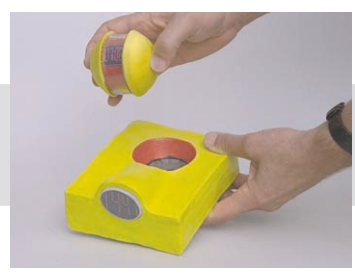
We are in the curious situation that we have products which look good at first sight, but frustrate us as soon as we start interacting with them.



Turning the rotary dial of this PDA causes an elegant circular flow of characters over the screen.



Controls of current electronic products not only look the same, they also require the same actions.



The further the ball is placed from the base unit, the more insistent the alarm clock will be in the morning. Fetching and placing the ball over the speaker muffles the sound (design: O.J. De Groot and M. Van de Velden).

## Don't think buttons, Think rich actions

By increasing the richness of actions, controls cannot only be perceptually differentiated, but also motorically.

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## Don't think labels, Think expressiveness and identity

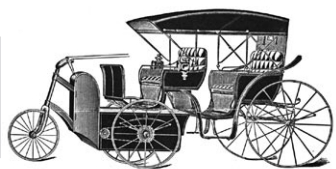
Formgiving can express what purpose a product or control serves.



The current aesthetic sacrifices expressiveness to achieve a unified and pleasing whole.



This alarm clock expresses how it will wake its user through form and texture (design: H.C. Van Es and M.G. Hillen).



The Phelps tractor uses a horse and carriage metaphor: it is controlled through reins (Gentner & Nielsen, 1996).

## Metaphor sucks

Products need not rely on a single consistent metaphor to be clear in use.

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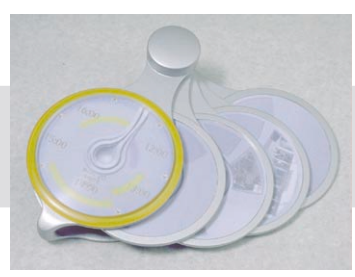
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## Don't hide, don't represent. Show

Informative physical components are often hidden and inferior representations shown instead.



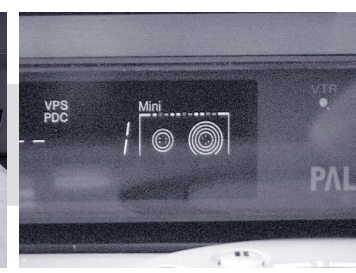
Pushability vs. slideability is a dry, structural interpretation of affordances...



... while the temptation to play with the blades of this PDA may be thought of as an affective aspect of affordances.



The informative component is hidden...



... and represented on a display.



In this videodeck, the visibility of the video cassette is taken as a starting point so that functions may be related to the cassette.

## Don't think affordances, Think temptation

The current approach to affordances emphasizes the structural aspects and neglects the affective aspects.

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## Hit me, touch me, and I know how you feel

Emotions need not be detected by purely physiological means, as we express our emotions through our behaviour and interaction with the world.



In this alarm clock design, one button stands for a certain amount of sleep. From the way in which the buttons are pushed, the alarm clock can infer the importance of waking up and vary its sound accordingly (design: H. Hellman and L. Ypma).

## Don't think thinking, Just do doing

In the design of the physical, knowledge cannot replace skills.

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