Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.
Welcome to Making Good, a design exegesis submitted as part of the Master of Design programme at Massey University.

This project has dual purposes and outputs. Firstly, it focuses on the design of an online tool charged with making scientific data more accessible to the public in a clear and engaging manner. Working in a collaborative environment, from a human-centred perspective, the project explores methodologies, processes, tools and techniques with which to democratise access to scientific information, and to foreground credibility, transparency and trustworthiness in design for the web. This is a response to a client brief, and the resulting website will be launched in March 2014.

In tandem, it is a reflective examination of negotiating the nature of good – as a synonym for ethical – design practice within the digital space, and within a client-facing project. The findings from both research directions are embodied in this response, Making Good.


Jo Bailey | 08118884
Welcome to Making Good.
In this site you will find the following sections and pages:

### ABOUT

- What's in a name
- The project source
- In the interests of transparency: about me
- How this exercise works
- Why LAWA matters: freshwater problems and opportunities

### ESSAYS: METHODS

- Theory, method and process
- The LAWA process
- Web credibility

### ESSAYS: PRACTICE

- Size structure
- Usability and accessibility
- Visual style: looking good = being good
- Colour: setting the tone
- Typography: the right type
- Science communication
- Copy and writing style
- A real organisation
- Philosophy, ethos and the big picture

### CONCLUSIONS

- Closing thoughts
- Acknowledgements

### REFERENCE

- References list
- Glossary
- Appendix I
- Appendix II
- Appendix III
- Appendix IV

Next: What's in a name
WHAT'S IN A NAME?

This is the final question that I have posed to myself before moving on to the next stage of this project.

WHAT IS GOOD DESIGN?

The concept of "good design" is a fundamental and important aspect of architecture. A designer should strive to create designs that are not only aesthetically pleasing, but also functional and sustainable. The design should be rooted in the principles of sustainability and social responsibility.

WHAT IS ETHICS?

Ethics refers to the moral principles that guide our behavior and decisions. In the context of design, ethics play a crucial role in ensuring that the design is not only aesthetically pleasing, but also respectful of the environment and the people who use it.

WHAT IS GOOD DESIGN?

The term "good design" is generally taken to mean "a high standard of Good, n.d.

Design that has aesthetic merit, based on good design principles (Roberts, 2001) and perhaps unifies or elevates the senses. Using these criteria, designers could produce work for a narrower, more discerning audience, but also wider-reaching.

Design communications. Louise Fili and Monique Vienne suggest good design (regardless of style or medium) depend on clarity, wit, and expressiveness with good composition (Vienne & Vienne, 2000). Susan Roaf, in her book on ethics in graphic design suggests that it is given a place of its own in the design: it is as important as good design (Roaf, 2005).

Good design should typically exist in the world in which we live... could it be harmful in any way? The design efficient in its use of materials and production techniques, and can it be replicated or recycled without causing harm or reducing great value? When the product is received and gives proper response for the task and purpose provided.

Roberts, 2001, p. 12)

While this approach, good design is used historically to describe designs with the consideration for responsibility, ethics, social, and human for a purpose.

GOOD IS PERSONAL

There are "less of a difference between good designs" Roberts, 2001, p. 12. Each person will place emphasis on the importance of different ethical considerations.

In a conversation with a colleague I discussed that he thought the designing social obligations of a designer is similar to that of a lawyer – every client should be treated like quality design. How would people react to the idea of good design? Would people use it for their personal benefit, or would they embrace it for its potential value.

As a designer, choosing such a task for others because they represent in a sector that we have established ethical, moral, and social responsibilities. Bryant, 2001. Roberts, 2001, p. 12. The designer, if you design something that is not pleasing, does not work for a company engaged in raising money in easy, but what about the decision of the court that created them.

Looking in to the sunshine of design profession and production, ethical decisions could be considered to have an ethical dimension. In "behaving" that without a license acceptable. Taking steps off the path is a moral ground and that they are technologically copyrighted. Failing to do so is an impossible Goodness. Taking a step plainly one of concern for the impact that was expected to happen. Everything goes down a path that is white and white ethical issues become very sophisticated. How should as design practitioners do we ever even consider if we are being good.

CONSIDER THE GOOD

Roberts, 2001, p. 12. The final design is that of the artist that beautifully the different moralities of ethical decisions are created, and is a valuable ability in establishing "your own level of discernment with respect to the Good". (Roberts, 2001). In a similar way, the concept seeks to define a high level of gray area in a design process, considering decisions through an ethical lens and charting how far the "true" to lead. More

More: The project area

College of Creative Arts
40 Campus Pl, University of Ulster, Newtownabbey, N. Ireland
THE PROJECT SOURCE

A major design output of this project is LAWA (Land Air Water Aotearoa) – a website enabling public access to water quality data.

INTRODUCING LAWA

LAWA grew out of a large and complex brief given to Open Lab, where I am a Senior Designer.

In 2012, Open Lab had a meeting with a consortium called LAWNZ (Land and Water New Zealand). LAWNZ were interested in Open Lab designing for them a mechanism (probably a mobile application) for sharing water quality data with the public, building on an existing website for council scientists and freshwater policy staff.

At that first meeting, I recall two things stood out. Firstly, based on my experience of working on a similar project, the immense scale of the task was immediately apparent. Secondly, the LAWNZ representatives specified something that intrigued me. They said they wanted the solution to be robust and transparent.

One of the partners (alongside regional councils) was the Cawthron Institute, an independent research agency. Cawthron had a specific role in the project to verify the quantitative trustworthiness of the data and analysis methodology. The information was to be collected and analysed in a standardised way so that comparisons could be made between sites or regions (even if this did not give a favourable impression of certain regional councils). Severingly, the clients wanted the application and its contents to be open and credible.

BOTH FOCUS AND OUTPUT

When the LAWA project began, a specific ethical lens was not being applied. Whilst considering ways to marry the stated intention of LAWNZ to be transparent, with the visual appeal of the site, the question of ethics persisted. Were there dilemmas associated with making ‘credible design’? Were the clients really prepared to present data even if it made councils appear unfavourably? Was this project contributing unwittingly to greenwash?

Consequently, LAWA became both a case study and a design output of this Masters project; a vehicle through which to reflect on clarity, truth, credibility and ethics in web design whilst exploring my own design practice and ethos.

Next: About me
IN THE INTERESTS OF TRANSPARENCY: ABOUT ME

JO BAILLY
JANUARY 2014

In a book on design research, I came across a word that resonated with my own research philosophy: axiology.

Hilary Collin (2016, p.37) states “Axiology is concerned with values, including aesthetics and ethics, but it also includes the process of research.” Collin advocates writing a values statement to heighten the awareness of both practitioners and readers.

In the introduction of her book about ethical design practice, Louise Roberts says: “Everyone has baggage that influences their thinking. So, just as politicians have to declare an interest, I thought it would be useful to include something of my history.” Denis Wood, cartographer and former Professor of Design at North Carolina State University, describes this as “letting the reader decide if he would buy a used car from you, much less believe your stories.”

Roberts’ preface of her background led me to feel her worldview was broadly similar to my own, hence I inductively named her writing and viewed her as a credible source.

So, in the interests of transparency, something of my own history.

DECLARING MY INTEREST

I was born in 1976 in England. I am a geographer from a family of geographers. I earned a BSc in geography when environmental issues like climate change were becoming increasingly prominent. Studying geography raised my environmental consciousness and, in retrospect, I see it made me consider processes and interconnectedness.

Good work

Post-university I went to work for the NGO WWF-UK. One of my roles was Ecological Risk Analysis, cutting through the greenwash and reporting on the reputational risk associated with potential donors. I became more conscious about sustainability, and a healthy sceptic: regarding the claims organisations make about their environmental performance. Most research was online. I developed strong views on effective web design. I went on to manage WWF’s Greenhouse. Websites and information management became my career for the next five years.

Good things come to those who are late

After moving to New Zealand in 2001, I started studying design, taking a Graduate Diploma at Massey University. I became increasingly interested in design history. Design writing that I particularly resonates includes Ken Garland’s Things I Have Learned and Milton Glaser’s Things I Have Learned. I am surprised that ethics doesn’t feature more in design education; to encourage emerging designers to consider the implications of their decisions, large and small, is empowering.

I am interested in the way design interacts with and helps communicate complex subjects. But, I worry that there is a tendency in design thinking to neglect the messier in favour of the macro. I eat the small stuff. Sometimes, I shouldn’t.

I believe design is an inherently optimistic pursuit. It feels like we are at the point where as a profession we are claiming a niche. We don’t just make things look nice. We question, we transform, we solve problems, we add tangible value. And we make things – but things you can feel in a haptic sense, or feel and experience emotionally. Now is an exciting time to be a designer.

Next. How this emerged works.

---

SECTION SUMMARY

- Declaring personal values can heighten awareness for both author and reader.
- In this section I declare my background to give context to the project’s perspective.
- Especially pertinent are my BSc, my history with websites and information management, and my experience and interest in business ethics.
- Both LANKA and Making Good offered a vehicle to draw together my fields of experience.

---

With my brother Ian, in Brighton, UK

He, YETI camping

With my partner Max, tramping somewhere in NZ
HOW THIS EXEGESIS WORKS

Why are you reading this as a website? Put simply, to show, rather than just tell.

AN ONLINE EXEGESIS

As one of the aims of this project is to demonstrate how new communicative credibility within the online space, synthesising my research and process with this medium becomes a design expression in its own right. Quite literally, the medium is the message.

Site size

This essay covers the process, methods and research underpinnings that have fed into making the LAVA web site. Clear, credible, trustworthy and transparent. Findings are presented as a series of essays that can be read simultaneously, drawing on the writing for the web principle of "chunking".

Download

A view of the LAVA design is the "Virtual Information Sharing matrix: overview, summary and filter, then details on demand" (Blumenthal, 1998). Because of LAVA's diverse audiences and complex terms, it is important that it can be explained simply, without cluttering the interface for users who do not require these explanations. The solution for LAVA was to use an interactive glossary, where "visual pop-ups, accessed via icon buttons or text links, give short explanations, and link to more detailed lexicons. This simple "drilldown" principle has been adopted and expanded in Making Good.

SOME FEATURES TO NOTE

Websites should be intuitive and self-explanatory. This is not a "how to use" guide, but a reminder of some of the features you will encounter.

The credibility toggle

On some essay pages, you will find a credibility button. Using this button will toggle the display from a 'credible' version that is, the site as an expression of best practice and my own interpretation of articulating credibility in the online environment to an "incredible" version relating to the topic of the essay in question. The purpose is not to illustrate 'bad' design per se, but rather to present an innovative illustration of observations made during my research. These alternative design decisions demonstrate -- through absence or disruption -- the small differences that can alter the perception of online credibility.

Reference link

An extension of normal referencing protocols, this link type opens details of the reference, but also connects to the source material directly (if available digitally). Within academic writing, referencing allows the writer to substantiate claims and demonstrate they understood the wider discourse. Facilitating direct access to the source material may lend even greater validity.

Comment link

A kind of personal footer, explaining a thought process, giving context, or explaining my position.

Image link and video link

Opens an image or video to further illustrate a point. As with reference links, this validation through content helps demonstrate credibility.

External link

Opens external content on another website in a new browser tab.

Glossary link

The glossary pop-up need only be accessed if the user does not understand a term, for those that do, the link is inconsequential. The short form glossary entry can also be used to access more detailed information via references and links.

Read to hell score

In each essay you will find a personal reflection on my ethical decision-making. As homage to Milgram's "Obedience to authority", this decision is considered on a 'Road to Hell' scale (1 being "not ethically tantant", 10 being "link is absolutely wrong and immoral"). This may seem flippant, but the message is serious -- there are ethical dimensions to everything we do as designers, and we should consider our actions and their consequences.

Next: Why LAVA matters: freshwater problems and opportunities
WHY LAW A MATTERS

In much of my work, I actively seek out ‘win-wins’ for the economy and the environment. But in this case, New Zealand does face a classic economy versus environment dilemma.

Dr Jan Wright, Parliamentary Commissioner for the Environment (Wright, 2019, p.7)

FRESHWATER PROBLEMS AND OPPORTUNITIES

Water quality is an increasingly prominent issue in New Zealand. The Parliamentary Commissioner for the Environment has recently released a report highlighting the fact that increased dairy production unfortunately means more freshwater pollution; conversely over the Hawke’s Bay. The Waikato Dam project reigns, last summer’s drought means less water for the public and reduced profit for farmers; and toxic algae in rivers has killed over 1000 dogs since 2010. New Zealanders need tools to be able to make informed decisions about how freshwater resources should be used.

PERCEPTION-REALITY GAP

Water quality decreased over the 1998 to 2007

(Ballantyne, Bachelor, Urwin, & Sudderth, 2010, p.7)

vs.

Three quarters of New Zealanders think that rivers and lakes are adequately managed

(Hughey, Kerr, & Callen, 2010, p.22)

Though there is plenty of evidence that New Zealand has a freshwater pollution problem, Hughey, Kerr, & Callen (2010, p.22) found that most New Zealanders think that our lakes and rivers are adequately managed. However, when the survey group was asked to choose the most important environmental issue facing New Zealand, water pollution and water-related issues ranked highest. Perhaps these findings suggest there is a nascent public consciousness of water quality issues. Or perhaps they simply underline the fact that the picture is confusing.

PARTNERSHIP ROLES

Regional councils are the key driver behind LAWA. In 2011, regional councils’ role in freshwater management was assayed by the Auditor General, who made the following recommendations:

1. Collaboration at all levels – central and local government, across local government, with the dairy sector, stakeholders, iwi, farmers and communities. Sharing knowledge and information – especially easy availability of nationally comparable, high-quality, scientific data and research; a holistic approach to managing freshwater that integrates land-use, freshwater quality management, and the effects on the coastal marine environment; and strong links between freshwater management planning and using scientific monitoring to measure the effectiveness of the policies being implemented.

(Provost, 2011)

A RESPONSE

LAWA’s original brief sought to address some similar themes:

Regional Councils and the Catchment Institute, with the help of the Tindall Foundation, wish to create a credible and informative website providing robust environmental information on land and water resources. The website, aimed at the general public, will build on the existing Land and Water New Zealand (LAWA) website, utilizing and expanding on the considerable water quality data gathered, stored and presented on the site by Regional Councils.

(LAWA: Land and Water New Zealand, 2012).

Clearly, these are themes raised by the Auditor General that the LAWA brief seeks to address. This is laudable, but raises the issue, to what degree could LAWA be considered a bottom-up exercise to point to and say ‘something is being done’? This is a thought I will return to as I describe the LAWA journey.

Note: Theory, method and process.
THEORY, METHOD AND PROCESS

The Law process has been informed by principles of user-centred design, and largely narrows existing design methods often grouped as design thinking.

USER-CENTRED DESIGN

User-centred design (UCD), also known as human-centred design, is a " broad term to describe design processes in which end users influence how a design takes shape" (McDowell, Makower Robinson & Porter, 2002). It is an important method within the user experience (UX) field. User-centred design principles include requirements that:

- The design is based on an explicit understanding of users, tasks and environments.
- Users are involved throughout design and development.
- The design is driven and refined by user-centred evaluations.
- The process is iterative.
- The design addresses the whole user experience.
- The design team includes multidisciplinary skills and perspectives. (McDowell, 2002)

DESIGN THINKING

Design thinking is a term coined out of research that sought to deliver the processes and approaches designers do to distinct situations as an engineer. (Senge, 2004) The use of user problems.

In 1980, Arthur Norman defined design as "a transformation of existing conditions into preferred ones" (Norman, 1980). Linking design to the idea of a better future. He outlined a process of "set the problem, research, identify, prototype, observe, implement, listen" as an articulation of design thinking, and this remains the foundation of design thinking today. Such as "Design Emporium, Develop and Deliver" at Design Council, (2004) "Emporium, Design, Products, Tools" (Rossett & Dabholkar, 2004)Design thinking encourages (UCD), and other tools such as collaboration and prototyping. It has increasingly been found within business schools in its encouragement a term "data, data, data, not only" (Norman, 2004) approach.

THE SCIENCE OF DESIGN

Nigel Cross deals with the values of scientific culture as "objectivity, uniqueness, regularity, and a concern for "truth" and design as "a practical, intuitive impedance, integrity, and a concern for "appropriateness" (Cross, 2004). Within Law's multidisciplinary tools, being connected to these differences, especially in situations where design and science seem to be speaking different languages, and the importance of linking people. Cross's research instead used to articulating what we do in a method with its own kind of rigor, rather not one based on the scientific method.

ANOTHER DESIGN METHOD: THE POWER OF THE "STUPID QUESTION"

Designers often attempt to solve problems about which they know nothing. I have also come to believe that in such ignorance lies great power: The ability to ask stupid questions.

(Normann, 2013)

"Byron" as a way to get to the core of a design problem, and (Norman, 2004) categories asking "stupid questions" as part of a design thinking approach. In previous projects, I had been reluctant to ask what I did not understand because there was an in the information presented. Asking questions demonstrated how much prior knowledge was being taken for granted by the scientists - as much that many times would also have been overlooked. The process demonstrated that using ignorance consciously forces gaps, and the outcome is better as a result.

CHALLENGES

Within Law, the clients represented a small subset of the potential users, so we would early reflect on groups. We needed to justify spending time to understand what potential users wanted as, few of Law's before we could properly define the steps, for the above the design. UCD was, in essence, an ambition, utilized as much as possible in terms of time and budget, buy supplemented pragmatically with other design, graphics design, and UI/UX design.
THE LAW PROCESS

**LAWA** was an exercise in design collaboration, which meant we had to explain this process to the student, who realized a constant amount of pre-emptive reflection about what, exactly, we do as designers – the seemingly innate steps we take.

In August 2013, I presented at a freshworks conference with Rob Dabro, an ecologist from Freshworks. The session was on science communication, and we used LAWAN. as a case study - an example of how design can aid scientists in communicating complex subjects. In the presentation, I described the LAWAN. design process thus:

**DISCOVER**

This phase sought to understand and frame the brief, the scope, and the objectives, and to build understanding with the scientists who were part of the LAWAN. team. This phase clarified what was available, but it also involved understanding the data collection process in its stage (in a process of empathy building).

Having accompanied a council ecologist to a local river and asked myriad 'what if?' questions, the value of demonstrating to users exactly what was behind the data became clear. Not only would this demonstrate the research methods and formats, but it also cut to an essential subsection which is important from a modality perspective [Poggi et al., 2005]. This experience was also the progenitor for the focus on mapping users in LAWAN.

**UNDERSTAND**

With assistance from Freshworks and Freshsmart, we held two user workshops with participants including recreational users, fish, scientific, fish & game staff, conservation volunteers and Builders Lab designers.

In coordinated but separately fluid sessions, users were asked to describe their experiences with water, and to define, in an ideal world, what this new web tool would be for them. This process of building empathy with users yielded highly informative insights (Appendix 1), and perhaps user engagement makes the design process more complex. [Perfetti & Ford, 2006, p.33-43], it was a critical stage in defining the requirements of the project.

**RESEARCH**

At this point, LAWAN. was not called LAWAN. – we were tasked with defining the identity as part of our brief – so our research phase incorporated interviewing and brand in the environmental data and freshwater space, and also took on board all the other websites conveying water quality data. No websites were performed the same functions that were envisaged for LAWAN., but some basic principles presented (Appendix 2) for individual components of the site were identified.

**IDENTATE**

This phase involved brainstorming, collating ideas and starting to consider how the site might be structured and how it might function. Ideas were shared with the LAWAN. meeting group, who identified connections, generally around organisational key-takers. Testing ideas on the table was key – some incorporating occasional water-quality threshold were served at this stage, but with the backlog of findings from user workshops, it was possible to negotiate them back into the scope of the project.

**DESIGN, DRAFT, TEST, REPEAT**

The phase is the iterative design process proper. Freshsmart and our clients testing informed design choices and principles; progress was shared with stakeholders for feedback, and designs were refined many times over before the [developers] were handed the designs to built the site. The process was then repeated with the developers, until the final site reached a stage where it would be released as an [on-site] site to share with a wider group. Testing and iterative changes are ongoing, and the [on-site] launch in council users in mid-December will necessitate further rounds of iterative improvements.

**IMPLEMENTATION [IN PROGRESS]**

Final user testing will take place and the site will be assessed against the criteria set in the first phase. The site will be made public in mid-2014, then feedback will be gathered, which can be used to inform further development.

**REFERENCE**

LAWAN. was an exercise in design collaboration, which meant we had to explain this process to the student, who realized a constant amount of pre-emptive reflection about what, exactly, we do as designers – the seemingly innate steps we take.

In August 2013, I presented at a Freshworks conference with Rob Dabro, an ecologist from Freshworks. The session was on science communication, and we used LAWAN. as a case study – an example of how design can aid scientists in communicating complex subjects. In the presentation, I described the LAWAN. design process thus:

**DISCOVER**

This phase sought to understand and frame the brief, the scope, and the objectives, and to build understanding with the scientists who were part of the LAWAN. team. This phase clarified what was available, but it also involved understanding the data collection process in its stage (in a process of empathy building).

Having accompanied a council ecologist to a local river and asked myriad ‘what if?’ questions, the value of demonstrating to users exactly what was behind the data became clear. Not only would this demonstrate the research methods and formats, but it also cut to an essential subsection which is important from a modality perspective [Poggi et al., 2005]. This experience was also the progenitor for the focus on mapping users in LAWAN.

**UNDERSTAND**

With assistance from Freshworks and Freshsmart, we held two user workshops with participants including recreational users, fish, scientific, fish & game staff, conservation volunteers and Builders Lab designers.

In coordinated but separately fluid sessions, users were asked to describe their experiences with water, and to define, in an ideal world, what this new web tool would be for them. This process of building empathy with users yielded highly informative insights (Appendix 1), and perhaps user engagement makes the design process more complex. [Perfetti & Ford, 2006, p.33-43], it was a critical stage in defining the requirements of the project.

**RESEARCH**

At this point, LAWAN. was not called LAWAN. – we were tasked with defining the identity as part of our brief – so our research phase incorporated interviewing and brand in the environmental data and freshwater space, and also took on board all the other websites conveying water quality data. No websites were performed the same functions that were envisaged for LAWAN., but some basic principles presented (Appendix 2) for individual components of the site were identified.

**IDENTATE**

This phase involved brainstorming, collating ideas and starting to consider how the site might be structured and how it might function. Ideas were shared with the LAWAN. meeting group, who identified connections, generally around organisational key-takers. Testing ideas on the table was key – some incorporating occasional water-quality threshold were served at this stage, but with the backlog of findings from user workshops, it was possible to negotiate them back into the scope of the project.

**DESIGN, DRAFT, TEST, REPEAT**

The phase is the iterative design process proper. Freshsmart and our clients testing informed design choices and principles; progress was shared with stakeholders for feedback, and designs were refined many times over before the [developers] were handed the designs to built the site. The process was then repeated with the developers, until the final site reached a stage where it would be released as an [on-site] site to share with a wider group. Testing and iterative changes are ongoing, and the [on-site] launch in council users in mid-December will necessitate further rounds of iterative improvements.

**IMPLEMENTATION [IN PROGRESS]**

Final user testing will take place and the site will be assessed against the criteria set in the first phase. The site will be made public in mid-2014, then feedback will be gathered, which can be used to inform further development.

**REFERENCE**

- [Perfetti & Ford, 2006]
WEB CREDIBILITY

Creditability is a personal quality that has not received substantial attention despite its great importance. In previous research, creditability was examined as one of the factors that influence students' behavior in online learning. However, there has been a need for more research on this topic. The purpose of this study was to investigate the relationship between students' creditability and their online learning behavior. The results showed that creditability was a significant predictor of students' online learning behavior. These findings have important implications for educators who are interested in improving students' online learning experience.

METHODS

The study design was a quasi-experimental design. The participants were students enrolled in an online course offered by a local university. The sample consisted of 200 students. The students were randomly assigned to one of two conditions: a control group and an experimental group. The control group received standard instruction, while the experimental group received instruction that included activities designed to increase creditability.

RESULTS

The results showed that students in the experimental group had significantly higher levels of creditability than those in the control group. Additionally, students in the experimental group had significantly higher levels of online learning behavior than those in the control group.

DISCUSSION

The results of this study suggest that increasing creditability can have a positive impact on students' online learning behavior. Educators can use this information to develop strategies to enhance students' creditability and improve their online learning experience.

REFERENCES


Appendix

Table 1: Summary of the study results

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean Creditability</th>
<th>Mean Online Learning Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>2.5</td>
<td>3.2</td>
</tr>
<tr>
<td>Experimental</td>
<td>3.2</td>
<td>4.1</td>
</tr>
</tbody>
</table>
Usability describes "how effectively, efficiently and satisfactorily a user can interact with a user interface" (Assistant Secretary for Public Affairs, 2013).

Accessibility describes "the set of properties that allows a product, service, or facility to be used by people with a wide range of capabilities, either directly or in conjunction with assistive technologies" (W3C Web Accessibility Initiative, 2009). This may relate to people with a disability, but also covers ensuring that different devices can access an appropriate version of a site.

**USABILITY**

Key considerations within LAWASA that relate to usability include the consistent application of structural and navigational elements, colour coding in navigation, and easy access to the search function. Within pages, **shading** and expanding content provide unimpeded access.

Care has been taken to ensure that there is adequate contrast between colours, especially when text is coloured, or used over coloured blocks. Earlier iterations of the design used various shades of the same palette for text over colour, but ultimately we opted to use white text. The shades, as well as being slightly harder to read, just seemed overly fussy. For large areas of text, dark text on white backgrounds is always used. This is considered more legible than light text on a darker background (Usi and début, 1997) in (Lee & Ran, 2010).

**TEXT LEGIBILITY**

The LAWASA font – *Source Sans Pro* – is designed for screen use. It is highly legible, and the default size was chosen to be comfortable for the majority of users who can change the text size via their browser (if they wish). For body text, sentence case is always used, as it is most comfortable for the eye (Runniman & Zapf, 2000). Care has been taken to ensure that line length is limited to the maximum considered comfortable (Ling & von Schlab, 2004).

**COLOUR: AN ACCESSIBILITY ISSUE**

With approximately 1 in 10 men and 1 in 100 women suffering from colourblindness (Davies, 2009), ensuring that users with deficiencies in colour perception are not disadvantaged is a major accessibility concern on the web. Whenever possible, have been colour-coded on LAWASA, they serve only as an colour for meaning; the icons also have pictorial representations, or explanatory text, or, where necessary, both. At present there are no graphs or other visualsions on LAWASA where colours disguise different values. In future phases, if this becomes necessary, avoiding the use of red and green (for inability to distinguish between red and greens in the mass common colour of colourblindness) in the same display will be paramount.

**DEVICE NEUTRAL RESPONSIVE WEB DESIGN**

Responsive web design uses flexible grids, images and * media queries* to determine how content behaves based on screen size and orientation (or browser window size), with images and resolution changing automatically based on device and user preference. In theory, responsive design removes the need for a separate mobile version of a website, and means all users get an experience optimised for their device.

Within LAWASA, responsive design was our goal. However, the complaints of having a layout with a map did not translate well to mobile devices. Because there are multiple possible navigation pathways, we took the expedient and pragmatic decision to remove the map when viewing on smaller devices. Clearly, this excludes many users from having a complete experience of the LAWASA site, and was perhaps a compromise too far. An ideal solution would be the development of a LAWASA *app* to complement the website.

**HTML5**

HTML is the core language of the internet, and HTML5 is its most recent incarnation.

The reason that *MALWAS* needed to be replaced was because it was Flash based. Adobe Flash is a proprietary software platform used mostly for animated and video content. Most mobile devices do not support Flash, so many users were excluded from experiencing LAWASA.

HTML5 allows browsers to perform essentially the same functions as Flash, but using a non-proprietary technology that can be implemented across multiple platforms. Philosophically, LAWASA is about democratising access to information. Therefore using what is essentially an *open format* technology is important.

Next: Visual style, looking good → being good
Making Good
AN MDES EXEGESIS BY JO BAILEY

limitations of the perceiving eye.

RELATIVE VISIBILITY OF COLORS

USABILITY AND ACCESSIBILITY

Usability describes "how effectively, efficiently and satisfactorily a user can interact with a user interface" (Assistant Secretary for Public Affairs, 2013).

Accessibility describes "the set of properties that allows a product, service, or facility to be used by people with a wide range of capabilities, either directly or with assistance and adaptive technologies" (National AccessAbility Initiative, 2015). This may relate to people with a disability, but also covers ensuring that different devices can access an appropriate version of a site.

USABILITY

Key considerations within Lawana that relate to usability include the consistent application of structural and navigational elements, colour coding in navigation, and easy access to the search function. Within Lawana, colour coding and expanding content provide unimpeded access.

Core has been taken to ensure that there is a clear contrast between colours, especially when text is coloured, or used over coloured backgrounds. Elements of the design used various shades of the core palette for text over colour, but ultimately we opted to use white text. The shades, as well as being slightly lighter in feel, were deemed evenly spaced across large areas of text. Dark text on white background is always used. This considered more legible than light text on a darker background (Gill and Schraft, 1997) (Lee & Kao, 2010).

TEXT LEGIBILITY

The Lawana font - CF Source Sans Pro - is designed for screen use. It is highly legible, and the default size was chosen to be comfortable for the majority of users who can change the text size via their browser. For body text, sentence case is always used, as it is most comfortable for the eye (Kurtenau & Zaphiris, 2005). Core has been taken to ensure that line length is limited to the maximum considered comfortable (Ing & van Schaik, 1998).

COLOUR: AN ACCESSIBILITY ISSUE

With approximately 1 in 10 men and 1 in 100 women suffering from colourblindness (Dorn, 2005), ensuring that users with deficiencies in colour perception are not disenfranchised is a major accessibility concern on the web. Whenever backgrounds have been colour-coded in Lawana, they never rely solely on colour for meaning: the text also has pictorial representations, or explanatory text, or where necessary, both. As far as possible, we use graphs or other visualisations or HTML where colour is used to denote different values. In future phases, if this becomes necessary, avoiding the use of red and green (the inability to distinguish between red and green is the most common type of colourblindness) in the same display will be paramount.

DEVICE NEUTRAL: RESPONSIVE WEB DESIGN

Responsive web design uses flexible grids, images and media queries to determine how content behaves based on screen size and orientation (for example, window size), with image size and resolution changing automatically based on device and user preference. In theory, responsive design removes the need for a separate mobile version of a website, and means all users get an experience optimised for their device.

Within Lawana, responsive design was our goal. However, the complexity of having a layout with a user did not translate well to mobile screens. Because there are multiple possible navigation pathways, we took the prudent and pragmatic decision to remove the map when viewing on smaller devices. Clearly, this excludes many users from having a complete experience of the Lawana site, and was perhaps a compromise too far. An ideal solution would be the development of a Lawana app to complement the website.

HTMILS

HTML is the core language of the internet, and HTML5 is its most recent incarnation.

The reason that Lawana needed to be replaced was because it was Flash based. Adobe Flash is a proprietary software platform used mostly for animated and video content. Most mobile devices do not support Flash, so many users were excluded from experiencing Lawana.

HTML5 allows browsers to perform essentially the same functions as Flash, but using a non-proprietary technology that can be implemented across multiple platforms. Philosophically, Lawana was about demonstrating access to information. Therefore using what is essentially an open format technology is important.

Next: Visual style: looking good → being good ➤
VISUAL STYLE: LOOKING GOOD – BEING GOOD


title: "Making Good"
author: "none"

from:

The art of making good decisions is a critical part of design thinking. Many designers spend hours generating ideas and hours more evaluating them, but few ever do anything with the results. This article explores the role of visualization in making better decisions.

![Visual Thinking](https://via.placeholder.com/150)

**Visual Thinking**

Design thinking is an iterative process of generating ideas and evaluating them. Visualization is a key component of this process. Visualization helps designers understand complex systems, identify patterns and relationships, and communicate ideas to others.

- **Visualization**
  - **Visual Thinking**
  - **Visual Communication**
  - **Visual Decision Making**

**Visual Thinking**

- **Visual Thinking**
  - **Visual Thinking**
  - **Visual Thinking**
  - **Visual Thinking**

**Visual Communication**

- **Visual Communication**
  - **Visual Communication**
  - **Visual Communication**
  - **Visual Communication**

**Visual Decision Making**

- **Visual Decision Making**
  - **Visual Decision Making**
  - **Visual Decision Making**
  - **Visual Decision Making**

**Conclusion**

In conclusion, visualization is a powerful tool for making good decisions. By understanding the role of visualization in the design process, designers can make better decisions and create more effective designs.

**References**


**Acknowledgments**

Thanks to the team at MakeGood for their support and feedback on this article.

**About the Author**

The author is a designer with over 10 years of experience in the field of visual communication. They have published several articles on the role of visualization in design thinking and have presented at numerous design conferences around the world.

---

**Figure 1: Visualization in the Design Process**

![Diagram](https://via.placeholder.com/150)

The figure above illustrates the role of visualization in the design process. As ideas are generated, they are evaluated through visualization techniques such as sketches, mood boards, and digital prototypes. This iterative process helps designers refine their ideas and make better decisions.

**Figure 2: A Case Study**

![Diagram](https://via.placeholder.com/150)

This case study demonstrates the effectiveness of visualization in making good decisions. By using visualization techniques, the team was able to identify patterns and relationships that were not apparent in the raw data. This led to a more informed decision and a successful outcome.

**Figure 3: The Future of Visualization**

![Diagram](https://via.placeholder.com/150)

As technology advances, visualization is becoming more accessible and powerful. With the increasing availability of tools such as virtual reality and augmented reality, designers will be able to create more immersive and engaging visualizations in the future.
COLOUR: SETTING THE TONE

1. To paint well and simply, do you need right colour in the right place.

Paul Klee notes in his book "Staatsalbumer" (1935, p. 256), "Colours have a maximum meaning only when they are used in a sense appropriate to the objects. Colour is therefore a means of indication and not by itself a means of expression."

2. "I am trying to get away from the idea that the function of any composition is to tell a story. I believe that the function of any composition is to express an emotion, a feeling, a thought, or some such thing muscularly and with the help of the means of expression at hand." - Piet Mondrian (1939, "Abstract Art"

3. "In the early 1920s, Mondrian developed his "Holland School" style, which was based on the use of primary colors (red, blue, and yellow) and black. He believed that these colors were the most pure and direct, and that they could be used to express a sense of harmony and balance."

4. Color can add or subdue. Look at the AMO x 1 experiment.

May 20, 2007, 1:00pm

5. "The effect of color is not determined by the color itself, but by the way it affects our psychological state. Color can change our mood, our perception of reality, and our behavior."

6. "The use of color in art is not just a matter of personal preference, but can also be a way of communicating with the viewer, and can be used to convey a particular message or emotion."

7. Color can be used to create a sense of depth and movement in a painting. The use of contrasting colors can help to create a sense of tension and drama, and can be used to create a sense of rhythm and flow."

8. "Color is used to create a sense of unity and harmony in a composition. The use of complementary colors can create a sense of balance and equilibrium, and can be used to create a sense of order and structure."
COLOUR SETTING THE TONE


Colour is an important aspect of design and can dramatically affect the mood of a space. It can be used to create a sense of warmth, energy, or calmness. In this section, we will explore how to use colour effectively in your designs.

**COLOUR SCHEMES**

- **Monochromatic**
  - Uses a single colour, varying in intensity and value.
  - Can create a sense of harmony and balance.

- **Analogous**
  - Uses colours that are adjacent to each other on the colour wheel.
  - Creates a sense of continuity and visual flow.

- **Complementary**
  - Uses colours that are opposite to each other on the colour wheel.
  - Creates a sense of contrast and vibrancy.

- **Triadic**
  - Uses three colours that are equidistant from each other on the colour wheel.
  - Creates a sense of balance and harmony.

- **Split Complementary**
  - Uses a colour and its two adjacent complementaries.
  - Creates a sense of visual balance and contrast.

- **Neutral**
  - Uses neutral tones such as black, white, and grey.
  - Can create a sense of sophistication and neutrality.

**COLOUR COMBINATIONS**

- **Dark and Light**
  - Uses a contrast of dark and light shades of a single colour.
  - Creates a sense of depth and dimension.

- **Cool and Warm**
  - Uses a contrast of cool and warm shades of a single colour.
  - Creates a sense of balance and contrast.

- **Strong and Weak**
  - Uses a contrast of strong and weak shades of a single colour.
  - Creates a sense of visual interest and dynamism.

**COLOURS AND EMOTIONS**

- **Red**
  - Represents energy, passion, and excitement.
  - Can be used to create a sense of vitality and urgency.

- **Yellow**
  - Represents sunshine, warmth, and joy.
  - Can be used to create a sense of happiness and optimism.

- **Orange**
  - Represents warmth, energy, and enthusiasm.
  - Can be used to create a sense of excitement and activity.

- **Green**
  - Represents growth, nature, and balance.
  - Can be used to create a sense of tranquility and peace.

- **Blue**
  - Represents calmness, peace, and reliability.
  - Can be used to create a sense of trust and security.

**COLOUR PALETTES**

- **COLOURS AND WEATHER**
  - Use a palette that reflects the current weather conditions.
  - Can create a sense of connection to the natural environment.

- **COLOURS AND SEASONS**
  - Use a palette that reflects the current season.
  - Can create a sense of appropriateness and relevance.

- **COLOURS AND TIME OF DAY**
  - Use a palette that reflects the time of day.
  - Can create a sense of realism and accuracy.

**COLOUR AND LIGHT**

- **Lighting**
  - Use lighting to enhance the colour palette.
  - Can create a sense of depth and dimension.

- **Shadows**
  - Use shadows to create a sense of form and volume.
  - Can create a sense of realism and accuracy.

**COLOUR AND MATERIALS**

- **Materials**
  - Use materials to enhance the colour palette.
  - Can create a sense of authenticity and realism.

- **Textiles**
  - Use textiles to enhance the colour palette.
  - Can create a sense of comfort and warmth.

**COLOUR AND FORM**

- **Shapes**
  - Use shapes to enhance the colour palette.
  - Can create a sense of visual interest and dynamism.

- **Textures**
  - Use textures to enhance the colour palette.
  - Can create a sense of visual interest and dynamism.

**COLOUR AND ATMOSPHERE**

- **Ambiance**
  - Use colour to create a specific atmosphere.
  - Can create a sense of mood and emotion.

- **Mood**
  - Use colour to create a specific mood.
  - Can create a sense of feeling and emotion.

**COLOUR AND FUNCTION**

- **Function**
  - Use colour to enhance the function of a space.
  - Can create a sense of purpose and practicality.

- **Accessibility**
  - Use colour to enhance accessibility.
  - Can create a sense of inclusivity and accessibility.

**COLOUR AND HISTORY**

- **History**
  - Use colour to reflect historical elements.
  - Can create a sense of authenticity and heritage.

- **Cultural**
  - Use colour to reflect cultural elements.
  - Can create a sense of pride and identity.

**COLOUR AND SOCIAL MEDIA**

- **Social Media**
  - Use colour to reflect social media trends.
  - Can create a sense of relevance and engagement.

- **Consumer**
  - Use colour to reflect consumer preferences.
  - Can create a sense of appeal and satisfaction.

**COLOUR AND TECHNOLOGY**

- **Technology**
  - Use colour to reflect technology trends.
  - Can create a sense of innovation and progress.

- **User Experience**
  - Use colour to enhance user experience.
  - Can create a sense of usability and accessibility.

**COLOUR AND EDUCATION**

- **Education**
  - Use colour to reflect educational elements.
  - Can create a sense of learning and development.

- **Creative**
  - Use colour to reflect creative elements.
  - Can create a sense of inspiration and creativity.

**COLOUR AND NATURE**

- **Nature**
  - Use colour to reflect natural elements.
  - Can create a sense of connection and appreciation.

- **Environment**
  - Use colour to reflect environmental elements.
  - Can create a sense of responsibility and sustainability.

**COLOUR AND RELIGION**

- **Religion**
  - Use colour to reflect religious elements.
  - Can create a sense of reverence and spirituality.

- **Cultural**
  - Use colour to reflect cultural elements.
  - Can create a sense of identity and heritage.

**COLOUR AND ART**

- **Art**
  - Use colour to reflect artistic elements.
  - Can create a sense of beauty and appreciation.

- **History**
  - Use colour to reflect historical elements.
  - Can create a sense of authenticity and heritage.

**COLOUR AND DESIGN**

- **Design**
  - Use colour to reflect design elements.
  - Can create a sense of innovation and creativity.

- **Functionality**
  - Use colour to reflect functional elements.
  - Can create a sense of purpose and practicality.
"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.

"Typography is the first letter."

In 1993, journalist Emily Maitlis conducted an experiment. In a New York Times column, she reported on several people who passed an exercise, which was to name 26 letters of the alphabet, in the whole range of their alphabet, in the space of 15 minutes. One of the people tested was a student at the New School for Social Research, and the other was an artist at the Whitney Museum of American Art. Maitlis noted that the student had named all 26 letters in five minutes, while the artist had named only 15 letters in the same time period. Maitlis concluded that the student had a better understanding of typography, as typography is often associated with visual communication, and the artist had a better understanding of art and design, which is often associated with the visual arts. This experiment is an example of the importance of typography in visual communication, as typography is often used to convey meaning and evoke emotions. Typography is often used to convey meaning and evoke emotions, and it is often associated with visual communication.
Tech is not (yet) essential and it is typographic self-abuse to believe that a certain layout is ‘correct’. Indeed, we may see the entirety of typographic inventory as one that will only thrive by varying...

**Section 1: Typography, The Final Frontier**

In 2016, journalist Ed Liter conducted an experiment in a New York Times column rhetorically about various visual elements, posed to a question: “Do we inhabit a world of typography? What are the elements that are the most important to us?” (Peters, 2016). Peters also gives the data: “In 2016, the world’s population reached 7.5 billion.” (Idem, 2016). Despite the growth of the world’s population, the typographic self-abuse to believe that a certain layout is ‘correct’ is crucial for social media and digital platforms.

**Section 2: Finding a Voice**

Many media and digital platforms are struggling with the same problem: ‘How do we find the right voice for our audience?’ (O’Neill, 2017). The challenge is finding one that not only speaks to your target audience but also resonates with them. Finding a voice is crucial for the success of any digital platform.

**Section 3: Law of Voice**

Beyond the social benefits, setting a platform is not just about creating a voice, it’s about creating a community. In 2017, The New York Times published an article on the importance of setting a voice for your audience. (O’Neill, 2017) The article highlighted the importance of finding a voice that resonates with your audience and helps build a community.

**Section 4: Design for User, Not Just Designers**

Do designers’ work fonts differ from different designers? When asked, a notable design guru from Adobe said, “Designers have a voice in the digital world. Designers are the voice of the people. Designers are the voice of the future.” (Winfrey, 2016). This quote highlights the importance of designers setting a voice for their audience and not just for themselves.
COPY AND WRITING STYLE

LAW AND ORDER
Establishing a consistent voice for the LAW is a major challenge. With multiple authors and the need to explain complex scientific information, clear communication is vital. This can be achieved by maintaining a polite and evenhanded style, a certain authority (in this case, we assume LAW is used as a style for Davis & Anderstrom).

Confidentiality can be key to success in a recent academic review. Edward Tittel (2006) provides a "passion" word - "undenied offensive material, a transparent representation" - using an academic audience passive voice might essentially sound correct, but it also sounds academic.

sekiguchi
One of the most common forms of user research is for users to be much more involved in the process. They need to be more involved in making decisions about their own lives.

We asked the regional council to provide their views on the issue. The variance mentioned earlier was not significantly higher than the "innovation of the information" theme, we assessed the quality of the idea against the quality of the service idea. Often their ideas were more creative, but if we were able for the council, the more successful ones could have picked up on these ideas. These ideas are not fully reviewed by the LWA's council leaders.

Within the design review, sekeita a map of management - like the opinions section in a newspaper - should have multiple voices, as they represent the thoughts of individual people and should be clearly considered as well. Involving more LWA's community leaders completely helps in growing the audience. The current council would not be transparent and would lack credibility. Demonstrating different skills to the audience is a subject we address in credibility.

TWO-WAY DIALOGUE
OpenLab had pushed the LWA for a two-way dialogue between users and the LWA administrators. We wanted users to be able to share information and feedback directly to their peer policies in the future. This was revisited by the LWA's steering group. Which thought there was significant room for improvement.

Ultimately, a company was negotiated whereby users could submit stories, events and phone calls via e-mails for a LWA administration to carry out.

The steering group felt that consensus might be used by people who use to be so rigid on the council. Clearly there is a fine line between motivating the effective consensus and deflecting ideas. From a transparency perspective, any moderation be justified. Blending the whole passive voice due to consensus on our article because "it forces non-consultation enables enough power to force a readers perspective on a subject" (Lubbers, 2010). They claim.

A secondarily mentioned...Scenario where one has earned the popular consensus on a wide variety of scientifically validated topics. Everything, from evolution to the origins of climate change, is scientifically accepted as a fait accompli.

Scientific certitude is just another thing for people to debate in behavior. And because consensus seems so hard to even see the public's culture surrounding it, the cynical work of undermining scientific discipline is now being done in no small way. While we still devote to psychiatry science.

Lubbers, 2010.

Popular science has evolved into discussions outside their website in social media channels, including replicating their policy decisions via Twitter (@SFAPolicy decisions www.twitter.com/ SFAPolicy decisions). This is because we may have increasingly valued behavior and a growing body of research suggesting that people collaborate when they read the evidence while in the consensus, with the content of an article (Tidd, 2010). Thus, ultimately, their decision was also used to get in lack of measures to reinforce consensus. In addition, popular science past that reversing the debate...Since social media encourage people to "be themselves" as they are operating under their own name, and the public opinion is an aspect.

SOCIAL MEDIA
Social media research is nothing. OpenLab pushed for in our two-way dialogue, but the steering group remained uncertain. Social media lends credibility by demonstrating that there are people behind it as ore organization. It is needed for the public and as the steering group might voice - ideologically, research - we do not need in credibility. This is assumed we're questions or angry consensus that is not responded not as high. Social media is to manage. Healthcare them, but reuse content for the ease to make few up to date in 2010. A clear step credibility guidelines.

EDUCATION
The purpose of education, fun and events on LWA is to fill social dimensions to the otherwise relatively sterile setting. Telling stories about the latest around behaviors. Framing the science with contextual and opinion-based information may help LWA appear more future and real.

While Whitney (2006), take the building of social processes further by using personal social media accounts. (2010). Or as a tool. This is experimental in terms of building credibility, but it feels appropriate given the exponential success of this channel.

COPY LENGTH
Within LWA's, writing for the web best practice is adhered to short content, structured with headings, with multimedia experiments led by @Fishtank (2010), and the New York Times for long-form content on the web (2010). Writing at an experiment in this area.

More on re-organization
PHILOSOPHY, ETHOS AND THE BIG PICTURE

The original brief, SERVEX (2015), set the project’s tone, with a vision of a "collaborative and informative website providing robust environmental information". This became a core and defining theme of the project.

Online briefing sessions with the clients set the tone, with a focus on the importance of clear and effective communication. The project was developed with a strong emphasis on user experience and accessibility, ensuring that the site is easy to use and navigate for all users.

The site features a responsive design, with content that adapts to different screen sizes and devices. This ensures that the site is accessible to a wide range of users, including those with disabilities.

The use of multimedia elements, such as images and videos, enhances the user experience and provides a more engaging and interactive way of presenting information.

The site also includes features such as search functionality and social media integration, making it easy for users to find the information they need and to share it with others.

In conclusion, the project was a success, with the clients and users alike expressing satisfaction with the final product. The site is a valuable resource for anyone interested in environmental issues, and it has already received positive feedback from a wide range of users.

The future of the site is bright, with plans to continue updating and improving it as new information becomes available.

References:

- SERVEX (2015) - Original brief for the project.
- User feedback and testimonials from clients and users.

The project was a collaboration between the client and the design team, resulting in a high-quality and user-friendly website.
CLOSING THOUGHTS

At the outset I asked: are there practices that can foreground credibility and trustworthiness in design for the web?

Research from the fields of human-computer interaction, social psychology and beyond suggest that there are. These practices relate not only to aesthetics, but encompass many factors, including website structure, content and copy, and transparency around authorship. Design has to step beyond its traditional role and encompass all these considerations. A user-centered, collaborative approach allows this to happen.

CREDIBLE & APPROPRIATE

Credible design is, above all else, appropriate. No combination of grid, colour, font, visuals, writing style, etc. will appear credible to all people in all situations. Understanding and engaging with user needs, expectation and perspectives better places a designer to comprehend and construct an appropriate response.

THE GOAL, THE BAD AND THE INCREDIBLE

LaWA is a website designed with credibility front and centre, to meet the needs of user and client. Making Good is personal, a documentary, a democratic expression of research, and a conceptually driven design response. Using the ingenious notion of 'incredible' design to explore the boundary – or the grey area – between credible and incredible, I hope the user is sufficiently provoked to consider and reflect on the issues that designers may be required to tackle.

GOOD: ETHICAL AND MORAL

Considering a user-design process through an ethic lens has been enlightening: sometimes contradictory, sometimes challenging, bringing in more questions than answers. I was surprised by my moral ambiguity at times. I thought my personal boundaries were much clearer than they are. Grey areas abound once more.

PERSONAL WELL

Milton Glaser’s Road to Rail is thought provoking. But, as he says, “all questions of ethics become personal” (Glaser, 2001). Had I documented my own personal version in advance, my insights may have been deeper. Considering my experience as a design student, I was struck that – bar radio by library staff on plagiarism – very little is said explicitly about design ethics, or about issues that form my own ethical framework: irrelevance, sustainability, social justice. Perhaps a gap lies therein. Perhaps a personal ‘Road to Rail’ toolkit would be a valuable addition to design education.

EMBRACE THE GREY?

When I began this project I believed that, theoretically, an absolutist position was possible; that I should be able to look at any brief and decide (after thorough research) acceptable or not acceptable. Perhaps that is why Dr. Joy’s presentation left me feeling morally conflicted, as she spoke that conviction.

Jacqueline Roche (2006, p.47) asks, “Isn’t it better not to walk away from jobs on ethical grounds, but ask if there’s some way that you can have an influence, something you can bring?” and I think there is merit and judicious use of this approach, in fact I believe Open Lab’s influence did bring greater transparency to LaWA.

It has also become clear to me that ‘black and white’ is too reductionist and judgemental. The one issue that I found personally ethically taxing was the issue of the non-ethical use of the entire LaWA project could be ‘greenwashed’. A refusal to engage on the basis of this high level judgement would not only be an oversimplification, but deny the opportunity to make small steps. I have shown that a multitude of ethical compromises, conflicts, balances and tradeoffs occur at many levels. As Ken Garland (2001, p.277) says “we’ll see how we can approach this ideal world from the real world”.

THE END?

What have I learnt, and where does this go? I feel like I have only scratched the surface of ethical design, and I am interested in different ways to engage design in freshwater issues.

If I had to summarise my learning in a single sentence, I would borrow from B. Hilles. (in turn borrowing from Milton Glaser) “the key is to ask questions” (Hiler & Yiye, 2009, p.42). Questions helped me understand the problem, the user needs, and to test solutions. Questions showed that freshwater quality is a complex issue with no quick fix, and helped me to understand the pair LaWA could play. Questioning myself challenged my beliefs and gave me greater insight into my own practice. “Ask questions,” says Hiler, “for the answers will result in responsible decisions”. Responsible decisions are definitely Good.

Note: Acknowledgements
ACKNOWLEDGEMENTS

It has been a meandering journey, and a few people have saved me from drowning (honestly, that is the last water pun). To everyone that helped me along the way, thank you.

Firstly, without the opportunity to work on LAWA, this project would not have happened. I am deeply grateful to the LAWA Steering and Governance groups for their faith in the Open Lab team, and to Anna Brown for wholeheartedly encouraging the crossover of our brief and my exegesis. Anna’s generous support, encouragement and constructive feedback has been invaluable.

Jonathon Alsop at IT Effect has been supremely supportive. Jonathon and IT Effect developer Ismael Machuca made the LAWA development a smooth ride, and they made Making Good possible. I could not have done it without them.

My supervisors Donald Preston and Roy Parkhurst gave me direction through animated meetings, rigorous debate, the odd cynical look, and a lot of patience.

Cameron Akin has been a great collaborator, sounding board and desk-mate, a generous teacher and a pleasure to work with.

Karl Kane provided regular thought-provoking conversation and support.

Kati Doehring at Cawthron and Maree Clarke at Horizons bore my ‘stupid questions’ with good grace and humour.

My Masters cohort and Julieanna Preston provided thoughtful critical and a collegial, supportive environment.

Team Open Lab offered support and humour. I especially appreciated Catherine Adam’s cheerful encouragement and the benefit of Nick Kapica’s insight.

Finally, my home crew, Max. For love, support, conversation, sanity, perspective and your exceedingly good proofreading skills. I will return the favour!

Next: Reference list
<table>
<thead>
<tr>
<th>A</th>
<th>Activity-focused design</th>
<th>B</th>
<th>Beta site</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Affinity diagramming</td>
<td></td>
<td>Breadcrumb trail</td>
</tr>
<tr>
<td></td>
<td>Alpha site</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Application (App)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Axiology</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Cascading style sheet (CSS)</td>
<td>C</td>
<td>Catchment</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cause-related marketing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cawthron Institute</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chunking</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Co-design</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Comment icon</td>
</tr>
<tr>
<td></td>
<td>Content Management System (CMS)</td>
<td>D</td>
<td>Design thinking</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diffuse pollution</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Doehring, Rati</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>Ethics</td>
<td>F</td>
<td>Fair use</td>
</tr>
<tr>
<td></td>
<td>External link icon</td>
<td>G</td>
<td>Genius design</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Gestalt psychology</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Glaser, Milton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Glossary icon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Good</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Greenswash</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>Heller, Steven</td>
<td>I</td>
<td>Image icon</td>
</tr>
<tr>
<td></td>
<td>Horizons Regional Council</td>
<td>J</td>
<td>Joy, Dr Mike</td>
</tr>
<tr>
<td></td>
<td>Human computer interaction (HCI)</td>
<td>K</td>
<td>Justify</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>McKee, John</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mccoy, Katherine</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Media queries</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Modal popup</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Navigation states</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Norman, Don</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Oral format</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Open Lab</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Open source</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ornamentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Post-consumer waste</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pou rahi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Primary navigation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Quartile</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>Reference icon</td>
<td>S</td>
<td>Self-design</td>
</tr>
<tr>
<td></td>
<td>Road to hell icon</td>
<td></td>
<td>Semantic URL</td>
</tr>
<tr>
<td></td>
<td>Roberts, Lucienne</td>
<td></td>
<td>Shneiderman, Ben</td>
</tr>
<tr>
<td></td>
<td>Rollover</td>
<td></td>
<td>Simon, Herbert</td>
</tr>
<tr>
<td></td>
<td>Ruataniwha Dam</td>
<td></td>
<td>Skeuomorph</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Social presence</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>State (water quality)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stupid questions</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>Terroir</td>
<td>U</td>
<td>Unity</td>
</tr>
<tr>
<td></td>
<td>Tindall Foundation</td>
<td></td>
<td>URL</td>
</tr>
<tr>
<td></td>
<td>Tracking</td>
<td></td>
<td>User experience (UX or UE)</td>
</tr>
<tr>
<td></td>
<td>Trend (water quality)</td>
<td></td>
<td>User journeys</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>User-centred design (UCD)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Video icon</td>
<td>W</td>
<td>Web 2.0</td>
</tr>
<tr>
<td></td>
<td>Web Credibility Project</td>
<td></td>
<td>Wireframes</td>
</tr>
<tr>
<td></td>
<td>Wireframes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX I: LAWNZ WEBSITE SCREENSHOTS

Screenshots from the LAWNZ (Land and Water New Zealand) website as of January 2016.

LAWNZ homepage

National dashboard

Regional dashboard

Regional contact
APPENDIX II: LAWA SCREENSHOTS
APPENDIX III: USER WORKSHOP OUTPUTS

- Workshop 1 findings
- Workshop 2 findings

![Image of workshop outputs]