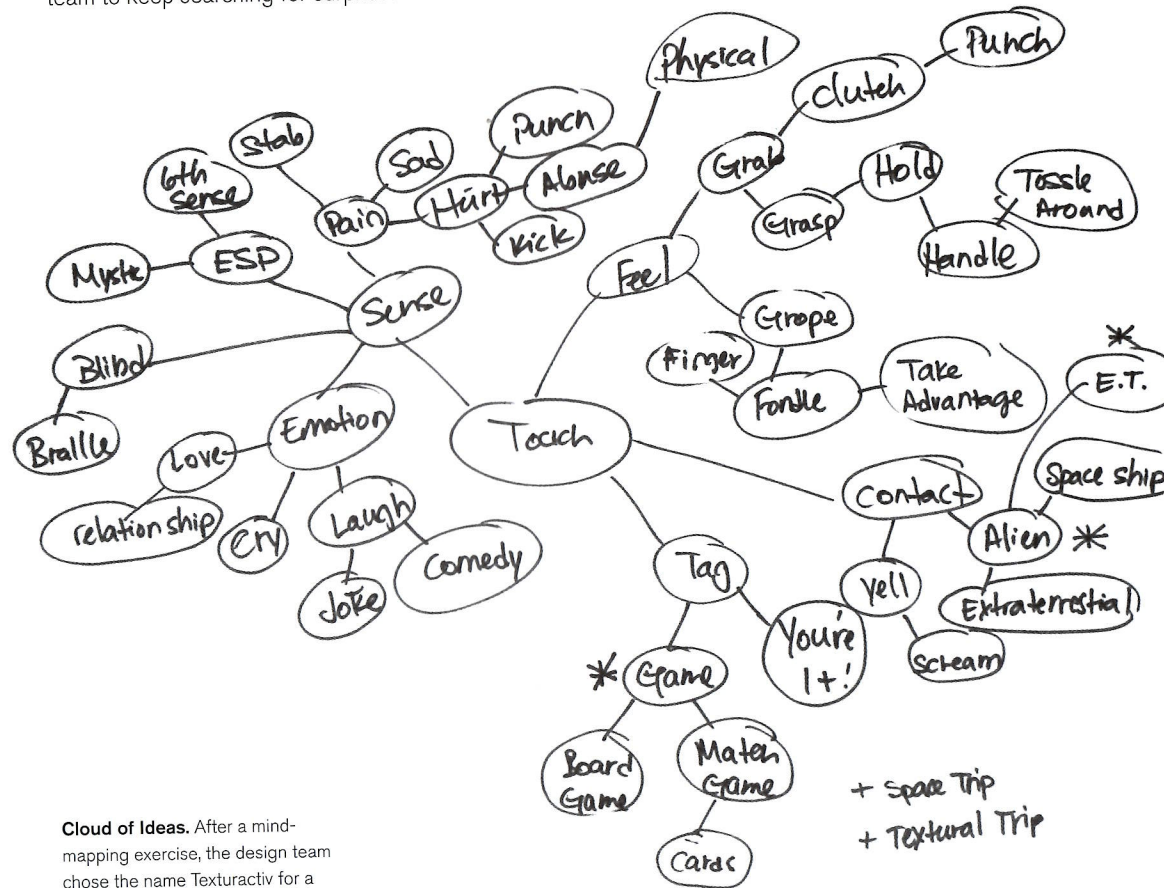


Case Study

Texturactiv Identity

During a two-day branding workshop, designers from Toormix encouraged a team of students to use mind mapping to develop a concept and naming system for a museum of textures. Toormix pushed the design team to keep searching for surprises.



Cloud of Ideas. After a mind-mapping exercise, the design team chose the name Texturactiv for a museum aimed at English- and Spanish-speaking audiences. Design: Chris McCampbell.

TEXTURACTIV

A TACTILE EXPLORATORIUM

Image Solution. This logo incorporates photographs of real-world textures. The designer used geometric forms to represent a jungle gym and used the letterforms to frame an image of grass. Design: Beth Taylor.



Expressing Touch through Sight. This solution draws on the words *invisible* and *waves*, concepts uncovered in the mind-mapping process. The stripes-on-strips pattern undulates in and out of visibility, creating a visual texture. Design: Lauren P. Adams.

texturactiv

A TACTILE EXPERIENCE

Patterning. Many trails in the designer's mapping session led to the word *pattern*. She created a simple patterned background for the logotype. Elements of the pattern move in front of the lettering, generating a sense of depth. Design: Krissi Xenakis.

Interviewing

Ethnography is the practice of gathering data through observations, interviews, and questionnaires. The goal of ethnographic research is to explore first-hand how people interact with objects or spaces. People aren't always good at verbally articulating what they want, but they can show it in their body language, their personal surroundings, and other subtle cues.

Field research involves going out into the participants' environment, observing them, asking them questions, and getting to know their concerns and passions. One-on-one interviewing is a basic form of field research. Taking part in direct observations and conversations helps connect designers to participants' behaviors and beliefs. Graphic designers can learn to use basic ethnographic field-research techniques to observe behavior patterns in an open and nonobtrusive way. This kind of research is especially useful when designing for unfamiliar audiences.

By applying a few key principles, the designer can lead an interview that yields valuable observations and content about users. Interviewing clients or users face-to-face, rather than via phone or email, allows the researcher to read body language and mood. By experiencing the same environment as the participant, the designer can begin to tease out new insights and gain empathy for the audience or user.

While the application of ethnographic research to graphic design is a relatively new idea, the basic principle of knowing who you are communicating with is a trademark of good design. *Ann Liu*

On ethnography as a design method, see Ian Noble and Russell Bestley, *Visual Research: An Introduction to Research Methodologies in Graphic Design* (West Sussex, UK: AVA Publishing, 2004) and Dev Patnaik, *Wired to Care: How Companies Prosper When They Create Widespread Empathy* (Upper Saddle River, NJ: FT Press, 2009).

"What people say, what people do, and what they say they do are entirely different things."

Margaret Mead



How to Conduct an Interview

01 Find the right people.

Interview the people you'll be designing for. When identifying participants, look for users at the extreme end of the spectrum. If you're planning to design a productivity tool, you'll want to seek out highly organized participants as well as those who have never made a to-do list in their lives. Both will be able to provide enlightening field research.

02 Prepare, prepare, prepare.

Set up a video camera on a tripod if you'll be doing a sit-down interview. Make sure you have enough tape

to cover the whole interview, and test your microphone ahead of time. Keep a notebook and pen handy to write notes for reference later.

03 What the heck? Look for moments when people are doing things differently from what they say they are doing. For example, if someone says they only keep the bare minimum of papers on their desk and you see overflowing stacks of files, you'll want to document that disconnect in your notes. It's these weird what-the-heck moments that allow you to see how everyday people think.

04 Be open. Be curious and look beyond the obvious. Coming into an interview with strong opinions won't allow you to see what your participants are trying to explain to you (or hoping to conceal). Try to step into the participants' shoes and understand why they're doing what you see them doing.

05 Silence is okay. Don't fill in the blanks. When your participants are pausing, they are thinking hard for the right word. Don't jump in and try to answer the question yourself. Patience can lead you to a great nugget of insight.

Quiksilver:

Quiksilver has developed from a 1970s boardshort company into a multinational apparel and accessory company grounded in the philosophy of youth. Our mission is to become the leading global youth apparel company; to maintain our core focus and roots while bringing our lifestyle message of boardriding, independence, creativity and innovation to this global community.

Individual expression, an adventurous spirit, authenticity and a passionate approach are all part of young people's mindset and are the essence of our brands. Combine this with the aesthetic appeal of beaches and mountains, and a connection is established that transcends borders and continents. Include thirty-plus years of quality, innovation and style, and you have Quiksilver.

Rip Curl:

Rip Curl is a company for, and about, the Crew on The Search. The products we make, the events we run, the riders we support and the people we reach globally are all part of the Search that Rip Curl is on.

The Search is the driving force behind our progress and vision. When Crew are chasing uncharted reefs, untracked powder on untrodden trails, we want to arm them with the best equipment they'll need. No matter where your travels lead you, we'll have you covered.

Rip Curl will continue to stick by the grass roots that helped make us the market leader in surfing, but we'll also charge on in to the future and push riding to a new level.

Rip Curl: Built for riding and always searching for the ultimate journey...

Hurley:

The Essence of Hurley is based on our love of the ocean and its constant state of change. With deep roots in beach culture, we are all about inclusion and positivity. Our brand was started with the idea of facilitating the dreams of the youth. Music and art are the common threads that bring us all together. We are passionate about freedom of expression and the individual youth. We place a premium on smiles. Welcome to our world - imagine the possibilities.

Volcom:

The Volcom idea would incorporate a major philosophy of the times, youth, respect, establishment. This energy was an enlightened state to support young creative thinking. Volcom was a family of people not willing to accept the suppression of the established ways. This was a time when snowboarding and skateboarding was looked down on... Change was in the air.

It was all about spirit and creativity. Since those old days, the Volcom Stone has spread slowly across the world. The Company has matured internally but continues to run off the same philosophy it started with. The Volcom thinking now flows through its art, music, films, athletes and clothing....

- Ideals of youth
- Roots and authenticity
- Globalization
- Love of beaches, mountains, and the streets
- Individual expression and creativity
- Progression and adventure

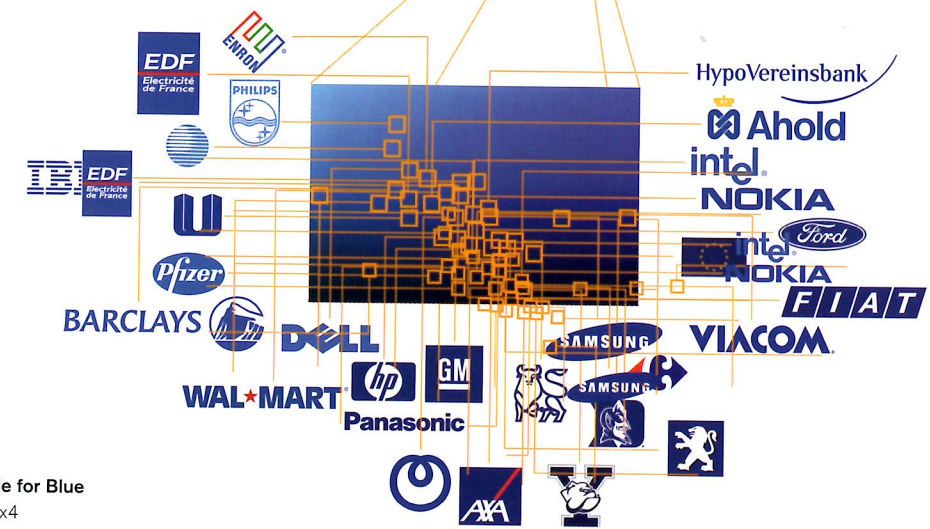
Language Study
Design: 2x4

Visual Research

The renowned international design firm 2x4 uses visual research to analyze content, generate ideas, and communicate points of view. "We don't actually use the term *research*, because our method is qualitative. We prefer the term *speculation*," notes 2x4 partner Georgianna Stout. 2x4's speculative studies examine the conceptual space that a brand occupies by looking at the product from diverse, often contradictory, angles. In one such study, The Battle for Blue, 2x4 organized multinational corporations according to their proprietary colors, revealing overcrowding in the blue range and underdeveloped potential in pink and green. 2x4 has also analyzed the messages employed by sports companies in order to identify dominant themes and points of difference that could help distinguish a company from its competition. Explorations like these can become a foundation from which to create innovative, informed visual solutions. *Christina Beard*

"Many of 2x4's projects...are as much about the thinking process behind each work as the finished product."

Joseph Rosa



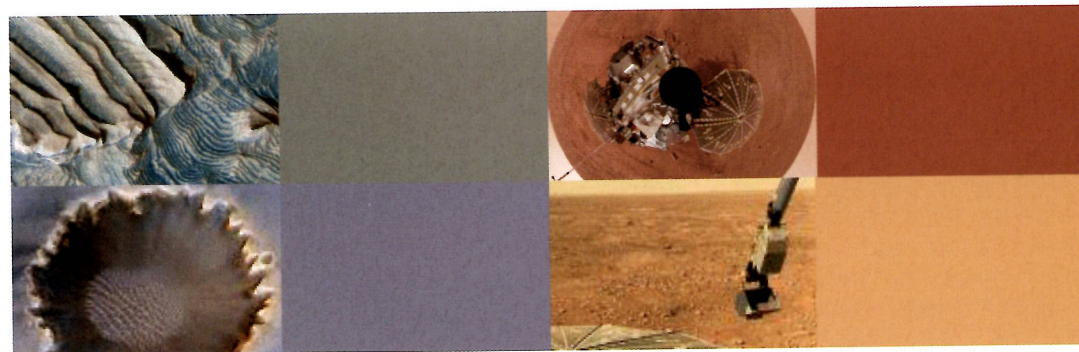
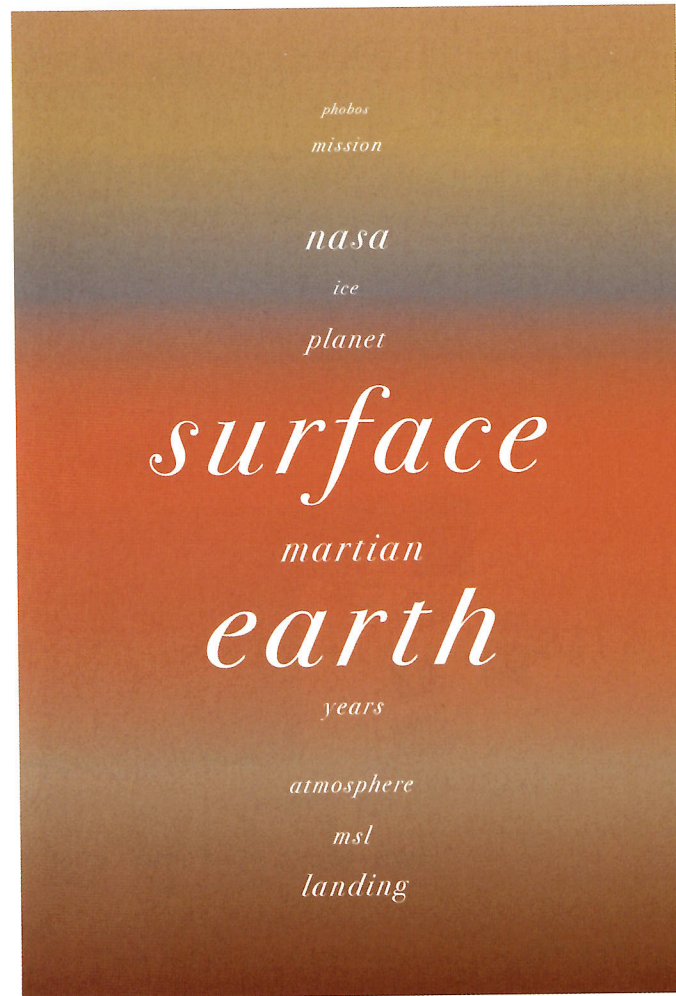
The Battle for Blue
Design: 2x4

How to Conduct Visual Research

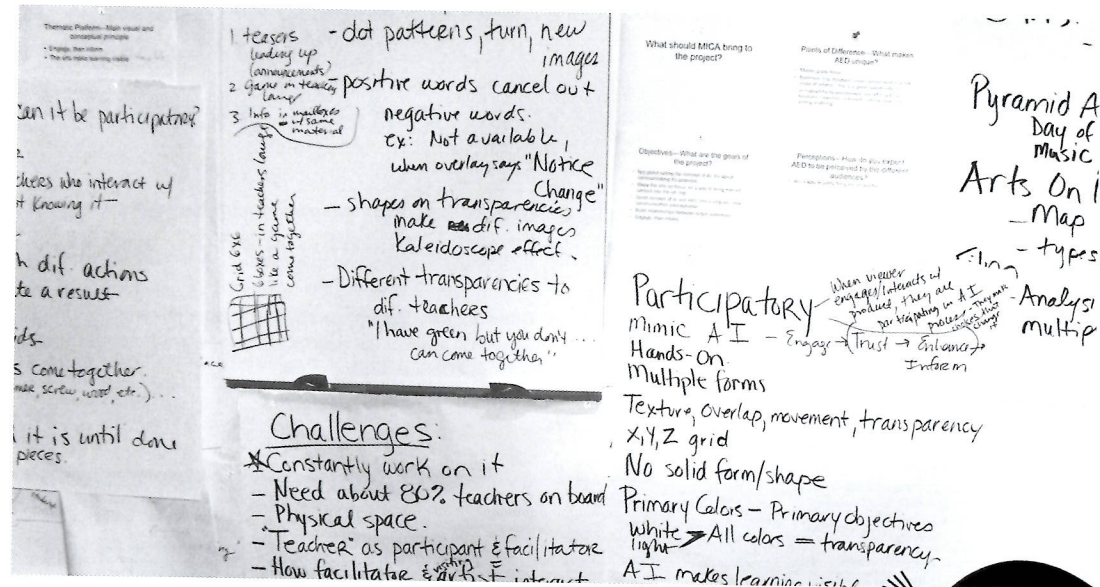
- 01 Collect.** Begin an open-ended study of the brand space of a particular client, product, or service. Look at logos, naming strategies, promotional language, color, and other aspects of the brand.
- 02 Visualize.** Choose an area to analyze visually. Look for repetitive patterns and trends, such as recurring vocabulary, commonly used colors, or consistent product features.
- 03 Analyze.** Draw insights from your data visualization. Does it suggest ways that your client or service could differentiate itself from the pack or assert leadership in a particular area?



Mars Research. This visual study documents the colors used to represent Mars in scientific imagery. The designer developed color schemes by extracting average hues from hundreds of Mars-related images. She also chose commonly used words from texts describing Mars, both popular and scientific. Design: Christina Beard. Photos courtesy of NASA. Design research workshop led at MICA by Georgianna Stout, 2x4.



Key Study. Seeking to understand how keys are marketed and distributed, the designer collected photos of numerous keys and sorted them by shape, form, and color. Design: Ann Liu. Design research workshop led at MICA by Georgianna Stout, 2x4.



How to Refine a Creative Brief

01 Pose questions. Give the client a list of questions about the project. The answers will serve as the first draft of the creative brief. Potential questions include, what characteristics best describe your envisioned outcome? what makes your project unique? why do you believe your project will succeed? who is your audience? who will implement or maintain the project after it is launched?

02 Conduct research. Get to know your client and audience. Go on field trips and talk to strangers. Spend time exploring similar initiatives. What's been done before? In what environment will your project live? Is what you learn in line with your client's previous answers? Use your client as a partner. Update and refine your creative brief in response to what you have learned.

03 Narrow the brief. Using your client's input and your own research, define the essence of the project. Create a single sentence explaining the project's significant features.

04 Define key messages. List the main ideas the project needs to convey. Discuss the brief with your client. When all parties agree, start developing solutions that fit the project's goals.



"It is often better to ignore the client's brief and come back with a set of tough questions."

Erik Spiekermann

Creative Brief

Behind many successful design projects lie concrete and concise creative briefs. This jointly authored statement of goals requires the designer and client to invest time and consideration into the project at the outset. The creative brief, then, serves as a checkpoint for evaluating work as it progresses. MICA's CDP, a multidisciplinary studio that engages students in community-centered projects, developed a design process that uses the creative brief to inform every step of the design process, from generating concepts and conducting on-site research to producing complex advertising campaigns, exhibitions, and brand identities. The CDP team uses a questionnaire as a starting point to help clients articulate their project's goals. Then the designers use their own immersive research to modify and inform the client's initial brief. By combining the designers' research with client feedback, the team is able to collaboratively generate effective, focused solutions. *Lauren P. Adams*



Visual Brain Dumping

Traditional brainstorming is a verbal activity that is often performed in groups. The technique shown here transforms brainstorming into a visual medium better suited for working individually.

Designer Luba Lukova is known worldwide for creating hard-hitting posters that revolve around a single strong image. In many of her pieces, two ideas converge to create an arresting visual statement. This collision of concepts creates a third meaning that is more powerful than the sum of its parts. The resulting posters simmer with humor and conflict.

Lukova's design process begins with intensive sketching. After defining the emotional or political content she wants to convey, she creates dozens of small drawings. For a poster for a performance of *The Taming of the Shrew*, Lukova sought out surprising ways to depict the age-old theme of the battle of the sexes. Her initial ideas included a bra made of two faces and a heart squeezed in a vise. Several sketches show a woman wearing a horse's bridle; the final image compresses the idea further by equipping the woman with a muzzle shaped like a man. *Ellen Lupton and Jennifer Cole Phillips*

"I keep an archive of good sketches that have not been used because they can often trigger an idea for another project."

Luba Lukova



The Taming of the Shrew. Sketches and poster for the Center for Theater Studies at Columbia University. Design: Luba Lukova.

How to Make a Visual Brain Dump

01 Start sketching. After defining the basic purpose and parameters of your project, get some paper and a pencil and start making quick, small drawings.

02 Set a time limit. In a twenty-minute period, shoot for at least twenty sketches. Put many small drawings on each page so that you can compare them.

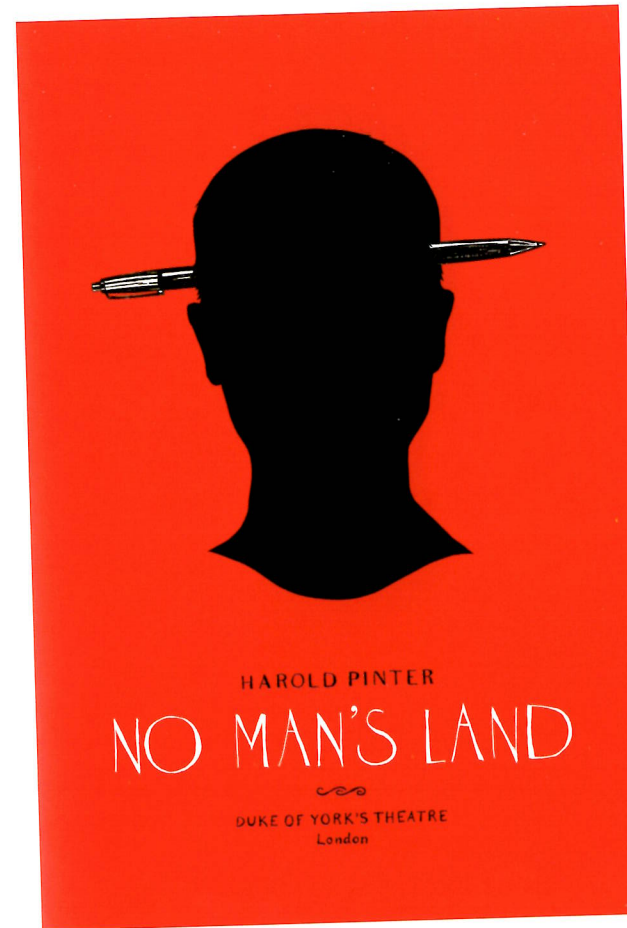
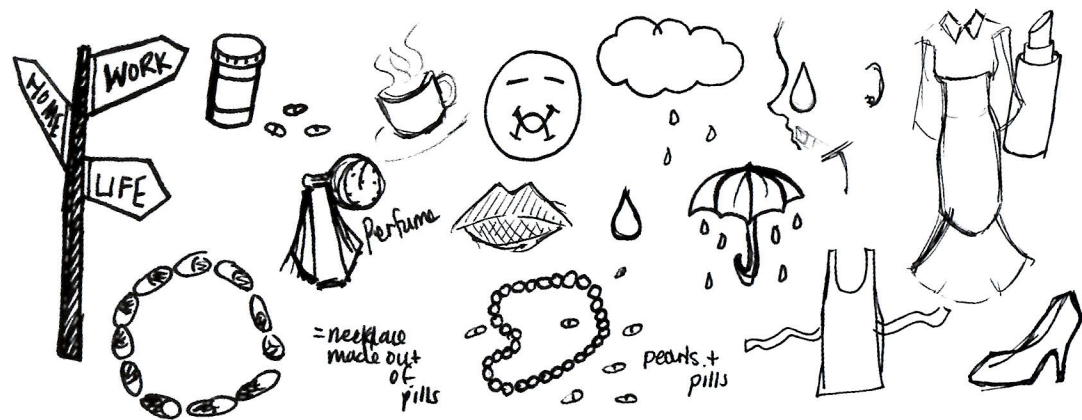
03 Keep moving. Rather than erasing and refining one sketch, make alternative views of the same idea. Review your ideas and choose some to pursue further.

A LECTURE BY MAUREEN DOWD

92ND STREET Y. NYC THURSDAY, OCT 28, 2010 8:00PM WWW.92ND.ORG



Blue Is the New Black. The designer was asked to create a poster for a lecture about why contemporary women report being unhappy despite all the apparent economic and social gains they have achieved over the past several generations. She made dozens of quick sketches about the lecture's theme before developing concepts visually. Design: Kimberly Gim.



No Man's Land. In a workshop led by Lukova, designers developed sketches and finished posters for a production of *No Man's Land*, a brooding existential play about some drunken and confused literary types spending a long and terrible night together. Design: Virginia Sasser.



Case Study

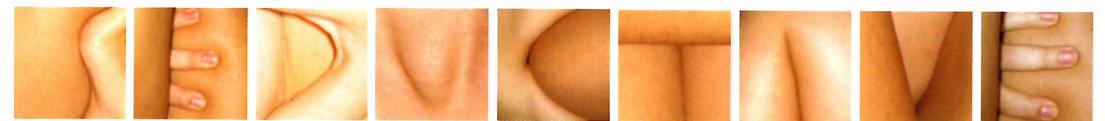
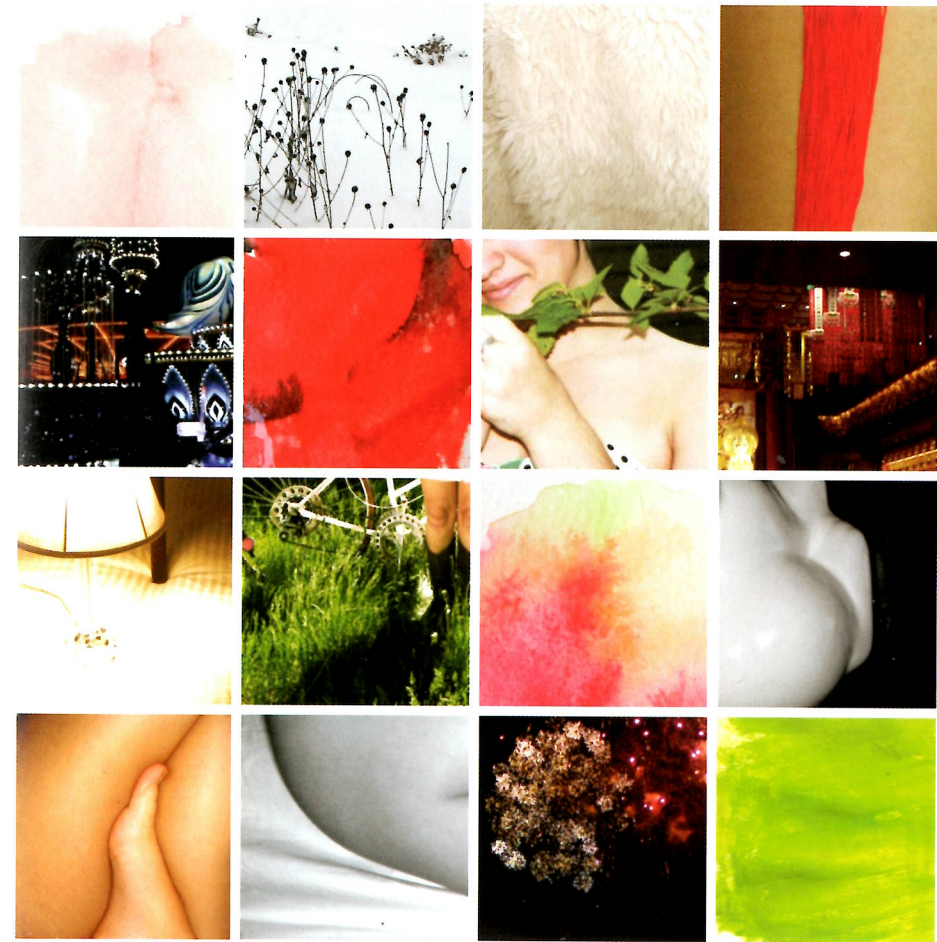
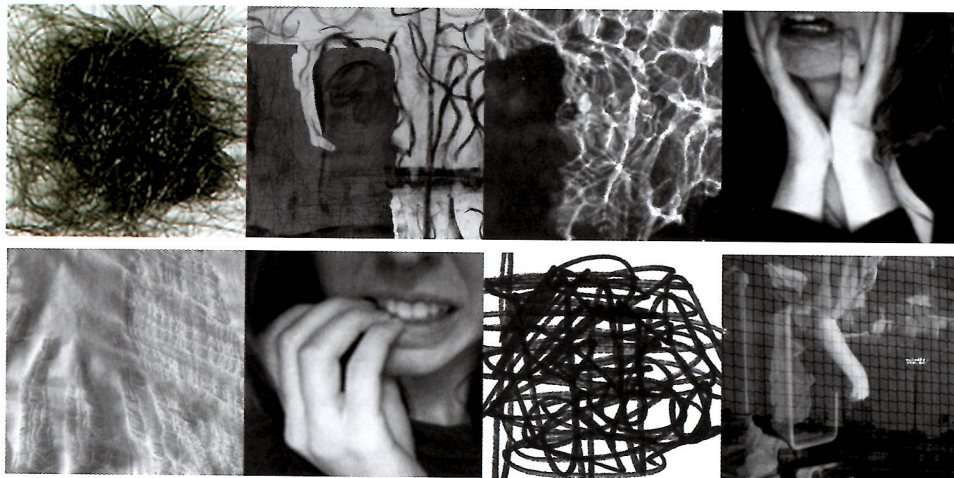
Psychological States

In addition to sketching with pen and paper, designers collect images to build databases of visual ideas. Here, designers were asked to create a word mark describing a psychological state. Instead of making word lists or thumbnail sketches, designers compiled databases of images capturing the tenor of their subject. They looked for images drawn from their own

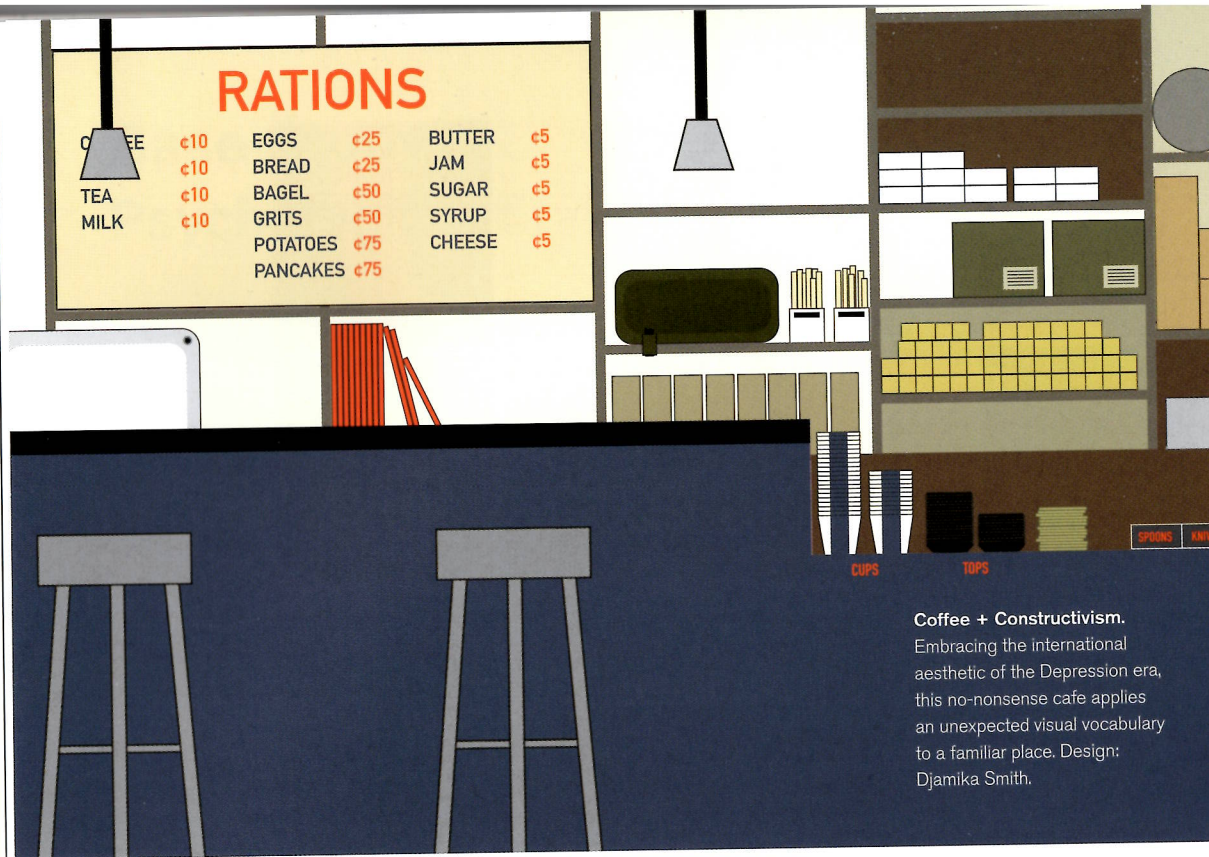
personal associations with their word. Just as verbal brainstorming requires moving beyond the obvious to get to fresh ground, visual brainstorming urges participants to find deeper or less obvious responses and associations. The word-mark solutions are a natural outgrowth of this visual search.



Anxious. Itchy, rushed, self-absorbed, solicitous, and spooked: this study digs deep beneath the surface. Design: Katy Mitchell.



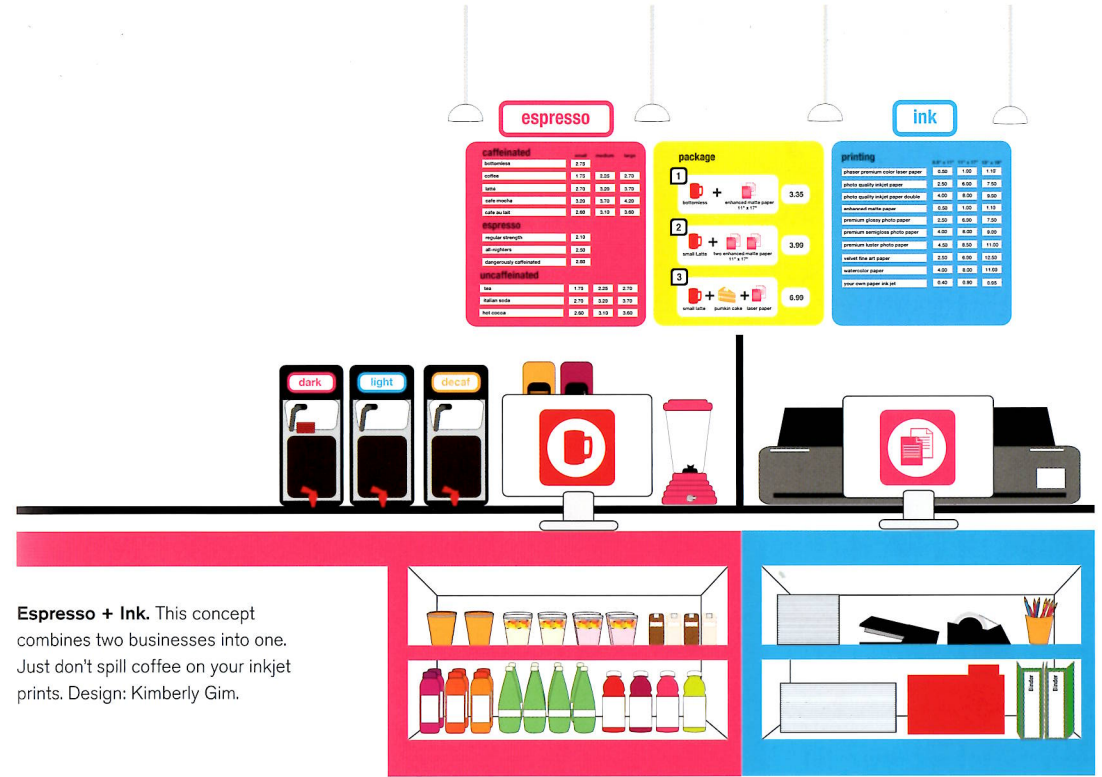
Seductive. Soft, silky, sparkling, hot, red, concealed, and revealed: this database of images mines the senses. Design: Heda Hokshirr.



Forced Connections

From cookie dough ice cream to zombie/Jane Austen novels, intriguing ideas often result when unlikely players collide. By brainstorming lists of products, services, or styles, and then drawing links between them, designers can forge concepts imbued with fresh wit and new functions. For example, most java houses today look alike. They feature dark reds and browns, wooden tables and floors, and—if you're lucky—a comfortable couch. But what if a cafe had constructivist decor instead? Or what if your errand to the print shop doubled as your coffee break? Likewise, laundromats get a rap for being dirty and dingy, yet public laundries offer a greener alternative to individually owned appliances. How could you make a trip to the laundromat a more inviting experience? Combining services or applying unexpected styles can change the way we think about predictable categories. *Lauren P. Adams and Beth Taylor*

Don Koberg and Jim Bagnall discuss the idea of forced connections as a tool for product designers in their book *The Universal Traveler: A Soft-Systems Guide to Creativity, Problem-Solving, and the Process of Reaching Goals* (San Francisco: William Kaufmann, 1972).



How to Force a Connection

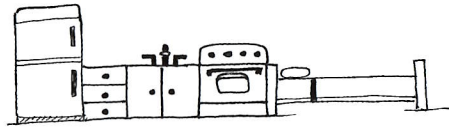
- 01 Choose a connection.** Depending on whether you are designing a business service, a logotype, or a piece of furniture, decide what kinds of connections to force. Maybe you want to combine services (gym + laundromat), aesthetics (serious literature + cheap horror), or functions (sofa + work space).
- 02 Make two lists.** Let's say your goal is to design a new kind of coffee shop. Brainstorm lists of functions—tailor, pet grooming, bicycle repair. Make connections and imagine the results. What would each new business be called? What needs does it address? Who is the audience? Would you want to go there?
- 03 Combine styles, messages, or functions.** Identify conflicting or overlapping ideas embodied in your core problem (museum + nature, school + lunch, coffee + economy). Create lists of images and ideas associated with each element, and draw connections between them.
- 04 Choose one or more viable ideas.** Make simple graphic images of interiors, products, and other applications to bring your concept to life. Your choices of forms, color, language, and typography can all speak to the core conflicts embodied in your concept. Use your forced connections to uncover the aesthetic and functional possibilities of your idea. Flat, graphic diagrams like the ones shown above quickly flesh out the main features of an idea without getting burdened with specifics.



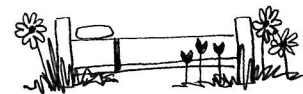
Minify: City Cabin



Magnify: Giant Garage



Rearrange: Sleep In the Kitchen

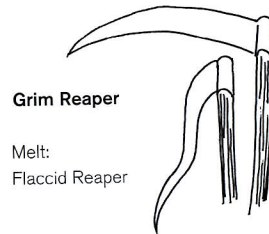


Reverse: Live in the Garden

Rethinking the House. Koberg and Bagnall used action verbs to think about the house in new ways in *The Universal Traveler* (1972). They got the idea from Alex F. Osborn, who presented this technique in his book *Applied Imagination* (1953). Concepts: Don Koberg and Jim Bagnall. Sketches: Lauren P. Adams.

Action Verbs

Alex F. Osborn, who became famous for inventing brainstorming, devised other useful techniques that encourage creativity. One process involves taking an initial idea and applying different verbs to it, such as magnify, rearrange, alter, adapt, modify, substitute, reverse, and combine. These verbs prompt you to take action by manipulating your core concept. Each verb suggests a structural, visible change or transformation. Designers can use this exercise to quickly create fresh and surprising variations on an initial idea. Even a cliché image such as the grim reaper or hitting the bull's-eye can take a surprising turn when you subject it to actions. Designers can apply this technique to objects and systems as well as images. Try reinventing an everyday object such as a house, a book, or a couch by imagining it in a different scale, material, or context. *Lauren P. Adams*

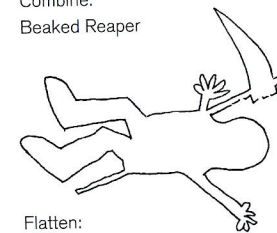


Grim Reaper

Melt:
Flaccid Reaper



Combine:
Beaked Reaper



Flatten:
Chalk-line Reaper

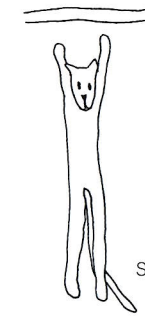
Sketches: Molly Hawthorne



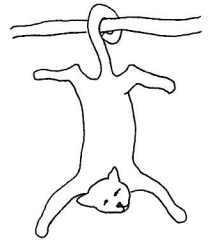
Hang in There
Sketches: Beth Taylor



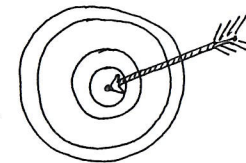
Flatten



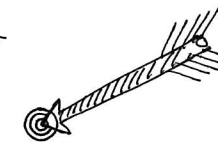
Stretch



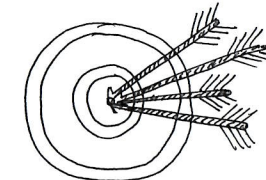
Invert



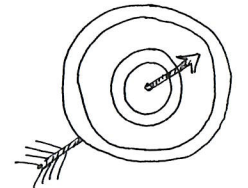
Hit the Bull's-eye
Sketches: Chris McCampbell



Magnify



Multiply



Invert

How to Activate an Idea

01 Start with a basic concept. Maybe it's an obvious idea, such as using a target to represent performance or a struggling kitten to show courage. Like many clichés, these familiar images provide a common ground for communication.

02 Apply a series of actions to the core image or idea. Create quick sketches. In addition to the words illustrated above, try more unusual ones like melt, dissect, explode, shatter, or squeeze. Don't judge your sketches or spend too much time on one idea; move quickly through your list.

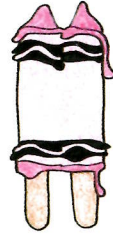
03 Step back and look at what you did. Have you given a new twist to an old cliché? Have you solved a familiar problem in a fresh way? Have you a new ending to an old story? (What if the kitten falls out of the tree? What if the grim reaper kicks his own bucket?) Find your best ideas and take them farther.



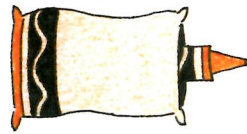
swing



play



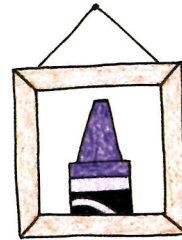
snack



nap



clean



create

Crayon Daycare Identity. To create this signage system, the designer used action verbs to transform an image of a crayon into different icons. Each one represents an activity station at a daycare center. Design: Lauren P. Adams.

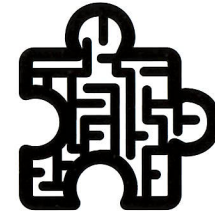
Case Study

Active Icons

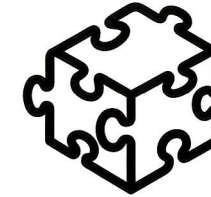
In the identity concepts shown here, designers used action verbs to create variations on core ideas. Using a crayon as its basic image, a signage program for a childcare center implements actions such as bend, soften, transform, melt, wring, and frame to depict the familiar crayon in new shapes. Likewise, an icon for a toy store begins with a common image (a puzzle piece), which is transformed in unexpected ways by the application of a series of actions.



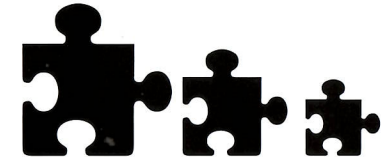
Thicken



Invert



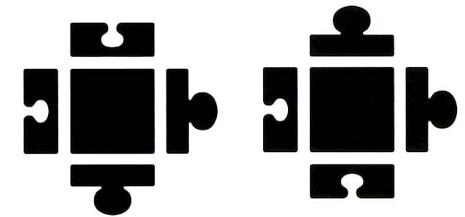
Combine



Magnify + Minify

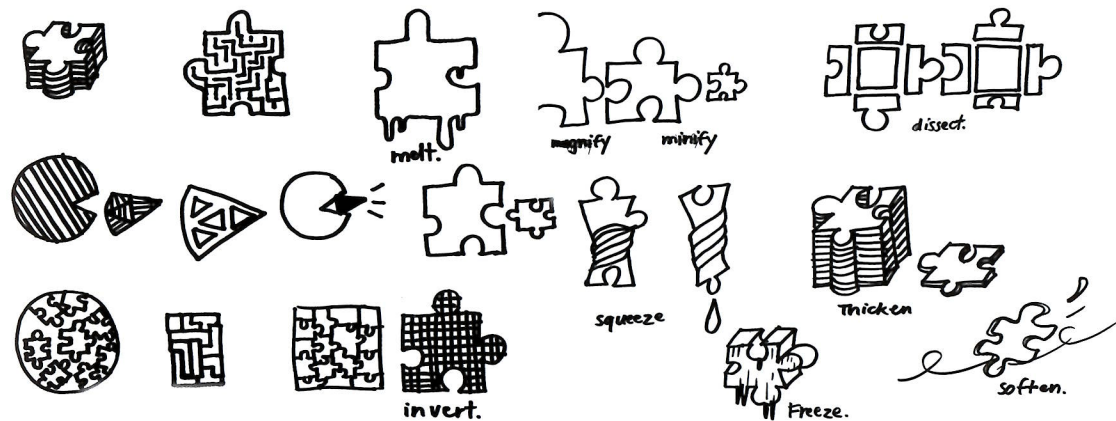


Melt



Dissect

Puzzle Pieces. Puzzle pieces are a common symbol for toys and for thinking, so they make a good starting point for representing an educational toy store. These sketches and designs put an active spin on an old cliché. Design: Supisa Wattanasansanee.



Co-design

Co-design, or co-creation, is a form of design research that engages end users in the process of building a product, platform, publication, or environment. Designers today have learned that users are experts in their own domains. Many designers now view themselves not as controlling an end result but as putting a process into play that actively involves an audience. Co-creation speaks to the rise of do-it-yourself design culture and an empowered consumer base that seeks to use existing products for new purposes.

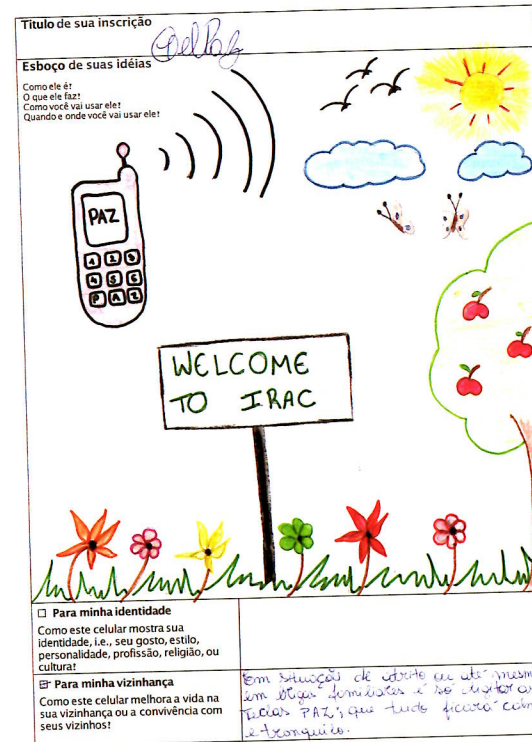
Whereas interviews (see page 26) and focus groups (see page 30) usually serve to define problems and evaluate results, co-design is a generative technique that involves users and audiences in the creative act of making. Co-design emphasizes user experience as design's ultimate result rather than emphasizing the physical features of an object, website, or other design outcome. Experience is where people find value in goods and services. Given the right tools, nondesigners are well-equipped to envision experiences that will satisfy their needs and desires.

How does it work? In the methodology developed by co-design pioneer Elizabeth B. -N. Sanders, a design team provides a group of potential users with a kit of materials that prompts them to imagine their own solutions to a problem. Whether exploring a car, a phone, a software service, or a hospital room, the co-design process often involves graphic communication. Co-design kits typically include a printed background and a set of materials such as images of generic controls, cut-paper elements, photographs, and tools for making drawings, maps, and collages. These kits often frame open-ended questions, such as what will your school look like in the future? The design team looks for insights and ideas that tap the emotional expectations of users. *Ellen Lupton*

On the principles of co-design, see Elizabeth B. -N. Sanders, "Postdesign and Participatory Culture," 1999, and "Generative Tools for Co-Designing," 2000. <http://www.maketools.com/papers-3.html>, accessed July 28, 2010

"The new rules call for new tools. People want to express themselves and to participate directly and proactively in the design development process."

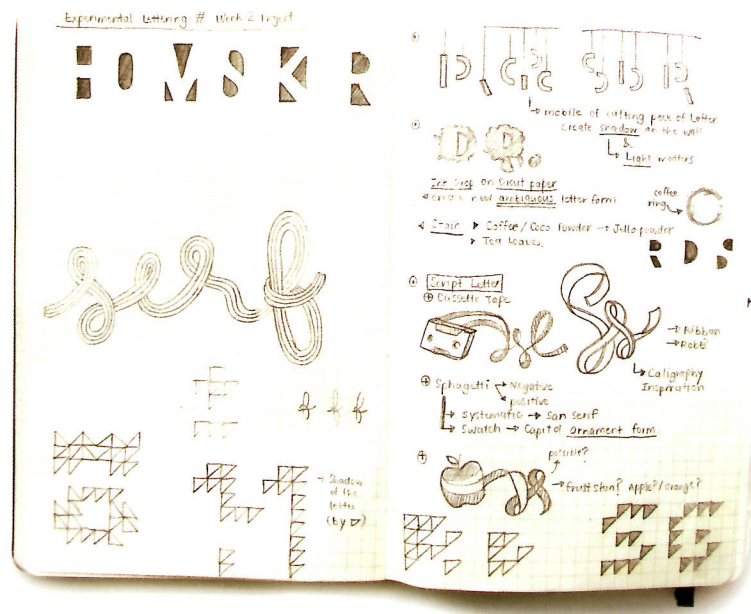
Elizabeth B. -N. Sanders



Nokia Open Studios. In the developing world, the adoption of mobile technologies is outpacing that of hard-wired computer and phone systems. Designers from Nokia worked with communities living in informal settlements in Brazil, Ghana, and India. Two hundred twenty co-designers envisioned "dream devices." The participant shown here, a hip-hop dance teacher living in Favela do Jacarezinho in Rio de Janeiro, Brazil, pictured a phone that would diminish violence in her community. Nokia design team: Younghee Jung, Jan Chipchase, Indri Tulusan, Fumiko Ichikawa, and Tiel Attar.

How to Co-design

- 01 Identify co-designers to collaborate with.** If you are creating a product for children, work with kids, teachers, and parents. If you are designing a healthcare solution, work with patients and caregivers. Some researchers suggest collaborating with extreme users: for example, work with people with disabilities (who experience barriers to product use) as well as experts (such as fans, collectors, or repair technicians).
- 02 Define a question.** Your research question should be both concrete and open-ended. Don't predetermine the solution. Instead of asking participants to design a better countertop kitchen mixer, ask them to imagine an ideal kitchen environment.
- 03 Create a co-design kit.** Provide simple tools that invite participants of all skill levels to engage actively and freely.
- 04 Listen and interpret.** Observe how co-designers engage in the process, and study the results of their work. Don't expect picture-perfect products. Instead, learn from people's hopes, desires, and fears.

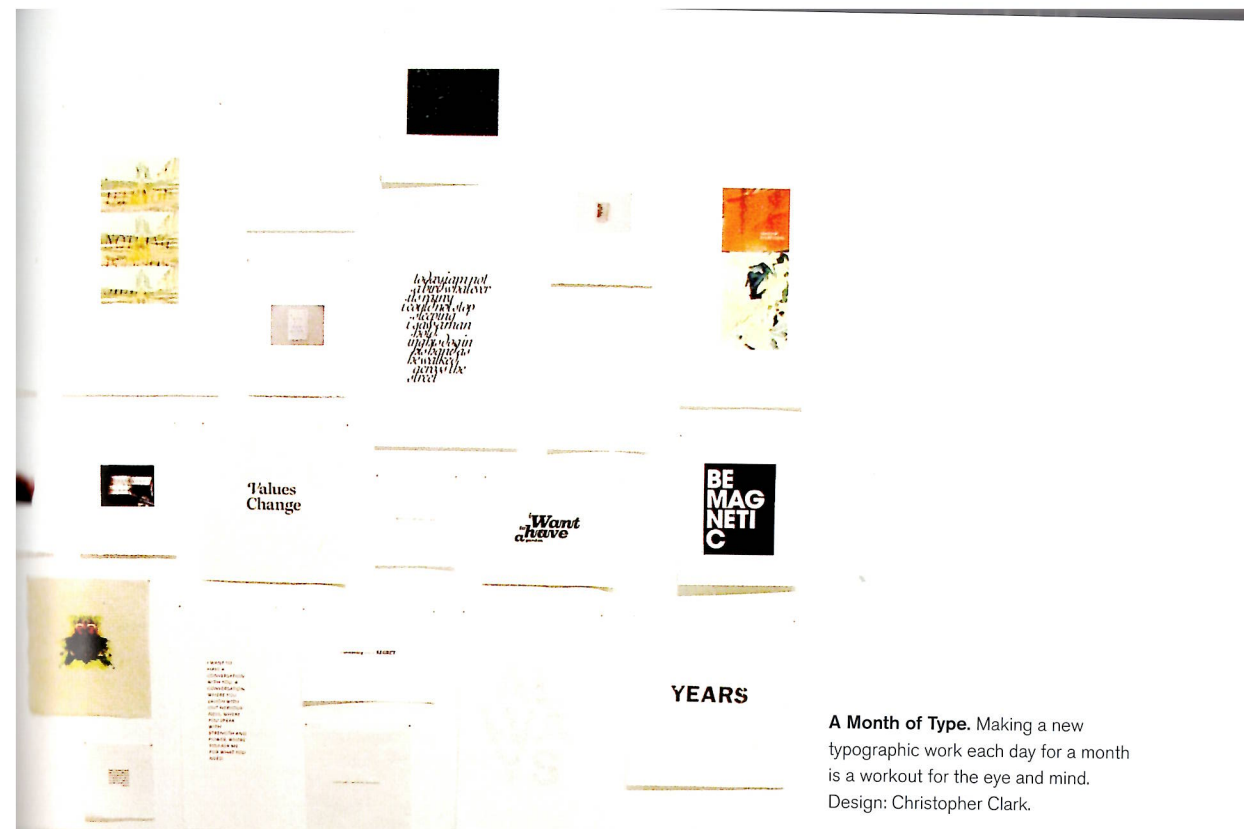


Sketches: Supisa Wattanasansanee

Visual Diary

There's only one salvation from the grind of a never-ending project: break your routine and make something pretty. Designing something new every day can be as healthy for the creative mind as eating fruits and vegetables is for the body. Drawn-out projects stuffed with endless phases, revisions, and brainstorming sessions can rapidly degrade into over-cooked solutions and aimless theory. Sometimes, a big spoonful of sweet, unrefined creation can be the perfect remedy for opening up a stubborn mental block. By making beautiful things on a daily basis, you can build a library of small and simple ideas that can blossom into ambitious projects later. Making something gorgeous can be painless and fulfilling. Hydrate your mind with small pleasures reminiscent of the doodles and sketchbook pages that first got you excited about graphic design. *Christopher Clark*

Do it every day.



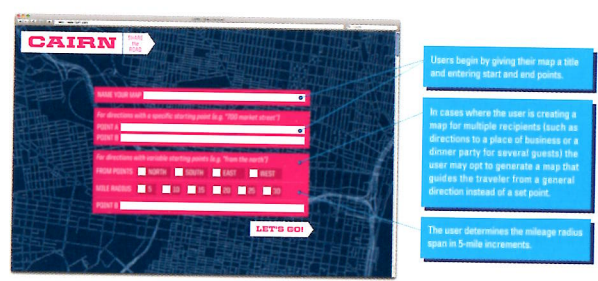
A Month of Type. Making a new typographic work each day for a month is a workout for the eye and mind. Design: Christopher Clark.

How to Start a Visual Diary

- 01 Define parameters.** How regular are the entries? Will you work in a journal or post online? Will there be a theme to your diary or will it roam untamed? Ask yourself questions. Experiment with new media and shelved ideas.
- 02 Stick to the rules.** Big projects tend to dominate your schedule. Free yourself by dedicating a little time each day to making something. Fifteen minutes of unguided creativity could solve a month's worth of overthinking.
- 03 Work in a series.** If a certain medium or method excites you, try it again the next day and the next. Make each entry a thoughtful follow-up to the last. That's how little things grow into bigger projects.
- 04 Share your work.** Create a blog or Flickr account. Sign up for an exhibition at a coffee shop. Get friends and coworkers to join in on the noodling. Be inspired by the weight of an audience's gaze. (Of course, you don't have to show everything you make.)
- 05 Keep going.** The more stuff you make, the more valuable the endeavor becomes. Build up a graphic arsenal. When the really tough problems declare war on your sanity, you will be prepared to defend yourself.
- 06 Harvest the good stuff.** Glance through your journal when it's time to tackle bigger projects. You may have already found a useful solution or a viable idea.



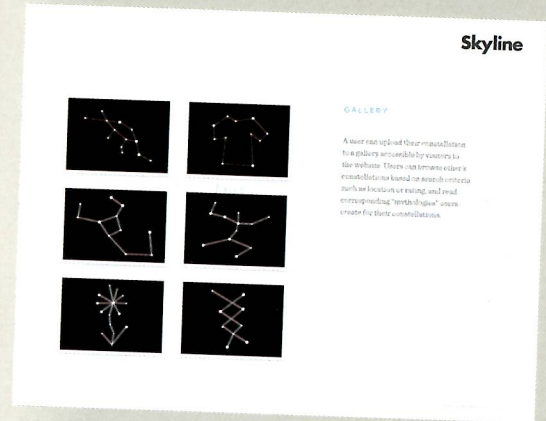
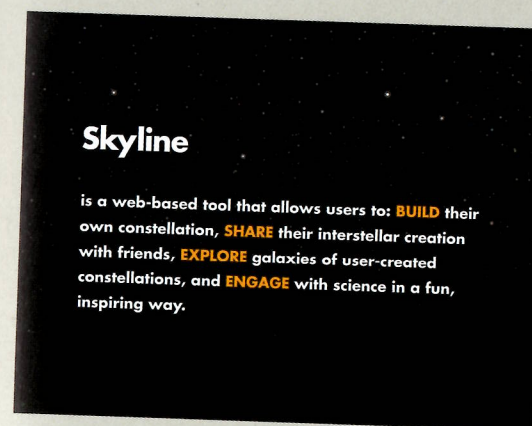
Cairn is a concept for a map-making application that allows users to add landmarks to personalized maps. This simple sequence of slides, developed in a workshop at MICA with Denise Gonzales Crisp, plans out the basic user experience. Design: Jenny Kutnow.



Concept Presentations

Filmmakers, animators, cartoonists, and writers use storyboards to plot out narratives. Graphic designers employ sequential screen-based presentations to develop and explain concepts. This sequential medium is a tool for both thinking and communicating. When creating websites, product concepts, mobile apps, branding campaigns, and other complex projects, designers use schematic sequences to test and communicate ideas in development. Such presentations typically include text as well as visualizations. Digital slides can be projected in a meeting, printed on paper, or distributed online. Designers often submit presentation documents to competitions as well, using the slide format to explain ideas quickly and compactly to a jury. Presentations are an invaluable tool for quickly fleshing out complex concepts. *Ellen Lupton*

For detailed instructions on developing concept presentations, see BJ Fogg, "Conceptual Designs: The Fastest Way to Communicate and Share Your Ideas," in *Design Research: Methods and Perspectives*, ed. Brenda Laurel (Cambridge, MA: MIT Press, 2003), 201-11.



Skyline. This concept proposal shows the basic elements of an app for making custom constellations. Design: Eric Mortensen.

How to Make a Concept Presentation

- 01 Choose a format.** Powerpoint, Keynote, and Adobe PDF formats are easy to email, post online, or print out as well as to project on a screen.
- 02 Make an outline.** Interface designer BJ Fogg suggests setting up a simple template with sections such as title, overview, challenge, prototype views, solution, benefits, and drawbacks.
- 03 Fill in the blanks.** Use your outline as a prompt for quickly fleshing out a concept. Include a header on each page identifying the project, company, or team. Develop details as well as broader views.
- 04 Keep it simple.** Sometimes, imagery that is simple and sketchy helps keep your audience focused on the basic idea rather than on a finished product. Use storyboards and photographs to demonstrate how people will use the product. Make your text concise, direct, and consistent.

Case Study

Online News Services

Interaction designers use schematic screen captures to illustrate product features and narrate typical user interactions before building out functional prototypes. Diagrams and problem statements help designers deliver ideas clearly.

FUTURE JOURNALISM

PROBLEM
one-to-many
subscriptions

SOLUTION
one-to-one
service

READER

READER

FILTER SERVICE



FUTURE JOURNALISM

PROTOTYPE

USER STAYS LOGGED IN
UNTIL EXPLICIT HISTORY
OR CACHE IS DELETED

INTERFACE IS A
COLLAPSIBLE SKIN

READER CAN NAVIGATE
TO ANY DATE
REGARDLESS MEMBER
NEWS GROUPS WILL
LOG AUTOMATICALLY



FUTURE JOURNALISM

PROTOTYPE

SERVICE CAN RISK
READERS BASED ON
HOURS READ

READERS VISUALLY
WHERE THEY READ
THEIR NEWS

SERVICE WILL USE
GROWTH TO SURPRISE
PROFIT-DRIVING READERS
PROVIDING
THEY NOW VIEW TIMES
\$1.50

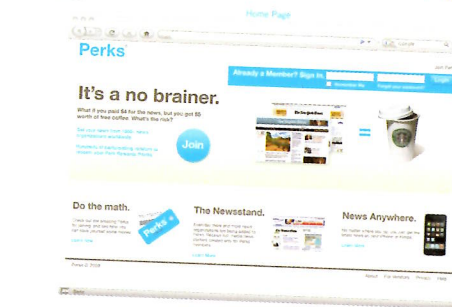
SINCE NO CHANGE IS
APPLIED TO PROVIDER
SIZES AS READERS CAN
STILL BE USED TO
GENERATE REVENUE



Future Journalism. This proposal describes an online news service that would provide readers with a subscription, granting them access to content from dozens of news agencies. Subscription revenue would be divided among providers according to how much readers use each service. Keeping track of personal news consumption becomes interesting data for users as well. Design: Molly Hawthorne.

Screens /

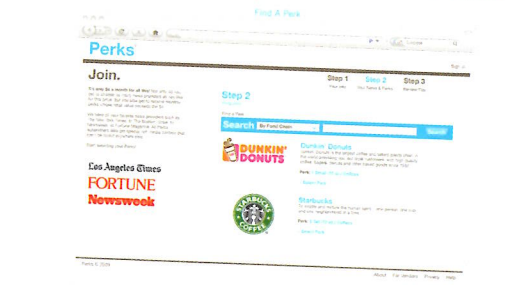
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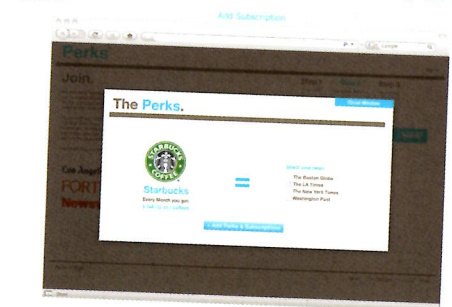
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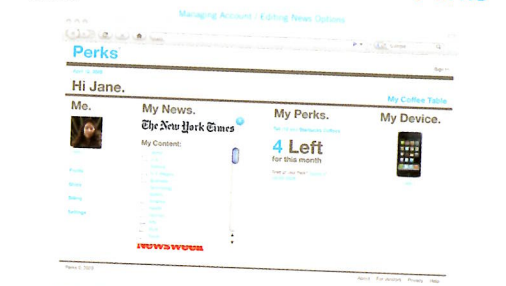
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Perks. Service design involves planning how elements will work in a variety of media and situations. This concept presentation describes a new way for news organizations to generate advertising revenue. In the traditional advertising model, pricing is based on a campaign's number of views or impressions. Advertisers today, however, seek measurable responses rather than mere click-counting. The Perks concept would reward readers with coupons from advertisers, creating a direct and positive interaction. The presentation shows how users would join and use the service. Design: Mark Alcasabas.