Designing Without the Browser

We are the makers of things

27 May, 2011 • Hannah Donovan
My name is Hannah,
My name is Hannah,

And I'm five.
HANNAH FACT #1

I like to touch things.
HANNAH FACT #2
I'm obsessed with looking through "lenses."
Last.fm Kinect
Last.fm Kinect

HELLO!

extra eye
Why was it hard?

Xbox Kinect Navigation
Selecting stations

Wave to enable Kinect
Hold to select
Swipe to the next screen

Controls: User selects a tile by "holding" their hand.
Stages: Personal stations will be empty and need a help screen until the user has listened to 10 tracks; pull recent stations from user's LFM history.
HANNAH FACT #3

I got into web design because print scared the shit out of me.
Increasingly, the medium we’re designing for is not the browser.

And these mediums are (at the moment) are less flexible to work with.
The plateau of profitability

Gartner's Hype Cycle (image from BERG's 'Mining the Trough of Disillusionment')
Flexibility today

The plateau of profitability = flexibility

Gartner's Hype Cycle (image from BERG's 'Mining the Trough of Disillusionment')
But what about lunch?
The story of the shark

Hong Kong
The story of the shark

Hong Kong

PIXAR
25 Years of Animation
The story of the shark

Shark vs. my Kinect drawings?

Xbox Kinect Navigation
Selecting stations

Controls: User selects a tile by “holding” their hand

States: Personal stations will be empty (and need a help screen) until the user has listened to x tracks; pull recent stations from user’s LFM history.
When the shark opens its mouth the jaws can become unhinged...

SHARK WINS! GAME OVER.
The story of the shark

Why does the shark win?
The story of the shark

Why does the shark win?

Why doesn’t the shark win?
It’s a fucking shark.
The story of the shark

Why does the shark win?
Open question:

What’s our equivalent of the 3/4 view?
HANNAH FACT #4

I grew up in flatland. How about you?
If you grew up in flatland, you had a very ill-equipped toolkit.

So we’ve spent the last 10 years levelling up.
The **toolkit of our future** needs to be able to communicate things like:

- physical space
- context
- scale
- timing
And it’s going to be awesome.
Our toolkit

It’s time to look in our Ramona Bags.

Excerpt from “Scrott Pilgrim vs. The World”
Our toolkit

It’s time to look in our Ramona Bags.
Our toolkit

INVESTIGATION

COMMUNICATION

VALIDATION
Inspired by: animation, architecture & industrial design

Investigation
Observation, or “just go look”
Observation, or “just go look”

Ideally the inbetweener should understand and be able to complete eccentric actions.

Not just a straight in between

And not like this

But like this -

From ‘The Animator’s Survival Kit’ by Richard Williams
Investigation | The talented observer

Stills from the DVD commentary on “Up”
Even if there’s nothing to look at, there’s always something to see.
Even if there’s nothing to look at, there’s always something to see.
Sketch with whatever you’ve got in your studio.

(So keep fun things lying around).
“Sketching is not putting pen to paper, it’s the mindset you do it in”
— Bill Buxton

Sketch for ‘Valley of the Wind’ building by Benny Lee, Bread Studio
Inspired by: Industrial design, 3D animation & architecture

Communication
Concept drawing; leaving just enough “holes”.

Mobile phone concept drawing from “Drawing for Designers” by Alan Pipes
Concept drawing; leaving just enough “holes”.

Mobile phone concept
Communication | The art of concept drawing

Concept drawing; leaving just enough “holes”.

Drawing by Spencer Nugent, www.spencernugent.com
Concept drawing; leaving just enough “holes”.

THREE

FOUR

Drawing by Spencer Nugent, www.spencernugent.com
Focus on the important parts; create rich stories around them.
Focus on the important parts; create rich stories around them.

Drawing by Oscar Tusquets Blanca from “Drawing for Designers” by Alan Pipes
Wireframes are our technical drawings, but what are they exactly?
Wireframes are our technical drawings, but what are they exactly?
Getting technical.

Engineering drawing from 1775, Brompton GA, “Drawing for Designers” by Alan Pipes
Getting technical.

Engineering drawing from 1775, Brompton GA, “Drawing for Designers” by Alan Pipes
Mapmaking

Common integration scenarios for OAuth

#1: You scrabble to Last.fm
- You're a stand-alone media player or streaming music service with scrabbler support (e.g., VLC Player, Hype Machine)
- Enable Last.fm Scrobbling
  - Connect with Last.fm
  - Sign up for free

If your service does more than scrabble, you can explain that above the 'Connect with Last.fm' button.
We request that you also include a sign up link, so new users can learn about scrabbler.

#2: You syndicate data or pull in feeds
- You're a social service that aggregates and/or publishes the user's data (e.g., Flavours.me)
- Add feeds:
  - Connect with Last.fm
  - Connect with Twitter
  - Connect with Facebook

If your service connects with multiple applications, a common design pattern is a list of those services with buttons and/or icons.

#3: You're a Last.fm app (or Last.fm Radio app)
- You require a user to sign in for your application to 'work' — it's radio or profile based. (e.g., iPhone, Xbox, Liri)
- Connect with Last.fm
  - If you already have a Last.fm account, connect with Last.fm
  - If you don't have a Last.fm account, you can sign up now for free [and listen to endless personalized radio]
  - Sign up for free
  - Connect with Last.fm

You should explain what your service does in the signup call to action but replacing the highlighted text above.

Legend
- Annotations
- Copy for you to replace
- Implementation for you to note
Inspired by: comics, 2D animation & industrial design

Validation
Disir character design for ‘Siege: Loki’ by Jamie McKelvie

- Rough, pitted metal armour
- Looks almost grown rather than made
- Damaged, ancient chainmail under plates
- Cloaks and dresses blow in wind
- Bare feet

- Some with plaited hair, some loose
- Skin and muscles shrunken, mummy-like
- Dark shadows in crescents, with glowing points of light at pupil
- Eyes rolled back and shrivelled, exposing sharp, dirty teeth
- Fingers raw and pointed

Metal is pitted and rough

Norse feel to noseguards
EXPRESSIONS:
- **Bold Eyes**: For a menacing look.
- **Angry Mouth**: Show anger or frustration.
- **Wide Mouth**: Express surprise or excitement.

**ANATOMY & SHAPE**
- **Ears**: Always sweep back for emphasis.
- **Nose**: Round and short.
- **Chin**: Squared off, like a bat.

**GUIDELINES**
- **Highlight**: Usually attaches between ear-line and tip of eye.
- **Basic Construction**: Always lose "check" line if it gets in the way.
- **Scoop Out**: Chin too much.
- **Profile**: Show underside of nose and chin only when absolutely necessary.
- **Emphasis**: Ears can really sweep back for emphasis.
- **Wrong**: Avoid straight-up shots.
- **Wrong**: Don't put his mouth down too low.
- **Wrong**: Change eye shape.

**ACTION**
- **OOF...**: A common Batman expression for surprise or shock.

Character design for 'Batman the Animated Series' by Bruce Tim
Validation | Our users, our characters

From characters to storyboard

Storyboards from 'Batman the Animated Series'
What’s our ‘mood lighting’?
Sketch prototype

A quick model of your design made from cheap materials.
I <3 iPhone video.
You just don’t know until you can touch it.
You just don’t know until you can touch it.
Right, it’s almost lunch time.
So, how do we be like the shark? How do we find our 3/4 view?
As the ‘youngest’ group of designers I’ve talked about today; I don’t think we have it yet.

But we absolutely need to find it, because what we do is important.
Investigation:

- ‘Just go look’ observation
- Sketching, a conversation in...
Being like the shark

Communication:

- The art of concept drawing
- Technical drawing for all
Validation

- Our users; our characters
- Roughing it; sketch prototyping
10 years ago we were pushing “invisible pixels” around.
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Today we’re building products that people depend on as part of their lives.
We’re working with materials that are as impactful and consequential as the stuff that films, objects and buildings are made of.
As product designers of a mature medium—the web—it’s time for us to break out of our silos.

And to learn from and experiment with other designer’s techniques to find our 3/4 view.
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Remember to wear your 5-year-old goggles.
Thanks!

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Thanks!
Slides: www.hannahdonovan.com

Contact:
Twitter: @han
Email: han@hannahdonovan.com
LUNCH!