DESIGN PRINCIPLES

Invite multiple audiences
Extend nature of classes
Diversify learning opportunities
Encourage diversity of students
Extend contact beyond physical walls

Houses your things
Showcases your work
Allows access to unique people and resources
Nurtures a community

WHY use design principles

Design principles are strategies to solve a design challenge independent of a specific solution. You, as the designer, articulate these principles, translating your findings – such as needs and insights – into design directives. These principles give you a format to capture abstracted, but actionable, guidelines for solutions, and communicate your design intentions to others.

HOW to use design principles

Develop a list of statements – using imperative phrasing – that outlines essential guidelines to create successful design solutions. The guidelines should distill your understanding of the design space and user. That is, you define what would be the meaningful challenge to solve, based on your empathy work, and then create the design principles to outline what's necessary to achieve that success.

You develop design principles in a number of ways. You can translate your point of view, needs, and insights into design principles by stating your findings in terms of solutions rather than the user, while maintaining the focus on the user-centered needs and insights you discovered. For example, a user's "need to feel instrumental in creating a gift" could become a design directive that the solution should "involve the user in creating the final gift outcome." You can also back out design principles from potential solutions that you and users find compelling. Ask yourself what aspects of the solution resonated with users, and those aspects may be abstracted and formed into design principles.

Design principles should be statements independent from the specific implementation – i.e. useful guidelines regardless of the particular solution. However, it is helpful to identify the broad solution context to help you develop design principles. For example, you may know that you are designing a physical space – that would help you understand how to phrase your principles. In another case, you might know you are creating a gift – but not know whether it will be physical, digital, or experiential. Still, that context would allow you articulate the principle mentioned above to "involve the gift-giver in creating the final outcome."

How Might We . . .?

WHY create how might we questions

"How might we" (HMW) questions are short questions that launch brainstorms. HMWs are seeds for your ideation that fall out of your point-of-view statement, design principles, or insights. Create a seed that is broad enough that there are a wide range of solutions but narrow enough that the team is provoked to think of specific, unique ideas. For example, between the (possibly) too narrow "HMW create a cone to eat ice cream without dripping" and the too broad "HMW redesign dessert" might be the properly scoped "HMW redesign ice cream to be more portable." It should be noted, the the proper scope of the seed will vary with the project and how much progress you have made in your project work.

HOW to generate how might we questions

Begin with your Point of View (POV), insights, or problem statement. Create small actionable questions that retain your unique and specific perspective. Write these questions beginning with the phrase, "How might we..." It is often helpful to brainstorm the HMW questions before the solutions brainstorm. For example, consider the following POV and resulting HMW statements.

Challenge: Redesign the ground experience at the local international airport
POV: Harried mother of three, rushing through the airport only to wait hours at the gate, needs to entertain her playful children because "annoying little brats" only irritate already frustrated fellow passengers.

Amp up the good: HMW use the kids' energy to entertain fellow passenger?
Remove the bad: HMW separate the kids from fellow passengers?
Explore the opposite: HMW make the wait the most exciting part of the trip?
Question an assumption: HMW entirely remove the wait time at the airport?
Go after adjectives: HMW we make the rush refreshing instead of harrying?
ID unexpected resources: HMW leverage free time of fellow passengers to share the load?
Create an analogy from need or context: HMW make the airport like a spa? Like a playground?
Play against the challenge: HMW make the airport a place that kids want to go?
Change a status quo: HMW make playful, loud kids less annoying?
Break POV into pieces: HMW entertain kids? HMW slow a mom down? HMW mollify delayed passengers?

d.

WHY stoke

Stoke activities help teams loosen up and become mentally and physically active. Use stoke activities when energy is wavering, to wake up in the morning, to launch a meeting, or before a brainstorm.

HOW to stoke

Do an activity that gets your creativity going and increases your team members' engagement with each other. A good stoke activity not only increases energy but also requires each person to actively engage, listen, think, and do. For example, when playing Pictionary you must watch a teammate drawing, listen to other teammates guessing the answer (allowing you to build on those ideas), think of what the answer might be, and call out guesses yourself. Keep the activity brief (5-10 minutes) and active so you can jump into your design work after. Many improv games are good stoke activities. Try one of these:

Category, category, die! Line folks up. Name a category (breakfast cereals, vegetables, animals, car manufacturers). Point at each person in rapid succession, skipping around the group. The player has to name something in the category. If she does not, everyone yells "die!!" and that player is out for the round.

Sound ball Stand in a circle and throw an imaginary ball to each other. Make eye contact with the person you are throwing to, and make a noise as you throw it. The catcher should repeat the noise while catching, and then make a new noise as he throws to next person. Try to increase the speed the ball travels around the circle. Add a second ball to the circle to increase each person's awareness.

"Yes, Let's" Everyone walk around the room randomly, and then one person can make an offer: "Let's act like we're all at a cocktail party," "Let's be baby birds," or "Let's act like we don't understand gravity." Then everyone should shout in unison the response, "Yes, let's" and proceed to take the directive by acting it out. At anytime someone else can yell out the next offer. The answer is always, "Yes, let's!"

Brainstorming

Brainstorm Rules

One Conversation at a Time	Encourage wild ideas
Go for Quantity	Be Visual
Headline!	Stay on Topic
Build on the Ideas of Others	Defer Judgement - NO Blocking

WHY brainstorm

Brainstorming is a great way to come up with a lot of ideas that you would not be able to generate by just sitting down with a pen and paper. The intention of brainstorming is to leverage the collective thinking of the group, by engaging with each other, listening, and building on other ideas. Conducting a brainstorm also creates a distinct segment of time when you intentionally turn up the generative part of your brain and turn down the evaluative part. Brainstorming can be used throughout a design process; of course to come up with design solutions, but also any time you are trying to come up with ideas, such as planning where to do empathy work, or thinking about product and services related to your project – as two examples.

HOW to brainstorm

Be intentional about setting aside a period of time when your team will be in "brainstorm mode" – when the sole goal is to come up with as many ideas as possible, and when judgment of those ideas will not come into the discussion. Invest energy into a short period of time, such as 15 or 30 minutes of high engagement. Get in front of a whiteboard or around a table, but take an active posture of standing or sitting upright. Get close together.

Write down clearly what you are brainstorming. Using a How-Might-We (HMW) question is a great way to frame a brainstorm (e.g. HMW give each shopper a personal checkout experience?). (See more on the "'How Might We'" Questions" method card.)

There are at least two ways to capture the ideas of a brainstorming:
1. Scribe: the scribe legibly and visually captures on the board ideas that team members call out. It is very important to capture every idea, regardless of your own feelings about each idea.
2. All-in: Each person will write down each of his or her ideas as they come, and **verbally share it** with the group. It is great to do this with post-it notes, so you can write your idea and then stick it on the board.

Follow and (nicely) enforce the brainstorming rules – they are intended to increase your creative output.

WHY facilitate a brainstorm

Good facilitation is key to a generative brainstorm. You brainstorm to come up with many, wide-ranging ideas; a good facilitator sets the stage for the team to be successful doing this.

HOW to facilitate brainstorm

ENERGY – As the facilitator it is your task to keep the ideas flowing. Perhaps the most important aspect of a successful brainstorm is the seed question that you are brainstorming about (see the "How Might We" method card for more information). During the brainstorm keep a pulse on the energy of the group. If the group is slowing down or getting stuck, make an adjustment. Create a variation to the "How-might-we?" (HMW) statement to get the group thinking in another direction (prepare some HMW options ahead of time). Or have a few provocative ideas in your back pocket that you can lob in to re-energize the team.

CONSTRAINTS – Add constraints that may spark new ideas. "What if it had to be round?," "How would superman do it?," "How would your spouse design it?," "How would you design it with the technology of 100 years ago?" Additionally you can create process constraints. Try putting a time limit on each how-might-we statement; shoot for 50 ideas in 20 minutes.

SPACE – Be mindful about the space in which you conduct a brainstorm. Make sure that there is plenty of vertical writing area. This allows the group to generate a large number of potential solutions. Strike a balance between having a footprint that is big enough for everyone, but also is not so large that some people start to feel removed. A good rule of thumb is that all members of the group should be able to reach the board in two steps. Also, make sure each person has access to sticky notes and a marker so they can capture their own thoughts and add them to the board if the scribe cannot keep up with the pace. (See more about scribing on the "Brainstorming" method card.)
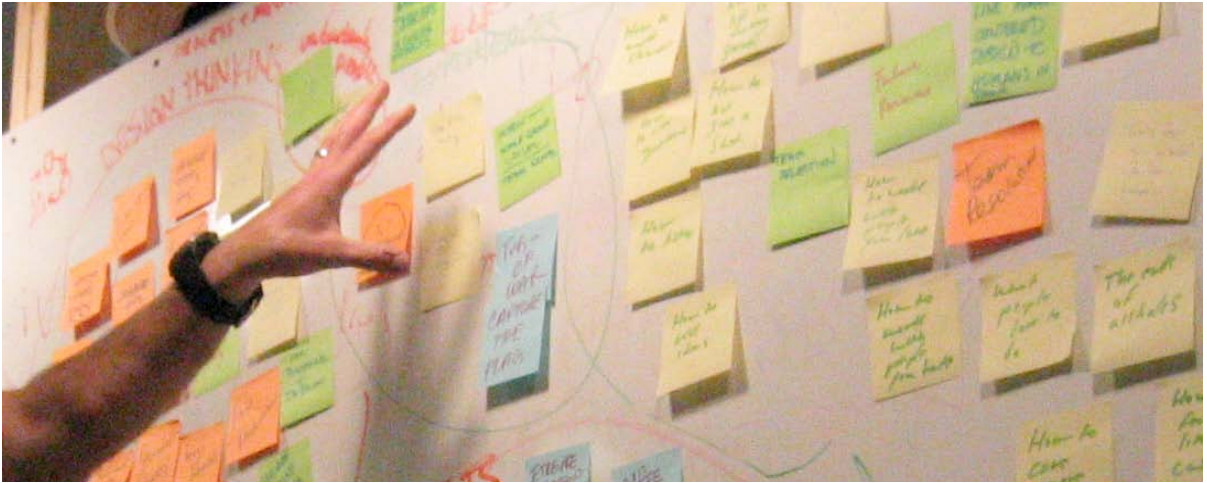
WHY brainstorm selection is important

Your brainstorm should generate many, wide-ranging ideas. Now harvest that brainstorm, so those ideas don't just sit there on the board. Harvesting is straight forward for some brainstorms (pick a couple of ideas), but when ideating design solutions give some thought to how you select ideas. Carry forward a range of those ideas, so you preserve the breadth of solutions and don't settle only for the safe choice.

HOW to select

In the selection process, don't narrow too fast. Don't immediately worry about feasibility. Hang on to the ideas about which the group is excited, amused, or intrigued. An idea that is not plausible may still have an aspect within it that is very useful and meaningful.

Different selection techniques can be used, including these three:
1. Post-it voting – each team member gets three votes and marks three ideas that he or she is attracted to. Independent voting allows all team members to have a voice.
2. The four categories method – the method encourages you to hang onto those crazy but meaningful ideas. Elect one or two ideas for each of these four categories: the rational choice, the most likely to delight, the darling, and the long shot.
3. Bingo selection method – like the four categories method, this is designed to help preserve innovation potential. Choose ideas that inspire you to build in different form factors: a physical prototype, a digital prototype, and an experience prototype.

Carry forward multiple ideas into prototyping. If an idea is so far out there that it seems pointless to test, ask yourselves what about that solution was attractive, and then test that aspect or integrate it into a new solution.

d.

WHY bodystorm

Bodystorming is a unique method that spans empathy work, ideation, and prototyping. Bodystorming is a technique of physically experiencing a situation to derive new ideas. It requires setting up an experience - complete with necessary artifacts and people - and physically "testing" it. Bodystorming can also include physically changing your space during ideation. What you're focused on here is the way you interact with your environment and the choices you make while in it.

We bodystorm to generate unexpected ideas that might not be realized by talking or sketching. We bodystorm to help create empathy in the context of possible solutions for prototyping. If you're stuck in your ideation phase, you can bodystorm in the context of a half-baked concept to get you thinking about alternative ideas. Designing a coffee bar? Set up a few foam cubes and "order" a coffee! Bodystorming is also extremely useful in the context of prototyping concepts. Have a couple concepts you're testing? Bodystorm with both of them to help you evaluate them. Developing any sort of physical environment demands at least a few bodystorms.

HOW to bodystorm

This a straight-forward method, but one that is only useful if you fully engage with it. Get physical! If you are trying to ideate in the context of hospital patients, try walking through the experience to come up with new ideas. If you are designing products for the elderly, rub some Vaseline on your glasses to view the world through older eyes. Bodystorm by moving around and becoming aware of the physical spaces and experiences related to your solutions. Pay close attention to decision-making directly related to your environment and related emotional reactions. Dig into the "WHY"!

Impose Constraints

WHY impose constraints

It is a bit counterintuitive, but imposing constraints with intention can actually increase your creative potential. Try it: Think of as many white things as you can in ten seconds. Now think of white things in your kitchen. Did the more constrained prompt spark more ideas?

HOW to impose constraints

There are many times throughout the design process when imposing constraints can help you be a more successful designer. However, being conscious of what filters you place on your design process, and when, is very important. Imposing a specific constraint on your idea generation is different than rejecting ideas because of pre-conceived notions of what you are trying to make.

Three areas where imposing constraints can be useful are in ideation, in prototyping, and with time:
IDEATION: During a brainstorm, or when you are ideating with a mindmap, temporarily add a constraint. This constraint might be "What if it were made for the morning?" or "How would McDonald's do it?". Keep this filter on the ideation for as long as it is useful. (For more, see the "Facilitate a Brainstorm" card.)
PROTOTYPING: In prototyping, particularly in early stages, you build to think. That is, you reverse the typical direction – of thinking of an idea and then building it – to using building as a tool to ideate. You can increase the output of this process by imposing constraints. Constrain your materials to push toward faster, lower resolution prototypes and increase the role of your imagination. Developing a checkout service? Prototype it with cardboard, Post-its and a Sharpie. Making a mobility device? Do it with cardboard, Post-its and a Sharpie. Designing an arcade game? Cardboard, Post-its, Sharpie. Additionally, as with brainstorming, put constraints on the solution itself.
How might you design it . . . for the the blind? Without using plastic? Within the space of an elevator?
TIME: Create artificial deadlines to force a bias toward action. Make two prototypes in an hour. Brainstorm intensely for 20 minutes. Spend three hours with users by the end of the weekend. Develop a draft of your point-of-view by the end of the hour.

Prototype for Empathy

WHY prototype for empathy

It is common practice to test prototypes with users to evaluate solutions, but you can also gain empathy through prototyping, exposing different information than simply interviewing and observation might. Of course, *whenever* you test with a user you should consider both what you can learn about your solution and what you can learn about the person – you can always use more empathetic understanding.

But you can also develop prototypes or create situations specifically designed to gain empathy, without testing a solution at all (or even having a solution in mind). This is sometimes called "active empathy" because you are not an outside observer, you are creating conditions to bring out new information. In the same way a solution prototype helps you gain understanding about your concept, an empathy prototype helps you gain understanding about the design space and people's mindsets about certain issues.

HOW to prototype for empathy

These empathy prototypes are often best used when you have done some work to understand the design space, and want to dig deeper into a certain area or probe an insight you are developing. Think about what aspect of the challenge you want to learn more about. Then discuss or brainstorm ways you might investigate that subject. You can create prototypes for empathy to test with users or with your design team.

Some ideas:
- Have your user draw something (for example, draw how you think about spending money, or draw how you get to work) and then talk about it afterward.
- Create a game that probes issues you want to explore (for example, you could make a simple card game which forces users to make choices related to your design challenge).
- Simulate an aspect of what users are going through to better understand it yourself (for example, if your users plant seeds while carrying a baby, get a sling and carry ten pounds while planting seeds).

d.

Prototype to Test

WHY prototype to test

Prototyping to test is the iterative generation of low-resolution artifacts that probe different aspects of your design solution or design space. The fundamental way you test your prototypes is by letting users experience them and react to them. In creating prototypes to test with users you have the opportunity to examine your solution decisions as well as test your perception of your users and their needs.

HOW to prototype to test

Think about what you are trying to learn with your prototypes, and create low-resolution objects and scenarios which probe those questions. Staying low-res allows you to pursue many different ideas you generated without committing to a direction too early on. The objective is not simply to create a mock-up or scale model of your solution concept; it is to create experiences to which users can react. Bring resolution to the aspects that are important for what you are trying to test, and spend less effort on other aspects. You also need to think about the context and testing scenario you will create to get meaningful feedback. It is not always the case that you can just hand an object to someone on the street and get real feedback. Test in the context that your solution would actually be used (or approximate the important parts of that context). For example, if you are creating a consumer food storage system, let users test it in their kitchens at home – some of the nuanced but important issues will only emerge there.

Some tips for prototyping to test:
Start building. Even if you aren't sure what you're doing, the act of picking up some materials (paper, tape, and found objects are a good way to start!) will be enough to get you going.
**Don't spend too long on one prototype**. Move on before you find yourself getting too emotionally attached to any one prototype.
Build with the user in mind. What do you hope to test with the user? What sorts of behavior do you expect? Answering these questions will help focus your prototyping and help you receive meaningful feedback in the testing phase.
ID a variable. Identify what's being tested with each prototype. A prototype should answer a particular question when tested.

d.

Testing with Users
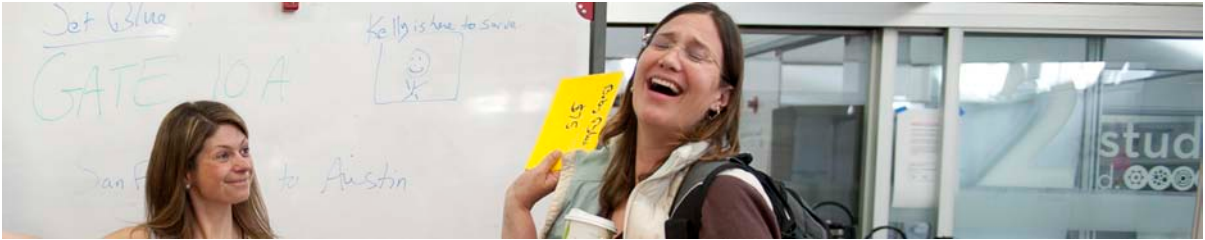
WHY test with users

Testing with users is a fundamental part of a human-centered design approach. You test with users to refine your solution and also to refine your understanding of the people for whom you are designing. When you test prototypes you should consider both their feedback on your solution and use the opportunity to gain more empathy. You are back in a learning and empathy mode when you engage users with a prototype.

HOW to test with users

There are multiple aspects to be aware of when you test with users. One is your **prototype**, two is the **context and scenario** in which you are testing, three is **how you interact** with the user during testing and four is how you **observe and capture** the feedback.

In regard to the first two aspects, you need to test a prototype in a context that give you the best chance for meaningful feedback; think about how the prototype and the testing scenario interact. If the prototype is a scenario, think about how to find the proper people (i.e. users relevant to your point-of-view) and get them in the right mindset so that you get genuine feedback.

Roles
During the testing itself, use intentional team roles, as you would with empathy work:
Host: You help transition the user from reality to your prototype situation and give them the basic context they need to understand the scenario (don't over-explain it, let the user discover through the experience). As the host, you will also likely be the lead questioner when the time comes.
Players: You often need to play certain roles in the scenario to create the prototype experience.
Observers: It is very important to have team members who are solely observers, watching the user experience the prototype. If you don't have enough people to run the prototype and observe, videotape the testing.

Procedure
Use a deliberate procedure when you test.
1. Let your user experience the prototype. Show don't tell. Put your prototype in the user's hands (or your user in the prototype) and give just the minimum context so they understand what to do. Don't explain your thinking or reasoning for your prototype.
2. Have them talk through their experience. For example, when appropriate, as the host, ask "Tell me what you are thinking as you are doing this."
3. Actively observe. Watch how they use (and misuse!) what you have given them. Don't immediately "correct" what your user tester is doing.
4. Follow up with questions. This is important; often this is the most valuable part of testing. "Show me why this would [not] work for you." "Can you tell me more about how this made you feel?" "Why?" Answer questions with questions (i.e "well, what do *you* think that button does").

Prototype to Decide

WHY prototype to decide

Often during the design process, it's unclear how to proceed forward, particularly when team members have mixed opinions. A prototype can frequently resolve team disagreements and help a team decide which design direction to pursue without having to compromise. The best way to resolve team conflicts about design elements is to prototype and evaluate them with users. Making and evaluating a prototype informs design decisions. If an idea has been prototyped and passes muster with the group, it's a good sign that the idea is worth pursuing further.

HOW to prototype to decide

Staying as low-resolution as possible, develop models of potential design candidates. Be sure to distill the design problem down to discrete elements so you can isolate and be mindful of the variable you are testing. Then try out the prototypes within your team, outsider peers, or, even better, take your prototypes to users and get their feedback.

IDENTIFY A VARIABLE

WHY identify a variable

Identifying a variable you want to test helps you understand what kind of prototype you are going to create. Most prototypes should not simply be mock-ups of a solution you have in mind. Instead, create prototypes – which may not look like or wholly represent your solutions at all – that help you learn about specific aspects of your solution or mindsets of your users. When you identify a variable, you can save energy in not creating all the facets of a complicated solution, and, more importantly, the results of testing with users will often be more conclusive and nuanced.

Incorporating too many variables into one prototype can water down the feedback you'll get from your users – what was it were they responding to? You might never find out. Identifying a variable also gives you the opportunity to create multiple prototypes, each varying in the one property. Giving a user tester a choice and the ability to make comparisons often results in more useful feedback because that person is encouraged to promote one option over another (rather than a less useful "I like it" response you might get with one prototype).

HOW to identify a variable

Prototype with a purpose; think about what you are trying to learn by making a prototype. Identify one variable to flesh out and test with each prototype you build. Bring resolution to that aspect of the prototype. Remember a prototype doesn't have be, or even look like the solution idea. You might want to know how heavy a device should be. You can create prototypes of varied weight, without making each one operable. In another example, you may want to find out if users prefer getting delivery or picking up themselves – you may not even need to put anything in the box to test this.

d.

User-Driven Prototyping

WHY create a user-driven prototype

Whenever you engage a user with a prototype, you are trying to better understand him and perhaps his reaction to your solution-in-progress. Often with prototypes, you ask the user to experience something you created, and you gain insight by observing their reaction and by talking to them about the experience. The intention with a user-driven prototype is to gain understanding by watching the _user_ create something, rather than try something that you developed.

The value of a user-driven prototype is that different assumptions and desires are revealed when the user is asked to create aspects of the design, rather than just evaluate or experience the prototype. The goal is not to take what they made and integrate it into your design, but rather to understand their thinking and perhaps reveal needs and features that you may not have thought of.

User-driven prototypes are often useful in early empathy work, as a way to facilitate a different kind of conversation. User-driven prototypes are also useful after you have determined the context and form-factor of your solution, to help think about some of the features and details of that solution.

HOW to create a user-driven prototype

The approach to creating a user-driven prototype is to set up a format for your users to create something which leads to your understanding of how they are thinking. As an example, if you were creating a website to allow users to create custom t-shirts, a traditional early-stage prototype might be a mock-up of the webpage with the features and buttons that you think might be appropriate. A _user-driven_ prototype could be to give your user a blank piece of paper and ask her to draw what she thinks the features should be. You might provide a light scaffolding to get her going, such as a piece of paper with boxes in the layout of a possible website, and then ask her to create the content for those boxes. Of course, there is an entire spectrum of how much you provide and how much you ask your user to create. You need to find the balance of a prototype that is scaffolded enough that the user feels that she can be generative, but open enough that you learn outside of your own biases and assumptions.

Other examples of user-driven prototypes include: asking a user to draw something ("draw how you think about going to the doctor"), to make an object with simple materials ("make a bag for diapers and baby supplies, using this paper and tape"), or to compile things ("tear out pictures from these magazines that represent your ideal mall shopping experience").

Wizard of Oz Prototyping

WHY create a Wizard-of-Oz prototype

You use a Wizard-of-Oz prototype to fake the functionality that you want to test with users, thus saving you the time and resources of actually creating the functionality before you refine it through testing. Just like the small man behind the curtain faked the power of the wizard of oz, your design team can fake features that you want to test. Wizard-of-Oz prototypes often refer to prototypes of digital systems, in which the user thinks the response is computer-driven, when in fact it is human controlled.

HOW create a Wizard-of-Oz prototype

Creating a Wizard-of-Oz prototype starts with determining what you want to test or explore. It is often the case that you want to test something that requires great effort to create, like coding a digital interface, but you need to learn more before it makes sense to invest that effort. Figure out how to fake the functionality you need to give the user an authentic experience from their viewpoint. Often leveraging existing tools can be very powerful: Twitter, email systems, Skype, instant messengers, Powerpoint to fake a website, projectors, computer screens repurposed in a new skin, etc. Combine tools such as these with your human intervention behind the scenes, and you can create a realistic prototype. The concept can certainly be extended beyond the digital realm, to create physical prototypes. For example, you could prototype a vending machine without creating the mechanics and use a hidden person to deliver the selected purchases.

A good example of a wizard-of-oz prototype is from the company Aardvark. Aardvark connects people with questions with people best-qualified to answer via a digital interface over the internet. To create the network and algorithm to do this would require significant coding, but the team wanted to test user's reaction to the interface well before the coding was completed. They used an instant messaging system and a team of people behind the scenes to physically reroute questions and answers to the right people. The result is they learned quickly and developed their concept without investing coding resources.

Feedback Capture Grid
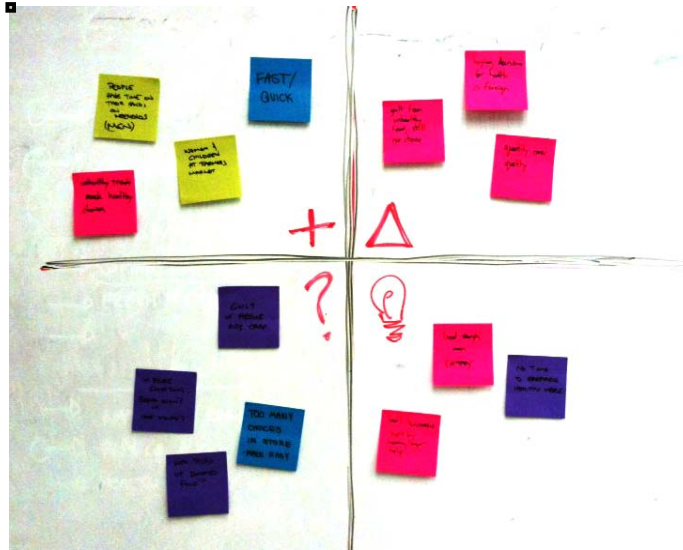
WHY use a feedback capture grid

Use a feedback capture grid to facilitate real-time capture, or post-mortem unpacking, of feedback – times when presenter-critiquer interaction is anticipated. This can be used either to give feedback on progress within the design team or to capture a user's feedback about a prototype. You use the grid because it helps you be systematic about feedback, and more intentional about capturing thoughts in the four different areas.

HOW to use a feedback capture grid

1. Section off a blank page or whiteboard into quadrants.
2. Draw a plus in the upper left quadrant, a delta in the upper right quadrant, a question mark in the lower left quadrant, and a light bulb in the lower right quadrant.

It's pretty simple, really. Fill the four quadrants with your or a user's feedback. Things one likes or finds notable, place in the upper left; constructive criticism goes in the upper right; questions that the experience raised go in the lower left; ideas that the experience or presentation spurred go in the lower right. If you are giving feedback yourself, strive to give input in each quadrant (especially the upper two: both "likes" and "wishes").

WHY storytelling over other forms of communication

It seems stories are hard-wired into our psyche. People have been passing information along via storytelling for as long as humans have had a rich language to draw from. Stories are a great way to connect people with ideas, at a human level. A well-told story – focused on pertinent details that express surprising meaning and underlying emotions – affects the listeners feelings and intellect simultaneously.

HOW to design a story

What's the point? Know what you intend to convey both narratively and emotionally. You should be able to describe the essence of the transformation of your character in one sentence and the emotional tone in a couple of words.

Be Authentic: Stories are more powerful when they include a little bit of you. Honest expression is stronger and more resonant than cliché .

Character-Driven: Characters are a great vehicle to express deep human needs and generate empathy and interest from your audience.   Focus on character.

Dramatic Action: Your story should have 3 components: Action, Conflict, and Transformation.
Action: What is the character trying to do? What are the actions she is taking to achieve it?
Conflict: What is in her way? What questions linger beneath the surface?
Transformation: What is the big insight? How do the action and conflict resolve?

Details: "Behind all behavior lies emotion." What details can you share about your character and their situation that will suggest the emotions that lie beneath?

Design Process is a Built-in Story: Use what you've learned during the design process.
Empathy maps well to Character. Needs map to Conflict, Insights + Solutions map to Transformation.

Shooting Video

WHY video

Video is a powerful medium for communicating ideas, insights & stories. Planning ahead, but staying open to possibility will give you the best chance of stumbling on a magical moment. Know what you are trying to do and be aggressive about communicating it in the frame. If it's not in the frame, it doesn't exist.

HOW to shoot video

Some tips for shooting video:

Direct Attention:
1. Know your intention. What are you trying to highlight? How do you want it to feel?
2. Bias toward tight framing.
3. Figure Ground: Get a good contrast between the subject & the background.
4. Be conscious of light sources & shadows on your subject.
5. Follow the rule of thirds, frame off-center.

Plan to Improvise: Know what you want, but be flexible about how you get it.
1. Plan Ahead: Storyboard out your idea. Iterate!
2. Get Lucky: Follow your curiosity on the day of your shoot.
3. Overshoot! Get more than you think you need! More stuff gives you more options when editing. Longer takes allow you some wiggle room for transitions.

Audio is Important!!! Remember the 2 rules:
1. Mic close to the subject.
2. Point away from (undesired) noise.

Video Editing

WHY video, why quick editing

Video is a powerful medium for communicating ideas, insights and stories; editing can make or break a video: the story is supported or undermined by the way a video is sequenced, paced, & scored.   Editing can also be very time consuming so how you work is important in maintaining progress.

HOW to edit quickly & create compelling videos

Tips:

Make a rough cut of the whole film then go into details. Iterate.

Keep it simple; avoid superfluous animated transitions.

Shorter is almost always better.

Sound is more important than picture.

Cut early: when in doubt, edit shorter cuts.

Critical eye: don't fall in love with it.

Choose a style that works with quick cuts – don't get swallowed up by the mechanics.

Music is very powerful: use it wisely.

I Like, I Wish, What If

WHY use I Like, I Wish, What if

Designers rely on personal communication and, particularly, feedback, during design work. You request feedback from users about your solution concepts, and you seek feedback from colleagues about design frameworks you are developing. Outside the project itself, fellow designers need to communicate how they are working together as a team. Feedback is best given with I-statements. For example, "I sometimes feel you don't listen to me" instead of "You don't listen to a word I say."
Specifically, *"I like, I wish, What if"* (IL/IW/WI) is a simple tool to encourage open feedback.

HOW to use I Like, I Wish, What if

The IL/IW/WI method is almost too simple to write down, but too useful not to mention. The format can be used for groups as small as a pair and as large as 100. The simple structure helps encourage constructive feedback. Meet as a group and any person can express a "Like," a "Wish," or a "What if" succinctly as a headline. For example you might say one of the following:
"I like how we broke our team into pairs to work."
"I wish we would have met to discuss our plan before the user testing."
"What if we got new team members up to speed with a hack-a-thon?"

The third option "What if. . ." has variants of "I wonder . . ." and "How to . . ."
Use what works for your team.

As a group, share dozens of thoughts in a session. It is useful to have one person capture the feedback (type or write each headline). Listen to the feedback; you don't need to respond at that moment. Use your judgment as a team to decide if you want to discuss certain topics that arise.