Future of web design, May 16th 2012

The Brewery, London

@fowd, #fowd

By Pui-Ling Lau, @linglau64, www.linglau.com

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You are a Channel: It's all about you

The Standardistas (Chris and Nicholas) @standardistas

Recommended reading

Visual Research: An introduction to research methodologies in graphic design – Ian Noble and Russell Bestley
A technique for producing ideas – James Webb Young
How to harness creativity (£2.89 on Kindle)
Managing oneself – Peter Drucker

The Squirrel and the Cow

A squirrel stores nuts and forgets about them
A cow digests grass in its stomach – cheese comes out??

Don't be a squirrel be a cow!

Basically, don't just store/hoard information and ideas to think about later and forget. Digest your ideas. Ensure stimuli. Ideas don't materialize in a vacuum.

"Ideas are new combinations" – Young
80:20 rule: *"An idea is nothing more or less than a new combination of old elements"*
It is hard work.

By **Pui-Ling Lau**, 16th May 2012, Future of Web Design Conference @ The Brewery, London

Young's Five Stages

1. *Gathering raw material*
    a. Study the field that you are in, this gathering process is ongoing.
2. *Mastication*
    a. Digesting raw material and putting It in your mind. Do not hoard.
3. *Drop Everything and Walk Away*
    a. You will never get the product if you don't walk away.
4. *Out of nowhere an idea materializes*
    a. The ah ha moment!
5. *The Morning After*
    a. Look at this end result with a much more sober eye. Does it hold up to the light of day?

Phase 1 – Input

The choices you make, the types of content you consume, shape your thinking and shape your outcomes.

There are a lot of sources to get inspiration and ideas:
Instapaper
Pinterest
BUT…remember the squirrel. Don't gather and never consume. Need to be a cow.

Phase 2 – Synthesis

Get thinking into some other form. Do things
Life long process of reading, digesting and looking at things can create a kaleidoscope of possibilities and combinations of ideas.

The process of synthesizing your thoughts and finding new connections make you a better thinker, ergo a better designer.
Make those combinations…

Phase 3 – Output

- *The written word*
- *Things you make and share*
- *Projects you contribute to*

Think of ourselves as a channel and you are contributing to the world. Think about the message that you create about yourself.

BBC One, Five USA, DAVE
Each of these channels comprises of different content produced in different ways. The totality of this output is the channel itself. They each have a different voice.

What is the output of you? What is your voice?

- *Examples of different outputs*

Mark Boulton, put his passion of sharing ideas to the world.
Swiss Miss, collecting lots of content
Content choreography, shares
CSS Tricks – education, valuable contribution
Paddy Donnelly – makes things for fun and gives them away from free, photographer, illustrator
Gedy Rivera – social media icons
HTML5 & CSS3, readiness
Or committing something to *Github*

We are an individual. And how you communicate yourself will be different from anybody else.
There is always place for another channel with a different voice.

- *Typographical sites and their voice*

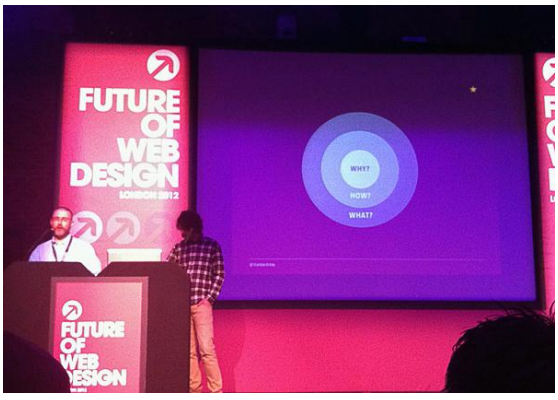
Typographica
Swiss Legacy
Shady Characters – all he writes about is punctuation marks
They all blog about typography but in different ways as they're all individuals

It's all about you

They all share a passion for what they are doing. They have a creativity and willingness to learn.
Who you are as a person is an important part of the equation. That becomes the fundamental stepping stone for building who you are.

- *Start with why*

What you do?
How you do it?
Why you do it?



Apple was the first company to start with the *Why* – they want to make stuff that no one has ever thought of before.

Other companies, say Dell, start with the *What* – they want to make brilliant computers.

Standardistas propose a new circle of:
What
How
Why
Who? You

At the heart of this equation is YOU
Steve Job was driving the Why. For us the individual brings something to the story.

The individual comprises of *Values, Qualities and Relations*

These three work together to comprise who we are as a person. We need to spend time thinking about ourselves.

- *Values*

Some examples:
Innovation
Aesthetics
Integrity
Knowledge
Honesty
Leadership
Status
Sharing
Reputation
Community

Which one of the above is important to you? Is knowledge important to you?
Which of the three things above are most important to you?

So from these pack of cards of values one could pick, innovation, aesthetics and reputation. Or leadership, knowledge and community

Having these values set out are important things.

Be aware of what they stand for.

NESTA – link which talks about shaping your career, first booklet is about values. DOWNLOAD THIS

- *Qualities*

Passion – something that drives you
Curiosity – experimentation and making things better
Creativity – need to create
Craftmanship – desire to make something as great as you can make it. Passion for something to make it the best you can, they are not content with making something that just works, but something that is also amazing.

Craftmanship is hard work. That is the kind of thing that separates from great people to not so great

- *Relationships*

Relationships are a really essential part of that equation. When I project the person that I want to be and want to be perceived, this is then validated by another person. It is this validation that continues to shape who you are.

It is a circle. Constantly in relationship cycle where they shape you.

You –> Others

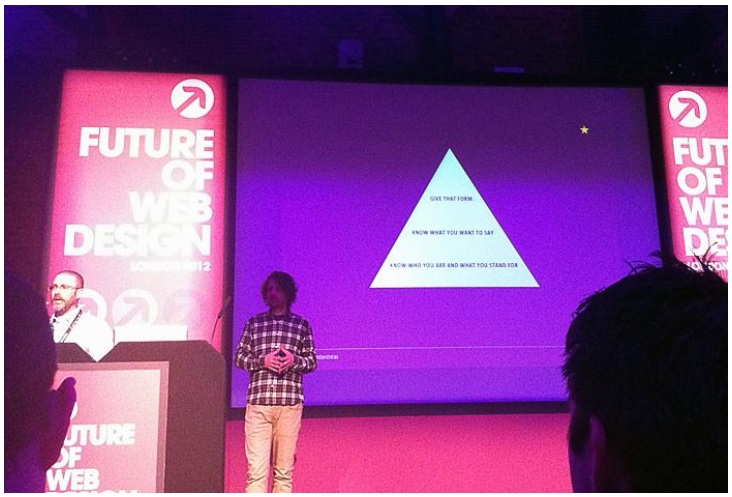
"One cannot not communicate"

Relationships start to flavour the channel

Values, Qualities Relationships, and at the heart is you.

- *The pyramid*

Know who you are and what you stand for.
Knowing what you want to say. This can only follow after you know who you are.
Give that a form.



Summary

- *The research cow*
- *Input > Synthesis > Output*
- *It's all about you*

Do you have a passion for what you do? If not than get it back or find something else.

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A Responsive Process

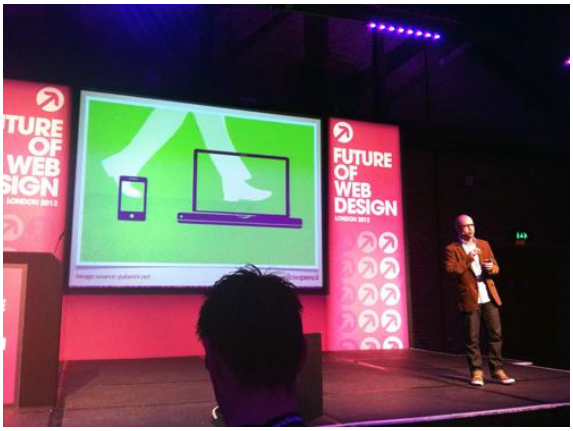
Steve Fisher @hellofisher

Hellofisher.com
UX Design lead for Yellow Pencil
Contributor to Drupal

Responsiveprocess.com - A sample process of responsive web design

The web is not fixed width – it never was

We don't have the same context on a smaller screen. But we still need to get all that content on the mobile. (See pic)



Small screen, low bandwidth

Experience in its simplest form. Or shape by device and enhance for it.

A responsive process

Responsive web design is the new hotness but we should never ditch the old and its concepts. The web is changing and we are starting to understand our medium.

Discover

Kickoff & Project Charter
This allows us to define things. If someone wasn't at kickoff meeting and then makes a change later on… You need to know who you are working with, your team.

Project Analysis
This is where we set business needs and required visual design. Create personas and audience profiles. Personas allow you to define user groups and personalities.

IA & Content Strategy
www.gathercontent.com
Gets client to provide content and organize it in an easier way. Both vendor and client friendly

Strategic direction
We need to know we're heading down the right track. All this being brought together. Here we can set the full scope and budget of project.

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Design

Example of Zombie movies:
Zombieland – high budget
2nd video – low budget prototype

Encourage more and more paper prototyping. See a huge value in getting into the browser very quickly. There is no way I can sketch enough to show a design being responsive.

UX Sketches
Responsive sketchbooks

Page Tables
This helps us define stories. **Well structured content is crucial to any successful website.** It is even important for break points. Well structured content allows us to see how it shifts around, RATHER than a giant blob of Lorem ipsums or placeholders.

Interaction design

Annotate wireframes with javascript lightboxes on the side to explain content.
Prototype all screen sizes on same site.

Grey box wireframes.

Bootstrap, Simple and flexible HTML, CSS and Javascript

Visual Design

Before Photoshop there is still so much before that.

Create elements in a graphics programme and bringing it to the code and into the browser as quickly as possible.

Style tiles: **http://styletil.es**
Allows you to create solutions without comps

Style Guides

How to document everything in responsive design?
At the end of this you can see the harmony.
Nathan borrow
Style guides of how everything is styled

Develop

HTML Build

CMS Build
Integrate with CMS

Browser and Device Testing
Too many devices to test. You can set up a testing suite full of devices or use an emulator

Shadow application Adobe – When you refresh on your screen it refreshes all the devices without having to touch any of them. Also can render HTML and CSS on the fly

Deploy

User Acceptance testing

Documentation & Training

Launch Plan & Release

Start of operational plan

Golden circle

So engaged with the WHY behind Apple products that you want to interact with it

Design provides responses

It's about content. Responsive design and web design is about content.
Bringing unification from fragmentation

Create once, publish everywhere

Well structured content
Stories are data with a soul

The future

A responsive process is a responsible process
www.futurefriendly.ly

Teaching Touch

Josh Clark @joshclark

Touch gestures becoming popular.

Touch should force fundamental changes in our user interfaces.

Touch in this class of devices will sweep away decades of buttons and menus and tabs and administrative debris that we have accumulated over many years.

All that remains is you and the device. You and the content

User interface is always about the abstraction, trying to abstract the content with button etc.

With touch, the abstraction has disappeared and cuts through complexity to interact directly with content.

How do we teach touch? Teaching software that has no buttons?

Point and click interfaces don't work well on touch screens.

Tiny touch targets on a giant screen.

Fitz Law

(Bill Buxton connected Fitz law with UI conventions)

Principle that came out of studies to figure out how long it will take to push a physical object to a target to a pointer. *The further something away is and the smaller the target, the harder it is.* This principle works well with user interfaces.

It's not just pointers but also the finder itself. The mathematical model fits well, the larger the touch screen gets. The smaller the button, it takes more effort to hit.

Let people be lazy

Gestures are the keyboard shortcuts of touch. They are supplement to these buttons

Big screens invite big gestures

Harder to hit button than to paw the whole screen

Buttons are a hack

They are a physical hack. It is a middle man, layer of separation between me and primary object that I want to affect, i.e. light switch and light bulb. It is an inspired hack/workaround.

UI needs to create these abstractions by using buttons.
Touch introduces ideas of physicality. It's still an abstraction but feels more intuitive.
Do we still need these workarounds? Or is there another way to do things?

Clear App: http://bit.ly/ios-clear
Primitive gestures for a list, app itself is not great but good user interface

What if data was a physical object? How will I manipulate that?

Challenge as designers to think about this direct interaction.
The only buttons are the keyboards for typing in the app.
Traditional keyboard isn't necessarily the way to do things.

iPad app called *TouchUp* where you can paint on textures:
Changes canvas size to change brush size rather than making surface smaller on your finger.

Finding what you can't see

How to find something that you can't see? Relying on visual clues or past experiences. Abstract gestures, two finger swipe, three-finger drag etc etc.

These gestures are Easter eggs (treasures to be found) unless you teach it better.
Need to create a better interface to teach these gestures

We use interfaces all the time. If you ask a typist to write down the order of keyboard keys they can't. It is all to do with muscle memory. We are trying to create interactions similar to this.

However before you can turn alarm clock off in the dark and touch type on a keyboard it has to be taught.

Books:
Living with complexity – Donald Norman – (*Design of everyday things*)

Social conventions are messy, not really understood. UI conventions are messy too..

This is exactly where we are at the moment. Trying to figure out how touch gestures work. Labels are even better for this, or content is becoming the label

For example, salt and pepper shakers:

- *First example of a shaker with one dot and three dots on top*

However with this you can only tell which is salt and pepper through social convention, and even though we are all still wary that it may not be done correctly. The only person who can be sure of this is the person who filled the salt and pepper shaker!

- *Second example with S and a P on top*

This is better, but only if salt and pepper begin with an S and a P in your language.

- *Third example, clear glass shakers*

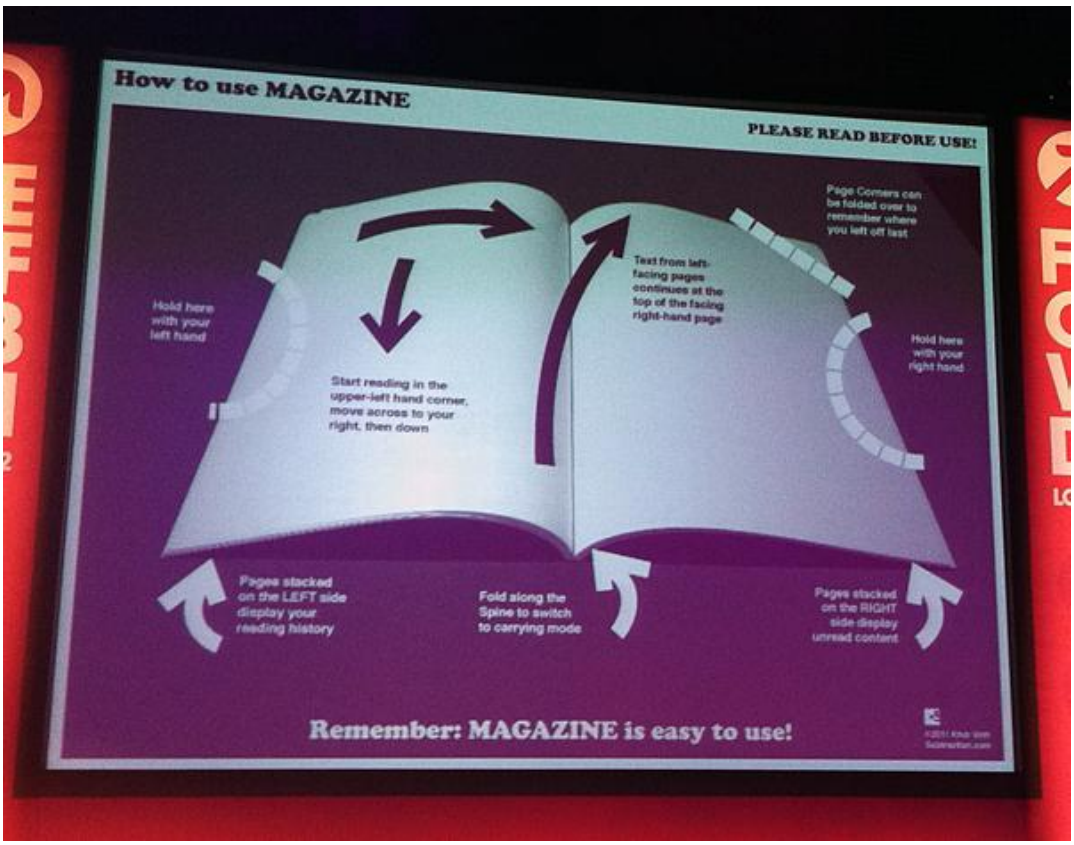
Even better, how about a clear glass salt and pepper shaker. No misunderstanding.

Touch the content you want to work with rather than a button itself. **The medium is the message. Now the message is the medium.**

The more features you put in, the more it chokes up the interface. With a more gestural interface you can reduce that clutter.
Glass shakers and thumbnails are more clear. But what about abstract gestures like two tap swipe etc.

Use instructions

Khoi Vinh poked fun at this: (see pic)



By front-loading these instructions we make the whole thing seem really hard.
Even if we could figure out how to read the manual, we wouldn't read the manual.

http://bit.ly/our-choice: Al Gore's Our Choice App guided tour
No controls or buttons for this app. But nobody watches a screencast.
We need to give visual hints to work with gestures. Instructions can come in many forms.

Nature doesn't have instructions

Children always look like idiots for first three years of our lives. They adapt to it and to life.
As designers we need to apply our knowledge of physicality. If done right, realistic physical interfaces invite touch.

Example: *Calendar app* for iPad
The calendar app uses the metaphor of a book in its design. Because of this users want to swipe left to turn the page. However for the first 7 months of its release you couldn't! You had to use the little arrow buttons at the bottom to navigate. This has been updated in its recent version.

Your interface metaphor shows users how to use gestures

Love the one you're with

If it looks like a physical object, people are going to treat them like one.

I.e. newspaper and magazine apps
However magazines are being too literal and missing out on digital interactions

Mixed metaphors and mixed directions.

Right now iPad apps are hybrids of everything

Toddlers are very good at the iPad. They have not been poisoned by desktop conventions. Use a toddler for Beta testing for your app!!

Play more video games

Challenge to teach people in context, video games do it with these three tools
Every modern theory of learning:

1) *Coaching*
    a. We learn by doing. You don't read about learning to play an instrument, you practice until muscle memory sets in. Best taught by demonstration than emulation. Moving onto the next lesson once your user has learnt it. See Google docs (and gmail) as they have instructions to teach you how to use their interface. Once you do the instruction, it never appears again.
    b. It's all about information and instruction at appropriate times. Respect people's time if you can avoid people reading than that's great. I.e. if something's missing than the instructions appears, but it's all about knowing when to move on. When the user gets it than move on
2) *Levelling up*
    a. The best time when we're most motivated to learn a skill when we know that it is needed. And then first interaction is a success. Freeze the action and force you to do it. Example of a game, where a creature about to attack you. The game freezes and tells you how to defend. The user will do it and it will be a success.
    b. OS10 in apple, the way scrolling works is different. Only way to get to continue button is to demonstrate you know how to scroll down to it.
    c. Think about access levels and how to move people to do it and complete it.
3) *Power ups*
    a. Gives you shortcuts or power ups.

Twitter changed their app and pushed down their messages level. Didn't teach users how to get to their message part.

Share
We don't yet have standards as we have to still teach people.

Designing for the rise of social networks of devices

Bill Buxton @wasbuxton
Microsoft Research
Bill.buxton@microsoft.com

As humans we have the capacity to learn. Huge cultural differences in how and what we learn. In understanding that, we can do better designs.

TCP/IP
There is a huge difference between Internet vs the Web
The Web was basically HTML stuck on the Internet.
Now Internet became the browser. Then we started to mess with HTML as it couldn't do what we wanted, so we had things like Flash and Silverlight to do this.

What's started to change is that it's started to have less to do with the web and more to do with apps. There is a circle with:

HTML5
We can now do all the Flash and Silverlight stuff with HTML5.

Now with social networks… the network has become the application.
Facebook's data is the application.

We normally think about Facebook as networks of people, I think of equal importance to reduce complexity is through understand the social network of devices.

Ubiquitous Computing (UbiComp)
Two concepts here:
Ubiquity – things are everywhere
But it's *Transparent.* Notions that there are things that places sit.

If you were aware of all the motors in a car than it is bad design, as it is in your face. The fact you don't know how many there are, is good design (around 50 motors in a car? Not just the one..).

You are the center of your world. What is in your immediate vicinity?

Every device, think about them in a different way with a different potential (to interact with each other)

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Ink Browser

Known as paper (!), ads, magazines etc

Diversity of web browsers tomorrow will inform diversity of ink browsers today.
All ink browsers (paper media ads) are candidates to becoming digital. This is going to happen.

It is about architecture

"Thoughts exchanged by one and another are not the same in one room as in another" Louis I.Kahn

E-books example –
Esquire magazine released where front page is e-ink.

A year later Entertainment weekly released a magazine and they had an insert which had a colour video display in the magazine, where you can hit the name of the programme and watch that video in the magazine at the regular street price. This was in 2009!!!!

Could not have predicted things like this happening

What does this mean about design?

Digital ads are replacing paper ads
A whilst back they were using overhead projectors in the tube.

Ubicomp and society of devices

The list of gadgets we made are going to drive our projections forward. If they're not on your list then they're not on your mind and won't 'drive projections of where you're going.

In web design, be confident in what doesn't even exist yet and be as confident with the ones that do exist.
Don't exist in yours or my head with our current experience. However they do exist.

Anything that's going to be a billion dollar industry in 10 years is already 15 years old

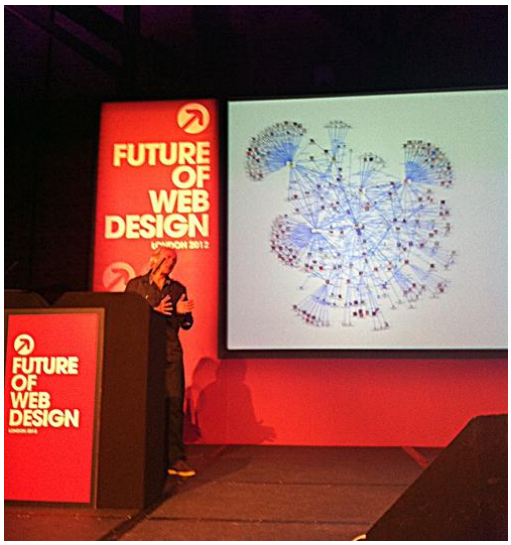
If we are not thinking five years out, than we worry about whether we can think far ahead to make the right decisions

Social networks of devices are just as important as the social network of people like facebook and twitter.

It's all about the devices working together.
I.e. Playing games on DS together with other people who have DS' and also scrabble for iPad where you can connect iphones to it. Also new thermostat that you can drive using your iPhone

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Move from Homogenous network of devices to Heterogenous social network of devices



For example, going up to a bus stop. Taking out mobile, pointing it at the advert and getting the relevant information i.e. nearest store location etc. This is a different transaction than touching the advert, this is two devices talking to one another: ***Social networking of devices.***

However how to make that transaction secure..

Economics

There is a cost to every transaction. Key part of design is the transaction cost and how to reduce the cost.

Highest benefits – lowest costs

Benefits might not be results but in the form that it comes i.e. happiness etc.

Example of great transaction cost:
Before Kinect (on the xBox) existed, it existed! It was used to open the automatic doors when someone enters the supermarket.

If change cost by order of magnitude and can leverage things that people already have, then you've changed the thing i.e. by inventing the remote control on the TV to be able to change channel and making it cost effective, this led onto even bigger things like cinema..? At first people were skeptical of it.

Explain why what we are doing is different. When the iPhone came out all companies said "what's new??"
Same as if you already have a remote what more can you do to change it, if you change it and the cost of it, you can change everything.

Changing the cost of something also changes the product and changes the business model and changes everything related to it.

If we look at social networks and transaction costs from perspective of leveraging devices the opportunities are unbelievable.

Don't have to do this tomorrow even though examples are there today. If we don't think a couple of years ahead from stuff that happens today…

Within that constraint, channel them so it gets closer to that goal that is in the future.
Make every decision to reach that goal. Those same decisions will help you now.

Questions?

Hierarchy of devices, depends on what you are doing, the context.

Can't stand futurists that aren't obsessed about history

Everything relates to its history.

It's not about a particular configuration (of devices), the hard part is the transitions from one to the other. How do I get from here to there?

If there is not as much details in the arrows to get you here to there than you haven't done your job. It is all about transitions, this is what Apple did with the iPhone. There is nothing new on any single screen. It was how you moved that made the difference.

Awesome Example:
Place phone next to you on the car seat. Phone rings and the speakers turn off in the car and you can hear and respond to the person on the other end without ever leaving hands off the wheel. This isn't the phone doing this, it's the car that responded. When you leave your car, the phone no longer has a connection with the car and knows that. What just happened there??

The phone is exactly the same, everything else is in the car. Every piece of technology changes as seamlessly without the user being aware of it. If they were aware then it's a failure of design.

*Complete consistency of conversation between devices**.***
Different interfaces are appropriate to different places.
It's all about the transitions. Hierarchies and technologies and relationships have to change but what's the transaction?? Here, in the car example, it was a conversation between two devices, *it's all about how to gain the most seamless transaction.*

How to get all the technology outta my face and make it transparent by exploiting all technologies within that transaction

Re: Cloud, if you were aware it exists then it was badly designed

Where we're not using processing power adequately is our own creative imagination.

Another awesome example:
Wristwatch that stores data where you can physically write (with your finger) on its face to give it information i.e. work out calculations on a calculator or store contacts, that watch could be bought in 1984!! It was mass-produced for 99.95 and had touch screen capabilities and gesture recognition. What (the hell) have we been doing for the last 27 years??? If that watch today you can make it a remote input to your phone.

Hierarchy of devices –

Cloud in briefcase – 500gb harddrive that has wifi and 7 hour battery life... Everything is synced to your harddrive in your briefcase!! (Awesome!)

Technology can just disappear if you do the right thing i.e. like the watch where you can write on it without taking eyes off the screen. It's all about living and making your way through the world by having the right technology in the right place.

FOWD Factor finalists

Is it human?

Chris Jones @blueleafchris

Everything we do in terms of technology is for humans
"The web is a conduit that people use to communicate" Seth Godin
"Figure out the people part and the technology gets a whole lot simpler"

*** **

Talk two

Behaviour = personality + environment

As designers we can limit distractions and allow people to learn online

More likely to do something if we are positively reinforced i.e. Twitter and Facebook encouraging behavior (through people liking your status or retweeting you)

*** **

Talk three

Graham Davidson

No fear, Surprise, Doubt, Hesitation to go with your entrepreneurism

As an entrepreneur, money, family and time are not obstacles. They are chairs you can go around, over and through.

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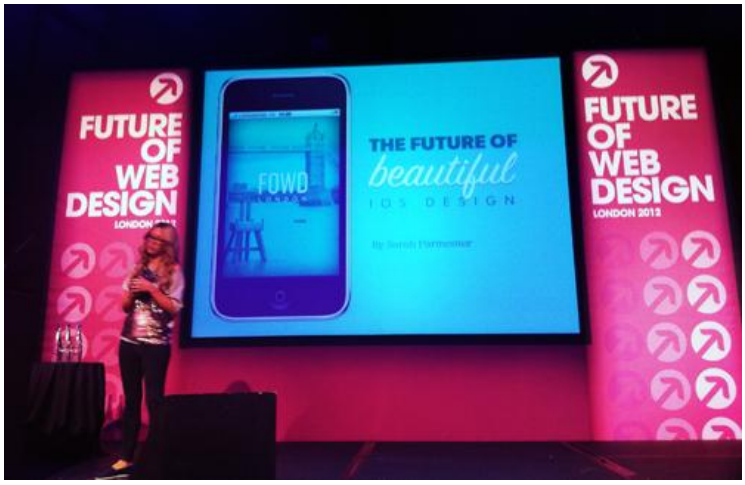
Talk four

Design comparison in IOS and Android

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The future of beautiful IOS design

Sarah Parmenter @sazzy
User interface designer, started out as front end developer



Workflow is causing problems.
"Design is in everything we make but it's also between those things"

Mobile now accounts for 10% of internet doubling that in 2010.
IOS is most popular platform.

Book: *Mobile First* – Luke Wroblewski

Where do people use their phones? 84% use their phones at home.
We think we should design dependent on the context of the user. We should stop doing that and push for the best mobile experience not necessarily trying to predict their environment.

There is no longer one size fits all.

Designing with real content

Kristina Halvorson
Stop using lorem ipsum and boxes – think through real content implications

Mark Boulton
You can create good experiences without knowing the content.
You can't create good experiences without knowing your content structure.

Without content you are just essentially creating a pretty picture. Not interested in designing without content structure being thought out. Should think about the structure of the content as well as the structure itself

Think about newspapers. Newspapers have very specific structure for content. Maybe we should think along the same lines.

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Chicken and egg situation regarding design, do quick wireframe sketches and fitting content into it.

Simple traffic light system to identity important content

Having clients highlight the information that they must have shown, right down to the not so important content
Use it as a spring board for responsive design

Much easier to pixel push and iterate in HTML and CSS rather than in Photoshop

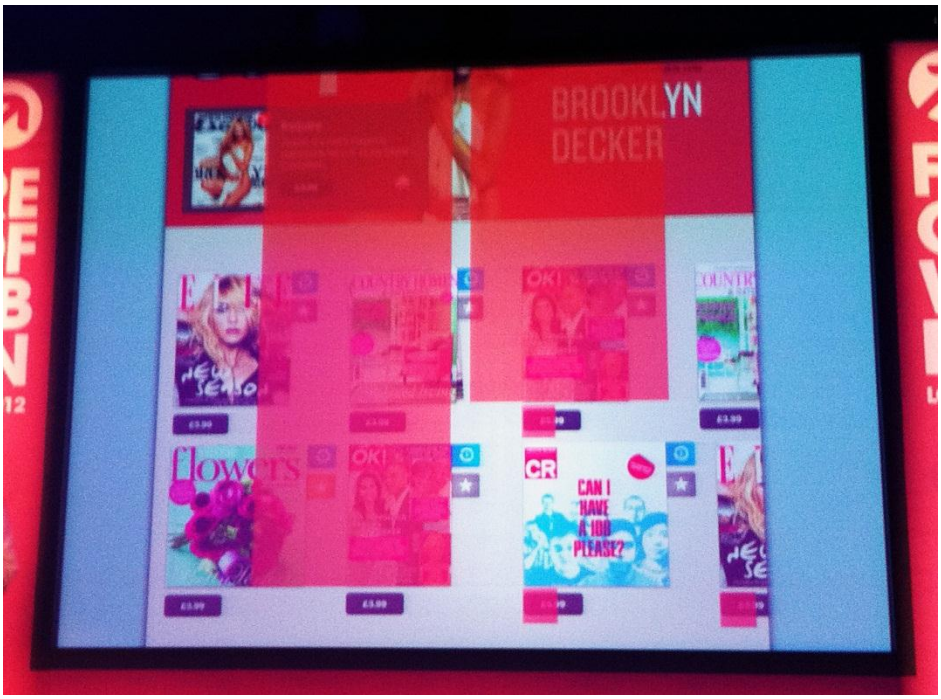
Progressive Disclosure

Showing users the most important options and then the secondary ones later
"*Pull down to refresh*" in IOS is progressive disclosure
Also Twitter where you swipe to reveal delete and other utilities.

Tap Targets

Always forgotten about in native as well a responsive design
Average finger size is between 45-57px and thumb size is 72px
Apple is doing 44x44px with minimum of 44x22px

Have a group of layers set up with overlay. They are set to 44pxx44px and then they are okay for tap targets. Import group of overlays to see if tap targets are okay in your design.



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Orientations

Users normally have a preference to either horizontal or vertical orientation; they don't switch views multiple times whilst viewing apps. Only we, as designers, do that.

Be adaptable, be flexible and understand it's okay for it to be completely different, as it is an entirely different experience.

Some apps have a different portrait and landscape mode

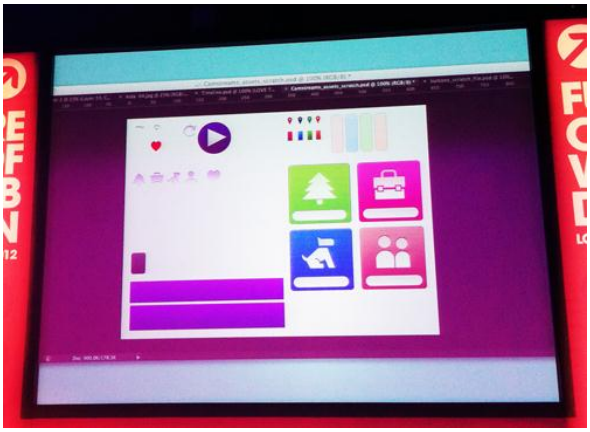
Keep designs relevant to host OS

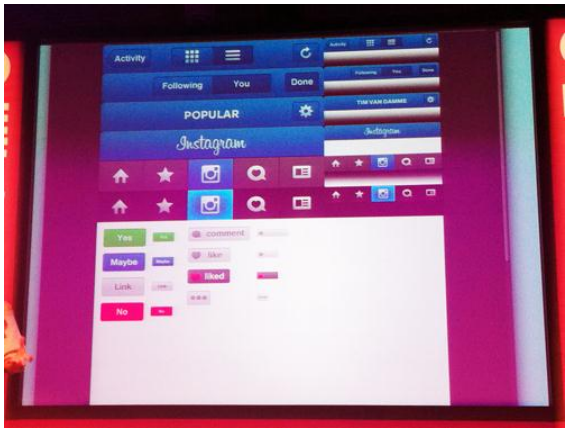
Blackberry playbook is a completely design environment. Native behaviours of playbook are completely different.

End user expects all apps to look the same. Standards for IOS are very high

Scratch files

Placing all designs in one file (like a sprite). Below right is Instagram's scratch file:





New app called LAYER CAKE

If you save a file with lots of png layers, **it will save every layer as a separate PNG for you.**

It's a problem of workflow

Real issues with how we go about producing stuff for clients and telling them about responsive design.

Resolutions

320 mobile portrait
480 mobile landscape
600 small tablet

768 tablet portrait
1024 tablet landscape/netbook
1280 desktop

Sites
dConstruct
Start up Britain

Start thinking in terms of puzzle pieces, responsive design will break and then we have to fix it.

Use inDesign to do responsive layouts (!)

Go on Jesse somebody blog

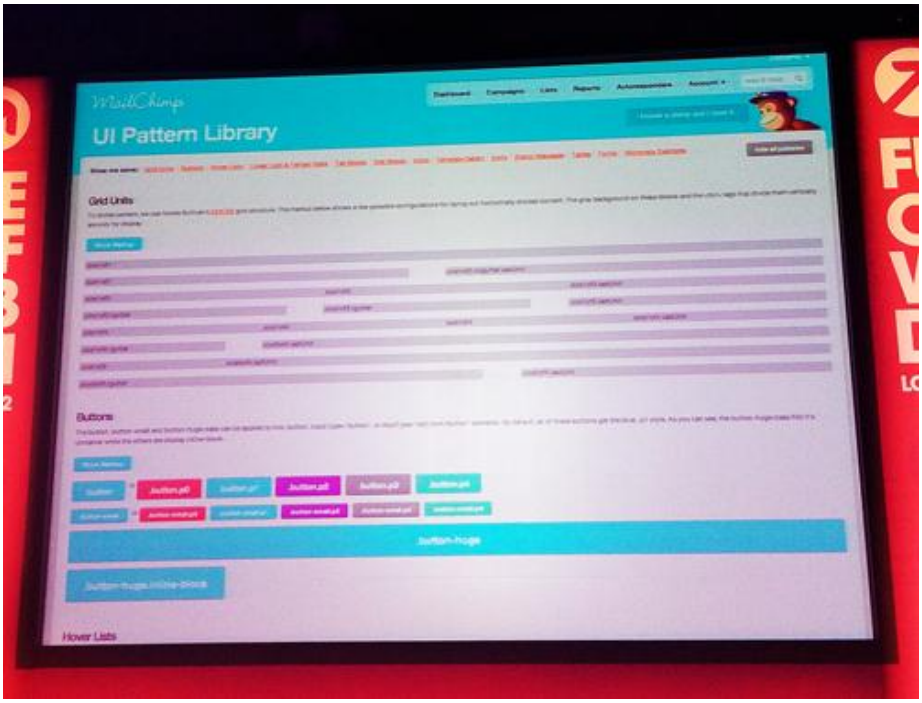
APTUS software
Pump in browser and it will export all images for you of different sizes.

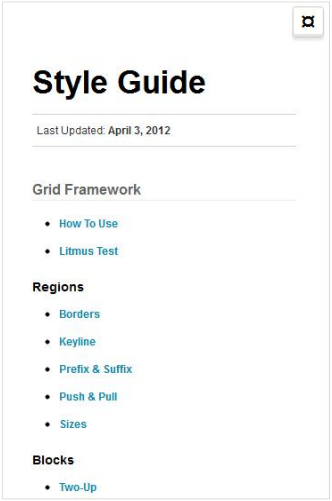
Pattern libraries

For H1, H2, buttons, error messages, forms etc.
STYLE TILES – Producing mood boards rather than static comps

Starting to see patterns coming up for the norm
UI Pattern library – basically rather than a design for every breakpoint you design the user interface at its various sizes and what will happen at every state.

(*See pic* below for Mail Chimps UI Pattern library)





Starbucks style guide
http://www.starbucks.com/static/reference/styleguide/
LOOK at this

Two columns, four columns, errors at various points, everything is documented. What every point will look like.

Can't communicate in break points, should communicate through style guide.

Retina display

A pixel is a pixel

In Photoshop should be able to scale up in two seconds. If you correctly used the guides than it should be really easy

Ideally the developer shouldn't have to go near Photoshop. A directory of all the relevant images cut up and named correctly is the best present you can give.

Optimising for retina display

Design clinic at 4.15pm today

Organising your stylesheets with Compass & SASS

Chris Eppstein @chriseppstein

Incomprehensible wall of tangled styles is incomprehensible..

Caring.com
A case study
SASS: A double edged sword

New approach
Consistency over flexibility
Optimize development

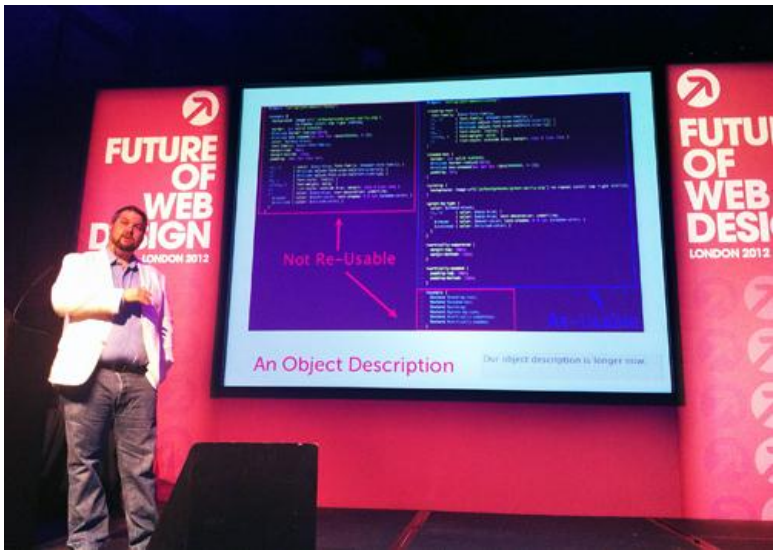
.unique{} + markup + .foundational{}

Style guides
Full width
Two column (primary left)
Two column (primary right)
Three column
utilities

You need to structure things carefully
You need clarity of intent

Take care to name your styles and document your styles and refactor things constantly, if you don't it will sap your soul!

However CSS isn't the best tool for organising, use SASS



SASS

So give a structure to what you want to do, i.e. background, fonts, padding-margin, etc.
Then name them with classes .background, etc…

Using "#extend %reading-text", every time it says %reading-text it will place the id there.

In sass, we describe objects using words and high-level concepts.

So we can define the classes in one and then reuse the %reading-text everywhere

Reading-text
Shadow-bx
Calming
Green-bg-type
Vertically separated
Vertically padded

Building markup on top of our stylesheets rather than the other way round

Sass' extend needs browser support

By **Pui-Ling Lau**, 16th May 2012, Future of Web Design Conference @ The Brewery, London

Separate CSS files

Library – core aspects – Like containers, backgrounds, spacers, lists, tables, forms, typography
Foundation – reset, layour, backgrounds, foregrounds, containers, spacers, typographies. Widgets
App – Features, one-off pages, experiemental styles, server traffic patterns – features, pages, app, product etc.

Profession of a design

App styles:	concept, prototype, variations
Foundation classes:	multiple uses, domain concepts
Mixin library:	Presentational concepts

Style concern: Typography

Use a ***vertical rhythm*** – Compass

Defining every style

Style concern: Spacers

Add space using dimensions from the vertical-rhythm and grid
Margins
Paddings
Un-paddings

Need a style guide for all this defining the classes and what each one does.

Style concern: Foregrounds

Style concern: lists/tables/forms

Smacss – Jonathon Snook

Style concern: theming

Naming is hard

Naming classes should be a collaboration

Designers must pick or approve the name
Developers should guide them through process of picking a semantic name

Find a name that describes the intent of a design element, not the appearance.

A too-specific name is better than a too-generic name.

Example: So it goes from Vibrant-blue-box –> secondary-box –> user-box –> user-todo-box

Use IDS for unique page elements. Specificity is good

Documentation

So that everyone is aware of what's going on.

Downsides

- Learning curve to style guides
- Harder to debug
- A lot of work
- Classitis

HTML5 and Human Interaction

Martin Beeby @thebeebs
Microsoft and uBelly

Extremely high expectations

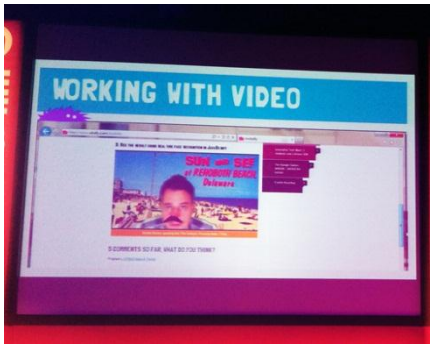
Audio and video

Speech input
Made capable by HTML5

Get media

Working with media

Determining every frame in a video of a guy and overlaying a moustache over the guy (see pic) at every frame by detecting movement and gesture. All done using HTML and JS. Gesture support.



Motion
Microphone picking up soundwaves, you can access using HTML5. Using the Doppler effect to control the screen using soundwaves, by detecting them. (Wow)
Microsoft implementing Doppler effect now.

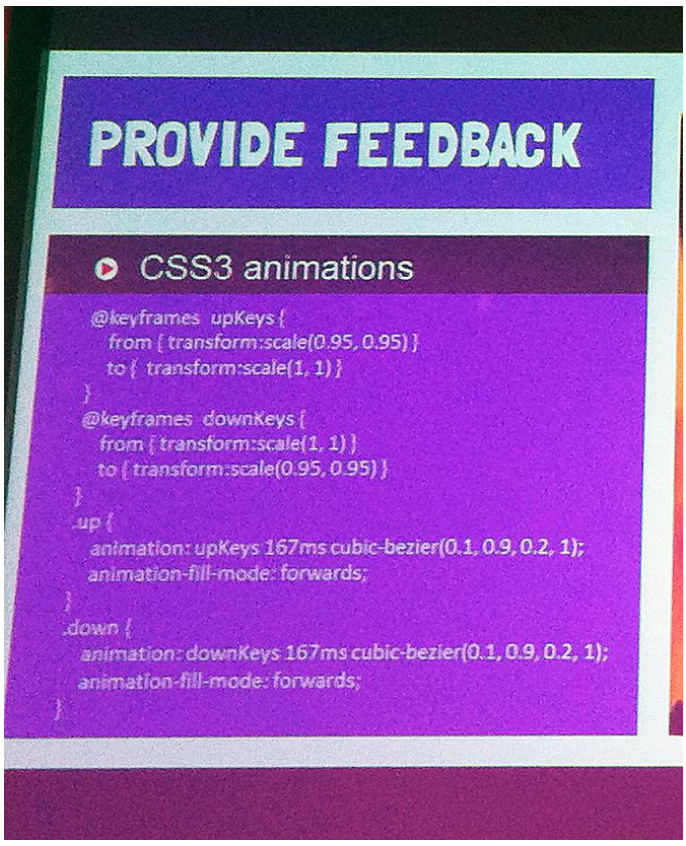
The Kinect Effect
The sensors are dumb, but it's what we do with them.

By **Pui-Ling Lau**, 16th May 2012, Future of Web Design Conference @ The Brewery, London

Keyboard
Make HTML5 system more usable on keyboard
<input type=search>
<input type=number>



CSS3 animation to provide visual feedback
For visual hint that the image has been touched



Allow any number of fingers

11mm average finger width
% of missed taps.
Recommended minimum size: 40px

HTML5

Audio and video
Mouse
Motion
Touch
Keyboard

Think about how we are going to use these in the future. And into usable systems.
Can we use these now??

Failing. And doing it well

Mark Boulton @markboulton

At some point you stop being applauded for screwing up and you start being chastised and blamed and made to feel bad.

On the web everything's been made to #fail!

Perfection



Something that shouldn't necessarily be strived for. The marketing of perfectionism is in products around us all the time. Companies build up perfectionism.

When something is that perfect, the cracks are much more apparent.
The further you try and get to perfection the more cracks will appear.
Perfection is actually a disorder

Cause-correct

Without mistakes other stuff would not have happened.
Ability to change tack really quickly is an important skill.
"Everyone has a plan until they get punched in the face" Mike Tyson

Drupal example

Hired to redesign drupal.org
Redesign the experience.

Fidelity curve:
Sketching –> Photoshop (Sketching all the way up to Photoshop with everything in between)

Spend most time in sketching process rather than Photoshop.
Producing high fidelity PSDs isn't feasible for responsive design.

High fidelity work for so many breakpoints. Shouldn't really be designing for all those breakpoints.
Clients paying for 8 times the amount of work.

If you spend time on a beautiful thing most people won't be honest with you. Being kind in that context doesn't do anybody any favours.

Just showing sketches of ideas, they will be honest and tell you what they want and don't want.

Drupal is made by developers for developers. There are very champions of users and content creators.
Trying to make them understand who they are dealing with.

Long time making paper prototypes, even if they look like shit, all the time.
Paper prototypes are the artifact of a discussion they are not the thing. It is your thinking process.

12 Weeks of no photoshop comps or HTML, testing with paper.

Failure with Drupal, didn't understand how things get done in Drupal community.

CERN example

CERN doing a bad job of telling people what exactly they do.
Trying to recreate wonder in the same way as CERN does and bringing it to the website

Careful to build up a thing in your head about a certain aspect of the design. Don't make a big thing about it when it really isn't that important.

It's not working

Less about skills and tools and about what is in your head and what you thought about it. Most of it is about critique. Not enough design critique on the Web.

The rules around critique

1) *Listen* – really listen to what they have to say
2) *The Work* – It's about the work not personal
3) *Conversation* - expect you to have a conversation with me

4) *Public* – It is public. Critiques should be fairly public
5) *In the Crit* – what happens in the crit stays in the crit. Don't take it home or the next day.

There needs to be more critique on the web. We are iterating.

The time spent thinking whilst doing something with your hands.

Love

Craft
Important distinction between craft and doing something as a job that you are paid money for. The difference is time. ***Where there is a deadline and money involved in that deadline. You can't craft and love something in the same way.***

Crafting is the time spent doing.

In work, to stop failing:

Speak a lot
Have design critiques, no structure to these critiques, just do it. Also talk a lot to clients, but with clients there will be a structure to critiques.

Be a project manager
Don't shirk responsibilities of management to project manager, be a project manager yourself.

agile, not Agile
Lot of people trying to make agile workflow work.

Critique

With clients. Not for clients
If person you are dealing with is an idiot than walk away

Value, not time
Problem with charging by time you become a commodity and a resource. And you are thought about in those terms. We charge by value, not time.

Don't hide from clients

No ambition
Don't have ambition, be a dreamer
Ambition is a goal, if you don't get it it's a problem and you've failed.
If you are a dreamer than you won't take things seriously, fight battles you don't need to and you can cause-correct.

Make mistakes. Be better.
We should fail to get us there.