1: What we talk about when we talk about sketching. | Adaptive Path

Sketching Out A New Path. Do you ever have trouble preserving inspiration from within? You might feel extremely motivated one day, only to be left.

Unlike the process that results from wireframe-based design, the sketchboard quickly performs iterations on many possible solutions and then singles out the best user experience to document and build upon. Those times when you suddenly reveal a picture of a solution that really nails the problem and gives everyone on the team a reason to cheer. Such moments bring together many of the most valuable capabilities of a designer, as follows: The ability to convey a solution pictorially Showing a solution is more vivid and far less abstract than talking or writing about it; pictures are both louder and more clear than words. The ability to presuppose new solutions Despite incomplete information about the problem, designers make instinctual leaps to offer potential solutions that would not have been arrived at through deductive logic alone. Designers push the boundaries beyond the obvious alternatives. The ability to fuse together a solution from competing constraints Design constraints solved one by one can create an unwieldy solution. Great designers arrange components of a solution into a whole that is more elegant than the sum of its parts. The trouble is that these moments are all too rare on normal design and development projects. After a designer sinks time into communication, requirements gathering, and documentation, there is precious little time to create amazing results. Where wireframes fear to tread The wireframeâ€"default design tool of most UX professionalsâ€"is a significant part of this problem. While wireframes are often necessary at the end of a process to clearly document and communicate the design, using wireframes earlier in the design process focuses time and attention on all the wrong details and activities. A design process starts with struggles against scope, flow and gestalt. Given the time it takes to generate a wireframe, we find that most designers can only create one wireframe per page. Then they slowly revise and compromise. Such a process eliminates the opportunity to explore and choose amongst the myriad of possible forms an interaction could take, nor allows you to evaluate which approach might best adapt to the comprehensive set of criteria. Wireframes also take designers into a hole. Wireframe development typically results in a designer slaving over a screen at his or her desk, not interacting with others, in order to improve upon the work. As documents, wireframes enable team members not to have to interact, which often results in work just getting thrown over a wall. Simply put, wireframes are too slow and detailed. Instead, designers need to focus the early stages of work on techniques that achieve the following: The paper is keyâ€"it brings all our thinking together into one space that we can roll up and take anywhere. On this large sheet of paper we roughly organize our problems and constraints. This brings whatever elements that should be driving or inspiring us onto the same playing field. We love using drafting dots to tack things up onto the sketchboard. So we can easily rearrange and rethink the relationships of our work. As proof of the last point, just think of animation storyboards. We tend to sketch at two levels: We sketch thumbnails using this multi-page template , to quickly force out a half-dozen or more approaches to a problem, or to convey a flow of an experience across many pages. With slightly more detail, we can see where the idea leads to and better evaluate the possibilities it holds. Ideas are cheap, and the sketchboard technique just makes them even more affordable. Faster, but higher-quality design iterations that encourage heavy collaboration Exploration of many ideas before investing time in polishing one design Sketching and collage activities that provide design the same speed and focus that agility gives to coding As a designer, the sketchboard allows you to create endless possible solutions in a vivid, pictorial form. Sharing the sketchboard With a large canvas full of sketched solutions, we can have a very productive discussion with our clients and with our partners from other disciplines. To gain from their experience and insight, we lead our partners through a walkthrough of the sketchboard, presenting the sketches as potential starting points for the ultimate solutions. This collaborative use of the sketchboard opens up the design process so that everyone can add valuable input before we become married to any one approach. From a process point-of-view, this increases visibility for management. Management can better appreciate the cost-value tradeoff of investments in additional design iterations. Originally, we started using sketchboards for the ability to quickly iterate on interaction design, but in the

process, we found these additional benefits: Our design solutions are dramatically improved because there are more iterations on the right issues and a lot more people participate in the process We earn greater trust and win buy-in from stakeholders because everyone understands why the chosen solution is the best solution We rapidly move from loose requirements to a clear understanding of what to wireframe and prototype, and consequently, we are able to quickly produce higher fidelity wireframes The sketchboard adapts well to almost any type of design problem we come across, and works well within different types of processes But, perhaps, the best result of the sketchboard is that you can proceed into wireframe documentation with the right answer in your pocket.

RESEARCH DESIGN : SKETCHING OUT A PATH pdf

2: sketching â€" Research into Interaction Design Practice

sketch-based path design, however, is largely unexplored. Various aspects of our system draw upon existing research. Our interface is largely driven by a single lasso menu and quick.

What we talk about when we talk about sketching. February 6, By Dane Petersen I want to take a moment to have a deeper, more reflective conversation about the role that sketching plays in my professional work, and how it has evolved it over time. Of explorations and free associations. A few years ago my approach to sketching coalesced around a technique that helps me explore a problem space by using a combination of words and sketches to flesh out my understanding of potential ideas, concepts or solutions. The sketching is highly generative, best done in a focused session under the influence of caffeine and noise-canceling headphones. My brain has a tendency to free associate and sometimes these sessions spiral out of control, but they are useful activities to conduct at the beginning of a project, as I begin identifying and blowing past the tacit boundaries of a space. As it turns out, this technique is a great personal activity that gives me a huge jumpstart when it comes to exploration. Indeed, as design is more an act of choosing from alternatives than it is an act of spontaneous genius, I find that the more options especially outlandish ones my brain can get out in front of itself, the better. A case study in explorination through sketchination. During my graduate program I pursued a project that looked into how one can bring a sense of the outdoors into an indoor space. Through sketching I started by exploring the miscellaneous techniques people use to stay connected with the world around them: I then sketched potential concepts that would address this challenge, ranging from digital windows to Lifescapes albums, Harry Potter enchanted ceilings to office squirrels, real-time snow globes to chainsaws: Some of my explorations were light on sketching, but heavy on notes. Again, my goal is to externalize ideas in whatever form my brain deems necessary, be it visual or written: As I honed in on trying to represent the outdoors in the workplace, I explored the various artifacts of that environment as opportunities for intervention: And as I studied light as a medium for design, I brainstormed various ways to prototype in it: On the topics of color and reflection a type of color. Color plays a huge role when I sketch like this, and while the aesthetic results can be delightful, I have discovered there are deeper implications in how the act of coloring changes how I think about my sketches. Laying in color, then, triggers ideas that drive the next round of inking, which I in turn color, triggering more ideas. Physically going over my sketches in color and reembodying their forms forces me to engage with them, consider the connections between them, at a depth that is impossible to achieve by simply looking them over. Getting out of my head. At Adaptive Path we work on small, tightly collaborative teams of designers. In response to a prompt each designer sketches as many ideas as possible, fueling inspiration within the team by sharing out concepts as we go along. In a typical project we often come up with hundreds of concepts, which we then cluster, prioritize and re-concept as we hone in on the best solution to carry forward. I quickly found that I needed to adapt my sketching style to work more effectively within these fast-paced group contexts. In this case, my sketches need to be as much a communication tool as they are a generation tool. The CMYK sea change. Since most of my work is super-duper top secret, here are some example sketches depicting concepts aroundâ€¦ bees. While I still use my sketchbook for meeting notes, personal reflections and other creative endeavors, I now favor half-sheets of copy paper for project work. Each concept is described by a sketch, a short description, and a name. Best crumple it up and start over. Working in sharpie keeps me from getting too absorbed into the details, and the limited color palette keeps me focused on highlighting key areas, not producing works of art. Each concept is clear, bold, and can generally be recognized from across the project room. Since a concept sketch is, essentially, the atomic unit of design, and this approach produces only one concept per half-sheet of paper, it makes them pretty easy for other people to grok at the atomic level. Finally, when it comes time to package our work, the half-sheets feed nicely into a document scanner. Andâ€¦ This has been my personal journey in sketching, shifting from a highly personal, highly specialized technique that helps my mind break open and explore new ideas, to a technique that is more adapted for collaboration on a small design team. That said, concept generation is just one small part of the design process that can benefit from a thoughtful approach to

sketching. And sketching on paper is just one form of sketching. Thanks, and happy sketching!

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3: Sketchboards: Discover Better + Faster UX Solutions | Adaptive Path

Experimental Design & Methodology Plan containing a source, goal, and path to get there Sketch out what you believe the results will be for groups if.

Despite my reliance on the computer to execute my work, I always have a sketchbook and pencil at my side. Believe it or not, sketching preceeds computer execution to some degree on every project that comes through our door. Sure, those characters could attempt to use their powers without those tools, but the results may prove disastrous. In my creative agency experience, I have observed there to be distinctly different ways of sketching for different purposes or tasks. I have narrowed them down into the following five categories: Mental sketching is all about submerging oneself in a design challenge, in search of concepts that will drive everything forward. It is less about what the sketches look like and more about the free flow of ideas onto the page. Nothing is wrong and everything is worth considering. I most often utilize this method of sketching in the early stages of logo design. After research has been made and creative briefs laid out, sketching is the incubator that turns that input into something more solid. In order to explore as many solutions as possible, this is not the time to fuss over details. Instead, quantity and variation are key. By the end of a session of mental sketching, multiple pages of sketchbook paper will be littered with small loosely drawn concepts. This is where proof sketching comes in. These are the more detailed or cleaned up versions of selected concepts that come from the mental sketching process. When these sketches are presented to the client, it allows them to choose which concept satisfies their needs. In the event that none of concepts work for the client, we have the chance to find the right solution prior investing time and labor on the computer. These sketches involve boxes, lines, and squiggles galore that may seem trivial at a glance, but are quite important to the design process. These are the sketches most commonly associated with collateral design. That could be anything from brochures, to flyers, to stationery, to e-blasts, etc. These sketches explore different layouts, folds, and formats. Essentially, they establish a framework for the design, and allow us to test multiple design avenues before committing to one. These differ in that they are the precursor to wireframes for web design. There are many different possibilities when it comes to the way a website can look and function. This rough sketching method provides a quick, flexible way to explore options. These pre-wireframes are reviewed internally before being adapted to a digital wireframe format. The digital wireframes are what the client is given to show the basic architecture of the site and clearly communicate functionality. These sketches are the basis of what the intended illustration will look like. The sketch establishes elements of composition and shows a preview of what to aim for. It acts as framework upon which the design is built, and often is a concept that is scanned and digitally traced over. All these different forms of sketching play an important role in the design process in their own unique ways. Overall, the practice of pushing the pencil allows the designer to pave out a well directed path to the completion of a design. With hands unshackled from the mouse, ideas flow freely. Oh yes, and there is also that part about saving time and money. If you want to see more real sketches in action, check out our case studies here.

4: Design Your Progress Â» Sketching Out A New Path

He is an experience designer focused on UI and visual design at Gomoll Research + Design, and runs Rohdesign Studios, a small design and illustration firm. Mike is the illustrator of REWORK, the best-selling business book from 37signals.

Leading artists share their top sketching tips for beginners. Shares Getting started with drawing can be more daunting than you might expect. For this article, we asked seasoned artists for their top sketching tips for beginners. This expert advice should get you off to a flying start. So get your best pencils ready and dive in. Take control of your pencil Tripod top and extended tripod bottom grips "If you position your hand closer to the end of the pencil, you have more control and precision, but heavier strokes darker markings ," says illustrator Sylwia Bomba. Avoid smudging Use an extra piece of paper under your hand to avoid smudging your work "When shading, use an extra piece of paper underneath your hand," advises artist Brun Croes. Instead, use smudging to your advantage every now and then to smooth out shading. You can do this with several tools. I use a simple piece of tissue paper to get the job done. Use a blending stick for smooth shading Create subtle shading by smudging large areas of soft charcoal It is possible to create smooth, blended effects using pencils â€" for example, to capture a sky. Vary your lines Shifts in the width and darkness of your lines will create interest Use varied lines, says illustrator Rovina Cai. Subtle shifts in the width and darkness of your lines will create a dynamic, visually interesting drawing. Controlling the kind of mark you put down can be tricky in the beginning, but with practice you will be able to create a variety of marks that work together to make a cohesive image. Experiment with different pencil grades from 3H to 6B and with holding the pencil at different angles. Character design is a whole discipline in itself, but this helpful sketching technique is a good place to start. The purpose of finding a strong and interesting silhouette is to create an easily recognisable character that will remain clear in the visual memory of the viewer. Then show a friend or colleague, and ask what they see. Create curly hair with simple lines Drawing curly hair in four steps Want to draw curly hair? Illustrator Eva Widermann suggests these sketching tips: Now loosely draw a wavy line down between the two lines. You can already see a curly ribbon forming before you. Now connect the open parts on the sides, remove the guidelines, and add some details. Artist Justin Gerard has a nifty sketching tip to help. As you work, take advantage of this in order to arrive at a more successful drawing. Leave some areas untouched to add a bit of texture to your sketch. Make it symmetrical but not quite Keep a nice contrast going between a finished look and a more of a sketchy feel "I like symmetrical drawings, but they often look boring all too quickly," says Croes. Keeping some elements asymmetrical helps to avoid boring repetition. Mix things up with irregular lines An example of an illustration using irregular lines "The use of irregular lines when shading adds a lot of dynamism to your sketch," Bomba says.

5: Sketching is the new black : inspirations from the analog world | Adaptive Path

Apex's sketching software is used by appraisers, tax assessors and insurance adjusters and draws floor plans of real property and automatically calculates the square footage of the location.

6: Five Sketching Methods Critical to the Graphic Design Process

Sketching for conceptual design has traditionally been per-formed on paper. Recent computational tools for conceptual de-sign have leveraged the availability of hand-held computing de-vices and.

7: Sketching User Experiences: Getting the Design Right and the Right Design [Book]

When it comes to Web and software design, the pen(cil) is often mightier than the Design Suite. What I mean is: Tech is cool, but don't fall under its spell. It's often when you remove the technological layers between you and your thoughts

that the best ideas sprout.

8: Microsoft Research â€" Emerging Technology, Computer, and Software Research

Design Evaluator is a computational tool to support design reasoning. In this paper we discuss how architects reason about spatial relations, functional concerns and 3D space with drawings.

9: 10 sketching tips to help you make your first marks | Creative Bloq

Sketching User Experiences approaches design and design thinking as something distinct that needs to be better understoodâ€"by both designers and the people with whom they need to workâ€" in order to achieve success with new products and systems. So while the focus is on design, the approach is holistic.

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