Dutch designer Christian Boer created a dyslexic-friendly font to make reading easier for people with dyslexia, like himself. “Traditional fonts are designed solely from an aesthetic point of view,” Boer writes on his website, “which means they often have characteristics that make characters difficult to recognize for people with dyslexia. Oftentimes, the letters of a word are confused, turned around or jumbled up because they look too similar.” Designed to make reading clearer and more enjoyable for people with dyslexia, Dyslexie uses heavy baselines, alternating stick and tail lengths, larger openings, and serif-like slants to ensure that each character has a unique and more easily recognizable form.

http://www.slate.com/blogs/the_eye/2014/11/10/christian_boer_s_dyslexic_is_a_typeface_for_dyslexics.html

I was blessed to grow up around a grandmother who cooked every meal like she was feeding a dozen famished farmhands. She never spelled out all her various tricks and short cuts... let's not call them hacks. She just did what she did, and I picked it up by osmosis, using a juice glass for a biscuit cutter and watching for pockmarks in the pancake batter.

Endless hours in her kitchen made me a confident chef long before I was in a position to buy my own groceries. Not everyone is so fortunate, I know. http://www.openculture.com/2014/11/53-the-new-york-times-videos-demonstrate-cooking-techniques.html

52 New York Times Videos Teach Essential Cooking Techniques: From Poaching Eggs to Shucking Oysters

TED: Vincent Moon and Naná Vasconcelos: The world’s hidden music rituals

French filmmaker Vincent Moon travels the world with just a backpack, a laptop and a camera. He’s filmed Arcade Fire in an elevator and Bon Iver in an apartment kitchen – and single-shot films of a Sufi ritual in Chechnya and an ayahuasca journey in Peru. In this talk, he explains how film and music can help people see their own cultures in a new way. Followed by a performance by jazz icon Naná Vasconcelos.

The New Black in design:
Not very new, but very moving. http://stevemccurry.com/

The New Black in movies:
“Her (2013)” I am sure most of you have already seen it, but for the ones who haven’t seen it, this movie sketches a futuristic scenario in which a man falls in love with his operating system. A thoughtful, must-see movie especially for interaction designers.

The New Black in design:
Not very new, but very moving. Design is about storytelling, and photographer Steve McCurry does a wonderful job in his photo collection of the “Power of Play”.

http://www.facebook.com/uid

http://stevemccurry.com/
galleries/power-play
Go check out the results in the Art Studio! The models will be there for a couple of days more.

**THE WEEK THAT WAS**

**IxD1 User Research**
- Forestry Machines

**APD1 Roleplay**

**Friday Mac & Cheese Pub**
A thousand thank you’s for saving this Friday’s pub!

Share weekly updates by sending photos to: wozzop@gmail.com
We love hearing from you!

Trending in the IDI Studio: working on the floor and a new (some are calling ‘professional’) ping pong table with net.
“Always design a thing by considering it in its next larger context—a chair in a room, a room in a house, a house in an environment, an environment in a city plan.”—Elie Saarinen

Roughly four and a half years ago, a few months before Windows Phone 7 was shown at 3GSM, Albert Shum and I were discussing some ongoing projects and the challenges ahead. At some point he casually said “We’re going to need apps.”

Yes, we were definitely going to need apps. Before he mentioned it though, I hadn’t really thought about it much—we had been focused completely on the design of the product.

“We should do something about that.”

I wasn’t really sure what he meant. What were we supposed to do? We were the product design team. We design the phone, and then developers build the apps. It’s painful to recall this conversation now, and to know that I thought about the problem in this way. But I also think of this conversation fondly as the beginning of an ongoing shift in the way I think about what my role as a designer is and can be. Up until that time, everything I had studied and worked at in design was focused on the skills and processes for designing and building tangible products. The intended outcome of my work was the making of a singular thing, the best thing that could be made for the design problem at hand. Once designed, other teams were responsible for marketing it and making it available to the people we designed it for. And then people buy it or use it. Somehow.

As I’ll assume everyone knows well today, a good phone isn’t just the quality of the device in your hand, it’s the sum of the apps and services and accessories and cases and connected devices around it. If we wanted Windows Phone to be a great product, we would need to think of the product ecosystem as being a design problem as important as the product software.

This kind of ecosystem problem isn’t unique to phones. For me personally, the way my conversation with Albert (and the work that followed) shifted my thinking has become generalized this way: if I want the products I work on to be great, I need to think of the spaces adjacent to the product as being a design problem as important as the product itself. Though a lot of the Design canon is focused on the quality of craft—the details make the product after all—a lack of attention to the problems around the product may mean very few people ever experience all your attention to detail. I’ve started to think of these problems as being the product ecosystem—"an interaction design space at the other end of the spectrum from a Microinteraction. Any friction that might prevent your product (with all its wonderful details) from being made or connecting with your customers is a design problem worth spending time on.

In the years since my conversation with Albert, I’ve learned to look for three categories of problems around the products I’m designing that may prevent the product from being built or from reaching the people we’re designing for. Once you begin to look for and recognize these problems, you can start to approach them the same way you would any other design challenge.

1. Network Defects

The most successful products today have some kind of ecosystem that supports them. This might be a network of users, a developer community, or accessories made by third party manufacturers. A supporting ecosystem not only makes the products it supports better for customers, it creates an environment that is extremely difficult for competing products to enter. A challenger can’t catch up just by working harder or faster to build a better product—they need a comparable ecosystem to grow around them. Building a competitive ecosystem makes the competitor dependant on resources they don’t have direct control over.

2. Barriers to Entry

Before someone uses your well designed product, they need to hear about it, they need to know about it, they need to find it, they need to try it, and then they need to choose it over any alternatives. While most of a product designers focus will tend to be on how the product works in regular use, there are many barriers that will get in the way of people trying any new product in the first place, let alone using it regularly. Similar to challenges involved in building a product ecosystem, the barriers that prevent you from connecting with your potential customers will likely show up outside the normal bounds of what you think of as your team’s immediate responsibility. Good product teams will spend a lot of time thinking about the first use or “out of box” experience. Marketing teams will work on getting the word out. But that might not be enough.

3. People and Process

You cannot mandate productivity, you must provide the tools to let people become their best. —Steve Jobs.

Out of the details

So why “Macrointeraction”? There are more traditional labels (and distinct disciplines) that apply to these problems: Evangelism, Marketing, Public Relations, Product Management, Strategy, Operations, Human Resources, and Business Development to name a few. Thinking of these problems under traditional labels makes it easy to think of these problems as being someone else’s job. Since these problems affect the product you’re working on, they are worth getting to know, and considering how you might help. If you’re light on design resources, it may make more sense to stick to your usual product work. But if you can give yourself or your team the time, start looking out for these larger interaction problems. There are many days where I find myself debating a design detail with a few other members of the Twitter design team and realize that the time I spend adding my opinion to the mix might be more effectively spent looking out for other blind spots around us.

As designers, we hold work with carefully polished details in high regard. But there are many ugly products that succeed for their users by getting their marketing or distribution right. And there are beautifully detailed products that fail for lack of consideration of its price, who it’s for, or how people will find it. An intense focus on design details can be blinding. Throughout your process, continue stepping back from your work to consider the bigger picture interactions around you and the product—they may have a lot more impact on your product’s ability to succeed.

Read full article here: https://medium.com/@mkruez/macrointeractions-10a16eaa5f93
EVENTS

GAMEBONANZA

When? November the 26th, 18:00-21:00
Where? HUMlab, underneath the university library
What? Try games in all forms, no prior knowledge needed, and listen to guest speakers
Laine Nooney and Justyna Fryczak

On the Gamebonanza Laine Nooney will talk about the history of the early 1980s Apple II-games and their similarity to the contemporary indiegame movement. Justyna Fryczak will present her ideas about developing empathy through single-player video games.

WELCOME!