You can

Proto-

type

Anything

#1

A letter from the zine team

What you hold in your hands is a prototype of a zine about prototyping made by a few designers at IDEO NY.

People are sometimes confused about what we do at IDEO. What do we make? How do we make it?

We decided to create something to help answer that question. We chose a zine because it embodies creative confidence—it's a space for people to create and to explore interests without fear of judgment.

People also tell us they want to learn more about the process we use to come up with and refine new ideas. These pages explore the nuances of the prototyping process in a way we hope you'll find interesting and useful.

At the back of the zine, we'll ask for your feedback. We hope you'll let us know what you think and say hi.

:)

"A PROTOTYPE IS A QUESTION EMBODIED."

Diego Rodriguez also said: "Similar to the scientific method, productive prototyping is about asking a single question at a time, and then constructing a model in the world which brings back evidence to answer your question. The goal of a prototype is not to be right, but to get an answer. That answer is what allows you to move forward with wisdom."

Source: http://metacool.com/

David & Tom Kelley wrote this in their book *Creative Confidence:*

" What's the best way to make progress toward your goal? In our experience, it's to build a prototype, an early working model that has become a key tool of design thinkers.

The reason for prototyping is experimentation—the act of creating forces you to ask questions and make choices. It also gives you something you can show to and talk about with other people. We often build physical prototypes. **A prototype could be an array of Post-its™ to simulate a software interface. It could be a skit in which you act out a service experience, such as visiting the emergency room at a hospital. Or it could be a quick version of an advertisement describing a product or service or feature that doesn't yet exist.**

In addition to speeding up experimentation, prototypes are easy to throw away when they fail. Creativity requires cycling lots of ideas and some failure is unavoidable. The best kinds of failures are quick, cheap, and early, leaving you plenty of time and resources to learn from the experiment and iterate your ideas. The more you invest in your prototype and the closer to "final" it is, the harder it is to let go of a concept that is not working well. "

TEST KITCHEN

In Doug Hwang's South Williamsburg apartment, he and Ed Sandoval shared drafts of their future restaurant's dishes and atmosphere with small groups. The feedback came to define what Tygershark would become.

—

QUESTIONS DOUG AND ED WERE PROTOTYPING

What is our version of Korean-inspired food?
What is our brand?
What is the experience people want?

Most of the photos kindly shared by Suzette Lee.

Doug Hwang: The idea for Tygershark really started when I helped my friend build out his restaurant. I was like, I can do this. So I started to pursue it. At first it wasn't really serious, but I've been thinking about this thing for over 6 years now.

Ed Sandoval: I had left Mission Chinese and started doing a pop up called El Bronquito all around Williamsburg. I was doing the pop up for almost a solid year until I ran into Doug.

DH: We got to know each other through cooking. It wasn't "let me pitch you this idea." I'd help Ed out at El Bronquito and the prototyping kind of started there. It would be Ed's menu, and then we'd do one thing together. There'd be a series of three tacos, and then, like, a soup noodle at the end. El Bronquito being a pop up, you're putting food out and charging people to basically test it. It was a space for us to really try something new.

Erika Lee, designer at IDEO NY and one of the test kitchen's early attendees.

The feedback I gave was to rein them in (to be realistic) but also to inspire them. For instance, I pushed Eddie to lead with flavor before reinventing the recipes, to learn from history, keep it simple, start small, and edit, edit, edit. I wanted him to learn the basics, the rules and history first, then learn to break those rules.

The only way to learn was to do it.

ES: For 6 months, Tygershark was a theory. We'd hang out all day, drive around in the jeep talking. Eventually we found a path where we both connected. As we started getting there, I was like, alright, let's fuck around with some ideas.

It all started with a Korean cornerstone, and I had to learn the food. The only way to learn was to do it. Because I don't come from a Korean background, we had to bring people in who were familiar with it to authenticate it. We started with a lot of Doug's friends that were familiar with the type of cooking I was experimenting with and they gave me strong feedback.

In four weeks, we did four test kitchens—one a week. At first, it was a little defeating. I wasn't getting it. I was trying to take how I was cooking and the flavors I knew, which were really aggressive and in your face, and apply that to eastern cooking, which is a little more delicate. The salt content was way less than what I was used to.

With each test kitchen, they built confidence in themselves and opened up to feedback and iteration. The invitee list grew larger and there was a buzz amongst old and new friends.

DH: Basically, Ed had to re-learn a lot.

ES: I had to unlearn a lot of shit.
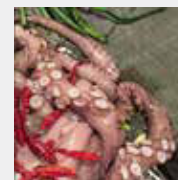
Some people would be like, "Oh, it'd be nice if there were seats," but then we ended up getting all these stools and nobody used them. People just wanted to mill around and hang.

DH: But through that, things got really interesting and really good. Once Ed had the building blocks dialed in, we would put a dish together as traditional as possible, then we'd blow it up, and put it back together like an alien who'd never seen it before. That's where the creativity and the newness came out.

Typically restaurants will soft open, but it's formal. The chef and their team will create a menu and they will test the food internally, but they don't put it out there until they open— they soft open.

We were trying to do something that was more like us, something that was new and a little different. There was no clear thing that existed that was Tygershark, where we could be like "Oh, that's our play book, let's do that." We had to go through this whole prototyping thing to figure out and come to who we are.

ES: Our test kitchens were mayhem, they were crazy. My friend said the first test kitchen we ever did was basically a mosh pit that we threw a bunch of food in the middle of.

DH: They were in my apartment, which is what you'd imagine a traditional Brooklyn loft to look like—straight out of an Urban Outfitters dream catalogue or something. Ed just used the apartment kitchen. There was a little island in the middle and we'd have 6-8 people huddled around the island and like two stools. Some people would be like, "Oh,

The cool thing about each kitchen was that they learned things that they never would have otherwise. The assumption that a restaurant should have a place to sit–of course a restaurant needs chairs and menus right? Turns out, not necessarily.

it'd be nice if there were seats," but then we ended up getting all these stools and nobody used them." People just wanted to mill around and hang.

ES: When we tried to offer something for the "customer" because that was what is expected, those things never fared well. They went unnoticed. The stools, the menus that we printed out, the cards to write notes. By the end, we just had a little bit of booze and a coursed out section. Instead of having a menu for everybody, I just started handwriting them. I gave people the bare necessities.

I don't think people were coming there to take it really seriously. It was very informal. What it was really about was bringing people together that we cared about that wanted to be a part of the experience we were building and seeing how that thrived.

DH: Those test kitchens, as crazy as they were, are basically what Tygershark is going to be.

ES: We tested our theories out.

DH: There was a whole progression. We just kept adding and adding these little touches and flairs to make it more of a restaurant experience.

The final restaurant setup has an open kitchen. Our test kitchen was a similar setup and we want to bring that access to the chef and the food, to have that connection to seeing the food being put together and maybe even talk to Ed. We're going to jam a whole bunch of people into a space—there's going to be more air conditioning and more service though.

Through those tests, we really did grow into our space, so that once we open the final version of the restaurant, we'll be ready to do it.

It truly became a fun hangout spot, something I know Doug has envisioned for his restaurant—a relaxed safe haven, where people can drop by for some good comfort food and hang out to shoot the shit.

It seems like a great idea to bring this process (live prototyping) and the ambiance that it creates into their final restaurant, maybe as a members-only, once-a-month test kitchen in the space.

Tygershark opens in October 2015
581 Vanderbilt Avenue
Brooklyn, NY 11238.

www.tygershark.nyc
Instagram: tygersharknyc

Think with your hands, build something or try something, then talk about it, not the reverse.

Perry Klebahn said that.

WORKAROUND

THESAURUS

MacGyverism
American English

An ingeniously improvised solution to a problem. After the US television show MacGyver (1985-1992) in which the eponymous secret agent resolves crises through practical application of scientific knowledge and inventive use of common items.

Système D
French

A manner of responding to challenges that requires one to have the ability to think fast, to adapt, and to improvise when getting a job done.

Jugaad / Juggaar
Hindi-Urdu

An innovative fix or a simple work-around.

Trick 17, Trick 77
German, Swiss German

An ingenious trick, a clever but usually simple approach to solve a problem.

Kludge
Origin Unknown

A workaround or quick-and-dirty solution that is clumsy, inelegant, difficult to extend and hard to maintain, yet an effective and quick solution to a problem.

"N boer maak'n plan"
Afrikaans

"The farmer makes a plan"; an instance of thinking on one's feet to devise a new way of looking at something.

I once had a design professor in France tell me that MacGyver is the patron saint of Design, which is a pretty powerful thing to say when I think about it.

Selma Durand
designer industriel chez IDEO New York

70, 80, 90, 100 MODELS

When Microsoft approached IDEO, it became clear in early conversations that they wanted to design a mouse that was going to be better than anything that preceded it. ==The first step was looking broadly to make sure that we were exploring all the possibilities.== So, going out and talking to people about how they use their mouse—observing them, watching them, the nuances of computing. That led us to insights, which we built prototypes of and tested.

Quick model making was key. I think we built 70, 80, 90, 100 different foam models quickly.

[Q1: How do we make the mouse more accurate?]

We started by building small mice that were symmetrical, that were round. We did that so you could actually capture the mouse in your fingertips like you capture a pen, and get a higher degree of accuracy.

We were surprised when we went off and did testing with prototypes—tests like tapping tests and maze tests—that ==although the mice felt more accurate, they failed in 70% of the tests.== They couldn't perform better than a traditional elongated mouse. What we discovered was that having the mouse fully encompassed in your hand gave you more control over it. Your hand and the resting posture of your hand on the table, not your fingertips, gave you control.

[Q2: How do we give users more comfort and control?]

==Moving the ball forward on the mouse was the biggest change that we made.== Mice had been driven by a manufacturing point of view where it was meant to look like the PC and be made cheaply.

The cheap way to make the mouse was with the ball in the back. Watching the motion of peoples' arms, we realized that moving the ball forward would allow you to use a shorter motion of your arm for a fuller motion on the screen.

If you look at a mouse today, most have a ball maybe not all the way to the front, but forward of center. That's become kind of the standard for mice.

- Paul Bradley

Paul was an IDEO designer for 22 years, from 1985-2007. He created a long list of memorable products, including the first Microsoft mouse, one of the earliest tablet computers, and a long-lasting design language for HP's printer division.

THIS Zine

1. "I made our first prototype by just grabbing a handful of paper and folding it in half, then adding and removing pages until we got to a weight that felt right to us." - Thom
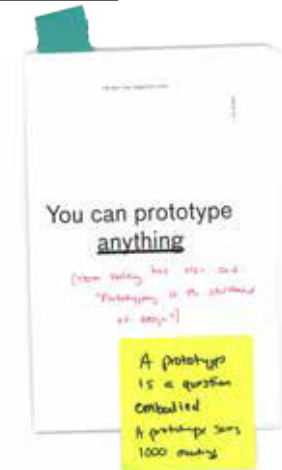
3. "Once we had content, we gave a pretty undesigned version of it to people. We saw a lot of them flip through the pages, but not dive in. So, we added design structure that gave the layouts hierarchy and more visuals, making it easier to engage with." - Thom

4. "Thom and Bailey brought a prototype to me for weekend reading. My first response was that it was a magazine, not a zine. So we decided to make zines that focused on one topic." - Ashlea

2. "We wanted to know what would be interesting for people to read. So we tested some story ideas by interviewing coworkers. In two days, we had features on the future of comics, the analogous relationship between football and ballet, and what value side projects bring to a designer who moonlights as an erotic novel voice actor." - Bailey

5. "We also gave ourselves constraints. Our zine would be a maximum of 10 spreads, focus around one idea with an opinion, and be just the right amount of reading for a subway ride." - Ashlea

Hello there

Now that you've read our first zine, we'd love to hear from you.

We've been asking ourselves a big question: what do people want more of from IDEO? With this zine we are prototyping something more specific: do people want stories that they can hold in their hands? We need your feedback to help us take the next step. Tell us–

Should we do another zine? Or something else?

Email is probably the easiest way to connect with us. Our email address is creativetype@ideo.com

Otherwise you can call or txt us at (334) 721-4336.

Don't be shy, all feedback is welcome. Thanks.

Bailey + Thom

This first edition of I'm not the creative type by IDEO is limited to five hundred copies, all of which have been assembled by an IDEO New York designer.

This is copy _____

IDEO (pronounced "eye-dee-oh") is a global design firm that takes a human-centered, design-based approach to helping organizations in the public and private sectors innovate and grow.

We were founded in 1991 with the faith that everyone is creative.

www.ideo.com

we try to
make things
better for
people.

IDEO

I'm not the creative type is a zine to spark imagination. Everyone is born with an innate creative ability, it's just a matter shedding fear of judgment through inspiration, process and craft.

Prototyping is one of those processes.