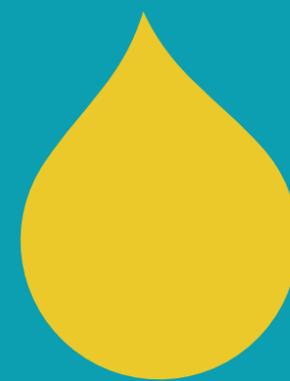


« Design » n'est pas un gros mot.  
Philippe Gervaise



DRUPALCAMP  
PARIS 2013



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Windows Azure

# Philippe Gervaise

- Designer
- Design web depuis 1996
- Drupal depuis la version 4.6 (2005)
- « elv » dans la communauté Drupal
- Thémeur

# Design ?

- Définition ?
- Évolution du sens qui suit celle de la société

# « Design »

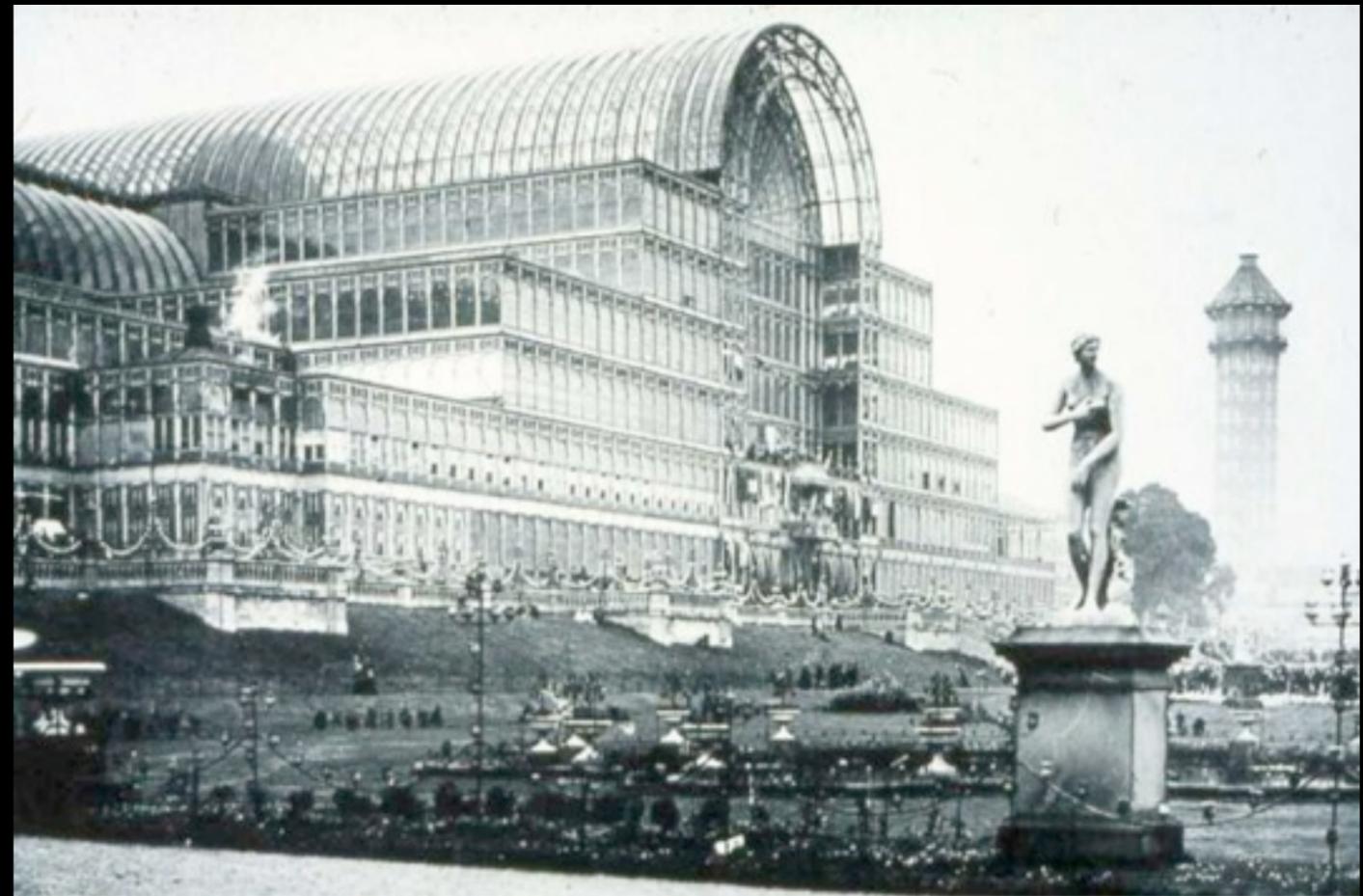
- Latin « designare »
- Italien « Disegno »
- Moyen français « desseigner », projeter, « dessein »
- 1750 : « dessin » et « dessein »

# Révolution industrielle

- 1730 – 1840
- L'industrie remplace l'artisanat
- Production de masse, fabrication peu coûteuse pour vendre plus

# 1851

- Exposition Universelle de Londres
- Crystal Palace



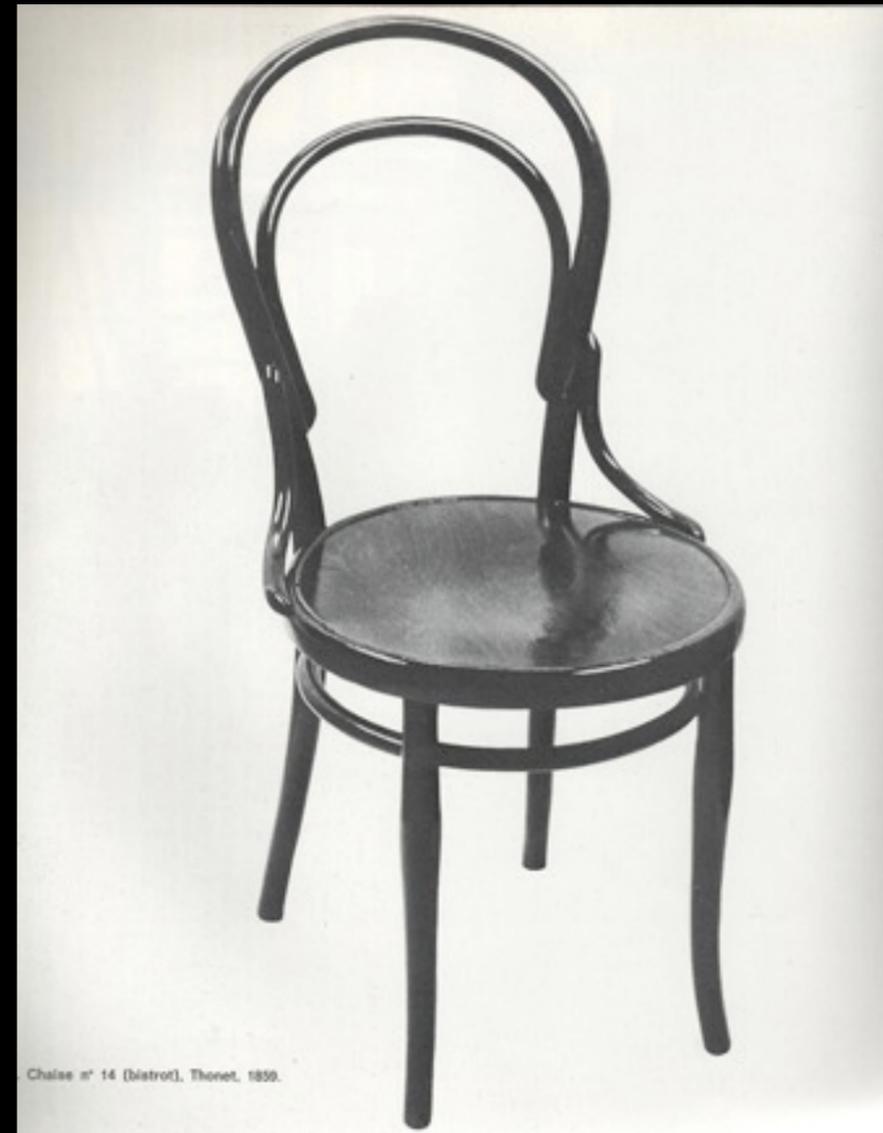
# 1851

- Exposition Universelle de Londres
- Crystal Palace



# 1859

- Chaise Thonet N° 14



Chaise n° 14 (bistrot), Thonet, 1859.

# 1859

- Chaise Thonet N° 14



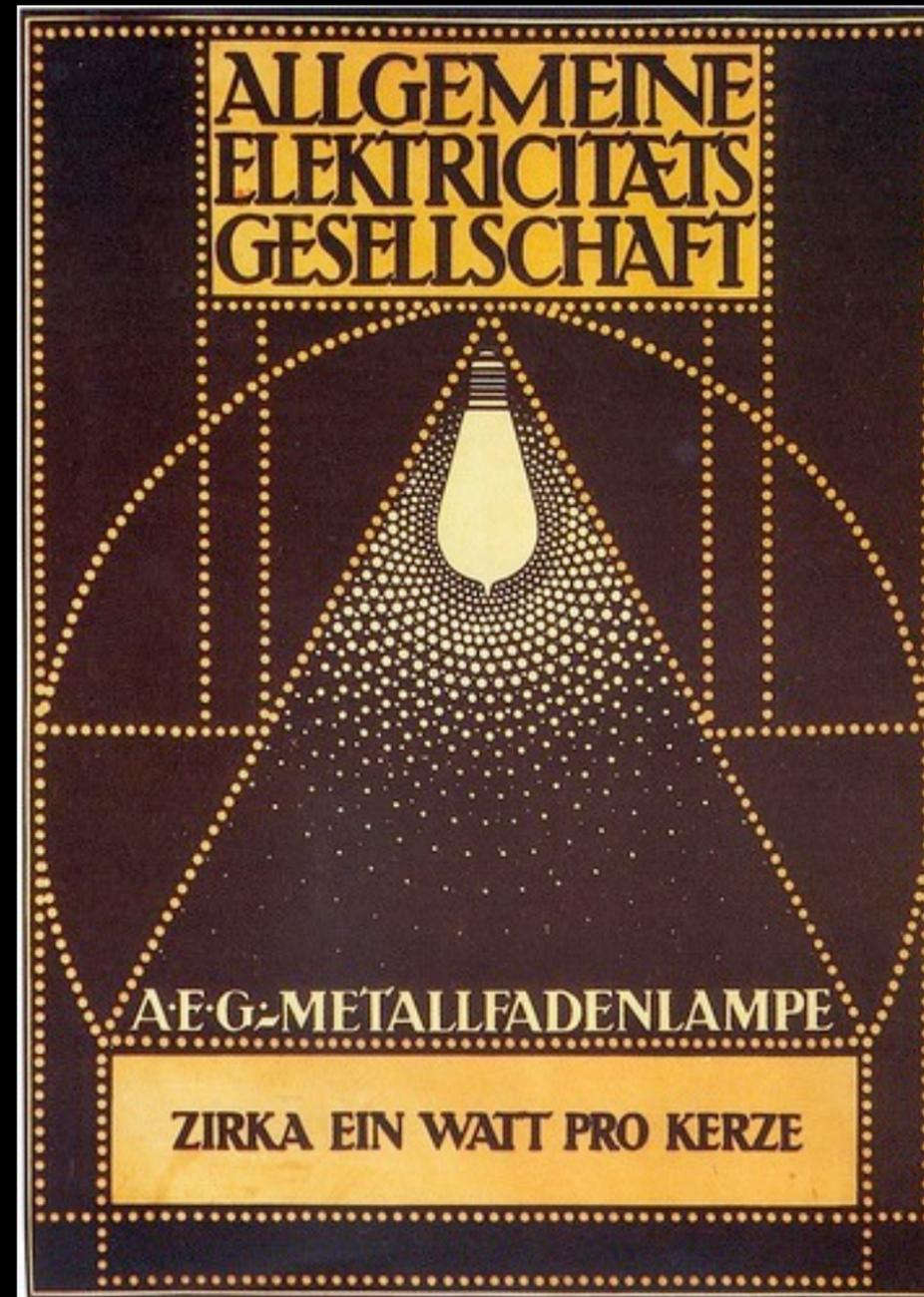
# 1908

- Peter Behrens
- AEG
- Design global



# 1908

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- Design global



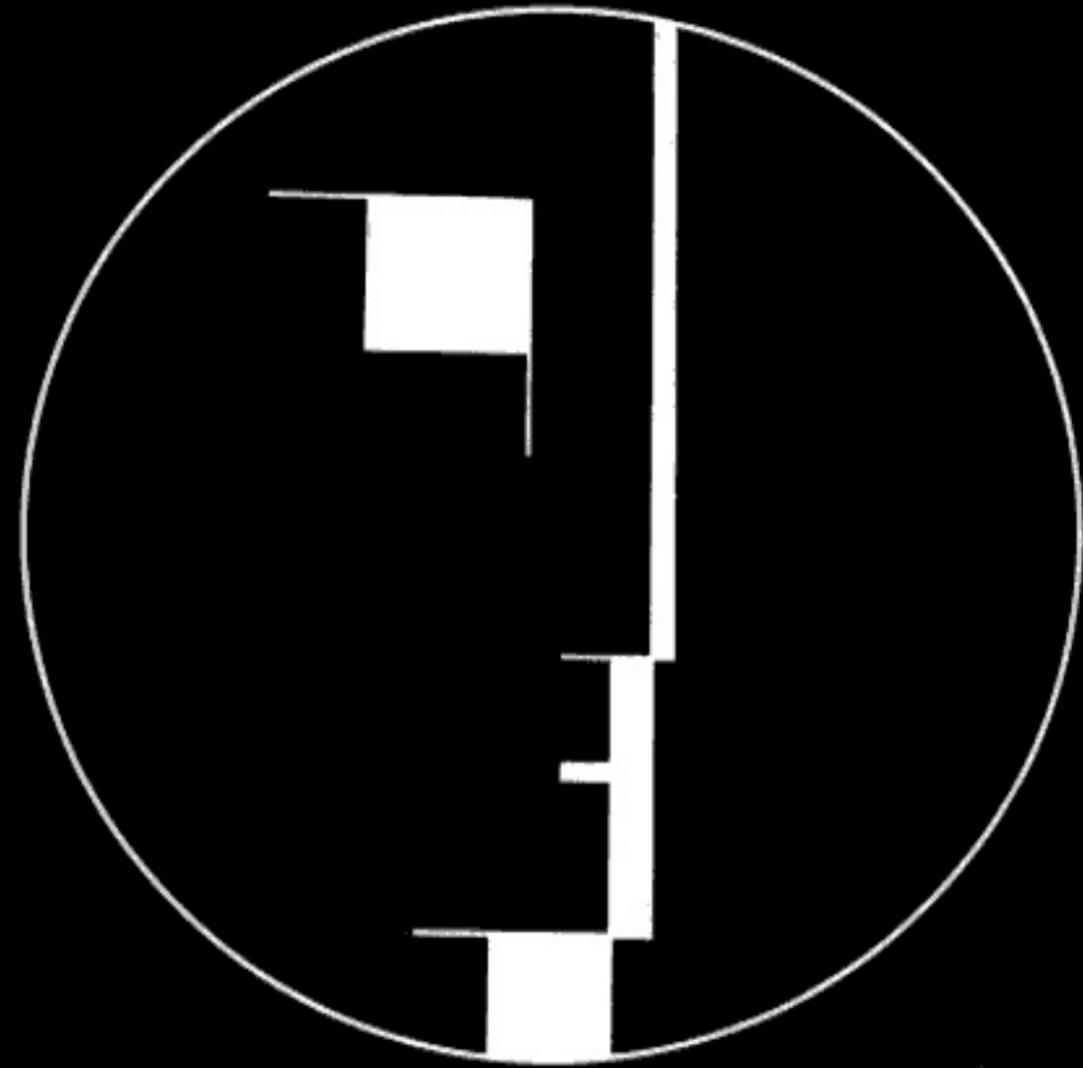
# 1908

- Peter Behrens
- AEG
- Design global



1919 – 1933

- Bauhaus



# 1919 – 1933

- Bauhaus



# 1919 – 1933

- Bauhaus



# Modernisme

- Approche rationnelle
- La forme suit la fonction
- La richesse de l'objet vient de sa pureté, pas de l'ornementation

# 1955 – 1968

- Hochschule für Gestaltung, École d'Ulm
- Braun
- Dieter Rams



# 1955 – 1968

- Hochschule für Gestaltung, École d'Ulm
- Braun
- Dieter Rams



# Autour de 1970

- Début du postmodernisme
- Critique du fonctionnalisme

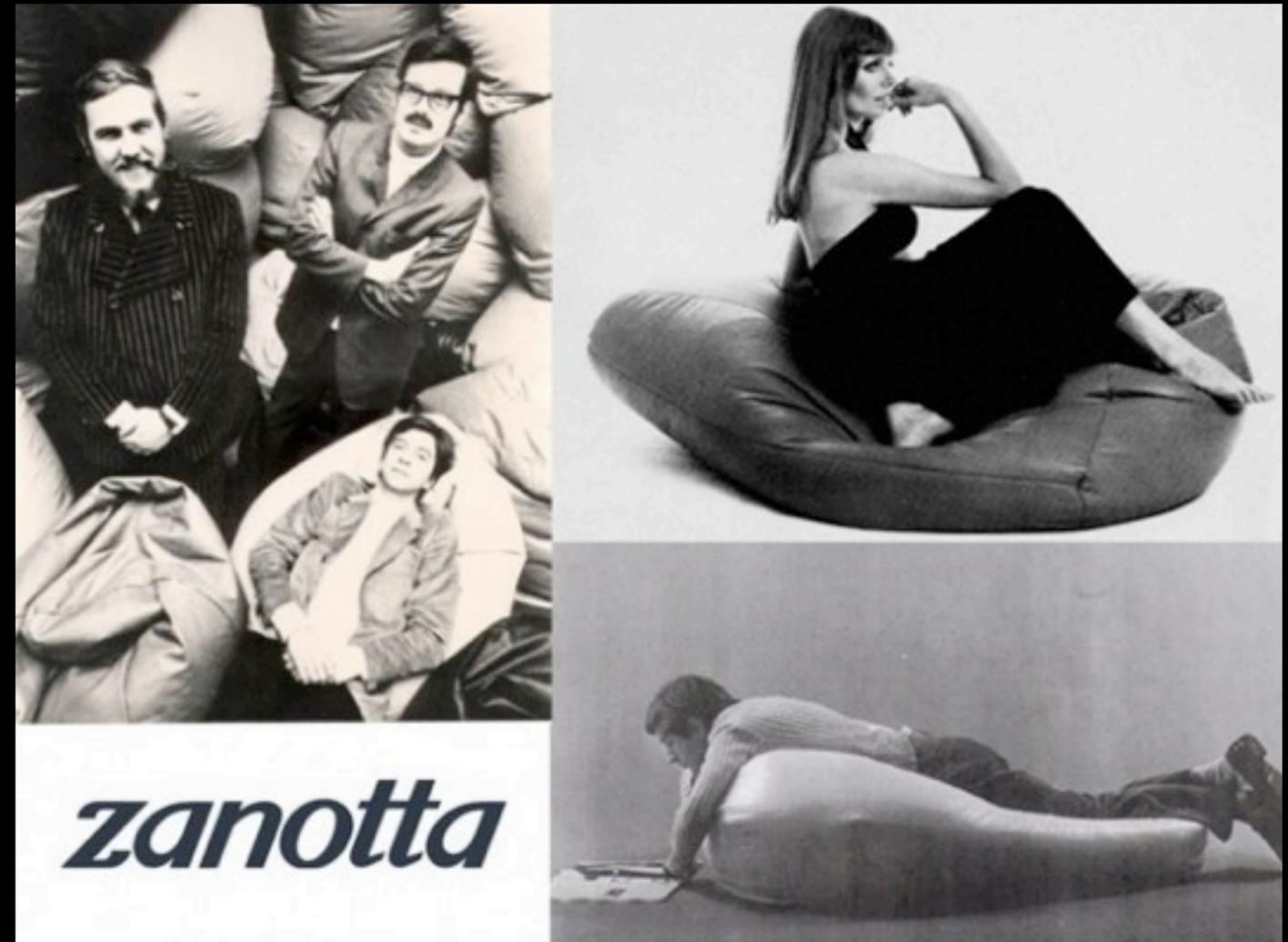
# 1965 – 1985

- Design italien



# 1965 – 1985

- Design italien



# 1990 – 2000

- Ère numérique
- Le design donne du sens



# Design moderne

- Design global
- Stratégique
- Rôle social, responsabilité

# Web

- 1989 – 1993, création par Tim Berners-Lee

# Design et web

- Esthétique difficile,  
typographie primitive
- Flash

# Design et web

- Esthétique difficile, typographie primitive
- Flash

## World Wide Web

The WorldWideWeb (W3) is a wide-area [hypermedia](#) information retrieval initiative aiming to give universal access to a large universe of documents.

Everything there is online about W3 is linked directly or indirectly to this document, including an [executive summary](#) of the project, [Mailing lists](#) , [Policy](#) , November's [W3 news](#) , [Frequently Asked Questions](#) .

### [What's out there?](#)

Pointers to the world's online information, [subjects](#) , [W3 servers](#), etc.

### [Help](#)

on the browser you are using

### [Software Products](#)

A list of W3 project components and their current state. (e.g. [Line Mode](#) ,[X11 Viola](#) , [NeXTStep](#) , [Servers](#) , [Tools](#) , [Mail robot](#) , [Library](#) )

### [Technical](#)

Details of protocols, formats, program internals etc

### [Bibliography](#)

Paper documentation on W3 and references.

### [People](#)

A list of some people involved in the project.

### [History](#)

A summary of the history of the project.

### [How can I help ?](#)

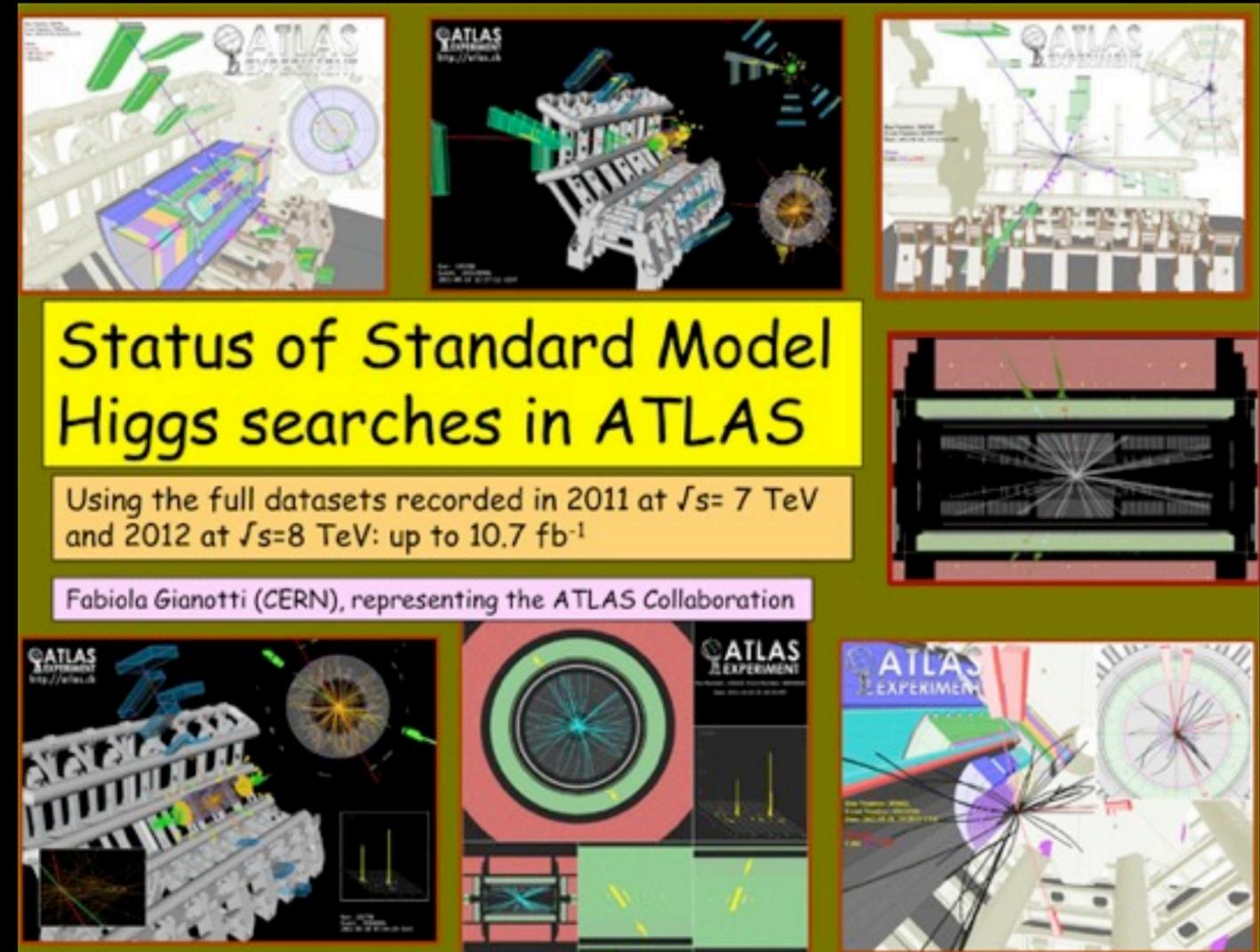
If you would like to support the web..

### [Getting code](#)

Getting the code by [anonymous FTP](#) , etc.

# Design et web

- Esthétique difficile, typographie primitive
- Flash



# Design web = Graphisme ?

- Pas industriel
- Graphisme : 1 dimension. *Signe*
- Web : 3 autres dimensions
- *Information*
- *Fonction*
- *Interaction*

# Modèle « classique »

1. Brief, expression des besoins
2. Specifications : *fonction*
3. Architecture de l'info / UX : *information/interaction*
4. Développement
5. Design, maquettes haute-fidélité : *signe*

# Wireframes



# Processus figé

- « Ça fonctionne pour nous »
- Oui mais...

# Responsive Web Design

**R | W | D**

# Responsive Web Design

R W  
D

# Responsive Web Design

R

W

D

# Problèmes

- RWD accepté, évident, mais...
- Wireframes x 5 ?
- Maquettes x 5 ?
- Dev et front end x 2
- RWD à prendre en compte dès le début

# Consensus

- Réduire l'importance des wireframes
- Réduire le nombre de maquettes
- Itérations plus fréquentes

# Nouveau modèle

1. Brief
2. UX haut niveau + Itérations
3. Specs
4. Langage visuel + itérations
5. Prototype
6. (Maquette)
7. Développement

# Changements : design

- Processus de design similaire, mais public
- Débute plus tôt : moodboards, style tiles
- finit plus tard : détails dans le navigateur
- Éviter le « big reveal »

# WIP



## S'INSCRIRE

22-23-24 FÉVRIER, MICROSOFT, ISDY-LES-MOULINEAUX

A snappy introduction that sets out the main argument for the piece. I'll cover the main ideas right here and hint at my conclusion without giving the game away completely.

If you can keep your head when all about you are losing theirs and blaming it on you; if you can trust yourself when all men doubt you, but make allowance for their doubting too; if you can wait and not be tired by waiting or being lied about, don't deal in lies, or being hated, don't give way to hating, and yet don't look too good, nor talk too wise; if you can dream - and not make dreams your master; if you can think - and not make thoughts your aim; if you can meet with Triumph and Disaster and treat those two impostors just the same.

### A SECOND LEVEL HEADING

If you can force your heart and nerve and sinew to serve your turn long after they are gone, and so hold on when there is nothing in you except the will which says to them: 'Hold on!'

*"If you can talk with crowds and keep your virtue, or walk with kings - nor lose the common touch."*

If neither foes nor loving friends can hurt you, if all men count with you, but none too much; if you can fill the unforgiving minute with sixty seconds' worth of distance run - yours is the Earth and everything that's in it, and - which is more - you'll be a man my son!

"If—" is a poem written in 1894 by British Nobel laureate Rudyard Kipling. It was first published in the "Brother Square Toe" chapter of Rewards and Fairies, Kipling's 1910 collection of short stories and poems. Like William Ernest Henley's "Invictus", it is a memorable evocation of Victorian stoicism and the "stiff upper lip" that popular culture has made into a traditional British virtue. Its status is confirmed both by the number of parodies it has inspired, and by the widespread popularity it still enjoys amongst Britons. It is often voted Britain's favourite poem.

THE TEXT USED IN THIS FAKE ARTICLE IS FROM RUDYARD KIPLING'S IF, AND THE WIKIPEDIA ENTRY OF THE SAME TITLE.



22-23-24 FÉVRIER, MICROSOFT, ISDY-LES-MOULINEAUX

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A snappy introduction that sets out the main argument for the piece. I'll cover the main ideas right here and hint at my conclusion without giving the game away completely.

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Association Drupal France et Francophonie  
Drupalcamp Lyon 2012  
Drupalcamp Nantes 2013  
Drupalcamp Toulouse 2013

# Changement : clients

- Adoption de cette nouvelle approche ?
- C'est pas gagné
- Culte de la spec
- Approche progressive difficile

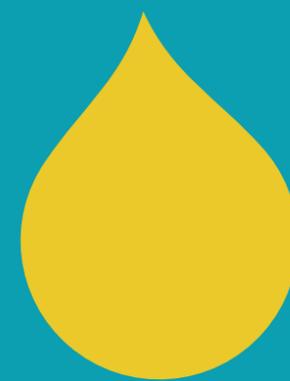
# Changement collectif

- Web design bloqué aux principes du Bauhaus
- Autres disciplines ont évolué : design produit, architecture...
- Pourquoi pas nous ?

# Philippe Gervaise

- [philippe@malvese.com](mailto:philippe@malvese.com)
- [@malvese](#)
- [malvese.com](http://malvese.com)

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Philippe Gervaise



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