

ADVENTURES
in **EXPERIENCE DESIGN**

Activities for Beginners

A play-to-learn book by:

CAROLYN CHANDLER & ANNA VAN SLEE

www.adventuresxd.com

New Riders

ADVENTURE GUIDE

for Teachers and Group Leaders



*Definitions, quizzes, and game variations
to make the most of the book and its lessons*

Welcome!

If you're reading this you may be:

- An intrepid **INSTRUCTOR** looking for ways to integrate lessons, activities, and games into a classroom curriculum
- A gregarious **SMALL GROUP LEADER** who will go through the book with others in order to play all of the collaborative games (a nice spin on a book club!)
- A playful **PROFESSIONAL** who wants to help your project or organizational teams to develop design skills

No matter which way you cut it, this guide is for you!

Here you'll find a chapter-by-chapter list of guiding questions, definitions, and variations to help you make the most of your Adventures.

The information provided here follows the principles we used when writing Adventures in Experience Design, which are:



REPEATABLE PROCESS

You can go through the whole process in the book multiple times (for example, if you want more practice). Tips marked with this icon will relate to variations you can make to games or activities after you've gone through them once already.



ACCESSIBLE PLAY

Activities were originally written to use widely available materials like pen and paper. But, if you have more resources at your disposal – like a 3D printer or digital camera – you'll see some variations here to use those tools as well.



REAL-LIFE RELEVANCE

We'll point out places where you could use some of these lessons, activities, or games in your life. This is especially a good focus for professionals who may be working in formal environments and want to adapt these games so the tone is more business-like - while maintaining a sense of play!

Let's get started...

STARTING THE ADVENTURE

Overview

This chapter sets the stage for the journey through five phases of design. While being a light chapter, it's a good way to frame up the types of things players want to create, and their current understanding of experience design.

Objectives

- Learn about Experience Design as an approach to solving problems.
- Open your mind to the larger context around you – and around the people you're designing for.
- Begin thinking more critically about the impact and effectiveness of designs seen every day.

Opening Questions

- How do you define Experience Design?
- Name something that you think of as very well designed. What makes you say so?
How does it make you feel when you use it?
- Do the same with something that you think has a poor design. What makes it poor?
How does it make you feel?
- Why do poor designs exist?

Key Definitions

Experience Design

The practice of designing products, processes, services, events, and environments with a focus placed on the quality of the user experience and culturally relevant solutions.

Sponge

The first phase of a design process, during which the designer immerses in the context of the situation he or she wants to improve. Observations, interviews, and user modeling are common activities.

Spark

A phase of the design process in which the designer considers the problems observed during Sponge, weighs the importance of those problems, and forms initial ideas on how to address them through design. "Spark" may also refer to a particular question that helps the designer generate Solution Ideas (discussed further in the Spark chapter).

Splatter

A phase of the design process in which the designer uses a Spark question to generate a large number of variations on a particular Solution Idea. Those variations are expressed visually with methods such as sketching. Brainstorming and facilitation are key skills.

Sculpt

A phase of the design process in which the designer forms and refines Solution Ideas, saying “no” to some and trying different approaches to others. Features of the solution are considered and prioritized. Visualizing and testing ideas are key skills.

Storytell

A phase of the design process in which the designer crafts the story of their solution, developing its brand voice and tone, as well as techniques for marketing it. Clear communication and entertaining presentation are key skills.

Game Notes

Photo Safari - page 6

Objectives

- Shift your worldview to realize that design is all around you! From the everyday objects we take for granted, to the digital experiences we can't live without – everything has been designed by someone, somewhere.
- Of course, just because something has been designed doesn't mean that the designer put a lot of time or consideration into designing that experience! Learn to recognize both “good” and “bad” designs.
- From a physical object to a digital experience to a real world event: Experience design can vary greatly. The photo safari should help you recognize not only the magnitude of design that surrounds you, but the variety of formats.

Tips

- Introduce this game with an “example of excellence” – that is, go on a photo safari of your own and share it with your group or team. Be sure to include examples of both “good” and “bad” design, and a wide variety of formats.
- Showcase examples of different designs that solve the same problem - for example, a GPS versus the Google Maps app versus written directions - is a good basis for discussion that highlights the differences between successful and unsuccessful design, and how different experience formats can affect an experience.



More Ways to Play:

For...	Try This!
Anyone	Rather than focusing on design that you encounter throughout the day, choose a particular theme to focus your Photo Safari, such as a “transportation experiences” or “educational games.”
Professionals	Try a Photo Safari focused on your particular product or line of business. This is a great way to do a competitive analysis from a new perspective, building empathy with your target customer group.
Any Group	Field trip! Take your whole group to the same experience – like a museum exhibit – and have everyone document the experience. Afterwards, compare perspectives noting any trends among what players focused on.

Discussion Questions

- What makes a design “good” or “bad”? What makes design successful, versus unsuccessful? Can a design be bad and still be successful?
- How do design decisions that other people have made affect your day?

Fun Fact

Who is Ken Burns? Ken Burns is a famous American documentarian. His series on World War II, Jazz and Baseball have won many awards. Read more about him, and watch his documentaries at <http://www.pbs.org/kenburns/>

SPONGE!

Overview

Sponge is the first phase of a design process, during which the designer immerses in the context of the situation he or she wants to improve. In this chapter, players learn about the pros and cons of assumptions they make about others, and develop their ability to observe the behavior of others, write research questions, and express insights.

Objectives

- Identify and validate your existing assumptions about others.
- Create objective and effective research questions.
- Learn methods to help you gain insight into a particular group of people, and model your understanding in order to share your insights with others.

Discussion Questions

- How do you solve a problem that's not your own?
- How do you find out if you're making the wrong assumptions about someone or something?
- Why don't people always say exactly what's on their minds? How can you tell when they don't?
- Describe a past situation where you or someone you know of made an assumption that later proved to be untrue.
- Consider the body language situations described in the chapter. What reasons might people have for displaying signs that they're uncomfortable or unengaged?

Key Definitions

Assumptions

Ideas you've formed about people or situations, based on your past experiences or on things you've heard from other sources. Often you may think of an assumption as a fact whether or not you have proof that it's true. When designing, assumptions are ideally validated early on so that you don't design something that doesn't address real needs.

Validate

To use research techniques to prove something true, untrue, or conditionally true.

Skinny (or Closed) Questions

Questions that can be answered in just a few words from a common set of possible answers (for example, "yes," "no," "Dora the Explorer," or a specific value like a date). Skinny questions can often be proved true or untrue if you're asking for a fact, like whether or not something happened on a particular date. However, you can ask someone what his favorite color is, which is a skinny question (with a possible answer of "blue"). Because you're asking

for an opinion or preference, it's difficult to prove or disprove. Why would someone lie about color preference? Now, that's a fat question!

Fat (or Open) Questions

Questions that require a longer answers, usually an explanation of several sentences. Fat questions often ask for the person interviewed to share her opinion on a particular topic, describe how she felt, or explain a process she follows. "Why is your favorite color blue?" for example, can't be answered well with one word. "Tell me about your morning routine" doesn't have a question mark, but it's a request for information – and a fat one at that!

Leading Questions

Questions that are worded in such a way that they are likely to influence the answer. Often they include assumptions about what someone may already think, or may encourage a particular answer (one that a researcher is hoping to hear, rather than the actual thoughts of the person interviewed). For example, "Why are clowns so scary?" Yikes!

Body Language

The positions and movements that people make which, when observed in context, may provide clues about how they are feeling.

Active Listening

A set of conversational techniques that assures the person you're talking to that you sincerely care about what she's saying, and helps you identify where you may not be understanding her correctly. One example is paraphrasing, or repeating the person's answer or thought back to her to confirm it.

User Models

Visual representations of insights gained about groups of people during research. User models help design teams have empathy with their potential users, keeping them in mind as ideas are generated and design decisions are made. Examples include profiles, personas, mental models, and user journeys.

Game Notes

Field Character Study - page 11

Objectives

- Become aware of the great number of assumptions that we make about people and things throughout our day, and what observations we base those assumptions on.
- Practice articulating your assumptions.
- Hone the accuracy of your assumptions, by externalizing and thinking them through.

Tips

- Try conducting this game with the whole group all at once. If you have one or two shy people in your group, this is a great way to make them feel more comfortable with this activity.
- Pick a local place and introduce yourself to the barista! Chances are, if you explain the game and what you are trying to accomplish, she might even help you out by sharing the order history with you. (Freeing you up to focus on observing the customers, and validating your assumptions later.)

Maitre Do, Maitre Don't - page 12

Objectives

- Take your newly developed awareness of assumptions and power of observation and hone it further by applying it to a very specific challenge: Guessing what your interview subject will order! This game builds on Field Character Study, which is a very passive and introspective game. Maitre Do Maitre Don't is active and social.
- Develop and build your interview skills through active listening, asking fat questioning and reading body language.

Tips

- This game works best with an even-numbered group of people.



More Ways to Play:

For...	Try This!
Any Group	Have an odd number of people, or a shy group? Have each person take turns being the interviewee, while the whole group gets to interview them. Then, each interviewer gets to make their own guess regarding what the interview subject would order. The interviewers can compare their results, and explore why they reached either different or similar conclusions.
Small Group Leaders, Professionals	Up the stakes and try this activity at an actual restaurant, in which partners order food for each other!

Discussion Questions

- What questions produced the most revealing clues about what your partner was going to order? Do those questions have any words or other traits in common?
- How do assumptions influence questions?

Sponge Quiz

Answers are available in the final section of this guide.

Read each of the following questions and decide whether it is:

- A. A fat non-leading question
- B. A skinny non-leading question
- C. A fat leading question
- D. A skinny leading question

- 1. Did you enjoy going to college?**
- 2. Do you currently have a pet?**
- 3. Describe a typical night for you with regards to sleep.**
- 4. What do you like about this web site?**

Name the type of user model each definition below describes.

- 5. A sequential representation of someone's experience with a service or process over a long period of time (from days to years).**
- 6. A short, fictional biography of a potential user of a solution, based on insights gathered from research with several people.**
- 7. A diagram representing the way people think about a particular goal, and how their related actions may break down into steps or stages.**

SPARK!

Overview

Spark is a phase of the design process in which the designer considers the problems or needs related to a current situation or activity, weighs the importance of those problems, and forms initial ideas on how to address them through design. Spark may also refer to a particular question that helps the designer generate Solution Ideas (see below for this definition).

Objectives

- Dig beyond the surface of a problem to figure out root needs.
- Evaluate problems to determine which are high-impact.
- Learn how to form questions that encourage a different way of thinking of problems, to generate a variety of solutions (including some unusual ones).

Discussion Questions

- How do you figure out which problems you should try to tackle?
- What happens when you solve the wrong problem?
- How can you communicate the urgency of a problem that you want to solve?
- How do you generate ideas that will produce solutions to a problem?
- How do the problems you define, and the questions you ask yourself, affect the types of solutions you come up with?
- Why might people be tempted to come up with ideas to problems before understanding the real impact of those problems?

Key Definitions

Spark

A phase of the design process in which the designer considers the problems observed during Sponge, weighs the importance of those problems, and forms initial ideas on how to address them through design. A Spark may also refer to a particular question that helps the designer generate specific Solution Ideas.

Solution Idea

A concept for something that can be created (for example, a product or new process). The concept may not yet be developed into a visual example or prototype. Once the Idea has been made into something that can actually be used, it becomes a Solution.

Quantitative Data

Quantitative data is based on numerical findings (quantities) like averages, counts or percentages. It's gathered by tracking and measuring the concrete results of a test.

Qualitative Data

Qualitative information illuminates qualities like common motivations, attitudes, behaviors, preferences and feelings of a person or group of people. It's gathered by techniques like observation and interviews.

Process Solutions

These solutions change the way people perform an activity. For example, the solution may add or remove steps involved, the order in which they're performed, or the resources used.

People Solutions

These solutions add or subtract particular people or roles from a situation.

Product Solutions

These solutions add new products to a situation – like physical or digital tools.

Context Solutions

These solutions make changes to the environment. These may include product, people, or process solutions as well, with the characteristic of being particularly suited (or fixed to) a particular place at a particular time.

HMW (How-Might-We) Questions

Questions that help you brainstorm possible Solution Ideas. HMW questions pose a challenge that ideally shifts your thinking to explore different ways to solve a problem, or different ways to frame that problem. Some examples are, “How might we amp up the good in a situation?” “How might we remove the bad?” or “How might we challenge an assumption?”

Infographics

Concise, visually engaging stories that present qualitative and quantitative information.

Game Notes

WORD Herd - page 33

Objectives


- Comprehend the subjective nature of “qualitative” traits by assessing a tattoo sleeve design by yourself, and then comparing your opinions with those of a group. There's bound to be differences of opinion!

Tips

- The bigger the group, the better your results will be (i.e. the more varied and thus illustrative of the personal nature of “qualitative” data).



More Ways to Play:

For...	Try This!
Any Group	Hankering to try this activity again? Any work of art will do! Try highly stylized pieces or very evocative paintings or photographs to produce a wide range of reactions.
Small Group Leaders, Professionals 	Leverage social media to try out a WORD Herd with a bigger or more varied group. Pick a work of art and have each group member post it on their social media newsfeed. Have players ask their connections to post 1-2 words that they would use to describe the artwork, or give them a list of 10 words and ask them to pick 2. Collect the results from all the players and then sort them!

Discussion Questions

- What words (if any) were chosen by a large number of people? Why do you think that is?
- How does the artist's intent affect the viewers' qualitative reaction to his or her work of art?
- If you were creating an illustration with no words, but with a specific message in mind, how would you try to influence your audience's qualitative reaction to your artwork?
- How can we influence qualitative data?

Game: Fashion a Plan

Objectives

- Learn the difference between quantitative and qualitative information by researching and producing both types of data.
- Comprehend the influence and dependability of quantitative and qualitative data by trying to predict what you will wear based on both types of information – and discovering what holds true after a week.

Tips

- Provide lots of examples of both quantitative and qualitative data examples when you are explaining the activity. For example, not just weather or mood affect clothing. Remind players to think about what activities they'll be doing that day, such as exercising, going on a date - or when they do laundry!

- For extra drama, collect the players' envelopes for safe-keeping! You can choose to reveal whether players' predictions were correct all at once, at the end of the week, or you could do a reveal day by day.
- If your group meets daily, you can set up a "photo studio" to record everyone's outfit predictions as they arrive each morning.

Discussion Questions

- Did either type of data – qualitative or quantitative – have a greater influence on the accuracy your predictions?
- Did either data set change from last week, i.e. did the weather change, or was your mood different than you thought it would be? Which type of data changed more? How greatly did those changes affect your predictions?
- What would you say is the major difference between qualitative and quantitative data? Which is more challenging to predict?
- How do your assumptions affect qualitative or quantitative data?

Bark vs. Purr: Which Do You PreFUR? - page 41

Objectives

- Understand how to "spark" up a Solution Idea based on a challenge statement.
- Learn how to fashion a data set to support your Solution Idea.
- Play with infographics and practice communicating data visually.

Tips

- Ideal group size is 4 people.
- If you have a large group, you can have multiple teams for cats and dogs – just have each group pick a pet name! For example, Team Fluffy or Team Fido. Or, have the additional teams pick a different pet, such as rabbits or hamsters. (Team Carrots!)
- The Instructor or Group Leader is the ideal candidate to play the "investor" role. When you are making your decision to "invest" in a solution, introduce the discussion questions and have the other teams help you to evaluate.

Discussion Questions

- What sort of data was the most convincing to the investor, and why?
- How did the visual presentation of the data affect the investor?
- How did each team present different types of data for their Solution Idea? For example, was qualitative data often shared as an anecdote? Which worked best in a visual infographic?

Spark Quiz

Answers are available in the final section of this guide.

Read each of the following statements and decide whether it is:

- A. An assumption
 - B. A qualitative finding
 - C. A quantitative finding
- 1. Eight out of ten people who bought peanut butter at this store today bought bread at the same time.**
 - 2. Several people interviewed said they were confused about the process for buying transit cards needed for the new system.**
 - 3. The meaning of this traffic sign is clear to me, but about half of the people I've observed are not following the sign's directions. They must be intentionally breaking the rules.**

Which of the four types of solution would you say each of these represent?

- A. Product solution
 - B. Process solution
 - C. People solution
 - D. Context solution
- 4. Once the research team's interns started to sit in as note takers, the facilitator was able to focus on asking better follow-up questions during interviews.**
 - 5. I'm glad they added a stop sign at this intersection. There used to be a couple of accidents here every month.**
 - 6. The Spot Hero app helps you find parking garages with low rates near your destination.**
 - 7. The line in the cafeteria started moving much quicker once they moved the self-serve soda machine. Now you fill up your soda after paying instead of fumbling with it while everyone behind you waits.**

SPLATTER!

Overview

Splatter is a phase of the design process in which the designer uses a Spark question to generate a large number of variations on a particular Solution Idea. Those variations are expressed visually with methods such as sketching. Brainstorming and facilitation are key skills. During this phase, players should focus on generating a large quantity of ideas and sketches rather than worrying about quality (which is the focus in Sculpt).

Objectives

- Develop skills in sketching as a way to express ideas visually.
- Open up the mind to unusual approaches when problem-solving.
- Build on the ideas of others.
- Find and build on patterns that are made when concepts or ideas are clustered together.

Discussion Questions

- Why is a picture “worth a thousand words?”
- If sketching is so powerful, why don’t people use it more often?
- Why should we spend any time talking about concepts that seem impossible to create?
- People are driven to find patterns in the things around them. Many seem to enjoy it, too. Why do you think this is? Are there particular visual puzzles that you’ve come across that play on this ability?
- What kinds of information do you find to be better expressed visually, rather than with words?

Key Definitions

Design Concept

An idea that has not yet been fully developed into a product or service. Usually it exists in some visual but unfinished form, such as a sketch or a prototype.

Visual Language

A form of communication, like speaking, that expresses information via the eyes through forms other than words. Sketches, shapes, and diagrams use visual language to communicate.

Visual Vocabulary

A set of lines and shapes (for example, a dot, line, spiral, cloud, or square) that can be used to build more complex concepts when combined.

Reframing

To approach a particular problem in a different way, often by asking a different Spark question in a way that may challenge your original assumptions. Reframing is a great

method for breaking out of conventional thinking. For example, rather than asking how you might make a better bike helmet, you could reframe the problem by asking how you could make bike helmets unnecessary. People don't tend to enjoy wearing bike helmets!

Constraints

Limitations that affect what you can or can't include in your design. Although limitations sound like a bad thing, adding or removing constraints from a Challenge is a common way for designers to generate new ideas. Constraints can add structure to your solution.

Generative Brainstorm

A group activity wherein participants work together to generate a large quantity of ideas or concepts. Generative brainstorms ideally follow a "Yes, AND" approach common in improvisation, where one person's idea does not get discarded (no matter how strange it may seem) but rather is built on to by the contributions of others.

Sticky Wall

A wall or large, easily accessible area where a design team posts up ideas, sketches, or other images that they find inspirational. Looking at this collection can help them find patterns, then move ideas around to form other new patterns. This often calls for a lot of sticky notes!

Game Notes

Talk Sketchy to Me - page 57

Objectives

- Understand the power of sketching by communicating a message through illustration, without words.
- Sketching can be intimidating. Get comfortable with sketching with this game, which is untimed and provides guidance regarding what to draw.

Tips

- Colored markers or crayons work great for this activity, too.

Discussion Questions

- What concepts are easier to communicate with illustrations, rather than words?
- Compare your sketches with the rest of the group. Did different artists use the same shapes to communicate the same meanings? Why do you think this is?

Reframe in the Membrane - page 65

Objectives

- Sometimes the best brainstorming occurs when you have a factor or constraint to react to! This brainstorm game walks you through introducing a new element to your Spark Statement - either an object or a context - and challenges you to incorporate it into your Solution Idea.

Tips

- Can't think of any Objects or Scenarios? Leverage "How Might We" thinking in selecting those factors, by running your Spark Statement through a couple How Might We scenarios first to generate the lists.

Discussion Questions

- Did you gain a new perspective on your solution by introducing unexpected elements? What was the source of inspiration?
- Is it easier to brainstorm something "Blue Sky" (with no constraints), or with parameters to react to? Why do you think this is?

Interior Design Your Life - page 67

Objectives

- Learn about constraints - and how to work within them - in a very personal way: By re-arranging a scale paper model of your bedroom!
- Practice creative problem solving by working within the very concrete constraints of a physical environment.
- Consider how a physical layout provides a design for how to experience the space.

Tips

- Playing with a big group? Remind everyone ahead of time to bring their measurements with them before you start the game.
- To keep a big group measuring and cutting at the same pace, have everyone work on cutting out one piece of furniture at a time.



More Ways to Play:

For...	Try This!
Any Group	Give the group specific challenges, such as partnering people up and having them both "move" into the same room.
Professionals	Instead of their bedrooms, have the team focus on redesigning your office, work or retail space.
Anyone	Design some new furniture! How would you solve some of your bedroom layout challenges if you could completely redesign your furniture instead of just moving it around? Bust out your sketchbook to design some new furniture. Estimate its measurements and place it in your room!

Discussion Questions

- How does the arrangement of the furniture in the room affect the experience of being in the room?
- How does the negative space in the room (i.e. the space not taken up by furniture) figure into your design?

Brainstorm Warm-Up: Shoe Tie, Shoe - page 71

Objectives

- Learn that there are many, many solutions to simple problems and needs we take for granted.
- Understand that there is often more than one “best” solution.

Tips

- If you have a chalkboard or other public space, you can keep track and tally the different lacing methods there to facilitate easier discussion afterwards.



More Ways to Play:

For...	Try This!
Anyone	You can run this game with any simple everyday activity, such as making a PB&J sandwich or folding a blanket.
Any Group	Not feeling competitive? Try to come up with as many different lacing methods as you can, as one big collaborative group. Then try to beat your own high score.

Discussion Questions

- Why do you think we tie our shoes the way we do?
- Which do you think was designed first: The shoe, or the laces? (Or were they designed together?)
- How do different shoe designs affect the efficacy of different potential lacing methods, if at all?
- Why do you think alternate shoe closure methods like zippers or Velcro were created? What problems do they solve that lacing does not?


Brain Cardio: The Game of Phones - page 72

Objectives

- Remove mental blocks with this brainstorming-by-baby-steps technique. Rather than re-inventing your entire solution in one giant leap, this game shows you how you can change just one piece of your solution at a time to gradually evolve your idea.



More Ways to Play:

For...	Try This!
Any Group 	Record your brainstorm! Have each player write down their version of the statement after they whisper it to the next player, then compare notes and show everyone how the statement evolved as it got passed along. If everyone has a smartphone, they can text their phrase to the facilitator, who can record them in sequence in a public space.

Discussion Questions

- As the statement changed from player to player, did the words get more complicated and obscure? Did the same words repeat at all?
- Was changing one word easier or more difficult than changing the whole statement?

Game: Boss-Level Brainstorming: “Exquisite Corpse” - page 73

Objectives

- Practice your sketching skills, and apply them to sketching actual solutions.
- This game is a variation on the classic Exquisite Corpse game made popular by the Dada Art Movement. However, in this version, players independently sketch and then publicly sort/re-arrange their sketches to reveal the patterns that emerge from the group splatter.

Tips

- This game is difficult to explain, but easy to do – once you have the hang of it! If you are facilitating a group, start with a practice round, or else bring an example of excellence so that you can show *and* tell how the game is played.

Discussion Questions

- What assumptions did players make about the tiny bits of sketches that they were able

to see?

- What is a pattern?
- Did players make similar assumptions that carried a similar theme through a particular corpse?

Pick a Peck of People Patterns - page 75

Objectives

- Learn to identify patterns in a group brainstorm.
- Analyze group thinking via patterns that emerge from a brainstorm.

Tips

- As the facilitator, you should take control of arranging the sticky notes as you are sorting and grouping them. Each time you group and regroup sticky notes is an excellent opportunity to ask questions and generate discussion.

Discussion Questions

- What patterns resulted from your brainstorm? Why do you think themes in particular surfaced?
- How do the patterns that emerged relate to the problem that you are trying to solve?
- What is the value of recognizing a pattern?

Splatter Quiz

Answers are available in the final section of this guide.

1. List three situations in which using visual language might be more effective than using only words.

2. Create at least five patterns from the following words. You can re-use the same word in different patterns. Name each pattern!

Cranberry
Turkey
Ham
Latke
Cow
Thanksgiving
Potato
Beef
Farmer
Pigeon
Pig
Sparrow
Pumpkin
Brisket
Hanukkah
Pie
Apple
Sugar
Cook
Parakeet
Onion
Cooking Oil

SCULPT!

Overview

Sculpt is a phase of the design process in which the designer forms and refines Solution Ideas, saying “no” to some and trying different approaches to others. Features of the solution are considered and prioritized. Visualizing and testing ideas are key skills. This can be a difficult phase because decisions need to be made, and some favorite ideas may not make the cut.

Objectives

- Create design principles that are based on real user insights, and use them to make decisions.
- Use critical thinking when assessing possible designs for desirability, feasibility, and viability.
- Develop skills in empathy and anticipation by considering context of use when prioritizing features.
- Add and remove features to refine ideas into a prototype.
- Evaluate prototypes by testing with potential users.

Discussion Questions

- What’s easier: Adding a new feature to a product that people are using, or removing a feature that already exists?
- Describe a situation in your past where a feature or design you were used to was removed. What impact did that have on you? Describe both a situation that ultimately had a negative impact, and one that ultimately had a positive impact (for example, Apple is known for removing or aspects of their hardware like DVD drives or inputs in order to reduce size or weight of their devices).
- If people desire a particular concept, what barriers may exist that could stop that concept from being developed?
- Can you mimic the use of something with only a sketch? What drawbacks or benefits might be involved with doing so?

Key Definitions

A Savvy No

A decision to leave a particular concept or feature out of the design of a solution, backed up with a solid and rational reason. Those reasons may stem from insights gained through research, anticipated issues or needs (which may come from considerations about the solutions context of use), or design principles that reflect the overall objectives of your solution.

Design Principles

Guiding statements that set a standard for what you will create. They reflect the overall objective of your solution and ideally are based on user insights, as well as your solution's branding (see Storytell for more on brand). Design Principles help you keep focus when making design decisions.

Context of Use

Elements surrounding the situation you're designing for that will affect the use of your solution, including the environment, the activity involved, the attention of your users, the company they're with, and anything that may constrain them (such as limits on use of hands).

Feasibility

The ability to create a design with the technology that's available today (or in the near future).

Viability

The ability of a design to effectively help the organization developing it to attain a business goal. Business goals could be to make more money with the solution than the amount spent developing it, but could also include changing users' behavior (for example, increasing exercise), or increasing a user's awareness of something (for example, marketing a new service).

Desirability

The degree to which a design is considered valuable to potential (and current) users. Do people feel a need for the solution? Is it effective and pleasurable to use?

Features

The elements of a design that form the building blocks of your solution. Features can be added or removed, and the decisions to do so are one of the hardest and most important part of design. For example, a phone has features like a keypad, a speaker, a microphone, voicemail, call waiting, conference calling, and customizable ring tones. Some features will be basic, and expected by all users (such as a speaker and microphone). Some will be performance features that users will compare between competitors (such as conference calling). Some will be delight features, which are usually unexpected (such as ring tones that change to reflect the mood of the person who's calling you).

Interactive Prototypes

An expression of your solution that lets you or a potential user mimic interactions with it. For digital prototypes, this could involve sketching individual screens that flow together to allow a user to mimic completing a particular task (there are also online tools that allow you to do this, like Balsamiq or Axure). For physical prototypes, this may include models made out of clay, foam core, wood, or synthetic materials like those used in 3D printing.

Game Notes

Saying No Like a Pro - page 83

Objectives

- Saying “no” is not easy! Practice making tough calls in a safe and fun environment with this game.
- Train your brain to sculpt by focusing on your audience: Both choosing your story as a reporter, and prioritizing stories as an editor, gives you practice in considering your audience and their needs.

Tips

- As facilitator, you should take the first turn or two as Editor to show the group how it’s done. Talk through your decisions as you make them.

Discussion Questions

- What criteria did the editors use to select the top headline for each day?
- What assumptions did the reporters and the editors make about your audience?
- Do you consider your audience differently as an editor versus as a reporter? Why?

Improv Testing: Prototype Theater - page 108

Objectives

- Get comfortable with presenting and reacting to an audience in person without a “script.”
- Learn first-hand the value of user insights that can result from testing.

Tips

- You should act as the tester for each group the first time you play this game. Go at a slow pace at first, to give the team time to react and practice coordinating their thinking and actions.
- Play dumb. Go through the prototype as if you had no familiarity with the subject matter.

Discussion Questions

- What did you learn from your testing? What assumptions did the user make about your solution?
- What are some of the challenges of testing?
- Why is it important to test your solutions?

Sculpt Quiz

Answers are available in the final section of this guide.

Read the following statements and determine which consideration applies best:

- A. Viability
- B. Feasibility
- C. Desirability

- 1. We need to change the homepage design to include a spot for ad space.**
- 2. We're suggesting this online tool because college applicants are expressing a lot of frustration with the current method of applying for the college.**
- 3. The cost of developing this door handle is higher than the amount we think we can charge for the whole door.**
- 4. The patent office turned down the inventor's application to patent her hovercraft, because she was unable to prove that the technology was possible to implement.**
- 5. When I first go to your web site, I can't really tell what the purpose is, or how it's going to help me find a dog-walker that I can trust.**

And one more Sculpt question...

- 6. In this chapter you learned about five aspects of a potential solution's context of use that you should consider when designing. Name at least three!**

STORYTELL!

Overview

No one will use your solution if they don't understand its value, or how to use it! Storytell is the phase of the design process in which the designer crafts the story of their solution, sharing it with potential users. Successful storytelling connects a solution with its intended audience through clear branding, and unique and engaging marketing techniques.

Objectives

- Learn how to develop an effective brand story, with clear and cohesive voice and tone.
- Explore how to successfully market your solution.
- Practice actual storytelling and build up your skills by sharing your solution with an audience.

Discussion Questions

- If your solution were a person, what would he or she look like?
- Why do people use one solution instead of another?
- How do you compel people to use your solution?
- What are some of your favorite commercials or ads, and why?

Key Definitions

Brand

A company, a physical object, a service or process, a digital application or software, etc. as experienced by customers. You can position your product or company a certain way to tell your story, but at the end of the day, your brand is in the eye of the beholder.

Branding

A process that is used to develop the uniqueness of your solution.

Brand Promise

A statement that sums up the need your solution promises to fulfill, or the improvement it promises to deliver.

The Universal Truth

A statement that expresses the human motivation for the need, or the desire for the improvement in your Brand Promise.

Brand Voice

How you speak when you're speaking as your brand. It is the personality expressed by the accent, choice of words, and other easily recognizable qualities of your communication.

Brand Tone

Your brand's perspective on life, expressed by the mood and message of your communication. Defining Brand Tone is like creating a psychological profile for your brand (as an optimist or pessimist, for example). Brand Tone is developed over time, through familiarity and contact with the Brand Voice - just like you get to know a person's personality after you've had a couple conversations with them!

Brand Bibles

Reference documents detailing all the elements of a brand's identity. This is a living document that ideally grows and changes over time.

Marketing

The strategy of how, where, when, and to whom you tell your brand's story. Usually it involves actions to encourage people to use, buy, or tell other people about your solution. Techniques involve entertaining the audience with a message about your solution, personalizing the solution to the audience, or focusing on the solution's novelty.

Storytelling Platforms

Different media that you may use to share messages about your brand and related solutions. Platforms include Print, Broadcast, Web, Mobile, Social, and Live Events.

Game Notes

Brand-y Land - page 118

Objectives

- Become aware of all the branded solutions that we come in contact with every day, which we take for granted.

Tips

- You should run the timer instead of the teams.
- Duplicate brands are OK! Leave duplicates in the bowl, and have players just play through them each time.

Discussion Questions

- Did several people pick the same brands? Why do you think that these brands were the ones that were picked by more than one person?

Going Up? Elevator Pitch - page 127

Objectives

- Practice your storytelling skills with an audience.
- Learn how to hone your brand story to fit your audience.

Tips

- As facilitator, you should act as the catcher – at least for the first couple of games.
- Catchers should verbally react to each pitch to build up their “audience” persona for the pitchers. As the game evolves, pitchers should learn to tailor their messaging to the catcher.

Discussion Questions

- What makes a pitch successful?
- How does limited timing affect your pitch? If the pitchers had more time, do you think they’d be more successful?
- How do you think adding picture or music to the pitch would affect the success of the brand story?

Once, Twice, Three Times a Story - page 132

Objectives

- Build up your storytelling skills by telling the same story three different ways.
- Learn about the strengths, weaknesses and challenges of different storytelling mediums.

Discussion Questions

- Which way of telling the brand story was your favorite, and why? Which was your least favorite and why?
- Which storytelling method do you think would be the most effective for your audience?

Storytell Quiz

Answers are available in the final section of this guide.

1. Which of the following solutions could be a brand? Circle all that apply.

- A. Dog food
- B. A type of leather wallet that folds a special way
- C. A wedding planning service
- D. Mystery puzzle mobile app
- E. A country music singer named Sheila the Great
- F. A young adult novel series

2. In this chapter you learned about three traits that most successful marketing stories have in common. What are they?

QUIZ ANSWERS

SPONGE!

1. B
2. A
3. C
4. User Journey
5. Persona
6. Mental Model

SPARK!

1. C
2. B
3. This is an assumption (A) made from a quantitative finding (C). How would you validate your assumption that people are intentionally breaking the rules?
4. C
5. D, using a stop sign (A) that changes the process by adding the step of stopping (B)
6. A
7. B (with some changes to context, D)

SPLATTER!

1. Examples in the chapter included:
 - Communicating emotion
 - Demonstrating differences in relative size
 - International signs
 - Maps
 - Design concepts
2. There are many possibilities! Some are:
 - **Animals:** Pig, Pigeon, Turkey, Cow, Sparrow, & Parakeet
 - **Birds:** Pigeon, Turkey, Sparrow, & Parakeet
 - **Things that come from plants:** Cranberry, Apple, Pumpkin, Potato, Sugar & Onion (you could also separate fruits and vegetables)
 - **People:** Cook & Farmer
 - **Dishes and their ingredients:** Potato, Onion, & Cooking Oil for Latkes; Sugar & Apple for Pie (or Pig for Ham, and Cow or Beef for Brisket)
 - **Holidays and their traditional dishes:** Cranberry, Turkey, Ham & Pie for Thanksgiving; Latke & Brisket for Hanukkah
 - **Occupations and what they work with:** Cook with Pie & Brisket; Farmer with Turkey, Pig, & Cow

SCULPT!

1. A
2. C
3. A
4. B
5. C
6. Possibilities are:
 - The environment
 - The activity involved
 - The attention of your users
 - The company your users are with
 - Anything that may constrain your users (such as limits on use of hands)

STORYTELL!

1. Trick question! All of the items in the list (A-F) could be brands
2. The three traits most successful marketing stories have are:
 - Novelty
 - Entertainment
 - Personalization