

# Everybody Is A Designer |

A Crash Course In **Design Thinking**

**GM/Marketing Summit**

Tuesday, April 24, 2018

**WHAT DOES BEING A DESIGNER MEAN TO YOU?**

**EVERYBODY IS A DESIGNER.**

We think of you that way.  
We'd like for you to believe it too.

**BELIEVE IT'S POSSIBLE.**

Have an abundance mentality.  
Be optimistic.  
Believe the future will be better.  
Start with, "What if?" instead of "What's wrong?"

**BE OPEN TO TRYING AND LEARNING.**

Consider an experience from beginning to end  
and then challenge yourself to help others feel  
what something new might really be like.

**WE'RE ALL IN THIS TOGETHER.**

Design is a team sport.  
Be inspired by your colleagues and challenge yourself to  
contribute to and comment on each other's projects and brainstorm.

### **DESIGN THINKING IS A MINDSET**

Thinking like a designer can transform the way you approach the world when imagining and creating new solutions for the future:

- being more aware of the world around you,
- believing that you play a role in shaping that world,
- and taking action toward a more desirable outcome.

# What is Design?

The questions and answers below were the conceptual basis of the exhibition Qu'est ce que le design? (What is Design?) at the Musée des Arts Décoratifs, Palais de Louvre in 1972.

Questions by Madame. L. Amic, answers by Charles and Ray Eames:

Q: "What is your definition of 'Design,' Monsieur Eames?"

A: "One could describe Design as a plan for arranging elements to accomplish a particular purpose."

**Q: "Is Design an expression of art?"**

**A: "I would rather say it's an expression of purpose. It may, if it is good enough, later be judged as art."**

Q: "Is Design a craft for industrial purposes?"

A: "No, but Design may be a solution to some industrial problems."

**Q: "What are the boundaries of Design?"**

**A: "What are the boundaries of problems?"**

Q: "Is Design a discipline that concerns itself with only one part of the environment?"

A: "No."

Q: "Is it a method of general expression?"

A: "No. It is a method of action."

Q: "Is Design a creation of an individual?"

A: "No, because to be realistic, one must always recognize the influence of those that have gone before."

Q: "Is Design a creation of a group?"

A: "Very often."

Q: "Is there a Design ethic?"

A: "There are always Design constraints, and these often imply an ethic."

Q: "Does Design imply the idea of products that are necessarily useful?"

A: "Yes, even though the use might be very subtle."

**Q: "Is it [possible] to cooperate in the creation of works reserved solely for pleasure?"**

**A: "Who would say that pleasure is not useful?"**

Q: "Ought form to derive from the analysis of function?"

A: "The great risk here is that the analysis may be incomplete."

Q: "Can the computer substitute for the Designer?"

A: "Probably, in some special cases, but usually the computer is an aid to the Designer."

Q: "Does Design imply industrial manufacture?"

A: "Not necessarily."

Q: "Is Design used to modify an old object through new techniques?"

A: "This is one kind of Design problem."

Q: "Is Design used to fit up an existing model so that it is more attractive?"

A: "One doesn't usually think of Design in this way."

Q: "Is Design an element of industrial policy?"

A: "If Design constraints imply an ethic, and if industrial policy includes ethical principles, then yes—design is an element in an industrial policy."

**Q: "Does the creation of Design admit constraint?"**

**A: "Design depends largely on constraints."**

Q: "What constraints?"

A: "The sum of all constraints. Here is one of the few effective keys to the Design problem: the ability of the Designer to recognize as many of the constraints as possible; his willingness and enthusiasm for working within these constraints. Constraints of price, of size, of strength, of balance, of surface, of time, and so forth. Each problem has its own peculiar list."

Q: "Does Design obey laws?"

A: "Aren't constraints enough?"

Q: "Are there tendencies and schools in Design?"

A: "Yes, but these are more a measure of human limitations than of ideals."

Q: "Is Design ephemeral?"

A: "Some needs are ephemeral. Most designs are ephemeral."

Q: "Ought Design to tend towards the ephemeral or towards permanence?"

A: "Those needs and Designs that have a more universal quality tend toward relative permanence."

Q: "How would you define yourself with respect to a decorator? an interior architect? a stylist?"

A: "I wouldn't."

**Q: "To whom does Design address itself: to the greatest number? to the specialists or the enlightened amateur? to a privileged social class?"**  
**A: "Design addresses itself to the need."**

Q: "After having answered all these questions, do you feel you have been able to practice the profession of 'Design' under satisfactory conditions, or even optimum conditions?"

A: "Yes."

**Q: "Have you been forced to accept compromises?"**  
**A: "I don't remember ever being forced to accept compromises, but I have willingly accepted constraints."**

Q: "What do you feel is the primary condition for the practice of Design and for its propagation?"

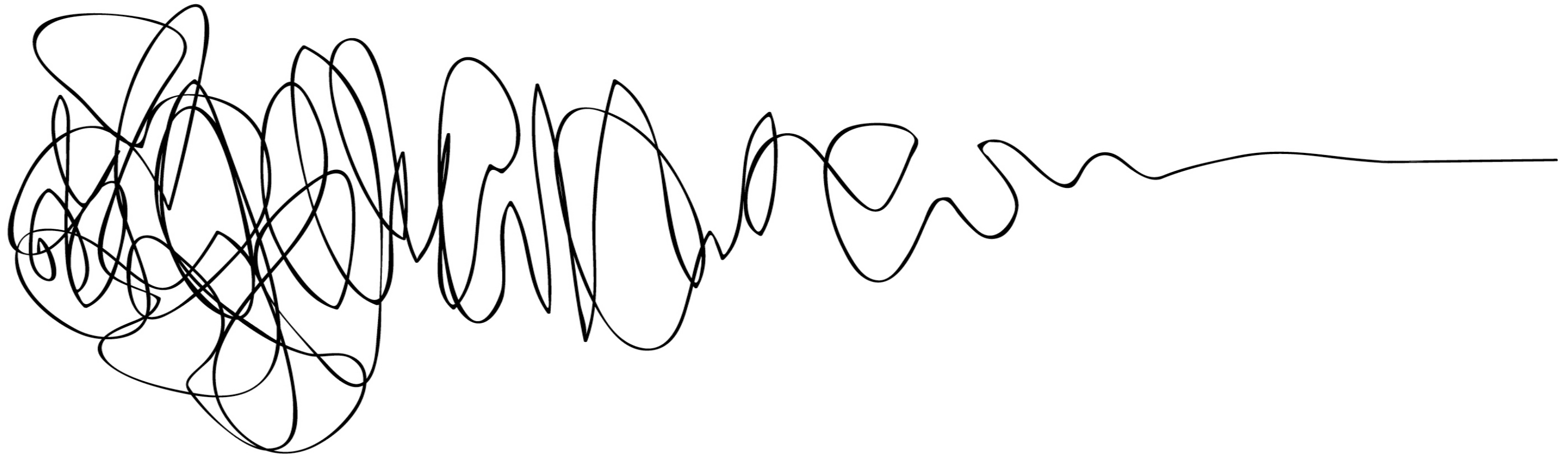
A: "A recognition of need."

Q: "What is the future of Design?"  
(no answer)

# What is Design Thinking?

## THE DESIGN PROCESS

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### STEP 1

#### EMPATHIZE

Know your users and care about their lives

### STEP 2

#### DEFINE

Frame the right problem and bring clarity and focus to the design space

### STEP 3

#### IDEATE

"It's not about coming up with the 'right' idea, it's about generating the broadest range of possibilities."

### STEP 4

#### PROTOTYPE

Build to think and test to learn

### STEP 5

#### TEST

Deliver the prototype, learn about your solution and your user

### STEP 6

#### DELIVER AND ASSESS

Take note of what needs improvement. Build an even better version with a new prototype.

# Redesign the Gift-giving Experience

STEP 0 - DESIGN

2 MINUTES



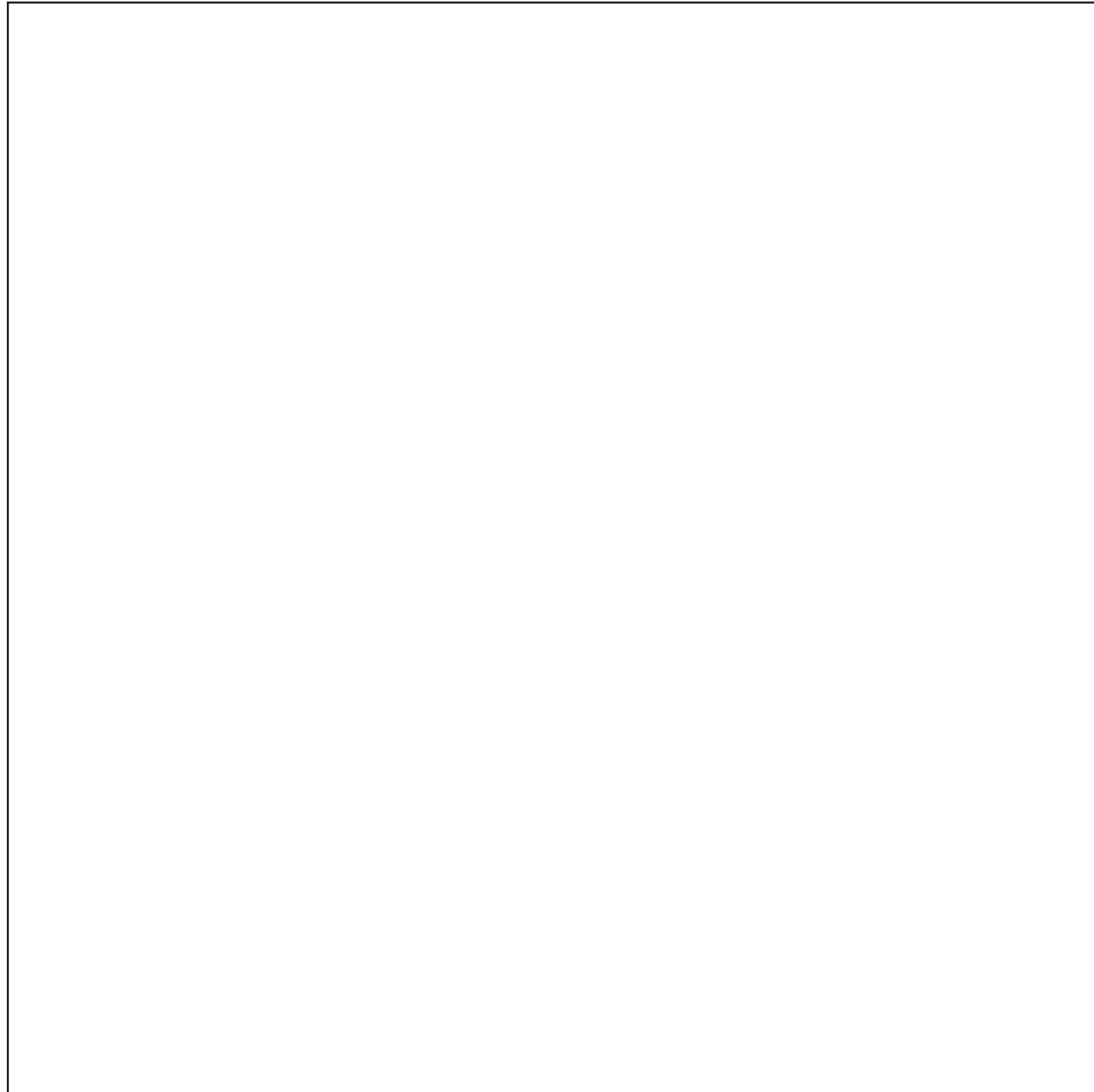
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# Gain Empathy

## STEP 1 - INTERVIEW

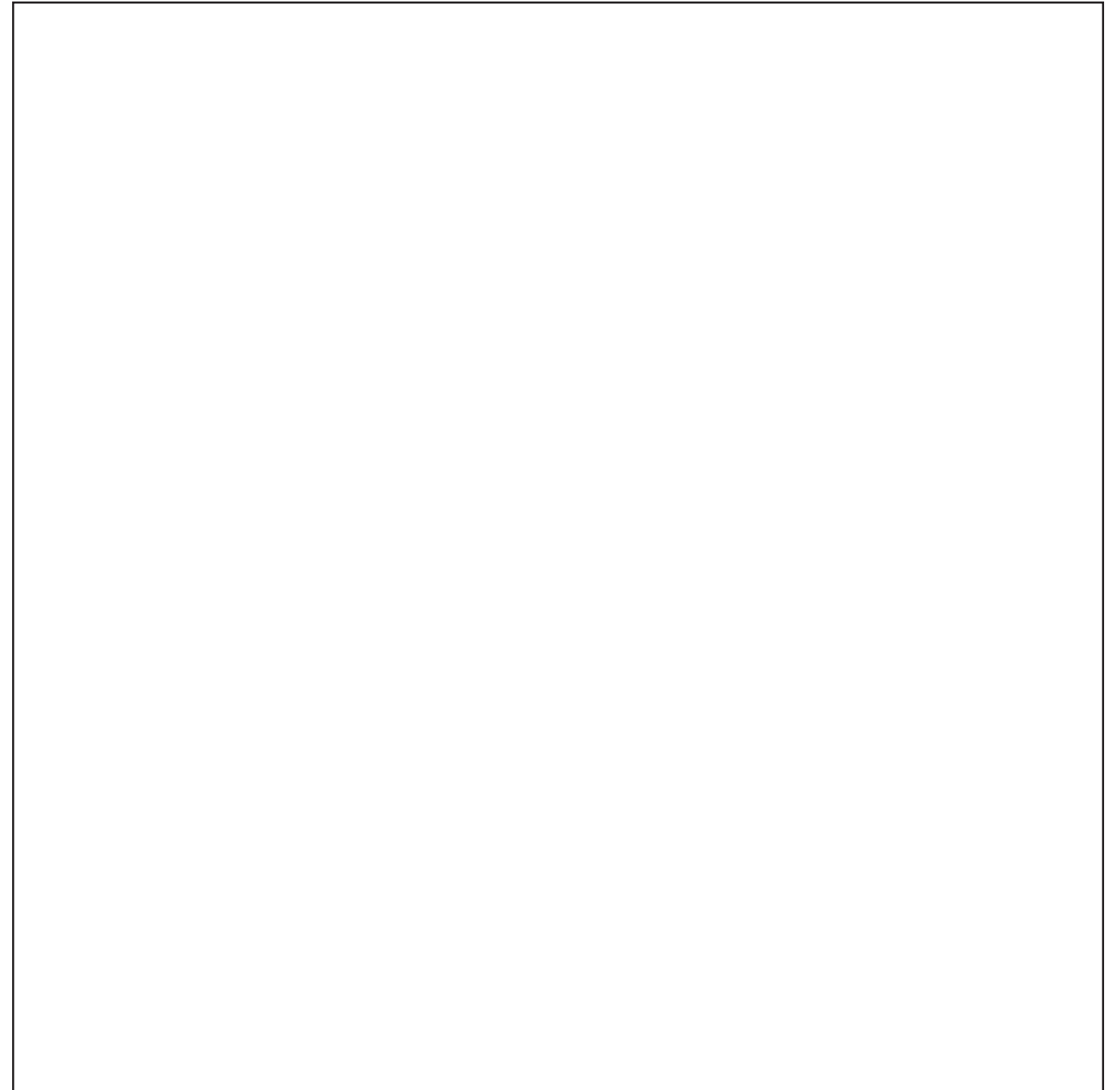
4 MINUTES (2 SESSIONS X 2 MINUTES EACH)



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## STEP 1 - DIG DEEPER

4 MINUTES (2 SESSIONS X 2 MINUTES EACH)



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# Reframe the Problem

## STEP 2 - CAPTURE FINDINGS

3 MINUTES

### GOALS AND WISHES

What is your partner trying to achieve

*\*use verbs*

**INSIGHTS:** New learnings about your partner's feelings and motivations.

What's something you see about your partner's experience that maybe s/he doesn't see?\*

*\*make inferences from what you heard*



## STEP 2 - TAKE A STAND WITH A POINT-OF-VIEW

2 MINUTES

\_\_\_\_\_ partner's name / description

**needs a way to** \_\_\_\_\_

user's need

**because / but / Surprisingly**

[ circle one ]

\_\_\_\_\_ insight

# Ideate: Generate Alternatives to Test

STEP 3 - SKETCH AT LEAST 5 RADICAL WAYS TO MEET YOUR USER'S NEEDS

5 MINUTES

\_\_\_\_\_  
WRITE YOUR PROBLEM STATEMENT ABOVE

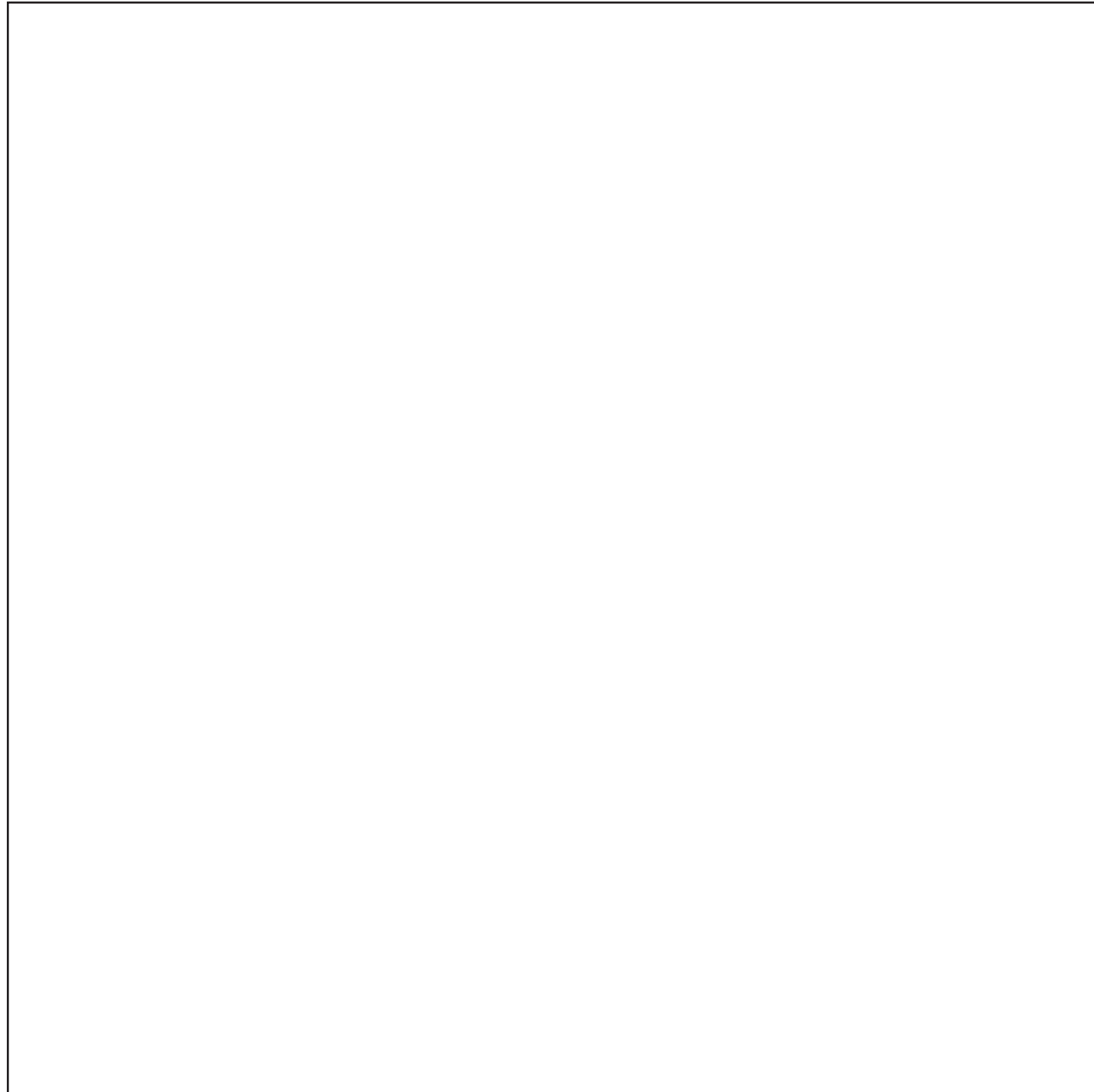

STEP 4 - SHARE YOUR SOLUTIONS & CAPTURE FEEDBACK

6 MINUTES (2 SESSIONS X 3 MINUTES EACH)

# Ideate Based on Feedback

STEP 5 - REFLECT & GENERATE A NEW SOLUTION

3 MINUTES



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STEP 6 - SHARE YOUR SOLUTIONS & GET FEEDBACK

6 MINUTES (2 SESSIONS X 3 MINUTES EACH)

<p>+ WHAT WORKED</p>	<p>- WHAT COULD BE IMPROVED</p>
<p>? QUESTIONS...</p>	<p>! IDEAS...</p>

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# Debrief

## HOW WE MIGHT

turn this exercise into a mindset  
that could impact the way you approach innovation in the future?

## REFERENCES

Stanford d.school | Resources  
IDEO Design Kit | The Human Centered Design Toolkit

