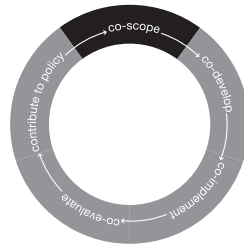


## COLLECTING

We begin by collecting, then playing with the materials or objects, organising them in a variety of ways, making new combinations, trying things, then observing the arrangements we have made. Notice patterns and make connections.

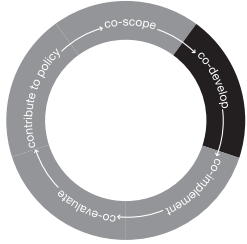
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## SELF-ETHNOGRAPHY

The documentation and analysis of the self through field research. Use yourself as your subject of documentation. Document in detail all of your movements, activities, behaviours and conversations throughout the course of a certain period of time. Include details such as date, time, place, etc.

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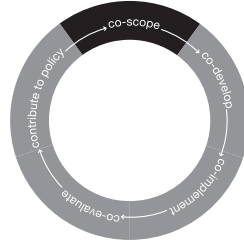


## CLUSTERING

This is a group activity that helps to process a large amount of information or ideas produced through activities such as an idea generation session or mind mapping activity.

Clustering is useful for quickly organising and giving structure to what may feel like an unmanageable amount of information by looking for consistencies, overlaps, and important relationships.

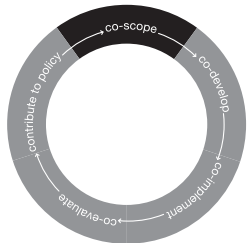
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## CONCURRENT ACTIVITIES

This method is about identifying related work that's currently underway to better understand what is happening in the project's area of study. This exercise should take place at the start of a project in order to help define project scope and to align efforts more effectively to achieve better results. A visual map can be structured to organise activities according to geographical location, target audience, approach, etc.

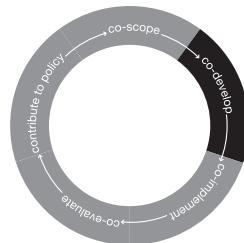
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## CONVERSATION CARDS

Conversation cards are useful early on in a project when diverse groups of people with varying backgrounds are assembled to work together. These may be experts in the area, clients, peers, or end users. The set of cards serve as talking points for individuals to communicate their own stories during a loosely structured conversation. The conversations cards may have keywords or photographs on them to spark up discussion around topics.

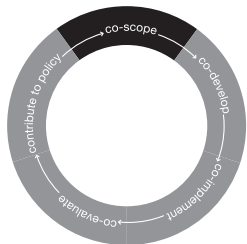
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## PROJECT STAKEHOLDER MAP

Stakeholders are people who are somehow related to the project or affected by it. These might be experts in the area, clients, peers, manufacturers or end users. The stakeholder map is a quick and easy exercise that helps to identify and group stakeholders that may be key to the project. Making a visual map instead of a list allows the group to see possible links between stakeholders.

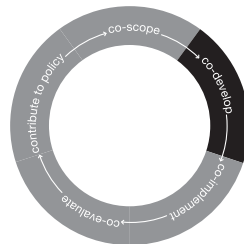
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## CULTURAL PROBES

Cultural Probes are a collection of tasks for exploring attitudes and lifestyles of your target audience. The probes may be objects such as a postcard, disposable camera, voice recorder, map, checklist, diary, etc. The procedure of cultural probes starts with recruiting a small number of participants, then meeting them, giving them a probes kit, and explaining the tasks of each probe. The participants then carry out these tasks over a specific period of time. You then collect the completed probes and look at responses for patterns and inspiration.

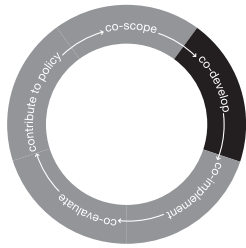
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## USER JOURNEY MAPPING

This is helpful for capturing particular aspects of users' interactions with a piece of communication design. The journey starts with a user being completely unaware of the issue that the design is communicating, moving on to the touchpoints, then interacting with it, then taking an action in response to it. Storyboarding can be a useful tool in mapping a user's journey.

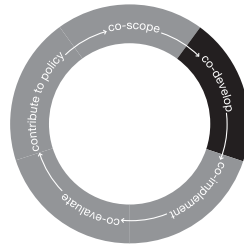
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## EXHIBIT

Showcasing work-in-progress is a great way of communicating value and getting buy-in from stakeholders. One of the advantages of a design-led approach is that it is visual and can be presented back to individuals or groups who are central to the project. This is a great opportunity to collect feedback. Consider who your audience is when deciding how to exhibit the work-in-progress.

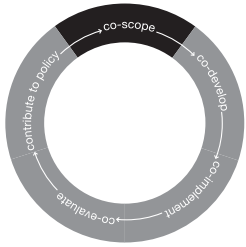
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## VOTING

This is a democratic way of deciding on a project direction or content. It gives all participants a voice and is intrinsic to collaborative engagement. It builds a shared understanding that whilst all ideas are good, only those preferred by the majority will be taken forward.

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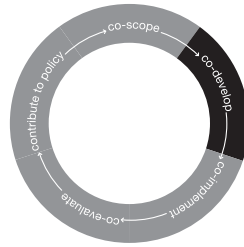


## A DAY IN THE LIFE

Immersing yourself in another person's daily routine or 'walking in their shoes' offers great potential for exchanging expertise or experiences. This may challenge assumptions and provide a new perspective as well as widen your horizons.

Use this methods to get first hand exposure to your topic of interest. First decide what you want to know more about and then get in as close as you can. This could be by shadowing someone or participating in an unfamiliar activity.

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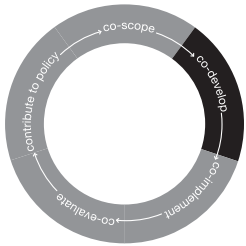


## EXPERIENCE PROTOTYPING

This is the best way to find out what it's like to come into contact with the outcome you're designing. It stops everything being so abstract and gives you direct feedback on what could go wrong and how to start delivering a design outcome which is as fully formed as possible.

Prototype an idea as best as you can, and place it in an environment as close to the 'real' one as possible. Then try and see it with new eyes, or get someone else who has never come across it before to interact with it.

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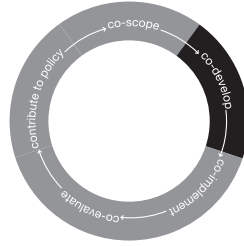


## SKETCH

You have to sketch to get ideas out of your head and onto paper. Lists of words can express ideas but they don't always help others see what you intend to make/do.

Find your medium, find your scale, don't be precious, draw the context, draw the system, draw the form, show your drawings to others, tracing is good, cut and paste and start a sketchbook.

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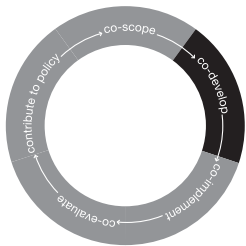


## LATHER RINSE REPEAT

Iteration is very important. You often think that you got to the end of the project, but it's often worth having another go. Look at the middle stage of your project again and see whether it might have led otherwise. It helps to work with someone else as they're more likely to see new possibilities that you might not have seen.

This process may be painful but it can be very rewarding. If you want to try this but don't want to use your own project, then swap one with a friend.

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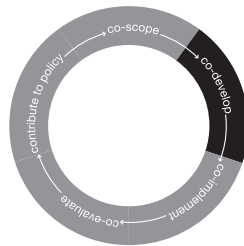


## USABILITY TESTING

This means observing and asking a number of users about the use of existing or future design outcomes in a situation of absolutely normal everyday life.

The evaluator asks the user to reach a sequence of tasks, after each task there is a short survey that the user has to answer in that precise moment and then the test goes on.

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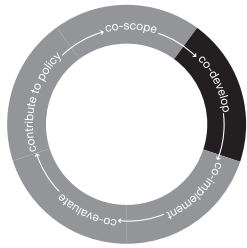


## PERSONAS

Personas are fictitious characters that are based on members of the target audience that you might have interviewed or met. They represent the different user types. They can include photos, background and key quotes collected from the interviews or surveys.

Personas act as a constant referral during the develop phase, helping to focus on the users' states of mind, behaviours, attitudes and perceptions.

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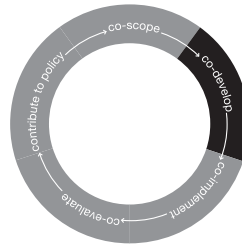


## TOUCHPOINTS MATRIX

Touchpoints matrix helps to visualise the framework of the user experience hence to see and analyse the user's interaction with a specific product-service system through all its contexts.

The matrix is built by listing vertically the different devices or contexts that are part of the system and by listing horizontally the main actions that are supported by the system itself. Next create a specific persona and imagine his journey through the different touchpoints.

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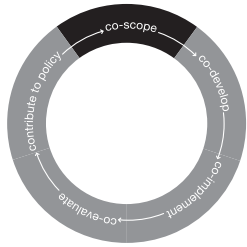


## CO-DESIGN

Co-Design enables users to become part of the design process as experts of their experience.

Appropriate tools should be given to help users express themselves through engaging with each other, communicating, being creative and envisioning their own ideas. This process helps to build up the service together with the designers.

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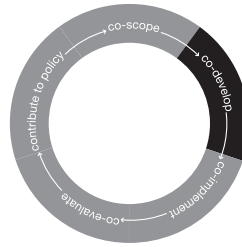
## QUAL AND QUANT SURVEYS

Quantitative surveys is a design method to understand the 'big picture' and provide statistics that inform the direction of the project.

There are two types of quantitative survey:

1. Omnibus surveys are regular monthly surveys, allowing you to place a number of questions on a shared questionnaire.
2. Ad hoc surveys are bespoke pieces of work that allow to ask as many questions as needed.

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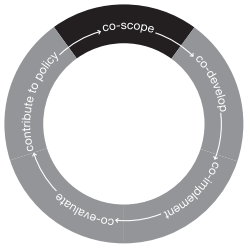


## PHYSICAL PROTOTYPING

Physical prototyping gives you insights into how a product or service will be used, before you create a finished version.

'Quick and dirty' prototype is best for testing principles, 'works-like' prototype details aspects of build and functionality while 'looks-like' prototype tests response to form.

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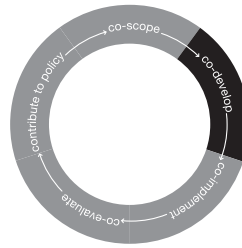


## HOPES AND FEARS

This method helps you be aware of expectations and will make them easier to manage.

Expressing and sharing verbally and in writing hope and fear regarding the project in hand will help establish which hopes and which fears the project can and can't address.

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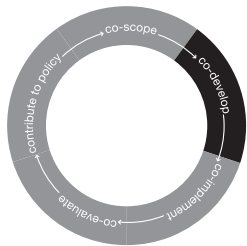


## DRIVERS AND HURDLES

Drivers and hurdles helps you identify where to concentrate energies for most effect in the next stages of your project.

Organise a session where you list, based on the data you have gathered from secondary and primary research, all the things that stand in the way of your target audience making the desired change, and all the things that drive the audience to make that change. You can then generate solutions addressing specific hurdles, and building on specific drivers.

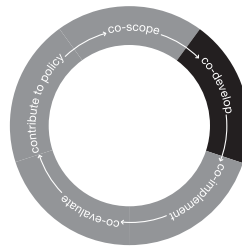
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## PROGRESS AND FEEDBACK

Let users know their progress towards achieving a goal and give users feedback on their behaviour from other users of the system.

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## TAILORING

Make your design adapt what it offers to match individual users' needs and abilities.

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