The Fable of the User-Centred Designer

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USERFOCUS

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Preface

Many years ago, I read a book by Kenneth Blanchard & Spencer Johnson called *The One Minute Manager.* The book is an allegory about good versus bad management. It describes the journey of a young man who wants to learn how to become an effective manager.

Sitting at home one day, I found myself musing on what Blanchard & Johnson would have to say about user-centred design. Like management, user-centred design is ostensibly simple, yet when it comes to great user experiences many people do it incorrectly. And as with management, there are some simple but powerful rules.

This fable is the result of my thinking. I've retained the narrative structure of *The One Minute Manager* and if you know the book there are some other similarities you'll discover. But above all, it's a simple description of the secrets of user-centred design. I hope you enjoy it, apply it and pass it on.

David Travis, December 2009

The Search

Once there was a bright young man who was looking for an effective designer.

He wasn't looking for just any designer. He wanted to find a designer who could design complex technology that was simple to use.

He wanted to work with one. He wanted to learn from one. He wanted to become one.

His search had taken him over many years to the far corners of the world.

He had spoken with many designers: with graphic designers and product designers, with software architects and information architects, with interaction designers and visual designers, with business analysts and computer programmers, with men and women — young and old.

He had gone into every kind of design environment: he had visited large companies and small companies, digital design companies and manufacturing companies, web design companies and computer games companies.

He was beginning to see the full spectrum of how people design technology.

But he wasn't always pleased with what he saw.

He had seen many designers whose products, software and web sites were described as attractive.

Some of their clients thought they were good designers.

Many of the people who tried to use their designs thought otherwise.

As the man interviewed each of these designers, he asked, "What kind of designer would you say you are?"

Their answers varied only slightly.

"My designs are visually striking. I design interfaces that people find attractive."

He heard the pride in their voices and their interest in aesthetics.

The man also met designers whose products, software and web sites were described as state-of-the-art.

Some of their clients thought they were good designers.

Many of the people who tried to use their designs thought otherwise.

As the man sat and listened to these designers answer the same question, he heard:

"My designs use the latest technology. I design interfaces that people think are cool."

He heard the pride in their voices and their interest in state-of-the-art design.

But he was disturbed.

It was as though most designers in the world were primarily interested either in designing attractive interfaces or in designing cool interfaces.

The young man thought each of these designers was only partially effective. "It's like being part of a designer," he thought.

He returned home weary and dejected.

He might have given up his search long ago but he had one great advantage. He knew exactly what he was looking for.

"Effective designers," he thought, "create technology that benefits the organisation, its customers and society at large."

The young man had looked everywhere for an effective designer, but had found only a few. The few he did find would not share their secrets with him. He began to think he would never find out what made an effective designer.

Then he began hearing rumours about a special designer who lived in a nearby town. He heard that clients liked to work with this designer and that the people who used his designs liked them too. The young man wondered if the stories were really true and, if so, whether this designer would be willing to share his secrets with him.

Curious, he emailed the special designer for an appointment. Ten minutes later he had his reply. The special designer was available tomorrow morning.

The User-Centred Designer

The young man travelled to his appointment through a morning fog. It was a cold day in mid-December and he was wrapped up warm against the chill.

When he arrived at the designer's office, he found him making coffee. The young man coughed and the designer turned and smiled. The designer was a slim man in his early 50s. He invited the young man to sit down and asked, "What can I do for you?"

The young man said nervously, "I'd like to ask you some questions about how you design technology."

"I'm glad to share my design insights with you", the designer said. "I will only make one request of you."

The young man had been expecting this. During his search, he had visited many designers who wanted to keep their ideas secret.

The designer continued, "If I answer your questions, I want you to agree to pass these ideas onto other people."

"I'll be delighted to!" exclaimed the young man. This designer certainly seemed a bit of a character.

"In that case," said the designer, sitting back in his chair, "fire away."

The young man took out the Moleskine notebook he carried with him and looked at his notes. Tentatively, he asked, "When you design an interface, do you focus on the way

it looks?"

"Of course," said the designer. "Modern technology is complex. People need displays that are free of clutter, otherwise they can't see what options they have."

"So you're a visual designer," the young man declared.

"Certainly not," corrected the designer. "Visual design is just one part of the user experience with technology."

The young man looked at his notebook. "So," he said, "do your designs use the latest technological innovations?"

"That's certainly a consideration," said the designer, "but technology is just part of the solution."

The young man closed his notebook. "In that case, I'm confused," he said. "What kind of designer are you?"

"That's easy," responded the designer without hesitation. He leaned forward on his chair and whispered, "I'm a User-Centred Designer."

The young man's face showed surprise. He had never heard of a User-Centred Designer. "You're a what?"

The designer laughed. "A User-Centred Designer. I call myself that because I focus on the people who use products and web sites — not visual design or the latest technology."

"So what do you do?" asked the young man curiously.

"If you really want to find out, you shouldn't ask me," observed the designer. "You should ask my clients."

The User-Centred Designer picked up a piece of paper from his desk. He wrote down some names and telephone numbers from his address book. "Here is a list of three people

that I have worked with over the last year. They have all said they are happy to talk about the work I have done for them and they are all available to meet with you today. Why not give each one a call?"

The young man left the building and walked out into the Winter chill. A weak sun was beginning to burn off the fog. As he pulled his coat closer, he felt slightly bewildered and a little uncomfortable. He had expected to leave the User-Centred Designer's office with a manual, or a textbook, or something else to read. He didn't expect to have to talk with customers.

The young man looked at the first name on his list: Jane Sampson. He gave her a call.

The First Secret of the User-Centred Designer

The young man arrived at Jane Sampson's office later that morning. The receptionist asked him to sign the visitor's book while she made a telephone call. The young man took off his coat and hung it on a coat stand in the reception area. "You have a visitor to see you," he heard the receptionist say.

A slender woman with auburn hair soon arrived at reception. She held out her hand in greeting. "I'm Jane," she said warmly, as she shook the young man's hand. "So you've been to see the special designer. He's quite a character isn't he?"

"I think he is," acknowledged the young man, smiling.

"Did he tell you about being a User-Centred Designer?" asked Jane.

"Yes," said the young man. "But he didn't tell me much more. He suggested I see you and two of his other clients."

Jane opened the door to a meeting room and invited the young man to take a seat. "Well that's certainly the way he thinks," said Jane. "When he worked on our software redesign it got me puzzled at first."

The young man asked, "Is that because he didn't talk about visual design or the latest technology?"

"Precisely," said Jane. "He talked about our customers."

"How did that help?"

"Well," answered Jane, "We design software to help businesses manage their finances.

With the User-Centred Designer's help, we soon realised that we didn't really know how people used our system."

As Jane spoke, the young man took out the Moleskine notebook he carried with him and uncapped his pen. Jane continued, "Some people on our design team thought that one or two people in a company would use our software frequently, so they wanted a design that supported expert use. Other people thought that our product would be used by several people less frequently, so they wanted a design to support novices."

"Why was that a problem?" asked the young man.

"Because the software was trying to do both things at once, and failing badly. It wasn't suiting anyone's needs."

"What did the User-Centred Designer do to help?" inquired the young man.

"His first step was to identify the users of our system and what they want to do with it," replied Jane. "He watched people in offices to see how they manage a company's finances and interviewed some of them. He sat in on calls to our support desk and listened to customers' problems."

"What did he discover?"

"He helped us realise that we have very different groups of users with very different needs. We had been designing our software for an 'average' user that didn't exist."

"So now you know who you are designing for and what people want to do with it?" concluded the young man.

"Exactly," said Jane. "We created user profiles — pen portraits of each type of customer — and made sure the design team understood who they are designing for."

The young man nodded thoughtfully. "It sounds like you develop personas," he said.

"I've come across those before."

"So had we," returned Jane. "But the User-Centred Designer's approach was different. He made us base our personas on research findings — not on the assumptions we had about customers. Nowadays, we have a saying around here: 'Supposing is good, but finding out is better'."

The young man liked the saying. He wrote it in his notebook.

"What did the user-centred designer do next?" asked the young man.

"He helped us set up a program of regular site visits to our customers. This helps us achieve three important goals."

The young man leaned forward. "What goals are these?" he asked with rising interest.

"First," said Jane, "we begin to understand what motivates our customers, so we can create personas. Secondly, we understand the environment in which people use our products, such as the company culture. And thirdly, we develop red routes."

The young man looked quizzically at Jane. "Red routes?" he asked. "What are red routes?"

"You must have seen roads with yellow lines painted on them?" asked Jane.

"Of course," said the young man. "It means you can't park on those roads."

"Well, in some cities they put *red* lines on certain routes," continued Jane. "By keeping these roads free of obstacles like parked cars, journeys on these routes are completed smoothly and quickly. Motorists aren't allowed to stop on a red route, even for a minute. Make the mistake of stopping your car on a red route to buy your daily paper and traffic wardens converge on you from nowhere!"

"How do red routes apply to your software?" asked the young man, who was still a bit

confused.

"Software has red routes too," explained Jane. "These are the critical tasks that people want to carry out — tasks that need to be completed as smoothly and quickly as possible."

The young man thought for a second and said, "So red routes are critical user journeys with a product?"

"That's correct. For example, creating an invoice for a customer is an example of a red route with our software," said Jane.

"But there must be dozens of things you can do with your software. Are they all red routes?"

"No," corrected Jane, "Some tasks are much more important than others. That's where the red route idea helps us. By focusing on the red routes, we can make sure that less important functions don't clutter the interface. Those functions are still there, but to use them people may need to go to a dialog box or another part of the interface."

The young man paused for a moment and then said, "I can see how focusing on red routes makes some tasks easier. But won't this make other tasks *harder* to complete, because you've relegated some functions to dialogue boxes?"

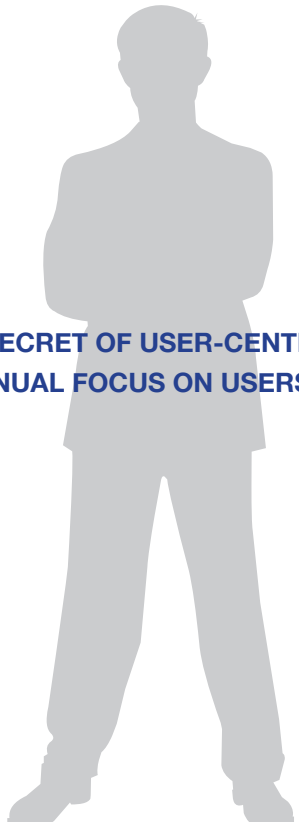
"Yes it will," said Jane. "But good design is about making decisions and trade-offs. It's impossible to make *every* task easy. You need to prioritise what's important. That's why we need to do research with our customers: to make sure we're focussing on the right goals."

The young man looked at his notes. He said, "So your site visits to customers help you understand who you are designing for, what people want to do with the software and the environment in which the software will be used."

"You're a quick learner," said Jane. "That's the first of three secrets of user-centred de-

sign. Here, take a look at this poster." Jane gestured to the wall behind the young man.

He had not noticed this poster until now. The poster showed a mosaic of people's faces: there were hundreds of faces in the poster. In bold lettering at the bottom of the poster he read:



THE FIRST SECRET OF USER-CENTRED DESIGN: EARLY AND CONTINUAL FOCUS ON USERS AND THEIR TASKS

"Thank you," said the young man. "Let me jot that down, I want to remember that."

Jane watched the young man write in his Moleskine notebook. She saw him pause, and frown. He leaned forward and asked, "Doesn't this take a lot of time?"

"Of course it takes time," said Jane.

"So that must mean your projects take a lot longer these days."

"Certainly not," said Jane.

"I don't understand," said the young man with a puzzled expression.

"We develop our software using a process called Agile," explained Jane. "This helps us quickly develop new and improved versions of our software. But this process only works if we know what we need to improve upon. By focusing on users and their tasks, everyone on the team knows where to concentrate their efforts."

"So it actually saves you time!" exclaimed the young man.

"It does," agreed Jane.

The young man had another question. "If 'early and continual focus on users and their tasks' is the first secret, what are the other two?"

Jane smiled and looked at her watch. "I think it's time for you to visit the next person on your list," she said.

The Second Secret of the User-Centred Designer

After leaving Jane Sampson's office, the young man stopped at a café for lunch. Although the sun was getting brighter, there was a persistent patchy fog and it was still cold, so he was pleased to get a seat near a radiator. Over a coffee, he reflected on what he had heard. "It certainly makes sense," he thought to himself. "After all, how can you be an effective designer if you don't know who you're designing for or what people want to do with the product you're creating?"

The young man wondered about the two other secrets he still had to learn. He was excited, and he soon left the café for his next engagement with Peter Levy.

The young man arrived at his appointment a little early. After a short wait, he was met in reception by a cheerful, thick-set man with dark hair and a short beard. "I'm Peter," said the man. "So you've seen the special designer. He's quite a character, isn't he?"

He was already getting used to the User-Centred Designer being called 'quite a character'.

"I reckon he is," responded the young man.

"And he's sent you out to speak to people like me to find out about user-centred design," said Peter, smiling. "That sounds just like him — a very user-centred approach." He showed the young man into a meeting room.

"Yes, I already know about focusing on users and their tasks," agreed the young man, removing his coat. "What do you do next?"

"You need to make sure that your designs work the way people expect."

"That must be easy," said the young man enthusiastically. "Don't you just ask people what they think?"

Peter didn't answer the question but took a mobile phone from his pocket. He handed it to the young man. "What do you think of this handset?" he asked.

The young man turned it over in his hands. "Well, it looks OK to me," he said. "Did the User-Centred Designer help you design this? It's nice and small, and I like the rounded edges."

"Now try typing in your telephone number," said Peter.

The young man began to type and quickly made a mistake. "The buttons are a bit close together," he said. "I keep pressing two buttons at once."

"That's the point," said Peter. "You need to be wary of people's initial opinions. If you want to find out what the problems are with your product, you need to get people to *use* it. We've had thousands of these handsets returned by customers as 'fault not found'."

"What does 'fault not found' mean?" asked the young man.

Peter sighed. "It's when the customer reports the handset as broken but in fact there's nothing wrong. It's really because the customer has problems using it. And it's not just the buttons on this thing — it's the software too."

The young man placed the mobile phone on the table. "That handset must have cost you a lot of money."

"It did," said Peter. That's why we called in the User-Centred Designer to help fix it."

The young man took out his Moleskine notebook and said, "So what did he do?"

"He set up a usability test. He asked our customers to use the phone and we watched

them as they worked. We noticed where they got stuck and experienced problems," said Peter.

"And did your customers tell you what to change?" asked the young man.

"With products like ours, people don't always know what's achievable, so they don't know what to ask for. There's a saying from Henry Ford that I like to quote: 'If I had asked my customers what they wanted, they would have asked for a faster horse'."

The young man smiled and wrote the quotation in his notebook. "So how do you get feedback on the good and bad parts of your design?" he asked.

"We ask people to carry out specific tasks with our designs. Have you heard of red routes?" inquired Peter.

"Yes, I've heard of red routes. They are the critical tasks that people want to complete with a product."

"That's right," said Peter. "We hand people our product and ask them to carry out those tasks. People think aloud as they work so we know what parts of the interface are confusing them."

"So you get a running commentary on the usability of your product."

"Yes," replied Peter. "But that's not all. In our tests, we also *measure* the usability of the product."

The young man stopped taking notes for a second and looked up at Peter. "You *measure* usability?" he asked, surprised. "How do you do that?"

"In three ways," explained Peter. "First, we measure effectiveness: how many people manage to complete the red route successfully."

The young man thought and then said, "Because if the design is easy to use, more peo-

ple can achieve their goals."

"Exactly," agreed Peter. "Then, we measure efficiency: how long do people take to complete the tasks."

"Because if the design is easy to use, people will be able to achieve their goals quickly," pointed out the young man.

"Correct. And finally, we measure satisfaction: how do people feel about the design."

"Because there's no point having a design that people can use effectively and efficiently if they don't like it," said the young man.

"You're a quick learner," said Peter. "Now you know the second secret of the User-Centred Designer." As he spoke, he pointed to a poster on the wall. The poster showed a woman looking at a computer screen. She was watching a video of a usability test and taking notes. In bold lettering at the bottom of the poster, the young man read:

THE SECOND SECRET OF USER-CENTRED DESIGN: EMPIRICAL MEASUREMENT OF USER BEHAVIOUR

"Let me write that down," said the young man.

After he finished taking notes, the young man paused. Something was clearly bothering him.

"What is it?" asked Peter.

"After you have run your tests, you obviously find problems with your product?" asked the young man.

"Always," said Peter.

"And after you fix the problems, you need to test the system again?" asked the young man.

"That's right," said Peter.

"But doesn't that take a lot of time?"

"I think you're ready to find out about the third secret of the User-Centred Designer," said Peter.

The Third Secret of the User-Centred Designer

Back out in the street, the young man noticed that the fog had lifted. He turned up the collar of his coat against the wind and thought about what he had just learned. "Usability testing certainly makes sense," he thought to himself. "After all, how can you be an effective designer if you don't watch how people use your design?"

His third appointment was with Sofie Brown at a web design company. A very smartly dressed woman in her 30s met him in reception. "I'm Sofie," she said with a smile. "So the special designer sent you over. He's—"

"—quite a character!" interrupted the young man, and they both chuckled.

Sofie took the young man into a meeting room and gestured to him to sit down.

The young man said, "I've just been hearing about usability testing. It seems to make a lot of sense but I'm worried that it will be too time consuming."

"Why do you think that?" asked Sofie, sitting back in her chair.

"Because when you fix one problem, you need to re-test the system," replied the young man.

"You're absolutely right," agreed Sofie. "That's why we put off writing code for our web site for as long as possible."

"But how can you test a web site if you don't code it?" asked the young man.

"The User-Centred Designer introduced us to a technique that allows us to test our

new designs very quickly. It's called paper prototyping."

"How do you test *paper* prototypes?" asked the young man.

"We show users a paper interface and then ask them to complete tasks with it. Users press buttons" — Sofie made a quotation mark gesture around the word 'buttons' with her index fingers — "and choose options as if it's a real system."

"So you run usability tests on paper prototypes!" exclaimed the young man.

"Exactly," agreed Sofie. "We test again and again. The User-Centred Designer taught me that the secret of good design is to sketch out lots of different designs and test them. Then you take the best from each one and create a new set of designs."

"A bit like evolution by natural selection," said the young man.

"You're a quick learner," said Sofie. "In fact, you might be interested in a saying we have around here. 'You can't get the design right until you've got the right design'. This reminds me that the first step in design is to generate lots of different ideas. You then pick the best elements of each design by running usability tests. This is what is meant by 'getting the right design'. The next step is to refine the design: to 'get the design right'."

"That sounds fantastic!" enthused the young man as he wrote in his notebook. "Do you create all of your prototypes with paper?"

Sofie said, "Paper prototyping helps us ensure we get the correct information architecture — so that people can navigate the site and understand the terminology. Then we move to electronic prototypes, which look a lot more realistic but are still simulations. This helps us get the correct visual design of web pages."

"And you use electronic prototypes to 'get the design right'," said the young man.

"That's right," said Sofie. "You've just discovered the third secret of the User-Centred

Designer."

The young man smiled and searched the walls for a poster. "I don't suppose you have this written down anywhere, do you?" he asked.

"As it happens," said Sofie, "I do." She stood up and invited the young man to follow her. In the corridor outside the room was a poster on the wall. It showed a number of arrows arranged in a circle. At the top of the poster were the following words:

THE THIRD SECRET OF USER-CENTRED DESIGN: ITERATIVE DESIGN

"Let me write that down," said the young man, turning the page of his Moleskine notebook.

As the young man glanced over the notes he had made, a thought occurred to him. "Can I ask you a question?" he asked.

"Fire away," said Sofie.

"As I look over these three secrets of user-centred design, they seem very sensible."

"I agree with that," said Sofie.

"So why do so few companies design this way?" asked the young man.

Sofie smiled. "I'll let you ask the User-Centred Designer that question," she said.

The User-Centred Designer Explains

As the young man left Sofie Brown's office, the low afternoon sun was disappearing behind the office buildings. The sun cast long shadows and the sky promised a fine sunset.

The young man walked back towards the User Centred Designer's office. "Iterative design certainly seems a very simple and powerful method," he thought to himself. "After all, how can you be an effective designer if you just come up with one or two designs?"

He was looking forward to meeting the User-Centred Designer again. The three secrets seemed so obvious to him that he wondered why so few companies followed this approach. He hoped that the User-Centred Designer might be able to tell him.

When the young man arrived at the designer's office, he found him in conversation with a colleague.

The designer saw the young man and finished his conversation. He walked over and shook the young man's hand. "What did you find out on your travels?" asked the designer.

"A lot!" said the young man enthusiastically, shaking off his coat.

"Tell me what you learned," said the designer, as they walked to a meeting room.

"I found out that the first secret to being a user-centred designer is to have an early and continual focus on users and their tasks," said the young man. "You need to visit your users, observe them as they work and interview them. You then use the data you have collected

to create personas and red routes and you share these with the design team."

"So what do you think about all that?" asked the designer.

"I'm amazed at how simple it is," said the young man. "And I'm surprised that many companies don't do it."

"Most companies think they are customer-centred," explained the designer, "but when you ask their customers, very few of them agree. The first secret of user-centred design has four ingredients. You need to focus on users. You need to understand the users' tasks. You need to do this early. And you need to do the research continuously. Few companies invest the effort in each of these components."

"You mean they just make it up?" asked the young man.

"I'm not sure they think of it that way," said the designer. "They probably think they know their users because someone on the design team used to work with customers in the past. That's a start, but it isn't research. The data will be biased by the perceptions of one or two people."

The young man said, "So companies don't do the research because people in the organisation simply *assume* that they know what's best for customers?"

"That's been my experience," agreed the designer. "And when they do research, it's often not the kind of research that's needed to create better designs. The research often focuses on uncovering demographic factors rather than truly understanding people's goals and motivations."

"And so companies don't get to understand users and their tasks," said the young man.

"That's correct. And even when a company does carry out research, they often don't do it early enough or they do it only at the beginning or end of a project."

"You mean they don't do it continuously," said the young man.

"Precisely," said the designer, with a nod of his head. "So what else did you learn?"

The young man turned a page of his notebook. "I learnt that the second secret to being a user-centred designer is empirical measurement of user behaviour. Why don't more companies do this?"

"Most companies do carry out some kind of research on their products, and they will often ask customers for their opinion in focus groups," said the designer. "But that's not enough. With interactive products like software, web sites and handheld gadgets, it's not what people *say* that matters. It's what they *do*. So activities like focus groups won't help you find the problems with your product."

"That's why you need to carry out usability tests," said the young man.

"And it's also why you need to *measure* usability," added the designer. "By taking measurements of your product's usability, you know if you are improving or falling behind compared with earlier designs or compared with the competition. You can set key performance indicators for usability and see how the design stacks up."

"So the problem is that few companies run usability tests and even fewer collect usability metrics," said the young man.

"That's right," said the designer. "What else did you discover?"

The young man flipped through his notebook. "I learnt that the third secret to being a user-centred designer is to design iteratively. That means creating lots of paper and electronic prototypes, testing them out and then changing the design based on feedback."

"So there's a distinct design phase before any code is written," added the designer. "How does that sound to you?"

"It sounds sensible, but don't most design teams already create two or three versions of an interface?"

"It's true that design teams will come up with multiple designs for a system. But then the decision on which one to develop tends to be swayed by the HIPPO."

"The hippo?" asked the young man.

The designer smiled. "The Highest Paid Person's Opinion," said the designer.

The young man burst out laughing. "So the designs aren't tested with users?"

"Not often," said the designer.

"But if every iteration is tested with users, companies won't meet their deadlines," said the young man.

"You don't need to get user feedback on every iteration. It's about risk management: you involve users whenever important design decisions are going to be made. There are other techniques you can use alongside usability testing, such as an expert review. But these will never entirely take the place of usability testing."

"What's the difference between an expert review and a usability test?" asked the young man.

The designer explained, "With an expert review, a usability expert examines the design and compares it against a set of recognised design principles. The reviewer doesn't ask users to evaluate the system but instead tries to get into the mind of the user."

"What I hear you saying is that it's a valuable technique but it's never a replacement for user testing," said the young man.

The designer looked at the young man and said, "I'm impressed with you, young man. You're a quick learner." The designer paused, and then said: "How would you like to work

here?"

The young man put down his notebook and caught his breath. This was, of course, what he had been hoping for all along.

"I'd love to work here," he gasped.

And so he did — for some time.

The time the special designer had invested in him paid off. Because eventually, the inevitable happened.

He too became a User-Centred Designer.

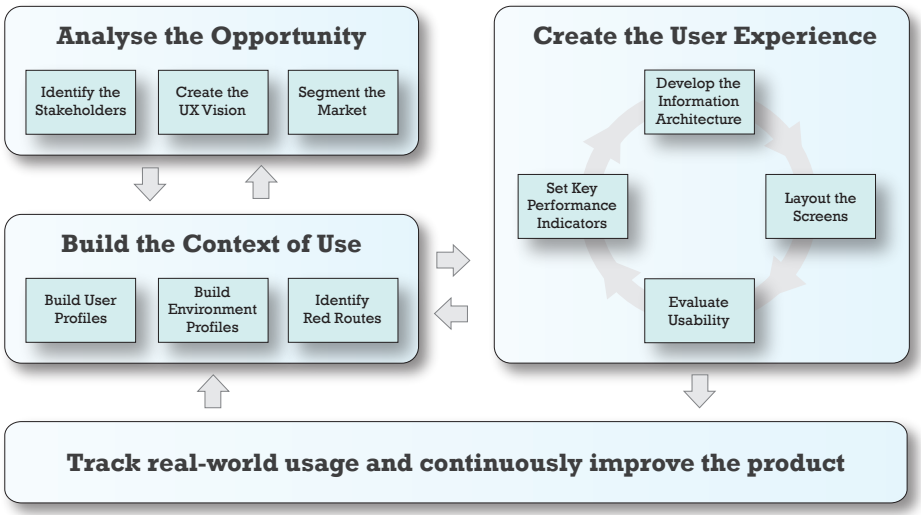
When he started a new design project, he made sure that the design team had an early and continual focus on users and their tasks.

He made sure that the design team carried out empirical measurements of user behaviour.

And he made sure that the design team designed iteratively.

He remembered his promise to the User-Centred Designer to share his knowledge. He created a diagram to make it easier for people around him to become user-centred designers and he gave it as a gift to everyone he worked with.

User Centred Design Steps



The New User-Centred Designer

Many years later, the man looked back on the time when he first heard of the principles of user-centred design. It seemed like a long time ago. He was glad he had written down what he learned from the User-Centred Designer.

He had put his notes into a book, and had given copies to many people.

Suddenly, his telephone rang. "Excuse me for calling you", he heard a woman's voice say timidly, "but I would like to learn how to become a better designer."

And soon he found himself talking to a bright young person. "I'm glad to share my design approach with you", the new User-Centred Designer said, as he showed the visitor to a seat. "I will only make one request of you."

"What's that?" the visitor asked.

"Simply," the designer began, "that you:"

SHARE IT WITH OTHERS

Acknowledgements

I owe an obvious debt of gratitude to Blanchard & Johnson for writing *The One Minute Manager.* Thanks also to Mike Atyeo, David Hamill, Gret Higgins, Philip Hodgson, Miles Hunter, Fiona Joseph, Jan Jursa, Dominick Reed and Vitaly Friedman for usability testing earlier drafts.

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About the Author

Dr David Travis works for Userfocus, a usability consulting and usability training company. He has written two books on usability, including *E-Commerce Usability.* You can contact him at david.travis@userfocus.co.uk.

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>
> *— Independent review by Matthew Magain, co-founder, UX Mastery*

★★★★★★★★★★

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> *— Course review by student Geoff Wilson*

> Dr. Travis has created a very thorough, very engaging overview of the UX Lifecycle, with lots of great real world examples and war stories from his own considerable experience to illustrate the guidelines and techniques he teaches you. Well worth the time and money.
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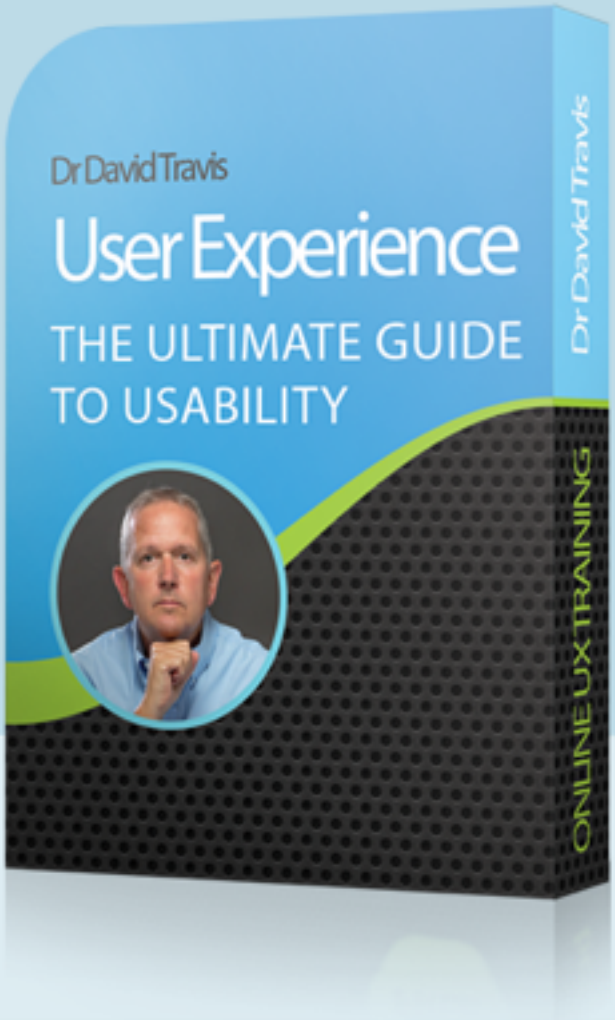

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