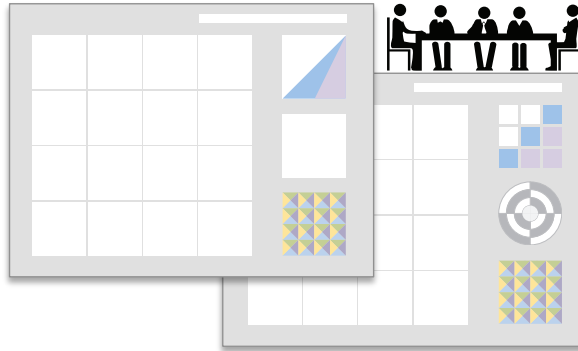
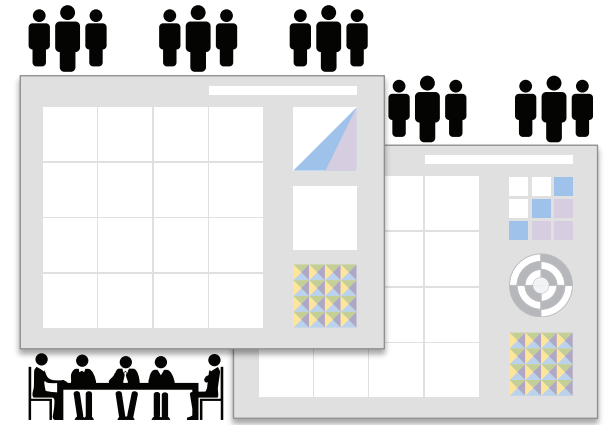


**Design Signal Processor™**  
Memory, Logic and Code for  
Hacking the Whitespace of your  
Organization

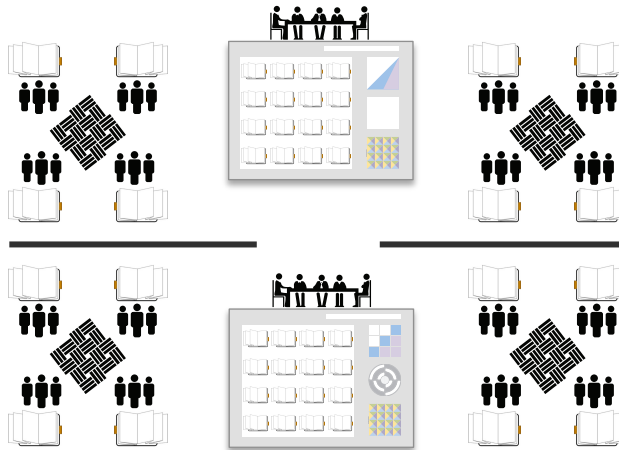
# DESIGN EXERCISES



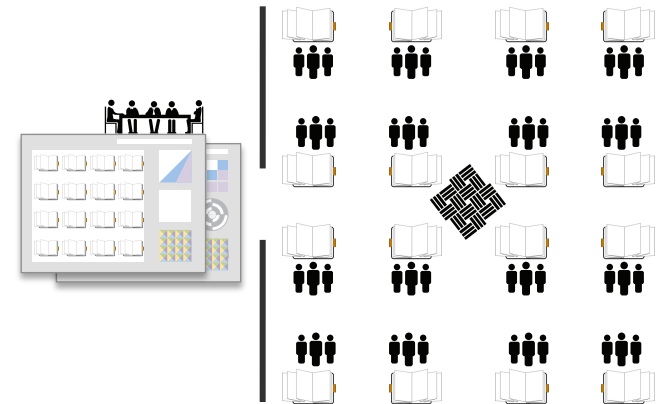
Intensive 2 days



Basic 4 days



Distributed 8 days over 4 weeks\*

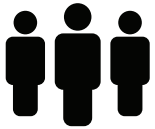


Social 12 days over 4 weeks\*



DESIGN TEAM

A fixed group consisting entirely of agency staff (and contractors) based on the particular roles and responsibilities members have in the host organization, as well as the knowledge & insight they have on a challenge or opportunity. The designated team leader will co-lead the team with a design#code facilitator but will have the ultimate decision-making authority and responsibility towards the objectives of the design exercise; can also be the sponsor.



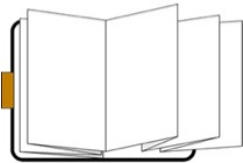
STAKEHOLDERS

A loosely defined group consisting of agency staff (and contractors), again, based on roles, responsibilities, knowledge & insight, but whose members participate in the design exercise on a limited or variable scope. This group includes senior leadership, customers, users, outside consultants, and other stakeholders with valuable contributions to make, but who are not directly burdened with the responsibility of planning & executing the exercise.



WORKGROUP

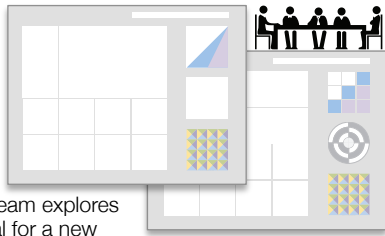
A sub-division of the overall design effort that includes members of the design team and stakeholder groups. Two or more workgroups may work off-canvas, in parallel or in sequence, on a particular aspect of design, based either on knowledge or expertise, or simply as a way to 'divide and conquer' a design challenge. Each workgroup has one or more design albums in which they record their work in progress and final inputs.



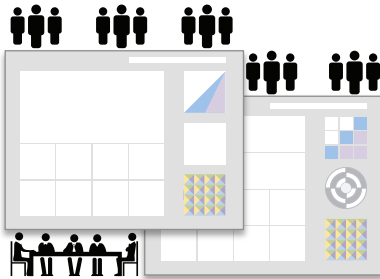
DESIGN ALBUM

Design albums are a means of capturing, collecting, and sharing ideas, observations, & insight as design inputs; as well as data or information that provide supporting detail. The albums correspond with discrete elements of the design#code canvases, and their digital copies are directly addressable via social media or e-mail. The design albums together compose the big picture design and allow workgroups to work parallel and independent.

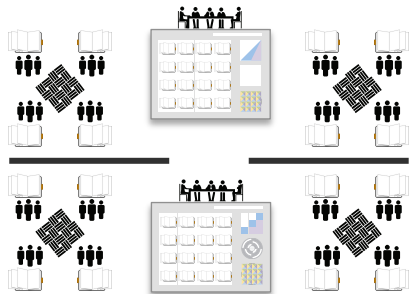
# It is more likely that different types of design exercises are joined to form special projects to suit budgets or timelines for a particular mission or objective. e.g. ...



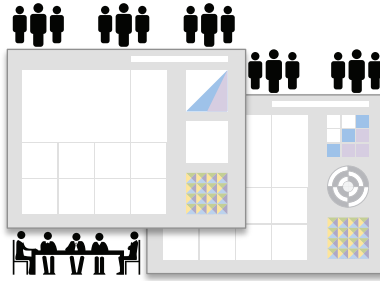
A product team explores the potential for a new service offering ...



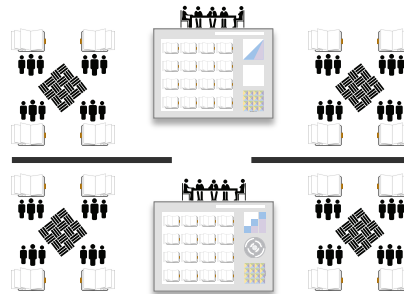
... invites experts or a focus group to further define it ...



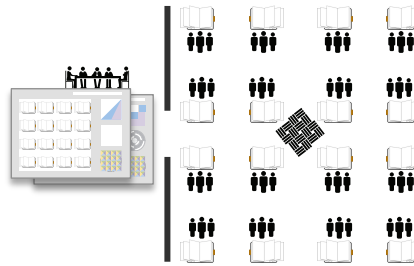
... and then details the design from the customer and service provider perspectives, with consultants and vendors



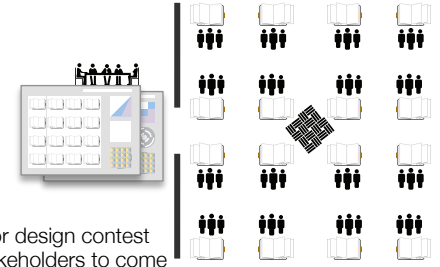
The design of an existing service is reviewed in detail



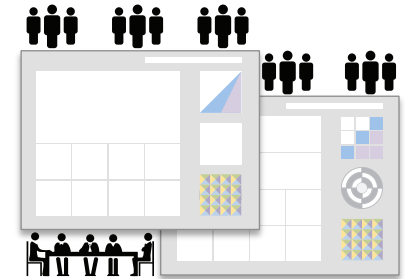
Detailed analysis & research to explore the impact of proposed changes



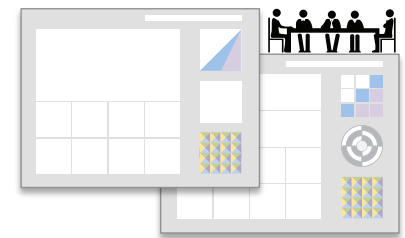
Stakeholders are invited to comment on specific aspects of the services the changes will impact; to gauge sentiments



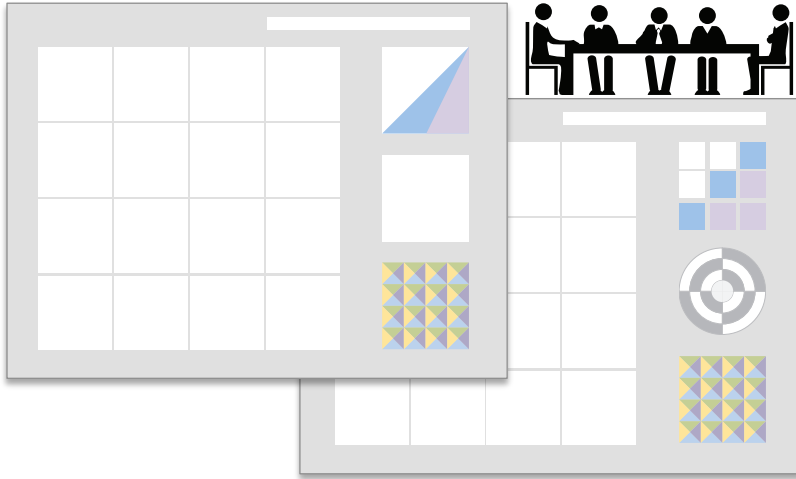
An RFI or design contest gets stakeholders to come up with several new ideas



An expert panel invites those behind "winning ideas" to give further shape & detail



A product team completes the design package and hands it to the procurement team for inclusion in an RFP



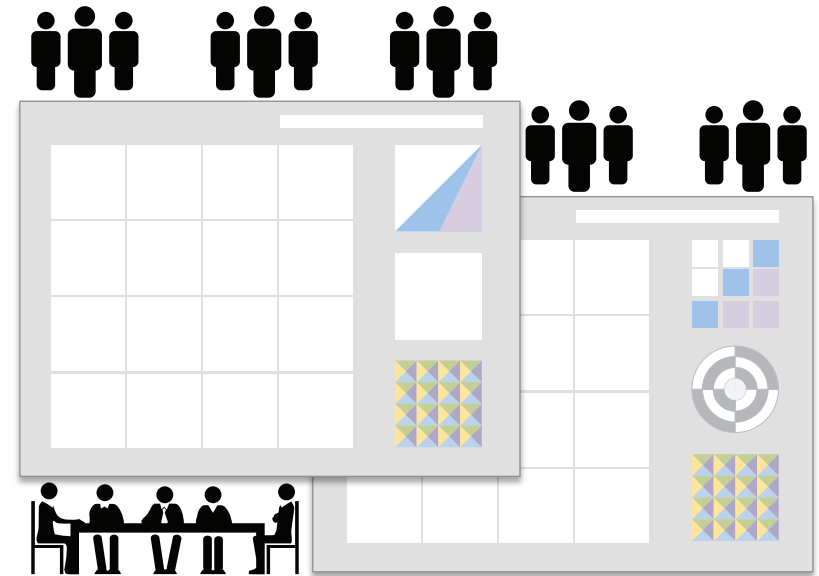
### INTENSIVE *2 days*

Fast-paced exercise, directly on the canvas over a 48-hr period; facilitated to reach to a decision or insight on a particular problem, challenge or opportunity. The work product of the exercise is a Service Design Package containing:

- Design blueprint in shareable & printable format
- Design dossier with analysis & research
- Template for creating or updating a Service Catalog
- Digital archive of the completed canvases

### EXAMPLE USE CASES

- Exploration of ideas & concepts for new services
- Framing an existing capability or resource, as a service
- Examining a problem or situation with an existing service
- Exploring a technology or platform for an existing service



### BASIC *4 days*

The exercise is paced so design team can engage various stakeholders directly on the canvases, throughout exercise or for parts of it. The team has a week to complete the exercise, weaving in the perspectives of multiple stakeholder groups.

During parts of the exercise the design team may step aside and let the stakeholders occupy the canvas, or interview them in front of the canvas. Either way, the work product is the same as that from the Intensive Design Exercise.

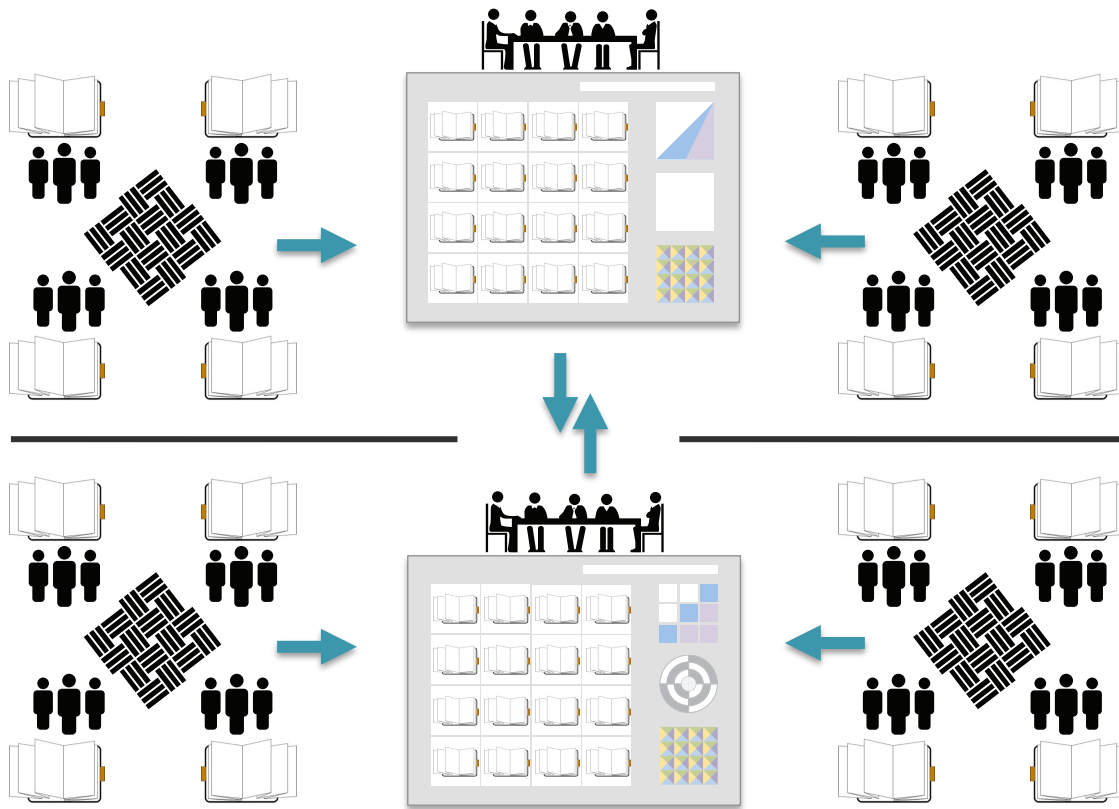
### EXAMPLE USE CASES

- Detailed exploration of ideas & concepts for new services
- Defining the detailed concept of providing X as a service
- Identifying new uses or demand patterns for existing services
- Identifying opportunities for sustainable cost-reduction





But it is often important to take pressure off people to come up with the perfect ideas or answers immediately or all at once. Also, group dynamics can adversely affect the quality of output especially when a premium is placed on reaching consensus. Great ideas often come when individuals have time alone with the opportunity to observe, think, write, and reflect; without having to immediately explain or defend themselves in a group. That's why design#code method includes off-canvas activity using design albums as a means of accumulating ideas, observations & insight; and sharing them with others when needed.



### CUSTOMER'S PERSPECTIVE

Workgroups with design albums, with attention and detail on the outcomes & experiences that represent needs, that can be fulfilled by a service

### PROVIDER'S PERSPECTIVE

Workgroups with design albums, with attention and detail on *how* best to deliver the outcomes & experiences that will fulfill the serviceable needs

### DISTRIBUTED *8 days over 4 weeks*

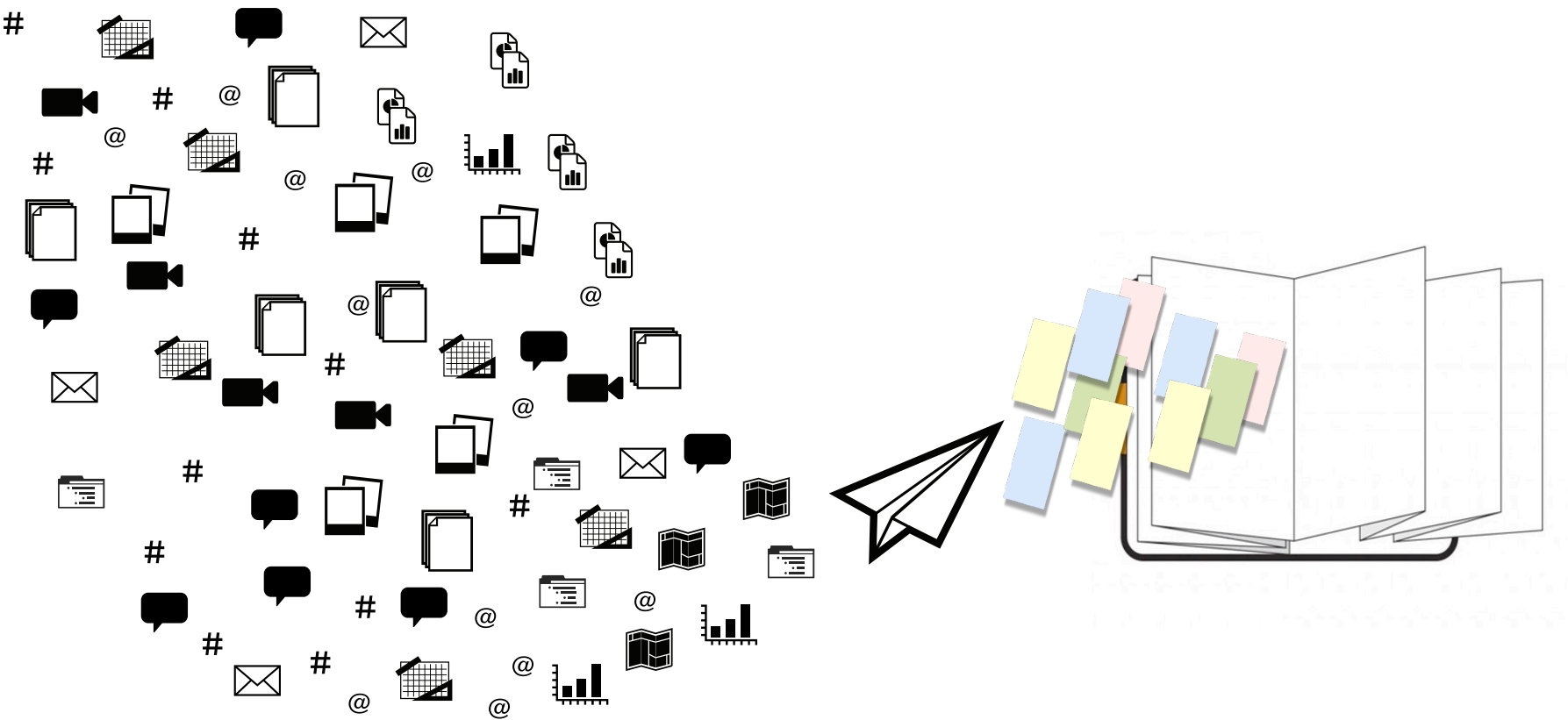
Suitable when it is tactically important to decouple the customer perspective (UNFOLD) from the provider perspective (FOLD), for matters policy, procedure, organization or logistics. In the services acquisition context, vendors and/or the procurement team, complete the FOLD canvas based on UNFOLD completed by the buyer organization, and vice versa. Decoupling is also useful for putting an existing service through a major overhaul, so teams work in parallel on alternate solutions (FOLD); and for consolidation of services.

### BASIS FOR

- Service Design Package plus work products such as:
- Test Plan for Analysis of Alternatives
- Opportunity Analysis for Consolidation of Services
- Design Blueprint for inclusion in SOW or RFP packages

### USE CASES

- Developing next-generation or retooled service offerings
- Evaluating bids, proposals or responses to RFP and RFI
- Developing RFI/RFP for next-generation service contracts
- Detailing a go-to-cloud strategy for a service



## WHEN BIG PICTURE NEEDS “BIG DATA”

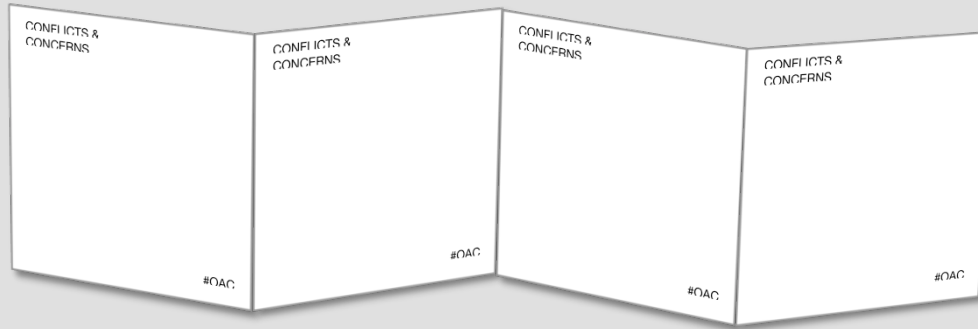
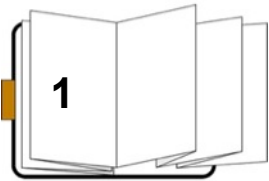
### **Raising the bar by lowering the barriers™**

This is about engaging stakeholders everywhere and letting them contribute as little or as much they can; whatever they can, anytime and from anywhere, so the design team and other stakeholders on the canvas, can quickly use that knowledge & insight and built on top of it.

The idea is to engage not just experts but also “laypersons” normally excluded from the innovation process, to ensure solutions are not susceptible to expert biases or groupthink. This is design#social.

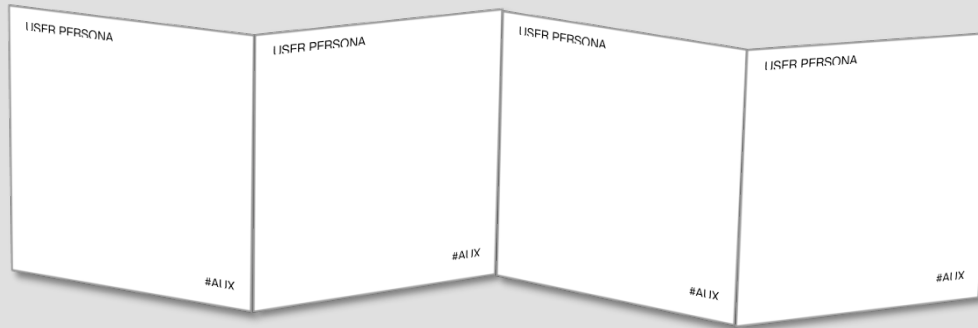
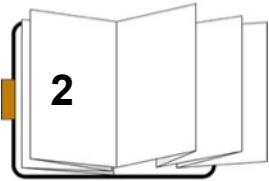


# THREE WAYS DESIGN ALBUMS WORK LIKE CONTENT BUFFERS



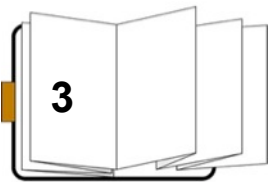
## THE TIMELINE

Design content across a timeline shows how a particular aspect of design has evolved over time. e.g. for #oac CONFLICTS & CONCERNS



## THE STORYLINE

For particular aspects of design best described by a complete narrative or storytelling of a sequence of events e.g. for #aux USER PERSONA

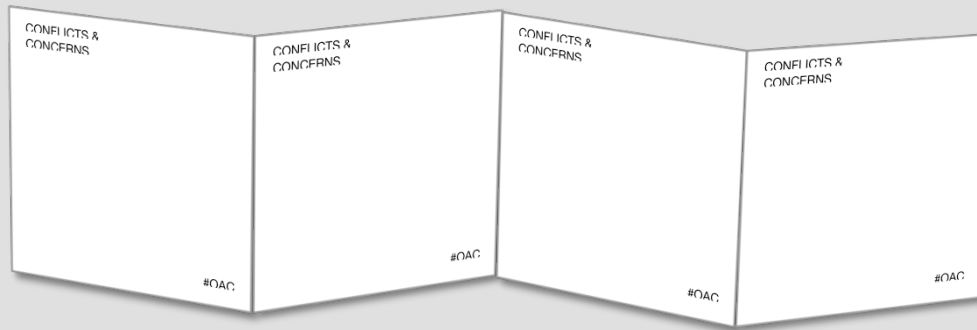


## THE TRELLIS CHART

For aspects of design where the visual display of quantitative data using small multiples (Edward Tufte) is useful to inform the design. e.g. for #grf CAPACITY FOR RENT

## THREE WAYS WORK LIKE CONTENT FILTERS

4

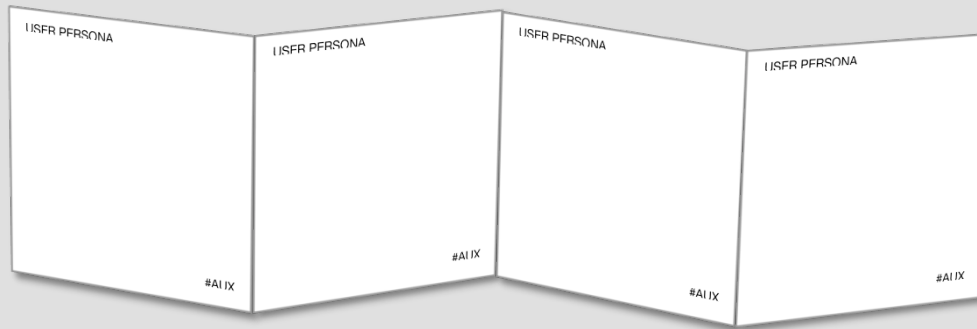


### THE DESIGN DOSSIER

Compilation of highly relevant analyses & research on the quality & integrity of a particular aspect of design.

Maintained in form of a design dossier to serve as a ready reference for teams & individual, across the product lifecycle of the service.

5

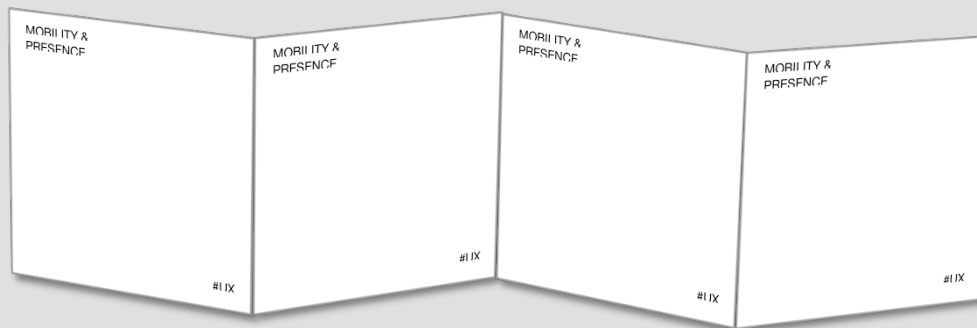


### THE DESIGN GUIDE

Checklists, principles, methods, guidelines & illustrative examples to guide users in their design effort within the context of each canvas album.

Together, the design guides across the canvas are like a compact body of knowledge on service design.

6

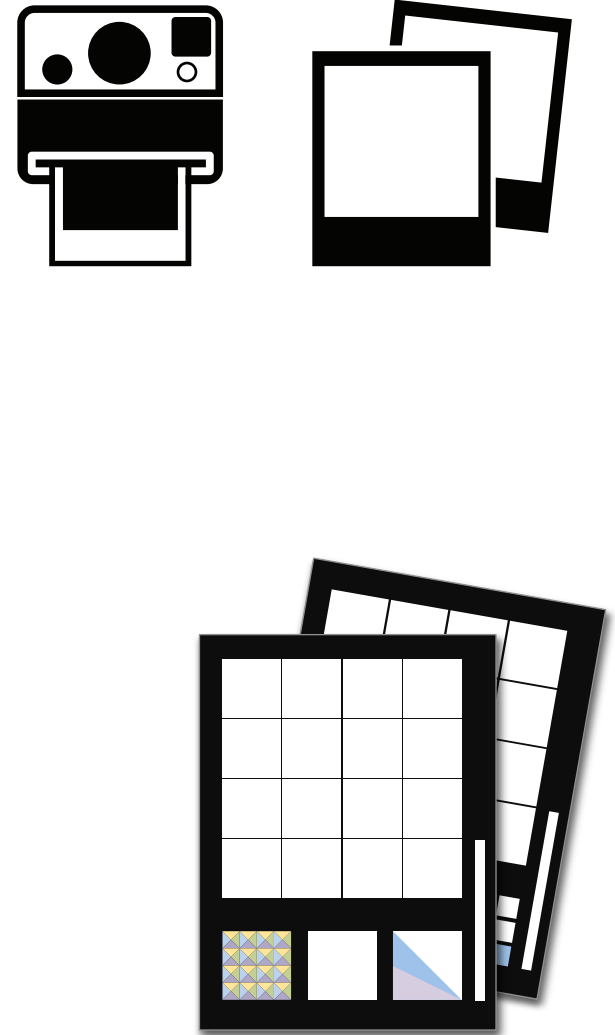
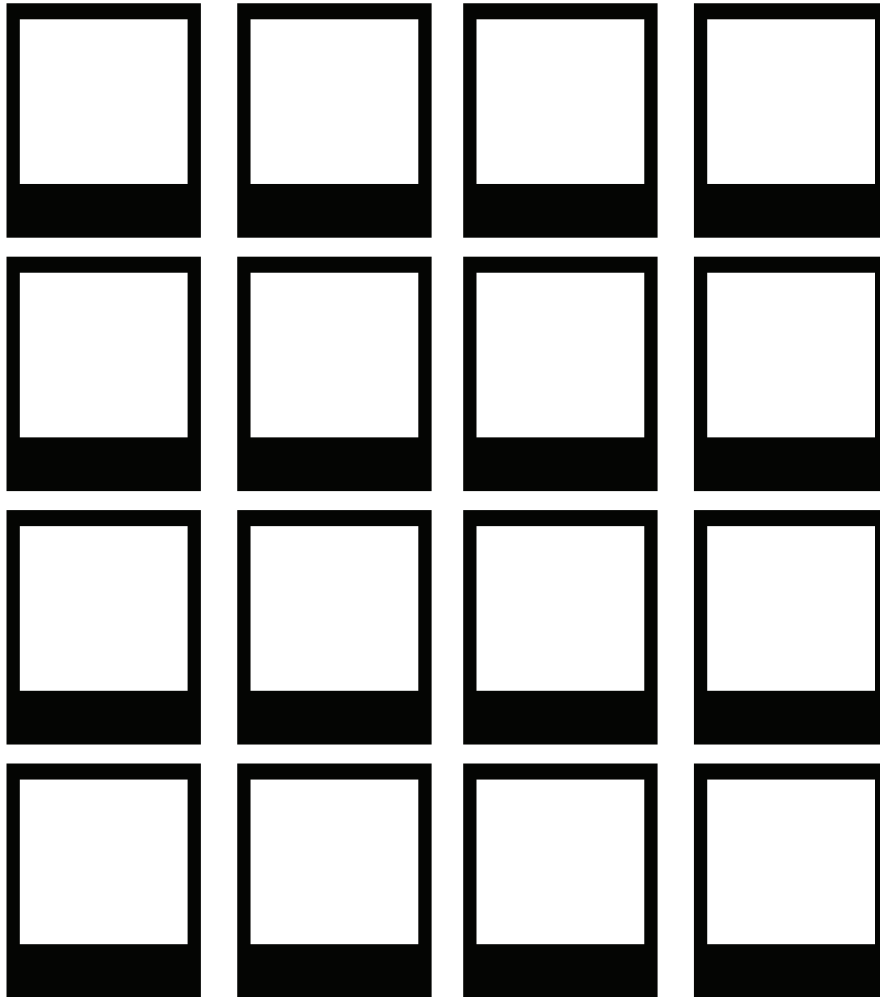


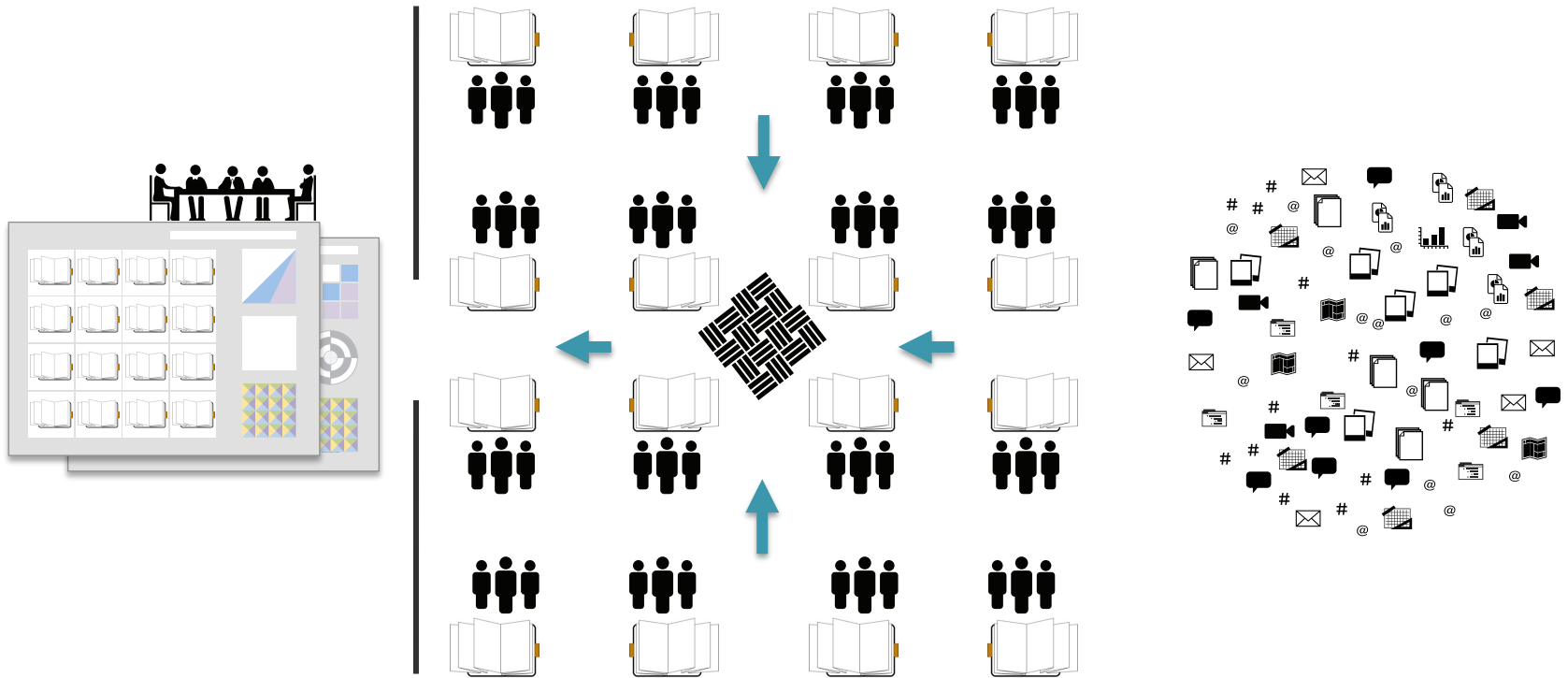
### THE DESIGN DIRECTORY

Directory of agency staff who are experts on the particular platforms, technologies, failure modes, controls, etc. that are part of the design.

This greatly speeds up development & testing of a design, as well as trouble-shooting the service in active use.

## BIG PICTURE MEETS BIG DATA





## **SOCIAL** *12 days over 4 weeks*

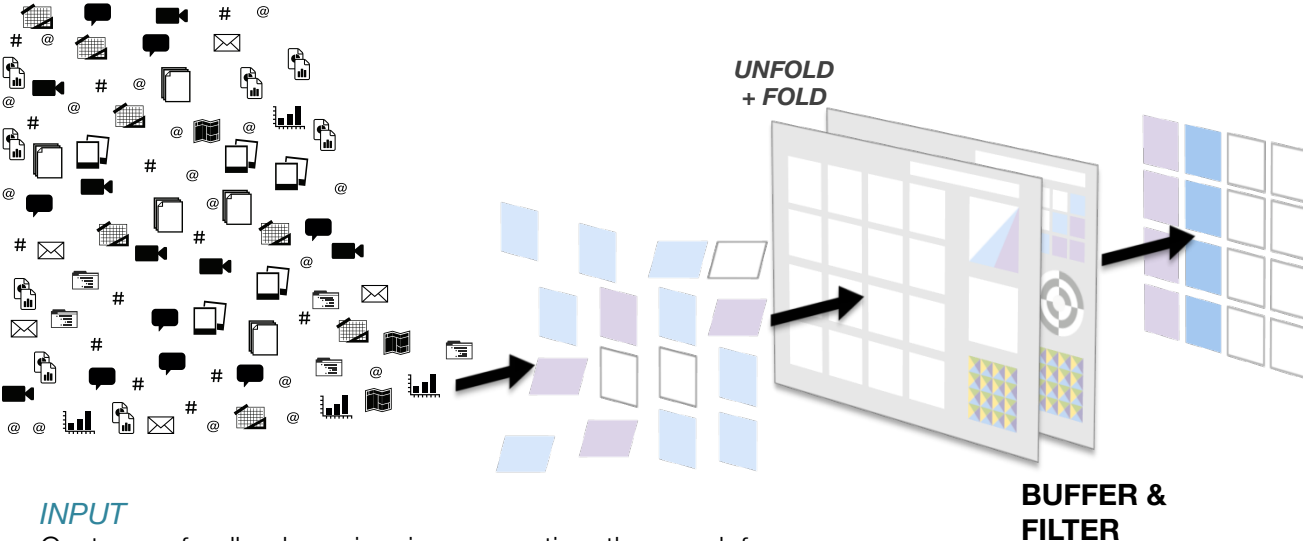
The design team plans, socializes, coordinates & integrates the design effort that engages a large number of stakeholders dispersed across the organization and its value network, including customers, suppliers and partners across locations. Workgroups operate asynchronously and in parallel; when important to get the widest possible participation in the design effort, especially when developing a new service offering or when driving major change or transformation for an existing service, going deep and wide.

### **BASIS FOR**

- Service Design Package plus work products such as:
- Test Plan for Analysis of Alternatives
- Opportunity Analysis for Consolidation of Services
- Design Blueprint for inclusion in SOW or RFP packages

### **USE CASES**

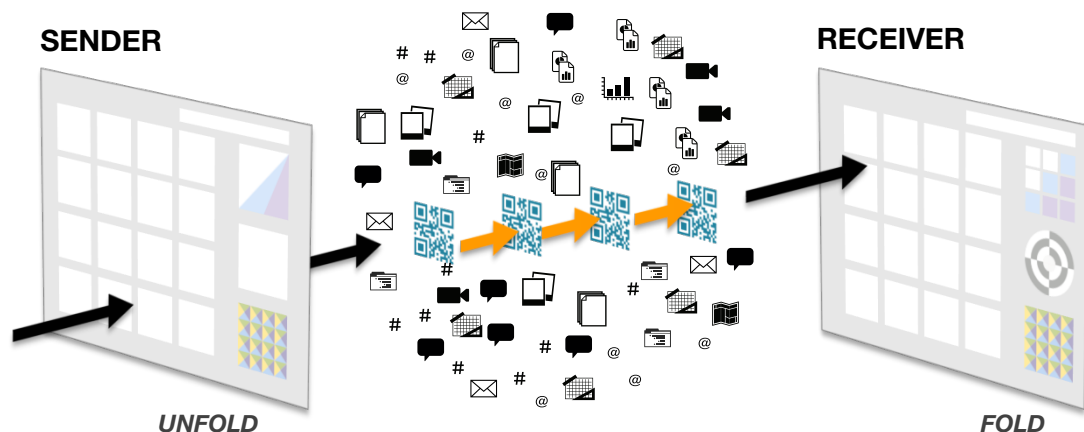
- Engaging customers, users, and staff in a design challenge
- Feeding survey data directly into the design process
- Recalibrating customer perceptions of value with costs
- Driving an enterprise-wide cost-reduction initiative



## TWO WAYS THE DESIGN CANVASES REDUCE DEVELOPMENT COSTS & RISKS

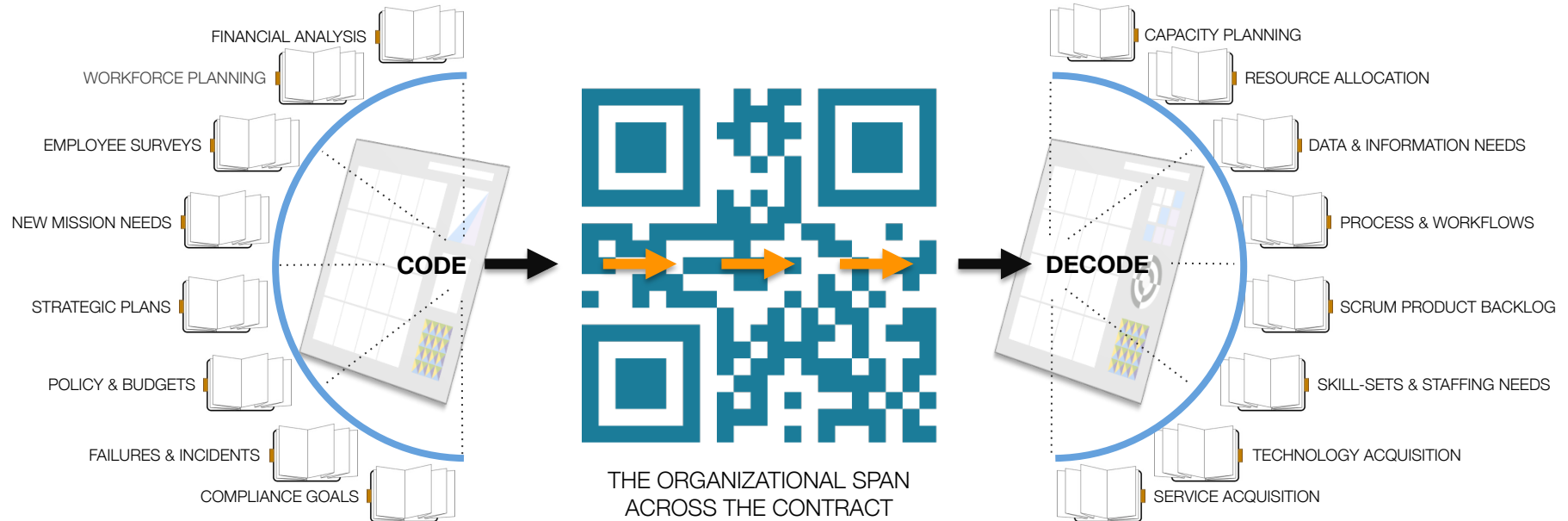
### FAST & RELIABLE COMMUNICATION

Design needs to be coordinated and communicated across several layers of an organization or its value network; across functions & disciplines, each with their own models, mindsets, languages and biases. To get through this organizational complexity and “noise” the canvases encode the design to travel across as packets of information addressed to one or more receiving canvases. Each packet can take a different path through the organization and arrive out of sequence at the other ends. They’re reassembled on by the receiver canvas using the design#code service logic i.e. album metadata





## REDUCING COSTS & RISKS IN SERVICE CONTRACTS, FOR BOTH SIDES



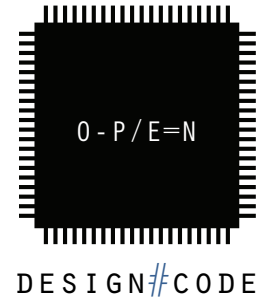
### HOW MULTIPLEXING SAVES TIME AND MONEY

When services fail to meet expectations, both sides lose. It's in the best interests of customers and service providers to reduce risks by richly encoding into the design the knowledge & insight from multiple sources and communicating it to multiple recipients, while at the same time maintaining the *big picture integrity* of the service design. The design#code service logic is used to *multiplex* design input from many different teams, processes, documents & artifacts from the customer side, and communicate it through the acquisition process to be reproduced in the corresponding solution context on the service provider side. It's like Dolby Digital® encoding for surround sound.

With rich and complete design blueprints, service providers can significantly reduce the costs and risks associated with the transition of the service from the client organization or an incumbent service provider. This also reduces the overall size of safety margins and management overhead built into contracts to cover the perceived *moral hazard*. Prime contractors get all their subcontractors on the same page.

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