



67-358

Design for Service

"In most people's vocabularies, design means veneer. It's interior decorating. It's the fabric of the curtains or the sofa. But to me, nothing could be further from the meaning of design. Design is the fundamental soul of a human-made creation that ends up expressing itself in successive outer layers of the product or service."

— Steve Jobs

"Fundamentally, interaction design is about how people relate to other people and how products mediate those relationships. It matters little whether the product is a document, an artifact, a computer or a computer program, a service, a business activity, or an organizational environment. All of these classes of products and their specific families of products are open to design thinking that is based on facilitating the relationships among people to reach specific goals and objectives." — Richard Buchanan

Syllabus

About this Studio

Services have always been around: hotel/hospitality, healthcare, travel, shoe repair. But what's new are the methods by which these services can be created. Across many industries, design is shaping service experiences for good reason: designers are advocates for users; design bridges many stakeholder needs and demands; design facilitates many disciplinary requirements; design looks at whole systems and how people participate in them; and design is a natural at prototyping, implementing, and iterating.

An enormous sector of the global economy, services have almost always come to exist by default: assisting with basic needs, not especially engaging, thought-through, or sensitive to the complexity of the recipients (the hotel industry being one notable exception). Today, the value of service design has become an obvious direction for many businesses and organizations. It not only brings the benefits of clear design thinking to areas like healthcare, transportation, and government, but this user engagement makes for good business.

To explicitly address such complex design challenges as service design, designers employ a host of human-centered research methods that take a considerate, comprehensive approach to provide a new, interpretive lens on understanding people's behaviors, interactions, and desires. This methodical approach brings about the possibility of creating long-lasting and meaningful connections that oppose gimmicky marketing and profit-driven decisions from deductive reasoning.

Designers take these research insights and shape a broad landscape of interactions between people, products, technologies, and environments. It's a synthesis of context-driven ideas, audience-specific needs and desires, and design's core set of values. When done well, design and technology can give life to drab and ill-considered products and services. Design can enrich lives by creating the possibility for new, holistic experiences to unfold. Most importantly, design's *raison d'être* is to serve the purposes and values of others, always seeking "what's right."

This studio course exemplifies what it means to work as a design professional in the 21st century. In groups, each student will contribute to the efforts of research, idea generation, and realization. In some cases, your groups will directly interface with clients through the instructor's guidance.

By the end of this course I expect you to be familiar with the design process and research methods, and more comfortable with bringing high-level concepts into actionable solutions. Early visions will be foggy and the path to realizing them will be ambiguous, but this is something that designers deal with regularly in address complex spaces. You will also become comfortable with generating and exploring concepts brought about through creative thinking, then communicating them back to the clients, stakeholders, and classmates in such a way to garner valuable insight. The focus on human-centered research methods in this class will help to hone your sense of empathy — a key to making great things.

Spring 2015	9 Credit Hours	Alexander R. Wilcox Cheek	alexcheek@cmu.edu
Monday and Wednesday	Prerequisite: 67-265	Assistant Teaching Professor	www.arwc.xyz
9:00 am – 10:20 am	Design Studio 1	Information Systems	twitter @arwcheek
Studio 1030		Office 2155 (Door is Open)	
Texts	↗ <i>This is Service Design Thinking</i> by Stickdorn & Schneider		ISBN 978-1118156308
	↗ <i>Universal Methods of Design</i> by Martin & Hanington		ISBN 978-1592537563

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- Objectives**
- To become skilled in the **design process** and the research methods that contribute to each phase.
 - To become able to **interpret research findings** and turning them into models.
 - To become able to collectively **convert these interpretations** into services that appropriately match the context of the environment and stakeholder values.
 - To recognize the role of **technology in services** and when technologies are appropriate.
 - To become comfortable **working with a team and external clients**.
 - To develop skills in **presentation and documentation** of your research, ideas, and designs.

Evaluation

Generally speaking, projects are evaluated on **research** (evidence that you have conducted a spectrum of **research** and turned it into interpretations and models); **ideation and concept** development (strength of the idea and how well it responds to the research or insight; how grounded and relevant the concept direction is); and **implementation and validation** (attention to detail, professional presentation, validation with user communities and improvements as needed). The course rubric details evaluation criteria for each project and phase.

10%	CMU Canteen	40%	Embassies	100%	Final Grade
40%	Mathaf Museum	10%	Engagement		

Intellectual Property

To learn more:
<http://goo.gl/YkwSte>

3.6.4.1. The university originally owns intellectual property created with substantial use of university facilities provided by an external agreement or internal university sponsorship and retains said ownership by commercial development of said property, subject to the following: in all cases, the creator shall receive 50% of the net proceeds to the university.

All client deliverables should have "© Carnegie Mellon University, (Student Names)" in the footers.

Expectations

Please maintain good communication with me throughout the course. I am here to help each student achieve the learning objectives of the course. I will put in as much time in as you are willing to put in yourself. 9 credit hours means that for every hour spent in the classroom, two hours of work is expected outside.

Please do not multi-task with other work, email, texting, or web browsing. Evidence that you are not fully engaged in the class will be reflected in your participation grade.

Extracurricular

Students are encouraged to take advantage of cultural activities and architectural landmarks in Qatar like mathaf: arab museum of modern art, Museum of Islamic Art, Richard Serra's two installations, Souq Waqif, Jazz at Lincoln Center, and whatever else is fun and interesting.

Acknowledgement

I would like to acknowledge a former professor of mine, Shelley Evenson. A professor at Carnegie Mellon for many years, Shelley's contribution to the fields of service and interaction design has significantly shaped the structure and ideas presented in this course.

Course Flow

Spring 2015 Monday and Wednesday, 9:00 am – 10:20 am, Studio 1030

CMU Canteen

- Mon, Jan 12 Syllabus Review & Welcome
SLIDES: Introduction to Service Design
IN-CLASS VIEWING: Continuum Designing Better Service Experiences: <http://vimeo.com/34557634>
WARM-UP PROJECT: Fostering Flow at the Airport: In groups of three to four, examine and offer proposed redesigns for the airport check-in, screening, or boarding process so that it *fosters flow* and *enhances the experience* of the stakeholders. How you define flow is up to you, but it is important to come to an agreement among the team members on it. Address both the intangibles (the process and procedures in place), as well as the tangibles (the objects, information, and sensory aspects). Each group must employ three research methods: AEIOU, Directed Storytelling and a third one of your choice. Organize and present these ideas through models, diagrams, storyboards, images, and prototypes, physical or virtual.
- Wed, Jan 14 Studio Day
- Mon, Jan 19 Studio Day
- Wed, Jan 21 **PRESENTATIONS:** Group presentations, 8 to 10 minutes each. Please submit, as a group, a PDF of your slides and any supporting items that you have gathered or created. (No documentation).


Mathaf Museum


- PROJECT ONE:** Five teams of four will be engaging with mathaf: arab museum of modern art, each developing their own areas of focus with their own deliverables. Each group will roughly follow the same research and design schedule. Your client contacts are Grace Murray (gmurray@qm.org.qa) and Maral Bedoyan (mbedoyan@qm.org.qa).
- Mon, Jan 26 Field Trip to mathaf arab museum of modern art
- Wed, Jan 28 Studio Day — Definition
- Mon, Feb 2 Studio Day — Definition → Exploratory
- Wed, Feb 4 **IN-CLASS ACTIVITY:** Directed Storytelling
 Studio Day — Exploratory
- Mon, Feb 9 & Wed, Feb 11 — **PROFESSOR IS OUT OF TOWN** ✈️ **NO CLASS**
 Work this week on exploratory phase research, begin to find research participants, and spend plenty of time at the museum in observational activities. Be organized and prepare to share these findings and a clear direction in the half-way presentation.
- Mon, Feb 16 **IN-CLASS ACTIVITY:** CMU Improv Theatre
 Studio Day — Exploratory → Generative
- Wed, Feb 18 **HALF-WAY PRESENTATIONS:** Cover all work to this point including your final territory map, hunt statement, the research that came after your hunt statement, all research both at mathaf and externally, and a clear idea as to your next steps, specifically the types of research methods you will be conducting and who the research participants will be.
- Mon, Feb 23 Studio Day — Generative
- Wed, Feb 25 Studio Day — Generative
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- Mon, Mar 2 & Wed, Mar 4 **SPRING** 🌸 **BREAK** *Will you be traveling anywhere that might have museums?*
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- Mon, Mar 9 Studio Day — Generative → Realization
- Wed, Mar 11 Studio Day — Generative → Realization
- Mon, Mar 16 Studio Day — Realization → Evaluation
- Wed, Mar 18 Studio Day — Realization → Evaluation
- VIEW BEFORE PRESENTATIONS:** Mike Monteiro, Mule Design, IxDA 2015 Keynote: vimeo.com/121082134
- Mon, Mar 23 **FINAL PRESENTATIONS:** Present the scope of your research with a focus on final deliverable.
 Submit your presentation slides with a comprehensive documentation book.

Embassies

	PROJECT TWO: Five teams of four will research embassy experiences and develop new ways to deliver embassy services. Each group will roughly follow the same research and design schedule.
Wed, Mar 25	Client Visit?
Mon, Mar 30	Definition
Wed, Apr 1	Definition → Exploratory All groups should work this week on their own schedule and plan a 30 – 50 minute meeting with me to shape project direction.
Mon, Apr 6	Studio Day — Exploratory
Wed, Apr 8	Studio Day — Explorative → Generative
Mon, Apr 13	Studio Day — Generative
Wed, Apr 15	Studio Day — Generative → Realization
Mon, Apr 20	Studio Day — Realization
Wed, Apr 22	Studio Day — Evaluation
Finals Week	FINAL PRESENTATIONS: Present the scope of your research with a focus on final deliverable. Submit your presentation slides with a comprehensive documentation book.

Addendum

-  **ABOUT THE PRESENTATIONS:** For final presentations, teams should summarize the scope and research, broader vision, and a clear overview of the newly designed experience using models, prototypes, video sketches, and scenarios of use. Make clear ties between research and design. Focus most of your time on the final concepts while including the important research and inspiration that supports your ideas. Final presentations will last 12 to 15 minutes with 8 minute interludes. Each student is expected to be present for the entire time as one would for an examination. Not all group members are required to present; It’s probably better to have your two strongest team members present. Presentations are open to the public and clients may be in attendance.


-  **ABOUT DOCUMENTATION BOOKS:** Documentation books should include a full explanation of your final concepts, the ideation process, research methods and all findings. Specifically include data received from surveys, photo documentation of sketches, co-design, modeling, whiteboarding, affinity diagrams, competitive analysis. All models should be included: territory maps, stakeholder maps, blueprints, hunt statements, and design implications. Documentation may also include external material that inspired you: blogs, news articles, products, books or journals, or photos you’ve snapped. When your client opens this book they should be able to completely understand your process and ideas and be equally as inspired to bring about positive change. Submit this as a PDF to me, and a printed bound copy to the client, if applicable.



Customer




Service Provider




Other Stakeholders




Service Designer




Touchpoint
Every contact point between a participant and service provider.




Service Evidence
Tangible artifacts are an integral part of service experiences.




Processes
Service design is a sequence of interrelated, choreographed actions unfolded over time on both the front stage and back.



Human-Centeredness
Services should be designed and experienced through the customer’s eyes.



Co-Created
All stakeholders should be included in the research and design process.



Holistic
The entire environment must be considered as a whole, not just individual interactions.