

## Service Design

Communication Design | Sam Fox School of Design & Visual Arts  
Enrique Von Rohr | Spring 2017 F10 ART 326F & F10 ART 426F

# Syllabus

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### About this Studio

Services design is an interdisciplinary approach for creating useful, usable and desirable experiences between service providers and customers. Services have always been around: hospitality, transportation, health, restaurants, tourism and many others. At a macro level it is a strategic and systems level way of thinking that shares many of the tools used in "design thinking." Today designers from many disciplines are engaging "services" at various touch-points where people interact with a service; advocating for people and creating designed artifacts that support successful experiences.

By the end of this course you will be familiar and comfortable with bringing high-level concepts into actionable visual solutions based on system level observations. The path is fraught with ambiguity, but you will become comfortable with using research methods to identify opportunities and insights. A human-centered approach will develop your sense of empathy and support visual form making skills that in turn create compelling service design experiences.

The class assumes that you are an advance communication designer with a grasp of typography, color, composition on screen and print. We will not discuss these in a fundamental way, but rather flex and practice our visual development competencies in the context of visualizing system level information and designing key touch points in a service experience. The class seeks to leverage your visual skills in tandem with strategic thinking needed to see whole systems. We will use "mapping" to visualize service experiences and opportunities that in turn identify the best channels such as print, web, mobile, or environments, to meet a customers needs. While you may design a print communication solutions we will seek to see where in the service experience it lives and why it is relevant.

There are many processes and "toolkits" for services design. All have slight differences and nuances, but generally follow a path of defining the problem, exploring through research methods, generating ideas through mapping and visuals, and realizing and testing your ideas. How deep we go into each of these will depend on the project scope, the make up of your team, and a number of moving and unpredictable variables. The first short project is self generated and second team based, applied with partners.

### Why this course in this program?

As a "designtraition" Communication Design (graphic design and illustration) program in the College of Art, you are all deeply engaged in and developing your skills in visual form. You tell stories and communicate ideas that are understood, insightful and enlightening in visual forms. This class gives you the opportunity to use those skills while imagining larger services type systems and applications. How does your [fill in with app, book, environment] really resonate with a larger system in which it lives? Does that thing you made really resonate and work in the services experience? Do the people using the tool really understand it as one element in the experience continuum? Do we really need it? While we can not "test" the experience in full, we will aspire to come as close as possible.

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### Texts (Relevant Chapters Provided)

*This is Service Design Thinking* by Stickdorn & Schneider

isbn 978-1118156308

*Mapping Experiences* by Jim Kalback

isbn 978-1491923535

*Service Design* by Andy Plaine, Lavrans Lovlie and ben Reason

isbn 978-1933820330

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### Acknowledgment

I would like to acknowledge the work of A. Cheek in the creation of this course and the many local St. Louis designers advising and participating in the course design, especially Christine Stavridis. Thanks to the Service Design Network for advancing this practice area.

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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 turn them into visuals that inform a service solution.
- » To become able to collectively convert these interpretations into services that appropriately match the context of the environment, stakeholder values and user needs.
- » To recognize the role of technology in services and when technologies are appropriate.
- » To develop skills in presentation and documentation of your research, ideas, and designs.
- » To use service design research methods and visualizations to create communication solutions.
- » To become comfortable working with a team.

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### Technology

The class will require use of Adobe InDesign, Illustrator and Photoshop. These programs will be used to present concept development, arrangement of your design ideas for presentation, and the refinement of your final design ideas for delivery. This class will not teach software use. While support will be available if more advance training is needed please review online tutorials on sites such as Lynda.com or through library resources. Sharing of new tools is highly encouraged given the constant change and new resources available.

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### Critiques

Critiques will be handled in four different ways. Be prepared to discuss your work. A core hallmark of design is having visual information to share. It is the currency with which visual communication is measured, if there is nothing to see, there is nothing to talk about.

*Desk Critiques* - one on one with instructor. These will take place in the class room.

*Peer to Peer Critiques* - You are encouraged to partner up and have one on one critiques.

*In Progress Small Group Critiques* - We will gather in groups of 4 to 5.

*Final Class Critique* - This critique is formal and students should be dressed appropriately and prepared to present their work as if no one in the room has viewed it. Full class critiques are heavily weighted. Students must be prepared, clear, concise and use language that is in keeping with concepts discussed.

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### Class Participation

By actively participating in class you can develop your professional skills for discussing design. Here are some examples of how you can participate:

- » Treat all with respect
- » Come to class prepared
- » Be an active listener
- » Ask challenging questions
- » Comment, build on, or clarify others contributions
- » Help your classmates use technology

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### Assessment

Each assignment will receive verbal critique during the work process. Project grades will not be given during the semester. Mid-term grade and evaluation will be provided as need or if below a B-. Course grades will be issued at the end of the semester by evaluating your body of work as a whole using the following set of guidelines and expectations.

#### **Project Work & Deadlines**

Projects are evaluated on **concept, process, execution, experimentation, presentation, and the overall success of final design**. You must meet every deadline. Any work turned in late will be docked one letter grade for each late class period. Please review the grading rubric for more details.

#### **Attendance**

Class attendance is mandatory. Each student is allowed two absences to use at their discretion, or for mild illness. Every unexplained or unexcused absence over two will result in a drop of your final grade, regardless of the quality of your work. No exceptions! If you are not going to be in class, let me know before hand not during or after class. Be on time to each class and stay until class is finished or you are dismissed.

#### **Conduct**

Online or social medial engagement is not welcomed during lectures and critiques. Please do not check email or watch videos during class unless part of the projects. Please do not attempt to engage in conversation about your work while wearing headphones or while eating.

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### Grades

Final and mid-semester review grades will be based on the following criteria:

- A.** Work of exceptional quality, which often goes beyond the stated goals of the individual projects. "A" level work must excel in all areas of concept, process, execution, experimentation, presentation, and the overall success of final design.
- B.** Very good work that solves the problem and demonstrates full understands the course material. Shows success in at least three areas of concept, process, execution, experimentation, presentation, or final design.
- C.** Average work that indicates a basic understanding of the course material; passable. Satisfactory completion of a course is considered to be a grade of C or higher. Shows learning in at least two area of concept, process, execution, experimentation, presentation, or final design.
- D.** Below average work that indicates a student does not fully understand the assignments or lacks growth in all areas. Marginally acceptable for progress.
- F.** Failure, not acceptable for progress in curriculum, unacceptable deficiencies in progress or final product.

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Project 1	20%	Engagement	20%
Project 2	60%	Final Grade	100%

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### Studio Time vs. Homework

We meet a total of six hours per week in studio. Studio time is divided into lecture, discussion, critique and your own work time. In order to excel in this course, you will need to plan for around three to five hours of work outside of class per week.

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# *Rights & Responsibilities*

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### **Sexual Assault**

The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim\_webb@wustl.edu), Director of the Office of Sexual Assault and Community Health Services. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

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### **Bias Reporting**

The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team.  
See: [brss.wustl.edu](http://brss.wustl.edu)

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### **Mental Health**

Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: [shs.wustl.edu/MentalHealth](http://shs.wustl.edu/MentalHealth)

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### **Academic Integrity**

Effective learning, teaching, and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential. In all academic work, the ideas and contributions of others must be appropriately acknowledged, and work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University. <http://www.wustl.edu/policies/undergraduate-academic-integrity.html>

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### **Recording**

My policy is that if you want to record me in class I am fine with this. However if you are to record crits or others then you need to bring this to my attention.

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### **Photography**

From time to time I will take pictures in class to document the process. The university may also come to take pictures. These are all intended for internal purposes only. If you do not what have pictures taken of you in the context of class work please let me know.

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### **Copyright**

Copyright is an important yet complex issue that affects your work. Please review the "Blue Page" and associated info at this link: <http://sites.wustl.edu/insidesfs/engagement/blue-pages/copyright/>

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# Phases

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### Define & Scope

Explore various ideas surrounding your project topic. Create a territory map to help the team reach a shared view of the area and think about research methods for the next phase. Be explicit about what you need to learn about. Write a hunt statement to understand what you are studying, who are the players, and what you intend to achieve. For example: (Our team) will look at the services between (something) and (other somethings) in (a particular setting) in order to achieve (something). Or: We want to do X in order to affect Y. This phase is about listening, aggregating and being objective as possible. By creating a map of the space, you and the "client" agrees on stakeholders, environments, interactions, etc. Often times this can be called the creative brief if only in writing. The territory map and the hunt statement are a visual and text based statement of what you intent to explore. Begin to also explore roles for your team members.

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### Research & Explore

Designers must immerse themselves in various types of research. Live in another persons shoes for a day. Your territory map and hunt statement have given you the area into which to dig deeper with various research methods. Methods may include contextual inquiry, directed storytelling, service blueprint, shadowing, surveys, visual diaries, environmental descriptions, or stakeholder maps. The goal is to develop greater understanding of the technologies, materials, interactions, and people that make up the experience. Write design implications based on your work: We observed (this) which implies that we need to (act in such a way moving forward) or (focus on a few key areas) or (create something for the stakeholders that address the issue). Questions you might ask research participants are: "Tell me about a time when you..." "Walk us through your process of planning a holiday trip for your family."

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### Synthesis & Generate

To understand your findings there is another layer of diagramming and visual modeling that generates concepts to what you now know. Maps, personas, scenarios, and sketches help prototype your emerging ideas. You should engage the subjects or similar ones from phase two to refine your design concepts through one-on-one testing of a prototype. These can take various forms and methods, such as games, paper prototypes, role playing, video/audio recordings, behavioral mapping. Questions you might ask are: "Could you role play your ideal interaction in this scenario?" "What times of day would these services be most useful to you?" "Arrange these object in a way that expresses your idea flow of the experience."

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### Prototype & Test

To evaluate your strongest concepts in preparation for final design we must see the work. This phase may involve narrowing of one concept direction through further iterations, prototyping, and testing with your target audience. Methods for this phase may include, scenarios, experience prototyping, shadowing, paper prototypes and wireframes. Types of questions to ask participants: "Last time we met, you described for us...How does this prototype address those specific challenges?" "How well does this prototype design meet your goals?"

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### Design & Deliver

At this stage you have identified the component parts of the greater whole that is your service design concept. You are working to create a holistic picture of 'what might be' through a variety of techniques, improving the fidelity and clarity of each part. The artifacts you are creating for each touch point across the service will depend on what the concept is. Methods may include videos, physical print materials, screens as well as concept maps and service journey maps.

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### Presentation & Process Book

Presentation are a big part of design and communicating your ideas. The solution will speak for itself, but what you say, and do not say, also contribute to your overall success. The process book should be a well designed artifact that tells the full story of the project. You should begin documenting and planning the process book from day one of the project.

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# Grading Rubric

<b>Define &amp; Scope</b>	Choice of research methods appropriate for the challenge, time, and access.	5	4	3	2	1
	Collected large body of data and results, both quantitative and qualitative.	5	4	3	2	1
<b>Research &amp; Explore</b>	Conducted research with various methods to understand the audience and process.	5	4	3	2	1
	Captured various types of data, qualitative, quantitative and in visual, written and or auditory.	5	4	3	2	1
<b>Synthesis &amp; Generate</b>	Able to take research finding and create visualizations that express the breath of research.	5	4	3	2	1
	Created various types of artifacts to generate insight for developing a design direction.	5	4	3	2	1
<b>Prototype &amp; Test</b>	Created a low fidelity prototype to test the touch point concept with the target audience.	5	4	3	2	1
	Tested the concept with various people in a systematic way to glean insights.	5	4	3	2	1
<b>Design</b>	Identified a design direction based on prior research, synthesis, and prototype.	5	4	3	2	1
	Develop a coherent and refined set of visuals that tell the story of the service in a compelling and relevant form.	5	4	3	2	1
<b>Presentation &amp; Process Book</b>	Presentation is concise, cohesive, and clear.	5	4	3	2	1
	Process book is a comprehensive documentation of the project, clear, well designed and professional.	5	4	3	2	1
<b>Team</b>	Group identified equitable roles, responsibilities and project time management throughout the project was well executed.	5	4	3	2	1
<b>Engagement</b>	Engagement is respectful and consistent and with all in class.	5	4	3	2	1
<b>Attendance</b>	Consistently present and on time.	5	4	3	2	1
<b>Overall</b>	Project strikes a balance in the service design ecosystem. Design concept meets the challenges while accounting for needs, desires, and dignity of participants. Visual design is as equally high as is the strategy and overall process.	5	4	3	2	1

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# Schedule (subject to change)

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<b>Introduction</b>	Wed, Jan 18	<b>REVIEW:</b> Syllabus & Introductions <b>SLIDES:</b> Introduction to Service Design <b>IN-CLASS VIEWING:</b> Continuum Designing Better Service Experiences: <a href="http://vimeo.com/34557634">http://vimeo.com/34557634</a> What is service design? by UK Design Council <a href="https://vimeo.com/131860129">https://vimeo.com/131860129</a> <b>DISCUSSION:</b> What is services design and what can we accomplish in this class? <b>PROJECT 1:</b> Hand out and review 4-week project to warm up thinking about service design.
<b>Project 1 Start</b>	Mon, Jan 23 Wed, Jan 25 Mon, Jan 30 Wed, Feb 01 Mon, Feb 06 Wed, Feb 08	<b>WARM-UP IN CLASS EXERCISE:</b> Exploring service design methods. Field Research Field Research/Visualization Draft 1 (EVR Out) Visualization Draft 2 (EVR Out) Refine/Crit Refine
<b>Project 1 Due</b> <b>Project 2 Start</b>	Mon, Feb 13	Present/Crit <b>PROJECT 2:</b> Hand out and review 11-week project.
<b>Define &amp; Scope</b>	Wed, Feb 15 Mon, Feb 20	Scope project and plan research strategy and needs. Studio Day: Explore terrain map, hunt statement, research strategies and documentation process.
<b>Research &amp; Explore</b>	Wed, Feb 22 Mon, Feb 27 Wed, Mar 01 Mon, Mar 06	Field Day: Spend day doing field research. Have schedule meetings, talk, observe, dig. Studio Day: Organize research, translate into written and visual, categorize. Studio Day: Map in various ways, make drafts in order to see gaps in understanding. Studio Day: Class Crit, reflection and hand in of documentation.
<b>Synthesis &amp; Generate</b>	Wed, Mar 08 * SB: Mon, Mar 13 * SB: Wed, Mar 15 Mon, Mar 20 Wed, Mar 22	Studio Day: Create various preliminary prototypes strategies how to test them. Holiday Holiday Field Day: Test a few of the prototypes with target audiences/users from your initial research. Studio Day: Class Crit, reflection and hand in of documentation.
<b>Prototype &amp; Test</b>	Mon, Mar 27 Wed, Mar 29 Mon, Apr 03 Wed, Apr 05	Studio Day: Create visual to test strongest idea. Field Day: Test strongest idea. Remember to organize documentation book in each phase. Studio Day: Evaluate ideas, regroup, collect more information and or visual that are needed to refine. Studio Day: Class Crit, reflection and hand in of documentation.
<b>Design &amp; Deliver</b>	Mon, Apr 10 Wed, Apr 12 Mon, Apr 17 Wed, Apr 19 Mon, Apr 24	Studio Day: Full mock up of parts and pieces of design and supporting documentation in order to refine. Studio Day: Refine design. Studio Day: Class Crit and reflection Studio Day: Run through presentation deck draft and book. Fill in loose ends of design and of content. Studio Day: Rehearse, tweak, spell check.
<b>Project 2 Due</b>	Wed, Apr 26	Presentations/Crit: Hand in of documentation book and presentation materials.

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# Resources

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## Websites

### Service Design Network

<https://www.service-design-network.org/>

The professional organization for services designers.

### Core77

<http://designawards.core77.com/2016/Service-Design>

Service design awards projects from professionals and students.

### The Spider Project

<http://www.thespiderproject.eu>

SPIDER is a European project about service design. Tons of case studies and tools.

### Service Design Toolkit

<http://www.servicedesigntoolkit.org/>

A set of tools and methods for running your own service design projects.

<http://www.servicedesigntoolkit.org/downloads-2011.html>

Tools/Templates for each step of the research process.

### Practical Service Design

<http://www.practicalservicedesign.com/>

### A Guide to Service Blueprinting by Nick Remis and the Adaptive Path Team at Capital One

<https://medium.com/capitalonedesign/download-our-guide-to-service-blueprinting-d70bb2717ddf#.tbacdnpb0>

### The Anatomy of an Experience Map By Chris Risdon

<http://adaptivepath.org/ideas/the-anatomy-of-an-experience-map/>

### A Taxonomy of Innovation by Luma Institute

<https://hbr.org/2014/01/a-taxonomy-of-innovation>

### The difference between a journey map and a service blueprint

<https://blog.practicalservicedesign.com/the-difference-between-a-journey-map-and-a-service-blueprint-31a6e24c4a6c#.fi0l8x3po>

### Service Experience Conference 2016

<http://service-experience-conf.com/videos>

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## Books

*This is Service Design Thinking* by Stickdorn & Schneider

isbn 978-1118156308

*Mapping Experiences* by Jim Kalback

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*Service Design* by Andy Plaine, Lavrans Lovlie and ben Reason

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## SD Companies

### Live Work Studio

<https://www.liveworkstudio.com/>

### Dubberly Design Office

<http://www.dubberly.com/>



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# Project 1: Mapping Experiences

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### Overview

A map is a common tool used by many disciplines. Service designers use maps as strategic tools for understanding large complex systems, the objects people use in them, the steps people take through the system and the people that provided services along way. Often these maps capture a variety of emotional and or decision point data that informs what might solve specific or sequences of the challenges or opportunity. Journey maps and blueprints are two methods. Maps are also created to support interaction between a consumer and a service such as to simply guide a person from point A to B. At opposite ends of the spectrum, from strategic overviews to daily tools, each has a different contexts to address and goals to meet. The process for creating them can also vary in depth and breadth.

For this short project you will select an experience of your choice to make a map that communicates at multiple levels. It will error on the side of a strategic map, yet with the graphic fidelity that makes it quickly understandable and compelling as a visual. Readings provide a foundation for various types of maps and structures. While many of the examples may be "simple" they offer levels and structures for exploring a service experience that is key in the understanding phase of a project. Your challenge is to select the appropriate visual structure and create a visually compelling map that communicates at multiple levels and suggest potential solutions. The topic should be one you can have quick access to people that can give you insights about the topic area.

### Prompts

The following are various prompts, however you are free to select an experience you are interested in. Do not dwell a great deal on the topic and once you select it you must stick to it.

- » Planning for post college life in a place you have never been to.
- » Exploring the zoo with five people you sort of know.
- » Going to the supper market to buy food for a vegetarian party with four friends.
- » Thinking about, going to, ordering and eating your favorite food.
- » Traveling to the St. Louis Arch and back.
- » Navigating the career counseling experience.
- » Going to visit a friend at the hospital and navigating various spaces.
- » Managing your class registration and course selections over college life.

### Deliverable

Due February 13th  
27" x 36" Service Design Poster

### Readings

Required Reading/Viewing:

*Mapping Experiences* by Jim Kalback pg. 1-44

*This is Service Design Thinking* by Stickdorn & Schneider pg. 28-51 and 68-87

Linn Vizard, There's a Map For That! The Designer's Cartography of Complexity:

<https://vimeo.com/190602711>

Phil Robinson, Being Scrappy: Service Design Meet Rapid Growth:

<https://vimeo.com/190606863>

(Skim these)

Touchpoint, Vol 1, No 1: What is Service Design?

*A Guide to Service Blueprinting* by Nick Remis and the Adaptive Path Team at Capital One

Optional Online Reading:

Hugh Dubberly & Shelley Evenson, "[Designing for Service: Creating an Experience Advantage](#)," (2010)

[The Difference Between a Product and a Service - As Told With Hammers](#) by Eric Flowers

[The difference between a journey map and a service blueprint](#) by Megan Erin Miller and Erik Flowers

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# Project 2: Connecting

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### Overview

We all have a story of what went wrong. The flight from hell, the incomprehensible customer support person on the phone, the application that just did not open, waiting endlessly in the hospital lobby, the crazy cable installer, the car repair that never ended, and so on. Services are all around us, large and small. With over 70% of the US economy being service driven how are services planned and delivered effectively? In this project we will take on a topic area and delve into understanding the territory of the service and how we might create smoother or totally new service experience. We will explore methods at each stage of the process and develop a final design project. The following are prompts to consider. You can propose others ideas, however we need to have credible people you can interview and subject matter experts to engage, learn and test your ideas with. We will form groups around each topic area and start from there.

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### Prompts

Entrepreneurship: How might we move research (science) into practice (businesses) faster?

*Possible Partners: Skandalaris Center, IdeaLabs*

Energy: How might we reduce energy use in multi unit housing for a younger demographic?

*Possible Partners: Sustainability Office, Quadrangle Housing*

Events: How might we plan and launch large scale cause or socially based event?

*Possible Partners: Public Affairs Office, WILD and Thirteen organizers, Campus Y*

Education: How might we transform the library experience in the age of digitization?

*Possible Partners: WU Library, SLPL, U-City Public Library*

Health: How might we plan for end of life with our loved ones?

*Possible Partners: Center for Aging, Habif Health & Wellness Center*

Sustainability: How might we support having less stuff in our life but still have access to stuff?

*Possible Partners: Home Depot, Sustainability Office*

Work: How might the future of work spaces change in a digitally connected world?

*Possible Partners: TechArtista, BJC HealthCare*

Only one will  
be selected.

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### Deliverable

**DUE APRIL 26.** Follow the steps outlined in the "phases" document. They are a guide and we will explore specific strategies within each phase that will help your process and narrow your solution.

**PRESENTATION:** You will prepare a final presentation of your process, summarizing the scope and research, vision, models, prototypes, video sketches and scenarios of use. You must make a clear tie between research and design solution. Focus your time on the final concept with important findings that support you recommended idea/design. Presentations should last 12-15 min with 8-10 for Q&A. Depending on the partners or project additional guest may be present. Your presentation is a designed component with equal importance as all other parts you deliver.

**DOCUMENTATION:** You must create a documentation book (Process Book). This is a designed artifact that includes your research methods, synthesis, ideation, findings and final solution. Photo documentation, sketches, maps, mood boards, diagrams, surveys, stakeholder maps, blueprints, and design implications must be included. Include inspirational references such as journals, blogs, photos that you took. The book, while on one level a process book, it also communicates your understanding of the process and ideas and is as equally inspiring as your final design solution. Deliver this as a final pdf and bound book. It is recommended that you begin planning for this book on day one of the project.

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### Optional Readings

Touchpoint, Vol 4, No 1: Eat Sleep Play

Touchpoint, Vol 8, No 2: Design Thinking and Service Design Doing

Additional readings will be recommended as the project topic develops.

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