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The DESIGN
of EVERYDAY
THINGS



DON
NORMAN

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Chapter 6

DESIGN THINKING

DESIGN THINKING.

Two Powerful tools of Design Thinking

1.

Human-Centered Design

2.

**Double-Diamond, Diverge-Converge
Model of Design**

DESIGN THINKING

**Never solve the problem you are asked to solve.
It usually is a symptom.
Not the root problem.**

DESIGN THINKING

Engineers and business people are trained to solve problems.

**The real world is not like the university.
In the university problems are artificial.**

HUMAN-CENTERED DESIGN

In the real world, problems do not come in nice neat packages.

They have to be discovered.

HUMAN-CENTERED DESIGN

**Designers are trained to discover the real problem.
Good designers never start by trying to solve the problem
that's given to them.**

HUMAN-CENTERED DESIGN

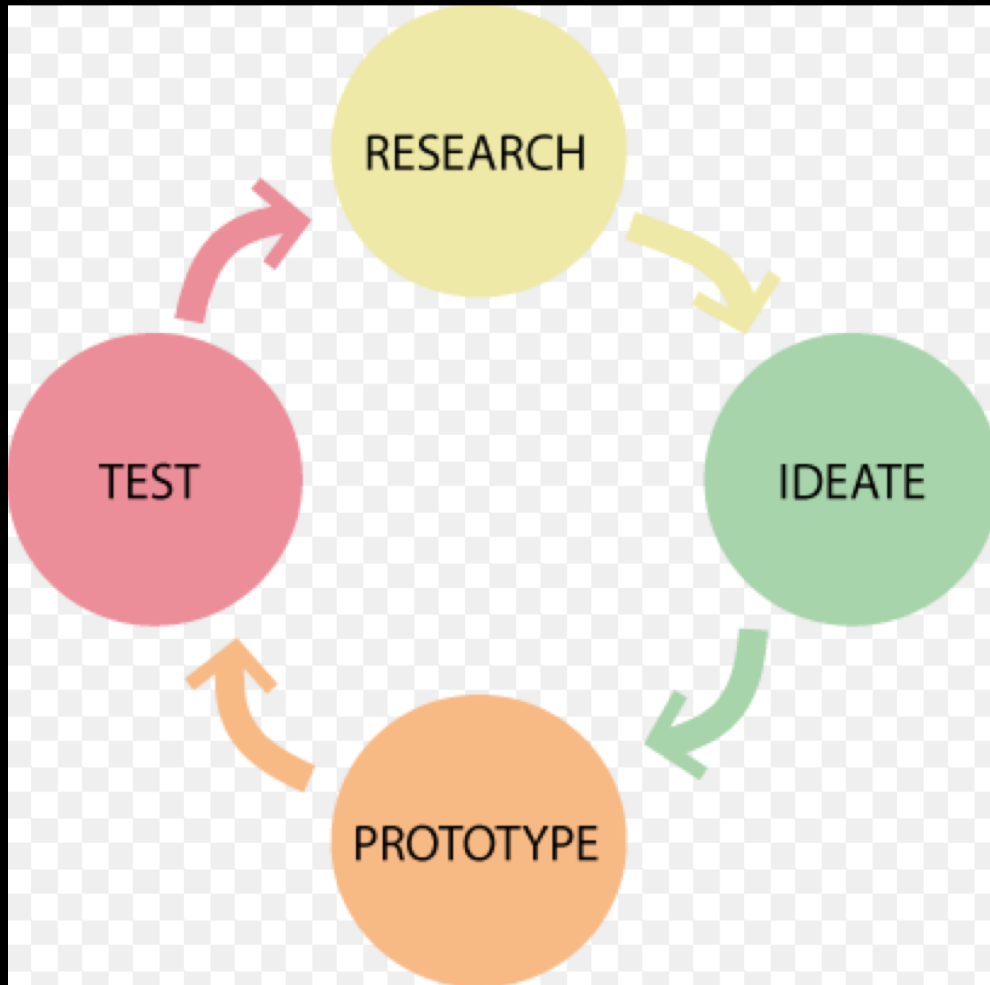
**Start by trying to understand what the real issues are.
It ensures that the final result fits human desires, needs
and capabilities.**

HUMAN-CENTERED DESIGN

We make products for people to use.

HUMAN-CENTERED DESIGN

**The process must be iterative and expansive.
Instead of solving the problem, stop to consider a
wide range of potential solutions.
This is the DESIGN THINKING process.**



HUMAN-CENTERED DESIGN

The process is iterative.

Repeated over and over and over.

Each cycle yields insights and gets closer to the solution.

HUMAN-CENTERED DESIGN



1. RESEARCH

About the customer, those who will use it

Observe customers and users in their natural environment

Applied ethnography

HUMAN-CENTERED DESIGN



2. IDEATE

Generate potential solutions

Idea + generation = ideation

- **Generate numerous ideas**
- **Be creative without restraints**
- **Question everything**

HUMAN-CENTERED DESIGN



4. TEST

Have people use the prototypes as nearly as possible to the way they would actually use them

HUMAN-CENTERED DESIGN

**FAIL FREQUENTLY.
FAIL FAST.**

**AS A DESIGNER, WHERE YOU
GO DEPENDS ON WHERE
YOU'RE "COMING FROM"**



baubhaus

1919 - 1933

“The goal of the Bauhaus is not a style, system, dogma or canon, a prescription or fashion.

It will live as long as it does not cling to form, rather seeks the changing aura of life itself!”

Walter Gropius

ORIGINS

Literally translates to “construction house”

**Established a modern art movement characterized by its
unique approach to architecture and design**

INFLUENCES

Modernism

The English Arts and Crafts Movement

Constructivism

MODERNISM

A global movement in society and culture

Began in the early decades of the twentieth century

Sought a new alignment with the experience and values of modern industrial life.

ENGLISH ARTS & CRAFT MOVEMENT

An international trend in the decorative and fine arts that began in Britain – between 1880 and 1920

It stood for traditional craftsmanship using simple forms

It advocated economic and social reform and was essentially anti-industrial

CONSTRUCTIVISM

A movement that extolled art as a practice for social purposes

**Asserted the necessity of constructing a mathematical object
to prove that it exists**

**Assorted mechanical objects are combined into abstract
mobile structural forms**

PURPOSE

A visionary and Utopian craft guild that would combine beauty with usefulness.

Expressed through architecture, sculpture, painting and crafts and engineering.