

CONTENTS

Introduction	15
1. Be Creative or a Kakapo	21
1.1. Divergent versus convergent thinking	23
1.2. Your toolbox for thinking, both ways	24
1.3. The importance of divergent thinking	25
1.4. The step-motherly treatment of the right brain	26
1.5. The two dimensions of our brain	28
1.6. The overestimation of logical reasoning	30
Briefly said	31
2. We are all Designers	33
2.1. What is design?	33
2.2. Fighting diarrhoea with Coca-Cola	34
2.3. Would you read tampons?	35
2.4. Dominant ideas and crucial factors	36
2.5. What once was a crucial factor can become a dominant idea	39
2.6. Leaving our mental model	39
2.7. Five whys	40
2.8. The burden of legacy	41
2.9. Why are we all designers, or do we need to be?	43
Briefly said	49

3. Design is Thinking in the First Place	51
3.1. Do we need to consider design as science?	51
3.2. Why should we protect design from being or becoming science?	53
3.3. According to the common ground, design or design thinking	54
3.4. The design thinking process	56
3.5. The question at stake	57
3.6. The answer is to be found	57
3.7. The means to solve the problem	58
3.8. Design thinking	59
3.8.1. Frame the problem	60
3.8.2. Ideate about possible solutions	62
3.8.3. Design or prototype	63
3.9. Comments to be made by the design thinking methodology	64
Briefly said	65
4. The Design of Policies and the Policies of Design	67
4.1. We focus on attributes instead of solutions	68
4.2. The answer is simple. The quest is not	69
4.3. The non-existence of design policies	72
4.4. Start with the question instead of the answer	74
4.5. Design research and design as a KPI	75
4.6. Innovation managers on the hurdles to innovating	77
4.7. Avoidance looking from the outside-in	78
4.8. Evidence for the shift	80
4.9. Lack of confidence and environmental safety	82
4.10. How can a design policy overcome the hurdles of innovation?	83
4.10.1. Using methods to look outside-in	83
4.10.2. Empathic perspective taking	84

4.11. A design policy guides us through the process	95
Briefly said	96
 Come into my world – Kylie Minogue	97
5. The EPIC Story of Design and Design Thinking	99
5.1. A maturity test helps us set and measure expectations	100
5.2. The construction of the EPIC-design maturity model	101
5.3. Alternative maturity models	103
5.4. Critique of the Capability Maturity Model	103
5.5. The EPIC-Design Maturity Model	104
5.6. The EPIC-Design Maturity Model and the self-assessment to measure	105
5.7. The assessment as guidance before the design of an innovation	106
5.8. The EPIC-Model is not an open assessment	106
5.9. The assessment unboxed	107
Briefly said	107
 Why don't you try me – Ry Cooder	108
6. The Character of an Innovative Organisation	111
6.1. Safety in uncertainty	112
6.1.1. Provide resources and funding	113
6.1.2. Challenging in disagreement	114
6.2. We give ownership and responsibility and provide a supportive management	115
6.2.1. What comes with ownership?	115
6.2.2. How do we involve the initiators of an innovation?	116
6.2.3. Supportive management as a primary condition	116
6.3. Openness and eagerness to learn	117
6.3.1. Advisory boards to safeguard the process	117

6.3.2. Embedding experiences and practices in the broader organisation	118
6.3.3. Sharing knowledge and learning from others in the organisation	118
Briefly said _ _ _ _ _	119
 Strength of character - China Crisis _ _ _ _ _	120

7. The Impact of the EPIC-Designer _____ 123

7.1. Define how we will measure the impact during the different stages	123
7.2. A plethora of impact evaluation methods _ _ _ _ _	127
7.3. Process-tracing impact evaluation in innovative development _ _ _	128
7.4. OECD environmental evaluation criteria _ _ _ _ _	131
7.5. A development only makes sense when we create a change _ _ _	133
7.5.1. Impact in the framing phase	133
7.5.2. Impact in the ideation phase	133
7.5.3. Impact in the design phase	134
7.5.4. Impact after launch	134
Briefly said _ _ _ _ _	135
 A change is gonna come – Sam Cooke _ _ _ _ _	136

8. The Process of Our Innovation _____ 139

8.1. The unpredictable iterative process and how to manage it _ _ _ _	139
8.1.1. With profound research comes reduced risk	140
8.1.2. The need for iterations as part of the validation	141
8.1.3. The iterative process in reality	141
8.2. Designing the design research _ _ _ _ _	142
8.2.1. Designing the design research	142
8.2.2. Considering tools, techniques and questions that serve us	143
8.2.3. Iterate on the research design at each step	144

8.3. Collaborating with stakeholders and third parties	145
8.3.1. Collaboration in the safe space	145
Briefly said	146
 I did it my way, Frank Sinatra	147

9. How Empathy Serves the EPIC 151

9.1. Understanding who you have to understand	152
9.2. Be as immersive and collaborative as possible	154
9.2.1. You can only look from one angle	155
9.2.2. With collaboration comes understanding	155
9.2.3. Imagining is only half of being	156
9.3. Empathy is about productivity as much as it is about empathy	157
9.3.1. Shared knowledge and expertise helps us decrease the risk	157
9.3.2. Usability for a larger group of people	158
9.3.3. Better usability for all users is often the result	159
9.4. Determine how we will obtain the insights	159
9.5. Knowing who we work for and what their requirements are	160
9.5.1. Research and framing with those who have the need	160
9.5.2. Ideate within the context and according to the mental model	161
9.5.3. Involve beneficiaries in the design process	161
9.5.4. Celebrate the launch of your perfect solution	162
Briefly said	163
 I've got you under my skin, Cole Porter and Irving Berlin	164

Conclusion 167

Suggested reading 169