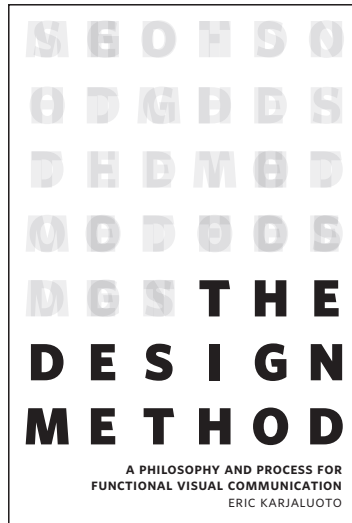# Instructor Materials

To be used in conjunction with:
The Design Method A Philosophy and Process
For Functional Visual Communication
ISBN: 0321928849

THE DESIGN METHOD
A PHILOSOPHY AND PROCESS FOR FUNCTIONAL VISUAL COMMUNICATION
ERIC KARJALUOTO

Debunking the Creative Myths

LEARNING OBJECTIVES *When students finish reading this chapter, they should be able to:*
- Identify and debunk common design myths.
- Recognize and understand the difference between design and art.

SUMMARY Design is ambiguous in nature and troublesome to define; it is often confused with art and therefore associated with many myths and beliefs. This chapter questions, explores, and attempts to extinguish some myths associated with design. The goal is for you to be able to recognize and discard myths so that the focus is channeled to aspects of design work that matter.

KEY CONCEPTS **Myth: Design Is Art's Cousin**
Art and design are usually confused as the same discipline because both deal with perception, which is often visual; however, they are incongruous. Art is more explorative in nature whereas design seeks to fulfill a functional requirement.

Myth: Originality Exists
Original ideas are rarely conceived so it's unwise to expect them to appear continually. Design is a collaborative effort consisting of multiple variations. Creating truly original work is inconsequential, and most importantly, designers should strive to meet their client's needs.

Myth: Different Is Good
Taking on unique approaches is sometimes appropriate especially if they arise naturally and the client is open to them; however, focus should not be put on creating something unfamiliar at the expense of functionality. Art, on the other hand, sometimes needs to champion unconventional work in order to be recognized.

Myth: You Must Seek Inspiration
Inspiration is random and not always available or relevant to your work. In order to reduce the risk of going astray, it's better for designers to focus on explorations similar to their client's users, obstacles, assignment, and landscape.

Myth: Brilliance Matters
The search for greatness in design work will often conflict with what's actually appropriate, and could lead to dismissal of viable solutions. Clients don't ask for brilliance. Erasing the pressure for greatness opens up one's mind to sketch, experiment, and solve the problem.

Myth: Design Is a Lifestyle

Design is a job, not a way of life. Many young designers have a rude awakening when they realize that not all projects they tackle in the work field are as exciting or fun as their projects in school.

Myth: Personal Voice Is Key
- The desire for personal fulfillment very easily becomes destructive to a designers true purpose. Setting up a brand for oneself can lead to being known for just a specific skill and could encourage repetitive work.
- Designers are facilitators and not products or brands.

Myth: Designers Are Smarter than Their Clients

Designers should remain cognizant of how "tourist-like" their role is. Despite the fact that they are knowledgeable enough to work across different engagements, designers don't fully understand the details of each industry where they work. They should strive for a client/designer relationship that respects each other's expertise.

Myth: Designers Are the Audience

Designers need to learn how to separate themselves emotionally from the work they're doing and keep in mind that they are not the audience. There should be a clear understanding of the end users motives and behaviors in order to successfully fulfill their needs. Design solutions should consequently be tested to achieve effective results.

Myth: Awards Count

New categories are created every year to increase participation in design shows. This makes it possible for almost anyone to win. Therefore, one should not measure the value of their work by the number of awards won even though they can be a useful avenue for publicity.

Myth: Creative People Needn't Play by the Rules

Designers shouldn't always expect to work only on projects that interest them. They should learn to collaborate and compromise in order to overcome stereotypes surrounding the industry. Focus should be on presenting ideas in the most articulate and professional manner rather than getting carried away with outward appearances.

Myths Have a Price

Myths are capable of impairing how designers work, especially if not recognized. With myths discredited and realized, designers are able to solve problems and achieve desired outcomes on projects.

1. List five myths associated with design.
   a. Design Is Art's Cousin
   b. Originality Exists
   c. Different Is Good
   d. You Must Seek Inspiration
   e. Brilliance Matters
   f. Design Is a Lifestyle
   g. Personal Voice Is Key
   h. Designers Are smarter than their Clients
   i. Designers Are the Audience
   j. Awards Count
   k. Creative People Needn't Play by the Rules
   l. Myths Have a Price

2. _____ is random and not always available or relevant to your work.
   a. Inspiration

3. Designers shouldn't gauge the value of their work solely on the number of _____ they win.
   a. Awards

4. Why is it important for designers to separate themselves emotionally from the work that they do?
   a. It's important for designers to separate themselves emotionally from the work they do so they can focus on fulfilling the needs of the end users.
   b. Designers are not the audience.

5. Why is it important for designers to discredit myths about the design field?
   a. When myths are discredited, designers are able to solve problems and achieve desired outcomes on projects.

6. T/F: It's common for designers to come up with original ideas.
   a. False

7. T/F: Art is more explorative in nature whereas design seeks to fulfill a functional requirement.
   a. True

8. T/F: Designers are facilitators and not products or brands unto themselves.
   a. True

9. Designers are entitled to work on only fun and interesting projects.
   a. False

10. It's important for designers to test their solutions for effective results.
    a. True

Creating Purposeful Design

LEARNING OBJECTIVES

When students finish reading this chapter, they should be able to:
- Focus on delivering appropriate design solutions.
- Analyze the functions of good design.

SUMMARY

As a professional designer, you sidestep myths about creativity, focus on achieving order, make functional work, and deliver appropriate solutions. Instead of worrying about what your design looks like, you should analyze what it does.

This chapter delves further into what design is and what designers should aspire to.

KEY CONCEPTS

A Utilitarian Pursuit

In order for design to solve a problem, it involves structured exploration consisting of research that helps bring clarity to the possible solution. There are few definitive ways to measure creativity, however, the effectiveness of a design can be determined through examining patterns and results. Defining objectives helps in setting success metrics for your solution.

Form Follows Function

Form is a subset of function. Design that doesn't follow objectives or places appearance at the forefront usually fails. However, design that is functional yet ugly could still have a use. Users appreciate design solutions that work as expected.

Restrain Yourself

Designers make premature mistakes when they leap to creating visuals as soon as they are presented with a problem. It's important to first understand your client's circumstances from the inside out, and make a plan to solve their problems. Resolve the function question first and then move on to more esthetic decisions.

Look for Problems

Asking your clients the right questions about their problems, such as points of frustration for customers and misconceptions in the marketplace, paves the way for meaningful design solutions. Design isn't about creativity, it's about solving problems. When designers avoid problems, they miss out on opportunities.

Own the Role

The design profession entails many variations within the discipline that produce a number of career opportunities. Industry trends such as socially or environmentally driven design and lifestyle choices add to the goals you aspire to. The most important part of your profession isn't measured by the final artifact but rather by your ability to facilitate a constructive process and produce work that meets your client's needs.

Ecshew Ambiguity

- Design is easiest to define when it's tangible. However, in communication design, the end deliverable isn't as obvious. In certain instances, designers need to use abductive reasoning to explore potential avenues that might be more effective for the client's needs.
    - Abductive reasoning: Observing a situation in order to generate likely hypotheses.
- In order to figure out the right pricing for a client, designers need to determine the client's needs and potential solutions.

Create Order

- It's the designer's responsibility to create a structured order or sequence that guides the users' interactions with the artifact. The way an end user navigates or interacts with a designed artifact is determined by how well ordered it is.
- To create order, you must first establish structure by defining rules, taxonomies, and underlying systems that help make users understand what they are encountering.

Make Design that Works

- The most important goal for a designer is to create design that works. Design is not just about ideas but about facilitating actions.
- As a designer, you have an obligation to create design that seems obvious, behaves as expected, and is free of redundancy. With the introduction of numerous options due to modern technology, designers need to find ways to edit and simplify rather than add more features, motifs, or content.

Achieve Suitability

A good design solution should suit the client. Design solutions that help improve lives, create advancements, or benefit the planet can be plain yet innovative. A suitable design is one that first and foremost provides a solution to a problem and in turn gets used the most and longest.

Uncover Possibility

In order to discover opportunities, you should understand the situation, consider the audience, and examine usage patterns. Sometimes clients confuse what they need with a deliverable they want. It's the designer's duty, through research and critical thinking, to point out when expectations and opportunities are misaligned and suggest other possible solutions. You are more apt to see what others have missed when you are able to grasp the circumstances you are designing for.

Design Is Everywhere

Design isn't a new trend but something that humans have always done. Design has shifted over time from a focus on tools and shelter to the creation of products, communication, and presentation to reshaping the way people interact with one another.

1. **How might designers measure the value of their role?**
   a. The measure of a designer's role is found in their ability to facilitate a constructive process and produce work that meets client's needs.

2. **What is abductive reasoning?**
   a. Observing a situation in order to generate likely hypotheses.

3. **When should designers employ abductive reasoning?**
   a. Designers should employ abductive reasoning when exploring potential avenues that might be more effective for the client's needs.

4. **Define a suitable design? Or, Explain what a suitable design is.**
   a. A suitable design is one that first and foremost provides a solution to a problem and in turn gets used the most and longest.

5. **T/F: In relation to a design solution, form is much more important than function.**
   a. False

6. **T/F: It's important to first of all understand your client's problems from the inside out before rushing into visual solutions.**
   a. True

7. **T/F: Instead of introducing added features, motifs or content, designers need to figure out a way to simplify.**
   a. True

8. **T/F: Design isn't about creativity, it's about solving problems.**
   a. True

9. **T/F: Overly designed artifacts are the kind of solutions clients seek in designers.**
   a. False

10. **T/F: Design has always existed.**
    a. True

Achieving Order through Systems

LEARNING OBJECTIVES

When students finish reading this chapter, they should be able to:
- Apply systems thinking to design processes and practice.
- Make decisions that will provide clients with better service.

SUMMARY

Purposeful design is made in part by applying systems thinking to your work. As a professional designer, you will have to apply systems thinking to your process and practice to help you make decisions, sharpen your focus, and enable you provide your clients with the better service. This chapter explains the big picture and how it lends cohesion to the design practice, as well as offers examples of what happens when systems are absent.

KEY CONCEPTS

Thinking in Systems

Thinking in systems is a way of looking at how things influence each other and work together to impact the whole. Establishing a cohesive design ecosystem should not only be used in the design process for a client but also in day-to-day activities such as organizing jobs, managing files, and documenting changes. Doing so leads to design solutions that have a bigger impact.

Design Gets Messy

Creating valuable design solutions involves many conflicting opinions, directives, and expectations. Many people do not see design as a process and an ongoing dialogue but as an artifact. As a result, clients do not plan and budget for design appropriately. This generates chaos: failure of elements to work together, competing messages, and customer confusion, and eventually the brand can appear poorly defined. It's the designer's responsibility to lead their clients through an organized process highlighting which issues matter most to their audiences.

Reckless Decisions Come at a Price

Taking a more casual approach to design and failing to consider how an individual element works as part of the overarching system can lead to irreconcilable conflict, inconsistency of brand message, and confusion. These consequences will prove expensive to fix in the long run.

Trends Are Your Enemy

Style is a distinctive set of treatments that can be ornate, playful, or severe in nature and groups a work within a category. As a designer, including a specific style to your work is inevitable and you must be mindful of how dangerous style can be. Trends are an enemy of design and short lived, whereas good design is capable of transcending popular culture and lasting for years. Once trends come to an end, they are only returned to for amusement and sentimental value.

Systems Inform Design
Systems demand that designers examine relationships to better understand
the situation, client's needs, available funds, audience expectations, and
misunderstandings. These stages build on each other and impact the final
outcome. Designers are capable of controlling how they create design solutions.
Applying systems to the design process yields direction and objectivity of work.

You Face Many Questions
Design isn't so much about ideas but answering questions. Systems—visual,
verbal, or organizational—help establish common characteristics in your work
that help answer questions more easily. When working on a design project, a lot of
choices have to be made regarding the final deliverable. Systems help bring clarity
to the process by categorizing which choices are most important and enabling you
to move in the most definite direction.

Determining Relationships in a Design System
Every designed element is part of a larger solution. Therefore, emphasis should
be placed on how all the components of the design solution interrelate and
complement each other to fulfill the brand's promise.

Learning from Interaction Design
Interaction systems are multifaceted design structures that allow users to make
sense of unfamiliar spaces and information. Systems are central to the design of
interaction properties and useful in determining how content is organized and
presented to help the user navigate the interface. Many designers ignore certain
interaction details like functionality because they are not the most visible parts of
the design. However, paying attention to the architecture of the interface provides
users with a much better experience.

Organizing Information
Content within a system requires organization for easier access. In order to
effectively structure content within a system, one needs to understand the content
and its use. Arranging content into small buckets and then subdividing them into
smaller categories helps make the process easier.

Thinking about Visuals in Systems
Beauty of visual elements may be irrelevant unless their function fulfills the
intended purpose. At the beginning of the project, establish guidelines for your
visuals that are clear, simple, and easy to implement. Form visual systems by
defining the overall characteristics of your deliverable to determine how you treat
your images and integrate type and other content.

Liberate Yourself
Embracing a pragmatic design philosophy and applying more rigorous methods in your process makes effective design less restrictive. Rather than creating their own "house style," designers should have systems in place to help ensure that the design produced doesn't result in repetitive solutions.

Systems Lead to Good Design
Good design is logical, explicable, efficient, and removes all extraneous details. Users' impression of design is stronger when they understand how all aspects of the design are linked and organized.

1. **What is systems thinking?**
   a. Thinking in systems is a way of looking at how things influence each other and work together to impact the whole.

2. **Why is it important for designers to think in systems while working on a design project?**
   a. Thinking in systems leads to design solutions that have a bigger impact.

3. **Why is the design process considered to be messy?**
   a. The design process is messy because it involves many conflicting opinions, directives, and expectations.

4. **List two consequences for producing a design solution that doesn't work as a system.**
   a. Irreconcilable conflict
   b. Inconsistency of brand message
   c. Confusion of target audience
   d. Introduction of doubt that can kill a brand

5. **_____ is a distinctive set of treatments that can be ornate, playful, or severe in nature and groups a work within a category.**
   a. Style

6. **Content within a system requires _____, otherwise it can be inaccessible.**
   a. Structure or organization

7. **T/F: During the design process, designers have to make many choices and systems help make these decisions easier.**
   a. True

8. **T/F: Creating a successful system of organizing content doesn't require one to understand the content and how it will be used.**
   a. False

9. **T/F: Beauty of visual elements in a design may be irrelevant unless their function fulfills the intended purpose.**
   a. True

10. **T/F: Good design is logical, explicable, efficient, and removes all extraneous details.**
   a. True

Introducing the Design Method

LEARNING OBJECTIVES

When students finish reading this chapter, they should be able to:
- Implement the design method to every design project.
- Develop initial ideas, and produce and eventually apply them.

SUMMARY

The design method is a framework you can implement in every design project to achieve appropriate results. This blueprint helps you gain understanding, craft a plan, develop ideas, and ultimately produce and apply them. In this chapter, the design method is introduced from its development stages at smashLAB alongside the principles involved in the process.

KEY CONCEPTS

Presenting the Design Method
The design method is a philosophy and approach that lends clarity to and facilitates your work by helping you understand the problem and determine the best design solution. The method involves an in-depth dialogue with clients, research, observations, and questioning to help solve ill-defined visual communication solutions.

The Fundamental Stages of the Design Method
The design method organizes activities into four broad stages which can be adapted to suit your needs:
- *Discovery:* Gathering data and becoming familiar with the situation through observation and analysis.
- *Planning:* Identifying key needs and issues and developing a strategy or actionable plan to address these concerns.
- *Creative:* Exploring conceptual options and potential design directions, and organizing these possibilities into a clear vision.
- *Application:* Implementing the approach and building out design elements along with testing, measurement, evaluation, and refinement.

How the Design Method Came to Be
Many designers are so focused on wanting to create innovative work that they end up blinded by their enthusiasm. The design method was created from the need to find a more sensible way to organize the design process. Observations and technologies that helped shape the design method stemmed from opening up a studio and recognizing patterns from various projects. One of the core notions of the design method is to employ a singular approach called the funnel.

The Method as a Funnel

The funnel is a device that helps you move your design in one direction and continually refine your actions. At the beginning stages, many questions are asked and evaluated until a single trajectory is identified. By sorting out the bigger issues first and then moving on to smaller ones, refinement is achievable and one concept is eventually presented to the client.

Only One Concept (or Design Direction)

The central principle of the design method is to provide the client with only one option for a solution. It's paramount that designers provide clients with sufficient reasons for not having many options and avoiding their pitfalls. Some of the disadvantages of presenting clients with more than one option include difficulty weighing the merits of each solution and viewers confusing each option as part of the whole thus combining all observations into one.

The Design Method Works

The design method is an effective singular, knowledge-led, systems-based approach that allows the designer to: pinpoint the right direction for their clients, provide clients with a more pleasant and consistent approach, identify a sequence in which to produce items, and outline a way to replicate the steps for future projects. This method can also help businesses gain operational efficiencies because it helps in organizing resources and staff.

Design Methodology in Increasingly Varied Settings

Design-centric approaches are being applied to global and small-scale challenges like resource concerns, lengthy document structuring, and social issues. Designers think in a unique way and are capable of employing research to help answer incomplete sets of information. Good design methodology needs to be adaptive while applied to different parameters. The design method can help you make sense of many problems you face in countless situations.

1. **Define the design method.**
     a.   The design method is a philosophy and approach that lends clarity to and facilitates your work by helping you understand the problem and determine the best design solution.

     2. **List the four broad stages through which the design methods works.**
     a.   Discovery, Planning, Creative, and Application

     3. **Outline two reasons why the design method works.**
     a.   The design method works because it helps the designer pinpoint the right direction for their clients.
     b.   Provides clients with a more pleasant and consistent approach.
     c.   Helps designers identify a sequence in which to produce items and outline a way to replicate the steps for future projects.
     d.   Helps businesses gain operational efficiencies through organizing resources and staff.

     4. **_____ is a stage in the design method that involves gathering data and becoming familiar with the situation through observation and analysis.**
     a.   Discovery

     5. **Why is it important for designers to present clients with only one concept?**
     It's important to provide clients with only concept because:
     a.   It's difficult to weigh the merits of each solution.
     b.   Viewers tend to confuse each option as part of the whole thus combining all observations into one.

     6. **T/F: One of the core notions of the design method is to employ a singular approach called the funnel.**
     a.   True

     7. **T/F: The central principle of the design method is to provide the client with more than one concept.**
     a.   False

     8. **T/F: The discovery stage involves identifying key needs and issues and developing a strategy and actionable plan to address these concerns.**
     a.   False

     9. **T/F: Good design methodology needs to be adaptive while applied to different parameters.**
     a.   True

     10. **T/F: Design-centric approaches are being applied to both global and small scale challenges.**
     a.   True

Gaining Understanding: The Discovery Stage

LEARNING OBJECTIVES *When students finish reading this chapter, they should be able to:*
- Obtain a clear understanding of the discovery stage.
- Learn how to ask the right questions and gain understanding of their situation.

SUMMARY Through observation, analysis, and documentation, you gain perspective into your client's situation. The discovery stage is the first stage of the design method, which prepares you to plan, then ideate, and finally produce appropriate design. This chapter explains the importance of utilizing this stage to attain information needed about your client.

KEY CONCEPTS **Discovery Is about Knowledge**
The discovery stage is a knowledge building stage that should not be overlooked given how critical it is to the design process. Designers need to completely immerse themselves into their client's world and that of their users in order to discover opportunities. Planning and discovery require more brain power than the rest of the stages in the process; therefore, in order for designers to create suitable design, they should be part of the big thinking.

Entering Foreign Territory
As a designer, you must be comfortable with the unknown. Designers are often tasked with working with clients from industries they have little personal interest in or knowledge of. Though it might be difficult to get started on such projects, make sure you first determine what the client wants along with what they need to achieve from the solution. Once you figure out what their needs are, you can then define the scope of the project.

Assume You're Wrong
Prejudices, misconceptions, and biases are common when you start any design project. The only assumption you should ever make when you start working with a new client or project is that you are not fully informed to make critical decisions. Adequate observation and preparation is required in order to accurately answer your client's problems and create effective solutions.

Start Asking Questions
Clients have all sorts of answers that can affect how you approach a project. It's the duty of the designer to solicit the client's input, filter their comments, clarify their feedback, and interpret it into building blocks that will inform your client's overall situation.

Get a Handle on the Basics

All aspects of the project should be thoroughly understood in order to understand who your client is, what they do, how long they have done it, who their competition is, and how they hope to differentiate themselves. Listening and reiterating your client's sentiments lessens the risk of communication errors.

Get Firsthand Knowledge

Designers run a risk of their solutions missing the mark when they fail to gain firsthand knowledge of the product or brand they are working with. Hands-on activity is centered around observation. Through observation, designers are able to gain unique and objective perspectives from stakeholders.

Set Up Discussion Sessions with Clients and Stakeholders

- Talking to your clients and stakeholders in a controlled setting will help you collect data and establish rapport. Determining how to conduct discussions and collect information is essential for creating a positive and relaxing dynamic.
- Questions can be organized into three categories:
  - Questions about the organization.
  - Questions about the challenges they're facing.
  - Questions about their audience.
- Always involve stakeholders early to get them invested in the process.

Find Underlying Problems

Identify the challenges your client faces before undertaking a design project. Some clients are able to clearly articulate their problems while other won't be as forthcoming. It's the duty of the designer to direct the conversation in a way that creates ease of comfort and enables them to communicate their challenges.

Identify the Audience

Understanding your client's audience is a critical stage in the discovery process. Sometimes clients are unaware of the real obstacles their customers face. Therefore designers need to find ways to speak with their end users. By asking focused questions and looking beyond the obvious, designers can identify the various audience groupings.

Interview Customers and Users

Making time to have conversations with users can provide wisdom that can help organizations identify weaknesses. Interviews, surveys, and questionnaires are easy to instigate but offer questionable value. The importance of this correspondence with users is to openly solicit feedback while scanning for relevant perspectives. The designer's role in this process is to be an investigator getting people to share their thoughts while gathering relevant thoughts.

Recognize the Discrepancy between What People Say and Do

Although interviews are informative, you need to temper contributions with a degree of cynicism since what users say and what they actually do are two very different things. Therefore, it's important to not just ask for opinions but observe your audience in action as well. While observing, avoid interrupting their experience.

Survey the Competition

No organization operates in a vacuum. Examining your client's competition helps you gain a clearer understanding of how they solve their communication problems. Questions about your client's competition should be asked during initial client/stakeholder discussions. Your investigation shouldn't stop with competitors; there are other comparable groups you can also learn from. A positioning matrix helps you get a sense of the competitive landscape, and how your client's offerings might fit among the others in the marketplace.

Examine Parallel Offerings

Researching audiences in different sectors with similar challenges is a way to get clients implementing some alternative approaches. As you scrutinize competitors, it's overwhelming to bombard your clients with too many comparables. It's best to provide your clients with no more than five comparables.

Audit the Current State

The more you analyze your client's situation from the various angles identified, through competitors and comparables, the sooner you will have a better sense of your client's situation. Do not dismiss what your client already does well. Rather work to better and improve upon the parts that are working.

Batten Down the Details

While contemplating big situational issues, you will sometimes forget the more basic questions because they might seem obvious. During the discovery stage, it's important to ask practical and critical questions to avoid any setbacks due to missing details.

Always Seek Out Opportunity

The discovery stage is similar to the SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis: It helps in pinpointing the client's competition, challenges, potential risks, and identifying areas of opportunity to effect change. While gathering knowledge on your client's situation, note all perceptions that cross your mind; you will have a better chance of spotting opportunities that might help your client achieve their goals.

Keep Turning Over Rocks

View each of the steps outlined above and critically determine which ones work for your situation. The discovery stage, if utilized properly, provides sufficient information and helps the client move into the next stage well informed.

1. **What does the discovery stage consist of?**
    a. Observation, analysis, and documentation.

2. **What is the importance of the discovery stage?**
    a. Through the discovery stage, you gain perspective into your client's situation.

3. **What are the three major categories that questions can be organized into when setting up discussion sessions with clients and stakeholders?**
    a. Questions about the organization.
    b. Questions about the challenges they're facing.
    c. Questions about their audience.

4. **What is the importance of a positioning matrix?**
    a. A positioning matrix helps you get a sense of the competitive landscape, and how your client's offerings might fit among within the marketplace.

5. **Explain how the discovery stage is similar to the SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis.**
    a. The discovery stage is similar to the SWOT analysis because it helps in pinpointing the client's competition, challenges, and potential risks and identifying areas of opportunity to effect change.

6. **T/F: It's possible to come up with an effective solution without any prior knowledge of your client's problem.**
    a. False

7. **T/F: Planning and discovery require more brain power than the rest of the stages in the design method.**
    a. True

8. **T/F: As a designer, you must be comfortable with the unknown.**
    a. True

9. **T/F: While setting up discussion sessions with clients, it's important to involve stakeholders early on in the process.**
    a. True

10. **T/F: There's no need to identify the challenges your clients face before undertaking a design project.**
    a. False

Determining Course: The Planning Stage

LEARNING OBJECTIVES   *When students finish reading this chapter, they should be able to:*
- Outline a high-level strategy before beginning the creative stage of a project.
- Create a plan that further clarifies directives, audiences, and tactics.

SUMMARY   Design requires planning. Planning helps you facilitate good design solutions by concentrating your efforts, lending direction to your work, and ensuring that you take appropriate steps. Tools like personas, scenarios, flowcharts, sitemaps, content inventories, wireframes, and content strategies will add dimension to your plan. This chapter discusses how to create a sensible approach to direct your actions by establishing goals and objectives, and then determining a strategy to help reach them.

KEY CONCEPTS   **Design Is a Plan**
Design is a blueprint, diagram, recipe, or schematic for the construction of an object, concept, process, or system. Design is defined by intention and approach.

Establish Goals and Objectives
Goals and objectives should be determined together with the client.
- *Goals* are broad long-term hopes that are clear and concise.
- *Objectives* are a set of substantial tasks to complete that are defined and measurable.

Determine Strategy
A *strategy* outlines what will be done: what the client wants to accomplish, what broad means you will use to reach this target, where you'll act, and who you'll engage.

Avoid Playing Hunches
Avoid playing hunches until you're suitably educated on the nature of the client's needs and the overarching situation. Once you have this knowledge, you can start considering possibilities, linking ideas, and hypothesizing potential solutions.

Shape Your Plan
A *plan* outlines how things will be done. It does not need to be lengthy, but should be specific and actionable.

Plan for Interaction
All parts must link and work together to achieve the desired result. By utilizing interaction design methods, you can achieve a smarter way of working.
- *Personas* help you visualize whom you're designing for.
- *Scenarios*, *User Stories*, and *Use Cases* provide insights into how people might actually use your design solutions.

- *Flowcharting* adds another way to visualize these interactions.
- *Sitemaps* and *Wireframes* are principally used in designing websites.
- *Content Inventories* and *Content Strategies* are valuable devices for helping to define the content in a design and how it should be shaped.

Develop Personas

- *Personas* are fictional users that help designers better appreciate the real needs of those that will use their design solutions.
- They help to both inform and validate your design approaches. They include a short list of details such as age, culture, background, vocation, literacy, hobbies, likes and dislikes, as well as motivations.

Prepare Scenarios, User Stories, Use Cases, and Flowcharting

They help consider how people will interact with the design, how they will use it, and what they want to achieve through its use.

- A *Scenario* is a narrative that chronicles one way a system might be used to anticipate the goals, user's knowledge, and how they might interact with the design. Typically a paragraph in length.
- A *User Story* tells the story about someone using the product to identify how a specific person would use a designed item and for what reason. Typically a sentence in length.
- A *Use Case* is a granular list that defines the steps taken by a user to complete an action. This helps identify requirements by examining how a procedure is executed.
- User Flows and *Flowcharting* illustrate the path followed by users through an interface to fulfill their objective. They are not limited to a digital setting.

Plan a Sitemap

A *Sitemap* is a bird's-eye view of a website's structure and shows how content is grouped together and how a user can navigate from one page to another.

Build Wireframes

Wireframes are visual guides void of color, photographs, and refined text content. They are used to establish web page layouts, navigation schemes, and user interactions.

Develop a Content Inventory

A *Content Inventory* serves as a catalog of a website's contents. Additionally, it contains an area for analytic findings.

Determine Content Strategy

A *Content Strategy* involves planning the creation, delivery, and management of all content in a designed setting. This helps you and your client generate more consistent content appropriate to the audience and setting.

Recognize the Traps of Shadow Planning

Shadow Planning allows you to trick yourself into thinking that following other's steps and "best practices" will insulate you from failure. Think critically and devise a plan of your own.

Challenge Approaches and Beliefs

By questioning your clients and the work you produce, you determine why you're doing what you are, and whether you are acting out of impulse or making the right decisions.

Make Recommendations

You bring fresh eyes to the projects you work on and should be open to spotting opportunities and suggesting recommendations during the planning stage.

Craft the Creative Brief

A *Creative Brief* is a highly refined document, typically one page in length, that provides a rapid overview of the project to the stakeholders.

Prepare Documentation

You should create standard documents for use on all projects to make it easier to pass along data to your clients in a format they will understand.

Keep Your Design Projects Moving

Regularly check your goals and objectives and ask, "Does this approach still work?" Don't lose sight of what you were supposed to help your client achieve.

1. Explain how design is a plan?
   a. Design is a blueprint, diagram, recipe, or schematic for the construction of an object, concept, process, or system.

2. _____ are broad long-term hopes that are clear and concise.
   a. Goals

3. _____ are a set of substantial tasks to complete that are defined and measurable.
   a. Objectives

4. A _____ outlines *what* will be done, while a _____ outlines *how* things will be done.
   a. Strategy, plan

5. List five tools that are borrowed from interaction design that can be applied during design planning stages.
   a. Personas, Scenarios, User Stories, Use Cases, Flowcharting, Sitemaps, Content Inventories, Content Strategies.

6. _____ are fictional users that help designers better appreciate the real needs of those that will use their design solutions.
   a. Personas

7. T/F: It's best to play your hunches even before you're suitably educated on the nature of the client's needs and the overarching situation.
   a. False

8. T/F: Following other's steps and "best practices" will protect you from failure.
   a. False

9. T/F: It's important to question the work you produce to determine whether you are acting out of impulse or making informed decisions.
   a. True

10. T/F: A *Creative Brief* is a *lengthy* document that provides a detailed overview of the project at hand to other designers.
    a. False

Working with Ideas: The Creative Stage

LEARNING OBJECTIVES *When students finish reading this chapter, they should be able to:*
- Define a concept and evaluate its effectiveness.
- Understand how to obtain client approval while following the creative path.

SUMMARY With the discovery and planning stages behind you, this chapter focuses on the creative stage. During this stage, you will focus on establishing a concept and design direction. This stage does not involve building out any design assets, but rather focuses on clarifying your creative plan and gaining your client's approval. Only then can you move into the application stage and begin prototyping your design and refining it.

KEY CONCEPTS **The Creative Conundrum**
Designers often experience anxiety for a number of reasons that prevents them from doing their work. The design method can help designers maintain focus and keep moving forward towards their goals.

Be a Methodical Designer
Using a well-thought-out plan helps guide your efforts and establish a design direction that works with your creative concept.

Know Key Principles for Developing Creative Work
- Work with someone who can challenge your logic and lend objectivity to the process.
- Value time and act efficiently.
- Manage larger issues first, and then deal with smaller issues.

Consider Tone
Words carry different meanings to everyone. Therefore, define the words chosen to express a project's tone visually with images for clarity.

Learn How to Generate Ideas
Begin ideating and record all of your ideas. Do not over think or judge ideas right away. The more ideas you come up with, the more likely you will be to happen upon a good idea.

Generate Ideas and Breaking Creative Blocks
The following techniques can help cultivate ideas and break through
creative blocks:

Separate Brainstorming and Editing
Avoid analyzing ideas during concept development. Documenting ideas
removes them from your head and frees your mind to come up with other ideas.

Take the Shortest Path
Don't worry about coming up with smart and novel ideas; solve the problem
even in the simplest way. It helps to get ideas flowing.

Change Your Environment
Ideation requires a clear mind, so find somewhere free of distractions to do
your work.

Use Time Limits and Deadlines to Your Advantage
The luxury of time can quickly become a burden. Set a deadline to drive you
to the fruitful parts of your efforts more quickly.

Describe the Situation
Remove ambiguity by defining the situation simply at the beginning of a project.

Make Way More than You Need
Aim to generate a large number of ideas so that the focus is on creating, not
analyzing or seeking perfection. This loosens people up and reduces the
pressure to create superior work.

Explain the Challenge to a Colleague
Putting your thoughts into words helps make sense of them. Additionally, the
person you're speaking with will have an outside perspective which could lead
to suggestions or new ideas.

Create Some Limits
People show their most ingenious selves when they're up against restrictions,
so create some for your work.

Introduce a Random Element
When you connect disparate items, you can spark unexpected combinations.
Making connections might break the stranglehold you are in and ease
your intimidation.

Start Over
A clean slate affords new possibilities and allows you to treat the problem like
it was brand new. Additionally, you can always return to earlier ideas, so there
is less pressure the second time.

Edit Your Ideas

Once ideas have been generated, you need to edit them to select the best ones. Sometimes it is best to include someone from the outside who will see things more objectively.

Document the Creative Concept

Once you have selected a workable idea, you need to document it in a one-page creative concept.

- State the concept with a general title.
- Provide a one sentence explanation.
- Explain the rationale for your recommended direction.
- Discuss why you have chosen this concept, the opportunities it affords, and any benefits it has over other ideas.
- Restate or modify the tone set in the creative brief.

Make a Creative Evaluation

Review the goals, objectives, and creative brief to determine whether the concept you have developed can achieve those targets. Don't be lenient with your concept. If it doesn't hold up, rethink your approach. Evaluations should be done after selecting an idea, establishing a design direction, and while building your asset during the application stage.

Determine Design Direction with Style Boards

After developing a general creative concept, you can move on to establishing visual styles. Style boards identify potential visual conventions. Developing style boards helps you explore possibilities, clarify your design vision, and validate your concept.

Foster a Collaborative Process

Clients want to be involved in the design process, so provide them with the creative concept, style boards, and any other items that help your client understand your thinking.

Get Buy-in from Your Client

Achieving buy-in from your client during the creative stage is imperative to facilitating productive and successful design. Involving clients in the design process establishes comfort and rapport. The best way to gain your client's confidence is through frequent communication.

1. T/F: Using a well-thought-out plan helps guide your efforts and establish a design direction that works with your creative concept.
   a. True

2. T/F: It's best to figure out the smaller details first, and then move to the bigger picture.
   a. False

3. T/F: When selecting the tone for a project, choosing three words is sufficient since everyone understands words the same way.
   a. False

4. T/F: Clients want to be involved in the design process.
   a. True

5. T/F: When ideating, you should record all ideas and reserve judgments for later.
   a. True

6. Name five things that can help cultivate ideas and break through creative blocks.
   a. Separate Brainstorming and Editing, Take the Shortest Path, Change Your Environment, Use Time Limits and Deadlines to Your Advantage, Describe the Situation, Make Way More Than You Need, Explain the Challenge to a Colleague, Create Some Limits, Introduce a Random Element, Start Over.

7. What information should be included in a creative concept?
   a. State the concept with a general title.
   b. Provide a one sentence explanation.
   c. Explain the rationale for your recommended direction.
   d. Discuss why you have chosen this concept, the opportunities it affords, and any benefits it has over other ideas.
   e. Restate or modify the tone set in the creative brief.

8. Concepts should be evaluated to see if they align with the original _____, _____, and _____.
   a. Goals, Objectives, and Creative Brief.

9. _____ identify potential visual conventions. Developing these helps you explore possibilities, clarify your design vision, and validate your concept.
   a. Style boards

10. The best way to gain your client's confidence is through frequent _____.
    a. Communication.

Making Design Real: The Application Stage

LEARNING OBJECTIVES

When students finish reading this chapter, they should be able to:
- Understand the Application Stage of a design project.
- Apply a design concept through prototyping, testing, analysis, and refinement—followed by production and ongoing iteration.

SUMMARY

Once you have addressed research, planning, ideation, and visual styles, then you can begin the application stage. In this chapter, the application stage is explained as it applies to previous stages in conjunction with your plan and creative approach. With the application stage you build models, receive feedback, test, evaluate, and refine to achieve a design that is ready to be put into production. By using iterative methods, you make the process less intimidating and substantially more manageable.

KEY CONCEPTS

Iteration: A Process of Refinement
Iteration is a design process that involves prototyping a design, testing and analyzing the results, and using what you've learned to refine your approach. This cycle is repeated as needed to reach your goals.

Build Prototypes
A prototype is a model that allows you to test your design and learn what works and what doesn't. The model does not need to be complete, but is a step in the evolution of your design that advances your concept from theory to working solution.

Get around Obstacles
If you get stuck during the application stage, try:
- *Killing your darlings:* removing items you prefer most affords new clarity.
- *Turning off some parts:* limiting items helps to identify what's amiss. Try removing variables until you have reduced them to a manageable number.
- *Regaining some perspective on the design you're creating:* adjusting how you examine your work can help you achieve valuable insight into what is or is not working. Rotate it 90 degrees, hold it at a distance and squint, or put it away and come back to it later.

Use Placeholder and Actual Content
Using visual shortcuts such as placeholder text and images can help shape your overall composition and flesh out the design more quickly. Also, producing mock-ups helps you understand whether your design will work as intended.

Determine the DNA
Determining the DNA structure of your design project reduces the number of decisions you need to make later.

- Establish the overall composition, groupings of content, and visual blocks.
- Refine the color palette and typographic selections.
- Outline how to treat textures, shapes, and lines.
- Decide how to achieve the tone you previously established.

Show Prototypes to Your Clients
Before testing prototypes with outside parties, you need to present them to your client to identify deal-breaking concerns and ensure that your client supports your current path.

Test Your Approach and Prototypes
Validation is an ongoing requirement that helps you determine whether your design is viable as is or needs more attention.

Analyze Test Results
Many results from design testing are easy to interpret and learn from. However, data from testing visual design cannot be treated as absolute, and should be used to identify areas worth additional investigation and potential action.

Refine Your Work Continually
Identify what appears to be the root of the identified problems and rectify those issues. Test and measure your work. Use those findings to help inform the next set of revisions and refinements.

Produce Your Design
Once the prototype is functional and ready to go, the production phase can begin. This step involves locking down treatments, building out a more exhaustive set of assets, and resolving logistical concerns.

Keep an Eye on the Brief
During production, review the creative brief and use it to make sure the project is on target. Also, use the creative brief to help keep clients focused on the plan they originally agreed to.

Get Nervous about Pesky Logistics
Think about how your design will be produced, and don't think someone else will catch your mistakes. Small details matter and can make the difference between success and epic failure.

Prepare Checklists and Track Issues
Checklists help to ensure that you have considered most of the fine points in your projects. Many projects share similar requirements, so standardize your checklists and use them from one project to the next.

Catch Mistakes before Going Live
Designers often experience temporary blindness when working on projects for a long time. Therefore, enlist multiple parties to review a project prior to going live or to press.

Get Ready to Ship
Completion tasks vary depending on the type of design project. Become familiar with the necessary preparations and manage the interactions with outside parties as necessary to ensure the project is successful.

1. Iteration is a design process the involves _____ , _____ , and _____ .
    a. Prototyping, Testing, and Analyzing.

2. **What is a prototype and why is it useful?**
    a. A prototype is a model that allows you to test your design and learn what works and what doesn't.

3. **What are two things you can try if you get stuck during the application stage?**
    a. *Kill your darlings:* removing items you prefer most affords new clarity.
    b. *Turn off some part:* limiting items helps to identify what's amiss. Try removing variables until you have reduced them to a manageable number.
    c. *Regain some perspective on the design you're creating:* adjusting how you examine your work can help you achieve valuable insight into what is or is not working. Rotate it 90 degrees, hold it at a distance and squint, or put it away and come back to it later.

4. **T/F: Producing mock-ups helps you understand whether the design will work as intended.**
    a. True

5. **T/F: You should test prototypes with outside parties before presenting them to your clients for approval.**
    a. False

6. **T/F: Data from testing visual design cannot be treated as absolute, and should be used to identify areas worth additional investigation and potential action.**
    a. True

7. **T/F: You should revise the creative brief if your design implementation changes.**
    a. False

8. **T/F: Many projects share similar requirements, so standardize your checklists and use them from one project to the next.**
    a. True

9. **What is involved with determining the DNA structure of your design project?**
    a. Establish the overall composition, groupings of content, and visual blocks.
    b. Refine the color palette and typographic selections.
    c. Outline how to treat textures, shapes, and lines.
    d. Decide how to achieve the tone you previously established.

10. **Why should multiple parties be involved in reviewing a project prior to going live or to press?**
    a. Designers often experience temporary blindness when working on projects for a long time.

Presenting Work to Clients

LEARNING OBJECTIVES   *When students finish reading this chapter, they should be able to:*
- Establish clear roles and be able to present a plan accordingly.
- Document their approach in a cohesive fashion.

SUMMARY   Managing clients effectively is key to running a successful design business. This chapter explains why your ability to convey thinking, present sensible plans, and persuade others to follow your direction is critical to ensuring the success of your work. You can't make good design without working closely with your clients. Believe in the work you present to clients and actively convey why you're suggesting your approaches.

KEY CONCEPTS   **Move beyond Name Calling**
Collaborating with clients is challenging since they often have very little design experience. Try empathizing with clients and understanding their backgrounds and situations. Communicate clearly, involve decision makers, define roles, edit, present your work well, and document your plan.

Your Client's Reality
Clients are often scared of the entire design process. The process is new, the jargon is unfamiliar, often they feel as though their suggestions are ignored, and they are unsure what requests are reasonable.

Communicate Well
Those who've hired you want to feel safe, listened to, and respected. Ask for clarity, explain design terms, speak their language, focus on how you're helping them achieve their goals, and look for workable solutions.

Involve the Decision Makers
Determine early in the process who has approval and veto power. Include them during the first discussions so that expectations and concerns can be voiced and misunderstandings corrected. Introducing new people in the middle of the process invites disruption.

Define Roles
The roles and responsibilities of the designer and the client need to be clear.
- *The client's role* is to identify potential problems in your plan and then verbalize these concerns.
- *The designer's role* is to interpret what the client says and present viable solutions.

Edit for Your Clients
As the designer, you are the expert. Fully explore the possibilities at hand, consider each one with your client's best interests in mind, and then serve up only the most fitting option.

Prepare for Your Presentation
The way you present your work might be the most critical part of the design process. Without buy-in, your design dies. Prepare ahead of time and think about possible slips and unforeseen circumstances.

Skip the "Thrilling" Unveil
Design is not show business, but rather a method of ongoing refinements that the client needs to take an active role in from the very beginning. If you present materials regularly, informatively, and intelligibly, you'll get the ongoing buy-in and confidence from your client and avoid costly missteps and frustration.

Understand How to Lead a Presentation
At the beginning of the meeting, explain what you will discuss and what you hope to achieve. Outline key parts of your presentations and create corresponding title slides. Concentrate on getting your ideas across and making sure those in the room understand what you're trying to accomplish.

Stem Prejudgment of Creative Work
Although clients would rather see visual examples than hear you talk about your ideas, it's most effective to begin by reiterating the goals, objectives, and creative brief. If you jump into showing visuals, the feedback your client provides might be off target.

Presenting Creative Work to Large Organizations
It's important to work with your clients to determine a strategy for revealing your design to those who were not involved in its creation. Taking the time to manage expectations and control how your work is presented can help minimize the risk of mutiny.

Document Planning, Ideas, and Design
Good documentation explains why you made decisions, allows the client to review your planning in detail, and reassures them of the chosen direction. These materials also help convey direction to your colleagues' third parties involved in the project. Documentation should be complete, succinct, clear, and avoid jargon.

1. T/F: Blogging about issues you have experienced with clients is productive and helps you better understand and work with your clients.
   a. False

2. T/F: Clients are often scared of the design process and unfamiliar with the language designer's use.
   a. True

3. Who should be included early in the design process and why?
   a. Those who have approval and veto power. They should be included during initial discussions so that expectations and concerns can be voiced and misunderstandings corrected.

4. The _____'s role is to identify potential problems in the plan and then verbalize these concerns.
   a. Client

5. The _____'s role is to interpret what the client says and present viable solutions.
   a. Designer

6. Why is the way you present your work the most critical part of the design process?
   a. Without buy-in, your design dies.

7. Why is a "thrilling" unveiling not an effective strategy?
   a. Surprises are not always good. If you present materials regularly, informatively, and intelligibly, you'll get the ongoing buy-in and confidence of your client and avoid costly missteps and frustration.

8. T/F: When presenting work to clients, it's best to jump right into showing visuals.
   a. False

9. T/F: It's important to work with your clients to determine a strategy for revealing your design to those who were not involved in its creation.
   a. True

10. T/F: Good documentation should be complete, succinct, clear, and avoid jargon.
    a. True

Bringing Order to Your Practice

LEARNING OBJECTIVES *When students finish reading this chapter, they should be able to:*
- Understand how the quality of the design process is closely related to the way they manage their business.
- Integrate order, standard procedures, and good housekeeping in all their working habits.

SUMMARY Regardless of whether you're working as a freelancer or managing a larger studio, you need to strive for professionalism in all of your activities. Billing, campaign reporting, project documentation, and all those seemingly boring tasks should be treated with the same level of seriousness as everything else you do. To create a successful business, you need to act decisively and sometimes perform unpleasant tasks, or you'll put your business as risk. This chapter discusses tools and techniques for bringing order to your practice.

KEY CONCEPTS **Find Order in All Aspects of Your Profession**
Just like you aim to create order for your clients, you need to cultivate structure in the way you work and in your environment. By pairing good processes with a well-run studio, you can offer your clients a good product and service. Additionally, you can advance from being an amateur to being a professional— perhaps even a master of your chosen craft.

Define Procedural Systems
Implementing procedural systems minimizes embarrassing incidents. Structured actions lead to efficiency. Maintaining common procedures from one job to the next will help you and your studio run smoothly.

Replicate Successful Procedures
Repetition is contrary to what most designers want to do. They want each project to be new, interesting, and explorative. Repeating tried and true procedures help gain speed and produce quality results. Therefore, make templates for core planning documents, proposals, emails, contracts, policies, and print quotation requests.

Hold Meetings and Huddles
For a design studio to run well, those within the operation need to know what's going on. Maintaining an ongoing dialogue and using meetings and huddles where appropriate can facilitate this awareness.

Establish a Ball in Play Workflow

To stay on top of tasks, you need to establish a workflow that prevents assignments from slipping through your fingers. The "Ball in Play" policy allows people to pass tasks and responsibilities to other team members.

Use Essential Tools and Techniques

Structure Checklists, Groupings, and Devices
- Checklists ensure that all project details have been addressed or considered.
- Determining how tasks are grouped will help you plan and schedule projects.
- By determining broad phases, you can create devices that can be used across varied projects.

Store Notes and Contact Information in One Place
Centralized file storage for all of your contact information and email provides a great deal of utility. Colleagues will be able to find and retrieve this data. When particulars change or are updated, the information will be current.

Share Email Folders
A central location for correspondence allows you to track client's change requests and confirm that these tasks were completed. This centralized storage place is also useful for storing estimates, print quotations, and any other file you might need to refer to later.

Structure Folders and Number Projects
Organization speeds up your design process. Establishing a clear structure once and then sticking to that system makes your workflow much easier throughout a project.

Build Good Files
Good files are efficiently built, well organized, and intelligible to others who need to use them. From the beginning of a project, you must commit to building files that are well labeled, logically organized, and saved economically.

Systematize Naming and Versioning Files
Appropriate file naming and versioning is critical to maintaining an efficient and orderly workflow. If everyone adheres to the same naming systems, anyone can know which file to use, where to locate it, and determine its progress.

Create an Employee Manual
By creating an employee manual, you help ensure that you and your colleagues all share the same set of habits. Outline processes, discuss methodology and procedures, explain the available resources, review filenaming standards, and wrap up the document with human resource issues your staff needs to know.

Pay Attention to Cash Flow
If you fail to keep your finances in order, you risk the future health of your business. You need to be willing to put in the time required to bill your clients regularly, pay bills on time, and prepare invoices. If you cannot do this, hire someone who can.

Vet Prospective Projects and Clients
Establish a process that helps you decisively choose which clients to work with. Prepare a common set of questions for all incoming calls from prospective clients. You should find out quickly whether to move to the next step or get out of the way so they can find a more appropriate designer.

Keep "Shipping"
Understand the limitations of your project, work within them, and find ways to deliver design solution as needed. If needed, create a workback schedule and stick to it.

Achieve Mastery
Design is a lifelong journey that takes decades to master. Practice your craft diligently and deliberately. Concentrate on your clients, yours skills and techniques, and pursuit of mastery.

1. T/F: Maintaining common procedures from one job to the next will help you and your studio run smoothly.
   a.   True

2. T/F: Repeating tried and true procedures help you gain speed and produce quality results.
   a.   True

3. T/F: It's more productive for designers to work alone, free of interruption, and not attend meetings.
   a.   False

4. The _____ policy allows people to pass tasks and responsibilities to other team members.
   a.   "Ball in Play"

5. _____ ensure that all project details have been addressed or considered.
   a.   Checklists

6. What should be included in a centralized file storage system and how is it helpful?
   a.   Centralized file storage for all of your contact information and email provides a great deal of utility. Colleagues will be able to find and retrieve this data, and when particulars change and are updated, the information will be current.

7. What needs to be considered when building a good file?
   a.   From the beginning of a project, you must commit to building files that are well labeled, logically organized, and saved economically.

8. T/F: If you fail to keep your finances in order, you risk the future health of your business.
   a.   True

9. T/F: You should accept every design project that comes your way. It's bad business to turn away clients.
   a.   False

10. T/F: Design is a lifelong journey that takes decades to master.
    a.   True