



## SHAPE

To formulate concrete suggestions for solutions, it is good to test as many forms of expression as possible. Put simply, this is about translating ideas into something concrete that we can understand and to which we can react.

A series of illustrations can describe how a service can be used, but also the appearance of a graphic interface or physical setting. Simple sketches can be used in the early phases of a work process. Later on, it may be necessary to make a small or large model – to give the idea a three-dimensional shape that you can hold in your hand, for example. Preferably, design spontaneously. Use what is available. Chairs can create a room. Paper can build a product. Actions can shape a social situation.

Your suggestions for solutions will become more precise and detailed as you work. The great thing is that your efforts will produce a fast, concrete response, and will serve as a unifying force and something to discuss. That's important for norm-creative innovation. It is often only when something takes physical shape that hidden norms are revealed. The appearance of an image or what colours are chosen can be crucial. This makes it also important that everyone has room to speak as the suggested solution is being tested – the atmosphere must be open.



## CUT AND PASTE

Time: 3-20 hours Number: 2-7 people

Simple, quick sketch models can give us important insights into proportions and design from a norm-critical perspective. Starting to make something practical early on in the project is also one way to evaluate abstract thoughts, to create a playful and permissive atmosphere, and to legitimize creative work throughout the process. Simply put, it provides an extra boost at the starting line.

This method is about quickly trying ideas by creating simple sketch models.

- Sketch ideas. Discuss and choose two or three ideas that seem interesting.
- Make simple models using, for example, paper, cardboard and styro-foam. Fold, cut, tear, tape, paste or use your imagination to create a shape that matches the sketch. Try using different coloured paper. Make sure you have plenty of materials available. Quantity matters in the

beginning of the process – the more sketches, the greater the chance for successful results. It is not important for it to look good. Sketching alone breaks a norm – some may see it as a childish ‘cut-and-paste’ activity.

- Discuss the models with each other and with others.
- Further develop the idea. The sketch models may be used throughout the process.

**SUGGESTION:** Supplement with the method Open the drapes to test whether the ideas are also good in practice, and not just on paper.



## BLOW IT UP

Time: 2-5 hours Number: 5-20 people

Simple sketches and full-scale prototypes are incredibly valuable. The materials may not be final products, the technical solutions may not be fully formulated and the details may be unclear, but these experience prototypes provide invaluable information about how the suggested solution is experienced. Exploring use with these prototypes provides indications about what details need to be designed to create accessibility, for example. Experience prototypes are often products, but they can also be settings and objects included in service development or urban development.

This method is about quickly understanding how a potential solution is experienced at full scale.

- Build a full-scale model early in the process. Make sure you have enough space from the beginning.
- Use simple materials, such as cardboard, plastic, paper – whatever is readily available. Useful tools include scissors, tape, glue and steel wire. Imagine these as large sketches and set pieces. Gather up plenty of basic materials
- having a large quantity and a wide variety of materials is more important than having the ‘right’ ones. Preferably, reuse old materials.
- Make several examples to be able to compare and change them interactively.
- Test actively, especially together with users, and draw conclusions for the work moving forward.

SUGGESTION: Combine with the methods Walk in another’s shoes and Frame by frame.

## DEFINE THE TECHNICAL

Time: 2-5 hours Number: 5-20 people

Technical solutions are often inadequate from a norm-critical perspective, for example when it comes to functional capability and age, but even due to stereotypical assumptions about sex, for example. Because technical solutions are often expensive to develop, it is important to test solutions early, for example using simple technical prototypes.

This method is about quickly understanding the technical functionality of an idea.

- Build technical prototypes as early as possible. Allow the technical dimension to be a natural part of the development process from the very beginning. Just be careful that the technical possibilities do not become a dominant factor.
- Seek help from technology experts if your group lacks this expertise.
- Use simple materials. Simple computer-based

electronic solutions can be developed with Open Source electronic platforms, for example. You can also use analogue tools, like building blocks and engineering toys to build simple mechanical prototypes.

- Make several examples to be able to compare and change them interactively.
- Actively test, analyse and confirm from a norm-critical perspective.

SUGGESTION: Combine with the method Blow it up. Use ♠ 8-9 to analyse the technology from a norm-critical perspective.

## PRAISE AND CRITIQUE

Time: 1-2 hours Number 2-25 people

We all have to pitch in to ensure a norm-critical perspective is maintained. But it can be tricky to give one another feedback. While one person may think they have conveyed criticism constructively, someone else might interpret it as negative. To circumnavigate this problem, it can help to take on different roles when it is time to give each other feedback. A playful tone can make an atmosphere feel more accepting.

This method is based on creating a situation in which ideas and concepts are given critical feedback

- Appoint people to give positive feedback and others to give negative feedback. Discern between the groups by calling yourselves either Norm-creatives or Norm-critics. Use props to enhance the differences between the two perspectives, for example signs or hats in two different colours.
- Present the ideas, one idea at a time.
- Give feedback on the presentations. Assume your roles. Provide norm-creative feedback by highlighting strengths and everything that was done well. Provide norm-critical feedback by highlighting shortcomings and everything that was overlooked. Feel free to exaggerate and overact on both sides. One beneficial outcome of doing so is that you may start discussing and reasoning back and forth with one another based on your roles.
- Together, discuss how the project can be further developed with the new insights.

SUGGESTION: Combine with the method  
Open the drapes.

## DRY RUN

Time: 3-6 hours Number: 5-20 people

Norm-creative projects often involve social situations, whether the project is an organisational innovation, a place or a service. A service is essentially a social situation comprising different interactions, both between people and between people and different objects.

This method is based on testing service concepts or social situations. It can be made more or less complicated. A simpler approach could be to present by talking through what is happening, for example with little figures and models. A more complicated approach would be to stage the situation full-scale.

- Make sure you have plenty of space. For example, use a warehouse or a conference room. Mark out the areas, such as rooms, with tape on the floor. Set up prototypes of important objects, such as discs and machines.
- Assign the roles and review what is going to happen.
- Play out the social situation. One person will be the 'director' and lead the process, for example by recommending whether something should be redone or changed. Someone should record important insights.
- Document the process by photographing or filming it, for example.
- Analyse and draw conclusions with colleagues about what the experiences entail for the work moving forward. Remember to analyse accessibility and attitudes in the enactment from a power perspective.

SUGGESTION: Use problem complex ♠ 10 for support.  
Supplement with the methods Think with your body,  
Blow it up and Solve the technical issues.



## RAISE THE CURTAIN

Time: 1-10 hours Number: 2-5 people

To make it possible for others to respond to our ideas, it is important to have something concrete to present. Otherwise, we may get responses that are completely different than what we expected. Making ideas concrete is also necessary for us to understand the project ourselves. Simply put, this involves creating cohesive materials and briefly presenting them to an audience.

This method is based on testing the innovation potential of ideas through a presentation.

- Summarise the idea by giving a presentation of no more than 3 minutes. You could use a computer or cardboard boxes, for example. Remember to 'sell' your idea so that others will see how great it is. Reinforce your idea with pictures, illustrations, gestures and expressions. Assume that you will be receiving criticism and think about what will be criticized. Point out that you have

thought about potential issues and offer suggestions for solving them.

- Practice several times.
- Pique interest by doing something unexpected; for example, involve your audience in the experience of a future in which your concept is a reality.
- Conclude in a distinct fashion so that the audience remembers you and your project specifically.

SUGGESTION: Combine with Frame by frame.



## DRAW THE OUTLINES

Time: 1-2 hours Number: 5-20 people per illustrator

Illustrations can clarify and structure nebulous ideas. They can shed light on what is unsaid when a situation gets tricky or contentious. They can also contribute to creativity, which will lead the work process along.

This method is based on making simple illustrations in real time to visually clarify ideas generated in discussions and group-work.

- Engage a professional illustrator if no one feels compelled to take on the role. This is a skill that can be learned. It is often enough to make simple figures, arrows and shapes. Search the Internet for 'sketchnoting' and 'visual recording' to see examples.
- Plan how the material will be used in the next step: if it will be saved, posted on a wall or digitized, preparations may need to be made.
- Plan the situation. The

illustrator may either sit with the group, if there is only one, or may be available at a designated location if there are several groups – then illustrations can be 'ordered' from the illustrator. If you are holding a group discussion in one room, the illustrator could use a whiteboard so everyone can see.

- Specify clear guidelines so everyone knows what applies. For example, whether it is okay to add to and change the illustrations.

SUGGESTION: Combine with the methods Hatch new ideas and Frame by frame.



## GET IN THE MOOD

Time: 3-4 hours Number: 1-10 people

Norm-creative innovation often involves meanings, emotions and experiences. These can be hard to describe with words. A common method in design is to create a collage using pictures, materials and key words to convey a message – a style, a material feeling, a colour palette. Pictures can be cut out from newspapers or magazines, or found online. Materials can be small samples.

This method is based on using pictures and materials to express meanings, emotions and experiences.

- Gather magazines, clippings, material samples, pictures from online – various materials that can be used to create a collage to have available throughout your process.
- Make a collage by choosing several pictures, material samples and maybe words that can be combined to convey your message.
- Clearly and coherently assemble the materials, for example by gluing them to a piece of cardboard or foam-core. Search the Internet for 'moodboard' for examples of how it can look.
- Display the materials and use them to discuss your choices of colour, shape, words and so forth from a norm-critical perspective.
- Save the materials in your studio so you can return to them and compare them to new materials later on, or to provide a reminder if you get off track.

SUGGESTION: Use the tactics ♣4, ♣6 and ♣13. Supplement with the method Follow your dreams.

## PUT IN PRINT

Time: 2-4 hours Number: 1-10 people

The process of gathering information can often be very spread out. We might collect information from interviews, magazine clippings or snapshots taken out in the city. To provide an overview of the material and make it available to others, for example to users, we can make a 'zine' – a simple publication printed on a copy machine and stapled together. These can have images, quotes and texts collected and hand-written comment, for example, with sound bubbles. It can also serve as a kind of project journal that tracks the process.

This method is based on compiling materials from various places in a very simple publication.

- Choose a format that is easy to make multiple copies of. This could be stapled together like a small magazine, but you could also fold it together in an attractive way.
- Collect the materials – you can use anything.
- Sort the materials and make a plan. Or let one thing lead to the next and arrange them spontaneously. Search the Internet for 'zine' for inspiration.
- Make the zine by tracing, drawing, writing, gluing, sewing, folding, stapling, copying...
- Distribute – for example, with an invitation for feedback.

SUGGESTION: A zine can be part of the Trigger method.

## FRAME BY FRAME

Time: 1-2 hours Number: 1-10 people

When movies are made, the script has to be visualised as scenes known as storyboards. They look similar to comics, which have a row of boxes with drawn images and maybe speech bubbles with text. Each box depicts an important part of the story and together, they capture a complete course of events, from beginning to end.

This method is based on presenting the sequence of events for how a potential solution is used. The material can be used to demonstrate risk factors, for example in a service interaction. But it can also be used to demonstrate how well a solution works – it can have a happy ending!

- Make simple sketches of the various parts of the course of events that are crucial to understanding how the solution will be used. For example, make a template with boxes that can be copied. Sketch inside the boxes and copy them again to repeat pictures that can be adjusted according to the course of events. Also sketch who will represent the user. Use your norm-critical

expertise to avoid recreating stereotypes.

- Add details and develop the sketch even more. Vary with different users to see what happens. Improve the piece with others by sketching out the course of events together.

- Present to receive feedback. Having something concrete that others can share in facilitates constructive criticism.

SUGGESTION: Combine with the methods Trigger and Open the drapes.



## CUT TO THE CHASE

Time: 3-20 hours Number: 3-12 people

Norm-creative innovation work is promoted by early sketches. In reality, this can be difficult to get started with. Materials must first be bought or collected, and a clear plan for what will be created, built or constructed is required. It can all be unnecessarily laborious and postponed. Often, this results from uncertainty on how to proceed. It takes practice. To get started quickly, clear activities are helpful.

This method is based on getting started with the practical work. For example, by basket weaving or throwing pottery led by someone experienced in the area. Not only will this help you develop an artistic sensibility, it also facilitates conversation with other people, which creates solidarity.

- Suggest different ideas for what you would like to learn, such as a particular handicraft that relates to the project. Focus on activities that produce a physical object.
- Invite an expert in the field. For example, if you want to learn to make your own coffee cup, you can

invite a potter to hold a workshop.

- Invite other participants to the workshop as well, which is stimulating and broadens the group's perspective. Making something practical together is an excellent occasion to do just that. Make sure you have plenty of time.

SUGGESTION: Supplement with the Trigger method and the tactic ♣9.



## PUT IT ALL TOGETHER

Time: At least 1 year Number: ∞

What we develop must often be finished before it can start being used. But if we immediately give something shape, we also give others the opportunity to express themselves through tangible action. Instead of dividing those involved into inventor and user, everyone becomes a co-creator.

This method involves physically building something together. It requires a great deal of humility and openness. We must be prepared to relinquish control and leave space for the unexpected.

- Divide the project into several phases spread out over the project period. Determine a deadline for each phase and plan evaluations now in conjunction with each one. Establish your focus groups.
- Begin producing the first physical form as soon as the project's purpose and goal have started to take shape. Do not hesitate to build it full-scale. Use recycled materials for the sake of both your budget and the environment. Bring in the co-creators. Be permissive, for example when it comes to paint messes.
- Test usage with activities designed to facilitate the understanding of needs. Hurry up and wait. Use the time to develop activities for the next phase of the project.
- Evaluate what happens during the construction process and during use.
- Continue through the phases and also try other methods. Everything is possible!

**SUGGESTION:** Supplement with the methods Blow it up, Direct your focus, Get the ball rolling, Trigger, Broaden our horizons, Follow your dreams and the tactics: ♣9–10, and ♣13.