# making
## weconomy

**COLLABORATIVE ENTERPRISE MAGAZINE**

powered by **Logotel**

**09**

# OOPS, OR, OK:
## THE PARADOX OF CONTINUAL CHOICE

The ninth Magazine explores the blurry landscape of choice as a process that implies change and that carries transformation. This process is made up of three segments, each one representing a moment the Collaborative Enterprise has to face in order to innovate and create a virtuous loop of options. All this supported by reflections generated during the exhibition Need [When Design Empowers Human Potential].

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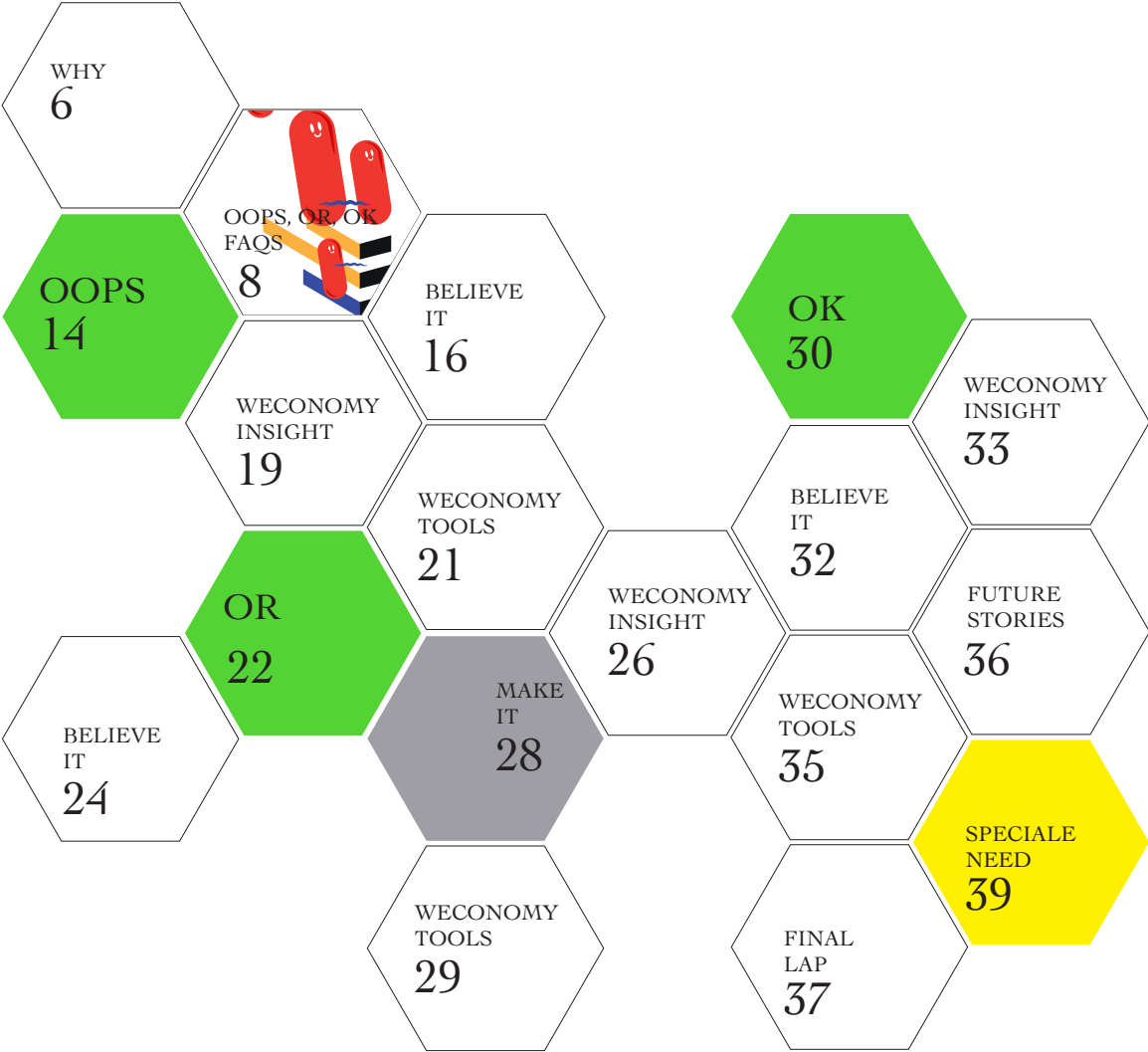
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# INDEX

# WHY

## THE PARADOX OF CONTINUAL CHOICE:
RED PILL OR BLUE PILL?

Right or wrong? Mistake or opportunity? Will it work or will it not? Choosing is also preferring, favouring, taking, giving precedence, putting first, opting, separating, dividing, selecting, considering, sifting, sorting, discerning, deciding, discriminating and distinguishing.

The task of choosing has always been part of life, punctuating our existence and our plans. But it has never been as continual as it is now, when choices are upon us ever thicker and faster. It is not only obvious crises and glaring emergencies that force us to make choices but also when normal life carries on but not quite as it used to. "Oops" can also be the rift caused by a burst of acceleration that leaves spaces which we don't know whether to fill or skip over. But can we skip over them? It's hard; the call to choose can be insistent.

**Choosing is tough.** It could not be otherwise, given our daily struggle to keep up with the decisions to take on projects large and small, personal and corporate, collective, ours and others'. Choice is an act of solitude, not of the multitude, even if we seek solace and support in many others' views: it is an act of responsibility. Deciding without having a clear view of the "landscape" in which we live and operate, taking risks in the choosing of such a possibility – including the possibility of slipping up – demands the energy to abandon other alternatives. There's no beginning without a choice or, rather, without someone capable of choosing.

 **Some people have been given the responsibility to make continual choices**.

We have talked and reflected about this with managers and entrepreneurs in companies undergoing major change, a surgeon running a trauma centre, and an astronaut preparing for a space mission. They all have to make choices in uncertain, unstable environments and to work with extended teams to ensure mission success and to keep everyone in one piece. When risk becomes routine, when emergencies are the norm, there is someone in the organisation/team whose job it is to make choices. First: the problem in risk management is selecting competent people and investing in their competence. Second: being prepared, not panicking, and developing the peripheral vision to keep sight of priorities takes training. Third: being aware that it is the uncertainty around us that prompts us to keep making "ad hoc choices"; choosing by experiment and prototyping is an essential variable for survival. Fourth: "in an emergency, you must be ready to accept a greater risk"; so in certain situations, you must consciously accept a bigger risk to solve a problem, which is where psychological training comes in. Fifth (and no less important): those who are chosen to choose must take risks and responsibilities, but it is only through their colleagues' support that they can act on and follow up their choices. Choosing is an act of solitude, but it demands the ability to delegate, to trust and to rely on others. Sixth, and the last aspect that springs to mind: organise how you manage the continual emergency, investing in people's knowledge and skill. This is not a choice but a reality. PS: we have come back full circle to point one!

**Some support the continual choices of others.**Every change begins with a break from the past (the OOPS), which prompts a need to develop new alternatives to the past and present (the OR), culminating in the final choice to pursue one option rather than another (the OK). The choice is made.

We have talked to a scenario designer, a futurologist, a trainer, a coach, designers and community managers – all people who cooperate and help others to visualise and gain awareness of step changes, to imagine and represent (I prefer "design") the options to choose from, to learn to hit "OK" faster, to prototype and act on a choice. It is the commitment to participate in turning "ORs" into "awesome", to have something OK

**Cristina Favini**
*Strategist &*
*Manager of Design Logotel*

and not KOd. The playing field is made of alternatives, possible stories leading to probable timeframes. We are in the dimension of the possible. Designing new flows, starting from the dimension of uncertainty, to explore future models within the cone of possibilities. Continually training people and living organisations with question-based dynamics, to open up fresh paths through design-oriented approaches, penetrating the realm of speculative scenarios and more besides. Once the range of possibilities has been established, support focusses on taming the "tyranny of choice", the struggle to decide what requires attention, time and energy. The stress needed to make a choice increases in proportion to the number of possible options with the risk of getting bogged down in the "fear of missing out". A choice made becomes a continual prototype, the new black. Underpinning the choices that represent a radical change to pursue are the continual minor choices that accrete to form an instrument of change, the decisions that everyone involved in the project must take independently, forming judgements and developing preferences. A crucial kind of support also runs along these lines, namely in helping communities of people to work together to make choices, managing mini-crises of trust in their relationships that are potentially devastating in market terms. It becomes essential to manage the micro-decisions that shape the macro-decision to help people to work together continually, to foster a common language so that people are ready to make choices swiftly and cohesively in times of stress by developing a "collective heart and intuition".

**Some either don't see continual choices or don't think they have to make them.**

How often do we hear "anyway, it's not my decision"? And even when we ask someone to make a choice, have we not perhaps framed it around our preferred option and thus influenced the decision?

The concept of choice is closely linked to that of pos-

sibility. We choose where there are alternatives, different paths – possibilities. Interestingly, it works the other way around, too. In other words, there are possibilities where there is a person who can make a choice. Only they can attempt to make sense of the reality, experience and action that are made of possibilities. And not just of necessary, inevitable facts that cannot be controlled. In this sense, choice is bound up with freedom, with the possibility of steering things in our preferred direction. Choosing does not equate to wanting, for you can want the impossible, but you cannot choose it…

A choice articulates a preference. Or rather, it presupposes and highlights one or more preferences (although the two verbs – choosing and preferring – can sometimes be used interchangeably). This is an equally interesting side of the story, because in my view it is an important challenge – training in preferences – especially in environments where preferring seems like a taboo to avoid in the name of objectivity and impartiality. Those who think it's not their decision should take the courage to "choose themselves" to avoid becoming fossilised and letting events happen to them.

If you have read this far, you will know that this subject has inspired me, and indeed us, which is why we have decided to dedicate Weconomy to the letter "O", in the form of OOPS, OR and OK. They are three key steps at the heart of the decision-making process: any change begins with a break from the past (OOPS), which prompts a need to develop new alternatives (OR), culminating in the choice to pursue one option rather than another (OK).

I can only thank all the contributors to this journey, which I hope you find a useful stimulus for your own thinking. Now it's up to you to decide, like Neo in the Matrix, whether to take the red pill or the blue one.

Read on.

# OOPS, OR, OK FAQS
IMAGINARY DIALOGUE ABOUT THE PARADOX
OF CONTINUAL CHOICE

**D.**

The paradox of continual choice. Is it because we can never make up our minds?

**R.**

Partly, maybe. Actually, though, the continuity that we're talking about in this issue refers to the fractal-like and circular nature of the process of choice.

Let me explain. Before any action comes a choice, the choice to act in that way rather than in another and in that moment rather than in another. It may be an instinctive choice, a choice you make without thinking; it may be big or small. But it's still a choice. That is its fractal-like nature, no matter scale it is possible to observe the decision-making process in action. And the circular part concerns what, in Kantian terms, we might think of as choice propagation. Once a choice has been made, it may have an unexpected effect that demands another immediately afterwards.

**D.**

You never stop choosing, then?

**R.**

No, you don't, and the important thing is to bear in mind the scale and consider the effects on the context that ripple out from the moment of choosing.

**D.**

It's a complicated process, then?

**R.**

Like all complicated things, you just need to break it down into smaller units and understand the dynamics between them. We have found three key moments in the choice process.

**D.**

You mean OOPS, OR, and OK?

**R.**

That's right! Three consequential steps that lay the foundations for every change. For we need to remember that choice is about change – a time of discontinuity, of a new future that breaks with the present. And every change begins with a break from the past (OOPS), which prompts a need to develop new alternatives (OR), culminating in the choice to pursue one option rather than another (OK).

**D.**

One step at a time, then. OOPS, I did it again?

**R.**

Yes, every time we talk about this, it's the first thing that springs to mind. But Britney Spears has nothing to do with this topic this time. For this section loOKs at new critical factors that suddenly appear and sweep away old rituals and mental paradigms, examining how they almost inexorably trigger processes of more or less radical change, depending on how big an OOPS it was. It's a bit like that jOKe, "How many psychologists does it take to change a light bulb? One's enough, as long as the bulb really wants to be changed." To change, to innovate, you need the desire to do so, above all. But that's not enough. It is essential to go through a moment of realisation, of acceptance that change is not only hoped-for or desirable but also necessary.

**D.**

OK, let's assume that the light bulb accepts the need for change. Then what?

**R.**

Then it must imagine how it could change. Imagination is vital to be able to build the future. LoOK, the future has that troublesome (or terrific) property of not existing yet. All we can do about the future is try to create alternative images of it in our minds. These images are the OR, the options that we plan in fine detail on paper, trying to foresee their effects and how they interact with other entities. OR means producing possible situations, generating preferable objectives, and establishing ways ahead starting from those same objectives.

**D.**

Fine, but what about choice?

**R.**

Choice is all this and a bit more, because we mustn't forget "OK", the moment when we choose a road to travel and the goal to pursue. This step is what translates imagination into sets of actions to take to achieve the goal. We can have the OK moment on our own or with others; it depends. What is certain is that the OK's effects will be felt by all the players in the system.
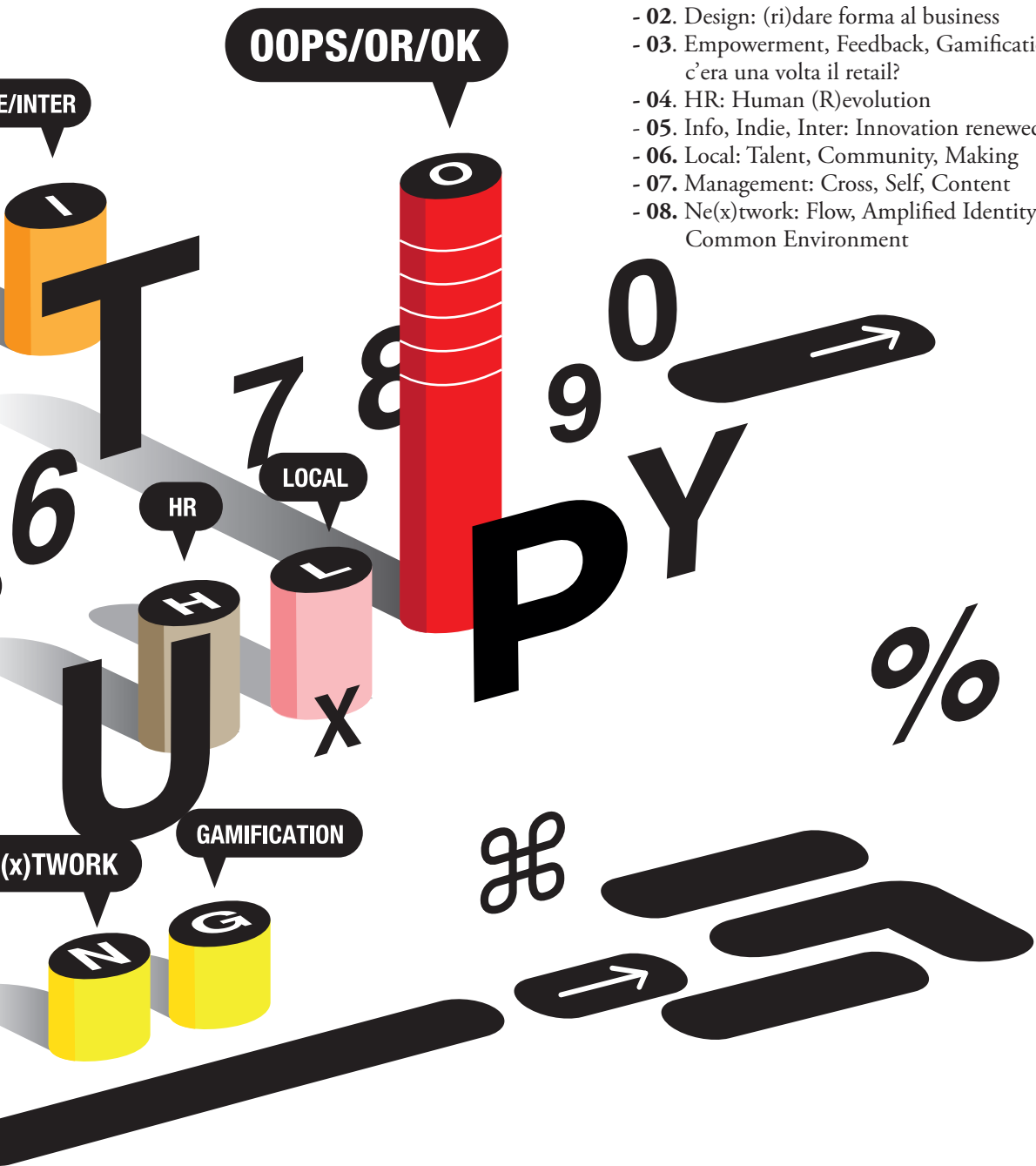
**D.**

What if we make the wrong choice?

**R.**

Then we end up in another OOPS moment; that's the circular aspect that we mentioned earlier. But read on, and all will become clear.
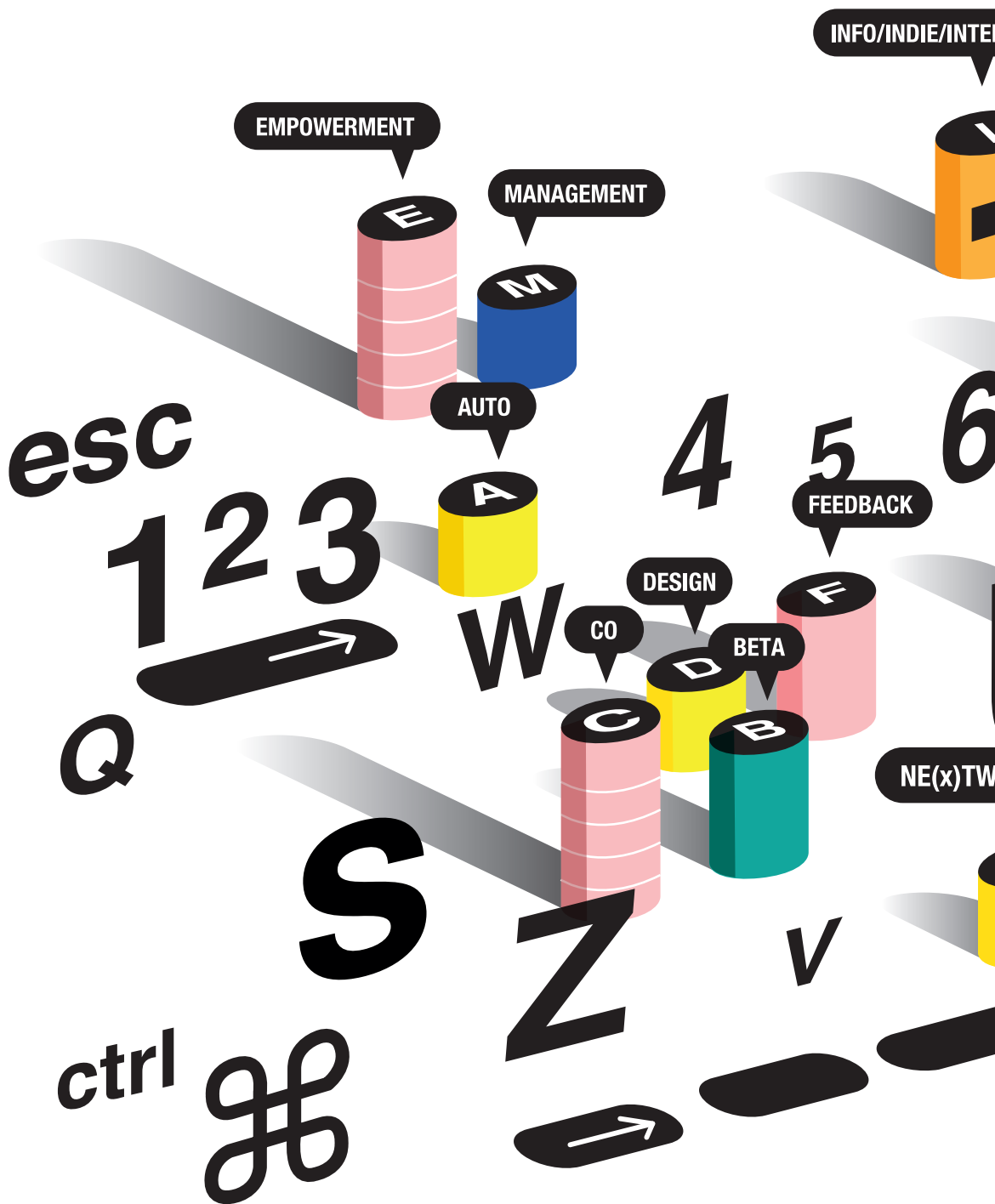
# OOPS

The dynamics of choice imply the will to change and thus entail a step change from the status quo. Reaching moments of realisation is needed for old mindsets to be challenged and therefore to generate new alternatives.

# OR

Choice inherently needs options. It develops from the dimension of uncertainty, to explore future company models. Dynamics of questioning and option-design-oriented approaches open up new paths to explore the world of speculative scenarios.

# OK

The process of choice concludes with the selection of an objective that intrinsically indicates the road to take and that translates the dimension of the imagination into concrete action. And so the loop of choice begins again.
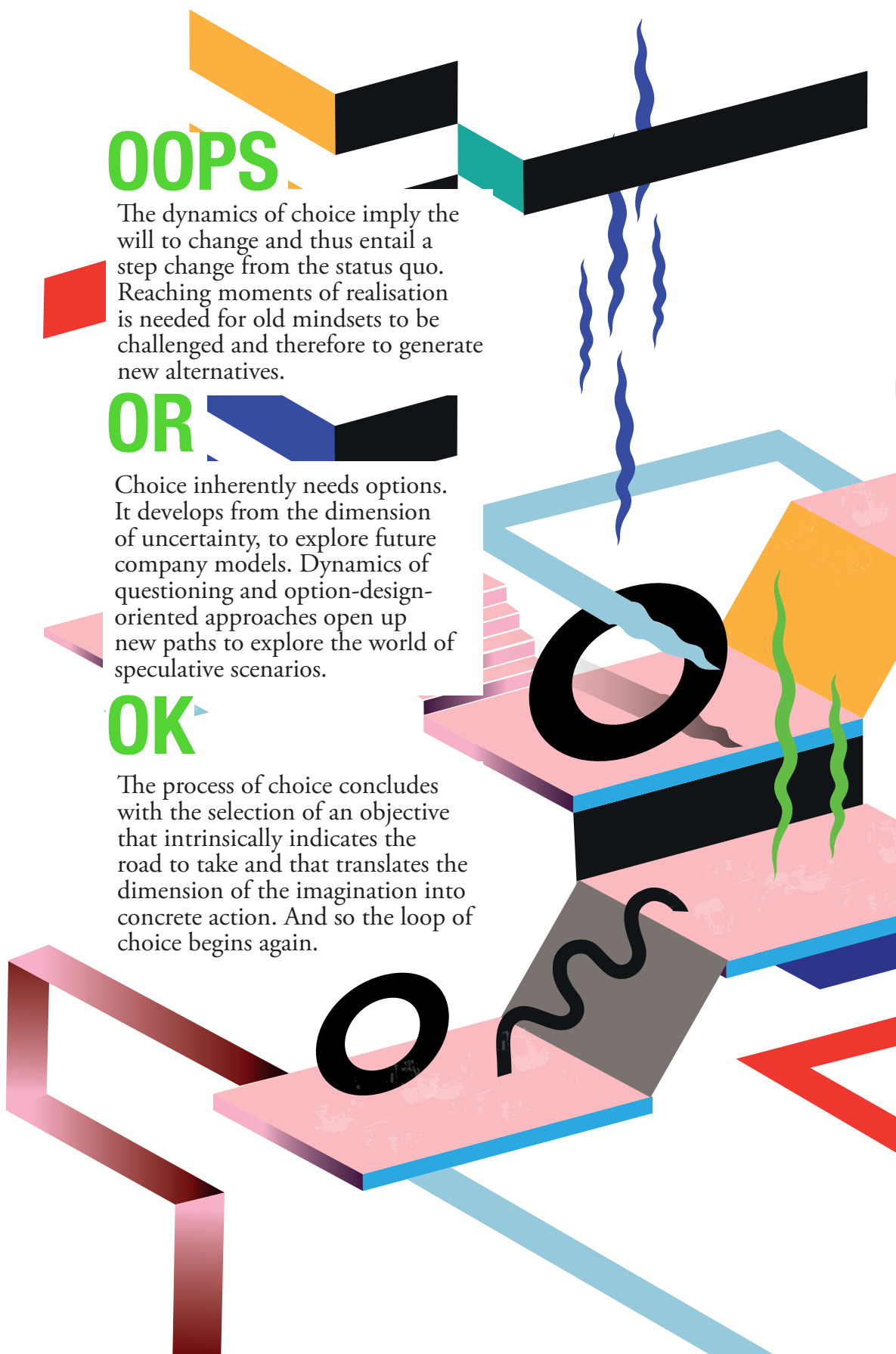
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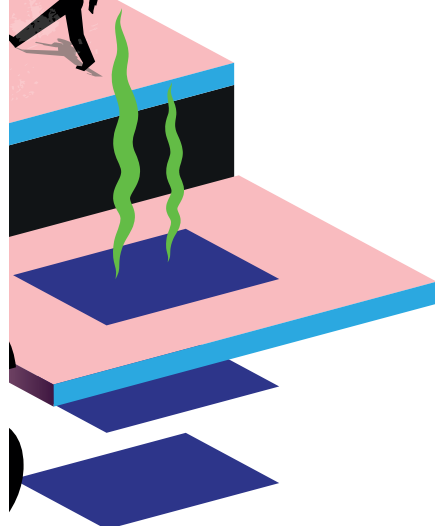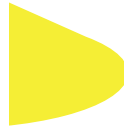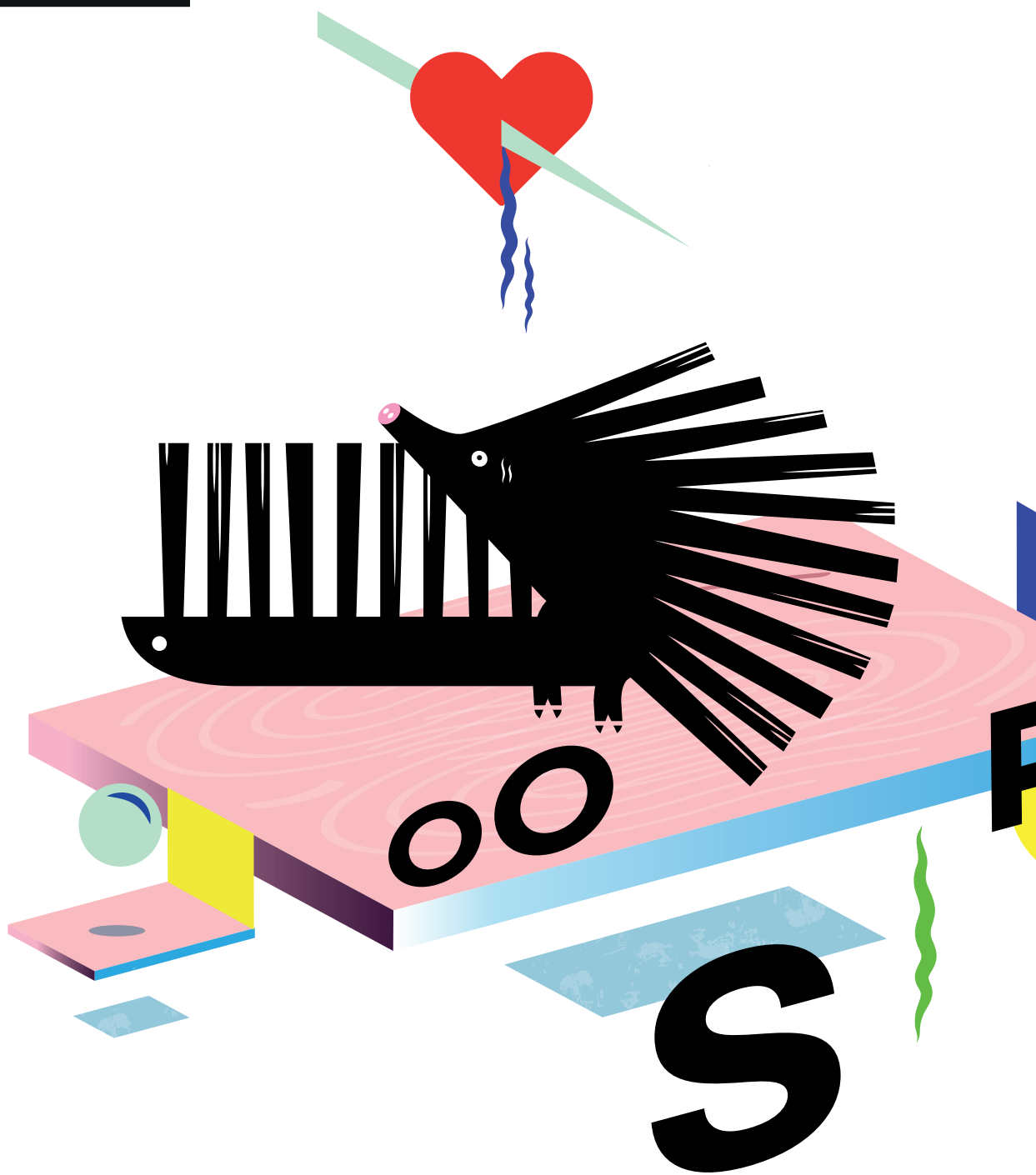
Risk, uncertainty and error are all components of the multifaceted process of choice.

The unexpected can prompt insights that dismantle existing certainties and raise new questions. Those are known as "OOPS" moments. Wikipedia, the online encyclopaedia, defines "OOPS" as "an interjection made in response to the observation of a minor mistake".

A mistake in this context means an unexpected hitch that triggers an emergency, prompting an urgent need to find the right question at the right moment. It is only in the process of intentional interaction between an unprecedented present and an uncertain future that we can find the key to launch a real journey of collaborative innovation.

OOPS, then, is the moment of realisation before a journey of learning in which, to paraphrase Kant's principle of question propagation, every answer obtained from previous experiences generates another question that in turns demands a response. Emergencies therefore stimulate evolutionary impulses that are not necessarily confined to improving what we know but also create a new and higher-quality ignorance, transforming unfamiliarity with a dynamic into questions that populate the innovation process.

**Want to know more? Read this boOK**

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# BELIEVE IT

## SPACE MISSION
MANAGING RISK

**Paolo Nespoli**
*Astronaut*

**Baikonur, 20th November 2015**

**Space missions: from organising the team to preparing to manage the risk**

"The ISS does not have a military structure. A commander is appointed before the mission, and the other astronauts are on-board engineers. The Commander takes responsibility in three specific emergencies: a fire on the ISS, failure of the oxygen supply, and air contamination (e.g. by ammonia) making it impossible to breathe. The Commander 'assumes command' in such emergencies and takes action.

Normally, the focus is on the work that the astronauts are doing and the resources that they need. If an astronaut needs to move the mechanical arm, then everyone concentrates on this activity, ready to cooperate. The ISS is run democratically. The activities on the space station are managed from Earth by the Flight Director, who makes the decisions.

The real control centre is in Houston, where priorities, resources, etc., are determined. In normal circumstances, the astronauts mostly perform individual tasks on the ISS, so they do not always work as a team. An astronaut's role is determined by the importance of the job they are doing. If the youngest astronaut is moving the mechanical arm, then the others are at his/her 'service'.

Personal conflicts are rare on board – because everyone realises that they are doing a special and important job for society and for humanity. All the astronauts work to achieve the most successful and the best possible outcome. We have been trained and prepared in these areas, too. Before a mission, cohabitation tests are performed on Earth with the crew completely isolated in extreme locations, reproducing similar conditions to those in space. A vital factor in reducing personal conflict is dialogue. In space, you must immediately confer if something goes wrong. You can't wait for the tension to mount and boil over into an impatient outburst. Immediate dialogue prevents conflict."

**Which are the five most important things to keep a firm grip on?**

**1.** First of all, never panic. You need to detach from the emergency situation. **2.** Second, always be prepared: before a problem arises, you need to examine in detail what could happen and what you might need. When you are in your car, for example, you must be aware that you could have a puncture and be prepared. In this case, you must be able to change the wheel and have the tools to handle this emergency. In other words, to go into space, you need a huge amount of knowledge. **3.** Third, know how to manage the available resources effectively. For example, for every aspect of a mission, NASA holds meetings with as many as 100 people, all with the same competence and ability to come up with solutions, despite their different roles and grades. **4.** Fourth, during an emergency, you must be ready to accept a greater risk. In the first shuttle mission, a solar panel brOKe, and an extra spacewalk was planned to repair it. In this case, for instance, NASA and the crew accepted a risk that was greater than planned but that would solve the problem; and indeed, it did. In some situations, then, you must consciously accept a greater risk to solve a problem, which is where the tough psychological training for space missions comes in. **5.** Finally, use the team resources. Everyone must work effectively and efficiently to achieve the set goals."

"As astronauts, we're trained technically in everything. But the first time, we don't know how we'll react to the experience of living in an extreme environment such

as under microgravity. When you arrive in space, you have to re-learn everything: how to eat, how to walk while floating, and how to go to the loo, as everything is completely different from what you're used to on Earth. Indeed, you need a month, a month and half, to adapt to being an 'extraterrestrial'.

The space agencies realise that they are sending the astronauts into a hostile environment. That's why, first of all, they perform an extremely detailed analysis of the situations that might arise to assess the risks as accurately as possible. During the training, all aspects of a mission are studied, and the astronauts are trained to solve all the problems that they may be forced to encounter."

*Paolo Angelo Nespoli is an astronaut, engineer and Italian army officer. He has completed two missions on the ISS (International Space Station), in 2007 and 2010, spending a total of 174 days, 9 hours and 40 minutes in space. On 26 June 2015, he was assigned to the crew of Expedition 52/53, scheduled to launch for the ISS in May 2017, for his third mission into space.*

## WHEN THE "PERSON AT THE CENTRE" IS A PATIENT
PREPARATION, INTERACTION AND COOPERATION: TO MANAGE RISK, IT TAKES TEAMWORK.

**Osvaldo Chiara**
*Head of the Trauma Center at Niguarda Ca' Granda Hospital, Milan*



When risk becomes routine, when emergencies are the norm.

The Trauma Team (TT) at Niguarda Ca' Granda Hospital in Milan takes around 650 trauma patients a year, classed as emergencies or urgent cases. The TT is staffed with surgeons, anaesthetists, orthopaedists, neurosurgeons and radiologists operational 24/7 .

"The primary problem in risk management is selecting the people", says Dr Osvaldo Chiara, who coordinates and runs the Niguarda Trauma Center. "It's vital for those who run a department like the TT to select people who can maintain the same level of performance (effectiveness and efficiency) 24/7, both in patient- and trauma-management and in their judgement of the priorities to be addressed. That's why we need highly trained professionals who are able to interact with other TT members.

We work according to very specific priority sequences, identified by letters of the alphabet:
- **A, airway**
- **B, breathing**
- **C, circulation** (the heart pumping blood at an adequate pressure)
- **D, disability** (any neurological problems that jeopardise the brain's survival)
- **E, exposure** (undressing the patient for a physical examination of their lesions)
- **F, family** (communicating with the family)

This priority framework is based on cardiac-arrest studies in the '70s and '80s. Besides guiding our intervention protocol, it has prompted a crucial change in our approach over time.

Trauma is a multilocular lesion that may involve, for example, the head, the thorax, the abdomen, the limbs, and so on. Various specialists therefore need to be involved, from orthopaedists to surgeons, at the same time and in very short order.

What used to happen? Each specialist thought that the most urgent thing was their own task. The Trauma Centre approach is completely different: the Trauma Center puts the patient first, not the specialist. Now everyone works on the trauma sufferer, each bringing their own expertise, and the team leader oversees the procedure, managing priorities. All the TT members know the importance of their role and always take ac-

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count of the overall picture and the roles of others.

The Trauma Center really is a fine example of a team at work. We at the Niguarda Hospital have imported this organisational model into Italy.

Doctors' preparation for work at our Trauma Center combines theoretical study with exposure to a certain number of cases under a qualified doctor's supervision. In this unit, the general trauma surgeon role is usually filled by general surgeons. Experience in the field is essential to gain specific expertise.

A Trauma Centre can be implemented to handle all major traumas in a large geographical area with enough interventions to justify its existence. Our centre serves 2 million people, handling around 650 major traumas per year: this enables us to expose our Team Leaders to at least 80–90 major traumas a year. Considering that the international literature recommends a minimum of 50 cases per annum per team, we can claim to operate in a significant context that helps to build local expertise.

The local model, then, is vital for the hospital emergency systems' operation; the 3 Rs rule applies: the right patient in the right hospital at the right time.

Lombardy, for example, has 6 trauma centres handling major traumas.

But ours is not just an 'operational' role. Just as a company has a brochure or similar tools to present itself, a hospital also has an important role in representing a country. Imagine a situation where a foreign visitor suffers a serious trauma, maybe in a road accident, and finds themselves in a facility like ours, one that they have not chosen themselves. In our case, 'the user' does not choose us; rather, they 'are chosen' by the system, which must offer them the best care to enable their health to improve as much as possible.

Thus, a health emergency can become a showcase for what our society can do. A showcase that must work well, that speaks volumes not only about the hospital but also, more broadly, about the health service and the country as a whole.

"Our people's expertise and training, together with a precise awareness of the priorities, concludes Dr Chiara, enable us to manage the risk and emergency in an orderly manner.

Yes, this is our challenge: to organise the management of an emergency."

*Osvaldo Chiara is Head of the Trauma Center at Niguarda Ca' Granda Hospital, Milan.*

*After graduating in Medicine and Surgery at Università degli Studi, Milan, specialising in general and thoracic surgery, he completed his training in the USA and brought his experience at Maryland Trauma Center, Baltimore, back to Italy. He is an Advanced Trauma Life Support instructor at the American College of Surgeons and served on the Italian Health Ministry national health board from 2003 to 2005. He has attended numerous international conferences and is the author of international scientific publications and articles.*

# WECONOMY INSIGHT

## OOPS, MAKING MISTAKES HELPS (ALSO THE OTHERS)

CREATING A ENVIRONMENT OF TRUST TO FORMULATE THE "OK SOLUTION"

**Tristan Rigendinger**
*Senior Partner, International Projects Logotel*

Humans decode hundreds of messages every day, whether through verbal communication with colleagues, salespeople, customers or family members or through nonverbal messages, as with design, lighting, temperature and the weather. We categorise these messages into the proper context based on the emotion they evoke. While the messages usually fit normal parameters, occasionally a message feels awkward and uncomfortable, resulting in an OOPS moment that hinders the connection.

Customers, for example, may experience OOPS moments when talking with salespeople; perhaps the salesperson is being too pushy or showing no interest whatsoever in the customer. Equally, an unappealing product presentation or business infrastructure and an inadequate customer-experience strategy can also cause OOPS moments.

In a dramatically changing retail world, generating and then capitalising on positive word of mouth is critical to maintaining a good reputation and attracting new customers. OOPS moments can quickly undermine a positive reputation – witness the swift impact of negative comments on social media. However, learning to recognise and then correct or eliminate OOPS moments from your business activities offers a significant competitive advantage.

Let's be honest: not all customer-facing staff realise that their behaviour sometimes causes OOPS moments. And it is exactly at these critical moments that a customer may find an interaction strange, awkward or wrong, thus stalling their purchasing decision. However, coaching customer-facing staff to recognise behaviour that leads to OOPS moments may offer the most effective method of avoiding them.

Eliminating OOPS moments:

| OOPS | -> OR -> OK |
|---|---|
| Identify who is in danger of committing OOPS moments | Customer facing positions with significant "interactional responsibility" |
| Move beyond the push-to-sell, selling-techniques and product training | Transform store managers and team leaders into coaches who support their customer agents, sales people or store assistants |
| Address the tipping point | Coach the team members on where they risk going wrong |
| Address personal and business OOPS moments | Identify solutions and initiate behavioural changes (Or) to overcome such situations (OK) |

Achieving this can be challenging! We support an informal workshop-style approach where the whole team share best practices, ensuring that every opinion in the group counts and each input is valued. The team's knowledge is recognised as a valid product of first-hand professional experience. For a successful workshop session, you need an experienced facilitator with the expertise to establish an atmosphere of trust and draw participants effectively into the conversation, so that they willingly share their personal OOPS moments and learn from one another.

Such sessions often produce useful insights. Above all, participants see that their comments and experience contribute to developing the solution. Ultimately, the team grows stronger and much more sensitive to OOPS moments.

# WECONOMY INSIGHT

## OOPS, I'VE CHANGED MY MIND
### WE NEED COGNITIVE FLUIDITY TO GET IN TOUCH WITH OUR INTUITION

**Laura Bartolini**
*President & Manager
of Education
Logotel*

When talking about 'service' we automatically articulate the ideas of access to the service and the barriers to it. In the training world we have worked intensely on this topic and created many slides and examples, ranging from the most basic to the most complex.

To simplify, making our Clients' lives easier, never losing sight of the importance of helping them to make better choices and find their way to meaningful solutions - these have opened us up to new project paths and consolidated alternative ways and the will to find new support languages… but a paradox soon showed up, producing an important contradiction.

In an effort to explain, to simplify how to make a choice, to know what to do, what to listen to, what to buy, we run the risk of making comprehension harder. The final result has thus become harder to understand.

That is because sometimes we need to do some self-criticism: it is not always beneficial to involve people in an articulated path of understanding.

Nowadays, ever increasingly, languages are becoming shorter, copying that which technology has got us accustomed to using, but they are still hermetic, dry, quite technical, specialised and specialising.

Even tools created to support us when understanding and making decisions are exposed to the risk of this growing complexity: for instance, when designing, it is important not to draw maps too rich with shapes characterised by multiple meanings. These maps should help us to follow ideas, arguments and processes but, despite being indeed visually comprehensible at once thanks to their many colours, graphs, blurbs, buttons, in the end, they leave us unmoved as they don't manage to synergistically communicate with our mental maps.

Why is it that the 'simple' is easy and good, while the 'difficult' is painful, but if the simple turns into the difficult, it is mortifying and makes us regress?

Psychological research on cognitive fluidity shows that what is easier is also more fruitful, more pleasant, more intelligent and safer.

Simplicity, understood as a communicative essence, helps us to understand quickly and therefore to make choices with less effort and in less time. It is by simplifying things that one may generate the cognitive fluidity that helps one to survive in the hysterical dynamics of the daily choice process.

Cognitive fluidity, when you experience it, is the result of an intellectual process of pure comprehension. It is the only thing that solves 'double bonds', tormented hesitations, that contains obvious mistakes, that reassures the layers of responsibility we load our hearts and minds with every day, in the relationship between manager and collaborator. Understanding each other and understanding one's self is a great miracle to be part of consistency: I'm OK, you are OK.

The first Apple brochure in 1977 said: "Simplicity is the ultimate sophistication".
Simplicity might be sophistication, but it is effective if it produces convenience. Cognitive fluidity thus deals with how we feel when getting new information. It is the subjective experience of simplicity or difficulty when carrying out a mental task.

If we feel what we are told is easy, we then deeply believe that that thing is going to be easy. Within the serenity of understanding, it helps that we don't automatically feel excluded, but feel we are a part of something that others like us understand and that, together, we can produce value for. This state of mind is extremely important, as it promotes another human skill, intuition, the self-esteem that stems from being able to access what's explained, narrated, suggested, illustrated to us. It pushes us to 'compensative reflection' where we can navigate between what we know and what we have learned, a calm sea where intuition unleashes its lightening and things can no longer be the same as before. OOPS, I've changed my mind.

# WECONOMY
## SERVICE DESIGN **TOOLS**

### PRETOTYPING. DESIGNING THE QUESTION



**IDEA -** INITIAL QUESTION → DEFINE RESULTING **SCENARIO** → **SIMULATE** THE INTERACTIONS → REFINE THE **INITIAL QUESTION**
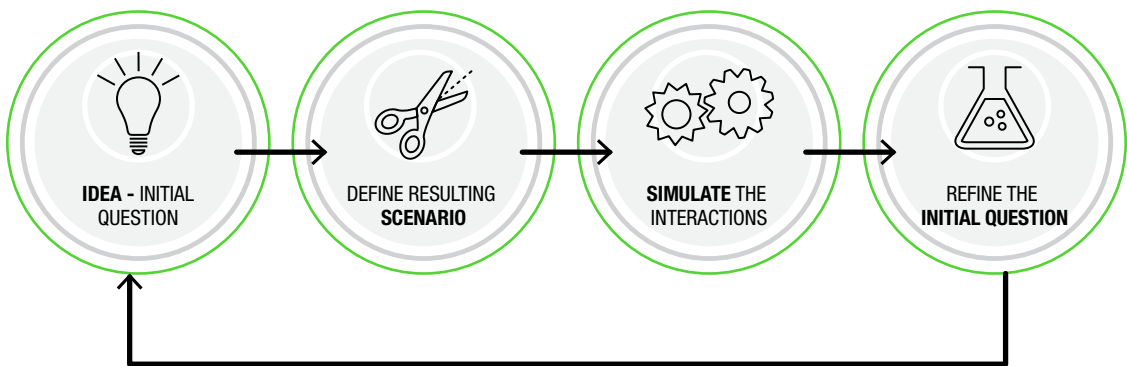
## WHY

"Decision-making" is above all a process of "designing the question".
To understand the possibilities better, you need to find the right question that enables you to focus on your vision. A pretotype is the materialization of this question. It's not about building a facsimile of a product or service. Before that, it's the tool for designing usage and interaction scenarios that follow on from the decision to be taken. Simulating these interactions often reveals the best decision and enables you to rule out the less appropriate options.

## HOW

Start from the idea: images, metaphors and analogies help to shape the new question/decision.
Ask yourself what works and what doesn't; understand the reactions and expectations of the people involved.
Consider the evidence that emerges, and use it as an input to the decision-making process.
Pretotyping is a powerful exercise, but it must be focused on specific aspects. When too broad, it provides few insights.
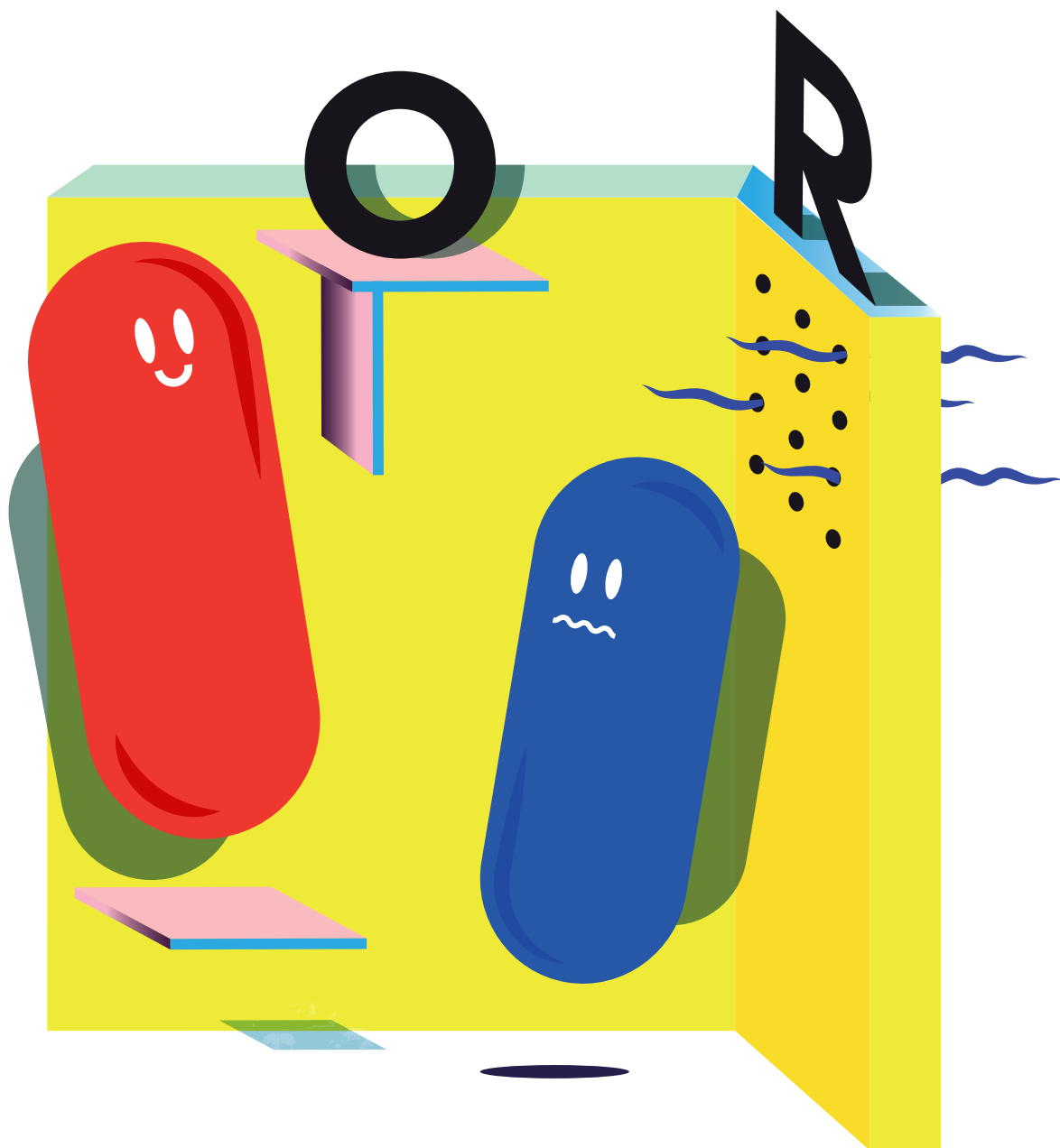
At the start of a game of chess, white has 20 possible moves, 20 possible combinations on the board. At the second move, 400 different combinations are possible; at the third, 8902. The number of possible games, also known as the Shannon number, has been estimated at around 10123; to put that into context, the observable universe contains around 4x1081 atoms. Between the present (a chessboard before a game) and the future (any game played), the possibilities are virtually infinite. Understandably, then, OR is a central element in the process of choice.

Wikipedia defines OR as a conjunction that "presents an alternative item or idea". In its brevity and simplicity, this word has the non-trivial logical function of implying a pair of distinct options.

The process of choice inherently entails the existence of a cone of possibilities that, once analysed, catalogued and evaluated, comprise the various strategic routes available. Exploring the options, which belong in the future, requires imagination. This can be used to generate fictions or hypotheses, in Vaihinger's parlance. The difference between the two is that a hypothesis seeks to delineate an adequate image of some reality as yet unknown and attempts to outline it correctly and objectively, whereas a fiction arises as a representation that departs from reality and deliberately contradicts it from the outset, like a novel. The aim of the exercise will then determine whether the imagination is used to produce fictions – speculative futures that challenge the status quo and provOKe critical reflections about what could/should happen, thus inspiring change – or to create hypotheses that more closely reflect what is plausible, what is contingent.

This means designing new flows, starting from the dimension of uncertainty, to explore future models. It means managing those living organisations that forge different paths using dynamics of questioning and option-design-oriented approaches to explore the world of speculative scenarios or strategic design.

**Want to know more? Read this boOK**
*Dunne, Anthony & Raby, Fiona (2013),*
***Speculative Everything: Design, Fiction,***
***and Social Dreaming.*** *MIT Press*

# BELIEVE IT

## INTERNATIONALISATION: DO WE REALLY HAVE A CHOICE?
ITALIAN BUSINESSES START ON THE WRONG FOOT. THE INITIAL DECISIONS ARE BECOMING INCREASINGLY STRATEGIC.

**Alberto Forchielli**
*Economist*



Milan 10 am – Hong Kong 5 pm.

A 30' conversation with Alberto Forchielli on a crucial choice for businesses: internationalisation, optional or compulsory?

**First of all, we need to understand which companies we are talking about; decisions depend on many factors, so we cannot generalise.**

**Let's begin with the multinationals.** These companies no longer have boundaries. For them, the decision makes itself, i.e. to become leaders in the three main markets (North America, Europe and China). To do this, you need to work on two factors:

- having a complete strategy for these markets with a proper portfolio, compelling content, a digital approach, and a substantial network (in a continual seesaw of buying and selling) to develop winning expertise;

- keeping a steady eye on the quarterly profits, as the yardstick for continually monitoring the decisions taken.

So the choice involves continual "buying and selling", on one hand, and unwavering scrutiny of the budget (to ensure survival), on the other.

**Moving on to the SMEs.** Today's medium-sized Italian enterprises find themselves internationalising very rapidly. Once, a company could invest and choose a market to concentrate on. Now, though, when growth is sluggish and practically flatlining in Italy and Europe, SMEs are forced to don an international mantle while still in short trousers.

Nowadays, Italian firms' great difficulty is having to tackle daunting decisions at the start of their life, having to face the challenge with meagre investment, inadequate financial resources, and insufficient time to explore opportunities and let their business mature. So the dimension of choice comes into play from the word go. This then prompts a continual succession of decisions taken "on the fly", where continual prototyping and experimentation is an essential variable for survival.

**Finally, let's talk about start-ups.** Numerous Italian start-ups come my way, thinking I'm a venture capitalist (although I'm not). Italian start-ups suffer because they lack the backing of a structured system of finance, specific policies, universities, research centres, etc., to support them as they germinate and grow.

Here, too, the choice is made at the outset, to shape start-ups to produce not just tools but also processes of change. As an example, start-ups with firm foundations make molecules; start-ups without firm foundations make apps.

**A final thought on the future for young people entering the working world.** Our young people in Italy are forced into an impossible choice. They must realise that knowledge is a crucial factor in today's world, and they must choose whether to build expertise for the Italian market or for an international market. That's the first choice; the second is to be ready to go where those skills are needed, to build their own personal and professional adventure. And today, the demand for expertise comes from an international market; anyway, there's always time to return later!

So the choice of internationalising on various scales is a forced choice if you want to stay afloat in today's single global market. It's no longer an option but a reality.

# BELIEVE IT

**NOT TO BE RELEASED**

SCENARIO CREATION AND THE
PRECISE DESCRIPTION OF THE
FUTURE DESIRED STATE

**Andrea Aparo
von Flüe**
*Physicist, Technologist,
Scenario Planner*

"OR", that magnificent conjunction. We use it to identify an alternative, be it material or immaterial. This implies a dynamic of change, with a beginning and a possible story, if we loOK at it over the right timeframe. Little or nothing changes immediately after a given event, but everything can be different, new and innovative if we allow time for the results to materialise, which always depends on the life cycle of what we are observing. If we want to find alternatives – by telling plausible stories based on possible, not probable, events (because we're talking about stories, not forecasting models) – then we need to know where we are. Today, we live in a world of altered reality. Someone who dares to describe things as they are is a defeatist and a jinx, not a team player. Everyone must sing from the same hymn sheet. Those who don't are immediately ostracised. No one wants to admit their own incompetence, even unwittingly. There is no difference between knowing you don't know and not knowing you don't know.

After accurately describing and understanding the present state, the next step is to describe the desired future state in detail. A comparison between the two scenarios reveals the discontinuities, the gaps (be they positive or negative, it's immaterial) to work on by deciding when and why only if we have the "who", i.e. the people with their skills, expertise and experience, their strengths and weaknesses. There is little use in having a magnificent boat and charting the best course knowing which ports we are sailing from and to, if we do not have a crew that can follow that course. The "who" must always come before the "where". First the mission, then the objectives. To carry on and construct the story – which, technically speaking, is called long-term planning or scenario planning – we must first study the players, understand what they do, how and when, their possible goals and strategies, in relation to the dynamics of the various phenomena under investigation. Thus, we determine their movements, how the relative positions evolve, and their decisions. If we have done it right, we identify the essential variables and assess how they may change under the impact of discontinuities, gleaning information on the possible trends and their implications. This all enables us to plot alternative scenarios. We need three, no more: one positive, one negative, one neutral. Each begins with "What if …" and ends with "or …". These three stories are the plot of the play articulated by three players (actually four): politics, society and the economy; the fourth is technology. It never takes centre stage but is always there. Technology has never started a revolution, but has always played an important role in all of them.

These are stories to construct memories of the future that enable us to transform tomorrow's distress into the eustress of action. All this is completely useless unless we can describe the vision, our ethic with its associated values and their characteristics, be it an individual vision or that of some organisation. To do so, we can just answer two simple questions: "For what?" and "For whom?" do we do what we do. If you have no answers, then you cannot learn or change, you cannot have possible tomorrows, and you cannot have "or". Best find them, then.

# WECONOMY INSIGHT

## NOW THAT WE CAN DO ANYTHING, WHAT WE WILL DO?*
WE HAVE WORKED FOR YEARS TO BUILD A WORLD OF POSSIBILITIES. THE NEXT CHALLENGE IS TO BREAK FREE OF THEM.

**Gianluca Alderuccio**
*Art Director*
*Logotel*

The formula of hyperchoice as an answer to every possible human need drove us first to build monster supermarkets with miles of shelves and thousands of products. Then it metamorphosed into virtual stores with endless catalogues of items for delivery to our door in just a few clicks. And then it became millions of apps and services that promise to fulfil our every conceivable daily need. The Internet and digital technologies have given us an abundance of choice and information at the service of this choice that in a sense has undoubtedly simplified our lives.

But it has also made us slaves to the "tyranny of choice". And the upshot, according to some studies, is that we are now weighed down with something like 35,000 micro-decisions a day. That is the well-documented phenomenon of decision fatigue: the time, concentration and stress that go into choosing increase in proportion to the number of possible options. To say nothing of the daily risk of continual wrong decisions, major or minor, pointless or damaging, to which we are exposed in all spheres of life, from health to money and from education to work.

But a way out from all this is emerging. It involves a combination of design and technology that meets the challenge of creating products, services and experiences that eliminate unnecessary choices from our lives or make those choices for us, leaving us free to focus on what we consider genuinely important. It is called "anticipatory design", and it's actually been with us for some time. It's made of semantic search engines, predictive algorithms, and intelligent applications, services or products that can understand us so well that they learn to anticipate our needs or to solve a problem for us before it even arises (e.g. Google Now). In essence, it's an old analogue habit dressed up in a new digital guise: to resolve a dilemma in a shop, we used to ask the assistant, "What would you advise? I'm undecided." The same applies when, as users, we put ourselves in the shoes of the designers or creators of brands, services, products or experiences. It's what the quote in the title (*Bruce Mau, Massive Change) pinpoints as the main dilemma in any project: now that we can do/make just about anything that we can imagine, what shall we do?

At this point, choosing/deciding is harder and more problematic than imagining and making. There's so much information, and there are so many tools and options available that, in trying to decide – or in the anxiety of getting it wrong or missing a trick – we find ourselves bewildered by the options, bogged down in a fear of missing out (FoMo). But here, too, coming to our aid in the decision-making process is design, with its precursory, predictive capability. With design tools, we can now visualise, prototype and measure the effects of one or more solutions before rolling them out, investing money in them, or launching them on the market. We can test them, assess them and compare them. That will give us greater motivation and more useful information to help us bite the bullet and decide. Ultimately, the great thing about design is that it's an action backed by a critical thought process that, unlike pure criticism, takes responsibility for acting.

# WECONOMY INSIGHT

## THE ARITHMETIC OF (EM)OPTIONS

EACH OPTION HAS A CORRESPONDING REACTION: WHEN DO THE ORS ADD UP TO AWESOME?

**Matteo Camurani**
*Communication Manager
& Content Designer
Logotel*

*The complexity and variety of all the possible alternatives can fill reams of notes, piles of documents, and pages of presentations. At the planning stage, that's great; that's how it should be – as long as, when everything has been decided, we can turn the "or's" into "awesome".*

I'm thinking of all those times in a planning process when we're loOKing for alternative solutions to a problem or different ways to pick up on changes and tap into opportunities. How many possible unknowns and variables are there? At what point is it right, is it permissible, to stop creating hypotheses and scenarios, confident that we have enough options to achieve a good result? When do we need to add, and when should we subtract?

When can we count on the alternatives that we have found?

Absolute certainty is surely impossible, but it helps to tease out as many ideas as possible at an early stage, through a creative exercise like brainstorming, without worrying too much about the actual feasibility of what you are scribbling down in noteboOKs, on whiteboards and in presentation slides. Without worrying, in other words, about working everything out. And above all, it helps to encourage and highlight any latent connections between different ideas. Here, too, lies the power of collaboration: hoOKing up your own synapses to what a colleague has just said, to find new approaches and new ideas that pass muster, in a pathway full of ORs, alternatives that pave the way to an original solution, an insight, a new product name, the design of a new service.

Before a rational process rooted in "feasibility" kicks in, let's wallow for a moment in the wealth of ORs, a primordial soup to fish in for ideas, in a game of hide and seek. At this stage, we can allow ourselves the luxury of not worrying that the possible OKs might soon become KOd.

Indeed, the OR that I propose – my idea, my alternative – sparks another OR; or my idea combines with someone else's to take on a new significance that inspires further reflection, and so on. That reminds me, for example, of Banksy's riot with flowers [see photo], which creatively allows multiple meanings to bloom, meanings generated by the union of different symbols, of ORs, in fact: petrol bomb OR flowers, rage OR love?

After all, options are all around us; we live in the era of infinite choice: from our parents' few precious sepia Polaroids, we have progressed to the innumerable selfies with Instagram effects (even sepia-style, perhaps!). We repeatedly take digital photos with our smartphones: anyway, bits don't cost anything; we can take as many as we want and then choose later. How about this one OR that one OR that other one?

Curiously, we now act and react based, on one hand, on infinite options, and on the other, on sterile dichotomies (I like it = Like / I don't like it = keep scrolling) – and that applies not just to digital natives.

Yet a big gun like FaceboOK is "complicating" the business of liking. For we often hear talk of the imminent arrival of a dislike button, and as we go to press, Irish and Spanish users are trialling reactions, symbols to supplement likes with a little heart to express affection and with emojis to show joy, surprise, sadness or anger.

It is part of a now-widespread trend to extreme personalisation, to adding elements and alternatives that

produce a kind of complexity.

But it's hard not to fear that the proliferation of alternatives will degenerate into a fragmented confusion.

Best give in, then. In a sense, it cannot be otherwise. Which is precisely why complexity is increasingly arising as a factor in contexts where there is a deep need and a push towards simplification, or at least for a way to manage the latent endemic complexity.

The words of Don Norman spring to mind, whose many hats have included that of Vice-president of the Apple Computer advanced-technology research team: "Why do we need complexity? Because what we really want is understanding, so, it's about design."

We also aim to manage complexity in the projects that we work on for customers every day at Logotel, trying not to lose sight of Steve Krug's "Don't make me think" principle. That's not just when designing platforms for digital services like business communities but also to always create services that are genuinely useful for people and businesses, services that can become reality through an organic, systemic, recalibrated, prototype-based planning approach in continual flux, as we use our modern Midas touch to turn OR into awesome.

After all, alternatives have always fascinated people loOKing for answers and influenced their creative output. To be OR not to be, someone said.

**LESS IS MORE**
…or…
**more or less exciting alternative options to encourage "creatively OR" moments**

| |
|---|
| - slide<br>+ smile |
| - www<br>+ wow |
| - wifi<br>+ wild and free |
| - brief<br>+ brio |
| - talk<br>+ walk |
| - online<br>+ on the road |
| - like<br>+ bike |
| - deadline<br>+ lifetime |
| - …?<br>+ …? |

# MAKE IT



POPPI

Poppi is a virtual start-up airline developed by Teague. Created in 2015, the company will remain a concept, as it was not designed for any customer in particular.
Poppi's role, in fact, as the Teague team confirm, is to challenge and inspire airlines worldwide to innovate in the increasingly static world of air transport. It is a project, then, to stimulate change not dictate it, a project to enable other airlines to embrace positive change, to strive (guided by the clear image of a possible future), to put customers' future needs at the heart of their thinking, starting from the deficiencies of the present.

This meticulously designed product/service system has an ancillary-services platform (like Uber or Airbnb), such as a luggage concierge service for passengers sitting in one of the dreaded central seats and a network of sponsorships with external partners. Like all good examples of speculative design, this one also builds its narrative by taking account of even the smallest communication detail, thus creating the real sensation of what using a company like that could really be like.

# WECONOMY
## SERVICE DESIGN **TOOLS**

## WHAT IF.
## DESIGNING THE OPTIONS

| TRY TO | What **happens**? | New **interactions** emerging | New **solutions** to examine | **Actions** to take |
|---|---|---|---|---|
| **INVERT** Turn the situation on its head | … | | | |
| **INTEGRATE** Mix different situations together | … | | | |
| **EXTEND** Broaden the initial scenario | … | | | |
| **DIFFERENTIATE** Segment the reference scenario | … | | | |
| **ADD** Insert a new element | … | | | |
| **SUBTRACT** Remove an element | … | | | |
| **TRANSPOSE** Change the application domain | … | | | |
| **EXAGGERATE** Take the situation to extremes | … | | | |

## WHY

Adopting an option-design-oriented approach enables you to make decisions in uncertain scenarios. You need to explore the world of speculative scenarios to understand how a given situation might evolve, change and develop. To explore the possible options, you also need to consider scenarios that may seem unlikely or alien and imagine what might ensue.

*What if* is an exercise to train yourself to change your perspective and discover hidden opportunities in the various possible options.

## HOW

Apply option design to a concrete idea or practice.
Isolate the possible scenarios to understand the specific consequences and interactions that would ensue from them.
Explore the new scenario opened up by the change introduced, to find new solutions.
Identify the key priority actions to fulfill the new hypothetical scenario.

A successful strategic initiative begins with the act of choosing to do it; the decision-making dimension is fundamental to the dynamics of systemic innovation. To manage the complex intricacies of the last act in the process of choosing, if we want to ensure that we create a sustainable shared value, we need to use a participatory, interconnected, collaborative approach involving various agents – i.e. individuals who act – in the system.

The word "act" has a key role, in that "choosing" is the action that translates the hypotheses and fictions of the OR realm into OK in the real world.

Wikipedia defines OK as "a word denoting approval, acceptance, agreement, …". In this context, then, it defines the transformational moment that brings an idea, produced by an individual or a group, into the tangible dimension of the effective and the collective. It is then necessary, within a collaborative framework, to develop design thinking that taps into the exchange of flows in the new enterprise in otder to generate involvement around a specific approach and to establish a common meaning.

**Want to know more? Read this boOK**

*Krogerus, Mikael & Tschäppeler, Roman (2011)*

*The Decision BoOK: Fifty Models for Strategic Thinking*

# BELIEVE IT

## THE MANAGER'S SOLITARY EXISTENCE
## BUT CHOOSING MEANS ACTING TOGETHER

**Stefania Sammartano**
*Marketing & Supply
Manager, Enel Italia*

Decisions are a fundamental driver in business. A dearth of decisions means stagnation, and in a world in constant, ever-faster transformation, stagnation means failure. But how can managers make informed decisions if the ground keeps shifting under their feet? How can we act wisely to shape the future when the markets are increasingly fluid and our competitors are no longer encumbered by sector-based segmentation and can operate agilely without infrastructure, disrupting the producer-consumer dynamics? There is no sure-fire recipe, but some key factors must be borne in mind. First, we need to understand ourselves deep down, to know our own strengths, and to have the humility to recognise our competitors', keeping our vision of our business context constantly up to date and knowing how to position ourselves within it. It is important to spot how users interact with the system, to recognise the signals from various players (including those not traditionally associated with our market), and to take the inspiration to innovate through original choices.

For, although a decision does not require a specific strategy from the outset, it cannot be decoupled from its objectives, from the need to identify a clear pathway of development, or from a precise image of the target customer and their needs and values. Now that the business world has reached a point where brands, whatever their strengths, are no longer enough, it is vital to position yourself in a customer-focused arena and to develop strategies and services that embrace simplicity and that target all customers, not just early adopters. And it is by reaching as many customers as possible that businesses can aspire to have not just a commercial but also a social role, by promoting sustainable behaviour. Once it was consumers who demanded action of businesses; now, it is the major corporations that, through intrinsically sustainable services, can educate customers in socially positive attitudes. Identifying your target market, your value within that market, and the unique value that customers see in your company requires a non-trivial planning approach. Managers need to put together 'transformation teams' to share ideas, learn from one another, and inspire change in the wider organisation. There are two key choices for a team to succeed:

1. Choosing which organisational structure to adopt and, therefore, to use when interfacing with the rest of the system.

2. Choosing the people, not just for their 'technical specifications' but above all for their ability to listen, to engage, and to examine new subjects in a fluid context where everything becomes obsolete faster.

So we need to rethink the old paradigms that valued organisational skills (which are certainly still important) over the ability to make decisions swiftly across the board and that prioritised processes and activities over content. We want more content and fewer processes, then? Yes, as long as managers can create opportunities for cross-fertilisation, where people focus on common goals and cooperate to create synergies that maximise the possibilities for experimentation, to enable the team to make decisions autonomously.

For managers have a solitary role.

It involves fighting against the inevitable attrition within the business to put their visions into practice and to follow the planned paths. But it is also necessarily an enabling role as a catalyst to develop and support platforms of shared knowledge that combine and build on individual choices. Managers personally take risks and responsibility, but it is only with the support of their staff – the people at the workface of innovation – that they can break out of the obsolete individualistic culture and make shared objectives their own.

Managers make important choices by themselves, but they must be able to delegate, to trust and to rely on others. The alternative is stagnation and failure.
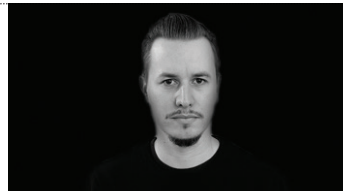
# WECONOMY INSIGHT

## PROTOTYPE IS THE NEW BLACK
THE RIGHT MOMENT? ALWAYS.
BUT WITH DIVERSE EXPECTATIONS

**Dario Buzzini**
*Design Director
Design Consultant,
Educator*

My experience as a designer over the past 15 years has been heavily punctuated by failure. Yes, I failed a lot and that made me pretty successful at what I do. Here's what happened:

Early on in my career failure would come unexpected and as a big surprise; later on (and pretty much consistently in recent times) it has been part of a very deliberate choice. My latin professor would call it a modus operandi, I prefer to call it awareness and understanding of the simple fact that to design for complex systems requires a lot of patience and an efficient + generative approach to risk mitigation.

Prototyping is the tool through which i fail. Prototyping is also the way i manage to get all my ideas, assumptions and pre-conceptions out of my head when i work for a new client, on a new topic, with a new team, or all of the above. A prototype could be an object, an interface, a conversation, a sketch. It could take several hours to build but it is super important for me to "... build it quick and try it out. As soon as possible – even a small attribute of it – try it out, because you're likely to be wrong…" This is what Bill Moggridge, one of my mentors at IDEO would tell me all the time.

So, why is Prototype the new black? Because more and more service design companies are becoming aware that in order to be successful - and  to make their clients successful - they need to create room and plan for failure in their projects. Most importantly, design companies are learning to bring their clients along in this journey. Explaining how, making mistakes and changing direction, is much safer (and cheaper) early on than when your product, service, software is close to completion or ready to be put in the market.

How do design companies prototype? In several different ways. This is what i believe is the most successful approach.

When is the right time to prototype? Throughout the project but with very different expectations: Early on to be inspired and to find needs or markets we did not imagine existed. Half way into the project to evaluate value proposition, feature set and user experience. Before launch in order to get some details right and make sure all use cases are covered.

How to prototype? With people, with the ones that will interact with your product or service. It's not about which tool or technique. It's about the fact that you, as a designer, will need to make choices, explain yourself and get people to engage with what you are building. It does not take a huge crowd. 8-10 people per prototyping cycle is enough to make patterns emerge in the feedback and to give you enough information to design the next iteration of whatever you've been tasked with.
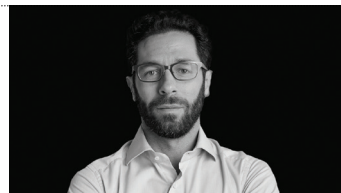
Not convinced? Try me. Happy to fail for/with you.

# WECONOMY INSIGHT

## HEARTBEATS AND SYNAPSES

IN THE ANATOMY OF PARTICIPATORY
-CHOICE PROCESSES, IS THERE AN
OPTIMAL MIX OF HEAD AND HEART?

**Carlo Guarneri**
*Project & Community
Manager
Logotel*

Every day, we all unconsciously make hundreds of decisions. Even the least significant of them takes shape through a cognitive process that is both rational and irrational. Head or heart? A mixture of both. Experience and a dash of intuition help us choose a path to take, a product to buy, or a concept to express.

Does a group of people (conceived as a fluid unit composed of unique individuals) act like a human being? Does it experience the same decision-making dynamics? Can a group have a sixth sense, or just individuals?

Every day, teams in business community networks (BCNs) make decisions about actions, priorities and organisation. For an individual, memory and experience support common-sense choices; in BCN teams, rationality manifests in the form of data.

How much has a piece of content been read or shared? How successful has an activity been? The data in the reports informs the rational part of the decision. It helps to translate decisions into actions to achieve the desired results. Decisions, actions, results.

In the human body, neurones and synapses determine the decision-making strategy in a split second. That strategy is always a mix of rational and irrational factors (head + heart). The most rational choice possible is dictated by experience; the least rational, by chance or pure instinct. In BCN teams, too, whenever a major decision must be taken, a STRATEGY is devised. The cost of a strategy is determined by the resources used and the time taken to decide. Hence, the Project Manager (who controls the costs, timescales and quality) is the right person to set the strategy. What does a strategy cost? Take two examples: a full day's brainstorming with meetings for the whole team (highly costly and rational) vs a 10-minute discussion between the PM and a team member (economic but less rational

and more risky). So what's the best strategy? A priori, there isn't one; it depends on the context. But one thing is certain: the more they are involved, the more the team will buy into the project vision.

Now back to neurones and synapses. In a team, the more the people (neurones) create interactions with one another (synapses), the more profitable the relationships become. Underlying this process is the information that circulates via communication. The greater the collaboration within the group, the lower their risk of making the wrong decisions. If a group is very experienced and works together closely, then communication takes less effort, especially when the going gets tough. Effective communication simplifies every stage of the decision-making process, from generating alternatives to discussing the relevant solutions and choosing the option that meets the original objective. Is a collaborative decision always "safe"? No! The imponderable is just around the corner, in the form of context. The context today is less and less predictable and systemic. It is conditioned by many external factors, not least the customer. That is why investing lots of time in researching a decision is not always the best approach: what the team considers the perfect solution might not produce the best result. It is important, then, to train not just a group's rational decision-making skills but also, and perhaps especially, their irrational ones. Intuition. Sixth sense. Heart.

# WECONOMY
# SERVICE DESIGN **TOOLS**

## CO-ASSESSMENT MATRIX. DESIGNING CHOICE

| IDEAS | CRITERIA | | | | Total |
| | **Flessibility** How feasible is the option from a technical and supply-chain perspective? | **Sustainability** How much do the option's costs impact on the company budget? | **Desirability** How well does the option satisfy the target requirements? | **Expertise** How well does the option fit with the team's expertise and the company focus? | |
|---|---|---|---|---|---|
| **OPTION 1** | | | | | |
| **OPTION 2** | | | | | |
| **OPTION 3** | | | | | |
| **OPTION 4** | | | | | |
| **OPTION 5** | | | | | |
| **OPTION 6** | | | | | |

## WHY

From the design question to the options and the decision to make – collaborative, participative processes help to evaluate the options, taking account of the various stakeholders' viewpoints.

Which evaluation criteria should we use? How will the decision taken prove significant? What is the mix of characteristics that engages the most stakeholders?

## HOW

All the stakeholders in the decision-making process rate each option against each evaluation criterion on a scale of 0 to 5, according to that option's ability to meet the criterion.
The option with the highest total score is the point of convergence of the various stakeholders' positions.

# FUTURE STORIES

**THE B-SIDE OF A PLAN B**
NO LUCK, NO FUTURE

**Thomas Bialas**
*Futurist*
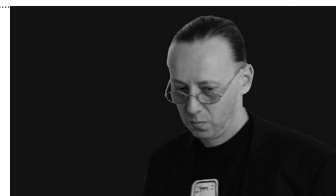
If you're unlucky, then at least get a good plan B. OR, alternatively, if you don't have a good plan B, then at least be lucky. Indeed, a bit of luck is crucial when trying out alternatives. Alternatives, remember? OOPS, OR, and OK. This is an important trio, where the influence of "let's do this or that" is king now and especially in the future, naturally producing not only errors along the way but also a volley of decisions and an injection of dynamism. In an era of discontinuity and complexity, the only valid approach is to have a go.

It isn't easy for businesses that are "hardware enterprises" by tradition and vocation. But there is no choice. Experimenting (like innovating) costs money; but if the alternative or the medium-term prospect is to kiss the market goodbye, then it is money well invested. Obviously, we need to experiment with plan Bs across the board, not just with a single innovation, a single technology or a single business model.

Naturally, we need to do that with organisations where collaboration is pushed to the limits or, if you prefer, to excess. Besides, the knowledge economy begins when the alternative is no longer the last resort but the first (i.e. the norm) and change is not an enemy but the status quo. There is no alternative, only alternatives (as a new playing field).

Then everything goes swimmingly with endless plan Bs. Er, hopefully. We read and write a whole lot of nonsense about Google. But these are the facts. Google keeps making "real" money with the same one product: the search engine. The last decade has been spent in a quest for "the next big thing". But we still haven't found it. The plethora of plan Bs has produced consensus and admiration (from within and without) but not money, as yet. Does it mean that those are "OOPS" experiments? No, it means that they are ex-periments and punts over the long term. Only in the next ten years will we know if driverless cars or Google Glass, to take two examples, make money. Google has the cash and can afford to be far-sighted. But many of us can't. Sure, it takes a great deal of good fortune, too, but that comes if you take a punt on something.

What is really interesting about Google though, is something else, and everyone can certainly put that into practice, because it has nothing to do with financial muscle. Larry Page and Sergey Brin never ask themselves "which sector do I belong to?" (because that is a question of the past); if anything, they ask "which sector am I an expert in?" (because that is a question of the future). This produces alternatives or, more precisely, a broad and unrestricted vision of what is possible. Can a clothing retailer open hotels? Sure, if they know how. A corollary: Kodak said of itself: "I am OK, and I don't need ORs"; Fujifilm, on the other hand, said "I won't be OK, and I need many ORs". OOPS: Kodak no longer exists (objectively), while Fuji exists and is making money in the medical sector. Luck? That too, but they made their luck by producing plan Bs. The moral? Decide without ORs at your peril.

# FINAL LAP

## OOPS, OR, OK AND... OOOM!
CONSTANT DECISIONS: MAKING MISTAKES IS ALLOWED, AS LONG AS YOU UNDERSTAND AND CORRECT THEM. NEVER STOPPING.

**Nicola Favini**
*DG,*
*Manager of Communities*
*Logotel*

At the start, it's all about forks in the road. Should I go left or right? Reduce the price or defend the value? Promote Marcus or Marcia? Choose this organisational variant or that one? It's about making a decision. Life is full of decisions. "To decide" comes from the Latin "de-cidere" – making a cut. Cutting means detaching an element of the past (out with the old). In short, every decision creates a rift. Between what was and what will be. What could have been and what actually was. Either we decide or someone will decide for us, often without our knowing. We live by options. "Option" has the same root as both "to opt" and "optimal". Options are paths that are "preselected" and therefore optimal compared to others that are deemed less suitable. It has always been a matter of such certainties, but now decision-making is taking on new meanings. The more agile companies know that to err is important – as long as you can see where you went wrong and correct it, of course. Taking a road that turns out to be wrong is OK, provided that you decide to turn back or stop persisting in the mistaken approach (which would be a nightmare!). But is it actually possible to turn back? Some decisions are more easily undone than others; we're talking about the others. There's no turning back now, because in the meantime the context has changed. Our "wrong" actions have changed things; our competitors have reacted to our wrong decisions; and the customers have become resistant to our decision. So you can never go back to the previous fork in the road, simply because it isn't there anymore. Can some organisational decisions be rewound? Can we recover from a communication slip-up? Can we pretend that a particular commissioning policy was never introduced? Can we undo the damage caused by our actions? Some subjects in business demand greater sensitivity. Building survival kits into our decisions in case of problems. Imagining pathways that leave intelligent shortcuts or escape routes. Planning decisions by collaborating with people with different mindsets from our own, to challenge ourselves to consider options that we cannot see. My son Giacomo is 9. For him it's unimaginable that, 10 years ago, his father used to go out on a Friday evening to a Blockbuster shop, queue up and pay to rent a DVD that he would then take back on Monday, paying a fine for being late. Renting? Queuing? Paying fines? That shows how decisions are influenced by past experiences. Giacomo already envisions different options to me. So he makes different decisions. The same applies to the business world. There are businesses that have no history or that know how to manage and thus innovate more effectively. They take risks that they don't see. They explore choices that others have previously rejected. Then there are "fast" subjects. The art of rapid tactical decision-making. So your world won't end if you mess up. The important thing here, to make headway, is speed. Not staying still. Observing, evaluating, choosing, getting it wrong, putting it right, making it better, moving forward. All in a few moments. What counts is a swift "yes" or "no". What counts is an "OK" written in response to an email that asked a clear question and argued a good case, even if only one option were given. What counts is having built a hybrid dashboard (a word that Giacomo will never use!) made of sensations/data/insights that give you the key information to make decisions rapidly in the moment. What counts is having devised a commissioning model that, like a videogame, has all it takes to evolve as the contextual framework and level of difficulty change. What counts is having trained and given responsibility to those at the forefront of the decision-making; planning independence in the periphery. What counts is having reflected on the needs we want to address, embracing them anew and deciding to meet them better than anyone else. Ultimately, what counts is building experience at work that is long enough for people to learn from their mistakes. Whether it's a call-centre agent deciding how to handle a customer problem or whether it's a top manager formulating a distribution strategy, the important thing is that whoever makes the decision can see its effects. Otherwise, there is no learning. Otherwise, there is no progress. Otherwise, it's all just busywork. And so, if it's OOPS, OR and OK for that guy... for the others it will only be OOOM! Ps: hey! I would have liked to tell you about big data and smartWorking, but instead it turned out this way! We'll fix that online on www.weconomy.it.

Many good decisions to all, Nicola and Giacomo

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