

**HACK THE
HALLWAYS
DESIGN
JOURNAL**

INTRODUCTION



CONTEXT

According to the results from a Student Wellness Survey, 43% of Roosevelt Middle School students ranked the Hallways as the second most unsafe space at school, the first being on the streets around school. Even though there are expectations for adults to be supervising during passing periods, supervision is not always consistent. Often you'll observe students standing in the middle of the hallway gossiping and sometimes that gossip will bleed into the classroom, disrupting the culture. The voice level in the hallway could also be improved, sometimes students will use an outside voice inside the building. The staff at Roosevelt wants the hallways to be student friendly, but also need them to be a safe place for all.

Even if there were consistent adult supervision, Roosevelt doesn't believe their hallway culture would improve by that much. They hope to make great gains with hallway expectations while creating a culture of student voice, ownership and agency.

YOUR CHALLENGE

Your goal is to use a **human-centered approach** at Roosevelt Middle School in Oakland, California to *empower students to take ownership of hallway culture*. We will be using the design thinking process to guide our innovation cycle throughout the day.



Through this design experience you will:

- Learn how to use design thinking to solve real-world problems in education
- Engage with real kids and do real work that benefits a real school
- Have the opportunity to think about the intersection of values, space, role, ritual, behavior, and media.
- Build your creative confidence

For this challenge, we ask that you consider prototypes that utilize the levers of **media, space, role** and **ritual**. Use these levers to imagine and then make prototypes for how the hallways at Roosevelt Middle School can be manipulated to better serve the needs of your user.



PROJECT PARTNER

Roosevelt Middle School, located in Oakland's San Antonio neighborhood, was first established in 1923. As a public middle school in the Oakland Unified School District, we enroll students in grades 6-8.

Currently, our school serves approximately 520 students from multiple racial & ethnic backgrounds:

- 45% Asian/Pacific Islander
- 34% Latino
- 17% African American

Thirty-five percent of our population is classified as English Language Learners, and there are over 20 different home language groups represented within our student body. 96% of our students qualify for the free or reduced-price meal program and 15% of our students have a disability.

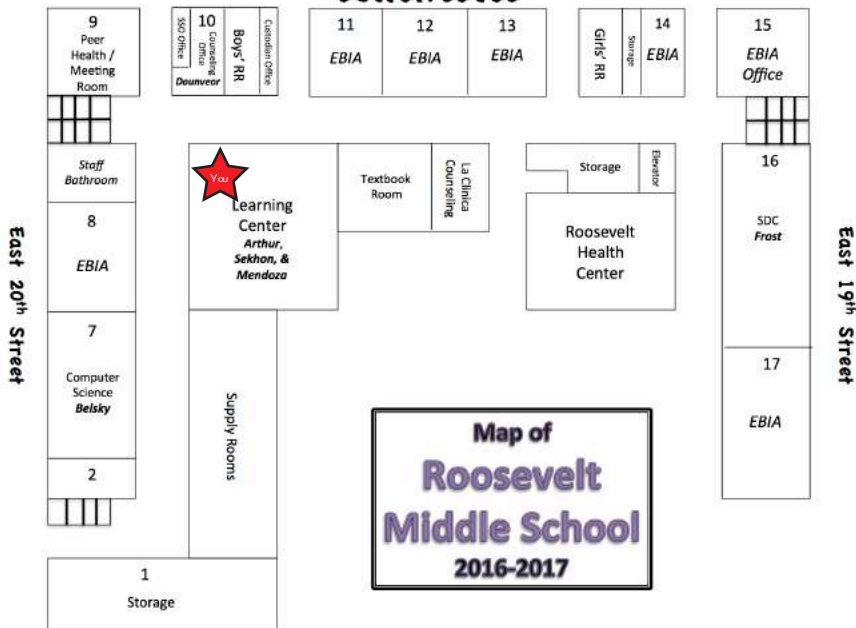
Roosevelt's mission is to *empower all students to be creative community leaders by providing them with a strong academic foundation, equipping them with 21st century skills, and instilling a community ethic. We will accomplish these outcomes by creating a vibrant learning experience through engaging personalized instruction, designing solutions to real-world problems, and by supporting the whole child. We believe that our model will provide students with a strong foundation for success in high school, college, career, and global citizenship.*

OUR SCHEDULE

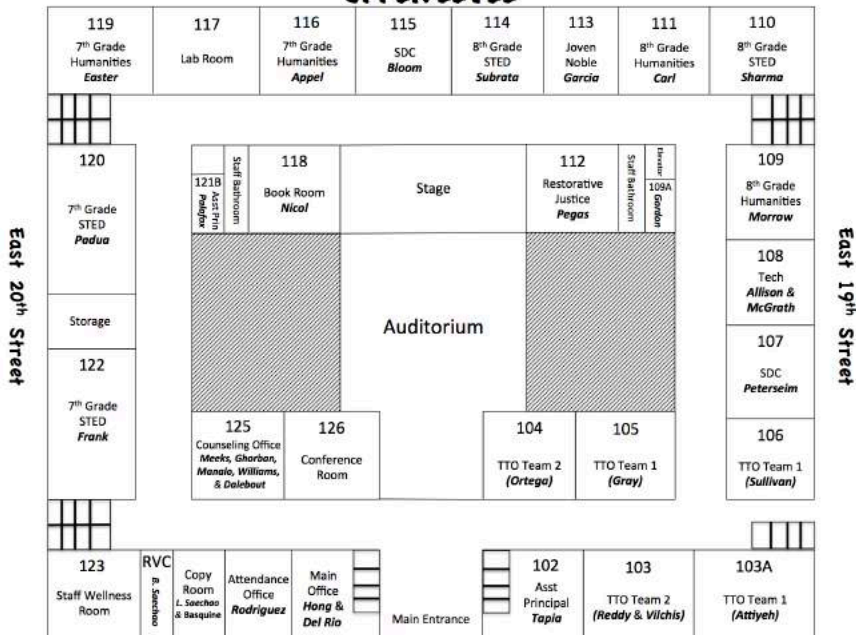
8:15	WELCOME + NOTICE
8:51	EMPATHY OBSERVATION*
8:55	INTRO TO DESIGN THINKING
9:30	EMPATHY INTERVIEW
9:43	OBSERVE PASSING PERIOD
10:00	DEFINE USER NEEDS AND POINT OF VIEW
10:49	OBSERVE PASSING PERIOD
11:05	IDEATE & PROTOTYPE
11:50	TEST PROTOTYPES & LUNCH
12:35	TEST PROTOTYPES AGAIN
12:45	NOTICE + REFLECT
1:00	REFINE PROTOTYPE
1:35	FINAL PROTOTYPE TEST
1:45	CRAFT STORY & INSTALL
2:30	PROTOTYPE PRESENTATIONS
3:00	REFLECT + TAKE-AWAYS
3:30	CONCLUDE

**blue text marks experiences out in the field*

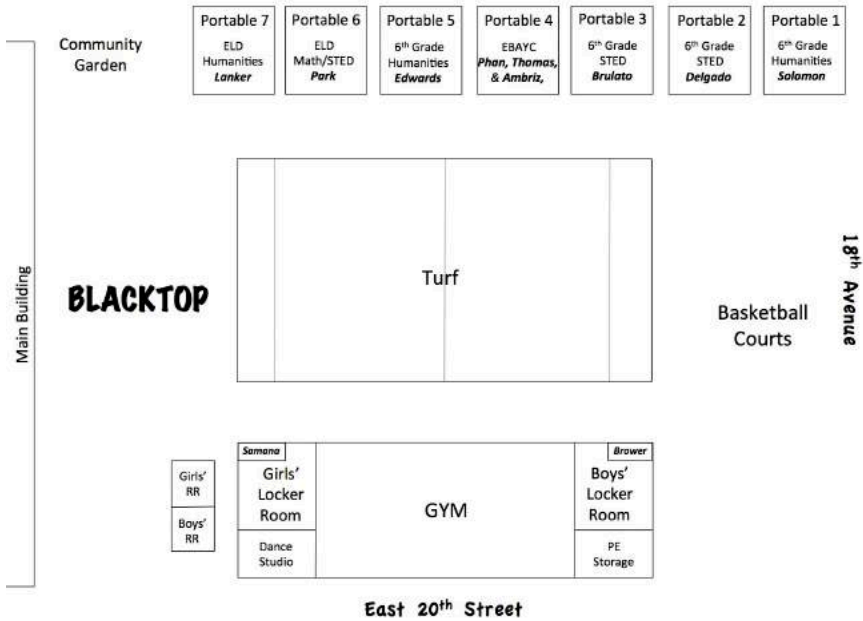
LOWER LEVEL



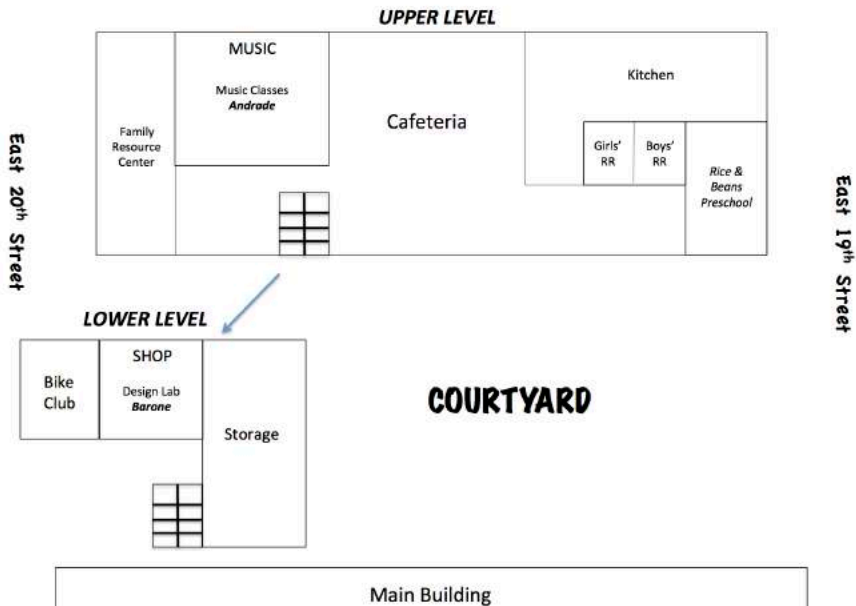
UPPER LEVEL



East 19th Street



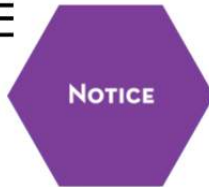
20th Avenue



PHASE O: NOTICE

ACKNOWLEDGE

beliefs & biases



REVEAL

authentic self

NOTICE

The **notice** phase helps designers develop a self and social-emotional awareness before entering any context or practice of empathy.

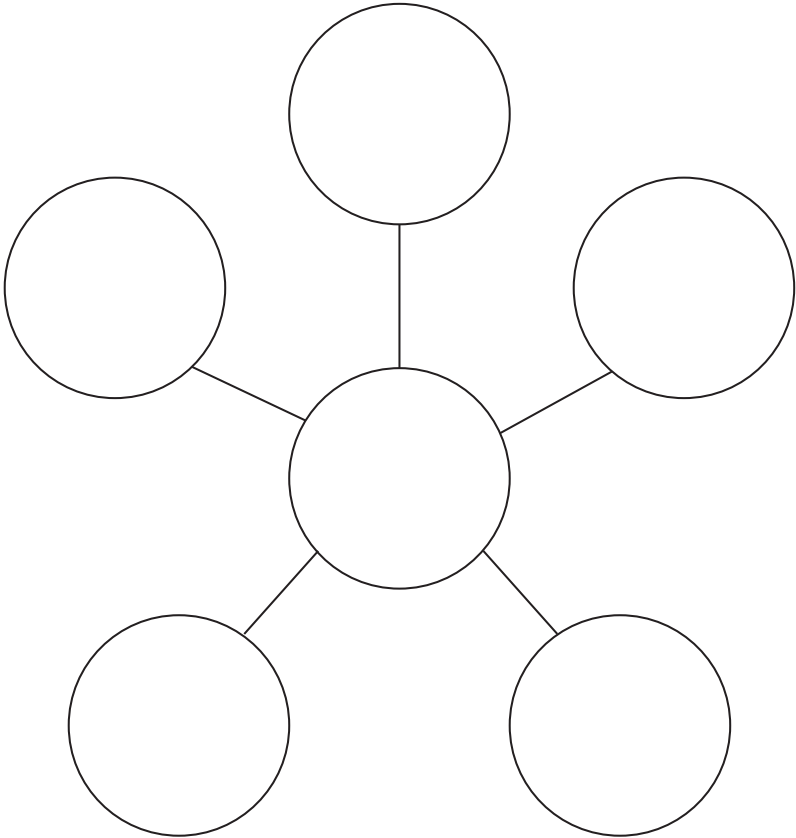
This phase focuses on you, the designer, in order to build a practice of self-awareness of your own identity, values, emotions, biases, assumptions and situatedness in order to reveal your authentic self; accept and build from what you don't know so that you, as designer, can empathize with humility, curiosity and courage.

Noticing what one brings to any person and context allows for authentic human centered design, not “you” centered design.

We will practice **noticing** identity, diversity, beliefs and values using the Paseo Protocol (*Adapted from the K12 Lab's collaboration with the National Equity Project who adapted it from the National School Reform Faculty, nsrfharmony.org*).

PURPOSE

A designer can develop a self-awareness of identity, diversity, beliefs and values and begin to make connections between who they are and how that shapes decisions and behaviors. The *Paseo Protocol* can be a tool for initiating this self-awareness toward authentic empathy interviews and design work. It is essentially a two step process, which begins with individual reflection and then moves in personal storytelling.



INSTRUCTIONS

1. Write your name in the center circle
2. In the surrounding circles, write a word or phrase that captures some element of your identity (you can add more circles or use less circles)
For example, one circle might contain the word "woman", another circle "Latina", and a third circle "mother"

You will be able to choose what you would like to share from this reflection

PHASE 1: EMPATHY

UNDERSTAND
your user's world



UNCOVER
hidden needs

EMPATHY

As a human-centered designer you need to understand the people for whom you are designing. The problems you are trying to solve are rarely your own—they are those of particular person; in order to design for your users, you must build empathy for who they are and what is important to them.

Empathize to discover people's expressed and latent needs so that you can meet them through your design solutions. Today you'll do this in two ways:

1. **Observe:** Actively watch a space, process or person to understand behavior and latent needs. Notice how they occupy the hallway to achieve certain ends, and how the space promotes or inhibits an activity, outcome or experience.
2. **Engage:** Have a conversation to get into the motivations and emotions that drive student behavior at Roosevelt. Come to understand a student or teacher's experience in their own words.

EMPATHY EXPERIENCE #1: Observe during Passing Period 1

You will have from 8:51-8:55am to observe. Be sure to take notes using the **AEIOU** tool on the next page on what you see, hear, and feel. Pay special attention to what you feel and notice in your self.

OBSERVATION “AEIOU”

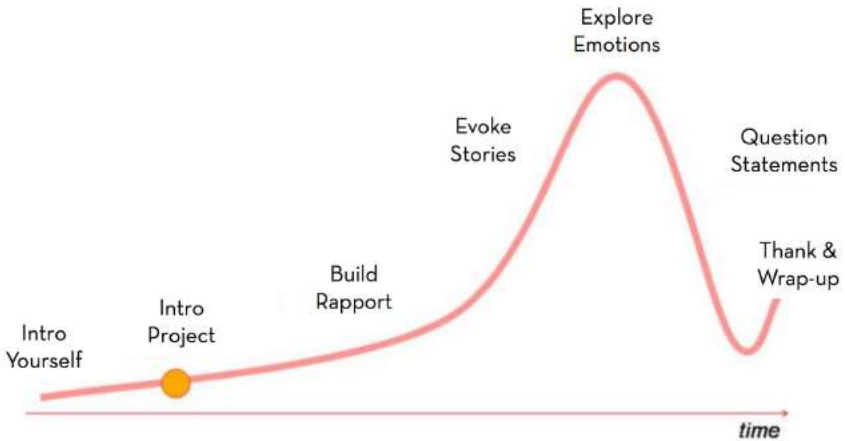
YOUR NAME:

THE SPACE YOU'RE OBSERVING:

d.K12 LAB

Using the **AEIOU Tool**, look for an intriguing student or group of students and observe their behavior. Think about:
How do they occupy the hallway they're in? How do students behave? What causes distraction? What engenders focus? Notice how the space promotes or inhibits an activity, outcome or experience.

Activities	Environments	Interactions	Objects	Users

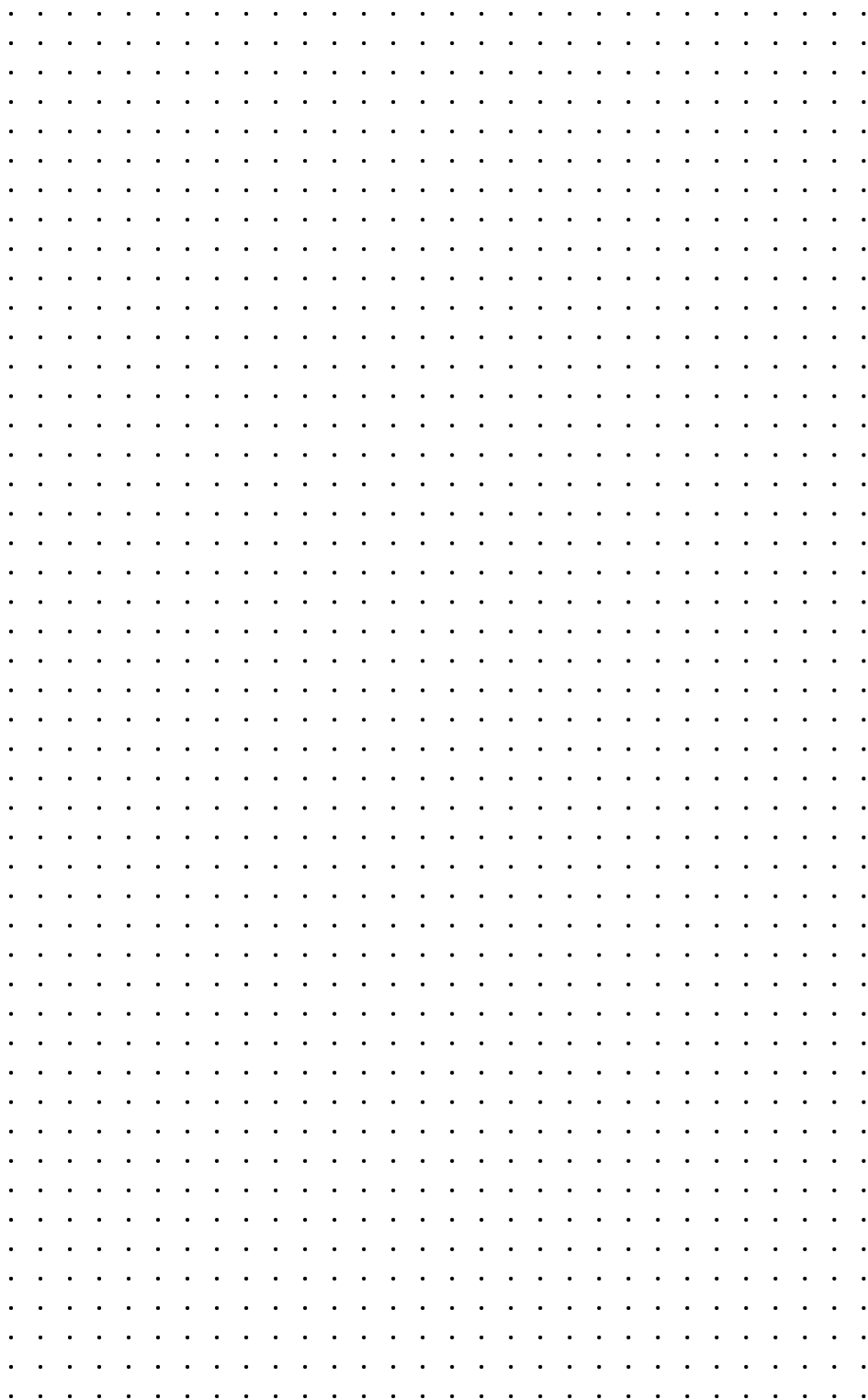


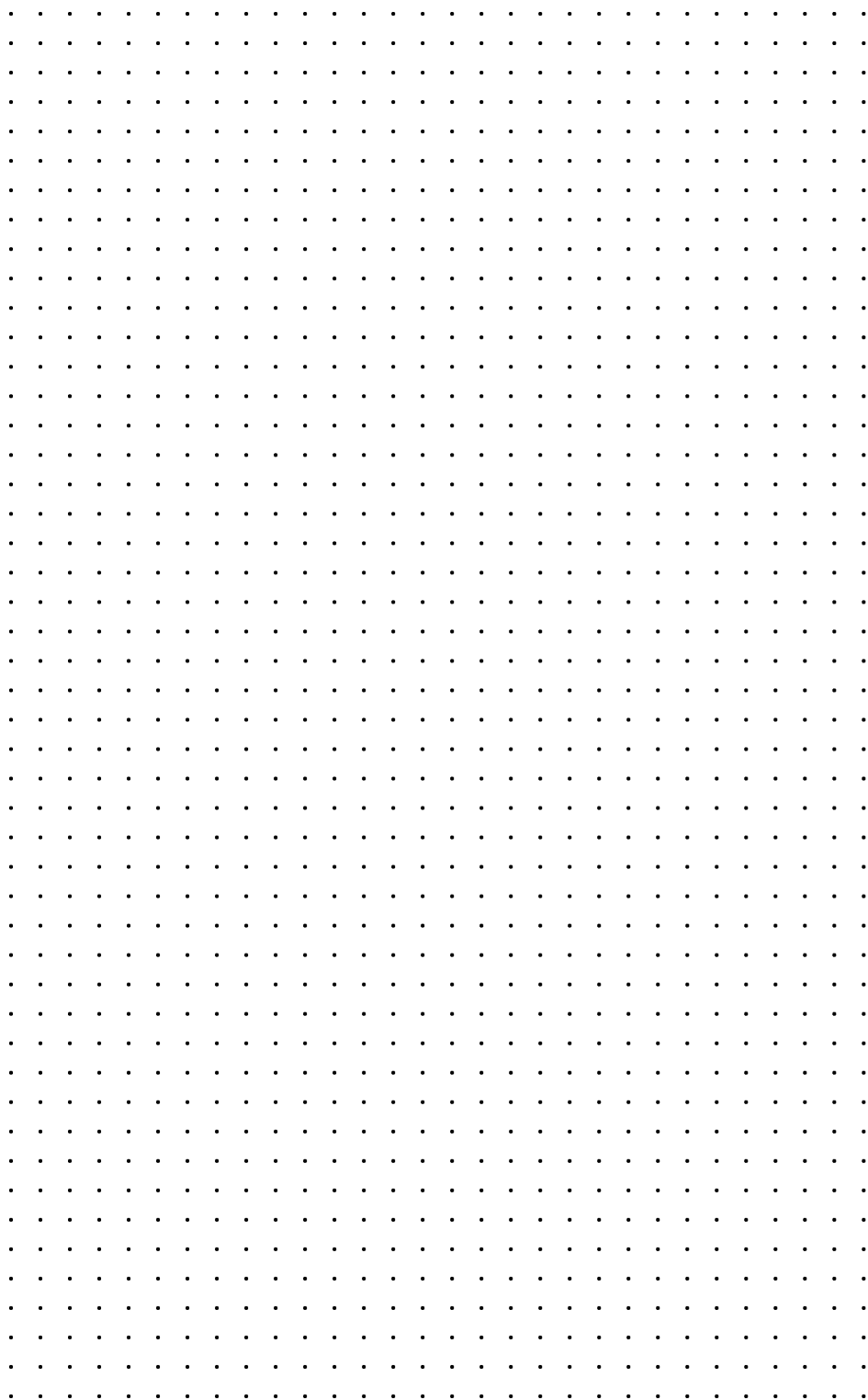
EMPATHY EXPERIENCE #2: Engage with a Roosevelt student on your team. You have 10 minutes to interview 1-2 students about their experiences walking the hallways at Roosevelt and get their thoughts on the hallway culture in their school.

How to interview:

1. Remember to **Notice** your sense of self and potential impact on your student prior to interviewing so that you can build authentic trust.
2. Have a conversation. Start by introducing yourself, build rapport, ease into the conversation. Be sure to ask them about themselves - what grade are they in, what's their favorite subject in school, what do they like to do on the weekends, etc.
3. Seek stories. Use stories to learn about what your interviewee does and--more importantly--thinks and feels.
 - “tell me about the time ___”
 - “walk me through how you___”
 - “how do you feel about_”
 - “Why is that? Why do you say that? Tell me more”
4. Elicit emotions. Notice when they show emotions when answering and dig deeper “how does that make you feel?” “why do you think that’s happening?”

In your notebook capture these conversations with notes and sketches.



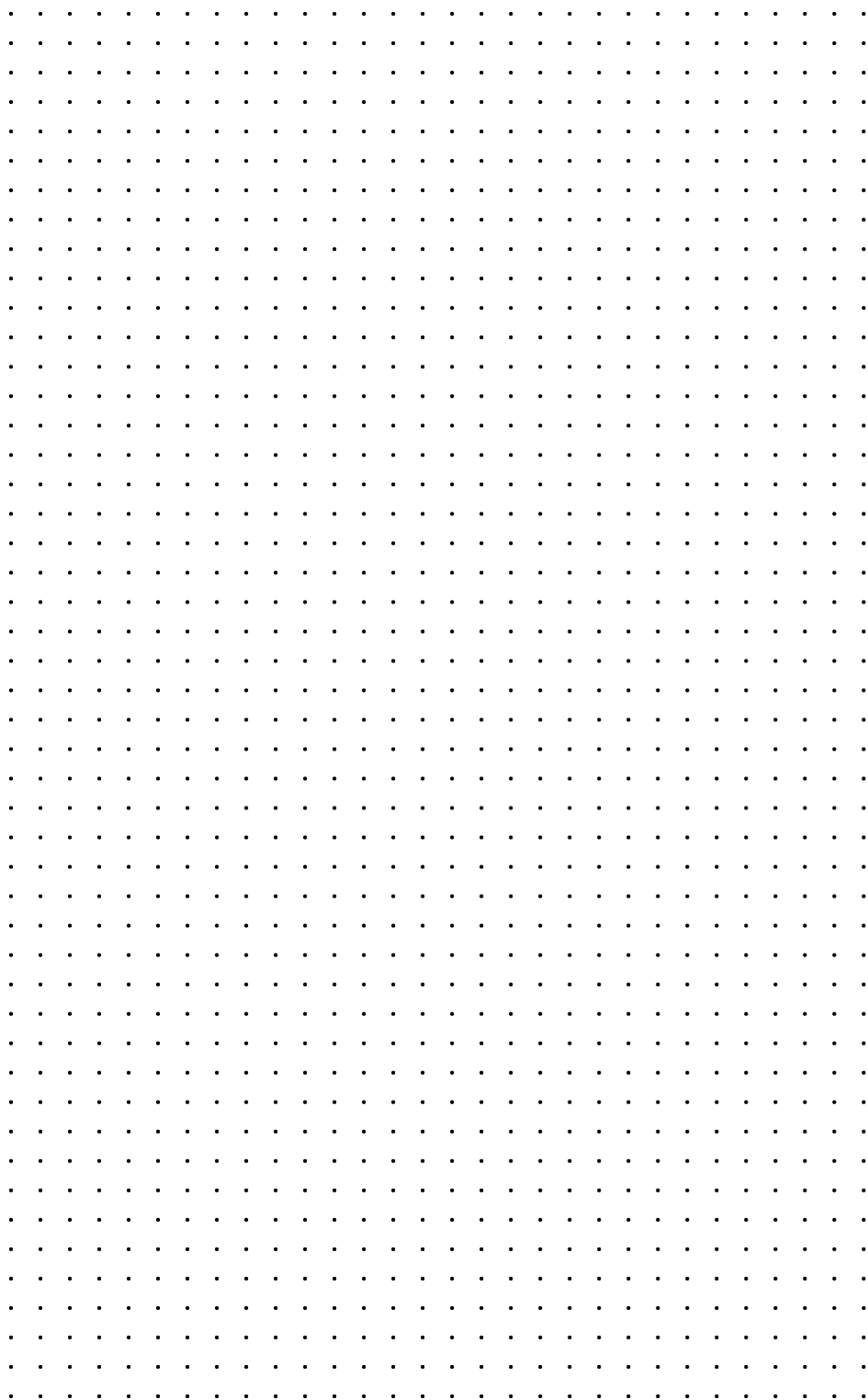


EMPATHY EXPERIENCE #3: Observe during Passing Period 2

Head back into the hallway for observation #3. Come with a curious mind - what are you still not sure about? Find a different space and try to gain a new understanding about the hallway culture.

You will have from 9:43-9:47am to observe. Be sure to take notes about what you see, hear, and feel.

A large grid of small dots for taking notes, consisting of 20 columns and 30 rows of dots.



PHASE 2: DEFINE

REALIZE
new insights



FOCUS
on one challenge

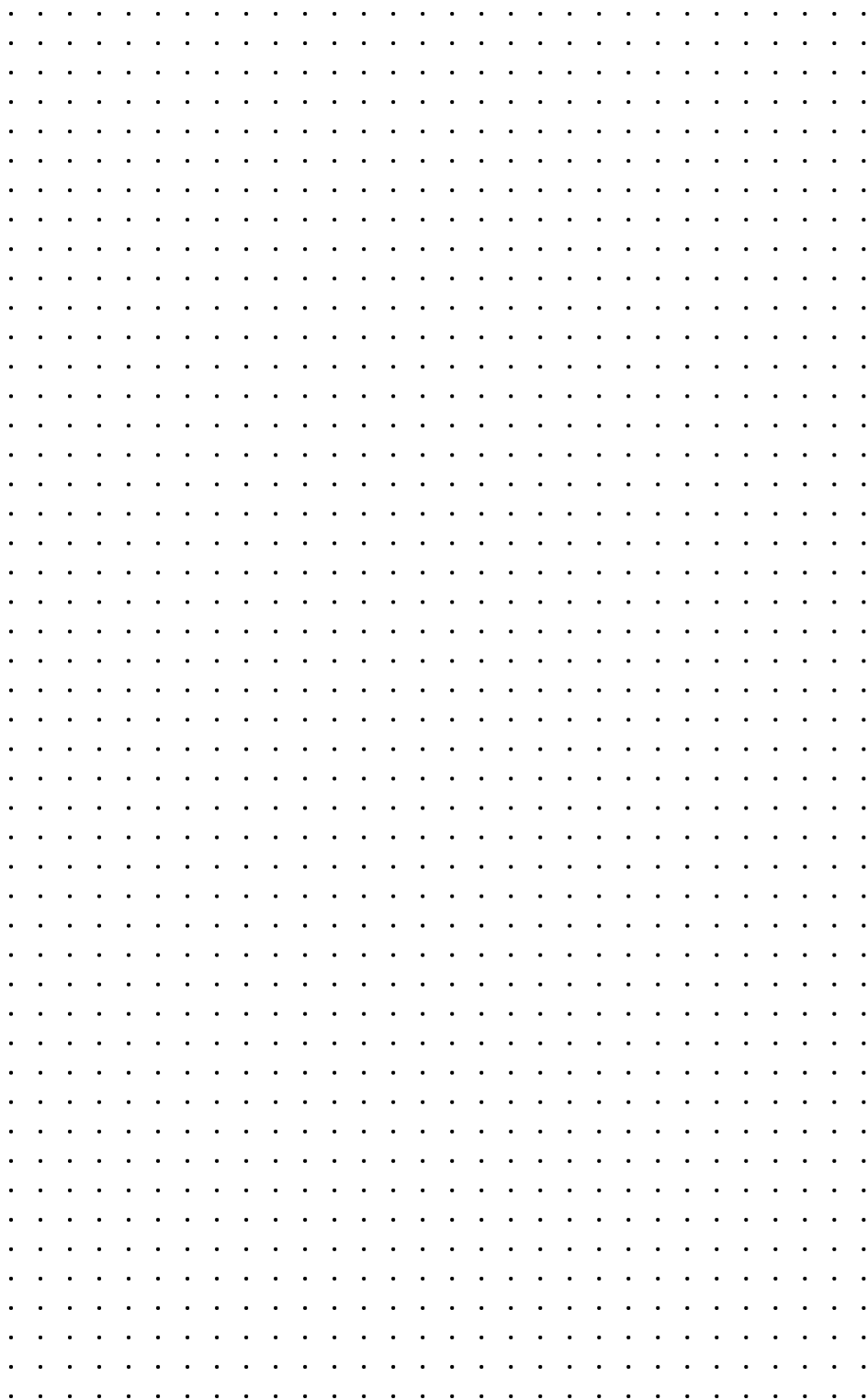
DEFINE

Now that you've gathered empathy data, you'll need to unpack and synthesize your empathy findings into compelling needs and insights so you can scope a specific and meaningful challenge for your user and for Roosevelt. Although this marks a new phase in our design process, hold **empathy** close as you channel your understanding of your users in the work ahead.

The **define** mode of the design process is all about bringing clarity and focus to the design space. It is your chance, and responsibility, as a design thinker to define the challenge you are taking on based on what you have learned about your user and about the context. This stage is about making sense of the widespread information you have gathered.

For our work today, we'll collaborate on the **define** phase in our groups in two phases:

- A. Synthesize empathy work into insights. For fun, we'll call these **empathy nuggets**
- B. Draft a **Point of View** (POV)



SHARE

As a team, share the 3 most compelling nuggets from your empathy work at Roosevelt, snap a picture and tweet it with the hashtag #DTK12OAK.

POINT OF VIEW

The Define mode is critical to the design process because it results in your point-of-view (POV): the explicit expression of the problem you are striving to address. More importantly, your **POV** defines the **RIGHT** challenge to address, based on your new understanding of people and the problem space. It may seem counterintuitive but crafting a more narrowly focused problem statement tends to yield both greater quantity and higher quality solutions when you are generating ideas.

A **POV** is a short reframing of your design challenge into an actionable problem statement that will launch you into ideation. A **POV** is grounded in a specific user, insight and needs you uncovered during empathy.

EXAMPLE: POV

We met Shawna, a Junior at a high school in Deep East Oakland. We were amazed to realize that Shawna sees herself as deeply empathetic and relational with her friends, but her teachers find her quite disruptive in class and therefore reprimanded often. We wonder if this means Shawna's teachers haven't had the opportunity to fully empathize with and know Shawna and what strengths she brings to the class culture. It would be game-changing if both Shawna and her teachers could build from her "non-academic" skills to contribute to the learning culture of the class!

As a team, use the **madlib** on the next page to build a Point of View. Generate many unique values for each field until you arrive at one **POV** that might read like the example above.

POINT OF VIEW

We met...

[your user/user group and their context]

We were amazed to realize...

[your key insight, what did you learn that was new/surprising]

We wonder if this means...

[your inferences into potential needs]

It would be game-changing to...

[your new challenge. don't dictate a solution]

SHARE

Capture a picture of your POV and tweet it with the hashtag
#DTK12OAK.

EMPATHY EXPERIENCE #4: Observe during Passing Period 3

Head back into the hallway for observation #4. As an act of empathy, have one of your teammates assume the role of the user you've identified in your POV and practice the experience of this person. How would this person walk through the hallway? Lean into this work with an improvisational mind - you might not know exactly how to embody this person's experience, but try to imagine a way you can take on some characteristics of this person as you move through the hallway. Assign roles in your team; who will embody the person, who will take notes and observe, etc.

You will have from 10:49-11:03am to observe. Be sure to take notes about what you see, hear, and feel.

A large area consisting of a grid of small, evenly spaced dots, intended for students to take handwritten notes during their observation period.

PHASE 3: IDEATE

REFRAME
the problem



IMAGINE
wild ideas

IDEATE

Now comes the phase of the design process in which you aim to generate radical design alternatives. The goal of ideation is to explore a wide solution space - both in terms of quantity and diversity of ideas (this is why it is important to seek out and create diverse radical collaborators). From this vast array, you can explore prototypes to test with users. To diversify and broaden your ideas, we recommend these tips:

1. Turn off your inner critic
2. Go for volume
3. Build on the ideas of others (a.k.a. Yes, and)

Some ways to start your brainstorm.

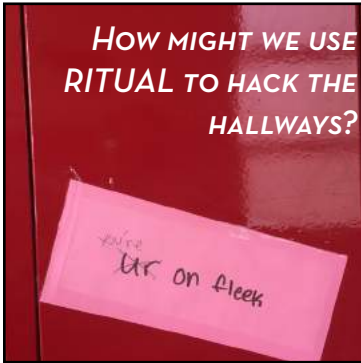
A. Generate ideas using your Point of View statement.

Specifically:

It Would Be Game-Changing to/if _____

In your team, cover your large Post-It with wild ideas.
10 MINUTES

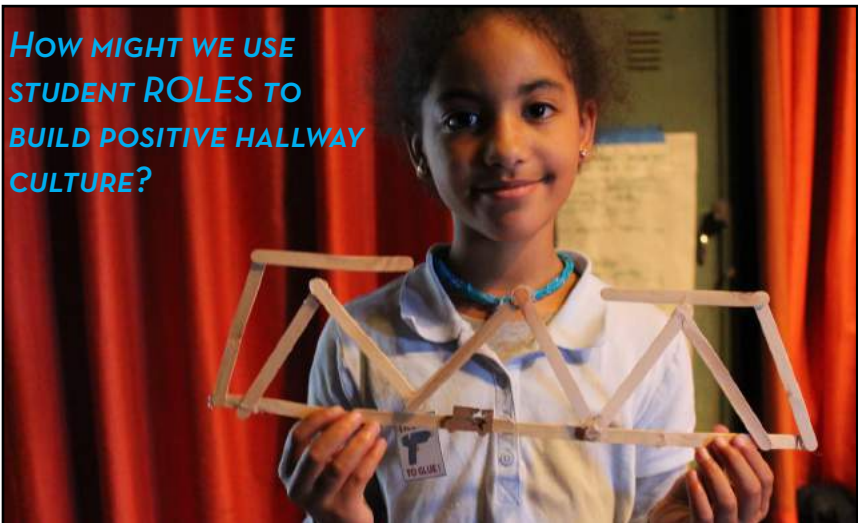
B. With your **empathy** and **POV** in mind, brainstorm with some of the levers of design:



[Use these levers to brainstorm.

Not here!

In the real world,
and with your group.]





“The best way to have a good idea is to have a lot of ideas.”

-Linus Pauling

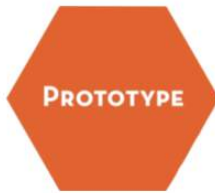


SHARE

Take a picture of your brainstorm and tweet it with the hashtag #DTK12OAK.

PHASE 4: PROTOTYPE

BUILD
tangible models



CREATE
experiences

PROTOTYPE

It's time to take your ideas into the hallways! A **prototype** can be anything that takes a physical form, be it a doodle on a post-it, a space or a storyboard. In early rounds, keep your prototypes rough and rapid so you can learn quickly and investigate many possibilities.

Prototypes are most successful when people (the design team, the user, and others) can experience and interact with them. What you learn from those interactions can help drive deeper empathy, as well as shape successful solutions.

ROUND 1: Improvise your idea to life! In your team, move from a post-it idea to a testable prototype, take a moment improvise scenes, props, roles to make your idea manifest.

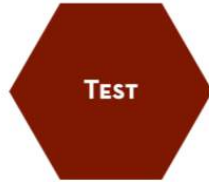
5 minutes

ROUND 2: With your team, build a physical prototype or scenario so someone can try your idea in the next passing period.

10 minutes

PHASE 5: TEST

TEST!
prototype solutions



GAIN
feedback to improve

TEST

Testing is your chance to get feedback on your solutions, refine solutions to make them better, and continue to learn about your users. The test mode is an opportunity to place your low-resolution prototypes into the context of the student experience at d.tech. Go back to the people with whom you spoke (or others like them), let them experience your prototype, and get feedback.

As you test, resist the urge to explain as much possible. Let your prototype be experienced and let your user do the talking.

Assign roles amongst your team for the test. *Who will take notes? Who will ask questions of testers? Do you need team members to role play any aspects of the solution?*

While you observe, capture feedback on the grid in your notebook.

SHARE

Snap a picture of your feedback grid (next page) and tweet it with hashtag #DTK12OAK.

Things I liked the most

Things that could be improved



TEST 1



New ideas to consider

Things I don't understand



Things I liked the most

Things that could be improved



New ideas to consider

TEST 2



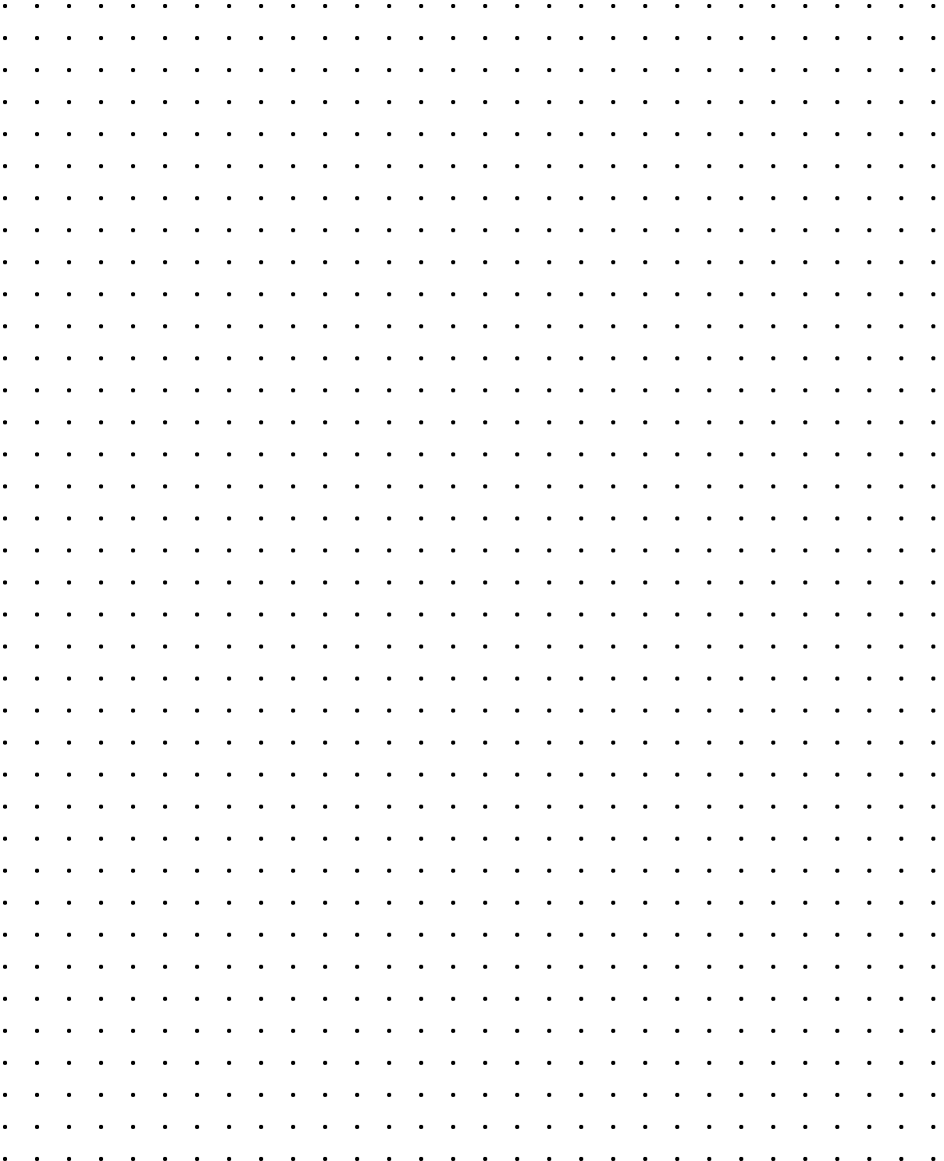
Things I don't understand



ITERATE

What valuable insights have you gained? What did you learn about the user and possible future designs through your project?

What's the next prototype you want to build and test? Sketch out the next iteration of your solution below.

A large grid of dots for sketching the next iteration of a solution. The grid consists of 20 columns and 20 rows of small, evenly spaced dots, providing a guide for drawing a sketch.

Things I liked the most

Things that could be improved



New ideas to consider

TEST 3

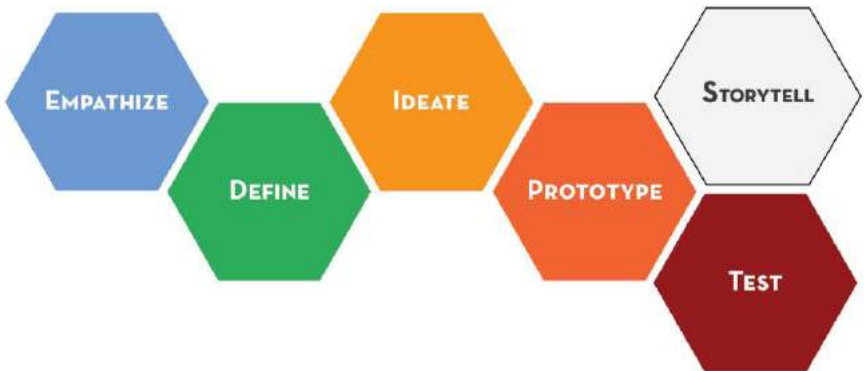


Things I don't understand



STORYTELL: WHY?

It seems stories are hard-wired into our psyche. People have been passing information along via storytelling for as long as humans have had a rich language to draw from. Stories are a great way to connect people with ideas, at a human level. A well-told story - focused on pertinent details that express surprising meaning and underlying emotions - affects the listeners feelings and intellect simultaneously.



HOW TO DESIGN A STORY

As you design your story, consider the following suggestions:

What's the point? Know what you intend to convey both narratively and emotionally. You should be able to describe the essence of the transformation of your character in one sentence and the emotional tone in a couple of words.

Be Authentic: Stories are more powerful when they include a little bit of you. Honest expression is stronger and more resonant than cliché .

Character-Driven: Characters are a great vehicle to express deep human needs and generate empathy and interest from your audience. Focus on character.

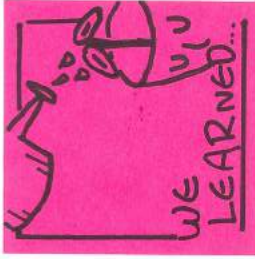
Details: "Behind all behavior lies emotion." What details can you share about your character and their situation that will suggest the emotions that lie beneath?

Design Process is a Built-in Story: Use what you've learned during the design process. Empathy nuggets map well to your character. Needs map to Conflict, Insights + Solutions map to Transformation.

Format: Use dynamic and creative formats to create novelty, interactivity and engagement. Skits, role plays and dances are all fair game.

Use the template on the next page to design your story.

3 MINUTE PRESENTATION



Your SOLUTION!

INSIGHTS FROM PROTOTYPING + TESTING.

WHAT INSIGHT PROVE YOUR WORK?

TELL US ABOUT YOUR USER.

WHAT RECOMMENDATION DO YOU HAVE?

PHASE 6: REFLECT

NOTICE
feelings, learnings



SHARE
to learn & improve

REFLECT

The **reflect** phase of the process is ongoing and transparent throughout the design thinking process. It allows you and your team the time to notice, focus and reflect on your actions, emotions, insights and impact as designer(s) and human(s) on/with your users/context. It is what is called an Equity Pause by EquityXDesign. During this pause questions to consider are:

1. What evidence do I have that I am becoming more self aware and self correcting as an equity-centered designer?
2. What would my users say?

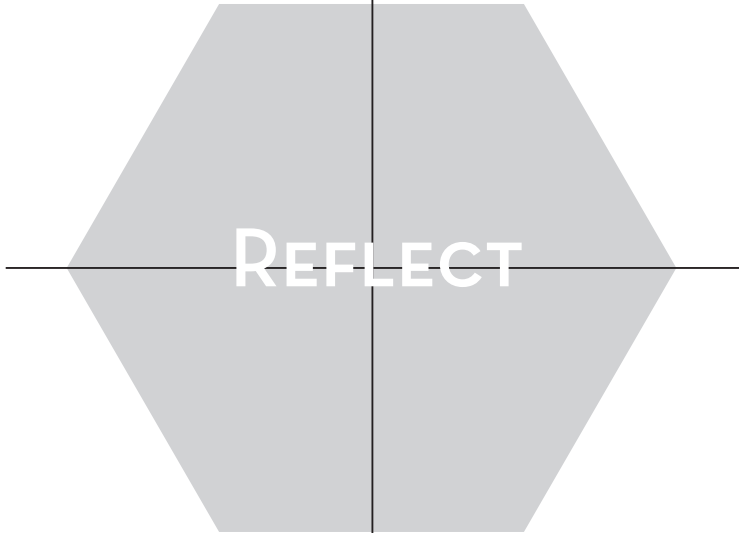


The **reflect** phase is also a time to share our learning across the process and see what we can do better* next time.

*More inclusive, equitable and aesthetic.

I LIKE

I WISH



I WONDER

I WILL

What are you going to try to take back and try at your work?

SHARE

If you are comfortable, take a picture of your reflection and tweet it with the hashtag **#DTK12OAK**.

THANK YOU!

David Clifford, Susie Wise and Ariel Raz

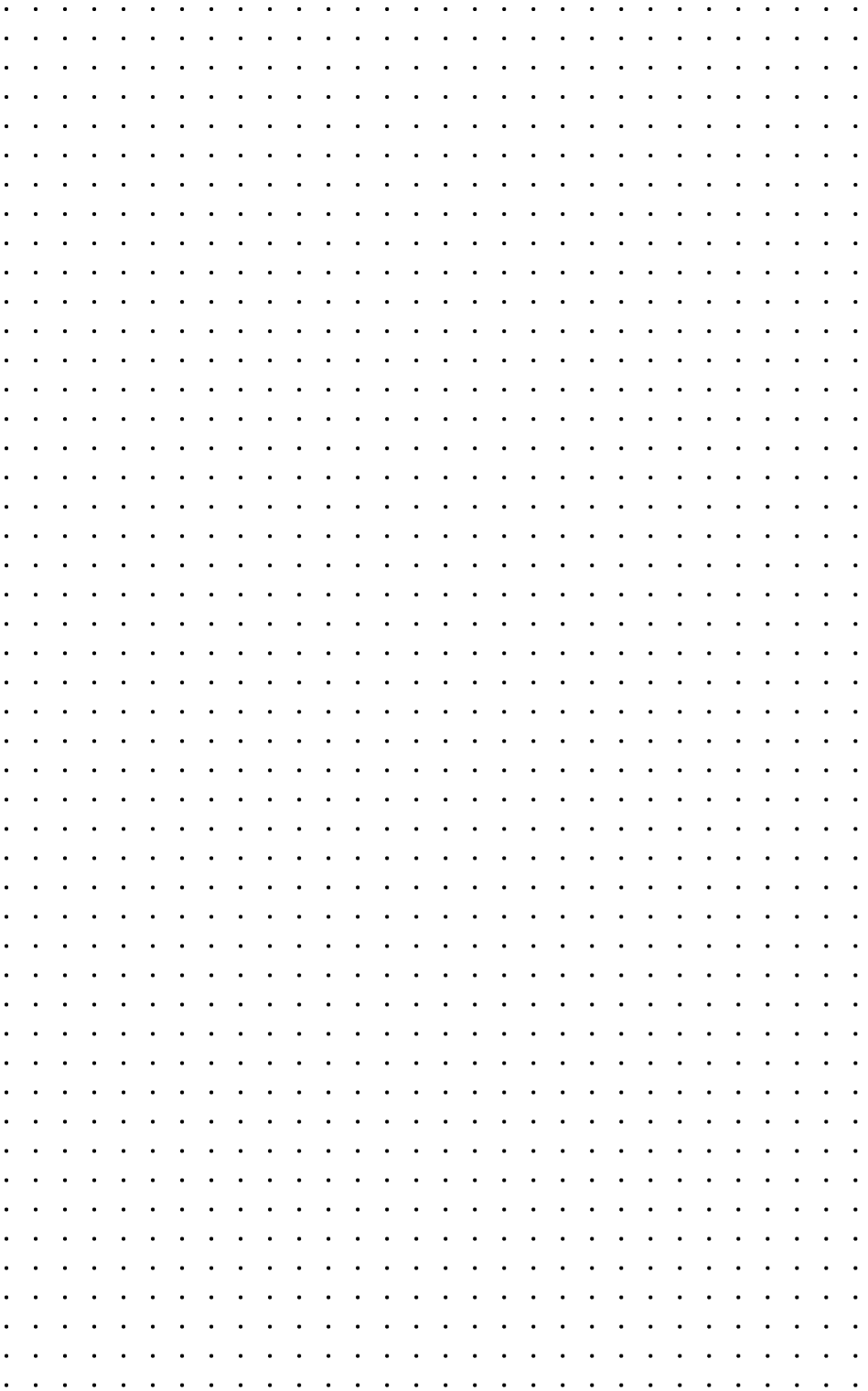
and please stay in touch:

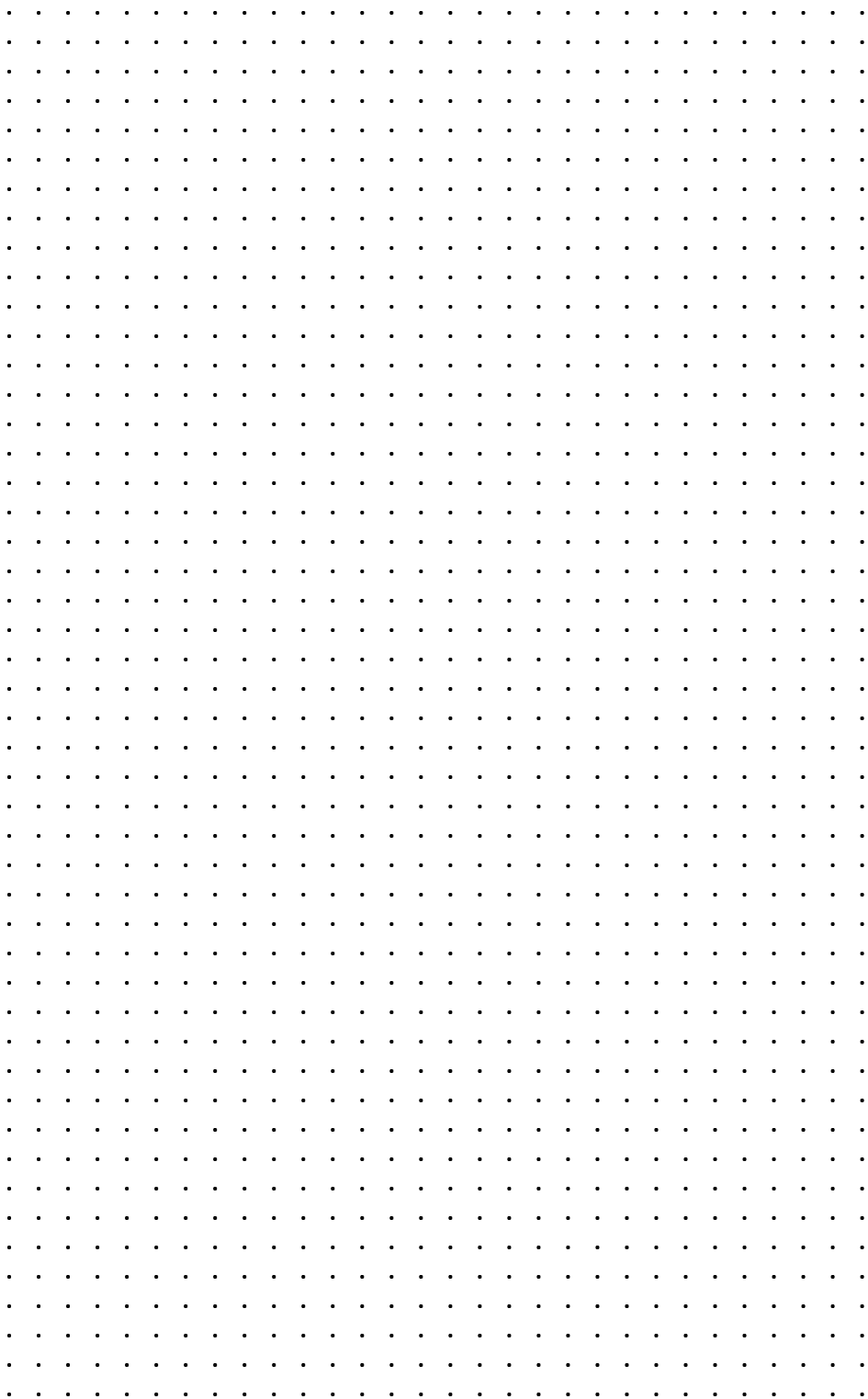
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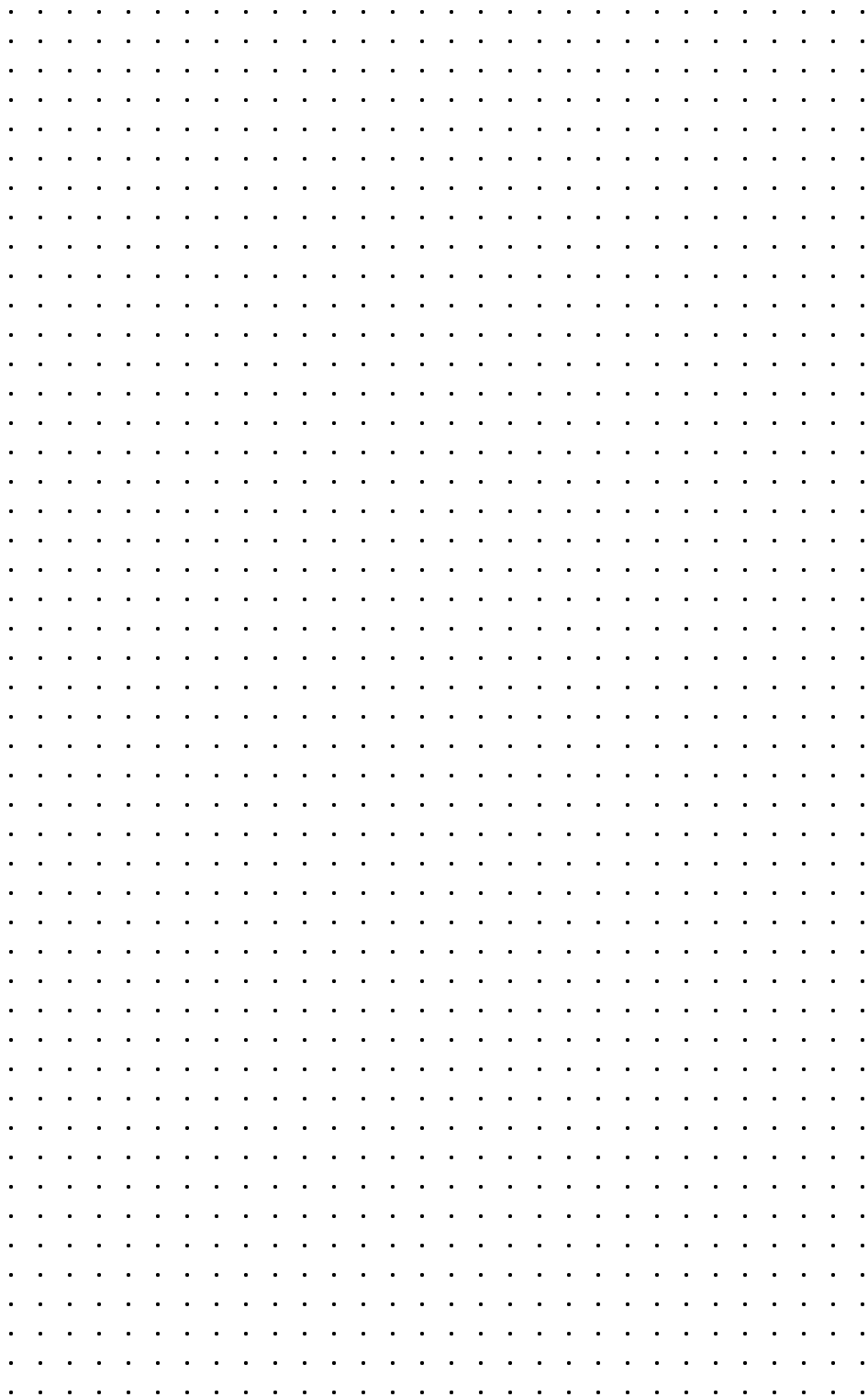
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d. **K12 LAB**
NETWORK