

Advanced Design Encounters Psychology Theory (ADEPT)

Over the past ten years the practice of Design Thinking has gained increasing recognition as an alternative approach for vitalizing commercial business organizations and humane social enterprises.

Several highly visible standard bearers of Design Thinking have been David Kelley, Tom Kelley, and Tim Brown. They are associated with the creative design firm IDEO, in Palo Alto, California. Their backgrounds and accomplishments have been broadly publicized. Any number of articles, books, interviews, and TED Talks are readily accessible. With significant financial support from a wealthy benefactor, David Kelley also managed to establish an energetic program at Stanford University in 2005, teaching the Design Thinking approach.

David Kelley and Tom Kelley, as brothers, recently wrote *Creative Confidence*, in order to explain, to promote, and to share what IDEO has been doing. Directed toward a popular audience, the book achieved best-selling status when it appeared in 2013. Toward the beginning of *Creative Confidence*, Chapter One: FLIP contains a concise description of the various sequential steps of an innovation process – Inspiration, Synthesis, Ideation/Experimentation, and Implementation. (There are different ways to characterize the essential componentry.) These several stages of the method receive more detailed treatment in Chapter Three: SPARK and in Chapter Four: LEAP. SPARK mainly concerns Inspiration and Synthesis, and LEAP mainly concerns Ideation/Experimentation and Implementation.

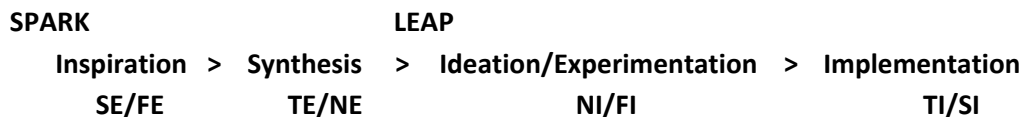
While the book does contain a few direct references to certain principles based on psychology, it is possible to establish a comprehensive and sustained overview otherwise, based on long-standing observations about typologies and individual preferences.

Toward the conclusion of *Creative Confidence*, Chapter Seven: MOVE presents ten specific exercises. Challenge #4 suggests a specific Empathy Mapping technique. The four quadrants of the Empathy Map would be DO and SAY on the left side, with THINK and FEEL on the right side. It isn't an excessive stretch of imagination or logic to associate these four categories with the four well-known psychological qualities of Sensation, Intuition, Thinking, and Feeling – especially since Sensation and Intuition may be grouped together as two non-rational functions, and Thinking and Feeling may be separately considered as two rational functions of human consciousness. The same determinations have been represented within the well-established Myers-Briggs Type Indicator (MBTI) for quite some time. Anyone with an American university or with a large American corporation has probably experienced exposure to the MBTI questionnaire, as part of some assessment of careers and job positions.

Within the schematics of *Creative Confidence*, the related psychological dynamics of Introversion and Extraversion can be seen to play a role, as well. The Inspiration phase appears to emphasize the qualities of Extraverted Sensation and Extraverted Feeling. The Synthesis phase appears to emphasize the qualities of Extraverted Thinking and Extraverted Intuition. Alternately, the Ideation/Experimentation phase appears to emphasize Introverted Intuition and Introverted Feeling.

Finally, the Implementation phase appears to emphasize Introverted Thinking and Introverted Sensation. Rapid immersion and multiple iterations are recommended with respect to the total cycle of the effort. Extraversion generally means a reliance on external stimulation or information, which comes to be available to be brought inward. Introversion generally means a reliance on internal conviction or expectation, which comes to be available to be applied outward.

If these correlations and characterizations are seen to be substantive, then additional dimensions of awareness from the practice and theory of Depth Psychology would be available to extend, to enhance, and to complement the intentions of Design Thinking, in meaningful ways. There are particular, subtle dynamics regarding oppositional and sympathetic interpersonal interactions, which may be applied toward an understanding of collective group and teamwork behaviors. In certain respects, it may seem somewhat surprising that these two alternative universes of Depth Psychology and Design Thinking have not already previously discovered more immediate, open, mutual avenues of cooperation.



Notes on *Creative Confidence*

Sections --

1	FLIP	Orientation
2	DARE	Get to the Beginning (Courage)
3	SPARK	Covers Extraversion Aspects
4	LEAP	Covers Introversion Aspects
5	SEEK	Self-Direction (Temperance)
6	TEAM	Group-Interaction
7	MOVE	Ten Challenge Exercises
8	NEXT	Conclusion

John Roth
Los Angeles
September 1, 2014

Notes on *Creative Confidence*

Chapter One: FLIP

SPARK

Inspiration >

SE/FE

Synthesis >

TE/NE

LEAP

Ideation/Experimentation >

NI/FI

Implementation

TI/SI

Design Driven Innovation:

“We find that connecting with the needs, desires, and motivations of real people helps to inspire and provoke fresh ideas.” (Inspiration)

“You need to recognize patterns, identify themes, and find meaning in all that you’ve seen, gathered and observed.” (Synthesis)

“Next we set off on an exploration of new possibilities. We generate countless ideas and consider many divergent options. The most promising ones are advanced in iterative rounds of rapid prototypes – early, rough representations of ideas that are concrete enough for people to react to.”
(Ideation/Experimentation)

“Before a new idea is rolled out, we refine the design and prepare a roadmap to the marketplace.”
(Implementation)

P. 22-24

Notes on *Creative Confidence*

Chapter Three: SPARK

SE – Extraverted Sensation – Engaging/Experiencing *

Choose Creativity:

“One day at home, Jill chose to be more creative. She signed up for Pinterest, a social network for visually collecting and sharing online content like fashion ideas, recipes, and DIY projects.” . . . (P. 76)

NE – Extraverted Intuition – Entertaining/Envisioning

Think Like a Traveler:

“For example, part of what makes venture capitalists so business savvy – and ultimately so successful – is that they see a lot more ideas than ordinary people. Young enthusiastic entrepreneurs come to them everyday with new-to-the-world business ideas in search of funding.” (P. 79)

TE – Extraverted Thinking – Regulating/Planning

Engage Relaxed Attention:

“Researcher Jonathan Schooler of the University of California, Santa Barbara, believes that our brains are often working on ‘task-unrelated’ ideas and solutions when we daydream. That could explain studies showing that prolific mind wanderers score higher on tests of creativity. And new research on the brain similarly found that our minds make unlikely connections between ideas, memories, and experiences, when we are at rest and not focused on a specific task or problem.” (P. 83)

FE – Extraverted Feeling – Validating/Affirming

Empathize with Your End User:

“What do we mean by empathy in terms of creativity and innovation? For us, it’s the ability to see an experience through another person’s eyes, to recognize why people do what they do. It’s when you go into the field and watch people interact with products and services in real time – what we sometimes refer to as ‘design research.’” (P. 85)

SE – Extraverted Sensation – Engaging/Experiencing

Do Observations in the Field:

“Kara and Tom noticed that the young Japanese woman in front of them was wearing brightly colored sneakers. What caught their eye was not merely the vibrant color among the millions of black shoes in Shinjuku that day. More unusual was the fact that her shoes didn’t match. Both shoes had the same contemporary style, but the left shoe was turquoise blue, while the right was hot pink. What were they seeing?” (P. 92)

TE – Extraverted Thinking – Regulating/Planning

Ask Questions, Starting with ‘Why?’

“Switching from thinking like a surgeon to thinking like an anthropologist led Amanda to connect with her patient in a deeper way. Doing so allowed her to understand her motivations and enabled her to frame her treatment in context. Think about how you approach clients and customers.” . . . (P. 96)

NE – Extraverted Intuition – Entertaining/Envisioning

Reframe Challenges:

Sometimes, the first step toward a great answer is to reframe the question. Problem statements often assume that you already know what to look for, that you know the correct solution and that the only challenge lies in figuring out how to achieve it. Before you start searching for solutions, however, step back to make sure you have unearthed the correct question. (P. 99)

FE – Extraverted Feeling – Validating/Affirming

Build a Creative Support Network:

“Creative people are often portrayed as lone geniuses or rugged individuals. But we’ve found that many of our best ideas result from collaborating with other people. From make-a-thons to multidisciplinary teams, we treat creativity as a team sport.” (P. 103)

Cultivate Creative Serendipity:

“Sometimes, simple changes in perspective can spark new insights. If you let go of what you ‘know,’ you can start to look at things with fresh eyes – and with more questions than answers. But the real answers come from getting out in the world and gaining empathy with people whose lives you want to improve.” (PP. 106-7)

(* The descriptive word associations, such as Engaging/Experiencing in connection with Extraverted Sensation, are directly from the work of Dr. John Beebe, as presented at a seminar in San Jose, California, on August 8, 2014. An accomplished capability is demonstrated by a diverse and differentiated range of awareness, while a less accomplished capability can represent an area of negligence, confusion, or discomfort.)

John Roth
Los Angeles
September 1, 2014

Notes on *Creative Confidence*

Chapter Four: LEAP

SI – Introverted Sensation – Implementing/Verifying *

The ‘Do Something’ Mindset:

“Our point? The first step toward being creative is often simply to go beyond being a passive observer and to translate thoughts into deeds. With a little creative confidence, we can spark positive action in the world.” (P. 118)

TI – Introverted Thinking – Naming/Defining

Stop Planning and Start Acting:

“It’s as if today is for attempts, and the real action will happen at some vague future moment. To achieve your goal, to topple the barriers that stand in your way, you have to be focused on getting it done *now*. Or as Yoda, another wise and seasoned change master, put it to Luke Skywalker in *Star Wars*, ‘Do or do not. There is no try.’” (P. 121)

FI – Introverted Feeling – Judging/Appraising

Use Constraint to Fuel Creative Action:

“Although ‘creative constraint’ sounds like an oxymoron, one way to spark creative action is to constrain it. Given a choice, most of us would prefer a little *more* budget, a little *more* staff, a little *more* time. But constraints can spur creativity and incite action, as long as you have the confidence to embrace them.” (P. 126)

NI – Introverted Intuition – Imagining/Knowing

Experiment to Learn:

“Prototyping quickly and cheaply allows you to keep multiple concepts alive longer. So instead of making a big bet on one approach based on gut feeling (or what your boss says), you can develop and test multiple ideas. When you do pick a direction, you will be making a more informed decision, increasing your chances of success in the end.” (PP. 131-2)

SI – Introverted Sensation – Implementing/Verifying

The One-Hour Prototype:

“Working quickly, Adam printed out an oversized image of an iPhone using a giant plotter, mounted it on a sheet of foam core, and cut out a rectangular window where the screen would be. He then stood behind the ‘phone’ so his body appeared in the ‘screen.’ Meanwhile, Coe Leta set up her laptop in front of the crude prototype, pointing the webcam toward Adam. . . .” (PP. 132-3)

SI – Introverted Sensation – Implementing /Verifying

Prototyping a Shared Experience:

“To build internal support for the concept, the team constructed an ambitious full-scale prototype made out of foam core. Hundreds of white panels were cut and glued into a simplified three-dimensional representation of the prototype layout. Taking up an entire floor of a building, the prototype showed off the redesigned space and set the stage for team members to act out new service roles” (PP. 136-7)

FI – Introverted Feeling – Judging/Appraising

Getting on Board with Experimentation:

“One of the ‘secret ingredients’ in a culture of experimentation is getting your team to defer judgment long enough to let an idea evolve. Sometimes the craziest ideas – what we call ‘sacrificial concepts’ – can seem to lead to valuable solutions. If you suppress those seemingly impractical ideas – critique them too early – you may inadvertently stall out the process that leads to practical innovation.”

(PP. 139-40)

NI – Introverted Intuition – Imagining /Knowing

Launch to Learn:

“As IDEO design director Tom Hulme puts it, ‘Release your idea into the wild before it’s ready.’ Real-world market testing (even when you know you have more development to do) can be an invaluable source of insight.”

(P. 143)

FI – Introverted Feeling – Judging /Appraising

“Within two weeks, over 1,700 people signed the petition or joined a Facebook group backing the initiative. The team got the support of the former Palo Alto mayor, and merchants put up stickers in their windows. Soon they were invited to City Hall to address the City Council. The idea was never implemented, but the team got a lot further than they imagined, given the constraints of a one-month project.”

(P. 144)

TI – Introverted Thinking – Naming/Defining

Experimenting Your Way to Success:

“Experiments, by their very definition, are expected to have a higher rate of failure. But if you recast the traditional failure-is –not-an-option attitude as a series of small experiments, you can actually increase your chances of long-term success.”

(P. 145)

Making News:

“So don’t let circumstances determine your fate. Take action yourself, and influence the actions of others.”

(P.146)

Notes on *Creative Confidence*

Chapter Eight: NEXT

SPARK

Inspiration > Synthesis > Ideation/Experimentation > Implementation
SE/FE TE/NE NI/FI TI/SI

LEAP

Start Designing Your Life:

“Treat the next month of your life as a design project.”

SE – Extraverted Sensation – Engaging/Experiencing

“Do field research on yourself,” . . .

FE – Extraverted Feeling – Validating/Affirming

. . . “looking for unmet needs in your daily routine.”

NE – Extraverted Intuition – Entertaining/Envisioning

“Generate ideas about what changes in your environment” . . .

TE – Extraverted Thinking – Regulating/Planning

. . . “might be viable, feasible, and desirable.”

NI – Introverted Intuition – Imagining/Knowing

“Be intentional about choosing what actions you can take right now” . . .

FI – Introverted Feeling – Judging /Appraising

. . . “that might add more joy and meaning to your own life – and the lives of the people around you.
How might you work with constraints?”

SI – Introverted Sensation – Implementing /Verifying

“Keep iterating. Try this out for a month” . . .

TI – Introverted Thinking – Naming/Defining

. . . “and ask yourself what’s working and what’s not.”

“How can you continue to create more positive impact?”

(P. 252)

Notes on *Creative Confidence*

Motivation: DARE

In addition to the tools and techniques that have been built-up around Design Thinking, much generous concern is also directed toward human-centered creativity and activity.

Within the structured presentation of *Creative Confidence*, several distinctive fabrications collect and blend various different qualifications and qualities. These contribute toward strength-of-purpose and balance-of-character. Chapter Two: DARE proposes a pathway from fear to courage. Chapter Five: SEEK proposes a path from duty to passion. While other parts of the book are more directed and actionable, the DARE and SEEK sections appear more circumscribed and attitudinal. Understandings taken across differing dimensionalities encourage self-secure standings, to leverage conviction and action.

Chapter Two: DARE brings together a kaleidoscope of images and depictions. The montage includes a story about a boa constrictor, a story about a circus-style juggler, and a story about sketches on the back of a napkin. There is a story about an infant approaching a playground slide, a story about a child's crude clay sculpture, and a story about a youth playing a skateboard game. The same chapter gathers a series of cultural and institutional advancements. There are references to the inventions of Thomas Edison and the Wright brothers. There are references to the musical accomplishments of Paul McCartney and George Harrison. There are forward-looking management practices from the Steelcase furniture manufacturing company, from VF Corporation concerning apparel design, and from several venture capital investment firms. Specific commercial business achievements of IDEO and educational methodologies of the Stanford University d.school are conveyed with energy and enthusiasm. All of this scattered divergence could potentially come across as disconcerting or confusing.

Although the expansiveness of *Creative Confidence* may seem genuinely awe-inspiring, a few focused overall directives around personal courage come forward with consistency.

“People who have creative confidence make better choices, set off more easily in new directions, and are better able to find new solutions to seemingly intractable problems. They see new possibilities and collaborate with others to improve the situations around them. And they approach challenges with profound courage.” (P. 40)

Again, observations based on principles related to Depth Psychology can be applied in consideration of the themes of Chapter Two: DARE. Certain clear qualifications have been proposed recently by Dr. John Beebe, MD, explaining the cognitive functions of Sensation, Thinking, Feeling, and Intuition using common language expressions. John Beebe has had extensive experience with psychological theory and practice, and he is highly regarded by the professional community. His work often emphasizes understandings about characteristic psychological types, which reflect natural human preferences and capabilities.

Better Choices can ideally be related to appraising and judging, which are particular priorities of Introverted Feeling.

New Directions can ideally be related to planning and regulating, which are priorities of Extraverted Thinking.

New Solutions can ideally be related to envisioning and entertaining, which are priorities of Extraverted Intuition.

Improving a Situation can ideally be related to verifying and implementing, which are priorities of Introverted Sensation.

In view of such determinations, it becomes possible to extend meaningful comparisons even further afield and to establish even more promising connections in surprising ways. The notion of motivation may be approached somewhat differently than a sequencing of investigations for practical decision and action. Here the admonitions and recommendations of David and Tom Kelley appear to reinforce a few concise principles, repeatedly. Anticipate assertiveness in approaching commonplace institutional or social conventionality – Introverted Feeling. Appreciate resources bringing spontaneous, transitory assistance and associations – Extraverted Thinking. Experience natural insight implying unexpected or unknown outcomes – Extraverted Intuition. Face the challenge of breaking outside from practiced and familiar circumstances – Introverted Sensation. And here, wider guidance based on history and tradition can be known to be available.

It happens that a specific, similar collection of qualities has actually been attributed to courage for a very long time. Courage had been recognized as an essential civil virtue by Aristotle and Plato, going back to ancient Greece. Later, during the era of the Renaissance, the Italian Humanist scholars recovered and reformulated older concepts from classical antiquity. The four Cardinal Virtues of temperance, courage, justice, and prudence became refined and celebrated. A robust cultural exposition continued for several hundred years, spreading well across Europe. Each of the Cardinal Virtues, including courage, can be seen to involve constituent or associated influences.

During the height of the Renaissance, an allegory of courage was represented by the Venetian master artist, Giorgione, about five hundred years ago. A special interpretation has come from an esteemed art connoisseur and historian, Edgar Wind, who was a scholar associated with the Warburg Institute and a Professor at Oxford University. The painting known as *The Tempest* explicitly depicts a theme of fortitude. Fortitude, of course, is often used as a synonym of courage in many respects. Within the scene of the painting, *The Tempest*, the town in the distant background presupposes institutional or social conventionality – Introverted Feeling. The bridge in the very middle of the composition acts as a means of connection and association – Extraverted Thinking. The moon, the lightning, and the threatening storm suggest an impending immediacy deserving attention – Extraverted Intuition. The calm posturing of the male and female figures implies a focused presence in the moment – Introverted Sensation. Positioning at the foreground implies particular importance or precedence, in this instance.



Giorgione – *The Tempest/ La Tempesta*

“It takes courage to leave the land of certain outcomes” . . . [Introverted Feeling] . . . “and comfort that we know” . . . [Introverted Sensation] . . . “to try new approaches” . . . [Extraverted Thinking] . . . “or share a wild-sounding idea.” [Extraverted Intuition] (*Creative Confidence*, P. 57)

The inclinations, which are so freshly stated and energetically advocated by David and Tom Kelley, are actually deeply sympathetic with long-lasting realizations about responsible human life and livelihood. As IDEO and d.school have become increasingly well known, claims and counterclaims by advocates, imitators, and detractors have been steadily appearing. Design Thinking is seen as being a temporary fad or fancy. Design Thinking has passed its moment of glory. Another new thing must already be present on the time horizon. Design Thinking is a victim of its own success. Expectations have raced beyond all possible results. Design Thinking isn't a truly rigorous discipline. Design Thinking is only possible in unique and isolated instances. Still, going against any such intended or unintended buzz and spin, it is evident that Design Thinking may have tapped into a profound wellspring of knowledge and resourcefulness – understandings often partly forgotten or neglected in the near recent past.

Notes on *Creative Confidence*

Motivation: SEEK

Episodes from the experiences of David and Tom Kelley at IDEO, Jeremy Utley at d.school, and Scott Woods at Foundry Hiring illustrate a manner of coming to agreement with a rewarding and fulfilling sense of place and purpose. Testimonials concerning Monica Jerez with 3M and Ron Volpe with Kraft Foods suggest a means for directing efforts toward a fully engaging personal calling, reaching beyond just a career and beyond just a job. Additional examples of brave experimentation by Lauren Weinstein and by Marcy Barton out of d.school highlight actualization of excitement and agreement in especially impressive ways.

A particularly central, direct reference is drawn from a presentation given by Jim Collins, the well-known author, speaking at a public event. Three elements in the factoring should be what an individual can do well (would be good at), what an individual can do to find economic reward (would be paid to do), and what an individual can do to find personal satisfaction (would be born to do). A special intensity also comes from being able to find an immersion in a time-suspending flow of absorption, even fascination, as described by the psychologist, Mihaly Csikszentmihalyi.

Once again, the authors systematically bring together a mixed variety of divergent considerations for the theme of Chapter Five: SEEK.

“The contrast between the passion we both feel for work at IDEO and the heavy sense of duty David felt at Boeing is a difference of night and day. Instead of feeling isolated in a room full of strangers, we get to work with friends and family in an eclectic environment that is always engaging and constantly changing. Most important, we are able to bring our whole selves to work – quirks and all – which helps us to make a more meaningful contribution.”
(P. 155)

It is possible to paraphrase this statement, substituting plain-language wording related to psychological principles according to John Beebe. Here these cover Extraverted Sensation, Introverted Thinking, Extraverted Feeling, and Introverted Intuition.

The contrast between the [engaging/experiencing/enjoying] we both feel for work now and the heavy sense of duty [naming/understanding/defining] elsewhere is a difference between night and day.

Instead of feeling isolated in a room full of strangers, we get to work with friends and family [validating/affirming/relating] in an eclectic environment that is always engaging and constantly changing.

More importantly, we are able to bring our whole selves to work – quirks and all – which helps us to make a more [imagining/knowing/divining] contribution.



Botticelli – *The Allegory of Spring / La Primavera*

Returning back to echoes of the distant past, another acclaimed artist was working in Italy, in the city of Florence, Sandro Botticelli. Again, his compositions eventually became a subject of investigation and commentary by Edgar Wind. *La Primavera* is seen as a study in benevolence and graciousness. The interpretation stresses a central allegory equivalent to the civil virtue of temperance. Here, temperance is understood to represent goodwill, harmony, and contentment. The humanistic inferences from the age of the Renaissance would differ considerably from what is thought about temperance in the current, contemporary popular social imagination, implying a stern resistance to excessiveness. Fundamental historical idealizations are more subtle and enduring, compared with immediate superficial impressions.

In *La Primavera* then, the figure of the mythological goddess at the center evokes Extraverted Feeling. The assertive male character toward the right evokes Introverted Thinking. The cupid up above evokes Extraverted Sensation. The contemplative mythological god to the left evokes Introverted Intuition.

Here, the point of emphasis is meant to stress how the motivational theme of personal fulfillment is actually closely related to the classical understandings about the essential nature of temperance, as a Cardinal Virtue. A moment of reflection reminds that courage or strength may be counteracted through humanistic awareness of temperance, to realize truly longstanding resilience and endurance.

Notes on *Creative Confidence*

TEAM

Chapter SIX: TEAM explores the real world challenges and adventures of collaboration at substantial scale, with large, well-known international corporations. One extended example comes from the Design For Delight (D4D) program at Intuit, which is being driven to realize a dramatic creative transformation throughout the entire enterprise. Another example comes from an intensive interaction exercise at JetBlue airlines, addressing root causes of excessive delays due to service disruption. Proctor & Gamble has placed hundreds of facilitators throughout the company to train employees to approach every initiative with innovation.

A well-stated conviction about total collaboration clearly delivers a challenge regarding how corporate decisions may usually be made.

“In a world filled with so much creative potential, it is dangerous to assume that all the good ideas are found at the top. Yet we’ve seen that attitude expressed in more than one global corporation: the C-level executives map out their master plans, and the rest of the organization is left to implement them. . . . But the most innovative companies in the twenty-first century have transitioned from command-and-control organizations to a participatory approach that involves collaboration and teamwork.” (P. 208)

It appears the message is being heard and taken seriously, in view of emerging circumstances and impressive successes.

The vision is further reinforced with intelligent observations from highly regarded professional executives, consultants, and authors. Mauro Porcini has held leadership positions with both 3M and PepsiCo. He describes five clear phases, which characterize adoption and appreciation of radical innovation, culminating in finding ways to leverage creative resources everywhere and in actualizing “holistic awareness and integration.” Liz Wiseman has worked as an executive with Oracle Corporation, and she explains how organizational leaders should perform to multiply, not diminish, the full capabilities of employees. Warren Bennis has written about creative collaboration, and he directs leadership sessions for management groups directing powerfully optimistic actions and intentions.

Awareness of the purposefulness of supportive physical workspaces is demonstrated at Steelcase. Positive supportive speaking and semantics are practiced at Hearst Magazines. Through an effective Internet presence, OpenIDEO is reaching many thousands of people worldwide.

More could be said about the dynamics of collaborative diversity. It becomes necessary to avoid dismissal and discouragement of unaccustomed approaches and to accept contributions from everyone. More could be said about the manner of identifying the most positive directions and of avoiding the most adamant and insistent demands, which may be particularly unreasonable.

IDEO has discovered the advantages of allowing teams to honor many points of view.

“Collaboration works especially well when members bring different backgrounds or perspectives to the team. That’s why we mix engineers, anthropologists, and business designers on project teams with surgeons, food scientists, and behavioral economists. By working in diverse multidisciplinary teams, we can get to a place that would have been impossible for one of us to reach alone. Bringing together a variety of life experiences and contrasting perspectives results in a creative tension that often leads to more innovative and interesting ideas.” (P. 186)

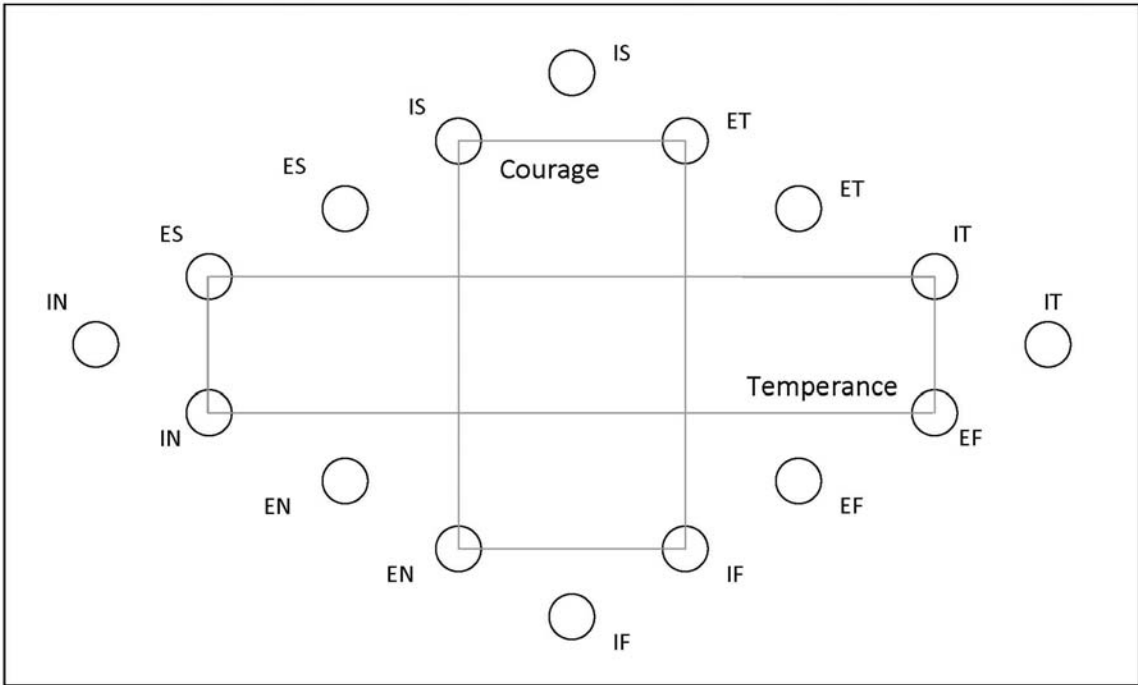
Similarly, the Stanford University d.school utilizes team teaching to generate challenging and lively debate.

Orchestration of initiatives, respecting the progressive phasing– through successive Inspiration, Synthesis, Ideation/Experimentation, and Implementation stages – implies a well-practiced manner of recognizing and accepting the most suitable possibilities, in the most advantageous sequence.

Intelligent awareness of the impact of proper motivation – even attentiveness toward the subtle, uplifting influence of traditional civil virtues – could guide and assist teamwork activity in a particularly beneficial way. Standing forever still within one’s own accustomed preferences becomes less of an impelling option.

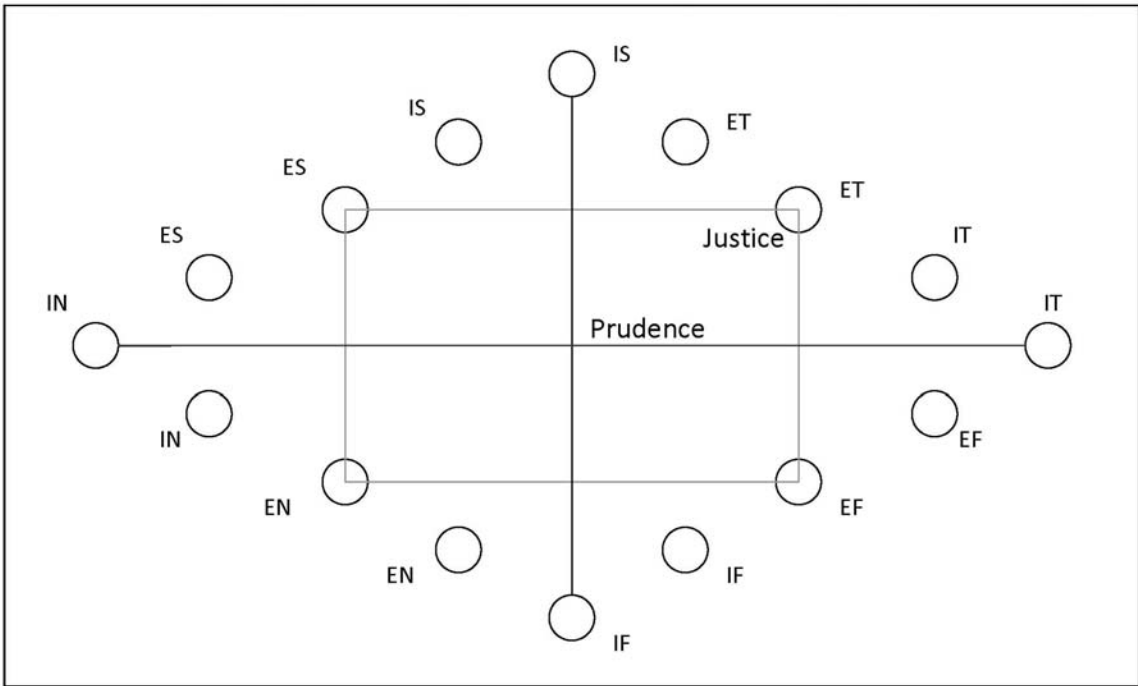
SPARK		LEAP	
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John Roth
Los Angeles
Labor Day / October 13, 2014



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ADEPT Aggregation

SUMMARY

Successful innovation teamwork will respect many various kinds of personal contributions, even including paradoxically opposing orientations. Guidance from complementary, outside areas of interest can relate well with *Design Thinking*, potentially expanding strategic observation and action.

PROBLEM

It is most often acknowledged that only a few habitual preferences will limit how persons may interact with others, in working circumstances and in social circumstances. Yet, a more encompassing scope of awareness represents an understanding to be desired and achieved, as difficult as this may be.

SOLUTION

Alternative possibilities should be respectfully accommodated and situated – concerning organizational group interaction. The context and tone of individually expressed convictions might be considered appropriately, using advanced concepts of apprehension.

Creative virtuosity, in recognizing appropriate teamwork contributions, may lead toward more open, interactive, human-centered integration. So, there could be a calling for a legitimate role as rain-maker, apart from a role as manager, coordinator, administrator, or facilitator. Maybe explaining the guiding effort as cooperative navigation would seem more acceptable.

Intentions here deliberately carry somewhat beyond the manner in which personal conduct may be most commonly seen and explained. Some additional advisement may be helpful. Certain exacting, conceptual, psychological determinations have been known for at least a hundred years. One particularly well-known model derives from observations by the renowned psychologist, Carl Jung. Intelligent associations would reach back in time much further. Connections would also reach out toward divergent world civilizations and cultures. There are distinctive categories of intrinsic, innate stances or functions, which are individually actualized through inward-focused or outward-focused tendencies. **Rigorously extended determinations are becoming available, which carry immediate positive and practical implications – validating specific, characteristic positions and intonations.**

PRACTICAL IMPACT

Observations with greater authenticity, clarity, and value can be appreciated as being emergent. Otherwise, convictions can also be clouded by complicated, individualistic conditioning.

And, these kinds of inferences may be detected essentially in view of a reasonable preponderance of identifiable suggestive qualifications – rather than neatly decisive, deliberately quantitative markers or indicators. (Knowable imaginings are to be perceived differently than committed objectifications – perhaps more like auras than actualities.) Practice and judgment are implied.

CHALLENGES

One useful line of reasoning proposes the insight that any personal sensibility of awareness is actually a very fragile entity. Human consciousness has involved the adoption of layers and layers of characteristic, available memory mechanisms –as a means of identity protection. Such ingrained emotional and attitudinal devices can perform spontaneously, with an autonomous independence or insistence, as if in expectation of confrontation against situational circumstances. **It can take many years of practice and many years of experience for a person to come to terms with one’s own inbred internal mechanisms and internal devices.**

“In other words, relentless practice creates a database of experience that you can draw upon to make more enlightened choices.” . . . “Once you have gone through enough rapid innovation cycles, you will gain familiarity in the process and confidence in your ability to assess new ideas, and that confidence results in reduced anxiety in the face of ambiguity when you are bringing new ideas into the world.”

(David Kelley & Tom Kelley | *Creative Confidence* | PP. 48-9)

A wide variety of actual (or imaginary) encounters may not really need to be considered as threatening at all, beyond habitual, initial impulses. More enriching ways of being can be permitted to flourish. But still, all kinds of interferences can get in the way, at any point in time.

“Through effort, practice, and continuous learning, you too can re-imagine your life and career, once you embrace creative confidence.” (David Kelley & Tom Kelley | *Creative Confidence* | P. 256)

An effective understanding of psychological dynamics may seem implicit with regard to *Design Thinking*, as a collection of techniques and disciplines to foster the most productive interaction and collaboration.

FIRST STEPS

With regard to a deliberate detachment from any limited, accustomed observational space . . .

“David [Kelley] pointed out that Stanford – like all world-class universities, had Nobel-laureate quality researchers drilling deep into their own fields of knowledge. But he suggested that there are tremendous challenges in the twentieth century that aren’t going to be solved that way. . . . Rather . . . David proposed to Stanford to make at least a side bet in ‘going broad.’”

(David Kelley & Tom Kelley | *Creative Confidence* | P. 27)

A well-balanced appreciation for appropriate differentiation is needed. Any notion of diversity for the pure purpose of diversity is not sufficient. It is possible to move from well-intended accommodation to more beneficial involvement. Diversity, in and of itself, can still enforce entrenched group expectations. So acceptance of authentic differentiation may represent something entirely different.

For my own purposes, I have been maintaining three Relational Integration Prisms <RIPs>, in trying to situate what I do in view of larger circumstances. A <Comprehension RIP> would describe subtle, interpersonal interactions. A <Progression RIP> would distinguish effective collaboration factors. A <Motivation RIP> would recognize aspects of traditional values and virtues, applied in practice.

One additional means of surfacing agreement may be promoted through bringing artistic expressions and performances directly into the work environment. Cultural cognizance is especially implicated.

Another positive realization may be the knowledge that one is never all alone in the virtual space of creative intentionality.

Creative adventurousness may sometimes seem uncomfortably remote, away from the more immediate here and now. Relatedness and purposefulness sometimes have a way of allowing new interconnections to appear as if from nowhere in the due course of time. In and of itself, waiting doesn't always seem to work. A distracted gesture, or an unplanned interruption, can convey potent implications. Particular effects, such as those persistently represented through the traditional civil, cardinal virtues, may be found to carry an especially resonant impact. Intention will occasionally offer serendipitous, unpredictable, unexpected connectedness. Play on peripheral imagination.

John Roth
Palo Alto
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CREDITS

Creative Confidence

David Kelley and Tom Kelley

MATERIALS

ADEPT Essay

What Poetry Brings to Business (Boston Consulting Group)

Parallel Provisioning

Design Thinking Research | Hasso Plattner

Diagram: Diamond Matrix

Diagram: Spark and Leap

OODA Loop | Jeff Jonas IBM

Hedgehog in the Fog