The Art of Design Thinking

MAKE MORE OF YOUR DESIGN THINKING WORKSHOPS

JOSÉ BETANCUR

Brick Startup
Medellín, Colombia
The Art of Design Thinking by José Betancur - BrickStartup.co is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License, except where otherwise noted.
To my wife Marcela
and my daughter Violeta
Contents

Disclaimer vii
Introduction 1

PART I. MINDSET

1. The 4 Key Elements 7
2. Duration of the Workshop 13

PART II. BEFORE THE WORKSHOP

3. Build the Agenda 19
4. The Challenge 21
5. The Team 27

PART III. WHILE THE WORKSHOP

6. The Nine Rules 31
7. Idea Development 35
8. Observation Phase 39
9. Definition Phase 45
10. Ideation / Prototyping Phase 49
11. Test Phase 53

Help the author 55
About the Author 57
Disclaimer

This book is highly personal and full of my own experiences using, leading and working in different Design Thinking Workshops with various kinds of teams. I wanted to translate my experience to this book for it to be useful to others.

“The value of any practice depends on its context. There are good practices in context, but there are no best practices.”
– Michael Bolton

So in this book, you are not going to find best practices, but you will find a collection of what I have found to work for me in my workshops.
WARNING¹
Everything in this book may be all wrong.
But if so, it's all right!

1. Borrowed from The Music Lesson by Victor Wooten
Introduction

We have all probably heard several times the principle of “Failing fast and often” and many entrepreneurs associate it with Eric Ries’s Lean Startup methodology or the teachings of Steve Blank. However, the pioneer in this was Thomas Alba Edison, who made 1,000 unsuccessful attempts at inventing the light bulb. When a reporter asked, “How did it feel to fail 1,000 times?” Edison replied, “I didn’t fail 1,000 times. The light bulb was an invention with 1,000 steps.” By that moment it wasn’t called Design Thinking.

Design Thinking is about connecting ideas and methods from different areas of thinking, with the goal of creating new models, new connections, new patterns, and new combinations. As an enterprise application, it was born in 1991 from IDEO and Stanford University, although we could say it goes back to the work of Alex Osborn and other great thinkers who found creative ways of solving problems based on design experiences. It should be noted that what drove its subsequent momentum was not only a design program at Stanford University but the founder of SAP, Hasso Plattner. To see what the
D-School was achieving, he decided to donate large amounts of money and create a second D-School in Germany. From there, large companies have trusted in Design Thinking.

Design Thinking is about connecting ideas and methods from different areas of thought in order to create new structures, new associations, new combinations.

Although design is more often than not used to describe an object or result, in its most effective form it is a process, an action, a verb; A protocol to solve problems and discover new possibilities. We are not talking about design in the aesthetic approach but in a strategic one. Design Thinking as a key strategic factor to differentiation in the new markets based on the creation of value for the users.

“There’s no longer any real distinction between business strategy and the design of the user experience”
— Bridget van Kralingen, Senior VP of IBM Global Business Services

Hasso Plattner, Christoph Meinel, and Larry Leifer, of the Stanford D-School, laid out four principles for the successful implementation of design thinking:

- **The human rule**, which states that all design activity is ultimately social in nature, and any social innovation will bring us back to the ‘human-centric point of view.’

- **The ambiguity rule**, in which design thinkers must preserve ambiguity by experimenting at the limits of

---

1. Design Thinking: Understand – Improve – Apply (Understanding Innovation), Plattner, Hasso; Meinel, Christoph; Leifer, Larry J., eds. (2011).
their knowledge and ability, enabling the freedom to see things differently.

- **The redesign rule**, where all design is redesign; this comes as a result of changing technology and social circumstances but previously solved, unchanged human needs.

- **The tangibility rule**: the concept that making ideas tangible always facilitates communication and allows designers to treat prototypes as ‘communication media.’

The intrinsic nature of human-centered Design Thinking takes us to the next step: to use our observation, empathy, and understanding of the audience to design experiences that create opportunities that engage the audience.

What I mean by design is doing things with intention, trying to decide what’s important to somebody, building a bunch of prototypes and showing them around, developing a point of view and getting it out so that it has impact in the world. So design is really a process of making impact on the world by doing this kind of creation of something new to the world and then getting it out there.

- *David Kelly, Founder IDEO*
PART I

MINDSET
The 4 Key Elements

It is not overlooked that Google in its approach to Design Thinking: Design Sprint, focuses on being very specific in how to carry out the workshops. They have outlined in detail each one of the sessions of the five days in which they divide the work, and for the success of these describe four key points, which are in my view, the fundamental pieces in the development of any Design thinking or Sprint design workshop:

• Multidisciplinary team
• The creative process
• Focus on user outcomes
• The space of the workshop

MULTIDISCIPLINARY TEAM

In the Design Thinking workshops, we’re asked to solve complex and often extensive challenges. Problems were
the experience or knowledge of a single person is not enough. That’s why workshops are intended more to seek the effectiveness of a team than the capabilities of each individual. The diversity of a group allows bringing to the workshop the experience, methods, and models of different areas. To see problems through multiple unusual lenses, reveals different insights, and widens the scope of what’s imaginable.

Jake Knapp author of the **Sprint book**\(^1\) recommends a team of 7 integrants each with a particular role, but more than a role, with differing prior knowledge ideally on finance, marketing, customers, technology, logistics, design and decision making.

The team is vital for the development of the workshop, and the mix allow us to advance forward. At IBM, they have a saying: “**Empathy: first with each other. Then with our users.**”

When you’re focused on user outcomes, you succeed or fail as a team, not as “Engineering,” “Marketing,” or “Design”---and certainly not as individuals. This requires us to set aside own egos and build a foundation of trust and shared ownership across all disciplines.\(^2\)

**THE CREATIVE PROCESS**

Although there are many variants to the steps that must

---

2. Unlock your team’s creative potential, IBM Design
be performed in a Design Thinking workshop, the structure is the same:

**Observation – Empathy with users**

It is necessary to observe the behavior of people, their relationships, and their environment to be able to draw conclusions about what they want, and their explicit and implicit needs.

**Definition**

From the voice of the client make a problem formulation, concise, unique, that is closer to the needs of people and the brand.

**Ideation/Prototyping**

Go beyond the obvious, explore ideas that haven’t been tried before. Create a perspective shared by the team. The very act of constructing the prototype can evolve the idea, transforming it into something tangible, much more valuable by itself.

**Test**

Learn what works and what doesn’t, but learn from real users, from observation, and then iterate, go back to the drawing board if needed, prototype again or even return to the empathy stage.
Our users rely on our solutions to get their jobs done every day. Success isn’t measured by the features and functions we ship products with, it is measured by how well we fulfill our user’s needs.

Besides the team expectations, it’s important to never leave the user’s shoes and focus on their pains and gains. At the beginning of our workshop or in the middle of an experiment or when thinking about complications we need to re-focus on the user.

The environment plays a significant role in the development of the process itself, we know that it helps creativity, and foster communication or openness among participants. It must be a place that can be quickly adapted and one that allows the creation of different scenarios.
Over time I have come to the conclusion that whiteboards allow for a more practical idea, a good room is one that has more than 2 of these kind boards.
CHAPTER 2

Duration of the Workshop

Design Thinking processes are scalable and can take shape in a variety of formats, from the ideal 5-day used by Google in its Sprint to multi-week formats, or those that simply last a few hours. Anything goes in the time available and the depth of the challenge.

I suggest two durations of the workshops: a full week (5 days) or 3 days.

ONE FULL CYCLE IN ONE WEEK

My recommendation is to dedicate at least one full day to each of the five phases, best described by Jake Knapp of Google Ventures in the book Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days, as the basis of Design Sprint.

While it is possible to do the workshop in fewer days, it is important not to leave out the customer feedback...
phase, or customer validation phase. Ideally, having a day for each step is for participants to reflect on their ideas and have enough time to challenge them to be more disruptive.

Week of Design Sprint according to Google Ventures:

- Day 1: Understand
- Day 2: Sketch
- Day 3: Storyboard
- Day 4: Prototype
- Day 5: Validate

The difficulty with the realization of this type of workshops is the availability of the participants, especially if this is done in companies where it’s hard to have them outside the production line (responsibilities and day to day tasks) for a whole week.

“Traditional design sprints in the Google Ventures mode of five days, all day, that’s wonderful. If you’re a startup funded by Google Ventures, and you need your series A, you’re going to be there. But [when] you have 10 other things to do and people to manage, it’s hard. You can’t do all-day sessions.”
— Steve Fisher, Fundador The Republic of Quality

3 DAYS WITH FOCUS

Sometimes you cannot have the whole team together the full week, so a way I have found that works are to at least have the entire team in the first three phases only:
Understanding.

Sketch.

Storyboard.

Or seeing them in the most traditional mode of Design Thinking:

Empathy.

Divergence.

Convergence.

Then leaving a smaller team responsible for prototyping and validation to later complete the sprint.

The goal of this style of work is to have a clear view of the problem, the possible solutions and to create a draft of the business model (here it is useful to have a presentation/keynote that summarizes it), this could be the base to the prototype.
PART II

BEFORE THE WORKSHOP

Now, how do we start?
A review of what we have to have ready before initiating the process of Design Thinking.
Each phase is associated with some objectives, and therefore we must completely understand the agenda to be developed. It’s the roadmap that guides the evolution of the workshop giving the team the objectives of the different activities.

My recommendation is 90-minute activity strips allowing pauses to prevent the team from exhausting quickly and keeping their power up.

The agenda should not be a straitjacket; it’s more an adjustable plan that can linearly structure the sprint, however, what is non-negotiable is the goal of each phase. Since some ideas sound attractive enough, they are often promptly explored and turned into viable solutions, but without having gone through the filters, this practice skews the generation of new concepts and alternate solutions.
The definition of scope will depend on the maturity of the product or service which it is to be developed, being able to begin workshops in the stage of ideation or already that of acceleration.

A very ambitious design challenge may be difficult to execute and a tight fit may not be enough material for a week’s work. The problem needs to be flexible since it can be polished in the phase of understanding and empathy, where further discovery about the needs to be met are taken into account for the later activities.

You can’t forget that the ultimate goal is to finish the sprint with something that has a significant impact on both the business and the users.

A real challenge must meet the following criteria:

• Phrased as a question
• Broad enough for creative freedom.
• It’s user-centered.
• It refers to a specific target.
• It’s visible.

PHRASED AS A QUESTION

A Design Challenge starts with “How might we...,” or “What can we do to...” This encourages us to think creatively about solution generation.

BROAD ENOUGH FOR CREATIVE FREEDOM.

A good design challenge is open ended with no right answer, the question itself does not influence the approach or the format to find the solution. Also never list technical requirements, as this would foolishly restrict the team and prevent them from exploring areas that might bring surprising value and insight to the design.

Suppose an organization wants to increase the use of an education application for children and youth, so they propose the following question:
How might we ensure the use of our educative app?

From the input, the existing solution is assumed to have to be an application. However, from the point of view of the students, this is not necessarily so.

If we want to improve the user experience when studying, we must forget the previous solutions and open ourselves to the needs of the user, which gives way to the second criterion.

**IT’S USER-CENTERED**

User-centered requires framing the design challenge according to the user needs, putting us in their shoes. We can't forget that it is not an easy task because each of us has their pre-established point of view. In most workshops, you always start with that bias.

Nonetheless, it’s putting the customer’s needs first that makes innovation possible. This is the role of the facilitator, to keep the team under this premise. So after iterating, our challenge above would sound a little more like this:
How might we improve the educational outcome?

This new question is broad enough to allow for any result and engages the user’s need: “to learn.”

**IT REFERS TO A SPECIFIC TARGET.**

Counter-intuitively, highly specific problem statements can generate more solutions. Be specific about the job to be done and the people that you’re designing for.

As limiting the scope becomes necessary, our final challenge would be:

How might we improve educational outcomes for children and youth—particularly girls—in emergency situations?

**IT’S VISIBLE**

Write thoughts out on a large sheet of paper and post it
on a wall or have them at the top of a whiteboard. Keep those visible all the time.

Your Design Challenge should serve as a guide, something you can continually refer to during the creative process and in future feature arguments. Let it serve as a torch to help you sketch with intent and keep you on the route.
My ideal team for a workshop is six people, less than that and surely the pace will be very fast, but the desired depth will not be reached. Much more and this will complicate the roles.

However, note that I have seen workshops with more than 15 people working very well and efficiently. The point remains, that when we are in the stage of divergence in a large group, we will have many ideas with which to work with in reaching convergence. This can become a risk to meeting our agenda and could slow down the workshop.

As we said in the key points, it is important to have multidisciplinary teams. For Google Ventures, in a Design Sprint, the ideal team is seven people divided among the following roles:\[1\]:

1. Excerpt From Jake Knapp. “Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days.”
Decider

That person with decision-making power and the ability to make group decisions.
Example: CEO, founder, product manager, design director.

Finance expert

Who can explain where the money comes from (and where it goes)?
Examples: CEO, CFO, business development manager

Marketing expert

Who crafts your company’s messages?
Examples: CMO, marketer, PR, community manager

Customer expert

Who regularly talks to your customers one-on-one?
Examples: researcher, sales, customer support

Tech/logistics expert

Who best understands what your company can build and deliver?
Examples: CTO, engineer

Design expert

Who creates the products your company makes?
Examples: designer, product manager
PART III

WHILE THE WORKSHOP
Before delving deep into the development of the different phases of the creative process, I’d love to share the 9 rules, author Pauline Tonhauser has in her book “Design Thinking Workshop: The 12 Indispensable Elements for a Design Thinking Workshop.” As she points out a successful Design Thinking Team when committed to these rules moves forward to achieve significant progress and to have a fantastic workshop.

Here the nine rules from Pauline¹:

**Defer judgment!**

Clearly separate the stage of producing ideas and evaluating ideas.

**Go for quantity!**

Many ideas are better than a few since it increases

the probability of having ideas with exceptional potential.

**Build on the ideas of others!**

This provides new ideas or variations to form quickly. Keep in mind that is about the team effort, not an individual execution.

**Be visual!**

Sketches are like quick prototypes illustrating to others what you mean. Their ideas are likely to be picked up because they are readily identifiable.

**Encourage wild ideas!**

Especially extreme and unrealistic ideas have the potential to turn into truly new and unusual solutions.

**Stay focused!**

A lot of teams get trapped in arguments or get sidetracked by minor details of the original problem.

**Think user-centered!**

Assume the position of the user, and you will find the solution he needs.

**Have fun!**

A team that is having a good time will come up
with crazy ideas and can get through rough patches more easily.

**One conversation at a time!**

This makes the team a unit giving everybody’s thoughts and ideas space to breathe. Each team member is up-to-date.

I encourage you to go and read Pauline’s book and learn more about the elements she finds indispensable for a Design Thinking Workshop. She has great experience leading this kind of workshops with companies like SAP, Volkswagen and more. Also, visit her site to learn more about her consultancy in Design Thinking which is exceptional at [www.designthinkingcoach.de](http://www.designthinkingcoach.de)
CHAPTER 7

Idea Development

Creativity has a small role to play in development breakthroughs. Epiphanies are the consequence of effort, not just inspiration. And as Kirby Ferguson tells in his TEDx talk and his series “Everything is a Remix” no idea is completely original, as all ideas are made from other ideas.

"Inspiration exists, but it has to find us working."
– Pablo Picasso

And that’s what we need to do, work with the whole team to generate a lot of ideas, co-creating everything, a lot like an idea factory, where everyone has to be an indispensable part of the design challenge.

To be a good idea, it needs to be focused on the people, on how the idea fits the needs, problems, and their goals. That’s why it is important to understand how the idea gives value and usefulness to the feasible solution.
When we sketch a solution, it is important to ask, is this a technically possible idea? Or rather, can we implement it? These two questions allow us to understand if it is achievable and if it can be done.

**REFINED WITH EACH ITERATION**

The iterative essence of the process contemplates that we must continually return, not as a celebration of mistakes or failures, but an understanding that in each of them are opportunities for learning. Failing fast as is promoted in the Lean methodologies, allows us and our ideas to evolve sooner, and in smaller cycles that allow quick progress.

Building real prototypes gives us the ability to expose imperfections and inspire new ideas, or in the words of Tim Brown:

> “Fail early to succeed sooner”
> — Tim Brown, IDEO

The challenge is related to our ability to recognize patterns, build ideas, identify emotional meanings and be intuitive. It opens a door for us to be truly disruptive, not forgetting that the workshop is a design process. Take into account that the constraints associated with ideas are the anchors to the real world.

**AN IDEA IS NOT ENOUGH**

Innovation has sometimes been defined as “an excellent
idea, executed correctly.” Whenever we find an idea in action, we can hear many people saying that they had previously thought of that same idea before; however, they had only thought about it, none of them had acted.

That is to say, although a good idea is required, what is most necessary is the confidence to execute it, to make it a reality, as well as to persevere, because in all execution there will be failures to hold us back.

A very clear example of this emerges in 1977 when despite the skepticism, a product called “Press’ n Peel” hit the market. It was born nine years before an accidental discovery, a reusable form of glue. The enthusiasm of customers for the product was quickly depleted, to which the company responded by giving away samples to fuel interest. In 1980, the product was reintroduced as “Post-it Notes.” The initial success took to the humble Post-its 12 years.
CHAPTER 8

Observation Phase

OBJECTIVE

Discover the explicit and implicit needs of the people in the context to be able to satisfy them through the design.

“Design is really an act of communication, which means having a deep understanding of the person with whom the designer is communicating.”
— Donald A. Norman, The Design of Everyday Things

In this phase, you will need to engage in learning about others, the possible end users and the problem that you are seeking to resolve with the design challenge.

Watch your users in action, how are they solving the problem today, you need to learn everything about the context or situation they are against.

We must first identify “Why are we doing this?” and from there we can identify the actors, the distinctive kind of users or customers we seek to impact. It's important
to conduct research, interview these players and also experts, to develop a background knowledge that becomes the terrain to develop the solution.

ACTIVITIES

User Interview

Start a conversation, allow the user to be comfortable and tell their story, let the questions emerge from a free talk, listen to what there are telling you and what they aren’t. Ideally, the questions should be open ended.

Go to the interview with a plan, but not with a questionnaire, you need to let the flow go and not make a statistical analysis. Let the user/customer tell you everything even if it’s not related to the challenge.

There’s no better way to understand the hopes, desires, and aspirations of those you’re designing for than by talking with them directly.

– Ideo, Design Kit

Shadowing or Immersion

Tag along with people to observe and understand their day-to-day routines, interactions, and contexts. Doing this is a valuable way to reveal design opportunities and see how the solution to a challenge might affect or complement their behavior.
Conversation Starters

Are all about getting a reaction and sparking discussion. By suggesting some ideas and leading the conversation around the challenge. These aim to encourage the creativity of the participants and give a brief contextualization. The behind the scenes idea is to unlock the inner-child that all people have and start understanding the context around all the players.

When initiating conversation we must begin by finding the best way to generate a first sensibilization about the subject, and for that reason, it is important to define through which means participants are going to communicate their ideas. It is instrumental to use drawings or images that generate a visual connection with the conversation that you want to start.

Another method is to use short sentences about different points of view and ask participants to choose which they feel most identified with. This activity should not take more than 15 minutes, it is just a way to start the conversation, and from there you can acquire information on how to guide the rest of the session taking into account the initial impressions and biases of the team.

DELIVERABLES

Personas
Personas are archetypes built after conducting an exhaustive observation of the potential users/customers, interviews or shadowing. Each persona is a character profile whose role is to gather together the features of an existing target, and assume the attributes of the groups it represents: from social and demographic characteristics to needs, desires, habits and cultural background. They offer a clear and visible picture of the different kinds of users that are the center of the design activities.

**Persona Template**

**Empathy Map**

Tool to “put ourselves in the shoes of our client” to identify the characteristics that will allow us to
make a better adjustment between our products or services and their needs or interests. It is about knowing the following variables:

**What they see:** What the environment is and how it is; What friendships they have...

**What they say and do:** What their public attitude is, what they look like; How they behave, what contradictions they had...

**What they hear:** What do their friends, family, coworkers, bosses, and other influential people say (or tell them); Through which multimedia channels do they get information ...

**What they think and feel:** What really matters to them; What are their main concerns, dreams, and aspirations.
Empathy Map Template
CHAPTER 9

Definition Phase

OBJECTIVE

This phase is all about bringing clarity and focus to the design space. From the voice of the user/client/customer make a concise and unique problem formulation, that is closer to the needs of people; review the design challenge and see if we are heading towards it.

After becoming an instant-expert on the subject and earning invaluable empathy for the person you are designing for, this stage becomes about making sense of the information you have gathered.

ACTIVITIES

Referral collection

Even if design thinking is a team effort, we need to do this activity individually. Everyone in the team
must let their ideas flow and find existing components or ideas that can be the basis of the solution to follow. Remember, the best solutions come from similar problems in different environments. And we need to find them all.

**DELIVERABLES**

**Journey Map**

Allows you to identify and strategize for key moments in the product, experience, or service you’re designing. Describes the journey of a user by representing the different touchpoints that characterize their interaction with the design challenge. In this kind of visualization, the interaction is described step by step.

At the end, once the journey has been mapped, it can be used to highlight the gaps, pain points and opportunities for the experience of a costumer.
"A quote for persona that demonstrates emotion and/or job to be done. Make sure it sounds like something a real customer would actually say."

Journey Map Template
CHAPTER 10

Ideation / Prototyping Phase

OBJECTIVE

The ideation and Prototyping Phase is the most renowned stage on design thinking workshops. You will be confronted with having to think outside the box and with brainstorming an extremely vast number of ideas. As described before by the nine rules of design thinking, there is no space here to judge them, and no idea is rejected, it’s a fun process full of creative energy.

The best way to have a good idea is to have a lot of ideas.
– Linus Pauling

The team is going to produce a lot of ideas and it’s time to give them concrete form in order to explore possibilities, communicate, develop prototype concepts, and drive real-world outcomes.
Mindmaps

Making things visual and tangible has an essential role as noted before. During brainstorming sessions, drawing is a tool for dialogue, exchange and sharing creativity. Mind Mapping is a fantastic way to represent a person’s overall vision.

Mind mapping is looking for patterns and insights in a large quantity of data you collected. The goal is to establish criteria for the what-if idea generation phase. It’s more intuitive; It’s more creative; It’s more visual; it’s more engaging.

“When I want to do something analytical, I make a list. When I’m trying to come up with ideas or strategize, I make a mind map. Mind maps are organic and allow me to free associate. They are great for asking questions and revealing connections between seemingly unrelated ideas. I start in the center with the issue or problem I am working on and then as I move farther away I get better and better ideas as I force myself to follow the branches on the map and in my mind. The cool thing is that you allow yourself to follow your inner thoughts, which is different than making a list where you are trying to be complete and deal with data.”

– David Kelley, founder of IDEO

Rapid Prototyping

Build your prototypes soon, share them quickly, and keep learning.
Prototypes are intended only to communicate an idea—not to be perfect—you can quickly iterate, building on what you’ve learned. Be sure you’re building only enough to test your idea, and that you’re right back in there making it better once you’ve gotten the feedback you need.

DELIVERABLES

Affinity Maps

These are a tool that gathers large amounts of data (ideas, opinions, issues) and organizes them into groups based on their natural relationships.

Step 1 – Generate ideas
Step 2 – Display ideas
Step 3 – Sort ideas into groups
Step 4 – Draw finished diagram

The Affinity Map helps discover patterns, either because they are obvious or to break old patterns as we organize ideas in the form of relationships.
Affinity Map Process
CHAPTER 11

Test Phase

OBJECTIVE

The purpose of testing is to learn what works, and what doesn’t and then iterate. It involves producing user feedback as related to the prototypes you have developed, as well as earning a deeper comprehension of your users.

Testing guarantees that you come back to the essential core of design thinking allowing to Empathize and gain a better knowledge of the user/customer/client; it may drive a team to new insights that improve the way we Define a design challenge; it may generate new ideas in the Ideation stage; and finally, it might lead to an improved iteration of your Prototype.

ACTIVITIES

User Testing
When leading a user test on your prototype, it is ideal to employ the usual environment in which the users would use the product/service. The key is to get users to work with the prototype as they would in real life, then observe and learn from the experience.

Observe how your prototype is used, whether “correctly” or “incorrectly” and avoid the need to correct users when they misunderstand how it’s supposed to work. Don’t forget that mistakes are invaluable learning opportunities.

Questions are everything, don’t assume you know what the user means. Ask questions such as, “What do you mean by ___?”, and most importantly, “Why?”
Help the author

Did you enjoy this book? I hope so.

Authors depend on satisfied readers recommending our work to others. Can you help? It won’t take more than a minute.

If possible, write a brief review. It’s the simplest way to help attract more readers to this book.
About the Author

José Betancur is a serial entrepreneur.

He is the founder of KZ Labs, makers of Quick Graph, the best graphic 2D and 3D calculator for iPhone/iPad.

He’s also Chief Innovation Officer for the Multinational InterGrupo.

And has even taught creative thinking at the EIA University.

Betancur has been a public speaker for different events including TEDxMedellín. His essays are free at brickstartup.co, where you can sign up for a weekly curated newsletter.

You can also find him on Twitter using the handle @betancur.