

applied-
design-
video- **ETNOGRAPHY**



User Centred design

“While a new idea is a thought about something new or unique,
and making that idea real is an invention,
innovation is an invention that has a socioeconomic effect;
innovation changes the way people live.”

(Chayutsahakij & Poggenpohl, 2002)



(Chayutsahakij & Poggenpohl, 2002)



“...social innovations spring from social needs, rather than from technology, and are related to new ways of social interaction, behaviour and function... social innovations may have an even higher impact than scientific or technological innovation.”

(Darsø, 2001)

“... to really succeed, these products must be **reconciled to the needs and values** of the individuals, societies, and cultures to which they are being target.”

(Buxton 2007)



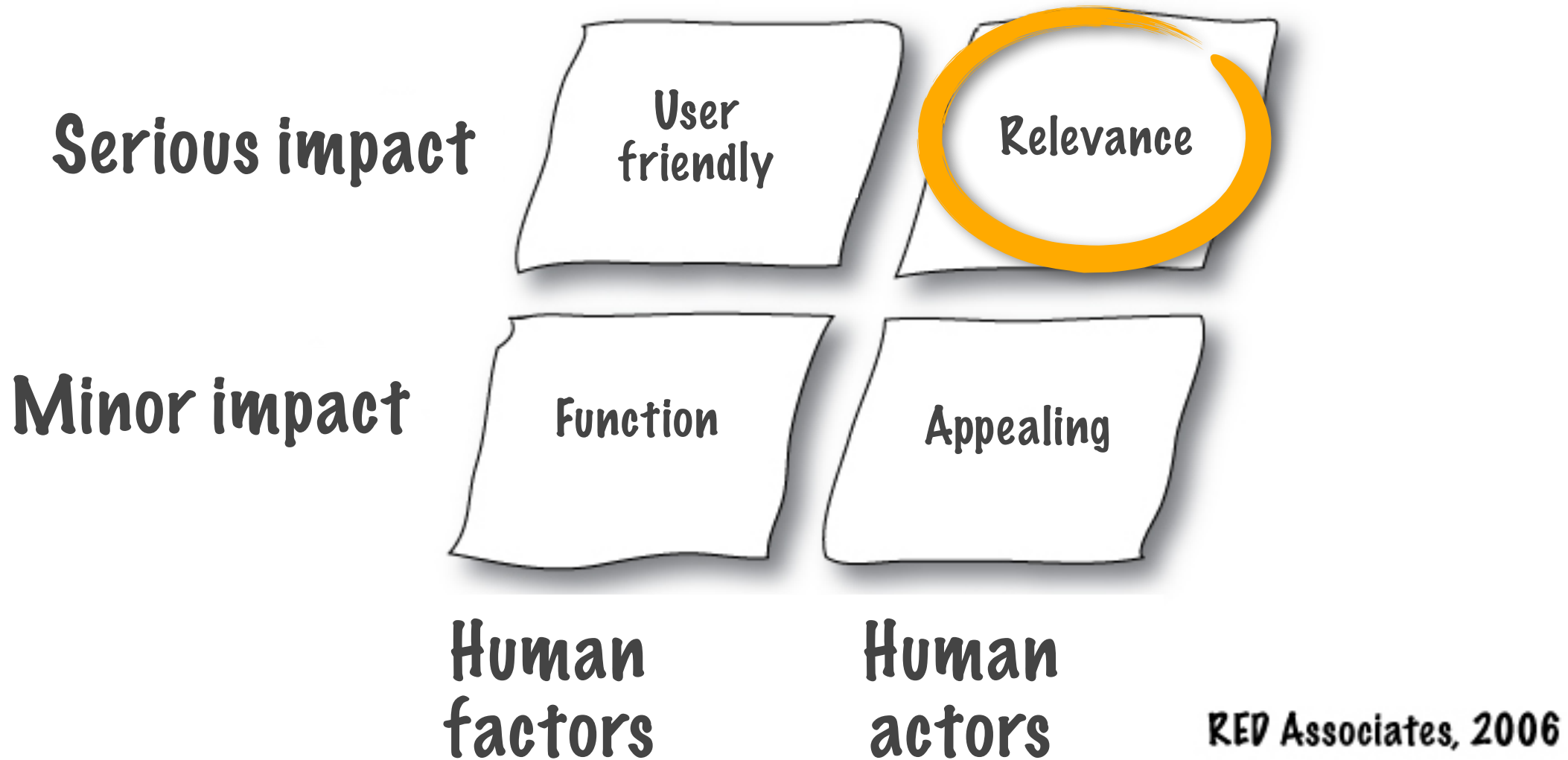
“Much work of the designer is less concerned with finding a solution to a specific problem *than with defining collectively what is the relevant problem and how to see it.*”

(Lanzara, 1983)

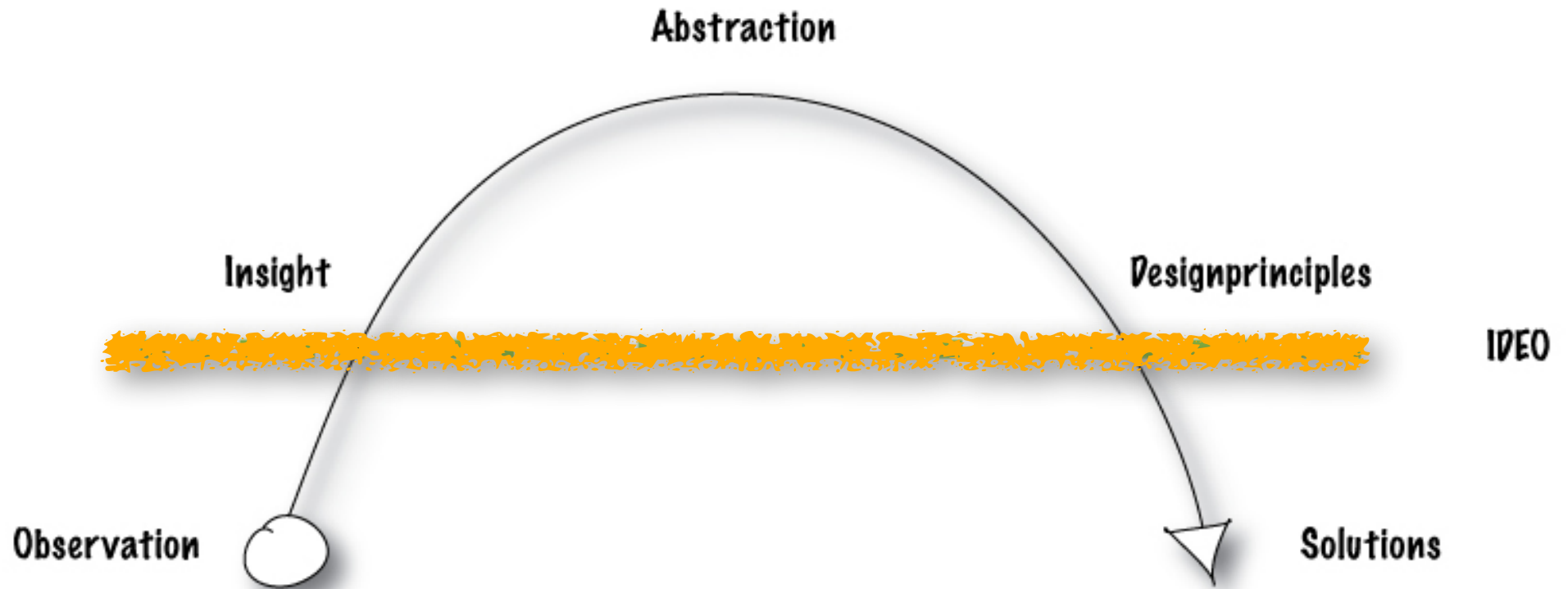


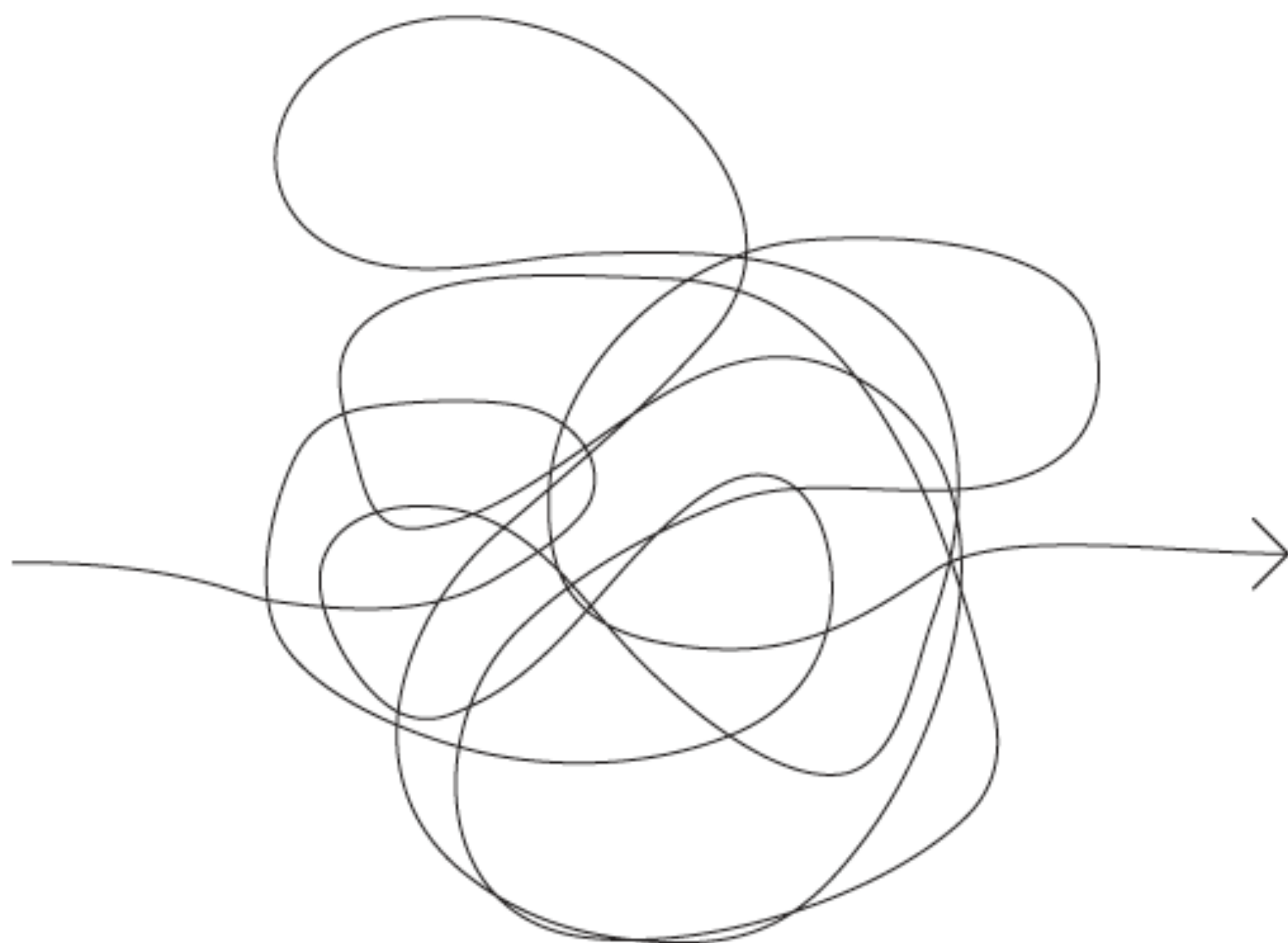
Methodologies within **social science** have proved useful and applicable for designers - especially ethnography, sociology, and psychology. **Design based** on field research tends to **foster better solutions to design problems** and it reduces the risk of the product failing on the market.

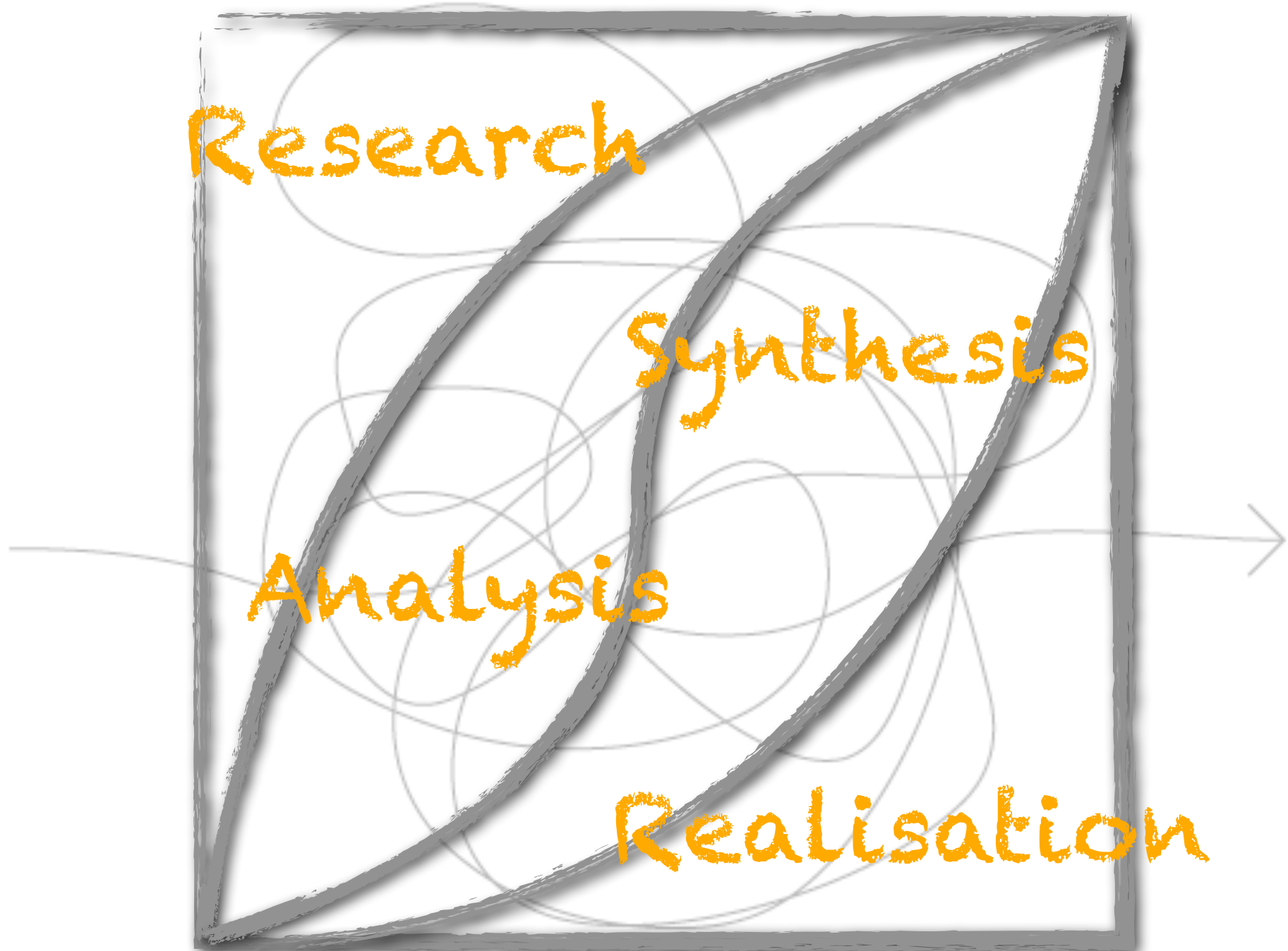
(Arnold Wasserman, 2004)



U CrAc How to create **VALUE**?







What people

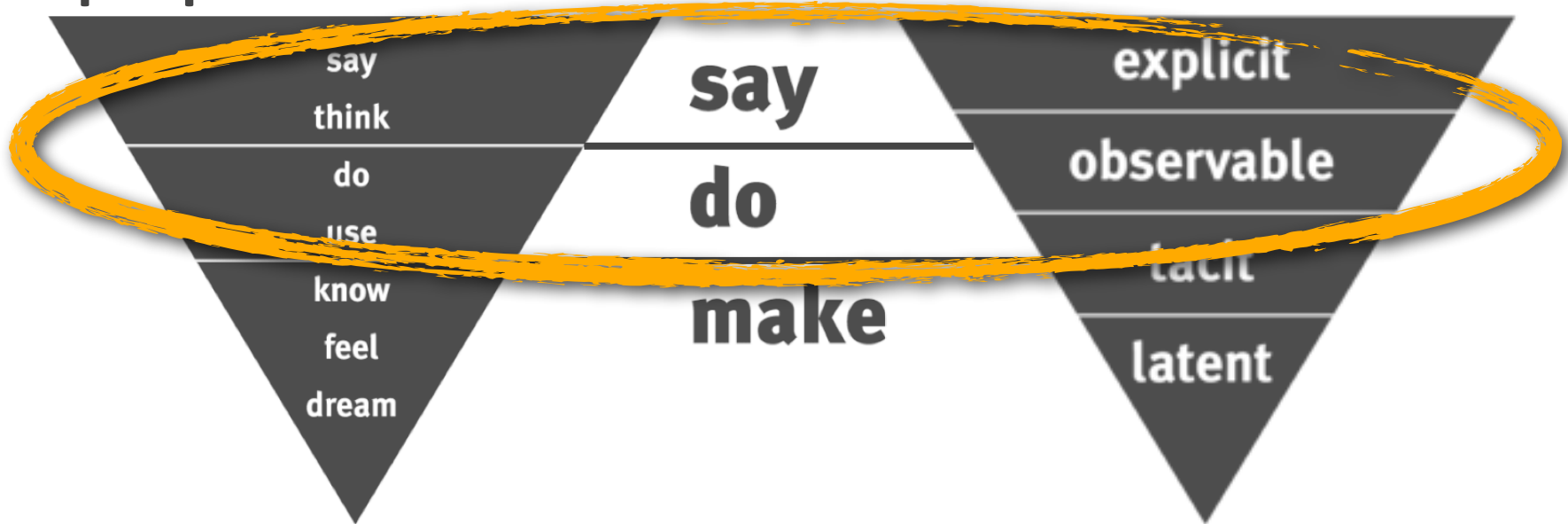
say

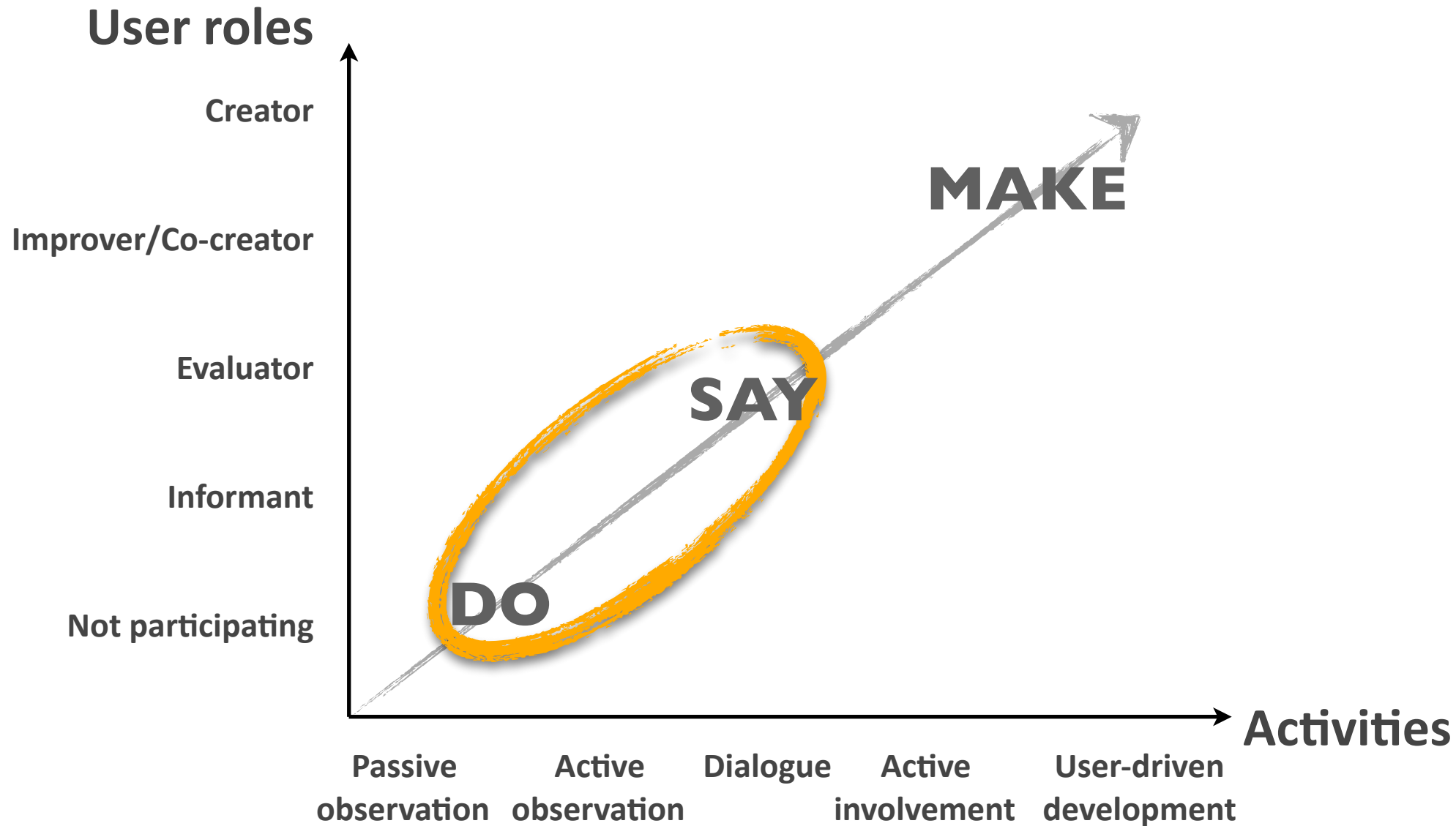
do

make

What people

tells about different needs:





Fieldwork

The ethnographer looks for generalities;

the designer looks for specifics.

The ethnographer avoids making judgments;

the designer is required to make judgments.

The ethnographer looks at a prolonged activity;

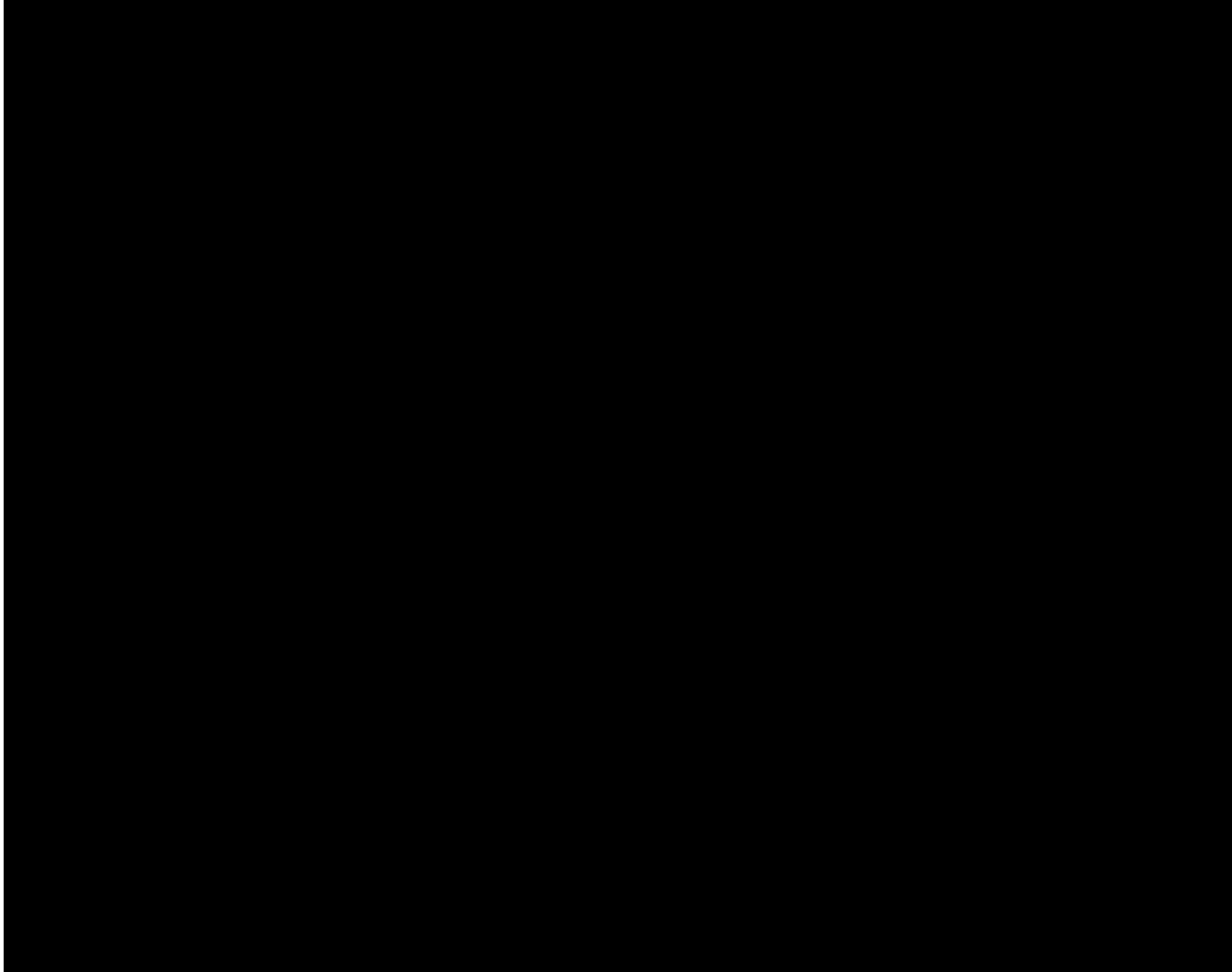
the designer requires information quickly.

The ethnographer is concerned with analysis;

the designer is concerned with synthesis.

Replacing a mechanistic way of doing “requirements elicitation” (Hughes & al 1994)

- **Work and life is more complex** than in ‘flow charts’, procedural manuals or even interview accounts
- Focus on **practices, actions, doings** rather than on categories and properties of **objects, artefacts, designs**
- **Embrace complexity** the following days to gain new insights



“You want to go there with your **mind as open as possible**.

You want to be surprised and you want to **let yourself be surprised**, and you want to put yourself where you can be as surprised as possible, and then you wonder what it is like, **how does it hang together**, what is the picture, and what should be your stimulus to intellectual work analysis.”

You will become surprised

.... and then **you will know what your expectations were!**

- **Surprise** can be

- Undesirable (for example, scary)

- Desirable (for example, exciting)

- **No surprise** can be

- Undesirable (for example, boring)

- Desirable (for example, comforting)

(Ylirisku & Buur 2007)



Why ethnography?

Situated interview

- Tell me what you do

Simulated use

- Show me what
you would do

Acting out

- Show me your
normal procedure

Shadowing

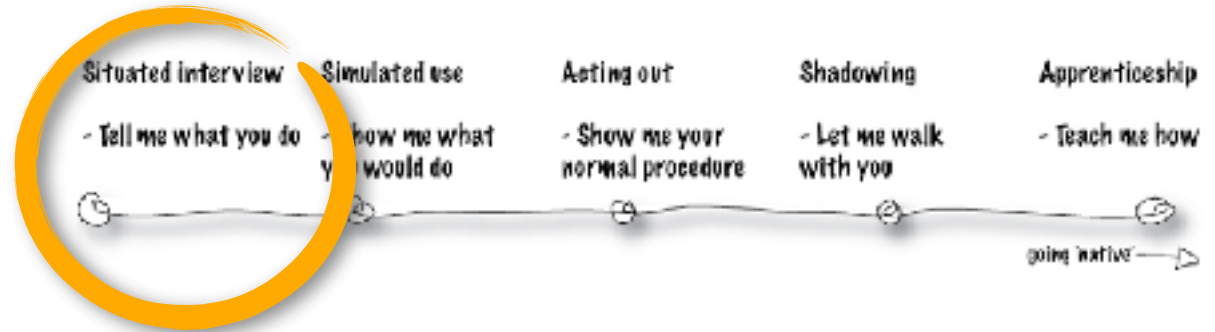
- Let me walk
with you

Apprenticeship

- Teach me how

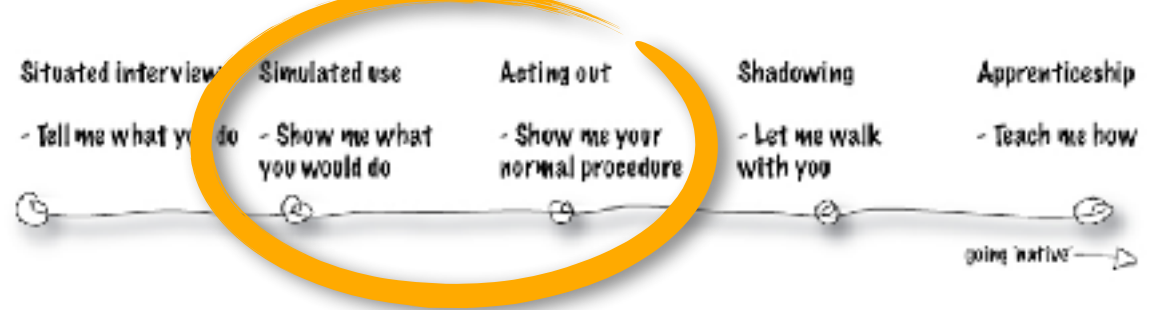
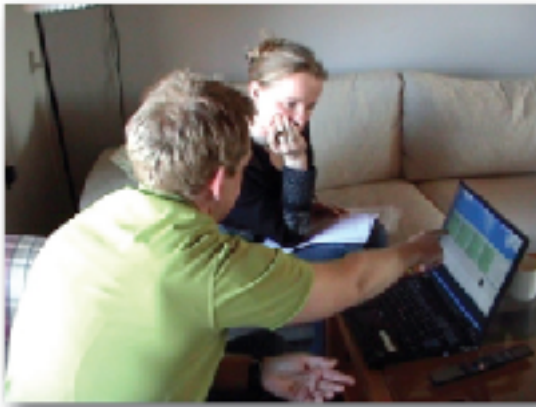


Bagger & Sperscheider, 2002



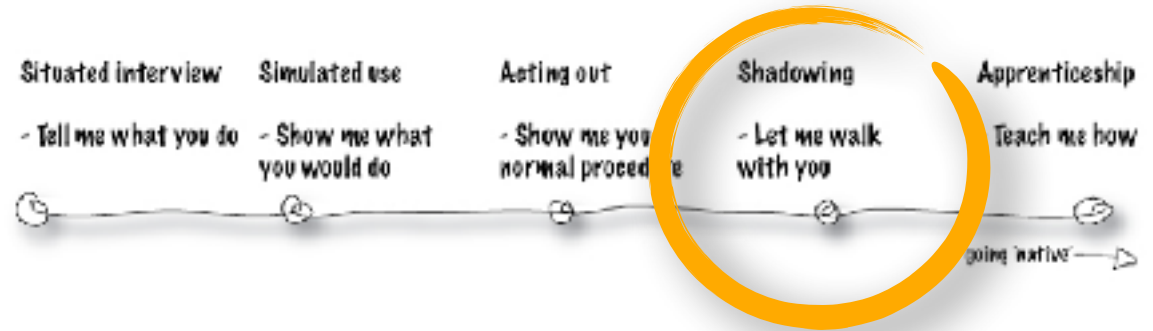
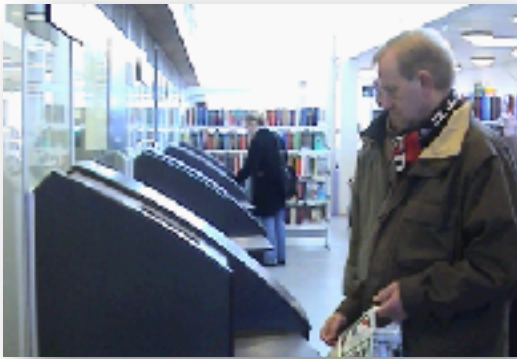
Method: Situated interview

- **Start with easy questions**
- **Prime the interview with self-documentation, or use observation as a help to being more reflective**
- **Ask open questions** rather than brief “yes” or “no” questions
- **Provoke details through details:** Ask concrete questions based on detailed context
- **Get a real practitioner:** Remember that someone who thinks s/he knows, such as the superior, does not have the same relationship to the practice
- **Ensure good sound quality**



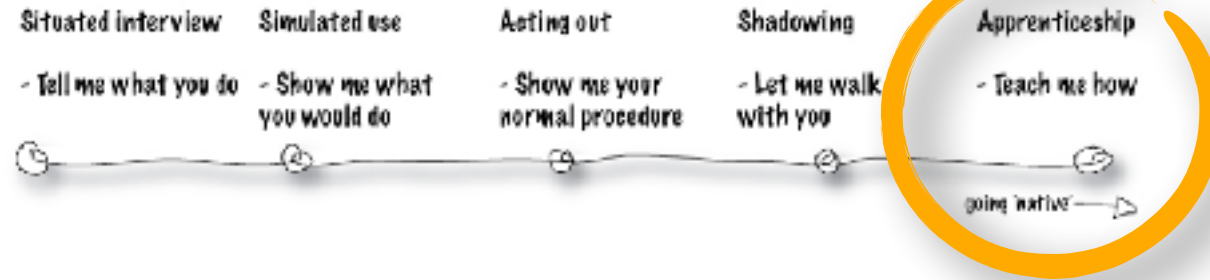
Simulated use & Acting out (in native settings)

- Frame the situation in a **proper environment** with appropriate tools
- Prepare props if future-oriented acting is desired
- Establish a **relevant orientation**: When, who, and what are usually good facilitating questions
- Use video in the same way as in shadowing



Method: Shadowing (observing people on the move)

- **Keep the person in the picture all times**
- **Follow** what the user is doing and where his/her **attention** is directed towards
- **Use your feet to zoom**
- **Keep up with the pace of the user**
- **Remember that if you cannot hear, neither can the camera**
- **Let the video run continuously**
- **Allow the “user” to control what can be videotaped**



Apprenticeship & Co-exploring

•For designers

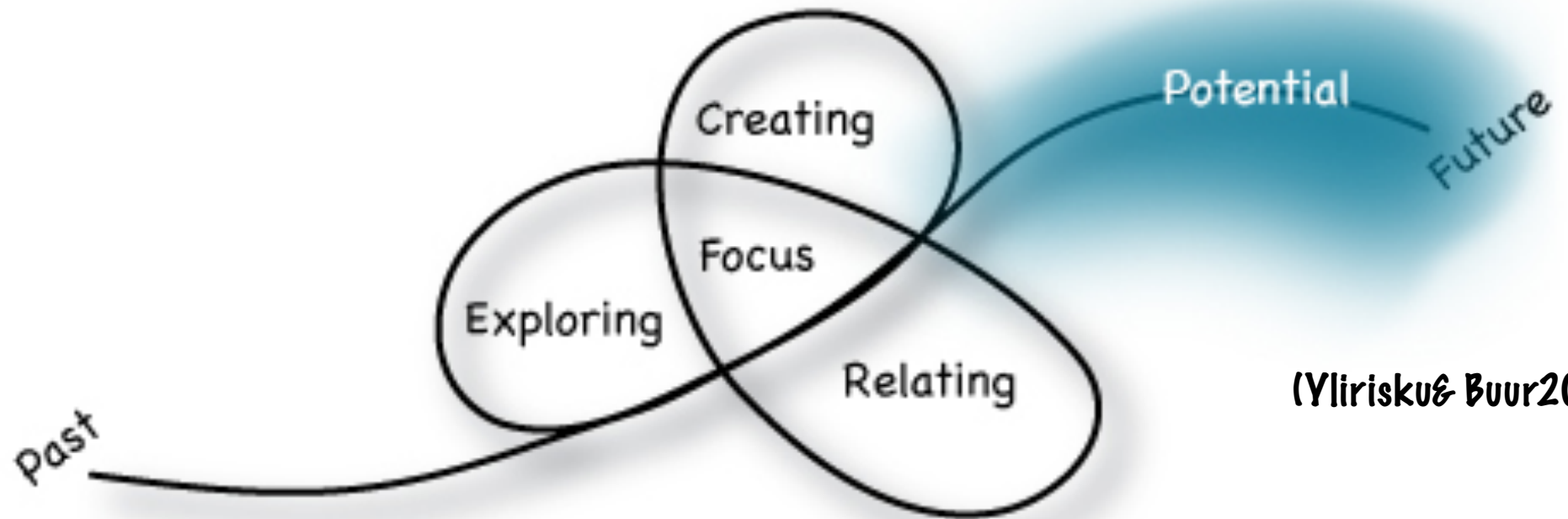
- Entering new realms of user contexts and practices
- What is there, what may change in the future

•For the users

- Triggers a reflective process
- Enable them to see their practices in new light
- A participatory task to move towards change

Fieldwork with video

Why video?



(Ylirisku & Buur 2007)

Video offers an opportunity to study who people are and what they do:

Who - learn about needs, values, experiences, beliefs, desires...

How - learn about skills, capacities, abilities, working routines...

Where - learn about the context and culture



“Only film or video can record the realism of time and motion or the psychological reality of varieties of interpersonal relations... In anthropology film or video is not only the complete way of recording choreography, but also the most **direct way of analyzing** communication,

dance, or ceremony, where so **many elements are in motion** together. In this situation human memory and notebook recordings become wholly inadequate and highly impressionistic.

The special value of film lies in their ability to record nuances of process, emotion, and other subtleties of behavior and communication...”

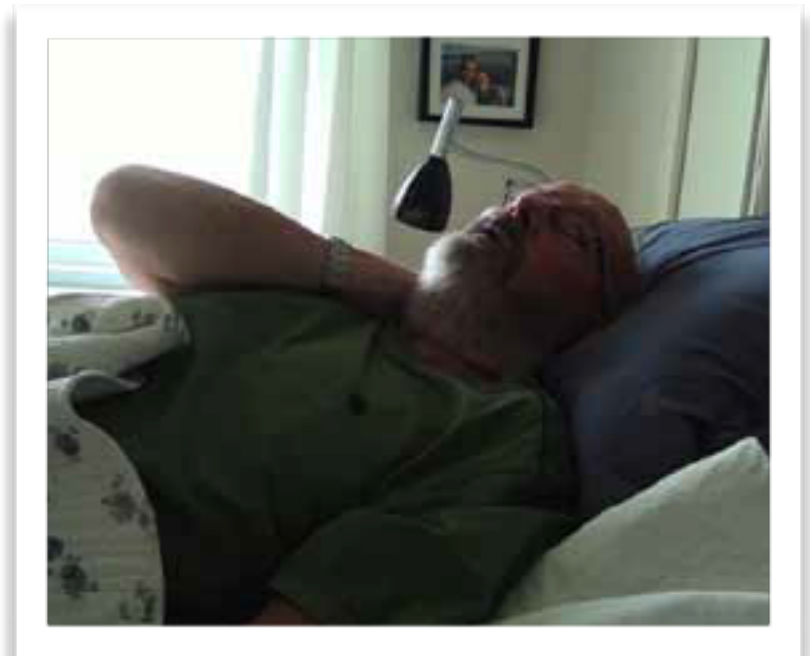


Why video?

bla bla manageable technologies bla bla

“Video-observation formår at gribe hverdagen og fæstne processer i **håndterbare teknologier**, der dag for dag bliver stadig mere tilgængelige for den enkelte. Video-observation dokumenterer et **udsnit af virkeligheden** og kommunikerer budskabet på en umiddelbar og forståelig måde til modtageren. **Video-observation er situativ, participatorisk og demokratisk** i sit væsen...”

bla bla situated, participatory & democratic bla bla



bla bla selected part of reality bla bla

sorry he is danish



(Botin et al. 2007, s. 131)

Why video?

Video offers the opportunity for a **emphatic interpretation in addition to the rational interpretation** - it allows people to be sensual, emotional and experiential.

“The mixture of analytic reasoning and sensual experiencing in perceiving and conceptualising meanings makes interpretation and art in itself. **Video has the capacity to serve up details for analytical scrutiny as well as to provide verisimilitude that forsters empathic engagement with people and situations.**”

(Ylirisku & Buur p. 95)

- create an interviewguide and practice it
- remember the 'why' questions
- agree on roles:

interviewers

in charge of camera

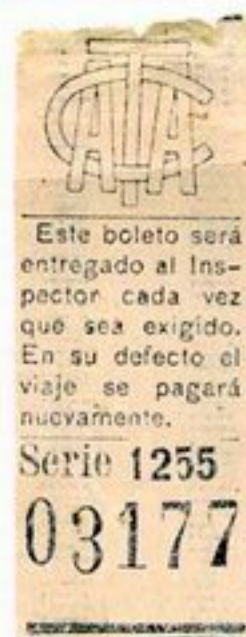
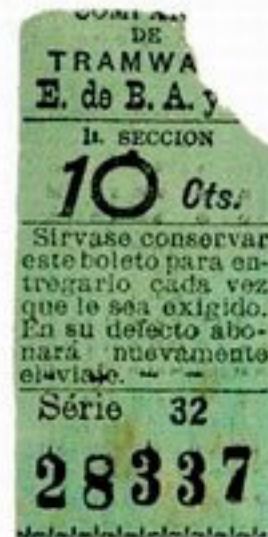
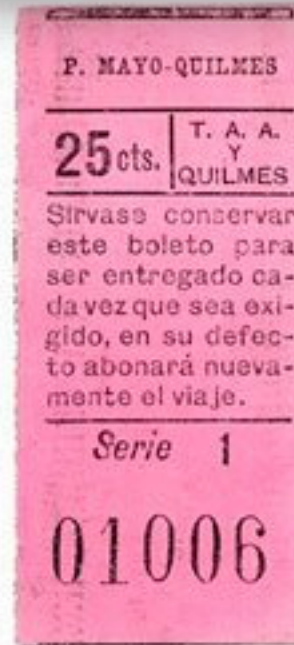
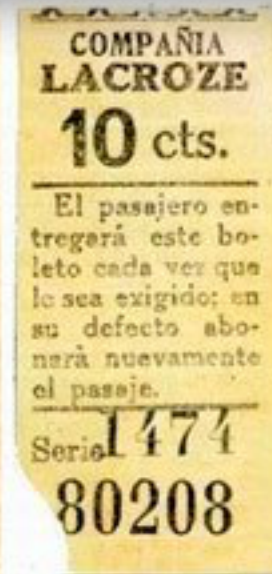
note-taker

photographer

other roles (?)

U CrAc Going traveling?

Keep tickets, etc. as documentation



Needed stuff....

What would you like to be ready in the workshopspace on thursday?

Post its

Chalk

