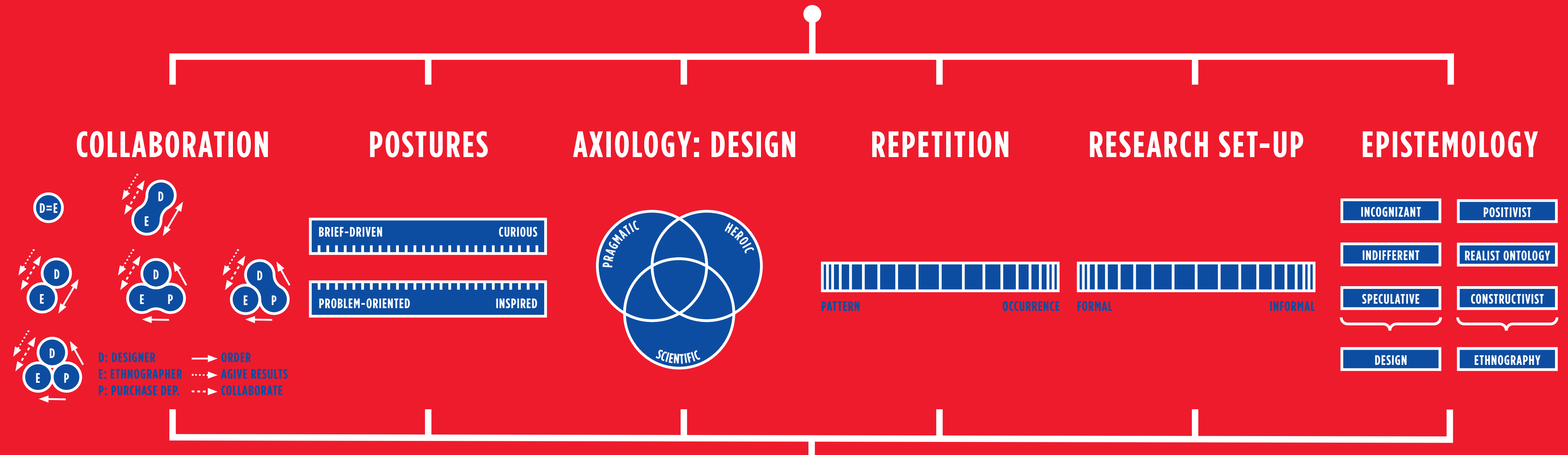


# BEYOND DESIGN ETHNOGRAPHY

## DESIGNER'S STANCE



## HOW TO ...

### ... PRODUCE OBSERVATIONS?

**WHO AND WHAT SHOULD I OBSERVE?**

Random, Homogeneous, Maximal variation, Extreme cases, Opportunistic, Comparative methods, Beyond-users (non-users, stakeholders, experts), Analog situations, ...

**HOW SHOULD I DO?**

Interview (Onsite/Offsite, Individual/Group, With video traces/without, One shot/repeated), Observation (participant/non-participant, One shot/repeated), User-generated data (Photo, Diary), Probes and prototypes, ...

### ... ANALYSE OBSERVATIONS?

**WHAT DO I GET?**

Pictures, Video, Notes, Recorded interview, Sketches, User-generated data, Metadata, Personal notes (memorias, emotions, questions, hypotheses), ...

**HOW TO DISCOVER CATEGORIES?**

Affinity diagram, Cluster identification, ...

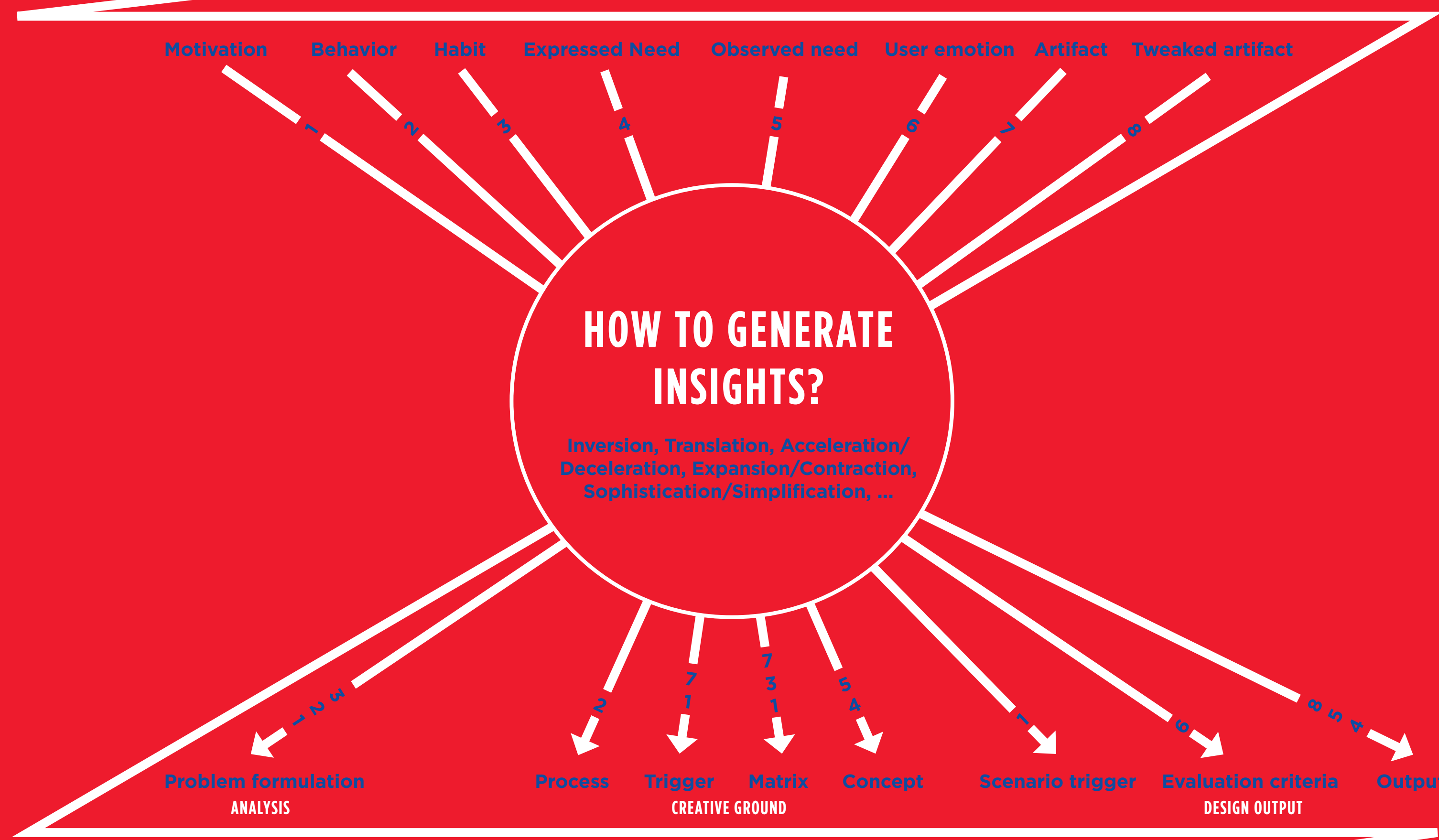
**HOW TO USE THEORIES?**

Activity Theory, AEIOU, Goals Objects Problems, Interaction Users, PDSTA, A(4), ...

Different balance of outputs produced in the analytical phase

### ... TURN OBSERVATIONS INTO CREATIVE OUTPUTS?

**HOW TO STRUCTURE OBSERVATIONS?**



### ... DESIGN PROTOTYPES?

## DESIGN OUTPUT!

This poster describes practitioners' tactics and is meant to help designers, students and consultants to challenge their own perceptions and update their approaches.

It describes the wide breadth of approaches used by designers to frame their work, get inspiration or speculate about plausible futures.

Is there such a thing as a "designerly" way of knowing people? This project conducted at HEAD - Genève addressed the role of people-knowing in interaction/media design.

What do designers mean when they say they're going to do "ethnography" and "field research"? What are the relationships between observing people and designing products or services?

—HEAD  
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# HOW DESIGNERS PRACTICE ETHNOGRAPHIC RESEARCH