

Bruk er alltid bruk av «noe»

Om tingene vi bruker + bruk & brukere som begreper

Tone Bratteteig

Hva mener vi med begrepene bruk & bruker?

bruk er en aktivitet, ofte del av en større aktivitet, der en eller flere artefakter (ting) er viktig

bruker(e) er en person eller en gruppe av personer (*hvem*)

- som har omgang med ting, teknologi, tjenestetilbud, arkitektur og/eller infrastruktur, altså artefakter av alle slag (*hva*)
- i en kultur eller under naturgitte omgivelser over tid (*hvor og når*)

- bruk er en en relasjon mellom
  - betingelsene for aktiviteten

  og

  - kunnskap, kompetanse for å gjøre bruk av tingen i aktiviteten

- verktøy, redskaper
- objekter
- kontekst, rammer, situasjon

Bruk er alltid bruk av «noe»

- en aktivitet i seg selv som inngår som del av en (større) aktivitet



https://arkiv.klassekampen.no/article/20160805/PLUSS/160809869



https://www.dnt.no/artikler/turtips/4724-fem-fine-sykkelturer/



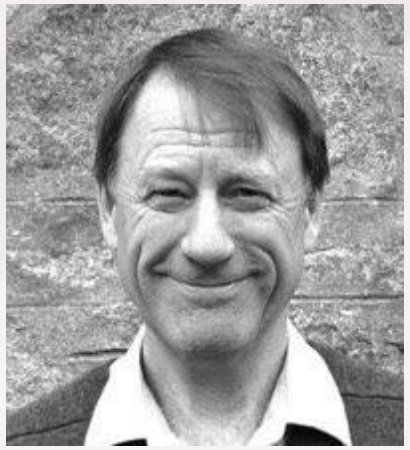
kilde: Nøsen yoga & N UiO instagram



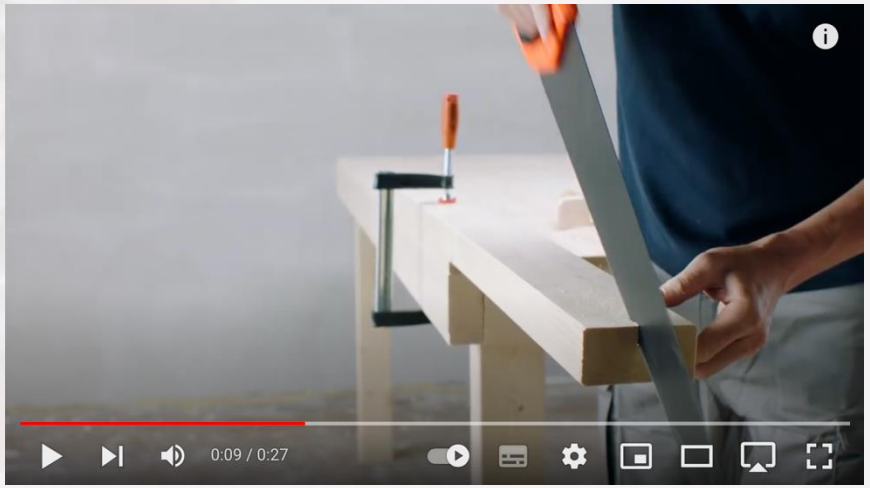
Tim Ingold om bruk

- *use is what happens when an object, endowed with a certain function, is placed at the disposal of an agent, intent on a certain purpose (Ingold 2010: 56, fra "Walking the plank")*

- bruk er det som skjer når
  - et objekt med en bestemt funksjonalitet (nytte)
  - stilles til disposisjon for en bruker (brukbarhet)
  - som har til hensikt (intensjonalitet)
  - å realisere et bestemt (for)mål (aktivitet)



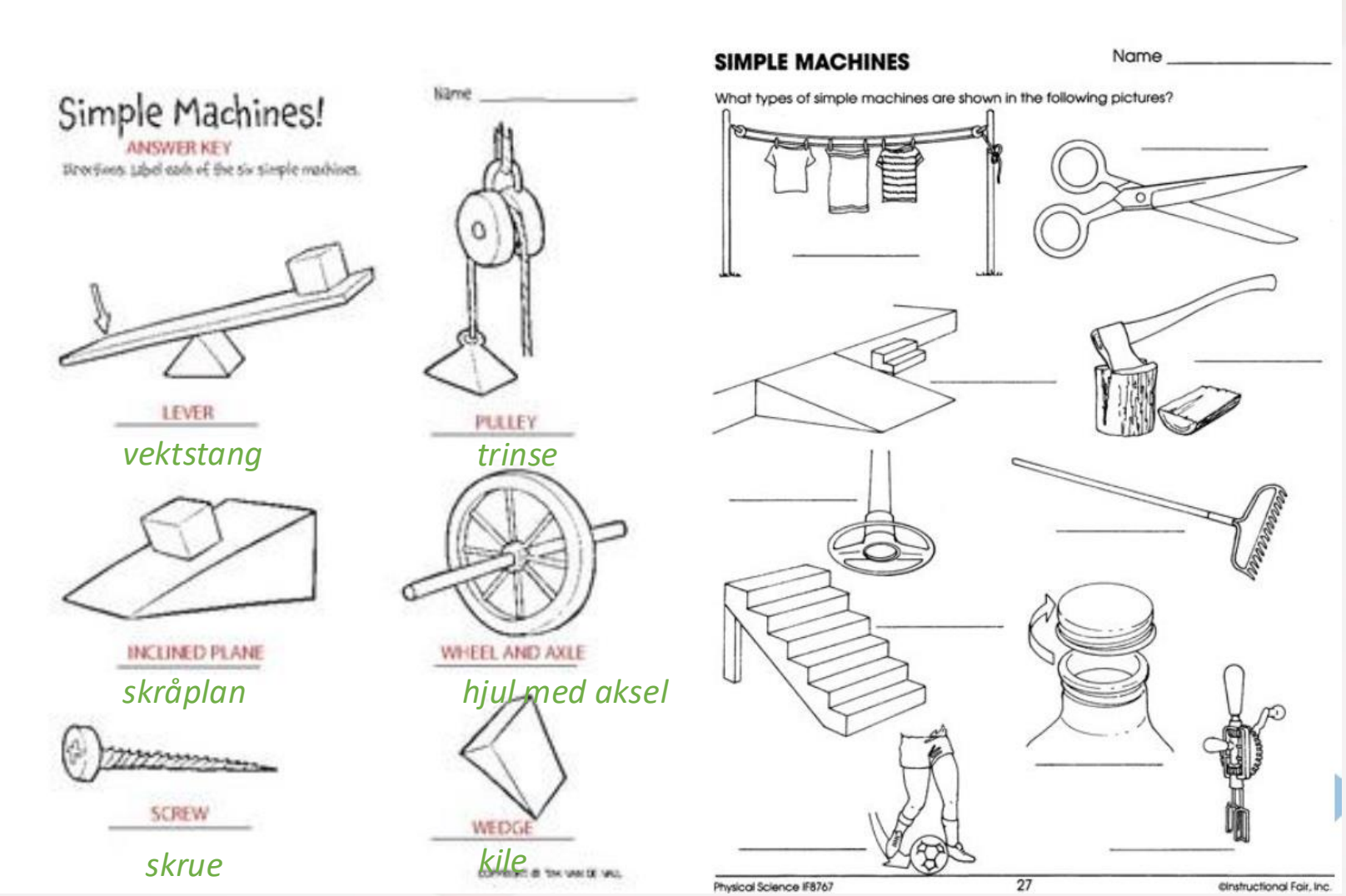
https://www.thebritishacademy.ac.uk/publishing/review/32/why-anthropology-matters/



https://www.youtube.com/watch?v=LT2lOJnKZhA

Det vi bruker

- Ting
- Gjenstander
- Objekter
- Redskaper
- Verktøy
- Instrumenter
- Apparater
- Maskiner
- Automater



Artefakten i bruk: forlengelse av kroppen eller en ting i seg selv?

Heidegger:

«ready-to-hand»: «zuhanden», «Griffbereit» vs.
«present-at-hand»: «vorhanden»





https://eternalisedofficial.com/2021/02/02/ready-to-hand-and-present-at-hand-heidegger/

Når artefakten får (tar) oppmerksomheten



Pete Pinnell «Thoughts on cups»

ca. 16.00

https://www.youtube.com/watch?v=WChFMMzLHVs



https://www.nrk.no/trondelag/slik-bor-du-ga-pa-glatta-1.12819230

Bruk (av noe) kan foregå på mange måter

der relasjonen mellom bruker og artefakt er forskjellig

- forstå artefaktet og hvordan det skal brukes
- tilvenning og lage vane
- læring og mestring
- omgåelser og kreativ bruk
- misbruk

…



Brukssituasjon

= karakteristika som påvirker hvordan artefakten blir brukt

Brukssituasjonen karakteriseres ved

- en eller flere personer
- som har ulike interesser, verdier, identiteter og behov,
- og som utfører gjøremål, oppgaver eller aktiviteter,
- under bestemte fysiske, sosiale og kulturelle forutsetninger,
- i en bestemt fysisk, kulturell og sosial kontekst

forklarer hvorfor forskjellige personer bruker samme artefakt forskjellig

bruk er en en relasjon mellom
- betingelsene for aktiviteten

- verktøy, redskaper
- objekter
- kontekst, rammer, situasjon

og
- kunnskap, kompetanse

Technology as an Occasion for Structuring: Evidence from Observations of CT Scanners and the Social Order of Radiology Departments

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New medical imaging devices, such as the CT scanner, have begun to challenge traditional role relations among radiologists and radiological technologists. Under some conditions, these technologies may actually alter the organizational and occupational structure of radiological work. However, current theories of technology and organizational form are insensitive to the potential number of structural variations implicit in role-based change. This paper expands recent sociological thought on the link between institution and action to outline a theory of how technology might occasion different organizational structures by altering institutionalized roles and patterns of interaction. In so doing, technology is treated as a social rather than a physical object, and structure is conceptualized as a process rather than an entity. The implications of the theory are illustrated by showing how identical CT scanners occasioned similar structuring processes in two radiology departments and yet led to divergent forms of organization. The data suggest that to understand how technologies alter organizational structures researchers may need to integrate the study of social action and the study of social form.•

Varianter av brukssituasjoner

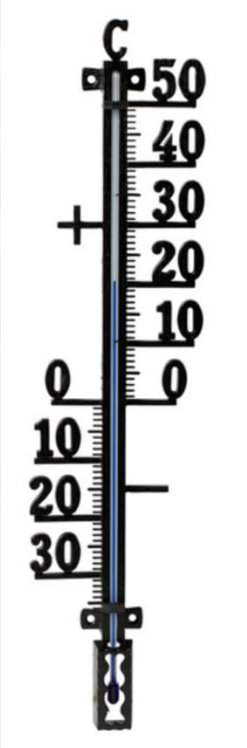
som påvirker bruk

- bruker har en bestemt hensikt / ønsker å oppnå bestemte resultater
- bruker forfølger en mulighet som tilfeldigvis byr seg fram

=> omfatter altså både sterk målretting og noe som inntreffer mer spontant basert på innskytelse

- bruken er en ordinær og rutine-basert aktivitet eller en sjelden eller sporadisk hendelse
- bruken skjer på et bestemt sted, men kan best forstås i den større sosiale og kulturelle sammenhengen den inngår i
- resultatet av bruken kan være at man løser et problem, men også at man havner i trøbbel
- skillet mellom bruker og det som brukes kan være tydelig eller utydelig, f.eks. ved at bruken er sømløs eller at bruken «setter seg i kroppen»

Digitale redskaper og digitale objekter





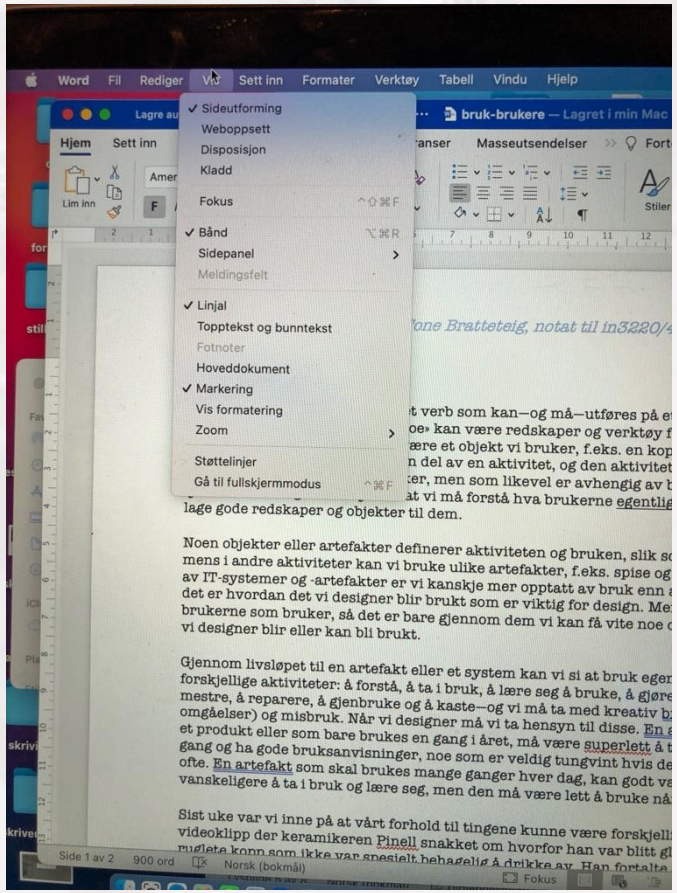
Kilde: Forskerfabrikken

Digitale redskaper og digitale objekter

en PC er …

- et (data)*verktøy*
- et arbeids*redskap*
- en (data)*maskin*
- en *automat*?
- et *apparat*?
- et *instrument*
- ett (element i) et lokalt og globalt *system*

  (En datamaskin som er frikoblet fra systemer og maskiner utenfor seg selv er bare en avansert skrivemaskin)



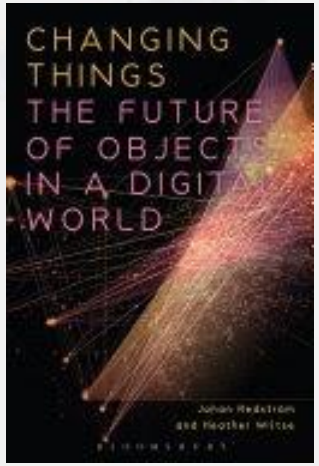
Også bruk av digitale artefakter er kognitivt-motorisk, dvs. bevegelser som innlæres og avlæres

- *Scrolle / sveipe*
- *Touch / taste-trykke*
- *Dreie (en dreieskive)*

Johan Redström + Heather Wiltse









PRESS PLAY: ACTS OF DEFINING (IN) FLUID ASSEMBLAGES

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ABSTRACT

Although design continuously has been expanding its scope of concern and intervention from products to processes, experience, and entire product and service ecologies, 'things' remain central to how we think about design and use. But 'things' have changed. Contemporary materials, technologies and contexts of design and use, we argue, now result in 'things' that need to be understood as *fluid assemblages* rather than traditional objects. These often combine a surface-level simplicity of use with dynamic, sophisticated, and hidden back-end complexity.

In order to investigate these issues we consider a simple design case and how it has evolved over time and through technological developments: that of pressing *play* to listen to music. Noting the tendencies in the ongoing evolution, with focus on the simple design element of the 'play' button, we suggest that traditional distinctions between design and use are breaking down. Coming to grips with the materials and ecologies of contemporary design practice thus requires the development of design theory and methodologies that allow us to articulate and bring into focus these significant new dynamics.

INTRODUCTION

For the past couple of decades, we have learned that design has moved from product to process, from object to experience. We have also learned that products can not be designed as if they existed in isolation, but that we need to understand them as part of product and service ecologies (Forlizzi 2008; Stolterman et al 2013), not to mention the intricate social and material fabric of people's lives. Indeed, there are now many bids for what it is that design designs, ranging from physical forms to social innovations. And yet, 'things' remain central to how we think about both design and use. But we need to ask the question of what has become of things. More specifically, we need to look at what defines 'thingness' to us, and how design goes about to design it.

One of the more intriguing paradoxes of contemporary design in general, and perhaps of design in the digital domain in particular, stems from our rather complicated relations to complexity and simplicity. To understand the background of these relations, we need to turn at least back to the days of HfG Ulm in the early 1950's, and the search for clear and functional design of technical objects on one hand, and a growing interest in increasingly complex products and systems on the other. At Hfg Ulm, we see early examples of both the kind of industrial design still today highly influential in the technical domain (think Dieter Rams, one of its students) and the first steps towards making design an interdisciplinary project set up to deal with 'wicked problems' (think Horst Rittel, professor in design methodology). It seems we carry two important ideas from our past: a striving for simplicity and a concern for complexity.

While the striving for simplicity certainly is a concern for usefulness and utility, it is also an aesthetic orientation. Indeed, if there is one well-known phrase that captures the Modernist aesthetic, it would probably be 'form follows function'. To say that it is an aesthetic orientation is not to criticize it, but to suggest that it is a part of a worldview inherently tied to a certain way

RE:Definitions of use

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What does it mean to use something from a design point of view? As an alternative to role-based accounts of designers and users, this paper presents an act-based account that centres on what it is we do rather than who we are. More specifically, the paper analyses relations between design and use with focus on how open a design (process) is with respect to definitions of use through use; *from well-defined influence from specific user tests on design decisions, via extensive user participation in the design process, to open-ended design processes that extends into what we otherwise understand as use. Thus, it transforms the relation between design and use into a question not of who, but of* how.

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Keywords: design processes, design theory, philosophy of design, User-Centred Design, user participation

What follows can be considered a conceptual exercise. It is an exercise aimed at capturing some aspects central to User-Centred Design without accounting for the notion of the 'user'. To explore a different perspective than the role-based account of relations between designers and users – literally evident in notions such as User-Centred Design – this exercise aims to focus on what it is people *do* rather than *who* they are with respect to a design process.

Though the idea of discussing User-Centred Design without accounting for *users* might seems like a contradiction in terms, there are at least two reasons to do so. The first reason is certain problematics related to the notion of users in User-Centred Design (cf. Redström, 2006). In particular, referring to 'users' during design seem to assume that there already are users of things not yet designed, thus obscuring the complexity of what actually happens as someone starts using a thing, as someone *becomes* a user. The second reason relates to a range of emerging tendencies towards more open-ended design – for example, in design approaches focussing on notions such as appropriation, reconfigurability, customisation, and forms of extensive user participation.

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Another set of issues relate to how notions of form and form-giving are changing as a response to new technologies and materials. For example, as a result of increased interactivity, the form of a technical artefact reflects not only the

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Redström & Wiltse begrep

fluid assemblages

= *assemblages because they are made out of a diverse range of material and immaterial resources both contained within the object as it appears in front of us as well as located elsewhere in the network; fluid because their precise forms are assembled in runtime and thus change continuously.* (s. 2)

- *often combine a surface-level simplicity of use with dynamic, sophisticated, and hidden back-end complexity*. (s. 1)

- *the fluid assemblage is never really made, at least not in the common sense that a bottle is made. The fluid assemblage is continuously in the making, in ways that intertwine acts of design and acts of use over time* (s. 9)
- *a distinction between acts of design and acts of use … 'design' causing the thing to come into being, and …'use' using the thing for some purpose*. (s. 9)

Redström & Wiltse sitater

- *This simple act of pressing play has remained quite consistent, even as the complexity of the underlying systems that make the playing possible has increased tremendously*. (s. 2)
- *The physical cd drive may not seem much different than that of a classic cd player, but the fact that it is now operated by software marks a key shift*. (s. 4)
- *we reach this situation of dynamic customisation there is no longer any single, stable 'object', that can be viewed 'objectively'.* (s. 7)
- *shift from buying something and then really and truly owning it, to using things to which one has access only provisionally.* (s. 8)
- *what is 'sold' is not a 'thing', but data about the user that can be used to for instance customize advertisement and direct users to certain other services, gathering as much such data as possible becomes a key driver.* (s. 8)

Redströms perspektiv på bruk (master)

fra et design-perspektiv:

- en person blir en bruker når hen starter å bruke en ting – starte med hva folk **gjør** og ikke hva de **er** (mer fokus på praksiser og mindre på brukernes forutsetninger og personlige egenskaper)
  - samtidig er det vanskelig å se for seg at en kan designe artefakter helt uten å ta hensyn til brukernes forutsetninger som alder, kunnskapsnivå og funksjonsevne
- uansett er det viktig å forstå at det som kommer ut av bruken er noe annet enn det som er lagt inn av designeren
- begrepet bruk setter artefakten i fokus

> *The word 'use' does not account for everything we do with an object. For instance, there is … a difference between saying that someone is 'using' and 'wearing' a piece of jewellery, or 'using' and 'playing' an instrument.* (Redström 2008: 414)



Redströms perspektiv på bruk 2

- There is more to the meaning of a chair than sitting in it *(Redström 2008: 412)*
- 'Use' ... refers to what we do when we use it, as in how I might express what I am doing by saying that 'I'm sitting down in this chair' *(Redström 2008: 413)*

- bruk refererer til hva vi gjør når vi bruker artefakten, f.eks. jeg sitter
  - vi bruker ikke en kunstutstilling, en kinofilm eller et teaterstykke, vi bærer et smykke, vi spiller et instrument:

- vi definerer bruk ut fra et design-perspektiv, ikke gjennom bruken, f.eks. «appropriation», «appreciation» vs «affordance»

Tripptrapp-stolen
Opsvik for Stokke





balans-stolen
Mengshoel & Opsvik for Stokke



Møbeldesigner Peter Opsvik om filosofien bak kontorstolen Capisco
https://www.youtube.com/watch?v=X8tZmC671Q0

Redströms perspektiv på bruk 3

- a technical artefact is at the same time a physical construction as well as a social construction: it has a dual ontological nature *(Redström 2008: 411 quoting Kroes 2001)*

- The designer, instead of simply making an object or a thing, is actually creating a persuasive argument that comes to life whenever a user considers or uses a product as a means to some end. *(Redström 2008: 411 quoting Buchanan 1989)*

- design som både «thing-design» og «use-design»
- we design the chair as a physical thing but, in doing so, we also design a particular act of 'sitting'. Sometimes thing-design is in focus, as we relate to some established notion of what it means to sit and how. But it might also be that use-design is the starting point. For instance, in ergonomic design, rather precise acts of sitting are often in focus. As exemplified by the *Balance* chairs by Mengshoel and Opsvik for Stokke *(Redström 2008: 412)*

Redströms perspektiv på bruk 4

- design som både «thing-design» og «use-design»
- design after design: design of «unfinished things»
  - architects are not the doers of architecture. ... The doing, (un)doing, (over)doing of 'home', transgress architectural and social definitions of domestic space *(Redström 2008: 417 quoting Rendell 1998)*
  - defining use through use
- use before use: viktigheten av prototyping i user-centered design

⇒ forholdet mellom design og bruk kan ses som en åpen og flytende forhandlingssituasjon

It seems that the user might be seen as both the human 'material' used in the design of a larger system and the 'designer' who uses the computer as a material. Taken to its extreme, a user might be understood as somehow existing between the alienated worker performing actions the machine eventually will per-form on its own, and the skilled craftsman shaping the object with his hands as in Deleuze and Guatteri's (1988, p.329) description of how the craft of the blacksmith 'is not a question of imposing form upon matter, but of elaborating an increasingly rich and consistent material'. *(Redström 2008: 420)*