Design Methods and Methodologies in HCI/ID

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Oslo, 29/08/17
HCI/ID and Design. Designing with technology is science or design?

Methods  Methodologies

Examples of Methods and Methodologies

How to choose your approach

Questions you may have about approaches/projects
Three basic problem solving paradigms

Science

Design

Engineering

Explaining the world

Changing the world

Human Oriented

Technology Oriented

Subjective

Objective
Paradigm and novelty

A paradigm (as we want to use the word) is defined as a framework containing the basic assumptions, ways of thinking, and methodology that are commonly accepted by members of a community, be it a scientific, design or business community.

Novel results outside the present paradigm are mainly rejected by the community within the paradigm.
Problem solving approaches/people

Thinker/Finder  Tinker/Maker

Oslo, 29/08/17
Problem solving approaches
Women in HCI
Designerly ways of thinking in HCI

Three waves of HCI

Cognitive models and usability era followed by phenomenology (user experience design)

Fourth wave – design and innovation led
Asked recently what she saw as the single greatest driver of social change, Melinda Gates replied: “Design.”
HCI/ID and Design

Complex Problems in the Real World

Science (finding)

Design (making)

HCID

ID
Interaction designer: a computer scientist, an industrial designer, an artist, a psychologist …

... a combination of science thinking and design thinking is better than either alone...

Owen, Design Thinking: Notes on its Nature and Use

Oslo, 29/08/17
HCID and design: research and education gaps
Bridging the Diversity of Practices

Diverse positions on how to bridge the gap

Goodman, Stolterman and Wakkary advocate designerly practices that are resonant with everyday work of interaction designers:
We believe that empirically grounded descriptions and critical analyses of design practice activities will offer frameworks for reflection on practices that designers can find useful. Such a research enterprise could then help create opportunities for HCI researchers to build long-term engagements with design practice that make sense to practitioners. 
Goodman, Stolterman and Wakkary, Understanding Interaction Design Practices, CHI 2011

Point of view 1) HCI research + design practice that makes sense to practitioners

Buxter implies that various skills will be necessary to tackle problems: We need coverage of the larger skill set distributed among a heterogeneous team, not the individual
Baxter, Sketching User Experiences

Point of view 2) Multidisciplinary teams, where everyone understands basics of the other fields
Wrigth views ID as a design discipline:

Subject disciplines like sociology, psychology and English literature may offer the best grounding in understanding the human in human computer interaction, and craft disciplines together with engineering science and visual and performance arts may offer the best grounding in designing and building interactive environments, products and services. Wright, Blythe and McCarthy: User Experience and the Idea of Design in HCI

Point of view 3) ID is also design

Rogers, Sharp and Preece see Interaction design as a broader HCI:

Interaction design is increasingly being accepted as an umbrella term covering user interface design, product design, software design, experience design and interactive systems design. Rogers, Sharp and Preece: Interaction Design, Beyond HCI

Point of view 4) ID is HCI, expanded “burgeoning” field
Bridging the Theory and Practice - Basics
Method=Methodology?
Research methods are simply various ways of conducting research into a specific subject (e.g. data gathering through diaries, questionnaires or interviews).

Research methods aim to solve some problem related to the research task (data gathering, analysis, evaluation etc.).

Methodology is the study of how research is done, how we find out about things, and how knowledge is gained. A methodology involves the use of methods, tools, techniques or processes that need to be performed in order to accomplish a specific research task.

Methodology is about principles that guide our research practices and paves the way to correct implementation of research methods, sort of a guide book.

Methodology therefore explains why we're using certain methods or tools in our research.
Methods

John Chris Jones uses the following items to describe a design method:

- **Title** - The title of the method. Should make clear what the method is about.
- **Aims** - Describes what the results of this method are in a single sentence.
- **Outline** - Brief description of the steps and action involved in this design method.
- **Examples** - Several examples showing the design method in action.
- **Comments** - Brief assessment of the effectiveness and usability of the method, including application in practice.
- **Application** - Kinds of situation in which this method can be used.
- **Learning** - How easy is it to learn and use this method.
- **Time and cost** - How much time is needed to carry out this method, and what are the associated costs.
- **References** - References to e.g. original publications, and other relevant publications.
Methodology

- **Title** - The name of the methodology.
- **Knowledge production** – By what means is this methodology going to produce new knowledge? (epistemology (objective measurements, experimentation, interaction) and ontology (realism or relativism)). Describe.
- **Outline** - Brief description of concepts, methods, tools or techniques involved.
- **Examples** - Examples showing how this design methodology works.
- **Application** – Steps in implementing this methodology.
- **References** - References to e.g. original publications, and other relevant publications.

Note: ontology influences epistemology influences methodology influences methods

The question drives everything!

Oslo, 29/08/17

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## Four Basic Approaches to Design (traditional)

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<th>Approach</th>
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<th>Users</th>
<th>Designers</th>
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<tr>
<td>User-Centered Design</td>
<td>Focus on user needs/goals</td>
<td>Guide design</td>
<td>Research and translate user needs and goals</td>
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<td>Activity-Centered Design</td>
<td>Focus on activities and tasks/goals</td>
<td>Perform actions</td>
<td>Explore and support activities</td>
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<td>Systems Design</td>
<td>Focus on components and inter-relationships of system</td>
<td>Adapt to system and use it</td>
<td>Represent and design controls within system</td>
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<td>Genius Design</td>
<td>Focus on designer’s experience, intuition, skill</td>
<td>Validate design</td>
<td>Think</td>
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Visual models of Design Methodologies (photo: got it via Designit)
Meet Vijay, the design methodologist

Vijay Kumar
Design Thinking

Knowledge production – Design research

Outline - Product and Service Design innovation process. Rests on 3 pillars:

- Empathy
- Rapid prototyping
- Abductive Thinking (Synthesis)

Examples - Examples showing how this design methodology works.

Application – As shown in the image.

References Brown, Rogers, Carlgren....
Innovation through DT (model), widely used (D-school)
System Thinking

Problem solving by viewing “problems” as parts of an overall system, rather than reacting to a specific part, outcome or event and potentially contributing to further development of unintended consequences.

Uses a holistic approach to goal seeking rather than focusing on independent elements in order to build a systemic interaction that results in a goal or final state.

- Design in complex domains (health care, education, climate etc.) and useful for problems that affect the whole organization
- Wicked problems (incomplete, contradictory, changing and interdependent)
- “Rather than finding a good solution to a given problem, find the correct problem to solve”

Messy, uncertain, difficult
X-problem

Used to solve wicked or complex problems for 21st century challenges that defy conventional planning.

Uses extreme adaptive approaches to innovate when solving wicked problems, rather than designated steps that normally do not work well when facing such problems.

The problem and its solution cannot easily be grasped by the users, designers or experts. Thus a new set of “eyeballs” work alongside the employees with the purpose of gaining an insight. When a new insight is discovered, a “test” design or solution is tried to determine if it is viable (called a “Design Iteration”). This process is continued until enough viable solutions have lowered the problem to a desirable state.

1. Immersion: soak yourself in the problem and gain empathy. 2. Convergence: bring together all things such as physical, technology, software, and services into a logical design. 3. Divergence: explore new advantages. The iteration is performed to test a method, function, feature, etc. to a small population of learners to see if it valid. 4. Adaptation: stay nimble in a fast-moving environment by going in new directions when facing roadblocks. Use your recent learning’s of the problem to help guide your new direction.
PhD thesis

Jorun Børsting

AV1 from No Isolation as a Research Product

(distinct from a research prototype, prototype or a rapid prototype)
Instructional Design

Knowledge production – This methodology relies on a viable model to build the design (think of a guru who is the best performer to seek advice from).

Outline - A systematic approach for developing learning platforms.

Examples - Exemplary Performer or a model of one that informs you of how the task or process should be performed.

Application - 1. Analysis: understanding and then describing the objectives needed to correct performance deficiencies (identify goals). 2. Design: a process to achieve the goals in order to correct the performance deficiencies. 3. Development: building the initial discoveries into a process that will assist the learners to become expert performers.

References
Darwin

Team

Armin Soltani, Daniel Ignacio og Vinh Lap Nguyen

I vårt prosjektet jobber vi med å bruke VR-teknologien for å simulere en ulykke hvorav brukeren er operatøren og må iverksette sikkerhetsrutiner. Gjennom vår samarbeidspartner, Sintef, får vi tilgang til forskjellige programvarer som vil hjelpe oss gjennom prosjektet.

Kontakt: Vinh Lap Nguyen (Email: Vinh_1995@hotmail.com)

Vi endte senere opp med å bruke Instructional Design som vårt hovedmetodologi. ADDIE-modellen for dette prosjektet.
Agile Design

Involves breaking tasks into small increments with minimal planning that does not directly involve long-term planning. The iterations are short time frames that typically last from one to four weeks.

Builds a vibrant learning environment through communication, collaboration, and small but rapid iterations in order to sustain agility that adapts to a changing environment.

The model relies heavily on users being part of the team so that changing requirements can be adapted to.

1. Initiate the project by obtaining stakeholder participation, funding, and build team.
2. Deliver small working iterations that meet the changing needs of the stakeholders.
3. Release End Game (deliver the final package).
4. Produce and operate.
5. Retire when no longer needed.
House of Things example (agile)
SECRET GUILDS CUSTOMER JOURNEY

STAGES

AWARENESS  ►  JOIN  ►  USE  ►  AFTER USE  ►  TERMINATE

CUSTOMER EXPECTATIONS

I want to work more on projects with my friends.
I want to join my friend's group.
I've got some free time and would like to participate in a project.
I've got some free time and have an idea for an app project.
I've got a problem. Maybe someone can help?
I think my friend would fit perfectly into the Secret Guild andcolleagues can group.
I don't need Secret Guild anymore.

Im curious. What is a Secret Guild?
I want to create our own project.
I've got some free time and would like to participate in a project.
I've got some free time and have an idea for an app project.
I've got some free time and would like to participate in a project.
I've got some free time and have an idea for an app project.
I've got some free time and would like to participate in a project.
I've got some free time and have an idea for an app project.

TOUCHPOINTS

E-Mail
Customer receives a personal invitation to join a Secret Guild group.

Website
Visits a website for more information about the app.

Mobile App
Download the app to join a Secret Guild group.

Mobile App
Push Message: Send a message to invite others, join a Secret Guild group.

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Push Message: Send a message to invite others, join a Secret Guild group.

Mobile App
Push Message: Send a message to invite others, join a Secret Guild group.

Face-to-Face
Meet with fellow members to plan and work on projects.

E-Mail, Phonecall, SMS
Face-to-Face
Get in touch with your fellow members for adding new members.

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Examples of Service Design

EasyWatt

Team: Andreas Finn Hansen, Bendik Hess-Bolstad & Tonje Mjøvik

Prosjektet tar utgangspunkt i utfordringen "How may emerging technologies and connected services be used to create innovative and sustainable solutions within the energy and utilities industries?"

Kontaktperson:
Accenture - Carina Meland (carina.meland@accenture.com)

EasyWatt

Fra venstre: Andreas Finn Hansen, Tonje Mjøvik, Bendik Hess-Bolstad
Examples of Service Design

Designit Rooms

Vår samarbeidspartner, og kunde, er Oslo-avdelingen til det internasjonale designfirmaet Designit. Målet vårt med prosjektet er å forbedre opplevelsen de ansatte ved Designit Oslo har av tjenesten booking av møterom.

Designprosessen vil bli dokumentert på vår Tumblr.

Kontaktperson i Designit:

Jacopo Colò: jacopo.colo@designit.com
Research through Design

Research through Design (RtD) is an approach to conducting scholarly research that employs the methods, practices, and processes of design practice with the intention of generating new knowledge. People carrying out research using RtD generally reject the idea that research is synonymous with science.

History of RtD

The term “research through design” comes from Christopher Frayling (1993). He provided a descriptive framework for research in the arts as being:

1. Research into design —research into the human activity of design. Well-known examples include Herbert Simon’s work on design as an artificial science (Simon, 1996), Harold Nelson and Erik Stolterman’s work on the “way” of design (Nelson & Stolterman, 2012), and Donald Schön’s work on design as a reflective practice (Schön & Bennett, 1996).

2. Research for design —research intended to advance the practice of design. This includes almost all design research including any work that proposes new methods, tools, or approaches; or any work that uses exemplars, design implications, or problem framings to discuss improving the practice of design.

3. Research through design —a type of research practice focused on improving the world by making new things that disrupt, complicate or transform the current state of the world. This research approach speculates on what the future could and should be based on an empathic understanding of the stakeholders, a synthesis of behavioral theory, and the application of current and near current technology. The knowledge produced functions as a proposal, not a prediction (Zimmerman, Stolterman, & Forlizzi, 2010).
Directions

- Lab (rich Interactions, including focus on social and ethical – started from experimentation)
- Field (participatory design origins, still user focus)
- Showroom (critical and speculative design)
Eco-Agents example (RtD)
Speculative and Critical Design

Critical Design emphasizes that design has other possibilities beyond solving problems

https://www.youtube.com/watch?v=qwiuULz5tBo
Figure 1. Alternative presents and speculative futures. At the origin is here and now—everyday life and real products available on the high street. The lineage of these products can be traced back to when the technology became available to iterate them beyond their existing states. In Figure 1, the technology element on the left hand side represents research and development work, the higher the line the more emergent the technology and the longer and less predictable its route to everyday life. As we move to the right of the diagram and into the future we see that speculative designs exist as projections of the lineage, developed using techniques that focus on contemporary public understanding and desires, extrapolated through imagined developments of an emerging technology. Alternative presents step out of the lineage at some poignant time in the past to re-imagine our technological present. These designs can challenge and question existing cultural, political and manufacturing systems.
Design for context: the ecological approach

A regular event in my family life is the argument over the control of the TV remote and the programs that we will collectively watch. There is a complex process of negotiation that involves give and take, selfishness and selflessness. I would like to be memorialized in an evocation of this process, not least because I want to be remembered in relation to mundane technology (one of my academic specialisms), as a typically contradictory human being, and as a loving partner and father who was intent in bettering his family (my preferred genre was nature documentaries) while being chronically silly.

I would like my Afterlife battery to power a small speaker mechanism (much like the sort you find in a singing birthday card) integrated into a remote control. [See Figure 8.] Whenever the TV is switched on by the remote, a recording of my voice is played to say either: ‘It’s my turn, so I’m going to decide what we watch’ or ‘I really don’t mind, it’s your turn to choose.’ Given how fragile and contentious everyday familial memory is, these two phrases should appear at random.
Re:brandIt example (speculative design)
Emigrate to Exzylia (speculative design)
Design Fiction

Design Fiction uses narrative elements and diegetic prototypes to envision and explain possible futures for design.

It is about creating scenarios with design at their core. One of the outcomes of design fiction is the ability to use designerly practices to more richly inform the creation of designed future. It provides us with a lens for exploring the social implications of design practice and technology.

Joshua Tanenbaum, Bruce Sterling, Dunne and Raby
Example from 2260

Sintef XYZ

Hvordan kan virtuell virkelighet som grensesnitt understøtte bruk av automatiserte systemer for å fatte beslutninger?

Vår oppdragsgiver og samarbeidspartner er forskningskonsernet SINTEF, herunder forskningsgruppene tilknyttet Human-Computer Interaction og automatisering.

Gjennom dette prosjektet ønsker vi å stimulere til diskusjon rundt sikkerhet og tillitsmessige implikasjoner ved bruk av Virtual Reality som grensesnitt mellom mennesker og beslutningsunderstøttende verktøy i tidskritiske og komplekse domener. Ved å ta i bruk design fiction som metodologi ønsker vi å undersøke en mulig fremtid der mennesker i stor grad kommuniserer med automatiserte systemer for å fatte beslutninger.
Great evaluation last night. We got feedback on how our wish-system will work in action.
In traditional design methods, the complexities of designing are dealt with by using a tentative solution as a rapid means of exploring both the situation that the design is to fit and the relationships between components of the design.

New developments in design and increase in complexities demand multi-disciplinary teams of designers that are multiprofessionals.

“design should not concern itself solely with the components and products levels, but also with the systems and community levels. While this larger scope allows for much more attention to the consequences of design, it also greatly reduces stability, and enhances complexity. This instability is a permanent condition” Jones (17 years ago).
Projects

+ You will make your own choices of methodology and methods, tools, techniques, processes. Line them up and organize and always have your goals in mind.

+ You have 4 meetings with clients. It is not you, but the client who decides. You make suggestions and evaluate them with clients.

+ The first meeting, get as much information about the client, what they do and how they do it. Understand the brief they provided. Think about it and consider your own team’s abilities.

+ At the second meeting, bring informed proposals (other research, literature, approach and a few suggestions (min 2, max 4 different ones) as to how you may proceed with the assignment. Select one option together with the client.

+ At the third meeting, you need to show the ideation around the chosen idea, in detail. Options again, evaluation of ideas with the client again. These now may be rapid prototypes. Gain deeper knowledge of the context too.

+ Focus on one idea and implement a prototype. See if the client is satisfied – meeting number 4.

+ All groups whose client is not familiar with interaction design have internal advisor. You will not see internals on some of the projects and the reason for that is that the clients have taken this and many other courses from our group, so I trust entirely that they know what is required. However, all groups can contact me for questions related to methods and methodologies....
That is it for today!