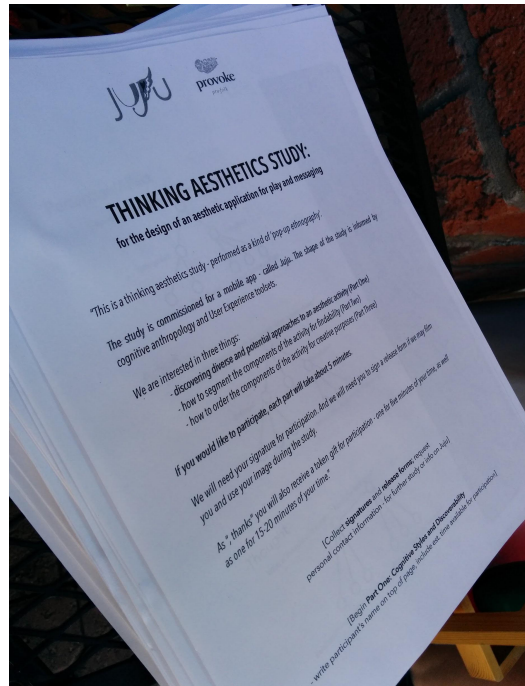


# POP-UP ETHNOGRAPHY – A LOW-FI, UX RESEARCH METHOD FOR MOBILE

CHLOÉ FROMMER, DEC. 10, 2014, BEND OR, UX MEET-UP





# ETHNOGRAPHY IN INDUSTRY

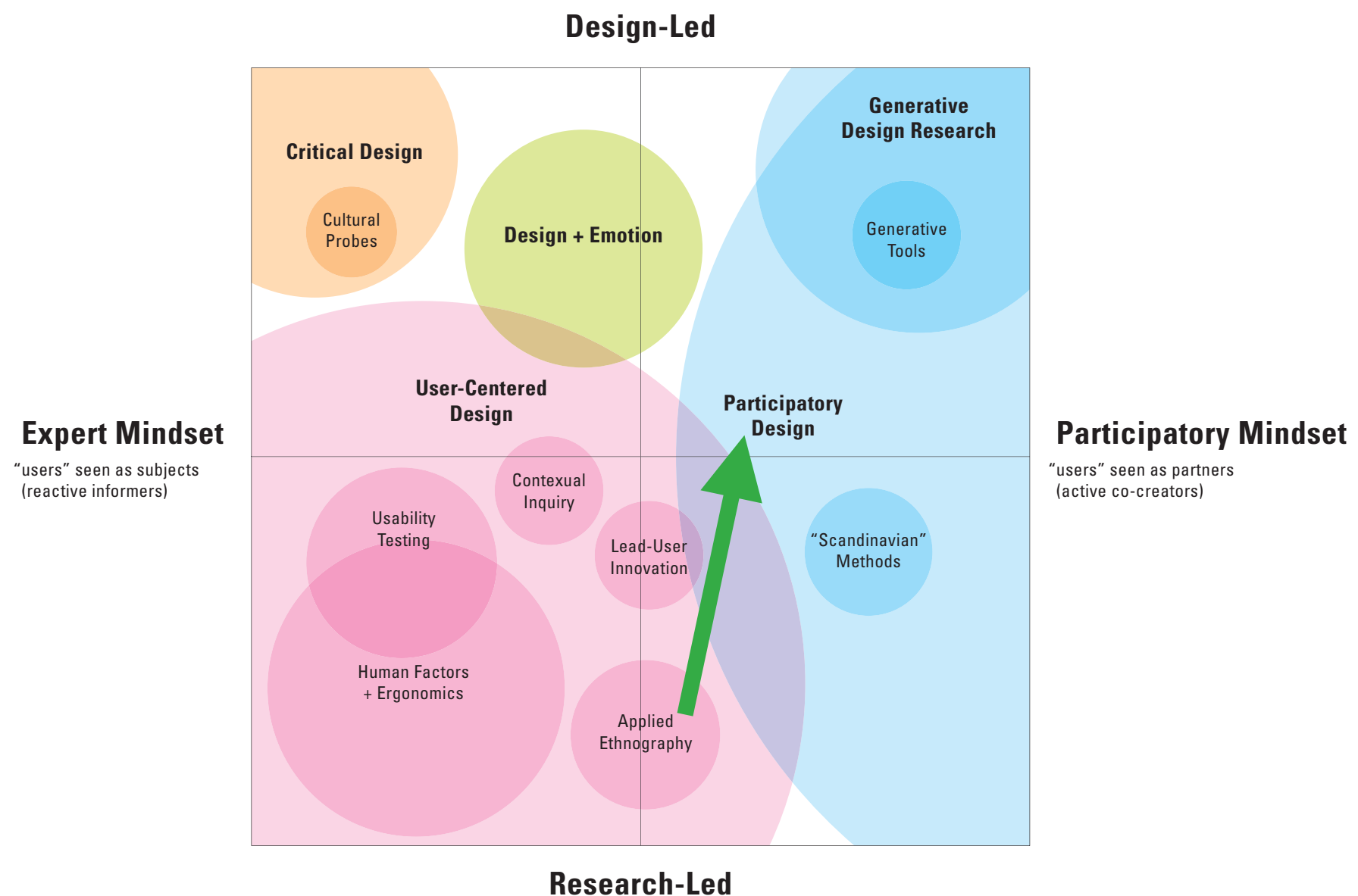
o

	<b>Anthropology</b>	<b>Marketing</b>	<b>Design</b>
<b>Questions</b>	What does it mean to be human?	How does one allocate resources to move customers to buy goods and/or services?	How does one design a successful product, service, communication, or experience?
<b>Assumptions</b> - <i>Issues</i> - <i>Roles</i> - <i>Scale</i>	- Origins, evolution, and meaning - Anthropologist as instrument - Qualitative significance	- Economic rational choice - Marketer as selector - Quantitative significance	- Context and user requirements - Designer as intermediary - Qualitative significance
<b>Methodological approach towards ethnography</b>	Preferred epistemological stance	“Intimate” consumer insight	Empathic intuition
<b>Evidence</b>	Informal conversation Experiential textual report	Formal presentation Strategic report	Concepts Prototypes

**TABLE 1. Tunstall's analysis of ethnographic approaches. Adapted from Tunstall (2008, p. 220).**

# MY ETHNOGRAPHIC PRAXIS FOR DESIGN

Figure 2  
Map of design research—research types





## CLIENT



Juju is an art software application for Apples' Iphone Touch. It is derived from non-virtual world applications:

One, is an art licensing model used by Juju founder Julia Junkin ([juliajunkinart.com](http://juliajunkinart.com)).

Second, is Junkin's cosmological curriculum for inviting creative discovery through collecting, selecting, and layering/collaging.

# USERS: COLLAGE-ARTISTS, BRICOLEURS, OR CURATORS?

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COLLAGE as **rational taxonomy** and **structure of individual desire and possession**

"...In these small rituals, we observe the channeling of obsession, an exercise in how to make the world one's own, to gather things around oneself tastefully, appropriately"

(Clifford, 2002, *The Predicament of Culture: Art, Anthropology and 21st Century*)

**or**

CURATION as **selective textualization** of **collective, fragmented selves**

a) self-promotion

b) self-expression

c) interpersonal communication

(from an *Ethnography of Social Networks: How Artists Negotiate Social Identity*)





# MOBILE

temporariness

vulnerability to interruption

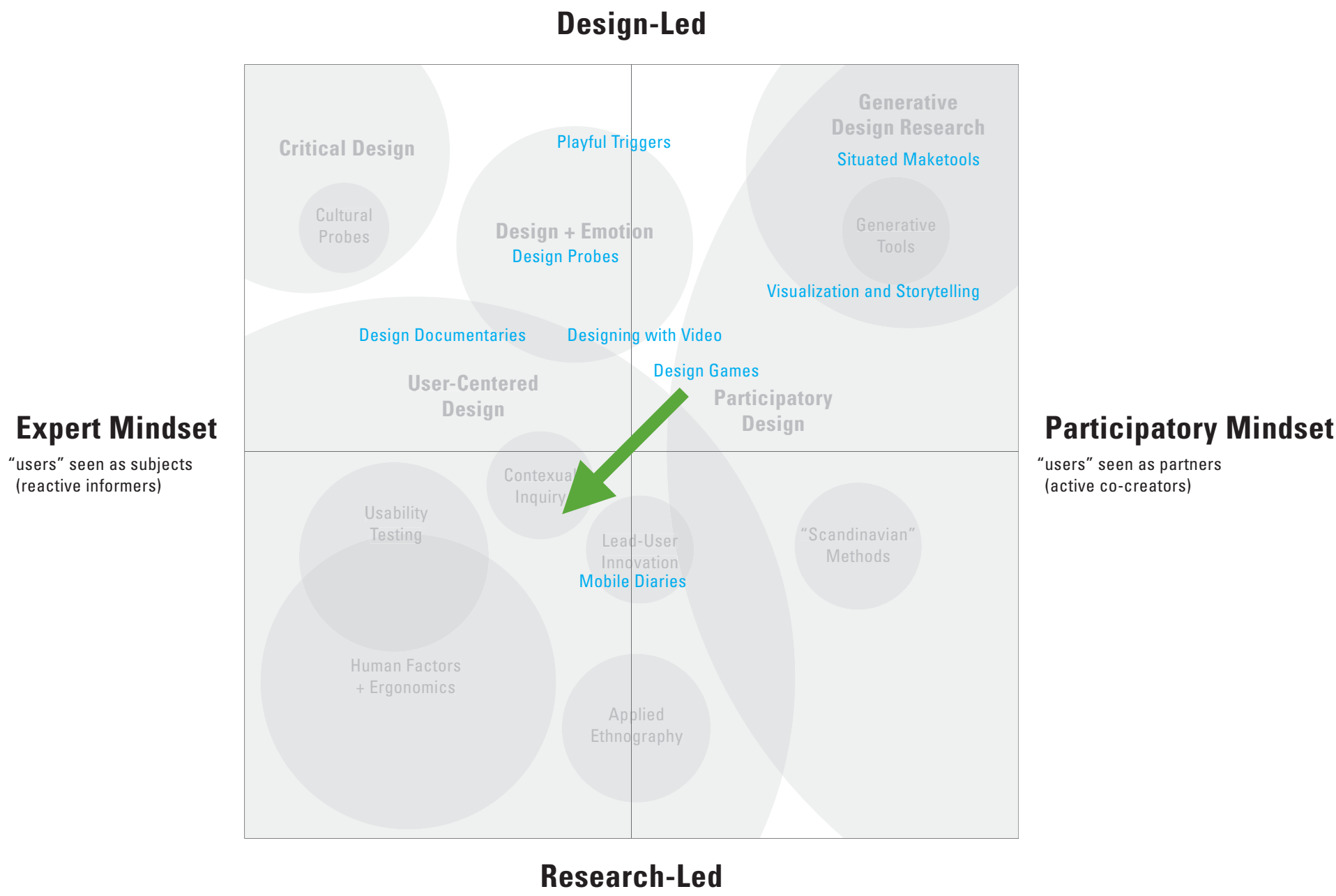
third space

POP-UP ETHNOGRAPHY

[MAXWELL, PRIOR AND WOODS, EPIC 2013 PROCEEDINGS, AMERICAN ANTHROPOLOGICAL ASSOCIATION].

# CONTEXT OF DESIGN GAME

Figure 5  
Map of design research—new tools and methods





# POP-UP JUJU





# RESEARCH DESIGN

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## **PART A: *Discoverability:***

***What are JUJU Users Looking to Do?***

**Open-Ended, Semi-structured Activity Context**

***“Things For Words, Not Words For Things” (Frake 1956)***



## **PART B: *Findability:***

***How Do JUJU Users Find What They Are Looking For?***

**Structured: Card Sort/User Taxonomy**

**Structured: Direct or Sequential Access Menu?**

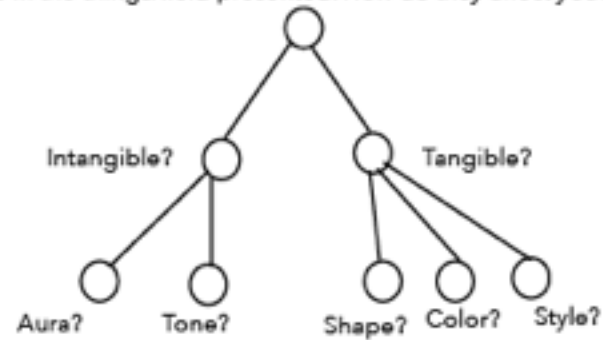


# OBSERVING THINKING-WHILE-DOING ACTIVITY

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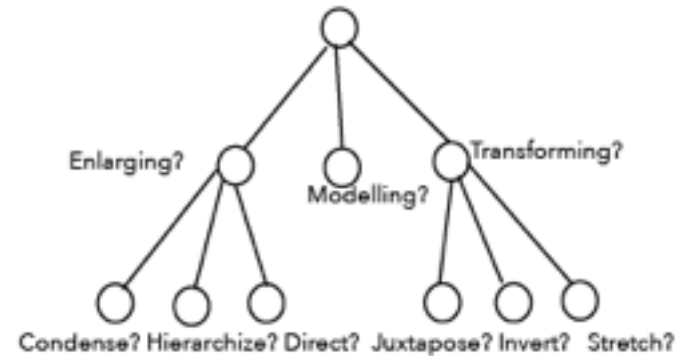
## Perception/Affect

Take in the things/field presented. How do they affect you?



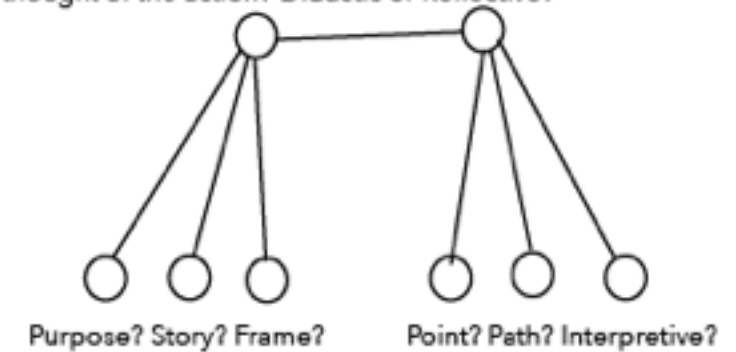
## Action

Do something with the things. What are you doing?



## Thought

What is thought of the action? Didactic or Reflective?





# RESULTS

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## 3 different navigational personalities

**Conceptual**



**Do-it-yourself**



**Formalist**



# Conceptual artists

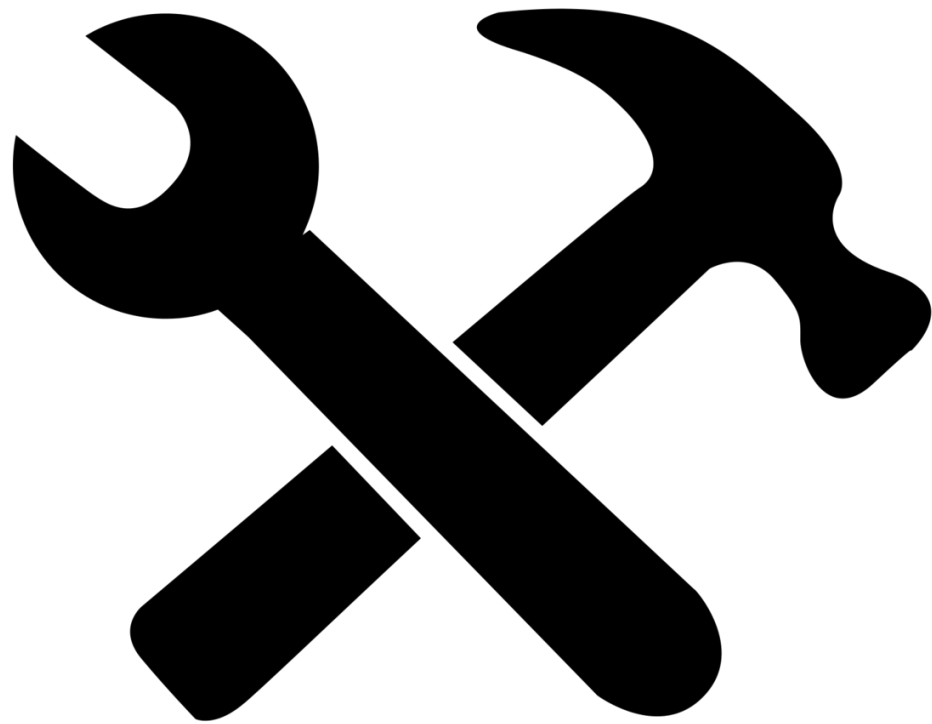


start with a story or idea

- menu doesn't help build their messages
- menu limits ability to tell their story
- almost offended by menu terms



# Do-it-yourself artists

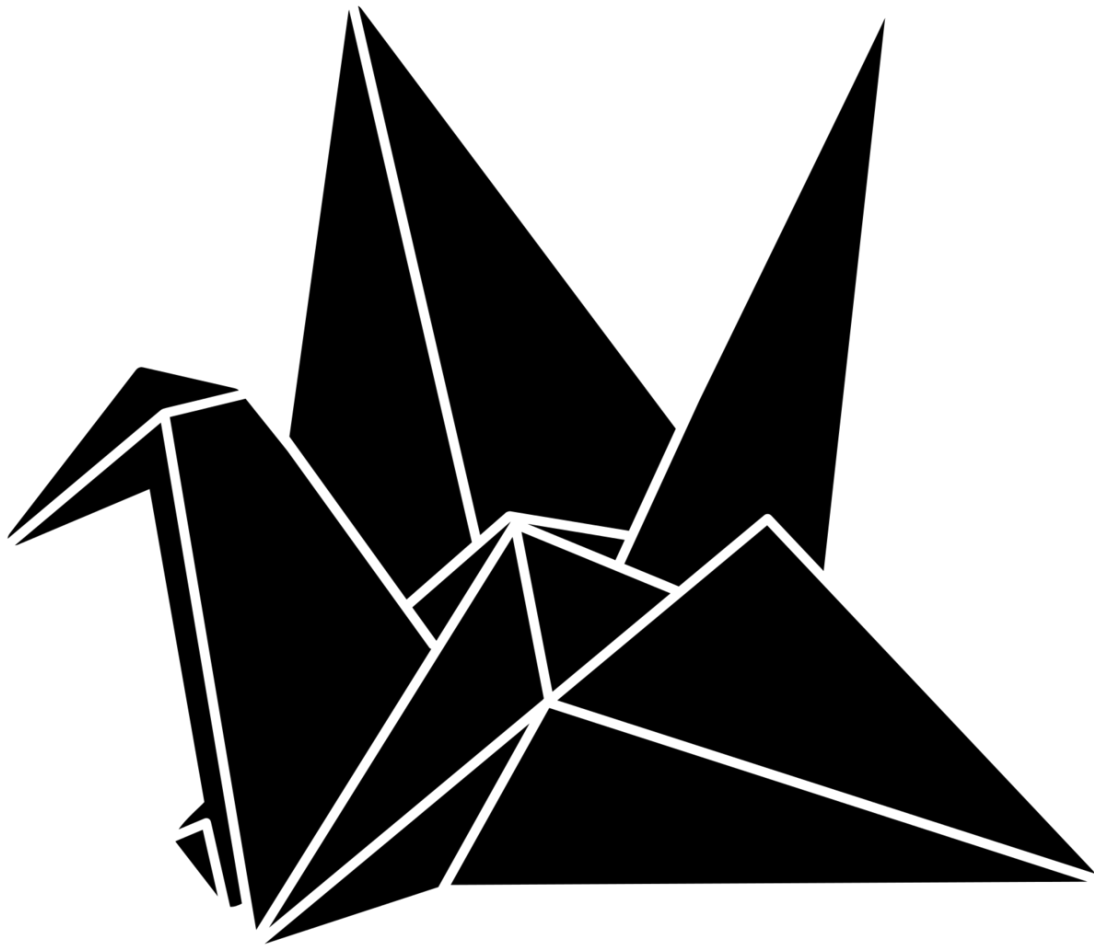


plays with art & story

- menu becomes part of process
- sometimes the words surprise them
- have other words they'd use instead

Tools designed by [Daan Kauwenberg](#) from the [Noun Project](#)

# Formalist artists



Origami designed by [Simon Child](#) from the [Noun Project](#)

play with physical forms

- takes menu as is
- likes to know where things are
- looking for things based on color, tone or style



# Tallies

Navigational Personalities

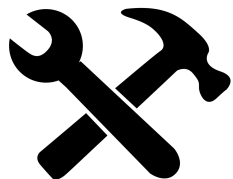
#

menu?



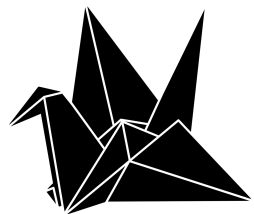
Conceptual Artists

4



DIY Artists

3



Formalist Artists

3



# LEVELS CONSIDERED IN APP USABILITY

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- strategy : A) Producer Objectives and B) **User Needs**
- scope - **A)** Functional Specifications (Web as software) **or B)** Content Requirements (Web as hypertext)
- structure - **A) interaction design (web as software) or B)** information architecture (web as hypertext)
- skeleton - A) Information Design, **B) Navigational Design** or C) Interface Design
- surface - **visual design**

# ANALYSIS/SYNTHESIS

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## STRATEGY:

Producer Objectives (art licensing, art collage, art share: art for everyone)

+

USER NEEDS: COLLECT-UALIZATION: TEXTUALIZATION 10  1 CONTEXTUALIZATION

CONCEPTUALIST (10) - need to promote concepts socially (self-promotion)

DIY (8) - need space/forum to exhibit collaboration and mixture of technique or medium (self-expression)

FORMALIST (5) - need dialogical exploration (interpersonal and interior)

## INTERACTION/NAVIGATIONAL DESIGN:

Menu No (4)/Menu Yes (6)

## SCOPE:

Textualization as a Transitive VERB - *Subject to Object*

a) Conceptualist - express, promote, represent (transitive verbs)

b) DIY - do, design, create, mix, collage, connect, uncover (transitive verbs)

➡ *software-as-service design model*

## AND/OR

Contextualization as an Intransitive Verb - *Subject to Subject*

DIY - connect, process, explore (intransitive action)

Formalist - dwell, dream, divine, discover, dialogue (intransitive verbs)

➡ *software-as-social media model*



## ACTIONABLE INSIGHT:

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horizontal pathways



(Subject/Object) **Do**   **Divine**   **Dialogue** (Subject/Subject)

(Transitive) **Promote** ↔ **Peek** (Intransitive)

(Subject/Object) **Design**   **Dream** (Subject/Subject)

(Transitive) **Elect**   **Select**   **Collect** (Intransitive)

(Transitive) **Meme**   **Make**   **Meaning** (Intransitive)

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