

Visualising practice-led relationships: a toolkit for dissemination?

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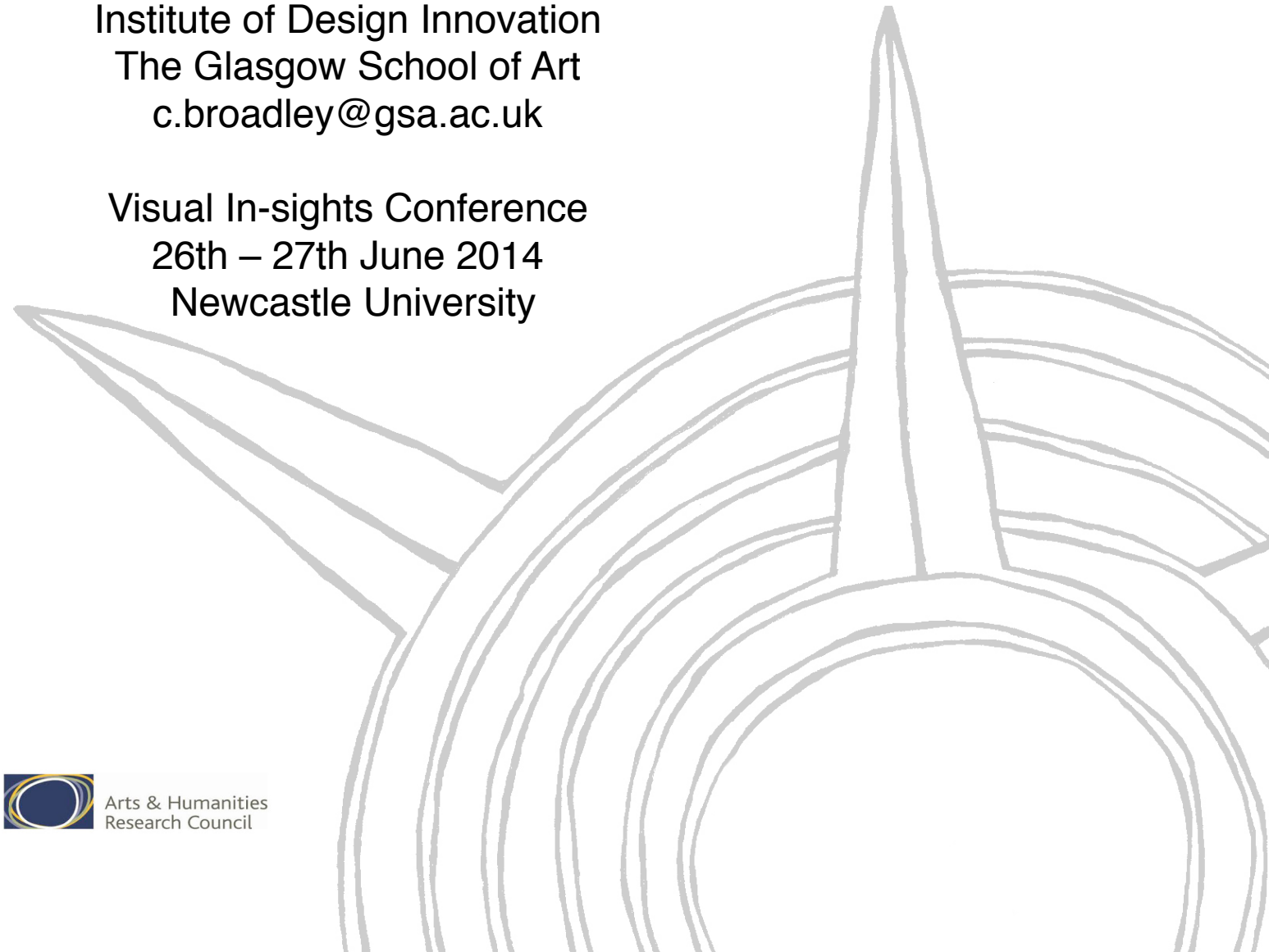
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GS^o**A**

**INSTITUTE
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Arts & Humanities
Research Council



Presentation structure



practice, questions, and context



methodology as original contribution to knowledge




balancing content, format, and tone: a reflexive account of the practice-led submission

My practice




 designer

 illustrator

 researcher



Research questions and context

-  understanding how designers can use their creative practices to devise methods capable of generating information and establishing relationships with user and stakeholder participants in the exploratory phase of the human-centred design process.
-  *which aspects and attributes of visual and participatory tools and techniques support designers in balancing their own subjectivity with the experiences and needs of participants?*
-  carrying out three case studies set against the context of environmental, community, and organisational placemaking in the town of Rothesay, the island of Islay, and GSA's Charles Rennie Mackintosh building

Visual and participatory tools and techniques

...when participants are invited to assist in research by engaging in a creative activity, the response is likely to be more favorable than when faced with a request to fill out a survey or take part in an interview. Creative methods are particularly appropriate during generative research, often referred to as projective because of their success in uncovering needs and desires that may be unknown even to the user, and that are difficult to articulate when probed for using traditional methods.

Hanington, 2003: 15



Figs 1–3. *Islay autoethnographic drawings 19, 20, and 24* [drawings], Source: Bradley (2012)

The changing role and position of the human-centred designer

...the missing person in design research

Dorst, 2008



I recommend reflexive practice as a way for practitioners to be (more) aware of and (more) articulate about their own role and agency in their HCD practices. This would help practitioners to align their practice more closely with their intentions and with what HCD can be about.

Steen, 2008: 17

A five-stage participatory-reflexive methodology

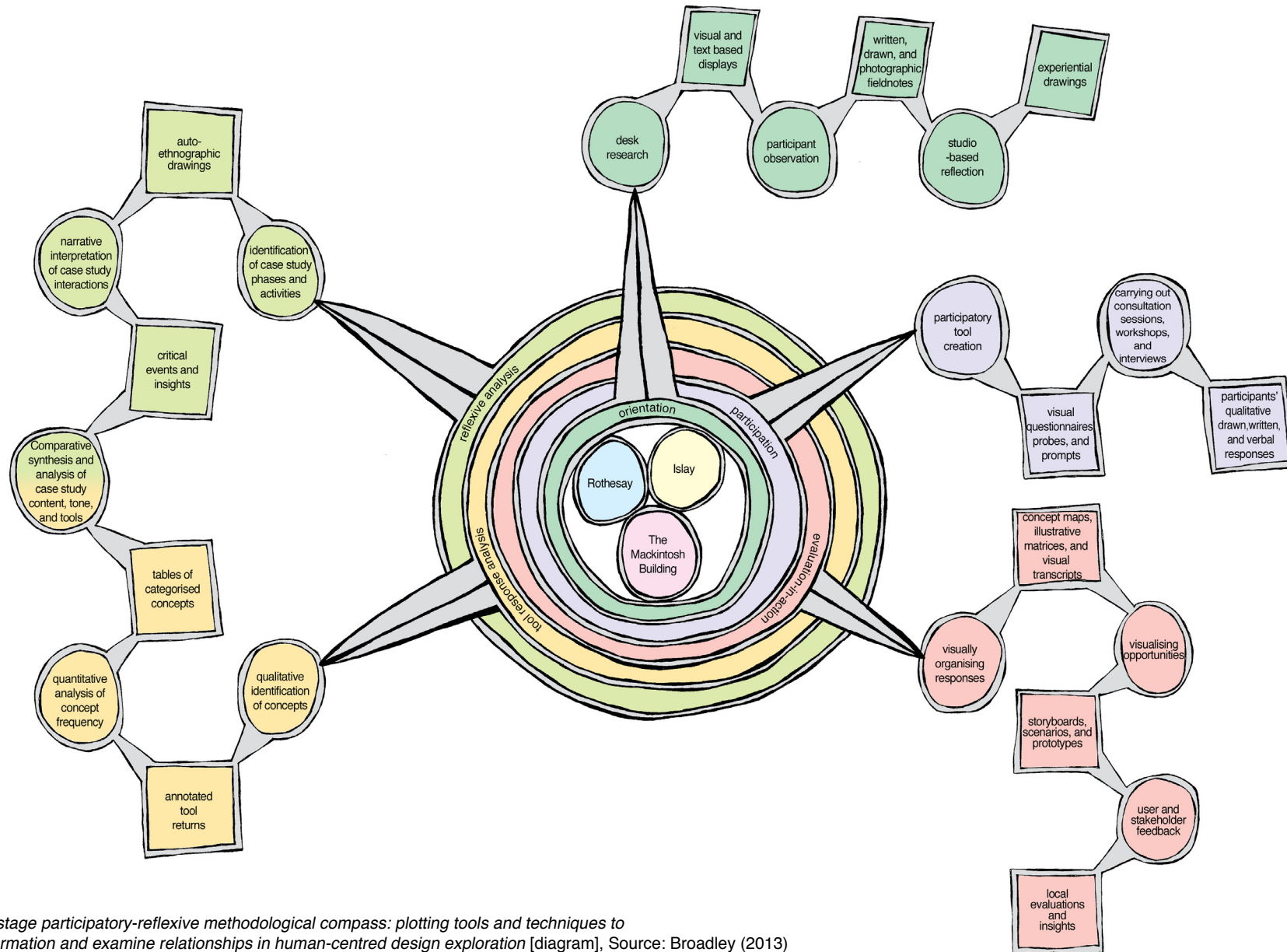





Fig. 4. Crafting my five-stage participatory-reflexive methodological compass: plotting tools and techniques to collect sociocultural information and examine relationships in human-centred design exploration [diagram], Source: Broadley (2013)

Balancing content, format, and tone: a reflexive account of the practice-led submission

 give agency to text and practice

 elevate the five-stage participatory-reflexive methodology as the original contribution to knowledge via the format of the submission

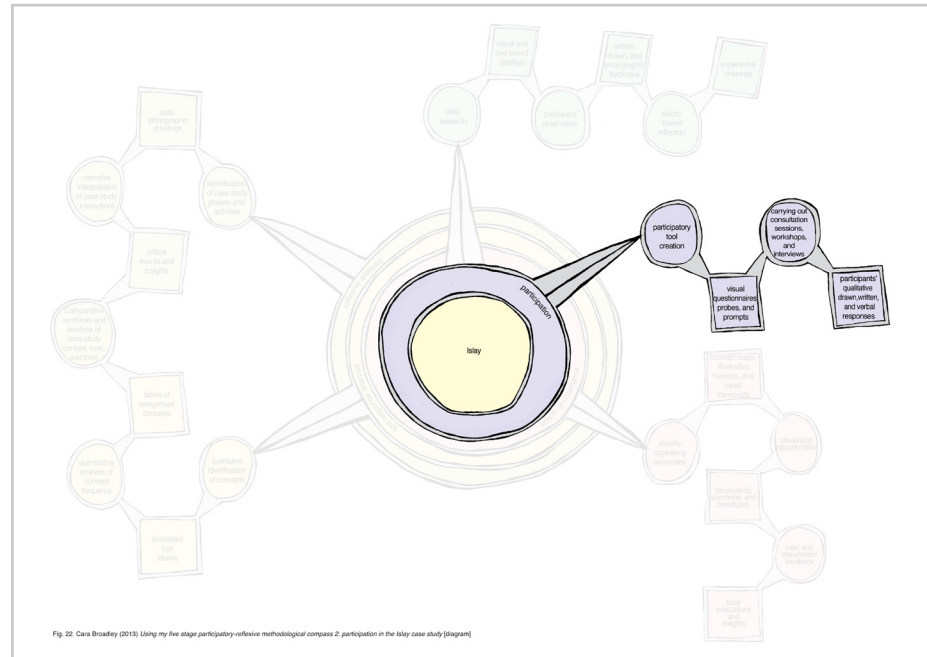
 enhance the reading and viewing experience

Thesis structure

Contents	
1	List of figures
4	List of publications and seminars
5	Acknowledgements
7	Declaration
8	Introduction Visualising human-centred design relationships: a toolkit for participation
20	Chapter one Mapping human-centred design problems: processes, participation, probes, and people
54	Chapter two Crafting a participatory-reflexive methodological compass: positions, cases, practice, and stages
84	Chapter three Travelling through case studies: collecting data as souvenirs of human-centred design exploration
112	Chapter four Unpacking case study journeys: analysing participants' responses and reflexive interactions
152	Chapter five Exporting a participatory-reflexive methodology: repositioning human-centred tools, techniques, and designers
183	Conclusion Human-centred design exploration: eliciting information and building relationships
197	References

Fig. 5. *Visualising human-centred design relationships – contents* [thesis page], Source: Broadley (2013)

Submission design: an iterative process



Chapter four: Unpacking case study journeys 125

number of story postcards returned	category	concepts identified from Story postcards	frequency	rank
31	local myths and legends	history, cultural heritage, landmarks, origins, emblems	19	1
	personal experiences	memories, encounters, skills, abilities	5	3
	family stories	ancestry, family members, achievement, discoveries, occupations, events, celebrity, fame, identity	6	2

Fig. 27. Cara Brodley (2012) Conceptualising lilay pupils' stories from the Story postcards [table]

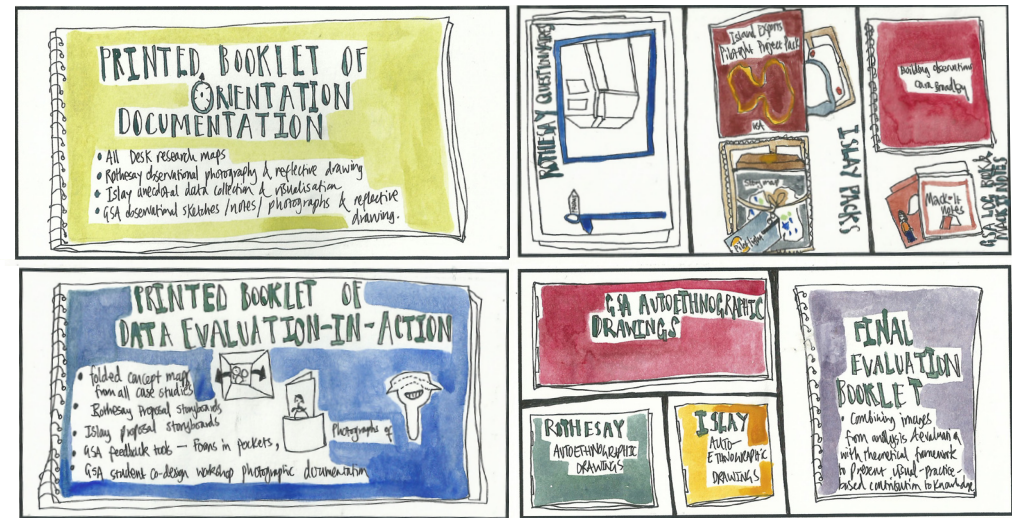
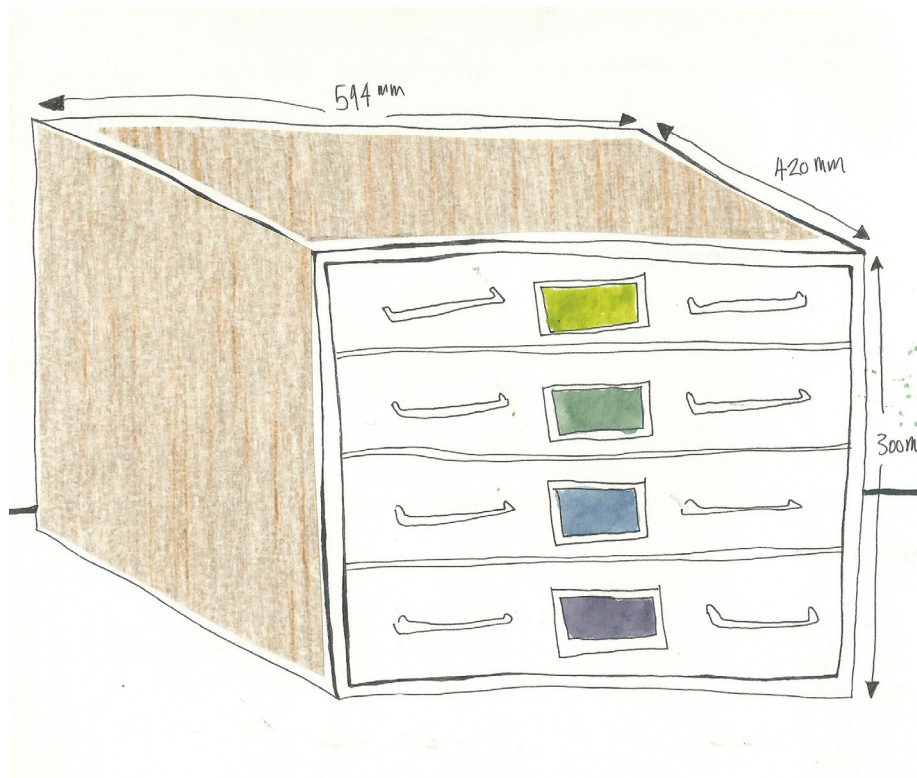


Fig. 9. Portfolio plan-chest [drawing], Source: Broadley (2012)

Mock portfolio

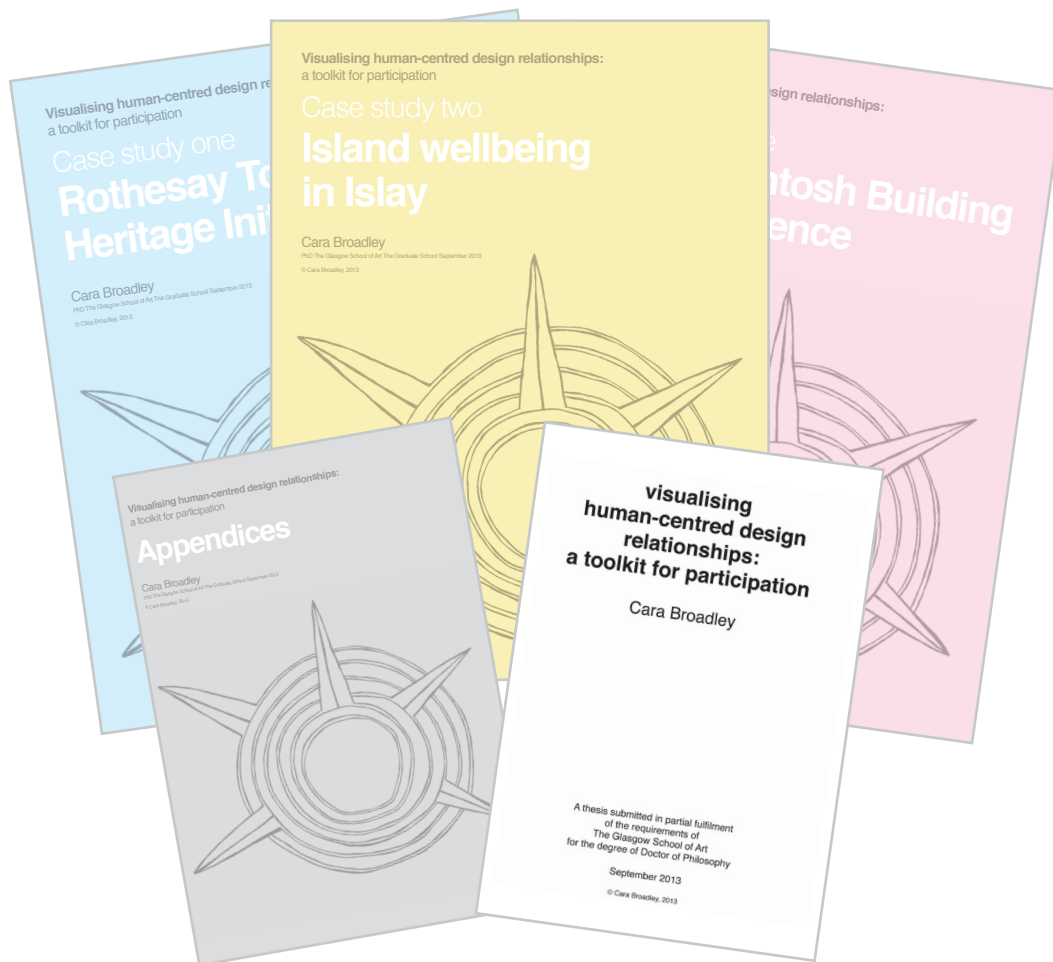


Fig. 10. Submission covers [drawing], Source: Broadley (2013)



Fig. 11. Portfolio separator page [drawing], Source: Broadley (2013)

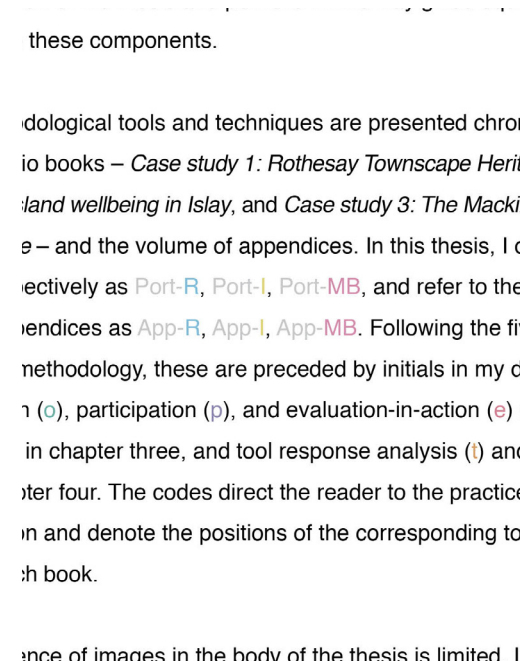
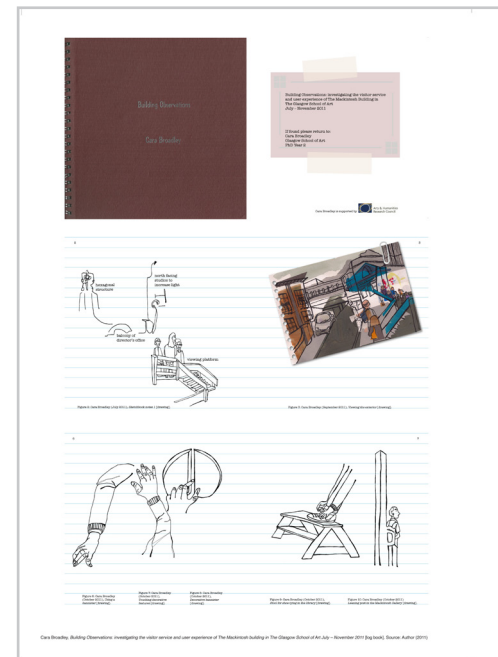


Fig. 12. Navigating the thesis, portfolio, and appendices [thesis page – detail], Source: Broadley (2013)

Data collection: tools and techniques for orientation, participation, and evaluation-in-action



Figs 13–14. *Snap-shot photography and Participatory tools* [portfolio pages], Source: Broadley (2013)

Fig. 15. *Pockets for tools* [photograph], Source: Broadley (2013)

Modes of analysis: tool response analysis and reflexive analysis



number of tools returned	category	concepts identified from Islay pre-pack and Islay workshop pack tools	frequency	rank
337	family members as heroes and idols	parents, mum, dad, grandparents, brother as response to Islay playing cards	16	2
	diverse family units	single parent families, both parents, single child, one – three siblings, grandmothers, dogs, cats, fish, chickens, ducks included in profiles	73	1
	family stories	achievement, celebrity, family members, fame, discoveries, occupations, events conveyed in Story postcards	6	4
	future on Islay	Islay, farming, farmer, drawing of island outline, arrow pointing to island on card, drawings of agricultural equipment, desire to work in distillery in Islay playing cards and Magic cameras	16	2
	impact of distilleries on island community	correct identification of distillery locations on map posters, whisky packaging returned an island souvenir in envelope	10	3
	siblings as island dislikes	brother or sister as response to litter bin task	5	5

© Cara Bradley, Conceptualising nature of family present in paper Islay pre-pack and Islay workshop pack return (2013). Source: Author (2013)



© Cara Bradley, My autobiographical challenge (2013) (drawing). Source: Author (2013)



Appendices



Figs 18–20: Participants' responses and additional images [appendices pages – details], Source: Broadley (2013)

Access and portability



Fig. 21: *Designing the digital submission* [photograph], Source: Broadley (2013)

Fig. 22: *Presenting tools digitally* [portfolio pages], Source: Broadley (2013)

A separation of text and practice? outcome and next steps

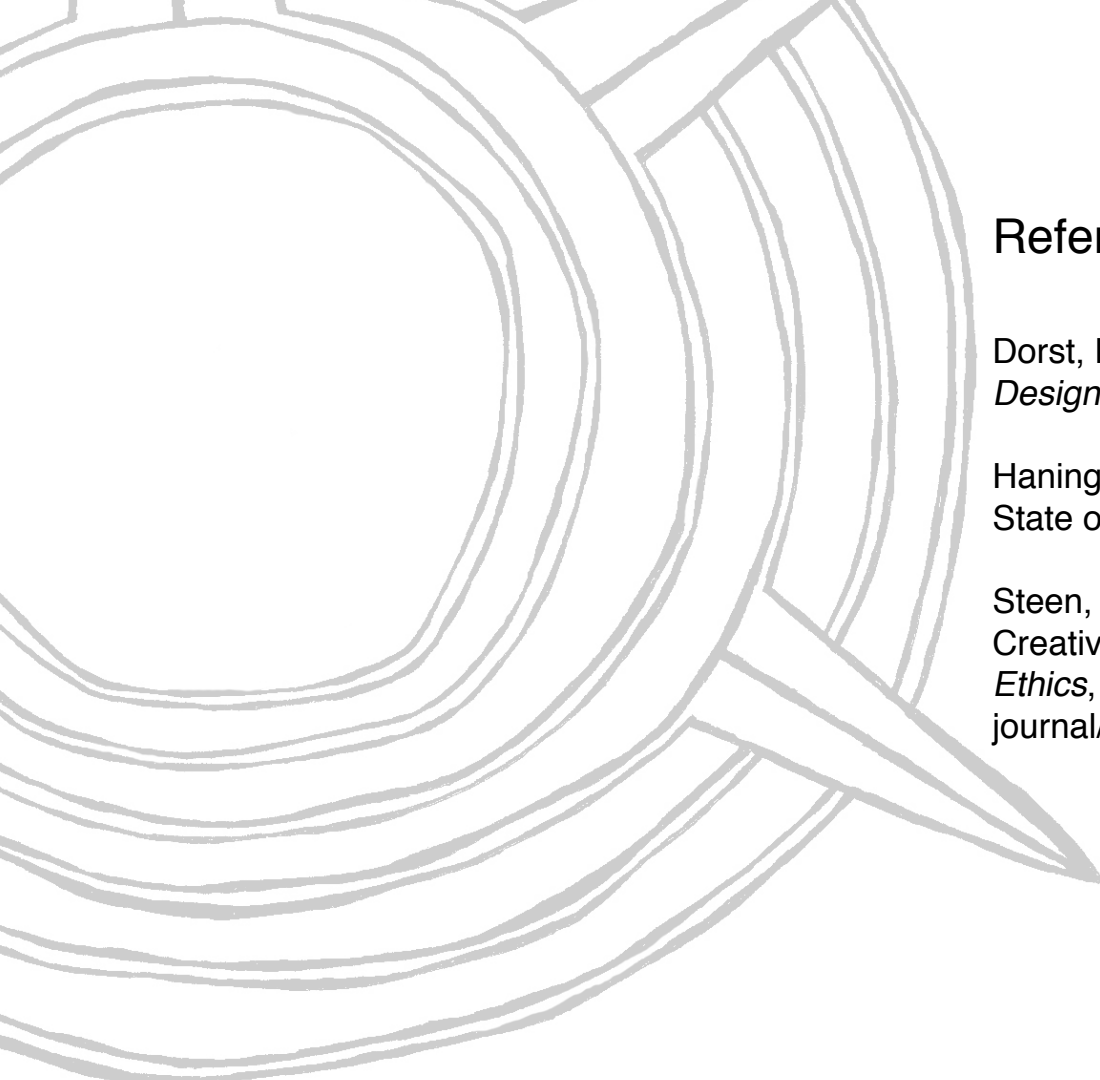
Presentation of submission

The format of this submission is the result of several iterations. Early prototypes indicated that presenting all the research as one volume could be overwhelming with regard to the reading experience and impractical in terms of printing and binding. I thus made the decision to elevate the practice and textual components as distinct aspects of the research that operate in tandem. Delineating the presentation of the thesis and portfolio in this way gives equivalent space and agency to these components.

My methodological tools and techniques are presented chronologically in the three A3 portfolio books – *Case study 1: Rothesay Townscape Heritage Initiative*, *Case study 2: Island wellbeing in Islay*, and *Case study 3: The Mackintosh Building user experience* – and the volume of appendices. In this thesis, I code each portfolio book respectively as *Port-R*, *Port-I*, *Port-MB*, and refer to the applicable sections of the appendices as *App-R*, *App-I*, *App-MB*. Following the five-stage participatory-reflexive methodology, these are preceded by initials in my discussions of orientation (o), participation (p), and evaluation-in-action (e) as stages of data collection in chapter three, and tool response analysis (l) and reflexive analysis (r) in chapter four. The codes direct the reader to the practice component of the submission and denote the positions of the corresponding tools and techniques within each book.

The presence of images in the body of the thesis is limited. In chapters one and two, I include a series of figures to illustrate examples of visual and participatory tools and techniques identified from the surrounding literature. In chapter four, I duplicate the tables of categorised concepts presented in the portfolio books to support my identification of emergent insights in tool response analysis. Additionally, I present fold-out diagrams at key points throughout the five chapters to accompany the development, application, and evaluation of my own five-stage participatory-reflexive methodological compass.

When designing the portfolio, I initially considered building an A2 sized plan-chest containing all the images and artefacts spanning the investigation, but rejected this on the grounds that it would impede portability and ease and cost of reproduction. The A3 slipcase containing the three portfolio books, thesis, and volume of appendices is the most successful iteration. Aligned to the five-stage participatory-reflexive methodology as the original contribution to knowledge, the sections of each book guide the reader through data collection and analysis in each unique case study to experience the materiality of the tools and techniques for themselves. I recognise that the A3 format and weight of the submission may still present problems of portability. For the reader's reference when these hard copies are not accessible, I therefore include a digital version of the complete submission on a USB memory stick within the slipcase.



References

Dorst, Kees (2008) 'Design research: a revolution-waiting-to-happen', in *Design Studies*, vol. 29. no. 1, 4–11

Hanington, Bruce (2003) 'Methods in the Making: A Perspective on the State of Human Research in Design', in *Design Issues*, vol. 19. no. 4, 9–18

Steen, Marc (2012) 'Virtues in Participatory Design: Cooperation, Curiosity, Creativity, Empowerment and Reflexivity', in *Science and Engineering Ethics*, 1–18, available online only from <<http://link.springer.com/journal/11948/onlineFirst/page/3>> accessed 20/04/13

thank you