

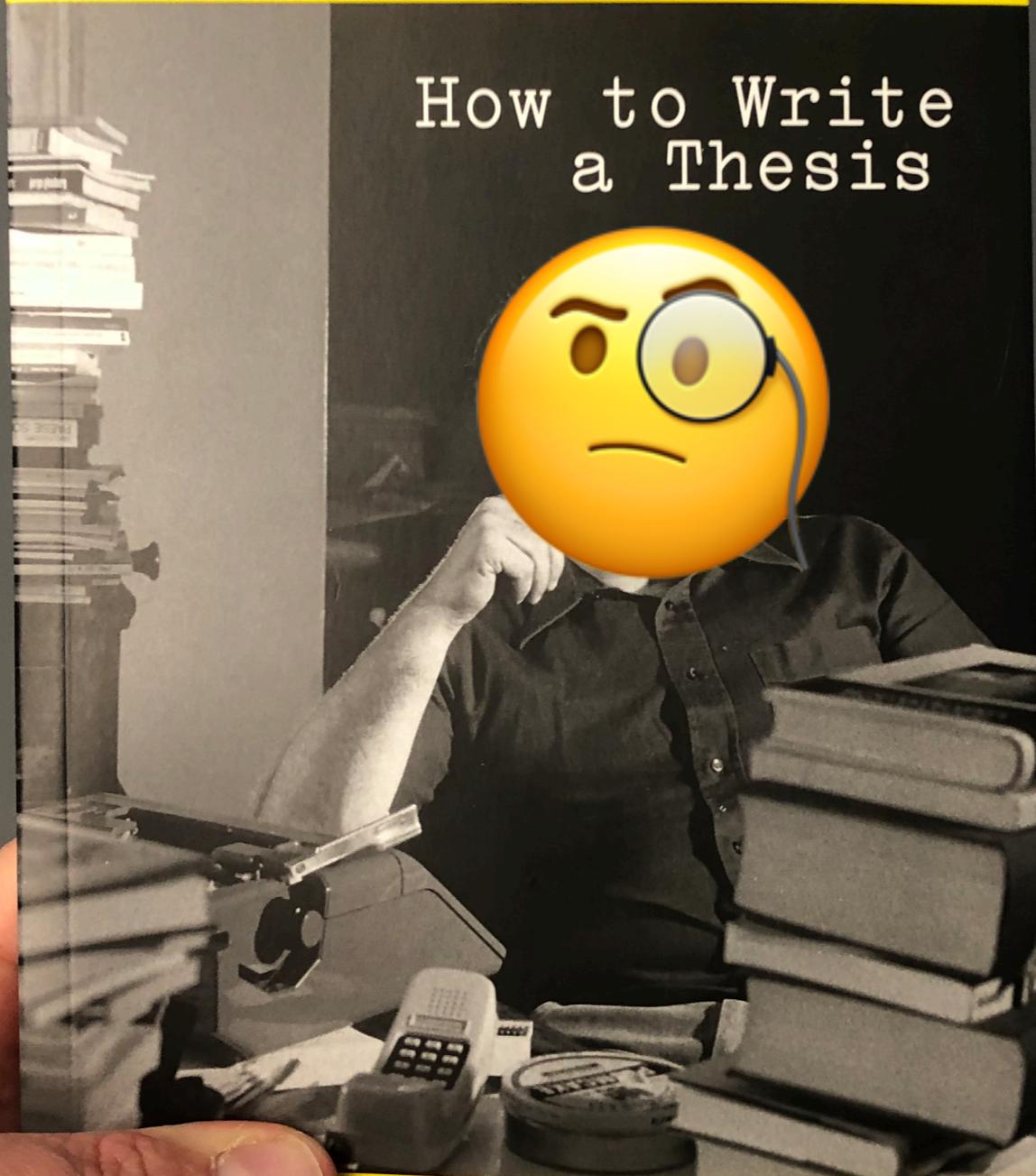
MD Masters Thesis

An introduction

**nicolas nova
HEAD – Genève (HES-SO)**

UMBERTO ECO

How to Write
a Thesis



RESEARCH & [ACADEMIC] RESEARCH

Nuances



Sketchbook/reference book (Raphaëlle Ankaoua)



James Auger giving a speech at EASST conference.

DESIGN & DESIGN RESEARCH

Nuances in purposes, process and output



Carnivorous Domestic Entertainment Robots,
Auger-Loizeau



Carnivorous Domestic Entertainment Robots,
Auger-Loizeau

DESIGN & DESIGN RESEARCH

Nuances in purposes, process and output



Carnivorous Domestic Entertainment Robots,
Auger-Loizeau

Digital Creativity, 2013
Vol. 24, No. 1, 11–35, <http://dx.doi.org/10.1080/14626268.2013.767276>

Speculative design: crafting the speculation

James Auger
Royal College of Art - Design Interactions Department
info@augerment.com

Abstract
The article positions the author's work as speculative design but—like the term design fictions—is open to several interpretations. How is the fictional character of such work conceptualised and produced? What kinds of speculation are involved? The article considers the value of one particular approach and argues that speculative design serves two distinct purposes: first, to enable us to think about the future; second, to critique current practice. Methods are described through case studies, either of the author's own projects or projects completed by graduates of the design interactions course at the Royal College of Art. A key concept is the 'perceptual bridge'—the means by which designs engage their audience. The article argues that a vital factor in the success of a Speculative Design proposal is the careful management of the speculation, specifically what informs the use of technology, aesthetics, behaviour, interaction and function of the designed artefact.

Keywords: speculative design, design fictions, critical design, futures, evolution of technology

1 Introduction

In this article I present methods and strategies used in the practice of speculative design, describing how a combination of informed extrapolations of an emerging technology and the application of techniques borrowed from film, literature, ecology, comedy and psychology can be used to develop and present plausible futures. I will describe the methods through the presentation of case studies, either of my own projects (Auger-Loizeau) or projects completed by tutors and graduates/students on the design interactions course at the Royal College of Art where I have been teaching and researching since 2005.

2 Historical and semantic issues

I begin with an attempt to address the complex issues surrounding the definition of speculative design, as it has much in common with other design related activities such as critical design,¹ discursive design,² design probes³ and design fictions.⁴

There is much overlap between these practices, the differences are subtle and based primarily on

Carnivorous Domestic Entertainment Robots,
Auger-Loizeau

RESEARCH

Academic research versus experimentation

Research = clearly defined purpose and method, results can be evaluated with objective criteria

Experimentation (art) = not necessarily a clear objective, method which evolve over time and results are evaluated subjectively

Research needs:

- a research question
- a literature review (you should go beyond what was done by others)
- a method to deal with this research question
- a clear presentation of the results, sources and material produced

RESEARCH Purpose (Frascati)

Research and experimental development (R&D) comprise creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of human beings, culture and society, and the use of this stock of knowledge to devise new applications.

Research yields new knowledge and/or understandings or new interpretation of phenomena. One can divide it with

Fundamental research: generation of knowledge (theories, explanations, descriptions)

Applied research: generation of know-how, process, skills

Research and Development: generation of prototypes, proof-of-concepts

RESEARCH

In our context: Media Design masters at HEAD

The Masters Thesis is a research project carried out in anticipation of the diploma project. It provides the opportunity to conduct an investigation to consolidate your perspective, deepen your knowledge, which is essential to the construction of your thinking and feed the practical project you will work on afterwards. Overall, it aims at establishing one's position in the discipline of design.

RESEARCH

In our context: Media Design masters at HEAD

A "research for design" approach: it is the preliminary stage of creation, which serves to establish a perimeter, and to prefigure the possible paths for the practical project, whether it concerns the design of an interactive experience, a product, a service or an object. For this, you will conduct an investigation, generally about a context or a phenomenon, an object or a social practice.

This investigation is based on the approaches of field research coming from ethnography, using interview techniques, direct observation, or analysis of objects etc. But it can also be innovative in its method – for example by designing an object that help your inquiry, as is the case of the "cultural probes" (Gaver et al. 1999) or web-scraping tools used in the field of Digital Humanities or Computational Social Sciences.

This field investigation will produce data that you will have to analyse and discuss in order to write down your thesis

RESEARCH

In our context: Media Design masters at HEAD

The dissertation will present the field material you produced, and of the ways in which this inquiry makes it possible to (1) describe a situation and its stakes, (2) discuss opportunities for design: possibly problems and needs, but also opportunities, new questions, even original theoretical concepts, or more broadly the social, cultural and political implications of the phenomenon you considered.

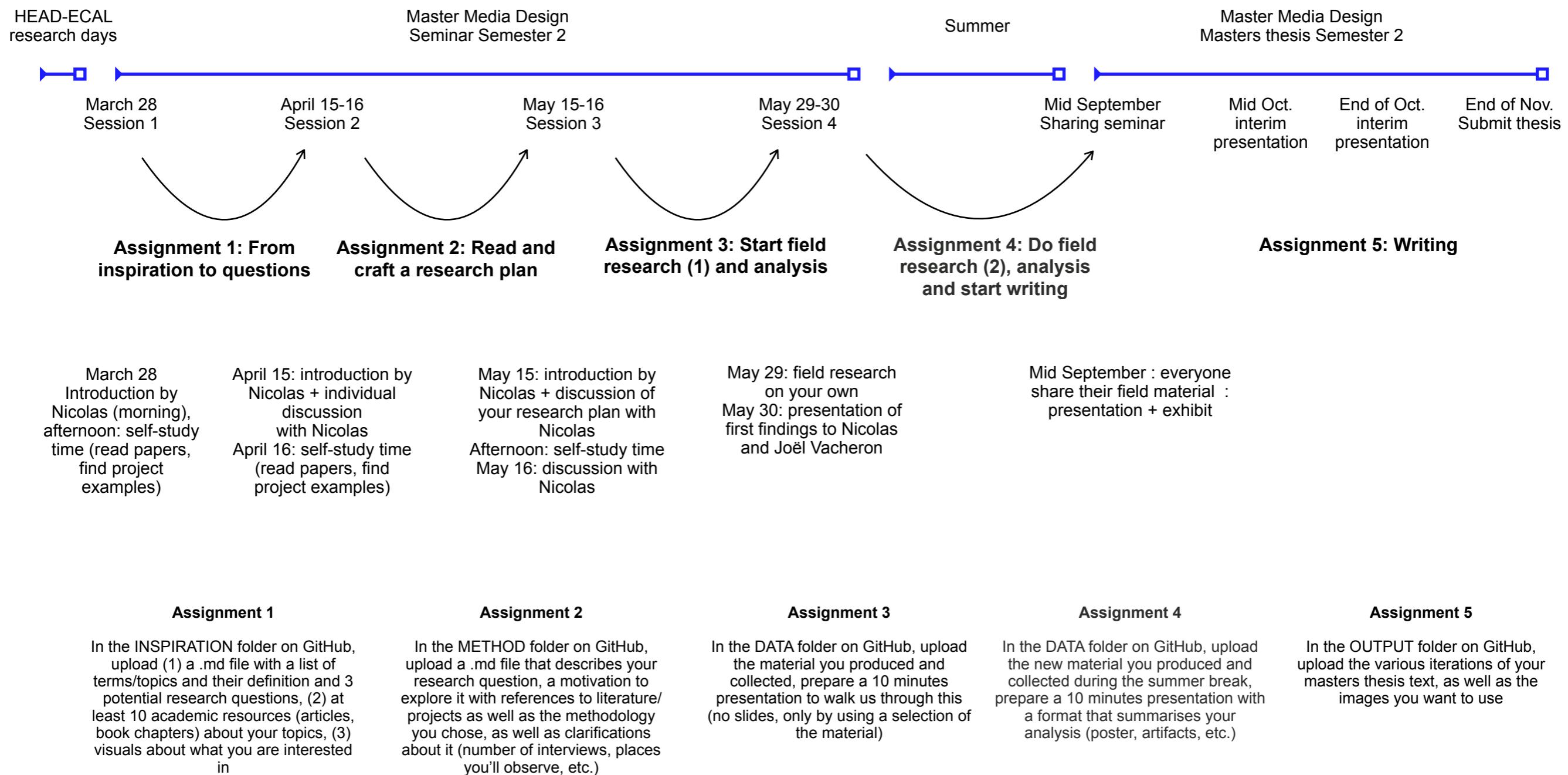
Presenting your field research obviously involves writing a text, but you should also use your design skills in order to enrich your manuscript with data visualization, diagrams, observational sketches, maps, objects rendering observations.

While the dissertation generally corresponds to a printed document, it is also possible to explore digital and on-line formats (podcast, interactive narrative, website with interactive features, etc.). Similarly, writing a textual dissertation can also take singular forms (narrative with a more or less important visual component, visual essay, commented lexicon, etc.).

The conclusion of the dissertation should offer a synthesis of the work, but also present three ideas for practical projects to be carried out in the second semester. These intentions should be discussed in the light of the investigation you carried out and the observations and findings presented in the dissertation.

Master Media Design

Masters Thesis Timeline / Research approach



WHAT DOES “NEW KNOWLEDGE” MEAN ?

E. Phillips & D. Pugh (2005) list

- 1 setting down a major piece of new information in writing for the first time;
- 2 continuing a previously original piece of work;
- 3 carrying out original work designed by the supervisor;
- 4 providing a single original technique, observation, or result in an otherwise unoriginal but competent piece of research;
- 5 having many original ideas, methods and interpretations all performed by others under the direction of the postgraduate;
- 6 showing originality in testing somebody else’s idea.
- 7 carrying out empirical work that hasn’t been done before;
- 8 making a synthesis that hasn’t been made before;
- 9 using already known material but with a new interpretation;
- 10 trying out something in [your own nation] that has previously only been done abroad;
- 11 taking a particular technique and applying it in a new area;
- 12 bringing new evidence to bear on an old issue;
- 13 being cross-disciplinary and using different methodologies;
- 14 looking at areas that people in the discipline haven’t looked at before;
- 15 adding to knowledge in a way that hasn’t been done before.

EXAMPLE

Gabriel Abergel (2021)



P. 10
Introduction

P. 18
Livre

P. 26
Bouilloire

P. 34
Lampe

P. 42
Minuterie

P. 54
Interrupteur

P. 64
Réfrigérateur

P. 74
Ascenseur

P. 96
Code mécanique

P. 94
More is less

Les Artéfacts de Shabbat

09

EXAMPLE

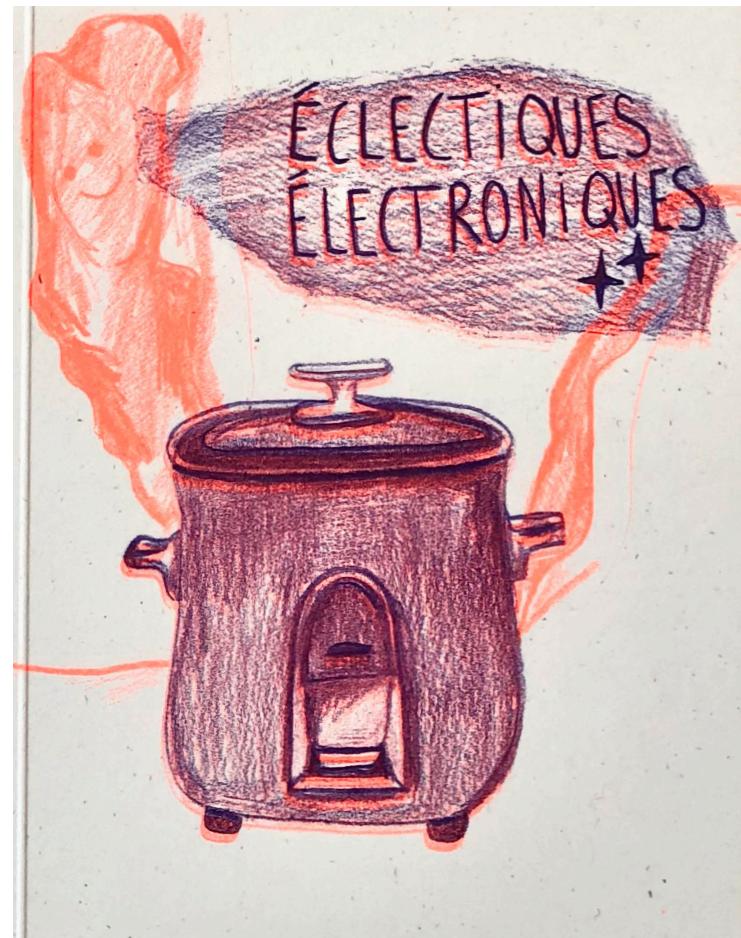
Lison Christe (2022)

Les Compagnons Sonores	
Introduction	07
L'environnement sonore	17
• L'espace urbain et les transports en commun comme canevas	
L'écoute personnelle	29
• Inclusion ou exclusion des usagers de l'espace public	
Le potentiel émotionnel	39
• Le son, une association de sens	
L'assistant phonique	49
• Prothèses ou appareil récréatif	
Conclusion	63
Bibliographie	73

EXAMPLE

Salomé Kahn (2023)

Pages



15-24	AVANT-PROPOS	85-103	3. L'OBJET DANS L'ESPACE
27-29	Encart Méthodologique	89-95	a) La topologie des objets
35-55	1. L'OBJET COMME AGENT	101-103	b) L'objet dans l'hétérotopie domestique
37-43	a) L'agentivité programmée	109-139	4. L'OBJET MATÉRIEL
49-55	b) L'agentivité non-programmée	113-116	a) La matérialité de l'objet
61-80	2. L'OBJET QUI EST INCARNÉ (SPIRITUELLEMENT)	121-129	b) Le syndrome du sauveur
65-71	a) Les croyances extra-technologiques	133-139	c) La relation intime aux objets
77-80	b) L'esprit dans la matière	145-148	CONCLUSION
		151-152	Remerciements
		153-158	Sources

EXAMPLE

Andreia Rodrigues (2023)

La valorisation numérique du patrimoine culturel

LE CAS DES AZULEJOS PORTUGAIS

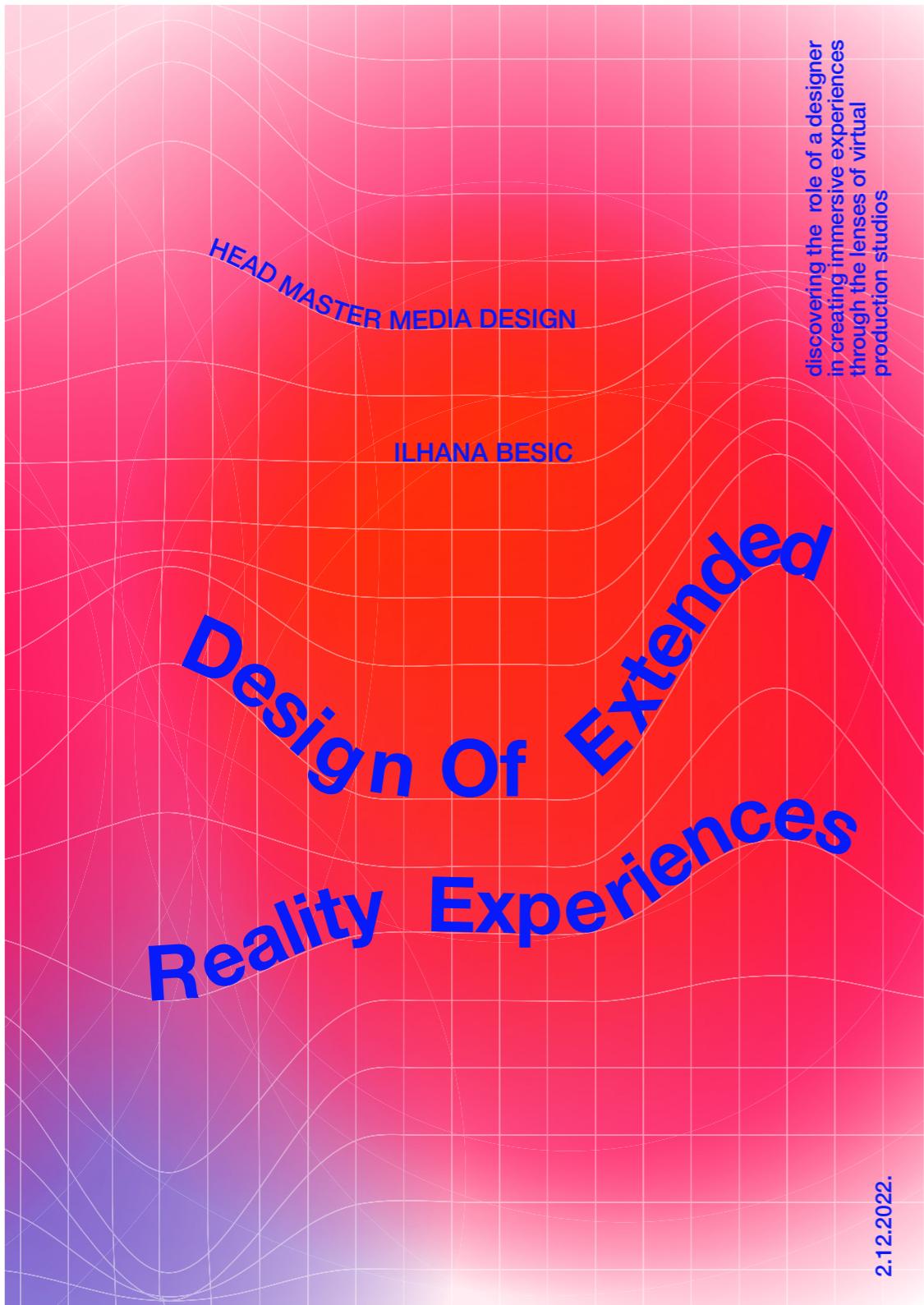
Andreia Rodrigues
Travail de mémoire, 2022
Master Media Design, HEAD
Tuteur: Nicolas Nova

Table des matières

- p.4** Introduction
- p.9** Le patrimoine à l'ère numérique
- p.14** Le cas d'étude: l'azulejo portugais
 - p.14** Brève Histoire
 - p.20** Particularités de l'azulejo
- p.22** Le numérique dans le processus de création azulejar
- p.24** Documentation numérique
 - p.30** Nouvelles utilisations des archives
 - p.33** La documentation par les amateur.e.s
- p.35** Pratiques collaboratives
- p.38** Revisiter la tradition de la narration
- p.45** Nouveaux espaces numériques pour l'azulejo
- p.51** Revisiter l'esthétique
 - p.51** Le motif
 - p.56** La technique
- p.59** Sensibilisation à la protection de l'azulejo
- p.63** Recontextualiser l'azulejo dans le numérique
- p.67** Conclusion
- p.70** Bibliographie
- p.75** Iconographie
- p.77** Remerciements

EXAMPLE

Ihana Besic (2023)

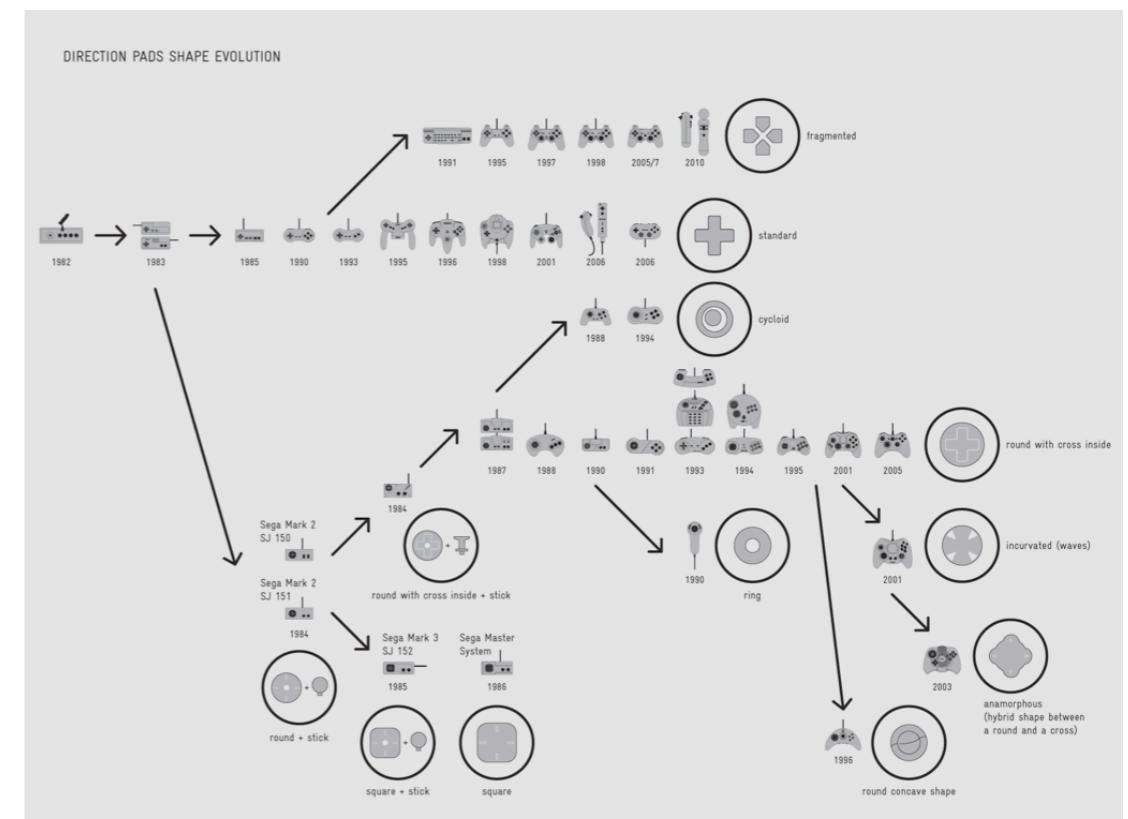
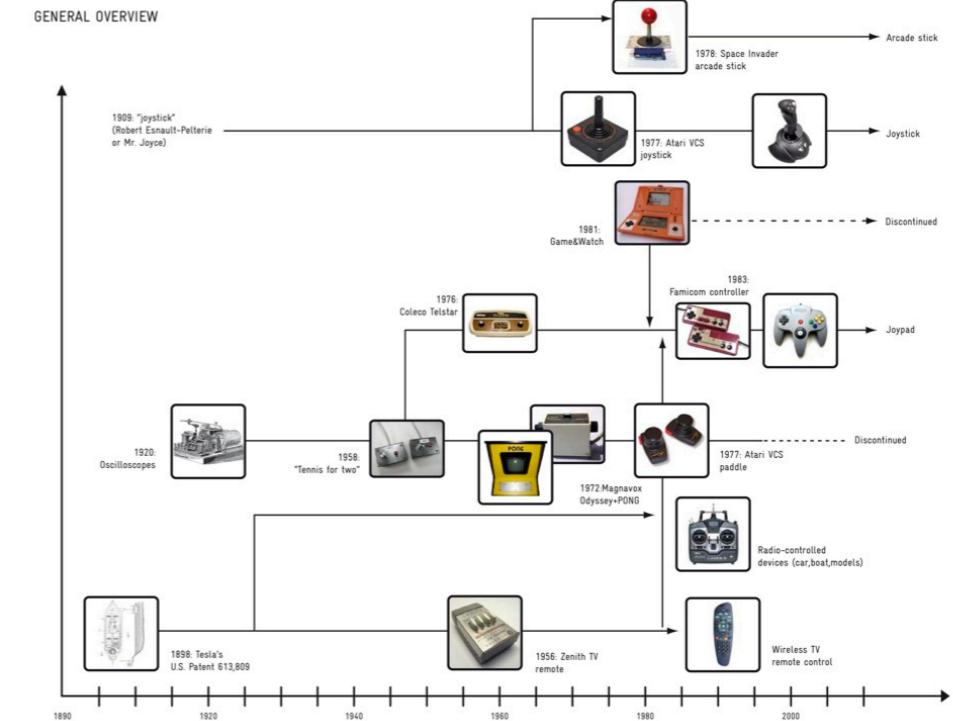


discovering the role of a designer
in creating immersive experiences
through the lenses of virtual
production studios

4	ABSTRACT
6	INTRODUCTION
10	IMMERSIVENESS
Chapter 1 - Defining Immersion in the Context of XR	
24	ARTISTIC DIRECTIONS
Chapter 2 - Extended Reality Projects	
46	PRODUCTION
Chapter 3 - Tools, Processes, XR Studio, Technical Aspects, Team	
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74	SOFTWARE
Chapter 5 - Unreal Engine as a tool for extended reality	
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86	CONCLUSION
88	BIBLIOGRAPHY

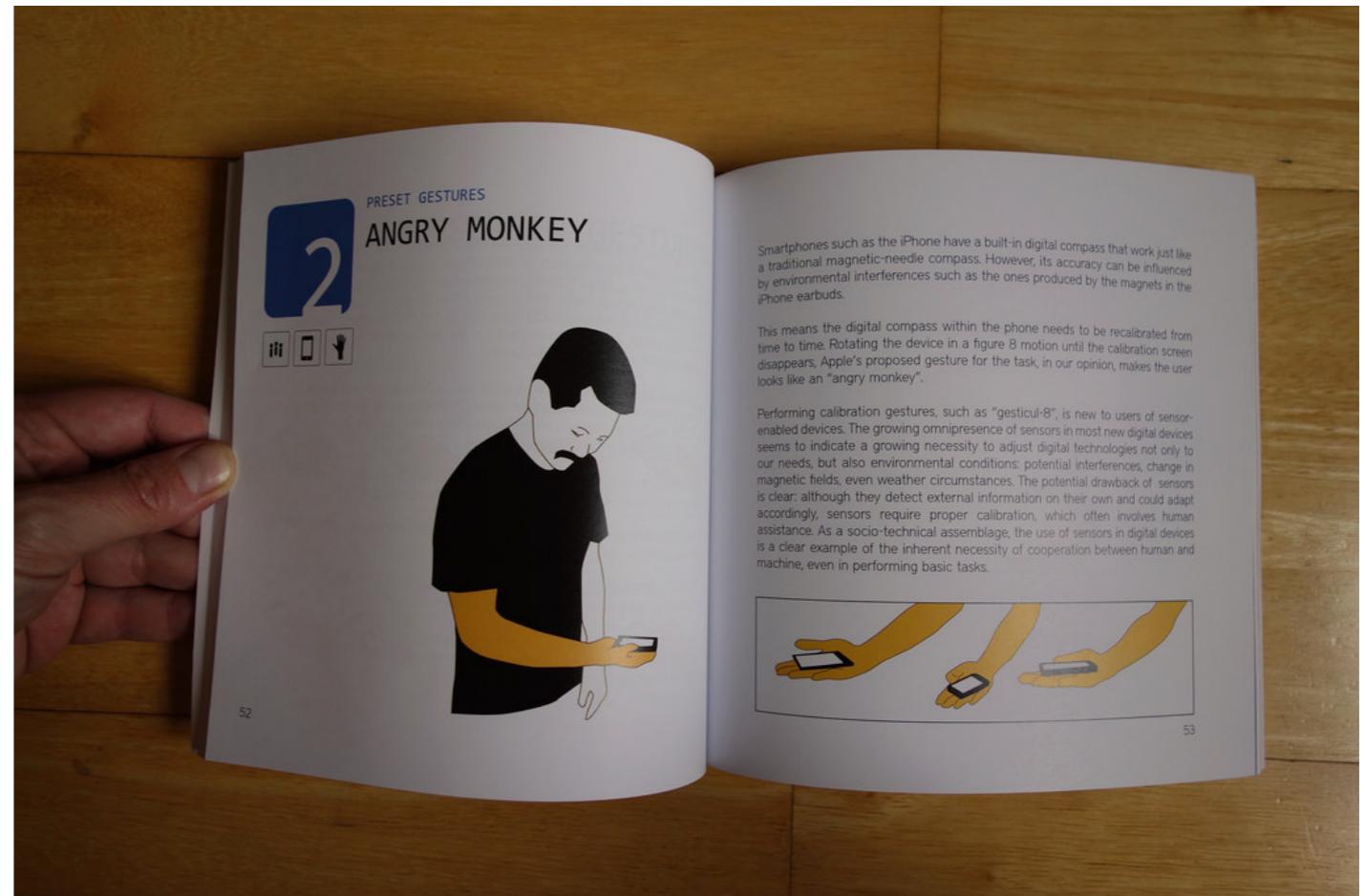
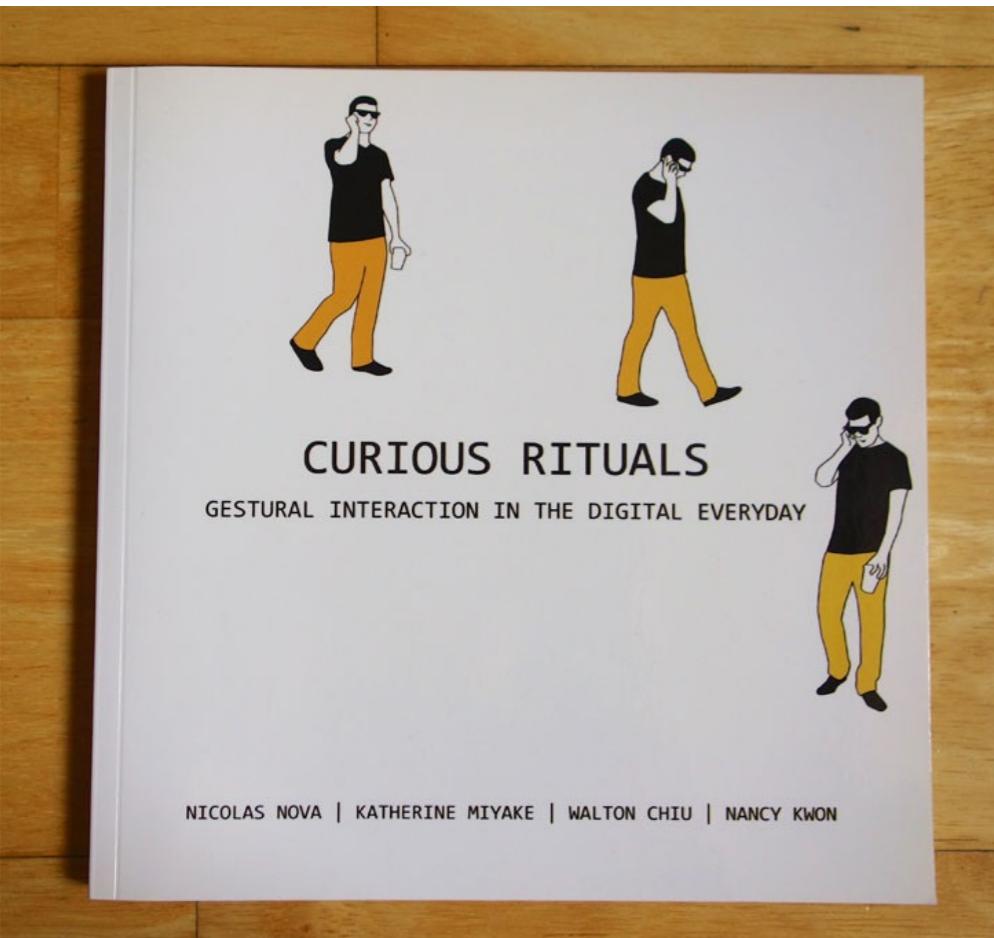
EXAMPLE

Nicolas Nova & Laurent Bolli (2014)



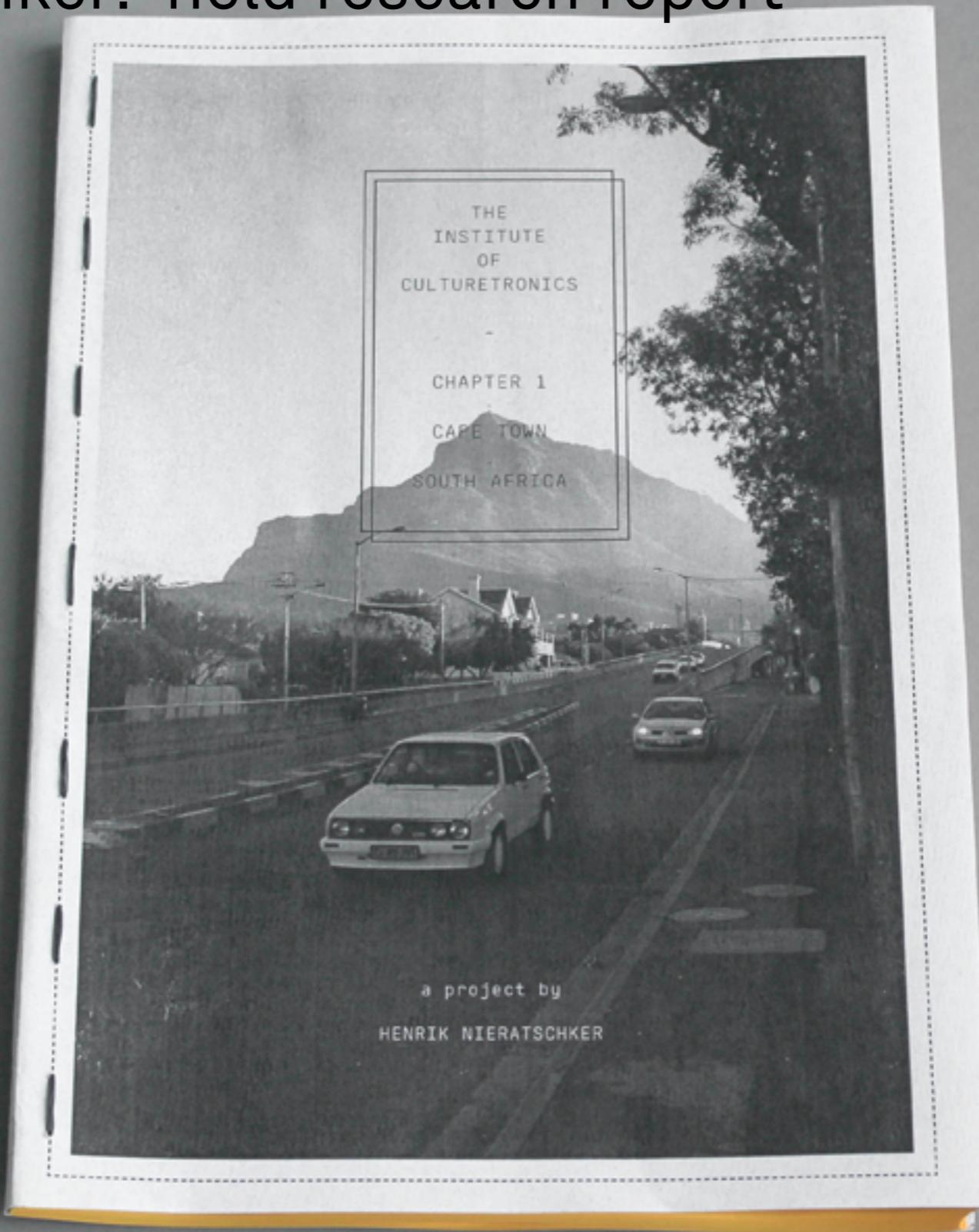
EXAMPLE

Nicolas Nova et al. (2012)



OTHER MA DESIGN MASTERS THESIS EXAMPLES

Henrik Nieratschker: field research report



I spent 5 weeks in Cape Town, South Africa in August and September 2013 investigating the adaptation of technologies in this cultural environment by visiting designers, artists, hack spaces, universities and activist groups searching for examples of different and new approaches in this cultural environment.

My research led me to the most different parts of Cape Town, from the townships and informal settlement in the Cape Flats to the tourist beaches of Camps Bay. But it wasn't the extremes that were most interesting, but the spaces in-between where aspects of both worlds are visible simultaneously.

PERSONAL OBSERVATIONS



During my time in Cape Town I collected many personal observations and later decided to write the most interesting ones down in a form that sits between report and short story.

This chapter contains a selection of 3 of those observations and one of them is the basis for the proposal presented later in this book.

OBSERVATIONS:

1. Repair and reuse culture
2. Taxi buses
3. Informal economies
4. Human ad-hoc supply chain
5. On-site production and retail
6. Technology enthusiasm
7. Paradox technological gaps
8. Use of affordances of technologies
9. Informal settlements



Observation #01: Repair and Reuse Culture

On one of the first days of my stay in Cape Town, I went down to Salt River which is between Observatory where I was living and Woodstock that transitions into the city centre. I was looking for a travel adapter that fits the unusual South African plug and socket system. I found a small electronics store that looked similar to all the other kind of shabby storefronts in the area. When I entered I found myself in a room that was stacked with electronic parts of all sorts from bottom to ceiling. All walls except the storefront window were covered in shelves and a glass counter was blocking the way to the back from all sides except the door behind me, leaving about two meters into the store and the width of the door for me to stand. I asked for the adapter and one of the Indian salesmen behind the counter started looking for it in the shelves. I could not figure out any sort of system the electronic parts in the shop were arranged in. Old TVs were put next to extension chords and open circuit boards from whatever kind of electronics and radios next to camcorders and satellite dishes. As I was observing the endless arrangements of new, old and broken electronics the salesman came back with two loose adapters without any packaging, one looking quite new and the other one really heavily used. I decided for the newer one without hesitation and bought it for about 30 rands.

Observation #04: The Human Ad-Hoc Supply Chain

When I came up to one of the small market stalls on the deck of the train station the man in the small cabin already made eye contact and as soon as I entered a radius of about 3 meters around the stall he started to offer me different types of cellphones for different purposes. I stopped and asked him for the electronic components I was looking for he seemed to think for a short moment and then said that he would be right back. He ran off to a stall in the same row that was about 30 meters from his own. I wondered how he could just leave his cabin and business alone in this crowded market, but then I saw a small older women just sitting in a corner of the stall. She did not seem to show any interest in me. About a minute later the presumed owner came back and showed me exactly the parts I needed. We bargained for a little while and finally I bought what he just bought from the other stall for 23 Rand.

Field research



Description →

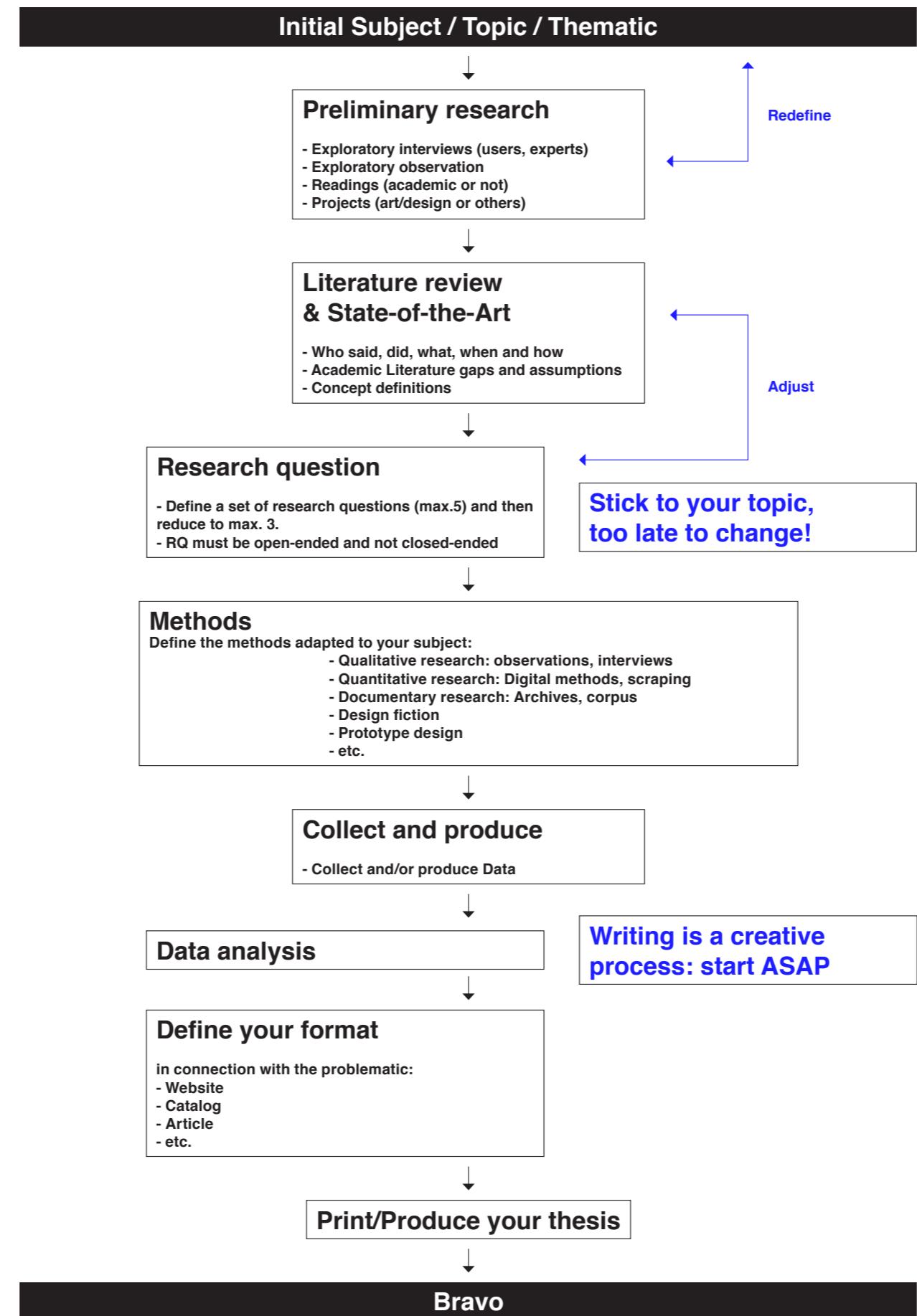
Monography
Photobook
Poster
Exhibit
Fanzine?
...



Speculation →

“Design Fiction”
Design project

Research Workflow (Masters Thesis Media Design)



DATA ANALYSIS

What to do with this big mess?

1. Data overview: get the sense of the data as a whole (read interview transcriptions, look at pictures, video...), sort similar data (photo, quotes), note your first reactions.
2. Pick up one data item, understand and extract the main points and topics you see (motivations to do something, opinions, peculiar stories, relevant behavior, pertinent response to something, use of a tool/feature, surprising reactions, interesting problem(s) that reveal(s) unmet needs, unexpected failure(s), an emotion...)
3. Repeat this for several data items, make a list of all topics. Certain themes are always present: goals, objects people use, problems, needs, types of interactions, type of users. But you'll find other themes linked to your research topic.
4. Use this list to get back to your data. Look for the presence of these topics in your data.
5. Find the most descriptive wording for your topics and turn them into categories.

RESEARCH TOOLS

A data management software: not mandatory

Low-tech : printed paper (images, interview excerpts)

Basic: a text editor with colors (each color = one tag), Excel

Advanced : Notion, expensive tools such as MAXQDA, NVivo, ATLAS.ti

RESEARCH TOOLS

Zotero: reference management software

The screenshot shows the Zotero application interface. On the left is a sidebar with a tree view of libraries and group libraries. The main area displays a list of references in a table format. A specific reference is selected, and its details are shown in a panel on the right. The bottom of the screen shows a search bar and a footer with some text.

My Library

- Art
- ARTPROJECT
- Design
- Digital Culture
- Folklore
- HCI**
- Infra-réseaux
- Innovation
- Literature
- Mine
- PROJECTS
- PUBLICATIONS
- Social Sciences
- My Publications
- Duplicate Items
- Unfiled Items
- Trash

Group Libraries

- Anthropology & Technology
- Discarded Digital
- Human Computer Interaction/HCI
- Master Thesis Lison
- Media Design Bibliography
- Thèse de Valérie_Références Bibli...**
- Duplicate Items
- Unfiled Items
- Trash

anthropology
artifacts-like engineering cell chi
design design framework dourish
ease of use entertainment

HCI

Title	Creator
Concevoir des machines anthropomorphes. Ethnographie des pratiques de conception et de fabrication	Becker
Making sense of sensing systems: five questions for designers and researchers	Bellotti et al.
Gamification Is Bullshit	Bogost
Sketching User Experiences: Getting the Design Right and the Right Design	Buxton
The Model Human Processor: An Engineering Model of Human Performance	Card et al.
Mobile Essentials: Field Study and Concepting	Chipchase et al.
Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence	Clark
The Extended Mind	Clark and Chalmers
Who We Talk About When We Talk About Users	Cohen
Ex machina: Machines, automates et robots dans l'Antiquité	Collognat and Cho... Collognat, Anne; Choquet, Sébastien
Designing Collaborative Systems: A Practical Guide to Ethnography	Crabtree
Open-ended Objects: a Tool for Brainstorming	Cruz and Gaudron
Post-scriptum sur les sociétés de contrôle	Deleuze
Pawned. Gamification and its Discontents	Deterding
'Outlines of a World Coming into Existence': Pervasive Computing and the Ethics of Design	Dodge and Kitchin
Implications for Design	Dourish
Responsibilities and Implications: Further Thoughts on Ethnography and Design	Dourish
Divining a digital future : mess and mythology in ubiquitous computing	Dourish and Bell
Designing for People	Dreyfuss
The Measure of Man: Human Factors in Design	Dreyfuss
Creole technologies and global histories: rethinking how things travel in space and time	Edgerton
Quoi de neuf ? Du rôle des techniques dans l'histoire globale	Edgerton
Hooked: How to Build Habit-Forming Products	Eyal
Surveiller et punir	Foucault
The Elements of User Experience: User-Centered Design for the Web	Garrett
Technology Affordances	Gaver
Design: Cultural probes	Gaver et al.
Observing the User Experience: A Practitioner's Guide to User Research	Goodman et al.
Understanding Interaction Design Practices	Goodman et al.
Usability Evaluation Considered Harmful (Some of the Time)	Greenberg and Bux... Greenberg, Alan; Buxton, Bill
Everyware: The Dawning Age of Ubiquitous Computing	Greenfield
Le jour où les robots mangeront des pommes: Conversations avec un Géminoïd	Grimaud and Paré
Persona, Étrangement humain	Grimaud et al.
Why Toys Shouldn't Work "Like Magic": Children's Technology and the Values of Childhood	Gross and Eisenberg
Slow Technology – Designing for Reflection	Hallnäs and Redström
The Three Paradigms of HCI	Harrison et al.
Capturing Design Space From a User Perspective: The Repertory Grid Technique Revisited	Hassenzahl
Character Grid: A Simple Repertory Grid Technique for Web Site Analysis and Evaluation	Hassenzahl
How Does Representation Modality Affect User-Experience of Data Artifacts?	Hogan and Hornbeck
Grounded Innovation: Strategies for Inventing Smart Products	Holmquist

Info Notes Tags Related

Item Type Book
Title Divining a digital future : mess and mythology in ubiquitous computing
Author Dourish, Paul
Author Bell, Genevieve
Abstract
Series
Series Number
Volume
of Volumes
Edition
Place Cambridge
Publisher MIT Press
Date
of Pages
Language
ISBN 978-0-262-01555-4
Short Title
URL
Accessed
Archive
Loc. in Archive
Library Catalog
Call Number
Rights
Extra
Date Added 12/3/2012, 5:58:57 PM
Modified 7/1/2014, 3:36:20 PM

RESEARCH TOOLS

A markdown editor (Obsidian, Ulysses...)

The screenshot shows the Ulysses app window on a Mac OS X desktop. The menu bar includes Apple, Ulysses, File, Edit, Markup, View, Window, Help, and various system icons. The main window has a sidebar on the left containing a Library with 'All' items, a Projects section with 'Chamonix-S' and 'Jean-Jacques', and an iCloud section with 'Inbox', 'CURRENT', 'CHAMONIX-SENTI...', 'LES ROIS DU WAP', 'LAGNIAPPE', 'DESALPES', 'ARCHIVE' (with 'ExObservation' selected), 'LES ROIS DU GSM', 'BESTIARIO', 'DESALPES2', 'Dr. Smartphone EN' (selected), and 'Dr. SMARTPHONE'. Below these are sections for 'Introduction', 'First Steps', 'Markdown XL', 'Finer Details', and 'Shortcuts and Othe...'. The main content area displays a note titled 'Dr. Smartphone EN' with a word count of 1'082 Words. The note contains a heading '## How we did this research' followed by a detailed paragraph about a two-year study of smartphone repairers in Geneva, Lausanne, and Zürich, mentioning 42 in-situ interviews, 60 follow-up visits, and participation in repair shop internships. The note also discusses the use of hackerspaces and Fab Labs, and repeat visits to repair cafés.

Dr. Smartphone EN

Vérifier
vérifier les numéros de page après les dates: , et non : rajouter ref outer ref article T&C camille bosqué...

Dr. Smartphone: an Ethnography of Mobile Phone Repair Shops
Nicolas Nova & Anaïs Bloch 2020
"The street finds its own uses for..."

Introduction
"Dr. Smartphone", "Mobile City Center", "Docteur IT", "iklinik", "La iklinik", "La clinique du téléphone ce..."

How we did this research
This book draws together material from a two-year study of smartphone repairers in Geneva, Lausanne and Zürich. Our field research comprised two phases. We started by conducting a multi-sited ethnography FN in Zürich and the Lake Geneva region. Investigating repair spaces, we conducted 42 in-situ interviews/observation sessions in independent repair stores around Lake Geneva and 11 in Zürich. Lasting between an hour and a whole work day, these sessions were conducted with both managers and repairers, sometimes interrupted by customers, colleagues, partners, and competitors. These were supplemented with around 60 follow-up visits, and one author's participation in a four-month repair shop internship. In addition, we conducted 13 interviews/observation sessions in hackerspaces and Fab Labs in Geneva, Lausanne and Zürich, and made repeat visits to repair cafés hosted by these spaces.

Between 2016 and 2018, we visited most of the stores in Geneva and Lausanne, and those that were the most active in downtown Zürich. The interviews had three parts. First, we asked how they had first come to the business of repair. This was followed by a conversation about the experience of practicing maintenance and making repairs, using customer requests from the day of the interview as a prompt for discussion. Specifically, we asked questions about the diversity of customers' problems, the difficulties these repairers encountered, and the knowledge and skills they developed through their work. The final phase was more observational, as we focused on documenting details of the technicians'

1'082 Words

RESEARCH METHODS

An overview

Approaches studying reality as it is

Theoretical approach

semiotics,
critical theory,
etc.

Empirical approach

field research
(interview,
observation...),
content analysis,
online-data
scraping

Personification of
objects (Salomé
Kahn)

Approaches studying transformation of reality

Artifact-building
approaches

exploratory
prototyping,
reverse-
engineering/
unmaking

IMSI catchers
(Félicien Goguey's
PhD)

Artifact-evaluating
approaches

field research,
exploratory
experimentation,
controlled
experiments, etc.

Sound companions
(Lison Christe)

RESEARCH METHODS

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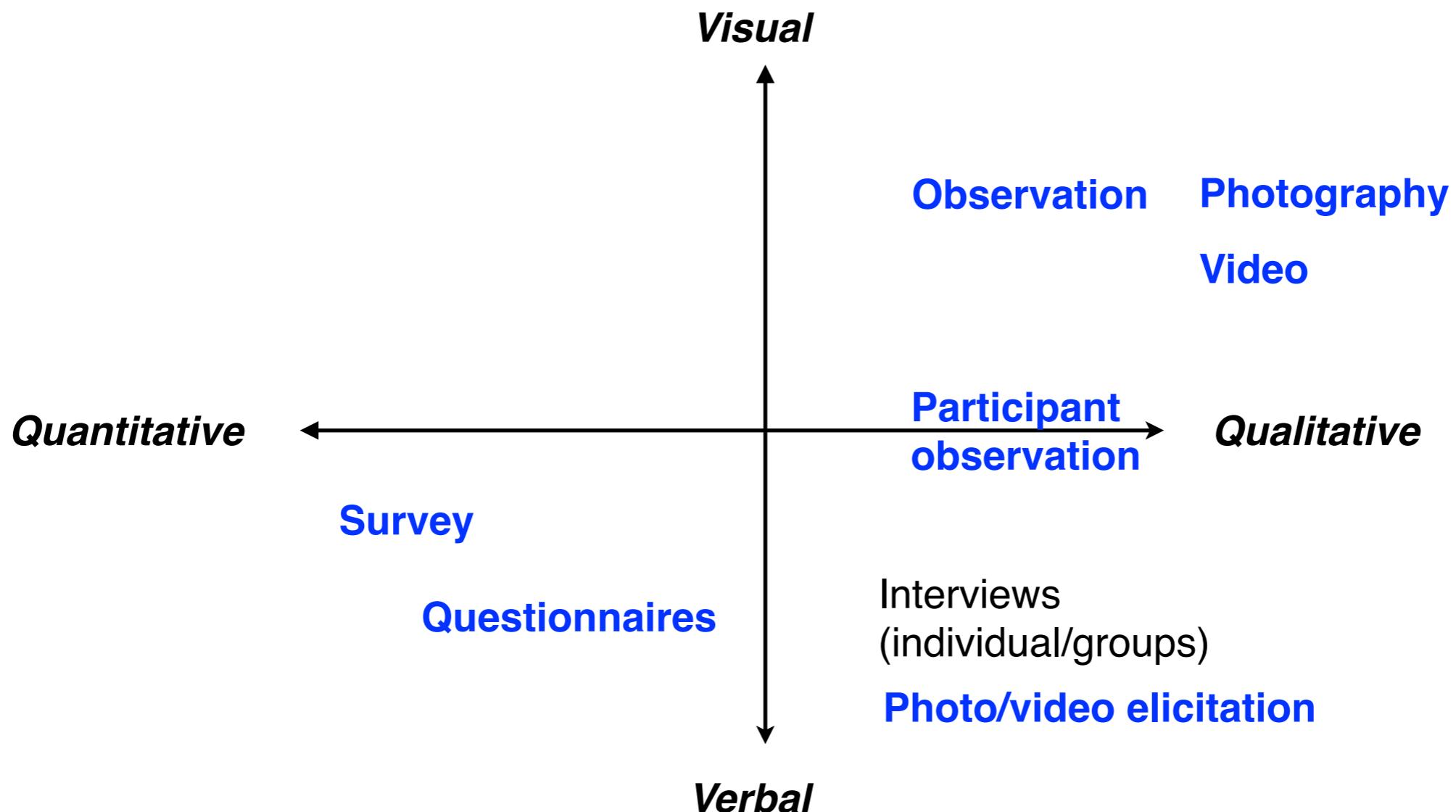
Artifact-evaluating
approaches

field research,
exploratory
experimentation,
controlled
experiments, etc.

Sound companions
(Lison Christe)

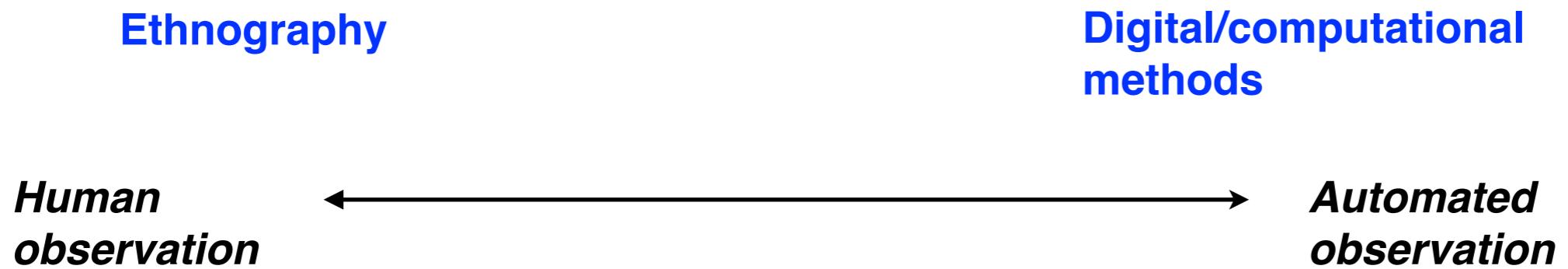
RESEARCH METHODS

Ethnographic methods



RESEARCH METHODS

Ethnographic methods



The screenshot shows the digital methods initiative website with a pink header and sidebar. The header features the text "digital methods initiative" and "wiki". The sidebar contains sections for "Digital Methods" (Summer School 2021, About, People, Tools), "Course" (The Link, The Website, The Engine, The Spheres), and a large red decorative bar at the bottom.

- Digital Methods**
 - Summer School 2021
 - About
 - People
 - Tools
- Course**
 - The Link
 - The Website
 - The Engine
 - The Spheres

DMI Tools

Media Analysis: Media Monitoring | Mapping | Clouding | Comparative Media Anal

Data Treatment: Data Collection | Data Analysis | Information Visualization

Natively Digital: The Link | The URL | The Tag | The Domain | The PageRank | Th

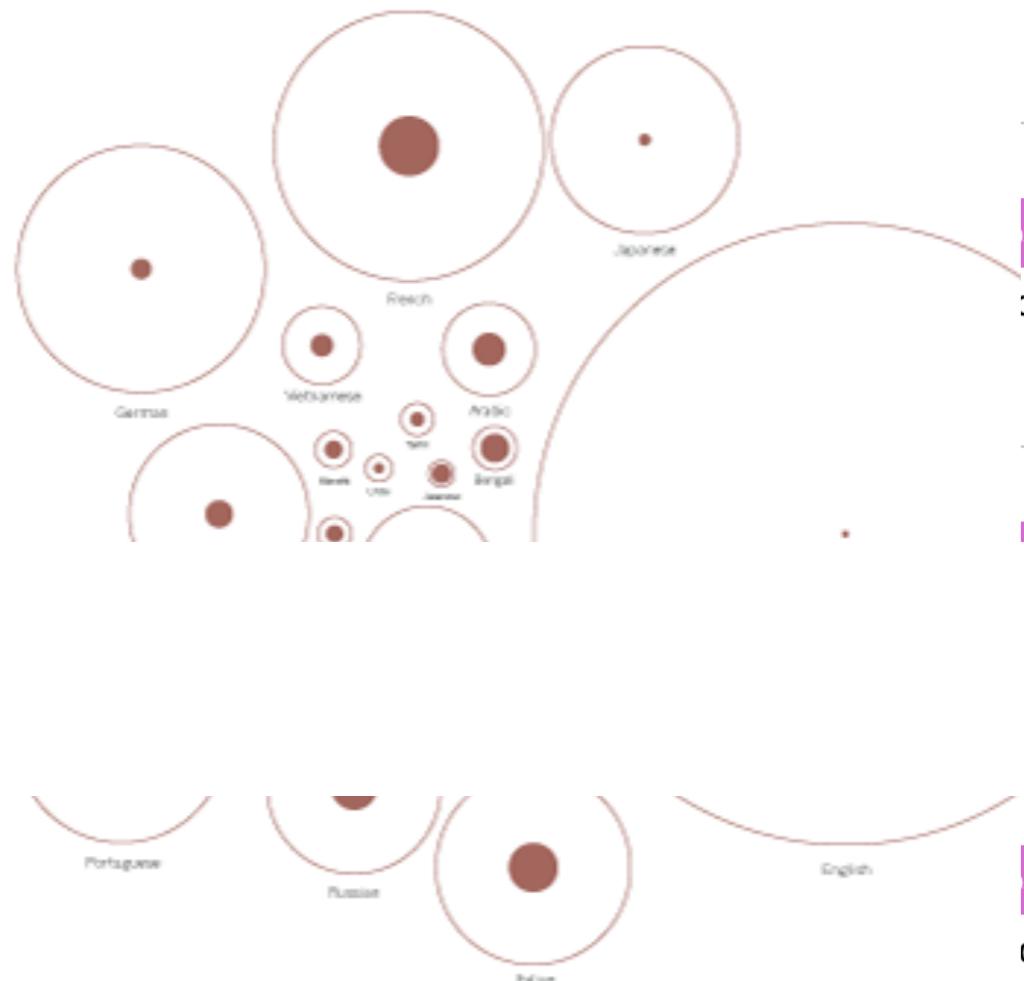
Device Centric: Google | Google Images | Google News | Google Blog Search | Ya

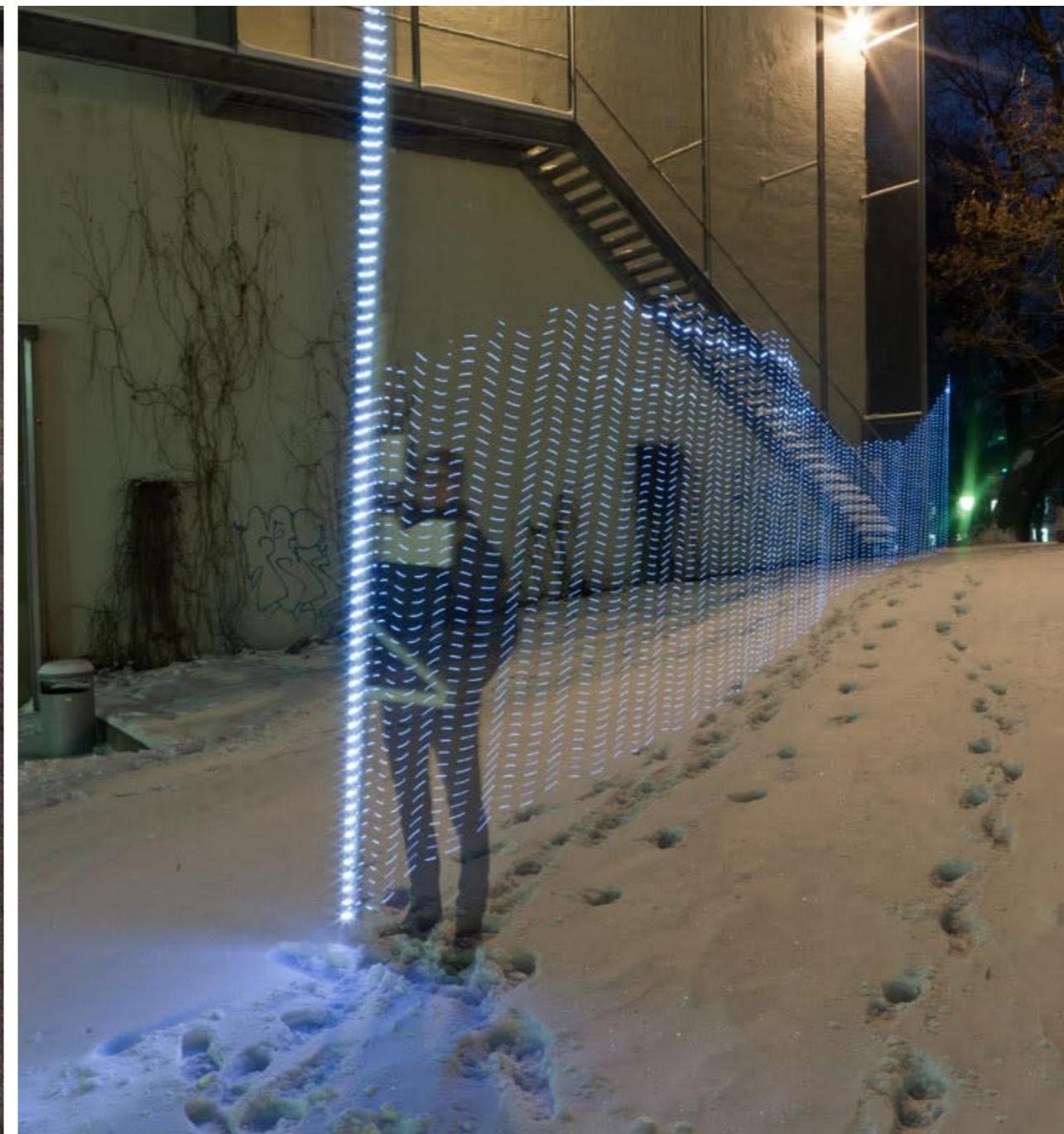
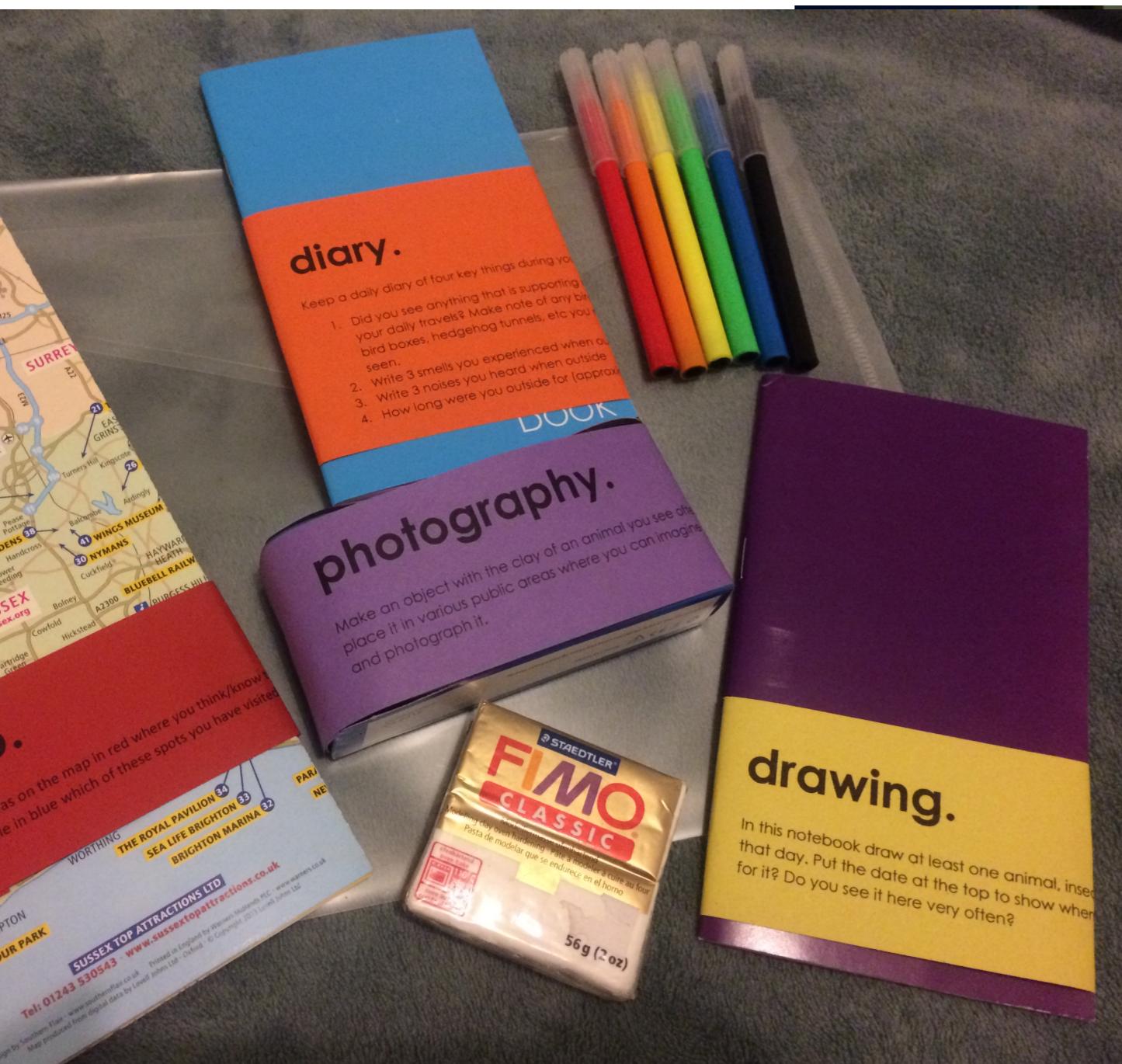
Instagram | Github

Spherical: Web Sphere | News Sphere | Blogosphere | Tag Sphere | Video Sphere

Wikipedia Bot Activity in Most-Used Languages Worldwide

What is the level of bot activity per language, looking at top 20 of most-used languages?





DESIGNING YOUR RESEARCH QUESTION

Validity and relevance

The validity of a research question corresponds to its pertinence with regards to the “state of the art”:

- It is contextualized with regards to society and academic work (i.e. it does not come out from the blue).
- It needs to be formulated in a way that answers bring out something new in terms of knowledge or know-how (process).
- It can be personal/private BUT it must be significant to other people (it should not interest only you, it must deal with a problem that others also think is worth tackling)

DESIGN RESEARCH QUESTION

Breadth

Questions should not be too wide: “How digital technologies change reading practices”, “The role of women in fashion industry”, “Signage typography” (these are topics!).

Questions should not be too narrow: “Evaluation of TikTok’s usability”, “Design of an app for tourist people in the Alps during winter”.

DESIGN RESEARCH QUESTION

Where to start: topic

List a set of themes/topics you find interesting.

“A research topic is an interest defined narrowly enough for you to imagine becoming a local expert on it” (Booth et al. 1995)

!!!If you can describe it with 3-4 words, your topic is too broad!!!

!!!A good way to narrow it down: use words expressing actions: conflict, description, contribution, development, influence...

DESIGN RESEARCH QUESTION

Where to start: topic map

Define why these terms are interesting/intriguing (discourse? aesthetic? ...) as well as the questions they lead to

Made them more explicit: define related keywords as well as design examples/projects you find relevant with regards to these.

Read articles/book chapters/books that gives an overview of the topics you're interested in + map main concepts (network representation)

Exercise: create a network/map of concepts, projects, ideas related with your topics

RESEARCH QUESTION GENERATION

The book game

Exercise:

Go to the library, copy the title/subtitle of ten books you like (cover, design...), write the title on a piece of paper.

Use these examples (and the list of concepts you've done before) to create five versions of your research topic (change words so that it looks like your topic)

Read it

DESIGN RESEARCH QUESTION

Where to start: relevance and feasibility

Turn topics into questions

Filter to evaluate research contribution and feasibility: read design research resources (previous work from someone you like, academic papers, PhD dissertations, research books), talk to people (designers , design researchers), anticipation of methods (relevant? realistic?), ask what you want to do later.

List potential research questions

Define why you want to do that and why it's relevant to whom

Exercise: list the 3 best research questions you listed, pick one. Describe your topic in a sentence as specific as you can make it:

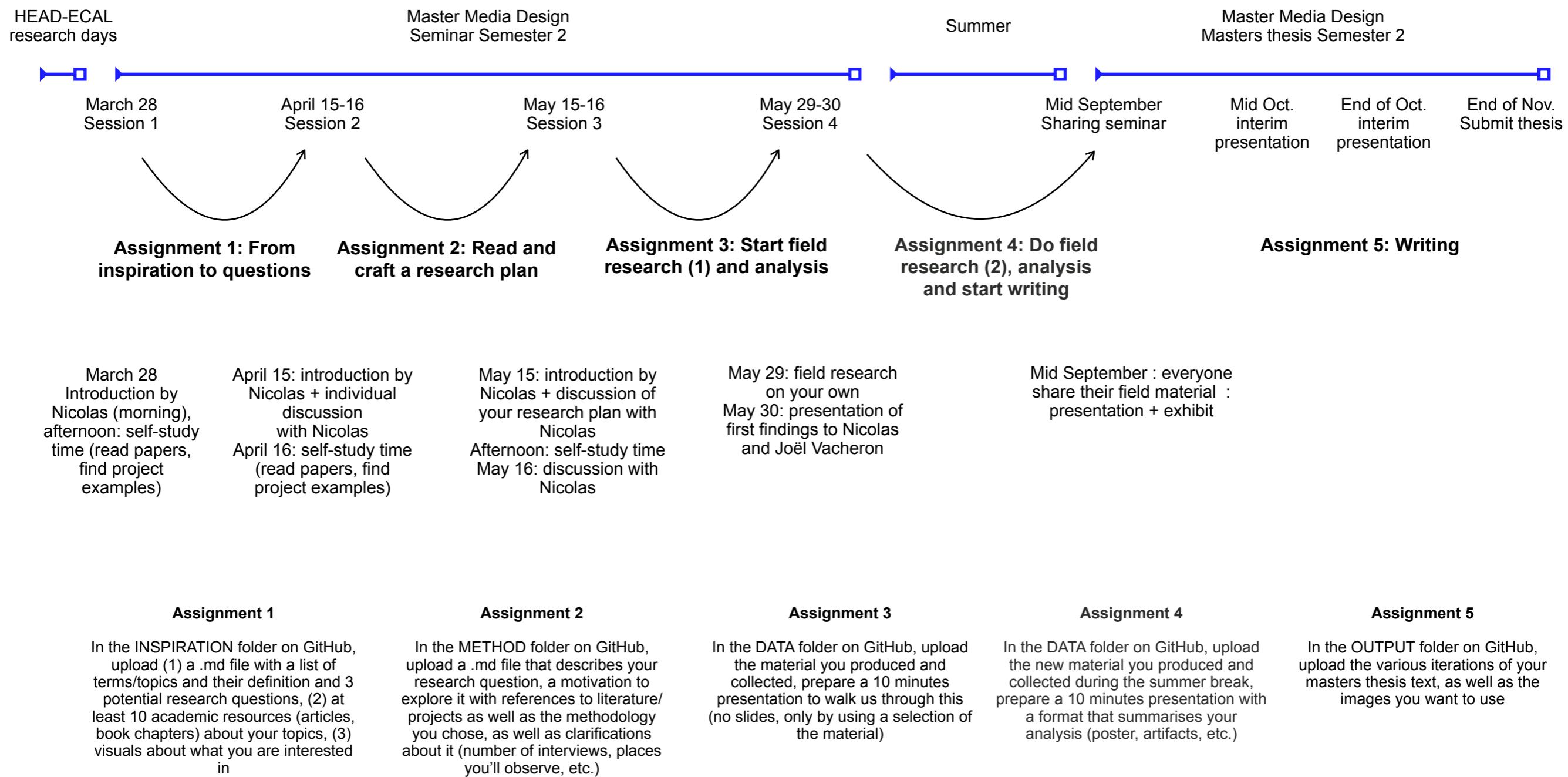
I am trying to learn about (working on/studying)_____ because I want to find out who/what/when/where/whether/how/why_____ in order to help_____ understand how/why/whether_____

RESEARCH PLAN

Structure

Master Media Design

Masters Thesis Timeline / Research approach



Dealing with an Awful Mess: knowledge management tools for your research

Masters thesis MD

The problem: research means collecting and producing vast amount of things (excerpts from articles/books you read, interviews with people, observation notes you made, photos you took, etc.) and your master thesis will consist in a 50/60k character document

it's actually an old problem

L'ART
D'OBSERVER.

P A R

JEAN SENEBIER,

*Ministre du St. Evangile & Bi-
bliothécaire de la République de
Genève.*

TOME PREMIER



A GENEVE,

Chez CL. PHILIBERT & BART. CHIROL.



M D C C L X X V.

This means “1775”



“On how to publish
your observation” 

L'ART D'OBSERVATION

PAR

JEAN SENEBIER

MEMOIRE SUR LES FLEURS &c &c

PARIS, 1780.

TOME SECONDE

LA GENEVE

CHEZ C. THIERS & FILS. CHIZOT

MDCCLXXII



L'ART D'OBSERVER.

TROISIÈME PARTIE.

De l'Observateur Peintre de la Nature.

CHAPITRE PREMIER.

De la manière de publier ses observations.

Ai fait voir jusques ici l'Observateur pénétrant la Nature par ses sens ; je veux le montrer à présent se mesurant avec elle par son génie, & la peignant avec sa noblesse,
III. Partie.

A

another example from the 18th Century: George-Louis Lesage took notes on playing cards

Le passage, de l'abstrait au concret, de la rigueur à l'à-peu-près, et du démontré au probable (sans donner ce-
pendant, dans le vague, l'inexact & l'incertain); est certainement beaucoup plus
susceptible de méprises; que ne le sont les simples déductions des mathématiques
pures.

Cependant : Ce sont ces Passages qu'on enseigne le moins,
dans les Auditoires et dans les Livres.
Aussi, voyons-nous tous les jours : que des Ecrivains,
qui ont poussé très loin l'étude des Mathéma-
tiques; ne les savent point appliquer à propos, aux
objets qui en seroient susceptibles.

Le passage, de l'abstrait au concret, de la rigueur à l'à-peu-près,
et du démontré au probable (sans donner cependant, dans
le vague, l'inexact et l'incertain); est certainement beaucoup
plus complexe, plus délicat, et plus susceptible de méprises;
que ne le sont les simples déductions des Mathématiques
pures.

Cependant : Ce sont ces Passages qu'on enseigne le moins,
dans les Auditoires et dans les Livres.
Aussi, voyons-nous tous les jours : que des Ecrivains, qui ont
poussé très loin l'étude des Mathématiques ; ne les savent point
appliquer à propos, aux objets qui en seroient susceptibles.

another example from the 18th Century:

here is his “file” (fichier)



Les cartes à jouer dont la taille est sensiblement de 6 cm x 9 cm, ordonnées dans des sachets, sont désormais conservées dans des caislettes. Chaque sachet est numéroté, ainsi que le nombre de cartes que celui-ci contient. Deux indications qui ont été ajoutées après le dépôt des cartes à la bibliothèque de Genève (BGE).

Dans ce livre, nous partirons d'un principe simple, mais désormais largement accepté par de nombreuses descriptions historiques et des observations ethnographiques, que la science fait des choses à la vie¹⁴. Elle oblige à une

¹⁴ Nicolas Adell et Jérôme Lamy (dir.), *Ce que la science fait à la vie*, Paris, CTHS, 2016, p. 61. Mais aussi et plus récemment, Joëlle Le Marec et

organisation matérielle spécifique du travail mais elle influe, aussi, sur la manière dont les savants définissent l'existence, se la représentent, et décident de la vivre tout en travaillant. Suivons l'hypothèse de Lorraine Daston et considérons, dans le cas de Le Sage, que la carte à jouer a été pour lui bien plus qu'une simple pratique d'écriture et qu'elle impliqua aussi et surtout une « certaine manière d'être au monde¹⁵ ». Elle forma, et certainement déforma, quelques-uns de ses sens comme l'observation, l'attention, la justesse, ou encore l'exactitude¹⁶. Elle créa quelque chose comme un *éthos*, un type singulier de rapport aux savoirs, qui s'est trouvé engagé jusque dans ses gestes et ses pratiques quotidiennes. Le Sage en était d'ailleurs totalement conscient :

Tant qu'un spéculatif, n'est qu'avec ses propres idées ; il est le plus heureux des hommes. Il l'est encore avec la plume, si il a de la facilité à s'énoncer. Il perd déjà une grande partie de ce bonheur quand il est au milieu de ses livres qui le désabusent d'une partie de ses opinions, qui lui fait voir l'ancienneté réelle ou apparente de quelques autres et qui le

François Mairesse, *Enquête sur les pratiques savantes ordinaires. Collectionnisme numérique et environnements matériels*, Paris, Le Bord de l'eau, 2017.

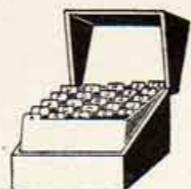
¹⁵ Lorraine Daston et Peter Galison, *Objectivité*, Paris, Presses du réel, 2012, p. 232-233.

¹⁶ C'est ce que remarque aussi Marie-Noëlle Bourguet en suivant, au plus près des pages griffonnées du carnet de l'explorateur Humboldt, son voyage en Italie. Marie-Noëlle Bourguet, *Le Monde dans un carnet. Alexander von Humboldt en Italie (1805)*, Paris, Éditions du Félin, 2017.

AUTEURS ET ANONYMES
FONDS MODERNE (OUVRAGES ÉDITÉS APRÈS 1800)



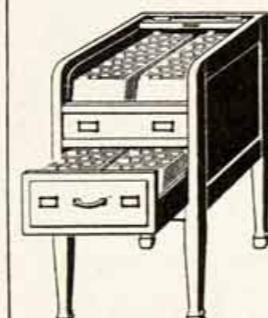
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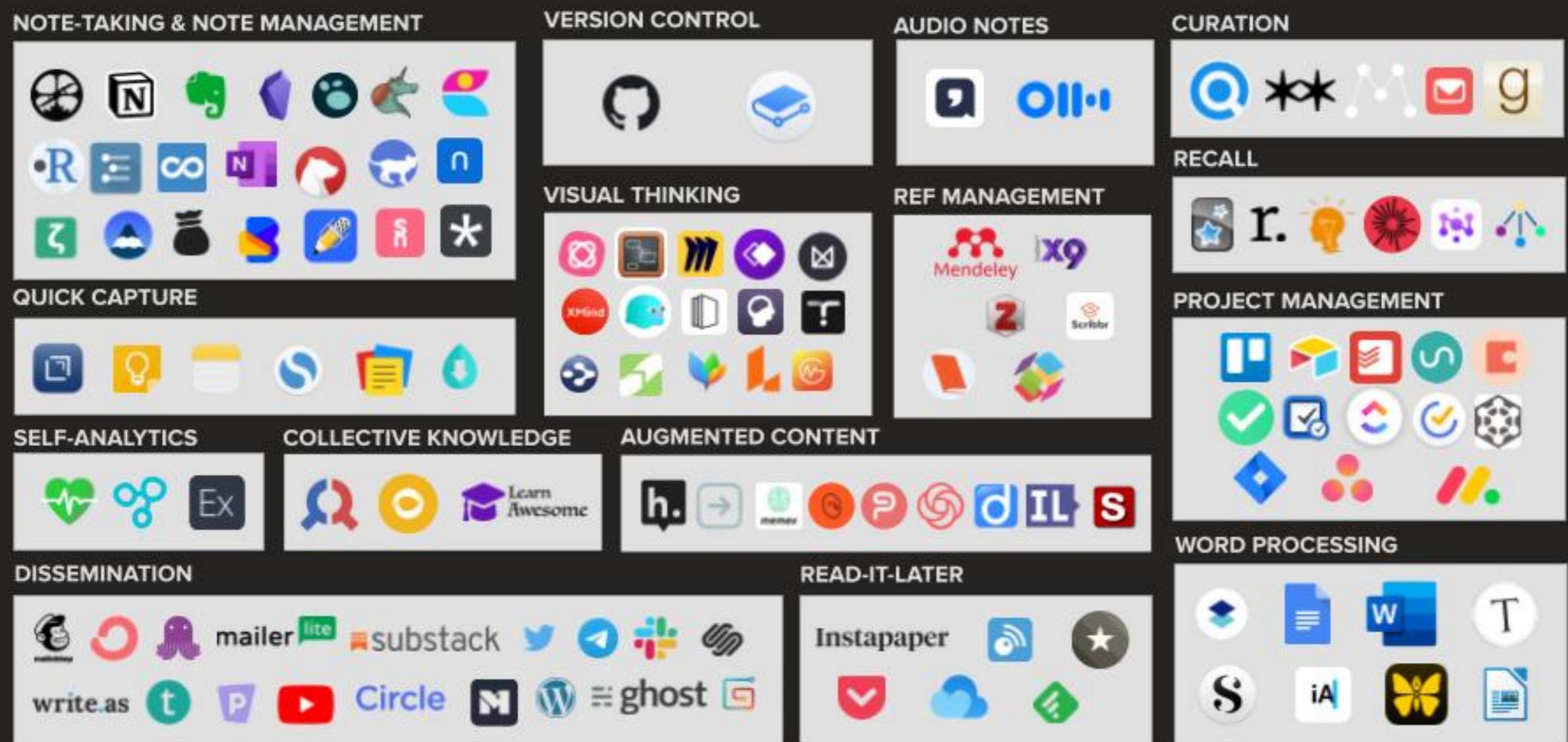


Pubbli N° 17.

Foire de Paris, Halls du Bureau Moderne, Stand 3505

These days...

The personal knowledge management landscape



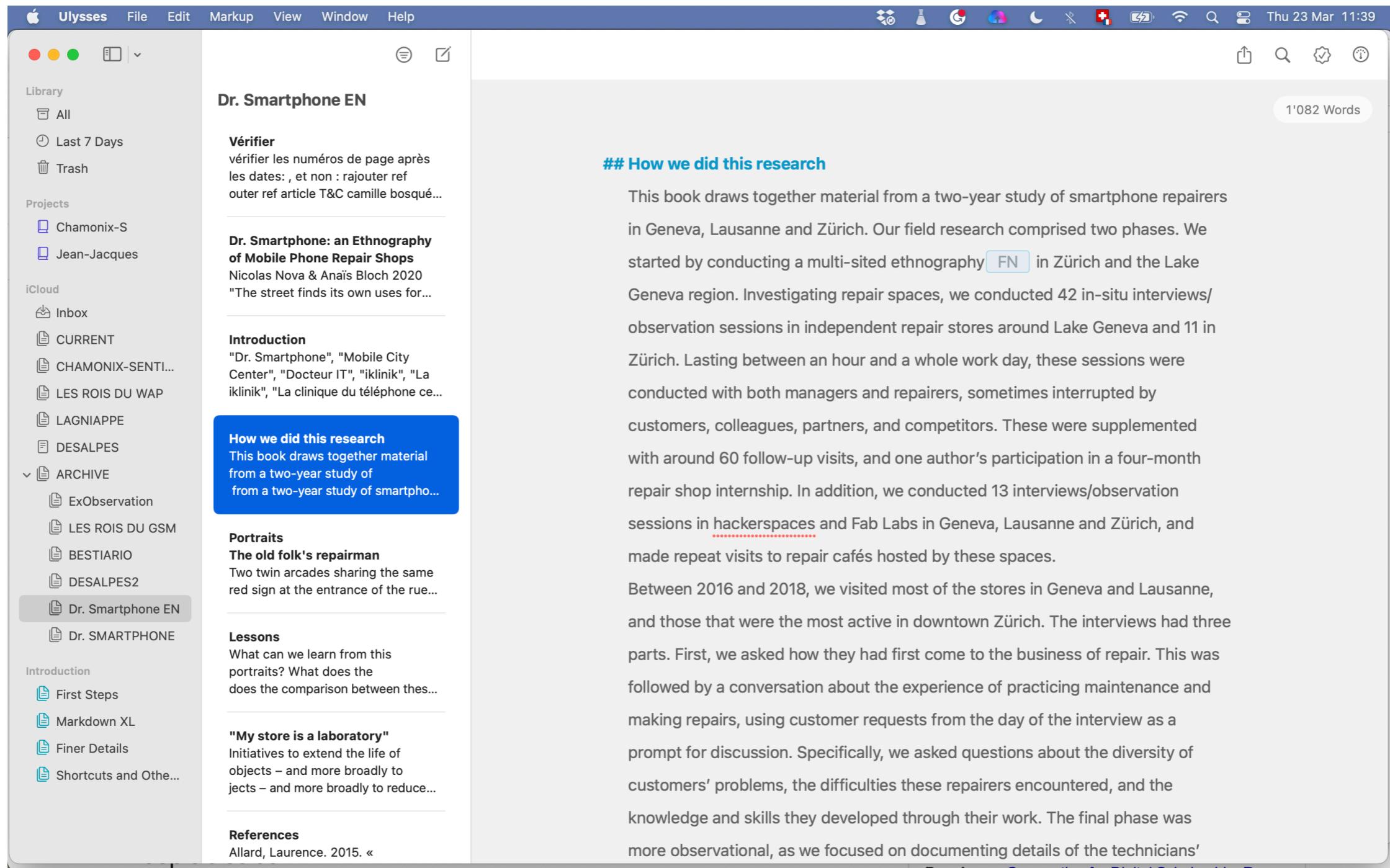
Source: NESS Labs, 2020

basic and mandatory: a reference management tool (Zotero)

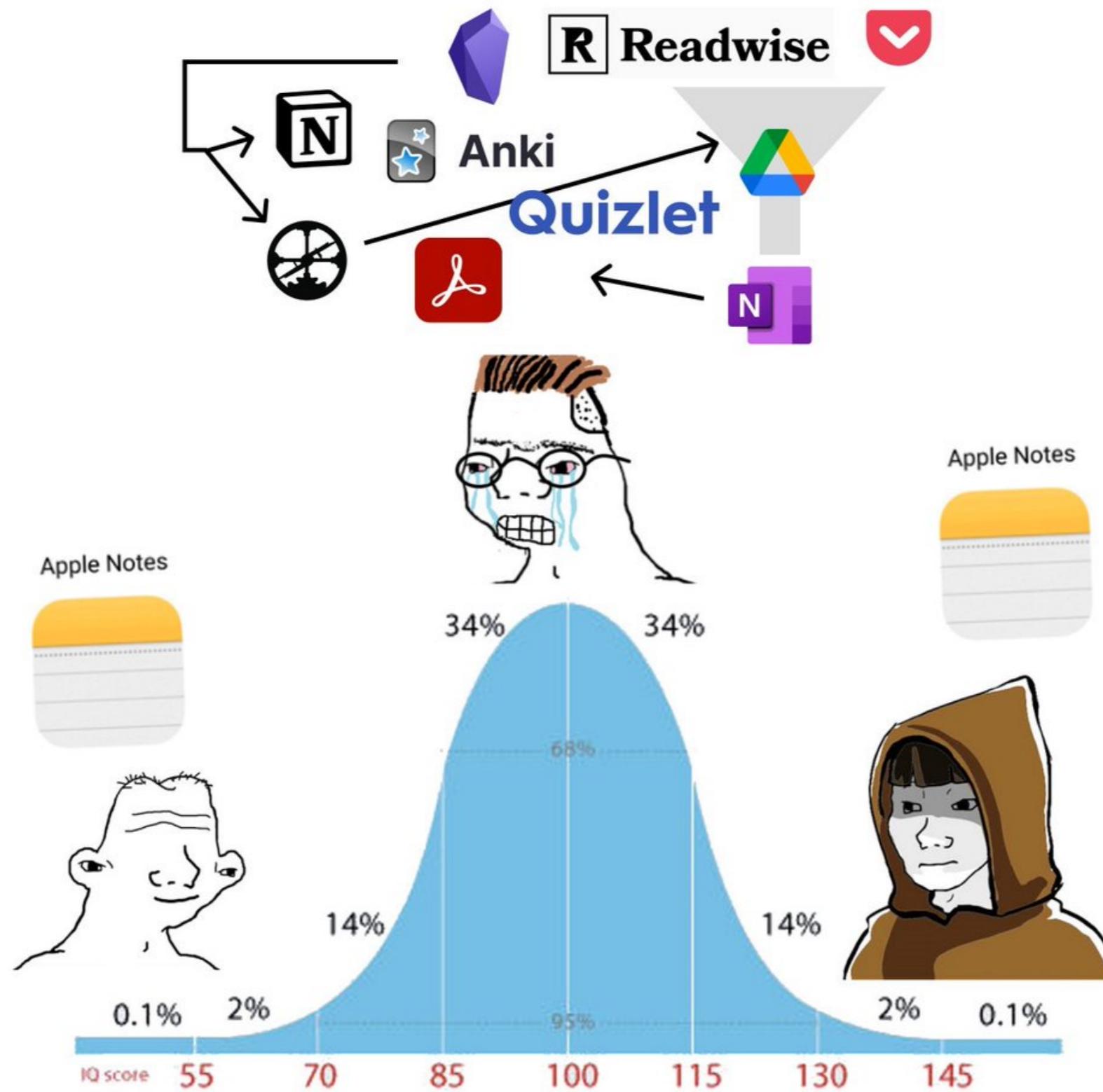
The screenshot shows the Zotero application interface. The left sidebar displays a hierarchical library structure under "My Library". The "HCI" folder is selected, showing a list of books. A search bar at the bottom left contains the text "anthropology artifacts-like engineering cell chi design design framework dourish ease of use entertainment". The main area shows a grid of book entries with columns for Title and Creator. To the right of the grid, a detailed view of a selected book entry is shown, including fields for Item Type, Title, Author, Abstract, Series, Volume, # of Volumes, Edition, Place, Publisher, Date, # of Pages, Language, ISBN, Short Title, URL, Accessed, Archive, Loc. in Archive, Library Catalog, Call Number, Rights, Extra, Date Added, and Modified.

Title	Creator
Concevoir des machines anthropomorphes. Ethnographie des pratiques de conception	Becker
Making sense of sensing systems: five questions for designers and researchers	Bellotti et al.
Gamification Is Bullshit	Bogost
Sketching User Experiences: Getting the Design Right and the Right Design	Buxton
The Model Human Processor: An Engineering Model of Human Performance	Card et al.
Mobile Essentials: Field Study and Concepting	Chipchase et al.
Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence	Clark
The Extended Mind	Clark and Chalmers
Who We Talk About When We Talk About Users	Cohen
Ex machina: Machines, automates et robots dans l'Antiquité	Collognat and Cho... Collognat and Cho...
Designing Collaborative Systems: A Practical Guide to Ethnography	Crabtree
Open-ended Objects: a Tool for Brainstorming	Cruz and Gaudron
Post-scriptum sur les sociétés de contrôle	Deleuze
Pawned. Gamification and its Discontents	Deterding
'Outlines of a World Coming into Existence': Pervasive Computing and the Ethics of Design	Dodge and Kitchin
Implications for Design	Dourish
Responsibilities and Implications: Further Thoughts on Ethnography and Design	Dourish
Divining a digital future : mess and mythology in ubiquitous computing	Dourish and Bell
Designing for People	Dreyfuss
The Measure of Man: Human Factors in Design	Dreyfuss
Creole technologies and global histories: rethinking how things travel in space and time	Edgerton
Quoi de neuf ? Du rôle des techniques dans l'histoire globale	Edgerton
Hooked: How to Build Habit-Forming Products	Eyal
Surveiller et punir	Foucault
The Elements of User Experience: User-Centered Design for the Web	Garrett
Technology Affordances	Gaver
Design: Cultural probes	Gaver et al.
Observing the User Experience: A Practitioner's Guide to User Research	Goodman et al.
Understanding Interaction Design Practices	Goodman et al.
Usability Evaluation Considered Harmful (Some of the Time)	Greenberg and Buxton
Everyware: The Dawning Age of Ubiquitous Computing	Greenfield
Le jour où les robots mangeront des pommes: Conversations avec un Geminoid	Grimaud and Paré
Persona, Étrangement humain	Grimaud et al.
Why Toys Shouldn't Work "Like Magic": Children's Technology and the Values of Childhood	Gross and Eisenberg
Slow Technology – Designing for Reflection	Hallnäs and Redström
The Three Paradigms of HCI	Harrison et al.
Capturing Design Space From a User Perspective: The Repertory Grid Technique Revisited	Hassenzahl
Character Grid: A Simple Repertory Grid Technique for Web Site Analysis and Evaluation	Hassenzahl
How Does Representation Modality Affect User-Experience of Data Artifacts?	Hogan and Hornbeck
Grounded Innovation: Strategies for Inventing Smart Products	Holmqvist

basic and mandatory: a markdown editor (TextMate, Ulysses, etc.)



note-taking apps = HELL



Source: David Benque, PKM, 2022



Sign In

A note-taking tool for networked thought.

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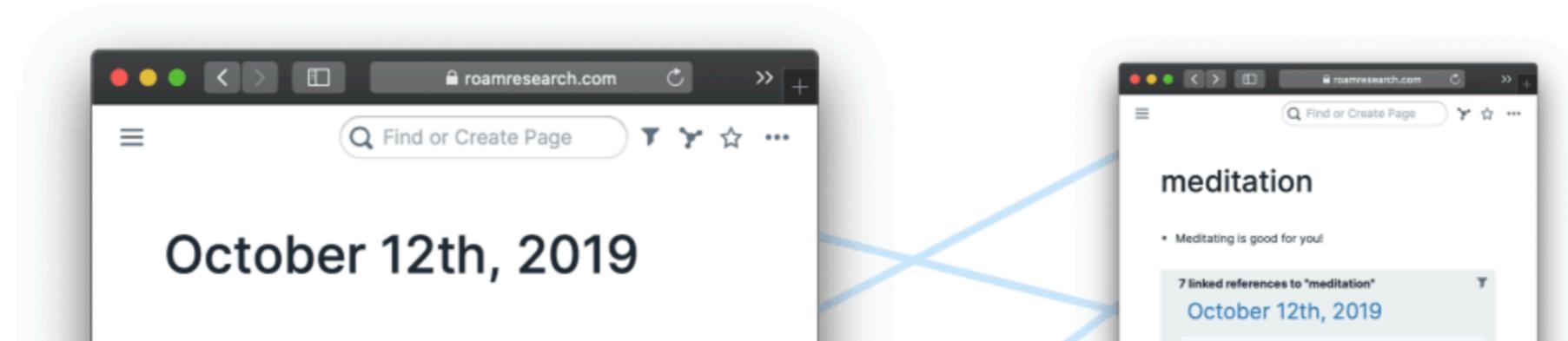
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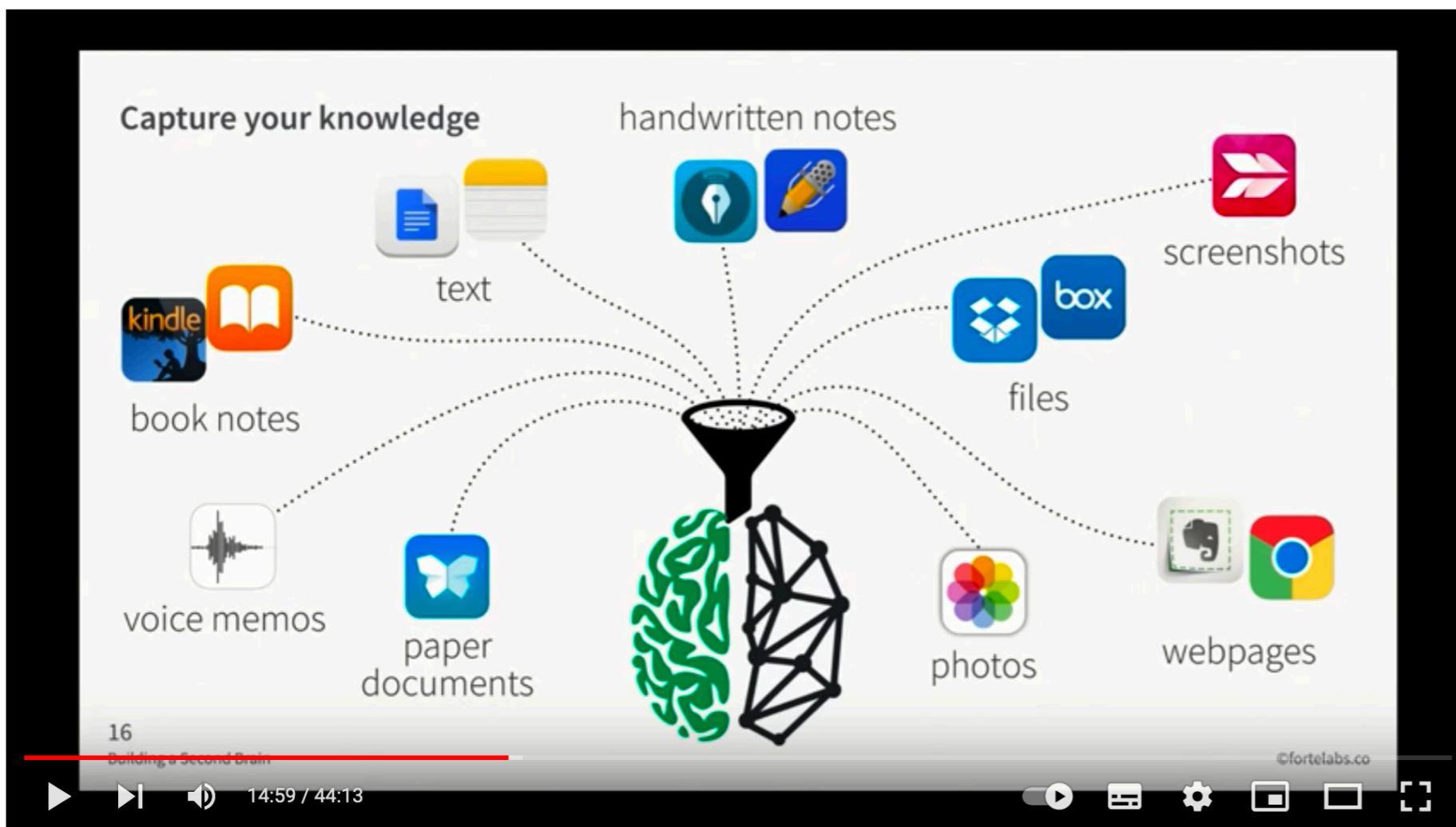
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