

Connected High Street

Workbook #01

Thoughts on affordances, sense of self, receipts, anxiety and transgressions on the high street



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receipts, anxiety and transgressions on
the high street

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A Colaboration between the University of Dundee and the Universty of Edinburgh.

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Introduction:

Connected High Street

The Research Challenge

The purpose of this timely project is to explore the potential for reconfiguring the traditional organisation of customer, salesperson, cash register, things (tangible commodities) and database, to allow shops that represent 'stacks' of both immaterial and material processes to share data that will improve social and economic conditions. That British high streets are in trouble is well-documented by the Portas Review (2011), which describes the impact that internet shopping, out of town shopping centres and the economic downturn have had upon on these spaces of vital social, economic and environmental exchange (see Miller 1998). One ramification is the decreased employment opportunities for local young people. This was followed this year by the Grimsey Review (2013), which offered a deeper 'digital' critique of the state of the High Street, embracing a Digitally Economic perspective. 'To strengthen the high street, we need to increase the number of mutual connections between the nodes or network participants (retail, services, local government, job centres and all others). The more mutual connections, the more adaptive the high street network becomes in response to changes in the success of individuals shops and services'. (Grimsey 2013:17).

The Connected High Street project builds on research and innovation that NCR Consumer Experience (Cx) have initiated in response to the advent of ubiquitous computing in which every shopper now carries a cash register in the form of a smart phone. Equipped with a suite of applications, shoppers are able to make purchases, compare prices, track goods, acquire vouchers and group together with friends or strangers to get better deals, all contributing to the consumers range of tactics to make the most from the high street. This project wants to use this sophisticated user knowledge to inform new models of interaction with physical artefacts and their connected data to improve the high street experience and recover cultural values and relationships that are core to shopping.

The research partnership is completed through the investigators' expertise and experience in handling the remaining vital component in the context of the connected high street: things. The extraordinary number of products available in a typical high street at any one time is a material manifestation of the big databases and shop inventories that are connected to each thing. Making visible the scale of the goods in the high street to the shopper, through patterns, correlations and recommendations is a critical step in developing a more connected high street. Through a better understanding of how this data can support the shopper and the salesperson to connect 'things that want to be together', new models of shopping will emerge and reinvigorate the role of things, people and architectures. This Internet of Things project is firmly located within the tenet that the re-thinking of things, data and people might unpack and ameliorate established practices.

Jen is out shopping



Connected to the web and is browsing red wines in the supermarket...

On touching the wine Jen feels like she has walked into all of the shops on her local high street at once...

There's a great cheddar in the deli on Rose Street that will go well with me.

Susie loves this wine, if you move fast you'll catch her for a coffee.

The larch tree in the park would make a nice place for a picnic

Sharing networks across objects offers a multitude of possibilities for connections.

Jen's personal information can offer her tailored shopping experiences...

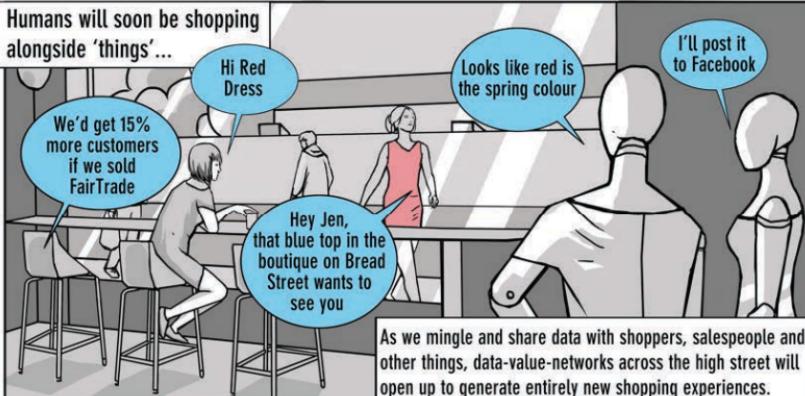


Oh this feels really different to what I'd expected online.

I'm dry clean only, Jen and you know you hate the hassle of that!

Objects have the potential to become our friends. Conduits between AI and machine learning, physical objects could soon offer us trusted advice.

Humans will soon be shopping alongside 'things'...



We'd get 15% more customers if we sold FairTrade

Hi Red Dress

Hey Jen, that blue top in the boutique on Bread Street wants to see you

Looks like red is the spring colour

I'll post it to Facebook

As we mingle and share data with shoppers, salespeople and other things, data-value-networks across the high street will open up to generate entirely new shopping experiences.

Design Fiction At the point of applying for the grant the team developed a design fiction that might envisage what sort of interactions might take place across a connected high street. The design fiction features three visions for anticipating a connected high street. Each scenario is linked to key concepts identified through meetings with Charlie Rohan, Director of Consumer Experience for NCR (see Context and Background) as well as existing research that offers insights into the material, social and contextual attributes of material and immaterial things (see Existing Research and Design Opportunity).

Research Objectives The project adopts a combination of ethnographic methods and rapid development using User Stories to ensure a user-led approach toward the development of design prototypes. Building upon existing technologies that exist in the wild: Bluetooth LE, RFID/NFC technologies, barcodes, thermal printers, GPS, SMS and of course smart phones in general. It is anticipated that the design process will lead to technical interventions within High Street contexts that will breakdown the existing shops silos to connect people (shoppers and salespeople) with meaningful data through the interaction with ‘things’ (available goods).

Aims

1. To use a combination of product design and design informatics to explore the potentials for opening up the databases that currently exist within the silos along the high street, allowing shoppers and salespeople to see connections between goods.
2. In collaboration with stakeholders, to develop rapid innovative technical interventions offers NCR a viable alternative to ‘frictionless shopping’ whilst offering shoppers a more significant role for the physical artefact both as trusted friend but also gateway to more information and knowledge.
3. Through a study of the design interventions, understand how the linkages between goods that are in discrete shop databases and the recommendations made through machine learning support a richer consumer and vendor experience, and their implications for new high street experiences.

NCR and new shopping experiences

Since developing the early cash registers in the late 1800s the NCR Corporation have been world leaders in the development of computer hardware and electronics, and lead the field in the self-service kiosks, point-of-sale terminals, automated teller machines, check processing systems, barcode scanners, and business consumables. In many ways these machines are the very interface between material goods and immaterial databases. As shoppers approach the point of sale with their desired tangible item, it is the networked cash register that turns the physical object into data via a barcode before being bagged unceremoniously with a till receipt. NCR have always known that ‘things’ exist in two places: as material (physical artefacts) and as immaterial (data within shop inventories). Whilst online shopping has developed sophisticated personalisation and user experience systems that support cross channel connections, the high street experience remains surprisingly limited. Shoppers treat shops as discrete suppliers, disconnected from surrounding stores and are forced to construct their own connections between shops to support the purchasing of series of things.

Existing Research and Design Opportunity

1. What it means to shop: Social

Shopping can be a highly social activity in which friends, family, and indeed strangers, share experiences through engaging with 'things' (see Miller 2005). We use shopping not only for acquisition but for adventure, gratification, inspiration and social connection; to explore and experiment with who we are (trying new looks, new foods) as much as to ground ourselves and affirm things to ourselves (nest building and purchases that signify we belong to certain groups). From window shopping, socialising over coffee and food, trying things on and eventually buying goods, shopping is a rich context in which objects and people come together on a daily basis.

Throughout the 20th century the spectrum of shopping experiences have broadened from a highly tailored experience in which shop keeper knows the customer well and is able to provide a highly personal product, to large branded department stores that stock the same seasonally modified products across the country (Carrier 1995). In our high streets technologies have most commonly served to disconnect the social and distance the shopper from other people.

The progressive development across the 20th Century in the scale of shops and the infrastructures to support them has led to a shift in the roles for members of staff and shoppers. On a small scale some shops still survive with the manager also taking the role of shopkeeper, shelf stacker, storeroom manager, and accountant. At the other end of the scale many high street employees are only aware of the

frame within which they operate: shop floor, department etc. In the latter context many shop assistants are merely responsible for the movement of products from the shelves, through the tills and out of the door. With limited knowledge of the changing stock they have little emotional stake in the flow of things. With the advent of the self-service checkout some stores would prefer to hire employees who can fix machines rather than talk to shoppers, challenging the status of shops as spaces in which community and civil society are enacted.

2. What it means to shop: Thingness

Finding a synergy between the affordances of immaterial online shopping and the material experiences of shopping in the high street is extremely difficult but this is precisely the space of a user-led Internet of Things. Material objects that have an immaterial identity that can be mined in the same way that online shopping does at present, offering a context for the recovery of a personal shopping experience that has been lost in the modern high street of global brands.

The Connected High Street research recognises the scale of big data associated with the millions of things that sit on the shelves in high street shops and store-rooms. The project will use machine learning to identify the potential patterns and correlations that could be revealed if the silos of data within each store were combined with shops that were close by, and personal data that was volunteered by each shopper. The solutions that will be developed through the Connected High Street project will look forward toward to what happens when networked objects will begin to offer us recommendations and advice by mining all of the data that is hovering in the cloud just above our high streets.

3. What it means to shop: High Street

Perpetually connected to the internet and carrying a wide range of online shopping apps, the consumer is now in a very strong position to explore a multitude of options for the price that they should pay for goods. From books to electronics, clothes to food, smart shoppers are constantly searching for vouchers and internet deals. Many shoppers enter stores on the high street to touch and feel a product they have little intention to buy. Described as ‘showrooming’, shoppers are likely to walk into stores, test out a product by examining its size, weight, texture and in some cases performance, and use their Amazon app to order a cheaper version online (Campbell 2013).

With ‘red laser’ scanner apps in their hands, as well as direct connections to the virtual versions of the physical stores many shoppers are now carrying the equivalent of a NCR cash-registers in their pocket. Already experts in watching the fashions worn, carried and used by fellow shoppers, the high street is used as a market place for understanding what is cool, what is hot and what is not. Using smart phone apps shoppers are beginning to skip shops and buy directly from fellow shoppers by scanning barcodes on their clothes and products (TESCO shopping app allows users to add products to their online shopping basket by any found scanning barcodes).

Research Questions

1. What are the tactics of contemporary shoppers who are equipped with smart phones and connections to the internet, and how do these differ from traditional shopping practices?
2. What are the affordances and implications for Personal Cash Registers if distributed to shoppers and/or shop assistants?
3. What are the current barriers to adoption a form of Frictionless Shopping in the High Street and how can smart interventions lead to a change in consumer behaviour?
4. How can new mediations / narratives of objects create new roles for people within the shopping experience? How can data empower shop assistants as well as shoppers?
5. How can network technologies augment and transform shopping practices across a connected High Street?
6. How can objects operate as actors within the shopping experience to identify opportunities across the High Street?

Affordance of Space

How can the Internet of Things bring a sense
of a human network to the UK High Street?

Gagan Net

Gaganlist.com was set up by a local artist whose studio is based in the heart of a busy Indian technology market – Nerhu Place. Due to the densely populated market wireless Internet is almost impossible. Gagan a phone network to connect all the traders together so that the market could function more efficiently. Each trader had their own individual three digit phone number. If a trader does not have what the customer is looking for they will phone another trader who will have the product. The product will be brought to the customer and the original trader takes a small percentage of the sale. Everyone wins.

Nehru Pace is a market of different layers and complexities. There is the ground level, this feels like an entry level market, there are traders selling normal goods alongside street food traders. Then there is a market on the first floor of the buildings surrounding the market. These traders sell more complex and specialist goods. Then there was the underground market. Underneath the market there are narrow tunnels full of traders and services. These services and traders were even more specialist than the other floors.

D-Link

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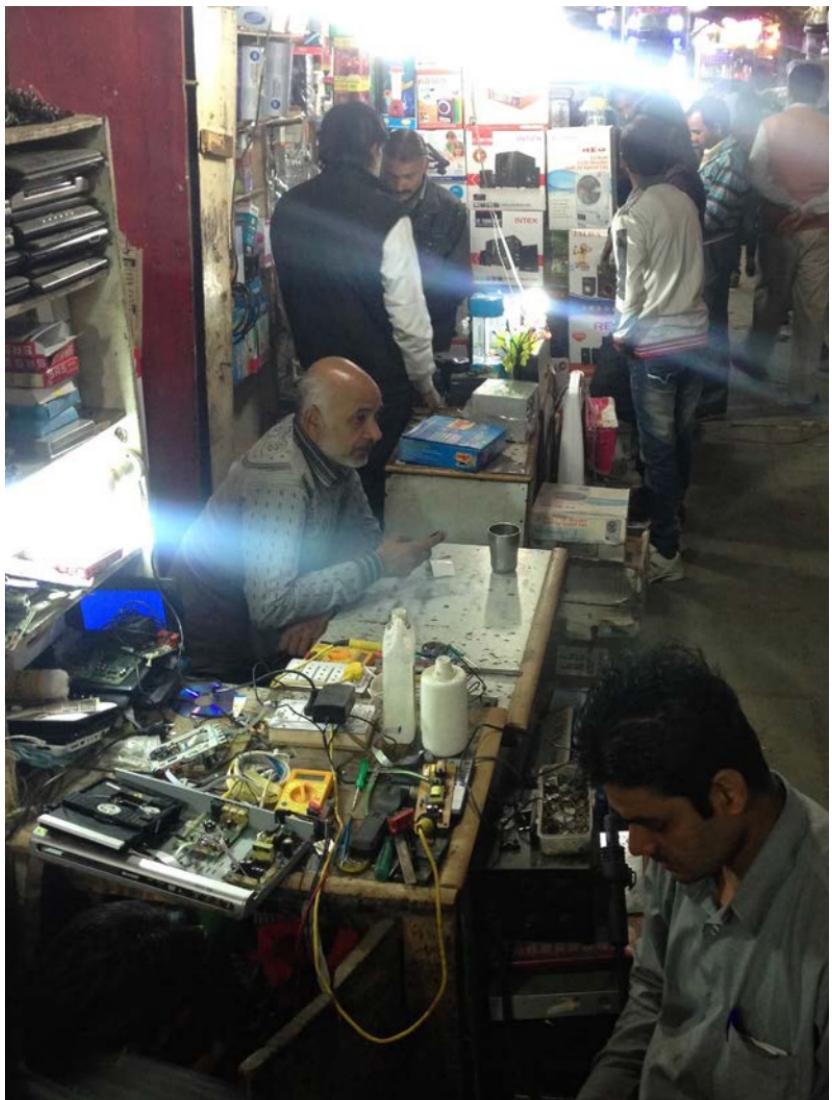


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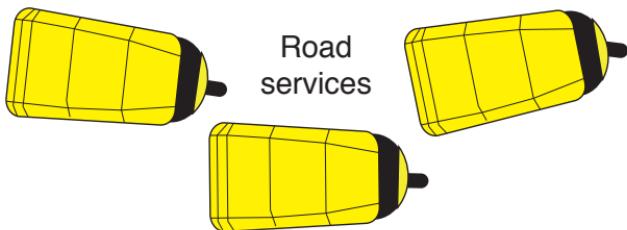
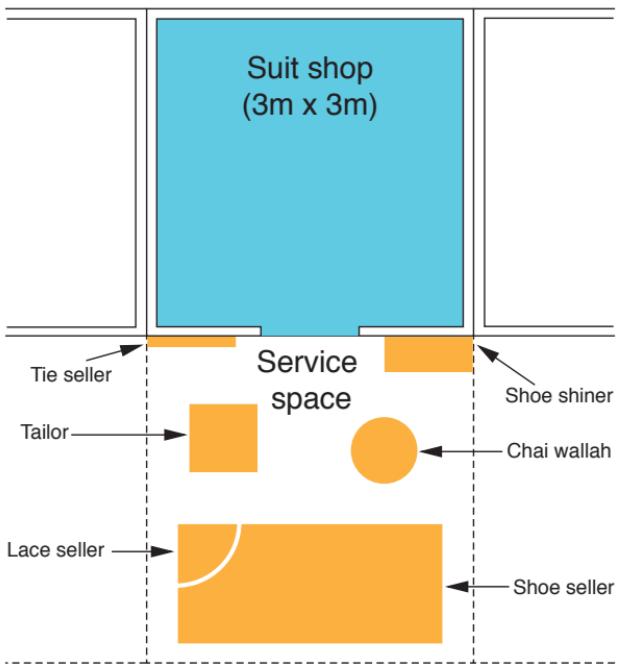
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SMALL SERVICE
SPACE SUBLET
ON A STALL



Service Spaces

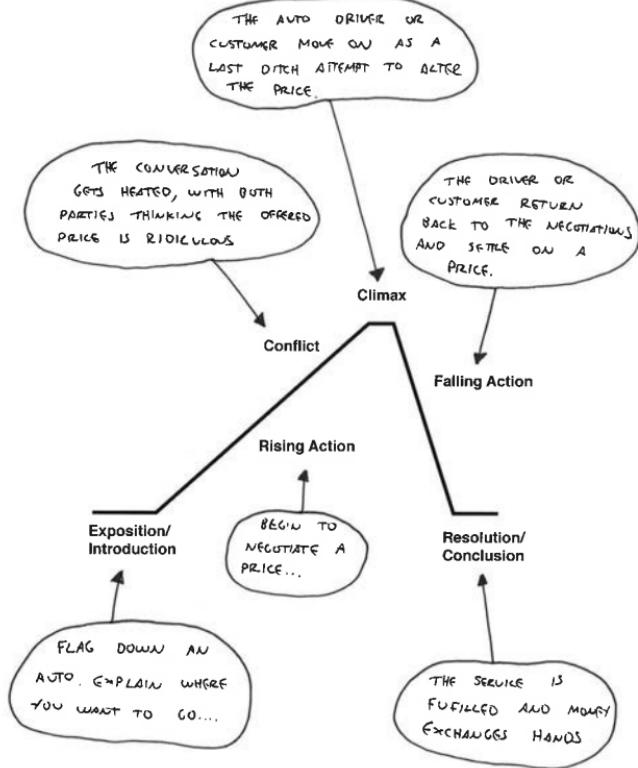
The interconnectedness of the traders ran even deeper than a phone network. The traders who sold from a traditional shop space (typically a 3m x 3m room) sub-let the street space in front of the shop to other sellers and traders. In the space in front of the shop there would be a host of subletting traders utilising the street space and wall spaces. These subletting traders normally have some sort of reasoning. For example, outside a suit shop you may find a tailor, a tie seller, a shoe shiner, a shoe trader, a shoelace seller and a chai wallah. The service space even expands onto the road where there will most likely be an auto rickshaw waiting to take you to your next destination.

The suit shop sells products, and then as you walk out you enter the ‘service space’. Is this service space something that we can learn from? In India it helps foster community and economy. It creates a connection between shops, it allows for customisation, transparency, provenance and engagement with local traders. It can be through these service spaces that you can see things being made. You know exactly where your goods have come from. At the chicken shop you will see two things at the stall, chickens and dead chickens. There is absolute clarity in where your meat is coming from; there is absolute clarity of the living conditions of the chickens and the lack of preservatives. To some people this may look barbaric and may well put you off eating meat, but it is a healthy and transparent way of selling goods.

TWO VISIBLE LAYERS
TO THE MARKET

SINGLE LIGHTING SERVICE
FOR THE ENTIRE MARKET





Haggling

In India haggling is a standard procedure for most transactions on the street. It is most definitely friction. It slows the whole transaction process down and can even be a stressful or difficult process. I personally felt that it was a socially intriguing way of engaging with customers/traders. It forces a dialogue to happen within the transaction. Particularly with the auto drivers it can become a bit of a stand-off. We would know how much a journey should cost, say 50 Rupees, but because you look like a tourist they will go in with a price of 300 Rupees. The auto drivers will always hint the slightest smile after the haggling has taken place. It feels like it is a game for them. It gives you a chance to prove that you know the local economy and know how much a particular journey should cost.



Not all trades afford haggling. All transactions that happen on the street with the exception of food are haggled. There is a fairly strict code here. It may be tradition, pride or respect. If you try and tip a street food seller they will chase you down the street to give you your money back. Jon and Praveen encountered a book-seller at a market who had the rare sign of “Books are 100 Rupees, no haggling”. Again, this evidences the strong morals of selling culture that can be found in India. Jon and Praveen selected some books to buy, counted them up and gave the seller 100 Rupees per book. The seller looked confused and said that they had given him too much money, going on to explain that educational books are free.

What is it about the affordances of a space that suggest haggling? It is the outdoors, small independent sellers, sellers fighting to be heard on the streets?

Markets afford walking past (when you are in a shop you are a captive audience), traders need to engage in conversation with the buyer to get their attention; the theatre of haggling can create this engagement. It is almost as if the traders have a set script that they reel off as part of the haggling process. The process of haggling tends to follow the predictable standard plot to any story, introduction, conflict, rising action, climax, and resolution.

HACKED CABLES



THOUGHT-LESS
ACTS

SIGNALING OF TYPE
OF GOODS SOLD

Hacking the Market

Market sellers make the most of the spaces available to them. They use the streets, the walls and the ceilings. Electricity will be hacked to power their shops and stands; creating a spider web of used and un-used cables everywhere. Thoughtless acts are everywhere you look, Jane Fulton Suri would have a field-day. Street food sellers will decorate their carts in certain ways to signify what food they are selling. Creating a uniform visual language for the market amongst the chaos.

COW EATING OLD FOOD



Everywhere in India affords selling. Anything and everywhere is a market opportunity. Whilst walking around a park Jon and I were approached by a man who proceeded to tell us a series of facts. We did not engage with this man, he later looks at us waiting for his payment. This creates a weird moment of friction where someone has provided you with an un-asked-for service and then expects payment. Whilst on a climbing trip in the Indian countryside the locals saw a market opportunity at the cliffs. The locals would trek up to the cliffs where climbers were and try and sell them Chai, cakes and drugs. The traders and market both seem to be very adaptable, modular and seamless. By day a market will be selling food, by night it will become home to the cows, which will be looked after by the traders and fed old food. It is this social ecosystem that creates such bustling messy environment, unlike the more sterile and organised scene of the UK High Street.

Sense of Self and Becoming

Value and Kitsch : Attachment to
Monetary Artefacts



But transport of London were pleased that Kate had worn a blue dress – matching the 'oyster' branding

What constitutes a limited edition in this case?

raises question as to what kinds of values the people place on monetary artefacts (beyond collections & commemorative memorabilia)



Telling Stories with Objects

In thinking about attachment to monetary artefacts I was reminded of the 2 oyster cards that I own. I don't have any particular attachments to coinage or monetary notes that I use, nor do I to the various loyalty cards and debit cards in my wallet. I'd be just as happy to be given a new version of any of these. However I do prioritise one of my oyster cards over the other, and I guess on reflection that I would 'mind' if I lost a particular one of them. I'm not a royalist and it's not about patriotism, it's a comedy value in the Wills and Kate commemorative Oyster card that gets me – it feels particularly kitsch – and it relates to a particular time – I can see the year in which it was bought and there's something non-anonymous about it as a card. The fact that a particularly momentous (in some senses) event in British history when a 'commoner' married a royal, in line to the throne is made note of on an oyster card just seems particularly funny.

There's a jarring – unlike a person or event being commemorated on a stamp or a bank note, this piece of plastic seems inappropriate and too tacky a vehicle for commemoration – that's of interest to me – there's a weird interplay of value going on for me personally where a low value plastic card, which seems a wrong location for remembrance of a royal marriage has become my 'go to' card if I travel to London because there is this weird juxtaposition of value - ill matching of occasion (using the tube and commemorating a royal wedding) is something I find typically British, tongue in cheek and funny.

Sense of Self and Becoming

How are our relationships with friends borne out, influenced or formed through our social interactions on the high street?

Jayne Wallace in conversation with Lucy about her shopping trips with two different friends, November 2014.



Lucy is 70, lives in the North East of England and regularly goes with friends (either Jill or Karen) to the high street of a nearby city.

there is a clear, set routine

JW - So, talk me through what happens when you go to town with Jill

gossip - a way of starting off their trip. a particular form of "catching up" with each other's lives (and those around them)

Comforting to have this cluster of places that they revisit?

L - Right, well when Jill and I go into town we get the bus, gossip all the way into town and then off the bus, into Marks and Spencers, which is usually about half past eleven and then go into Bainbridges and have some lunch which is usually coffee, soup and a bun – on an occasion if we're feeling really reckless we'll have a glass of wine and then we just never go out of [X city centre medium size shopping mall]. We just shop more or less inside [X] so we never go out of [X] when I'm with Jill, we just have little shops that we go to – Fenwicks, House of Fraser, erm, you know Marks and Spencers, Boots, Monsoon - more or less the same shops and then we just have a real mooch around – trying things on that we really don't want, erm, just really enjoying the experience of being out and away from your normal routine and family and then when we're absolutely shattered get the bus back, come home really shattered, but having had a good time.

playful. potentially "naughty" behaviour

"a real mooch"
this feels to be about acting slowly – without purpose necessarily

being shattered feels to be a marker of having had a good time

trying things on that they don't really want

valuing the change from being at home
an escape of sorts?

JW - what's going on when you're trying things on that you don't really want?

L - well when we try things on we don't really want if we really, really love what we've tried on then we'd get it, where as if you go shopping on your own you don't do that kind of thing, but if you're shopping with someone else you say 'oh I like that' and they'll say 'oh, try it on!' and I'll say 'oh why not' and we'll try it on, where you wouldn't do that if you were on your own, you know

potentially connected to trying out new tastes, personal or a blurring of tastes between friends occurs

JW - do you think it's a bit more playful?

L - Definitely! Definitely more playful! And a lot more adventurous! Erm, you know a lot more adventurous and a lot more time consuming than you would by yourself because you're looking at what your friend likes and then while you're looking at things that she likes you find something that you like and it's a shop that you wouldn't go into - so it benefits on both sides. No, so we've both got different styles so she'll say 'ah it's you, but it's not me' and I'll say 'oh well try it, it might be - try it' it's a whole social thing, it's a bonding experience (...) or we'll see these outrageous clothes and say to each other 'got to have that!' hahahaha Jill said it to me one day haha and haha it was in Marks and Spencers and she said there was this, I can't remember what it was, some mincing and really horrible tarty something, I can't remember and she said, and she lifted it up and she said 'I can see you in this' haha and the woman behind me said to me 'I think your friend's being facetious' hahaha ha she didn't realise that it was a joke that we had between us. 'Oh gotta have it!' you know because that's something we do, pick something up 'gotta have that' haha put it back. So it's just a nice social outing (...) Jill and I go to the changing rooms together and say 'dear jesus look at this body!' you know and or I'll say don't look and she'll say too late already looked!

- adventurous

- more "friction"
- slower pace
- investing in what the other person wants or in finding things that they would like

- merchandise as 'props' to play with & amuse each other with

- trying things on in order to amuse each other as well as other clothes that they may see as their taste

Do we expect bonding experiences to occur in older age between old friends?

humour

shared cubicle -
close friendship
- young behaviour?
- playfulness
- adventurous

JW - so do you mean in the same cubicle?

L - in the same cubicle in knickers and bras

JW - It's funny isn't it because a lot of developments with how technology can fit into the highstreet relates to recommendations, but it made me think, you know when you go onto amazon and it shows you what other things you might like

L - yes

JW - but it made me think of you telling me about the assistant in country casuals in [your home town] who you knew and that's put you off going in

L - I haven't been in since. Saw her this morning, walked past, waved, shouting how are you how are you - fine, fine bye... To be honest I'm not that keen on country casuals, but I do like their trousers, but I would rather get them online and take them back if they didn't fit rather than go in there and have somebody say 'oh try this on, try that on, you'll look nice in that - ooh I'll tell you what I've got I've got this...' oh no go away! I can't bear it!

*Strange mix /
of someone being
both shop
assistant and
acquaintance/friend
- here leading to
an awkward
dynamic.*

JW - that's interesting - because it's different if it's a genuine friend doing it

L - you know Jill loves Country Casuals, you know I like East. Karen likes a lot of clothes that I like, you know so I'm on a par with like when she's looking at that and she says 'oh look at this' I know that I'm going to like it. When Jill says 'Oh look at this' laughs, I'll be very surprised if I like it you know, (...)

JW - there's something really lovely about both knowing other people's taste and your own as well

L - yes, yes, because I pick loads of things out for Jill and she says 'Oh yes! Give us that, give us that, that's lovely' and I pick them up and I know she's gonna like them. I can't do that with Karen, but I can with Jill, I know exactly what she's going to like.

JW - it's interesting that cos yours and Karen's taste's more similar

L - yes much more similar, but like when Jill and I go to Boundry Mill I can pick up, because it's hard to find things in Boundry Mill, so I'm looking and she's looking and I pick about 3 or 4 items up find her and say look! Try these 'oh! Where did you get them from?' or I'll say 'this is you look'

JW - but you couldn't do that for Karen?

L - I could, I could, but probably wouldn't because she would have seen it first I would imagine... she's got like a very clear cut image in her mind what she likes, what she doesn't what'll suit her, what doesn't suit her and she's very clear on that, she doesn't need anybody to be like say 'what do you think?' she's, no she'll make that decision herself

*The human is
seen as an
unwanted interference
here and a reason
to turn to internet
shopping.*

*/ Lucy can
hurt out clothes
that Jill likes -
she has enough
understanding of
Jill & her taste to
do that.*

*/ this clear cut
image is/has been
formed somewhere
- magazines?
- years of wearing
certain styles?
- media?*

JW - what goes on do you think with the 'taking things back'? because does that not happen a lot with Jill and it happens a lot with Karen doesn't it?

L - yes with both of them, erm...I have no idea I cannot answer that one because for me to buy something just to take it back would be so stressful I cannot even comprehend doing it, so I don't know the answer to that. The only answer I can give is what I've read which is they buy it, well one buys it to take home and look at it on in her own house, but she knows she's probably going to take it back anyway. The other one does it to impress whoever she's shopping with. So there's totally different reasons for it, but having said that when Karen is shopping on her own she does exactly the same, she may not buy as much. But with Jill, whether I'm there or not she would say 'well I'm not going to try it on I'll bring it back' and she'll also try it on say I really like it I'm going to have that and still bring it back. I don't know what that's all about.

Jill's
Strategy

Karen's
Behaviour

need to clarify
ie. is this a
phenomenon Lucy
has read about?

JW - why would it make you feel stressed to know you were buying something

L - well I have no idea, to me it would just be an added chore that I've got to my life 'oh I've got to go back into town and I've go to take this parcel back' then why buy it in the first place it's just an added chore

the dynamics
of the 'buy it only to
return it' are something
to follow up on - interesting

L - I really, really enjoy shopping with Karen because she's very like 'now what do you want to look at? Are you sure you're ok? Are you alright going here, going there, are you alright for time?' erm 'can we look here?' 'I'm just going to be over there' and she's really like, erm, it's a nice experience shopping with Karen and she's chatty.

Lucy riffs on this enthusiasm?

taking Lucy to new places

mutual respect

Karen'll go from dusk til dawn! High as a kite! And she'll say "Now I'll show you this and I'll show you that, have you been here before?, we'll go here because when I worked in XXXX I used to have my lunch here and its lovely, come on we'll go there" and I'll love that – yes go on - and I've had a lovely lunch it was absolutely delicious, so when I go with Karen it's much more adventurous and when I go with Jill I'm more than happy to let both of those people take the lead. I'm very happy to follow them, having said that it's like a marriage, you're happy to do that if you know that the person you're following respects you - if you know what I'm saying? It's not a servile thing that I do by any manner of means, it's certainly not, it's just that OK this is typical of me you take the responsibility I'll follow you that suits me fine – like it- and both my friends are happy with that. That's why I think the relationships work, cos I'm quite happy – here yes, we'll go there, champion, or I'll say look can we have a look here and they'll say yeah I'm more than happy to do that but I'm more than happy for them to take the lead, lovely, I can relax.

JW - aw that's really interesting as well it's almost like with Karen that she's tailoring an experience to you and showing you new things and...

L - I know, haha, she is. She does – and she'll say we'll do this and we'll do that because I know [Local City] like the back of my hand (well she does cos she's worked there) and er I find that really interesting, it's good and I like it.

JW - Do you not know [Local City] like the back of your hand?

Lucy has lived all of her life in the same area, as have Jill + Karen.

L - No!, No! I know nowhere – well Jill'll say to us "you're going the wrong way again" she know's I'll go the wrong way I cannot find my way out of Fenwicks! So...you know it's a case of right this is brilliant because both these people know where they're going to, where I don't have to think oooh I'm going to get lost! Can I go in there where does that lead to? No, I've got no responsibility I've got best of both worlds. Great, suits me fine.

Karen makes Lucy feel comfortable - considerations

"I'll show you this + that" tailoring an experience? being a tour guide around the high street almost.

The other woman taking the lead means Lucy can "relax" & enjoy the "trip" or "tour"

Sense of Self and Becoming

Wardrobing

felt more like
borrowing from
a mate or relative
than committing fraud

1 Roomy printed T-shirt with split shoulder feature.
Washable COTTON
12G 351 Black/White T-Shirt
Order sizes: 10/12 14/16
£9.99

2 Long sleeved roomy shirt
with front chest pocket.
Washable COTTON
22K 793 Turquoise Shirt
22R 805 Peach Shirt
22P 804 Yellow Shirt
22X 804 White Shirt
Order sizes: 10 12 14 16
£11.99

3 Linen look skirt with two front pleats and back kick pleat. Length approx. 28 ins.
unlined. Washable.
POLYESTER 67%,
VISCOSE 33%
24E 464 Black Skirt
24E 461 Beige Skirt
Order sizes: 10/12 14 16
£15.99

4 Printed dropped sleeveled
T-shirt. Washable.
POLYESTER 65%,
COTTON 35%
12X 401 Black/White T-Shirt
Order sizes: 10/12 14/16
£8.99

5 Full gathered skirt with
two front pleats and three front pocket features.
Length approx. 30 ins.
unlined. Washable.
COTTON
24S 459 White Skirt
Order sizes: 10 12 14 16
£23.99

6 Cross strapped T-shirt in
fine rib. Washable
COTTON
12T 599 Black T-Shirt
Order sizes: 10/12 14/16
£4.99

7 Big baggy T-shirt with
front inserts and printed
model. One size only. Washable.
COTTON
12E 399 White/Blue T-Shirt
Order sizes: 10/16
To fit bust: 32/38 ins.
£14.99

8 Long line skirt with belt.
Length approx.
32 ins. unlined. Washable.
POLYESTER 67%,
VISCOSE 33%
24T 462 White Skirt
Order sizes: 10 12 14 16
£21.99

9 Panelled cotton skirt
with contrasting panels
and belt buckle. Length
approx. 30 ins. unlined.
Washable COTTON
24B 463 White Skirt
Order sizes: 10 12 14 16
£17.99

IT'S EASY TO ORDER BY PHONE
24 HOURS FRONT COVER

**Personal
reflections
circa
1984–1986**

Q: How do you afford the latest clothes as a teenager?

A: By ordering from the Grattan catalogue (without having to pay up front), wearing the clothes with the labels (thin card or paper) tucked inside, then returning them before being charged.

This was very common practice amongst my peers and we didn't question the ethics of it as I remember – we looked after the clothes (because we knew we had to pay for them otherwise). We would also buy what we could afford so the company was making something out of us. I remember this being something we did at a point when we didn't have Saturday jobs or much money and it being something that didn't last when we could afford new stuff – so it wasn't preferable to actually owning things. I don't think this had a 'name' in the 1980s, but now it's called 'wardrobing' or return fraud.

This article from 2013 is an example of the ways in which commerce are attempting to counteract this behavior.

Companies & Industries

Don't Even Think About Returning That Dress

By Cotten Timberlake | September 26, 2013



SEND TO kindle

High-end retailers such as Bloomingdale's are always happy to sell a glitzy party or bridesmaid dress that can cost hundreds of dollars. The return of a pricey frock after it's been worn is a less jubilant event. If a garment comes back obviously used—sweat-stained, for example—a retailer can refuse to refund it, but that conversation can be "awkward," says Richard Mellor, vice president of loss prevention at the National Retail Federation. So some retailers simply look the other way.



Photograph by Emily Keegan for Bloomberg Businessweek

Subverting what is meant to be a deterrent
- people are wearing clothing with the B tag clearly visible
- act of defiance?
- a form of credibility?

Bloomingdale's, a unit of Macy's (M), in February started placing 3-inch black plastic tags in highly visible places, such as the front bottom hemline, on dresses costing more than \$150 as they are being purchased. The clothes can be tried on at home without disturbing the special tag. But once a customer snaps it off to wear in public, the garment can't be returned.



Seller Beware	
Companies experiencing fraud in the last year	
Return of stolen merchandise	97%
Return of merchandise purchased with fraudulent or stolen tender	84%
Employee return fraud or collusion	81%
Wardrobing or renting	65%
Returns using counterfeit receipts	46%
Returns using e-receipts	19%

Wardrobing has increased 40% since 2009

wardrobing feels like the softest form of fraud because no money is being made by the buyer & goods are being returned

Reflections The relationship that a customer builds up with a catalogue is different to one that they build with a physical shop. A catalogue is poured over at home, over time – in your own space – letting you order before payment signifies a certain trust on the part of the seller and the foundation of a certain kind of long term relationship between buyer and brand/shop – as does letting you pay in weekly installments. There's something familial about it. Does it even feel like buying from a shop? Would you even see the catalogue as a shop or something other? Wardrobing from this environment feels more akin to a library or borrowing a dress from a mate or a relative than what is happening in the bloomingdales example.

Thinking through the library model – incremental charges being made if the item isn't returned on time (i.e. if you have a given period to return it unused within)??? Rather than a stricter form of policing, what would it be like if shops just had your paypal details? What if you just took things home without paying for them with the understanding that you had, say, 5 days before you would be charged for the item? How would this change the relationship between buyer and seller? Would we have a different understanding of ownership of store goods? Would sanctioning this usually perceived illicit behavior of taking something without paying for it feel awkward? Wrong? Would this change over time? Would this rob the shopping experience of something?

Sense of Self and Becoming

Window Shopping as a Method



IMG_1260.jpg



IMG_1270.jpg



IMG_1310.jpg



IMG_1311.jpg



IMG_1312.jpg



IMG_1313.jpg



IMG_1316.jpg



IMG_1318.jpg



IMG_1319.jpg



IMG_1323.jpg



IMG_1326.jpg



IMG_1327.jpg



IMG_1331.jpg



IMG_1334.jpg



IMG_1335.jpg



IMG_1337.jpg



IMG_1345.jpg



IMG_1354.jpg



IMG_1356.jpg



IMG_1357.jpg



IMG_1358.jpg



IMG_1360.jpg



IMG_1361.jpg



IMG_1362.jpg



IMG_1363.jpg



IMG_1364.jpg



IMG_1365.jpg



IMG_1366.jpg

When I go to a new town, if I have time, I photograph shop windows/window displays. They fascinate me and always feel like a particular kind of document of that place to me when I look back at them. There's usually something very weird, funny and interesting about them - strange juxtapositions of shops next to each other that don't fit at all - slick, managed, designed displays (usually of a global brand/shop) next door to an independent shop that has seemingly just tried to cram as much into the window display as possible - funny tongue in cheek names of shops - seemingly inappropriate neighbours of shops – it can be a way to capture the taste and style of a place.

If we think of window shopping online versus on street there's something interesting:

Online - slick, managed, very few examples of poor design (there used to be more but with the rise of web design tools and templates that seems to be a rarity now) a homogeneity of sorts - very few eras evident ie. they're all updated periodically - renewed in design terms to keep them current

On street - displays that haven't changed for 40 years sit next to global brands with designed template windows that look the same in each of their stores nationwide. There's something much more real, spanning a number of eras rather than what we encounter online when shopping.

Sense of Self/Becoming

Niela Nell's Shop, Shetland



Personal Ethno

This is a really interesting shop to mention because it has several distinct qualities that make it very appropriate for Shetland, but also very different from the other shops on the island. Located in Hoswick, south mainland of Shetland and not in the capital Lerwick, there are only 2 other shops in Hoswick – another knitwear shop and a bakery which serves as a postoffice and grocer. Niela is a Canadian graduate from the knitwear masters at Shetland College and employs a number of Shetlanders at the college and as outworkers or shop assistants to make a very wide range of innovative knitwear.

The shop is like a treasure trove – very colourful – full of tactility and presented to invite play, touch and relaxation (warmth, comfy sofas, homely atmosphere) It's a boutique in size I guess, but although cutting edge techniques and innovations are there in the products it's a totally down to earth place.

The shop is open in the warmer months, but if you want something in the autumn or spring you can just let Niela know and she'll open the shop for you (as she lives opposite) or just give you the key and ask you to leave money in the till if you buy anything.

Trusting people with the key or to play and touch and try on makes it a very unusual space (in my experience). Niela talks to everyone as



though they're friends. She only ever makes 2 garments in the same colour combination and kind of knows who has bought everything so if you're looking at something and she knows your neighbour has the same colour she'll tell you. The products aren't cheap – but they are crafted designed garments that people invest in – that's the dynamic I think. Usually I'd hate someone recommending things for me to try on or everyone all watching me trying things on, but this felt different.

So there are elements of remote treasure trove going on as well as a tailored experience, a personal shopper experience and the sociability of the shared changing room going on – or a totally private experience on your own with the key if that's what you want. A really interesting mix of the shops we hear about from a bygone era mixed with cutting edge tech produced product and a familial (almost) environment.



Sense of Self/Becoming

How are our social interactions influential in our developing sense of self on the highstreet?

How will the future highstreet support and impact on our developing sense of self?

Excerpts from JW in conversation with Sarah Morehead
– Senior Lecturer at Northumbria University. Founder of Fashion Communication undergrad course and programme leader on Performance Product Design MA. October 2014.

SM. The customer is working the system as much as companies think they're working the consumer – and a lot happens at the weekend – although time has changed and working practices as well as shopping practices have changed, but there's still a lot that happens at the weekend. Especially the younger age group which a lot of shopping is still targeted at because of their fluidity – they've not got the commitments, they've not got the same sort of family ties, they haven't got a mortgage, you know all those things they're much more fluid in that sort of space where they'll go and experiment in changing rooms – they'll take photographs of themselves, they'll upload them...

JW. Is that becoming quite common practice then? Are people doing selfies in the changing room?
I wonder how these mirrors have actually been used and over time how this has changed

SM. Well you know the 'shall I buy these?' sending to a friend 'I'm out shopping I don't know which, what do you think this one or this one?' So you know there's a lot of that social communication when purchasing something. And then there's the 3D, 3D mirrors which Diesel and people like that use and these are sort of fashion communication things

JW. What are these 3d mirrors?

SM. Interactive mirrors where you actually see – you can see yourself in one of the mirrors and you can like yourself and post this picture of yourself in this 'costume' from the changing room up onto facebook – so there's these sorts of technologies that, they're not widespread because they're expensive, so it is companies like Diesel in big cities that are using them because that has – and ASOS have used it when they've done a pop up shop – so there are these things that are in existence, but not widespread because they cost a lot of money and that's not getting cash in tills, but these are the experiential things on the margins with technology that youngsters are starting to use in particular – wanting to share – and yes there is a danger side to it because people are half dressed and maybe too much playfulness in the changing room and somebody presses it and you know bra off or something, so there are different experiences.

beyond the
garment I wonder
how they were
used & what
companies who
developed them gained
if anything re: insights
of their users...

There are a lot of diff experiences that companies are using to try and – it is to sell product – but it's to make the experience more relaxing to sell product so Victoria's Secret they have changing rooms that are almost like you go into a miniature bedroom, so you lock the door in a nice way, you've got a little lamp in the corner, there's a chair rather than hooks, there's all sorts of diff things that make it more like you're in your own home and trying lingerie on rather than

*this fluidity is interesting
play & experiment atm
is easier here – but
as is suggested later
although we experiment with
each other's faces mirrored
with our own
we tend to use
these experiences
to negotiate what
we're like, what by
what we don't like
about the things
we buy when not
friends. The things
we claim are providing
are most revealing.*

occupant?

JW – or in your dream home

suggests (not
surprisingly) that
the highstreet is
looking at how the
digital can offer new
ways to entice
possibly the
dominant & described
& tech? in this context?

*this experiential
space or whom/
emphasis on the
experience is unlikely*

SM – yep, yeah or in your dream home so they do try to present product in those kinds of commercial ways to try to entice you to buy them. So those are the enticing factors there are many of those lots of diff strands that people are looking at in virtual – and whether you see those things in virtual online, whether it's avatars and then coming back to the shop...

interesting
to find
out how
people support
or develop a
sense of self
differently when
alone to when in
a small social
group

but a lot of the things fashion communication is all about, since a lot of flux does happen with young people when they go shopping they often go out in groups – it's a social experience – they go out in groups and maybe they go off in 2s, 3s, not particularly large numbers because that makes the dynamics of the social group more difficult especially when go for coffee and tea whatever that they want to go to as part of that shopping experience and invariably food is a huge thing in this kind of social experience

this notion of
punctuating is
potentially very
rich for us.
we could think
about designing
for purchase
parts or creating
them.

– it is about how you're punctuating going to look at things with these elements of food and looking after the self and talking to the friends – this is where the digital gets thrown aside and the real, the friendship stuff happens in the flesh

I'm fascinated
by the notion
of each person's
tastes - feels
like play (you)
but also a sort
of community
language -
working - testing
out ideas - allows
each other to
break of back/
identity. Something
very significant
on social media

But just like
high street is playing
here or fundamental behaviour
that it's affecting. Since too
feels about like a

they may through their own choice buy something or they may – what happens sometimes when people buy something is that this person's taste will impact on that person and then on that person so that when they're trying to buy something they may buy something that is out side their identity – and if they're buying something that is outside their identity they may buy it and then possibly regret it on evening and then take it back on Monday – there's a lot of returns that happen on Monday – I don't know how much now, there used to be masses, I would not know what percentage – Mintel might be able to give you data for that, but that means that this is a game – it's play – trying on is play, the social experience of trying on different identities – so it's quite fun to try on clothing that is your friend's identity in a very subtle way, or this friend's identity a or b, but then and you're influencing them, so it's a constant sort of like 'well let's play' and it's an adult playcentre, and then when you go and take these sort of adult play objects you're parting with money

influence
(so greater + lesser
degree)

SM I'd suggest though that in the very high end income bracket people don't necessarily go shopping out in a group – it's much more individual there. I would suggest that they go, because of the seriousness of the investment, I would suggest they probably go out on their own.

J – how do you think that these people who are shopping on their own for these really expensive items – how are they reassured that they're buying something that's within their notion of their own identity rather than something that's perhaps a bit too experimental? Because a lot of these things might be quite cutting edge, not avant guard, but the first time that a certain shape or style may have been seen so hasn't filtered down to the highstreet yet so in a subtle way that's new and different.

SM I think they'll go in on their own and then bring somebody in afterwards for affirmation

£ £ £ = less playful
or a different
kind of play
not involving
the same kinds of social
behaviour

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SM I think they'll go in on their own and then bring somebody in afterwards for affirmation

suggests a kind of
calmer - different
kinds of consideration
longer fine pencils

the suspension is short
we play, we experiment
we learn about ourselves
we use the high street as a
shared social space to
enable these behaviours

But as our sense of self
in connection to taste style
fashion develops we trust
our own personal judgements
unencumbered by other people

SM. People tend to buy things that are more closely tied to their own identity when shopping alone, than when they're out in a social sphere. So at both ends of the financial spectrum they both respond in the same way

JW. Right - we're all human

SM. Right. Regardless of income purchases made in haste or with friends as a result of a playful day may not reflect personal taste and identity well and those purchases tend to come back. People tend to buy the things that will stay in their wardrobes when they're out alone shopping. But there are so many different dynamics in how people select clothing ...

looking at sustainability this is going to have a huge impact on our highstreet eventually - when you look at peak phosphates and peak oil (how much is in the ground) there is a date estimated of I think around 2030 that we'll then be on a sliding scale downwards of how much oil there is to extract from the ground. Phosphates it's the same thing - but when you look at a map to see where the phosphates are in the world it's often the poorer countries and they are critical if we're going to have enough fertilisers in the world to feed our crops unless we go organic so there's a huge issue of sustainability and looking at how these different elements will last or be replaced. Prices of products are going to go up drastically because of this.

this is not
design or
blue sky
thinking this
is a future
reality

we will
consume
less, but
more
authentically
- that seems
so key for
our thinking

we could
think how
every part of
the experience
can be
authentic to
that person
what would it
mean if each
room of each
shop was in
of a different
way?
feel a different
(different)
beloved (opposite)
completely?

That means people will consume less and they will consume more wisely - more authentically to their identities and be more considered and reflective on their identities before purchase because they can't play in the same way.

but with fashion communication and because of all the technologies we have and because we know play is important in experimenting to grow as people - I envisage that we're going to have new arenas in the highstreet where play is important, where we don't necessarily consume it, i.e. don't buy it, but you buy the experience. Let into a fashion zoo - a fashion circus whatever - you'd be let in, you'd try on all the bits and pieces and maybe you have special make up artists and special hair... so you go into this sort of wonderland of different places or whole department stores lets say or whole series of shops,

imagine you went into that massive premises and saw all the diff clothes on one level, clothes, shoes, make up and you went from place to place and it doesn't matter what size you are there's lots of stuff available then you went to an event on the top floor for the evening then you leave in the clothes you went in wearing and walked away... so you can play with even more experimental if you don't actually have to buy it! It's like - what's the ultimate hologram? If you're going to go in and you know - do you know the holodeck on star trek?

another thing that's interesting about the north east - it is the highest population that visits museums and galleries. I don't know where I got the figure from but it's something I've read. You know where do you go when you haven't got much money? Museums and other free places. Where hasn't got much money? The north east. You know you can't take your kids to a mall without them being bombarded with things to buy - it's not like a highstreet where there are other things. Let's think what are the museums of the future? What will they be like - and can this be blended with what the future highstreet could be like? And museums are looking at this - they are working on how they will be relevant in the future so they're almost competing in the same space as the high street! It is a multi-faceted area....

this could be very
interesting for us
what would it mean if
museums, galleries,
& highstreets merged in an
experimental way?

Reflections How to rejuvenate the highstreet through shopping but not buying (necessarily)

Consuming is far more than buying

Based on an understanding that consuming fashion goes beyond the buying and wearing/owning of clothes. Seeing fashion as a series of constantly emerging stories that we engage with visually and conceptually – enabling the imagination of a series of different selves – the permission to play – to dress up – to imagine different personas and the environments they live within. These fashion narratives are too rich, too multi layered for us to afford to engage with (time, cost) through buying/physically wearing all of the clothes associated with them – the cycle of narrative renewal is also so fast that it prohibits this – perceptions socially acceptable behaviour can also hinder the physical wearing of certain garments (fear of being thought too old/too fat etc). But people can find other ways to engage – the rise of the fashion magazine – the rise of the blog – the how to youtube videos – notions of expertise (styling/customising) and individuality being shared online and there to be copied and to guide others – the wearing of a designer perfume (engaging with the fashion narrative in an ‘affordable’ way whilst wearing garments not associated with the specific narrative as if the perfume embodies all the physicality of the certain fashion house etc – or adopting a certain make up look - .

How can physical highstreets enrich this space

and enable activities and engagements with fashion narratives that are unavailable online (alone)?

What is the difference between a shopper and a buyer – focus is usually with NCR on buying and point of sale – how can this be expanded to engage with the shopper?

Age dimension is fascinating here – fashion is typically presented as young – although commonly it is the older woman who has the budget to afford it. Women in 50s plus are described as being invisible on and to the highstreet in terms of fashion (there are niche business that focus on this demographic, but the majority present a younger woman in their fashion narratives). How can the physical highstreet be reinvigorated for the older person? The older body? Does playfulness end when we leave our 20s? 30s? 40s? how could the IoT enable a reengagement between fashion narratives and the older body? Older person?

How does being a shopper connect to things that you care about – principles? Jon's idea re conservation –

We're wise to marketing and different faux personalisation as a way to get us to buy – how can the highstreet go beyond this relationship? Is everything on the highstreet ultimately about buying?

Sense of Self/Becoming

How could having your hair or make-up ‘done’ be a valuable method for interviewing/reflection on sense of self?

Initial reflections on trying the method at Unbox Festival 2014, Delhi, December 2014 (JW).

Where on the high street do people make changes to themselves? Their appearances? Where do they really spend some time focusing on themselves? Or being focused on? The hairdressers seems like such a ripe environment for thinking about sense of self and the high street – often it acts as a space where someone: spends time; considers things about their appearance and sense of style/taste/identity; considers what they feel comfortable with and where their boundaries with personal appearance are; is physically pampered(?); confides in someone; is vulnerable in some ways and has to trust the other person (haircutter) with something very intimate like a hairstyle. Going to a Barbers or having your make-up done are potentially similar experiences where interviewing could take place or reflection. We wondered about this as an immersive method – putting you in a particular zone of thought and reflection in order to then comment on questions about personal taste, style etc.



6 women participated
+ each spent around
20 minutes with a make up artist
/ hair stylist
JW interview them during
this process + also about

your look today - tell me about how flat came
about
can you talk me through what you're
wearing today?
how did you develop your sense of style?
where do you buy your clothes?
tell me about yourself - who are you? what do you
want to be - your story

these are loose
notes to self
before the interview



can I get you to try a new style / new look + interview
you about how it feels?

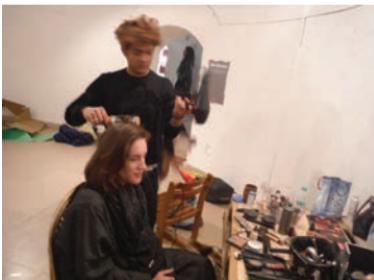


The participants were very reflective by
the time we reached me and wanted
- lots to transcribe & draw out from
this but key part for now is that
she reflected who really useful + feels
full of potential for work around
UK High Street

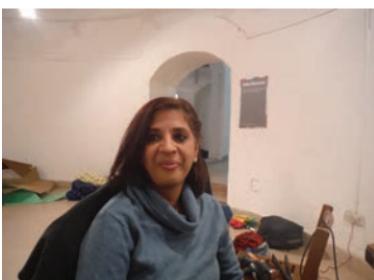
Afshinelly 2 necks

- 1 - ultimate - soft, slow + in the mid
where participant and their hairdresser - where
a relationship exists + where we didn't have
such little bond
- 2 - performance potential where we create pop-up spaces
to have your hair + makeup done whilst being interviewed

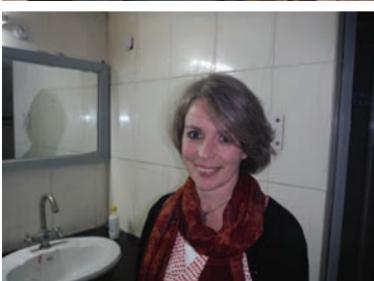




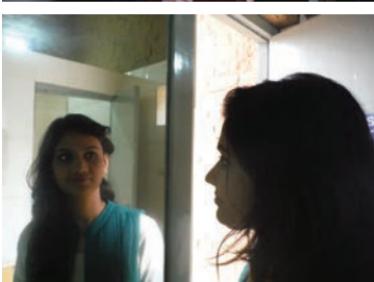
how living in India has changed her shopping practices - how easy it is to get clothes made for you - its what everyone does - how she loves creating her own look this way - showing me through the process of commissioning a piece of clothing -
how her thoughts on female dress & how much of the body it is acceptable to show has given her a freedom in what she now wears & how it has impacted on her sense of who she is



the freedom of having clothes made to your own designs - how she likes to never wear the same combination of clothes since
how this method has caused her to reflect on these things - invasive



Woman has our taste changing the different ways that people (men) talk to you at different ages in your life



The physicality of makeup how the makeup makes her feel she needs to hold herself differently the inappropriateness of being made to feel 'pretty' at an event like Unbox - the discomfort of being looked at & admired - not wanting to emphasize femininity in work environments

Sense of Self/Becoming

Shetland High Street

How has growing up in Shetland where there is only one 'high street' impacted on sense of self and associated social practices?

How do Shetlanders shop?

How are the social practices borne out on the typical UK high street (that someone not from Shetland is used to) supported in Shetland?

Photographs Lerwick November 2014 (JW)
Comments from Shetland natives and people who have been living in Shetland for a number of years.



Interested in transgressive practices I asked a few native Shetlanders if they ever shoplifted. I was met with horrified expressions "why would I ever do that?" Have you ever done it as a child? "no I certainly have not!"

I also asked people who now live in Shetland, but who grew up in mainland UK. "Yeah of course, when I was younger (followed by the story of each, usually amusing, transgression) not now and certainly not in Shetland"

now I spoke in a shameful way about these stories - felt v different to the Shetlanders

perhaps there's a lack of anonymity - made me wonder about shoplifting as a kind of passage of life of a few bad decisions occur so we're this was typical of the Shetlanders that I spoke to

The following (paraphrased) comments were made in answer to the question "What do you buy in Lerwick and when/why do you go to the high street there?"

A still palpable
few social functions
for people - a hub
- a centre - a
natural place for
people to converge
& where they'll
bump into people

"Shop in Lerwick? I don't shop in Lerwick. I go to tesco for the weekly shop, but I don't shop in Lerwick. It's mostly for the tourists anyway. I go there to catch up on things."

There is really
increasing - although
22,000 people
live in Shetland
most of the shops
cater for the
mainstream market

"It annoys me that when I go into a shop and ask for something I've seen online I'm told they don't have it, but they can order it in for me - what good's that? I can order it in for myself - and it would come directly to me rather than to them for me to then go and collect it! I'd like to be able to handle the thing before ordering it - that's the annoying thing."

difficult for shops to
be able to stock
huge variety - but
if they don't people
simply order from
elsewhere on the
internet

"I never buy clothes in Lerwick I wait till I go to Aberdeen or London. I do go to Lerwick - it's where you can be sure to see people - it's where we go for a meal out - or to meet friends if not at each other's houses. It's where everybody finds out news I guess"

"I buy everything through the internet really - clothes and well anything other than food and daily necessities. Things take a few days longer to get to us than down south (mainland UK) though so you have to be organised."



- just as you'd see in
any non-highstreet
shopping street a mix
of local, independent
shops with a few
retail outlet stores



the department
store Berwick style



Sense of Self and Becoming

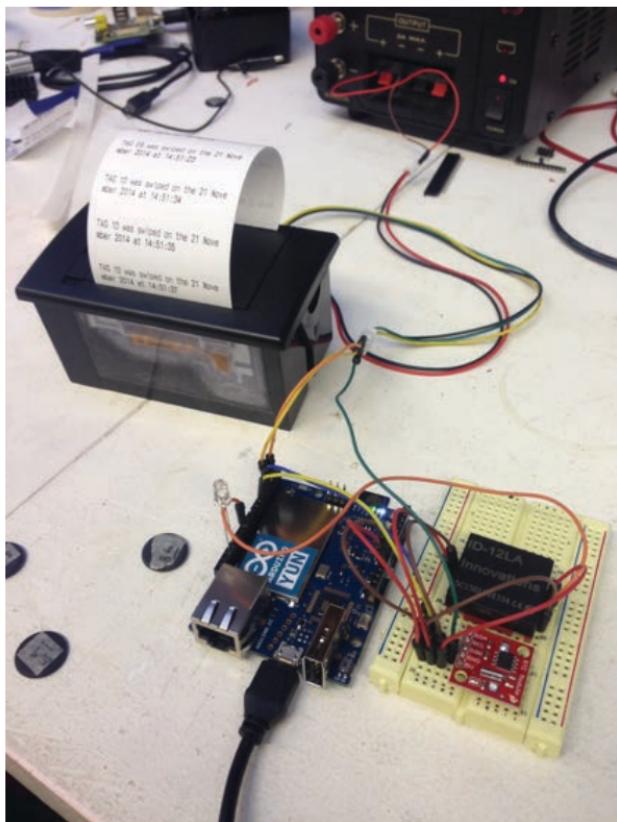
Unbox Workshop, Delhi India

An overview of the expectations and results from our 'Connected Chowk' workshop.



Telling Stories with Objects

We asked the workshop participants to take away an object and think about how it could connect to the Internet of Things. We encouraged the participants to think about how the object could connect to the Internet on a social and human level. The objects were all things that we had found in the local markets; a set of hammerheads, a leather bag, a silk scarf, wooden beads and a walnut cracker. We introduced each object with a personal story of why we had bought these items to get the groups thinking about the objects on a personal and human wavelength.





Customising and story-telling through context-less technology

The initial exercise was just to get the participants thinking of the Internet of Things as a more personal and human network rather than the Internet connected fridge full of red herring. We gave each group a set of RFID technology: an RFID reader, RFID cards, RFID buttons and RFID capsules. The RFID reader had had a built in keypad and could log and print the tag ID, time, place and any value entered into the keypad. We asked the groups of participants to sketch out High St/Chowk scenarios where this technology was connected to the Internet. Who is it for? Where does it belong, who uses it? What does it do?



Customising RFID tags and readers

Whilst the participants were working away on their ideas and scenarios there were two local craft practitioners working away customising the tech in their own way; a wood carver and a embroiderer. These practitioners were here for two reasons. They were there to help the participants realise their ideas generated during the workshop. They were also there for to interpret and customise the technology in a craft, human, and tacit way.





What methods worked?

By talking about objects on a very personal level it really helped the workshop participants think about the Internet on a much more human level. They began to make the IoT revolve around social and emotional needs. This allowed the generation of some really interesting and different ideas from multi-cultural interdisciplinary groups of people.

The RFID tech part of the workshop did not run as we wanted it to. We had brought twelve fully working RFID data loggers along with one hundred RFID tags. We expected to see some ideas realised and deployed around the festival. Instead the groups were more focussed on idea generation, and did not even need to plug the technology in. This was mainly down to time constraints. It would of also been nice to see more of an integration of the crafts people within the groups, sketching with their craft as the participants sketch their ideas.



Receipts

Social shopping: Redistributing the value of consumer data

Can we increase the public perception of the value of collective consumer datasets by decreasing the friction in donating to food banks?

Context

UK high street shoppers are inundated with company loyalty cards, 95% of the British population holding one (Christie, 2014). These offer a certain number of rewards points against the value of a transaction, which can later be redeemed in store against future purchases. Intelligent in their design, they offer the illusion of paying us for a brand loyalty, when in fact the value offered on the piece of paper is truly a virtual currency. Only redeemable at the store that issued it, it has no real value until it is claimed, with all money being retained with the issuing parties ecosystem.

There is an estimated £billions of issued reward card points being unused every year, with an average £28.60 of points on each reward card in the UK (Grimsey 2012, Christie 2014). This could be because the value of the reward is often so minimal i.e. save £0.16 off your next shop, the time period of use is not immediate with redeemable vouchers often being valid for the next day, and finally the perceived value of the reward points can be very abstracted, i.e. you have been rewarded 23 points for this transaction. Although the stores advertise what each point is worth, in the case of Tesco 150 points are worth £1.50, there is possibly a break in the cognitive connection between points and value can account for such a gap between the total financial worth of rewards being issued and those being redeemed.

Boots, however, print on their receipts the amount that transaction is worth in pence; you now have in your hand a piece of paper whose value explicitly expressed in a recognisable currency amount. As a shopper you have a printed record of the value of your consumer data in the transaction, or more accurately the amount Boots are prepared to pay you to mine your consumer habits.



The Value of Consumer Data

Dave McCarthy, an analyst at HSBC, estimates that Clubcard costs Tesco £500m a year (Ruddick 2014), comprised of vouchers issued valued at upward of £200m, the cost of each physical card approx. 11p per card, and the loyalty letters sent to 10m Clubcard homes four times a year, that receive no subsidies from Royal Mail. ((Humby et al. 2008, Guardian 2003)

However Tesco recuperates some of its costs through selling ammonized customer data to its suppliers, with Dunnhumby generating £53 million

in profits for Tesco in 2012. (Platt et al, 2014). Tesco works with its Dunnhumby business unit to build a big-data business that analyzes millions of customer transactions and sells the resulting insights about shopping behavior (but not customer-level data) to major manufacturers, including Unilever, Nestlé, and Heinz. The anonymous data can pinpoint spending habits down to the level of postal area, identifying which groups of residents buy, for example, the most wine, chocolate, or organic food.

Dunnhumby's website (<http://www.dunnhumby.com>) states: 'We have access to the shopping behaviour of 13million households, with item-level purchase data from Tesco Clubcard. This helps manufacturers to understand the purchase decisions and habits of customers better than anyone else.' 'Dunnhumby uses this anonymous data to develop insight into how customers shop and it is this insight, not individual customer data, which they market to Tesco's suppliers.'

The Clubcard data also helps Tesco run its business more efficiently. Tracking Clubcard purchases helped uncover price elasticities and set promotional schedules saving over £280 million, because the Clubcard information allows it to only stock products that will sell in vast quantities (Kotler 2009).

Examples of retailers using loyalty cards and they value they pay their consumer for their transaction data.

- Tesco one point per £1 spent and 150 points are worth £1.50
- Boots four points per £1 spent and each point is worth a penny
- Sainsburys (Nectar) two points per £1 spent 500 Nectar points are worth £2.50
- John Lewis one point per £1 spent and 500 points are worth £5
- Waitrose one point per £1 spent and 500 points are worth £5
- Superdrug one point per £1 spent and 100 points are worth £1
- Waterstones three points per £1 spent and each point is worth 1p
- Costa five points per £1 and each point is worth 1p
- Game 2% of purchase value is given in points and every 400 points is worth £1



Food Poverty

At the same time that £billions is being wasted on the high street in unclaimed reward points, 13 million people (1 in 5) live below the poverty line in the UK. The Trussell Trust (2014) in their report identify that many families hit crisis and cannot afford food and today people are going hungry in their own homes. Rising food and fuel prices, static incomes, high unemployment and changes to benefits are causing many families to struggle to put food on the table.

The economic downturn and its aftermath have seen the need for food banks soar nationwide. New food banks are opening at the rate of two a week and numbers of people given three days' emergency food by Trussell Trust food banks rose from almost 350,000 in 2012/13 to over 900,000 in 2013/14.

How a Food Bank Works

Food is donated

The main way that food is donated is through ‘Supermarket Collections’. These collections engage the public at supermarkets where they are met by volunteers who give them a ‘food bank’s shopping list’ and ask them to buy an extra item with their shop, which is then donated to the food bank. Schools, churches, businesses and individuals also donate non-perishable, in-date food to the food bank. All food given out by food banks is donated.

Food is sorted and stored

Once collected, volunteers sort the food and check that it’s in date and then pack it into boxes ready to be given to people in need.

Frontline professionals identify people in need

Care professionals such as doctors, health visitors, social workers, Citizens Advice Bureau staff, welfare officers, the police and probation officers amongst others identify people in crisis and issue them with a food bank voucher.

Clients receive food

Food bank clients bring their voucher to a food bank centre where it can be exchanged for three days supply of emergency food. Volunteers meet clients over a cup of tea or free hot meal and are able to signpost people to agencies able to solve the longer- term problem.

Design Challenges and Frictions

- Examining the current food bank donation model we can identify the following design challenges / frictions.
- Food bank volunteers have to intercept and persuade shoppers to purchase an item, at a cost on top of their weekly shop.
 - Food banks have to wait for items to be donated.
 - Food banks have to check that the items donated are not past their use by date.
 - Food banks have no way of controlling what is donated. Supply verses need.
 - As a donator I am unaware of what requirements the food bank has, or I have to remember to download each food bank's shopping list before I go shopping.
 - As a donator I have to travel to my food bank to donate.
 - As a consumer am I aware of food banks in my area, and their need.

Proposed Design Intervention Social shopping is a smart phone application, and accompanying website, which allows shoppers to donate their supermarket reward points to food banks.

At the point of checkout an additional till receipt is printed, which has a unique barcode. This barcode identifies the merchant, rewards account number, and transaction reward value. The use of unique barcodes on till receipts in conjunction with redeemable offers is already commonplace in the supermarkets.

After a one-time setup of their customer details within the application, the shopper would be able to scan the barcode, and then allocate those points to a food bank of their choosing. The transaction would then be validated against the supermarkets records and the reward points reassigned from the shoppers account to the food banks.

The use of a till receipt automatically acts as publicity material for those unaware of the project. It also allows the shopper to have the choice as to whether the want that particular transaction's reward points to be donated or not. For instance the shopper may wish to keep the points for a high value transaction where the gain for them is significant, but would equally be happy reassigning a minimal number of points from a low value transaction.

Even if, for instance, Social Shopping was to attract just 0.5% donation rate of the yearly value of Clubcard reward points transactions (£200m), then the projected income for food banks would be estimated at £1million.

According to the Trussell Trust:

- £50 could pay for fresh food for 1 month
- £200 could set up a basic bank in a needy area
- £1000 could help expand the number of areas covered by basic banks

All food banks would be listed on a website, that displays the total level of donation, current need, and feedbacks to the community the quantity of people being assisted with emergency food parcels. Shopper donations could automatically be pushed to social media to help the project gain traction.



Consumers Precedent for Social Shopping

Yunus (2009) describes the idea of a ‘Social Business’, creating a business not for the traditional purpose of making money, but for solving social challenges. The high street is slowly adopting this business model and reacting to the consumer’s desire to choosing socially responsible shopping experiences.

Social Bite (www.socialbite.co.uk) offers ‘Suspended Coffee and Food’, which means that their customers can pay in advance for a coffee or any item of food from their menu, and a local homeless person can come into their shop to claim it. They currently provide nutritious food and hot drinks to over 30 homeless people in each of their four shop locations, who visit them on a daily basis and get a filling sandwich, hot bowl of soup or a coffee as a direct consequence of the public’s kindness.

As part of their Christmas campaign Social bite offered a £5 by a homeless person Christmas lunch ITISON deal. The target was initially set at 800 meals but by its conclusion, after trending on Twitter and Facebook, saw more than 36000 meals sold.

Buy a homeless person Xmas dinner @ Social Bite ~ itison

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Buy and share this deal. If three of your friends buy it, then you'll get it for free!

Like 439 Tweet 3,640 Email

£5 to buy Christmas dinner for a homeless person from Social Bite sandwich shops: a social business where good food supports great causes!

About today's deal
We expected to raise 800 meals, however at 24,000+ meals and

What to expect
Christmas dinner for a homeless person and

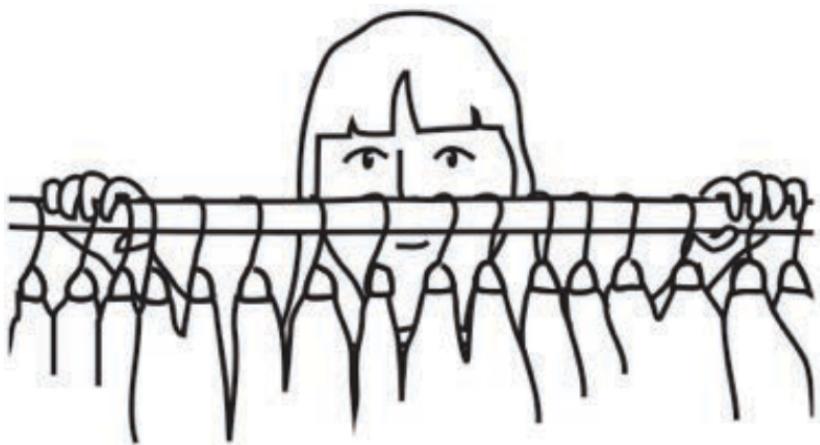


Super-markets	Waitrose, Community Matters
precedent for donating to charities	At the end of the shop in a Waitrose branch, the customer receives a token to place in the box of the good cause they'd like to support. The more tokens a cause gets, the bigger the donation they receive. Each month every Waitrose branch donates £1,000 (£500 in Convenience shops) between 3 local good causes chosen by their customers. This is also replicated online at Waitrose.com 3 national causes share a donation of £25,000 voted on after the customer checkouts, and since its launch in 2008, the scheme has donated £14 million to local charities.

A similar scheme also runs in Asda's stores.

Hide and Seek

experiment to investigate how current shopping affordances may conflict with so-called “frictionless” shopping scenarios



Overview

The Hide and Seek intervention was intended to elicit knowledge about the ‘frictions’ that are present in the high street. By frictions we mean the stresses and strains that shoppers and shop assistants feel as the flow of shopping slows down or shoppers experience resistance in getting things done.

The high street is presently organised around only a few models of practice that are old and traditional as we know it. In general shops store vast quantities of generic stock and we as shoppers are invited to browse this stock, and then pay for it at a till before leaving.

Whilst shops have worked hard to re-organise the layout, look and feel, and introduce cafes, music and good lighting to make the in-store experience as frictionless as possible, the till remains a persistent point of friction involving queuing, sometimes slow payment processes and bagging up. However, these methods are ingrained in to the habits of shoppers and vendors and represent part of the jurisdiction of shopping. Breaching or transgressing these conventions such as attempting not to pay, jumping the queue, or even putting things into the shop (rather than taking them away), can cause more stress.

By recruiting participants to play a game across a series of shops in the High Street the team were interested in establishing an alternative jurisdiction that would support different behaviours in shops. By reflecting upon how

participants felt about playing the game, which was at odds with the prevailing jurisdiction of the shops, we hoped to understand where frictions were, but also the tactics that people would use to alleviate any stress that was caused through the friction.

The game then was simple – ask participants to hide a series of previously bought items in shops in Princes Street, Edinburgh, when the items are dropped off, the participant could then take part in finding products that other participants had dropped off. The more products you could drop off and find the more the study would reward you.

The team developed an SMS platform that allowed participants to alert the server when something had been #dropped along with some clues about where to find the object (which shop, location in shop, close to other products etc). Once this SMS is sent from a participant then the server allocates them an object to find with clues from a previous participant. Once a participant finds an product they should SMS back a reply #found before dropping this object and repeating the process.

The study took place on Sunday the 22nd of February 2015, and involved 5 participants aged in their early 20's. We began at 2pm and finished soon after 4pm.



Reflections The game was enjoyed and many strategies emerged as different people used different tactics to win as well as a play the game without being noticed.

Audio interview captured some of the reflections about the experience as well as the tactics and we will transcribe these later in the project.

For the purpose of this workbook some quick insights are:

- Some participants had to repeat a mantra 'this is just a game' to allow them to cope with the friction of apparently shop lifting items.
- Some participants had knowledge of Princes Street which informed the low friction places in which they could drop off objects.
- Some participants used their smart phone as a purposeful distraction to carrying out transgressive practices as though being on the smart phone hid any devious intentions.
- Participants talked about the gaze of others as a significant friction equally from fellow shoppers as well as security and shop assistants.

As a preliminary study it was successful at eliciting knowledge and we would like to carry out more with a more diverse range of participants in different shopping environments.

Christmas Gift Shopping Study

The aim of this study was to understand people's practices and experiences associated with Christmas gift shopping: where, when and how do people shop for Christmas gifts? Online or highstreet? What makes an appropriate gift? What happens to gifts after they're purchased? How do people formulate and communicate their own wishes to others?

Method

For this study I took an ethnographic approach, asking people to keep photo and/or written diaries of their Christmas gift shopping activities during the two to three weeks preceding Christmas. Participants were interviewed twice, once before and after the diary period. The initial interview was to understand people's living situation, social network, as well as past Christmas rituals and gift shopping practices. In the final interview we discussed participants' diaries in order to understand the context surrounding a particular gift shopping event, such as shopping for a gift online or wrapping a gift. I recruited 11 participants (8 female, 3 male) aged between 22 and 49 in and around Edinburgh, with a range of backgrounds and nationalities.

"I do so much baking I thought I deserved a gift".

Lights made of cookie cutters. P5, female, 49.



"Two for my flatmates, one for me".

P2, female, 34.

**Some
preliminary
themes**

Probing for Gift Ideas

"I'm ok but my brother's always really rubbish at like texting me or messaging about what I think that he should buy for people especially my sister, but I think that's just a male thing they don't know what to give women ever." (P1, female, 22)

"I quite like the idea of trying to find something that's a bit different but then that doesn't always work, so yeh I put the feelers out to see if there's anything they want. [] I just ask questions if I see something that he ((boyfriend)) might like I kind of say oh what do you think of that and yeh if there's an event or something I think he might like to go to then I'll talk about it but in a roundabout way and trying to make it out that I'm going to do it so [] a bit of trickery as it were, but yeah." (P2, female, 34)

"I took them to [department store] for the afternoon, just to see what they played with so I could see what they're interested in cause they're like all Lego mad and I wanted to know if they could be into something else because we got too much Lego in our house." (P3, female, mother of 3, 38)

Second hand gifts

“I think about the benefits of buying something that’s brand new for me anyway. Whereas I wouldn’t think twice about buying someone else something new, cause not everyone likes the idea of buying second hand.” (P2, female, 34)

“Like you can get books, and DVDs and little toys and games from charity shops. Mine ((children)) are currently young enough to not realize that that’s what’s happening and I think at some stage they might not want me to do that but that’s fine, I don’t worry about that at the moment.” (P3, female, 38)

Making gifts



Handmade tags, paper on cardboard. P2, female, 34

Buying Locally

"I think people like that I'm in Edinburgh I think it's nicer to get something here that you can't get in [home town] or like from an independent shop rather than a chain shop that's just everywhere." (P1, female, 22)

So what usually happens is, I do this every year, it's quite funny, I'll kind of window shop and just go round all the boutiquey places, I'm trying to stay off the highstreet cause it's really frustrates me, but just the smaller shops in Edinburgh, the shops that are slightly different, and usually I'm just thinking of something they might not have or something that's traditionally Scottish or that's being made with designs by Scottish people and stuff I think there's some really good talent in that. (P2, female, 34)

Shopping Online

I just really like to interact with the product rather than just seeing them online. You know I can't stand cause I'm locked to the computer all day to do shopping online. I just

don't have the patience to do it, but saying that I know you can get some real bargains. (P2, female, 34)

They didn't realize that it's no fun to just sit at

home and just click on these links and just buy things. It's really nice to watch them ((children)) touch something and handle it so I really don't want to do online shopping for that reason, but also I think it must be absolutely awful working for those place and I don't really want to support that even though it's really convenient I just think why not – everything I read about it says it's wrong. (P3, female, 38)

Budgeting

"I need buy something for this lot of (people who get a) lucky dip. So instead of just having to buy something for everyone in my family, when we get together we'll just do a lucky dip and that's easy and we'll put like a ten pound budget on that present so that's not a problem." (P2, female, 34)

"I think because I'm only working part-time this year so our budget is a lot less than it was last year I think this year it'll just be grandparents, immediate family and close friends and we'll probably concentrate more on for example on my brother's and [husband]'s brother, it'll be more that we'll give presents for their children than them, but other people know that our budget isn't this big this year." (P4, female, 44)

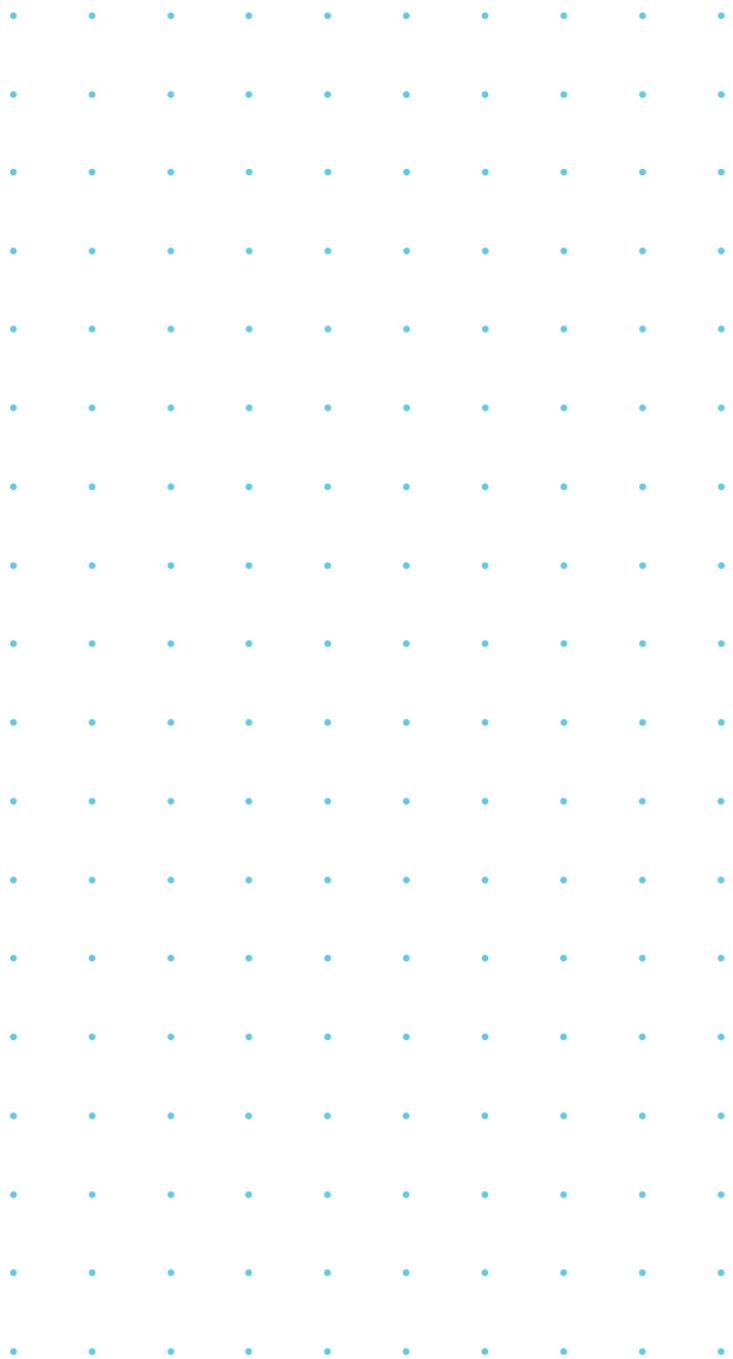
"It's a sort of an offset savings account which has different (jars), it's with intelligent finance

and say you can have a jar for a car and household things, clothes, and we have a Christmas jar, so we had about £700 and that really makes a difference, so it's about trying not to run all up on the credit card." (P5, female, 49) Igendit, quam, occae eosset ut landam, voluptum nullam faccaep elent, tempost oreptas reris dit estio. Nem aut volut latur? Aximil ipic tem rem sequam, suntus. Fugit et maiorehendit alicia qui dolorat atiatquam ut hil eum la seces dolest eicid

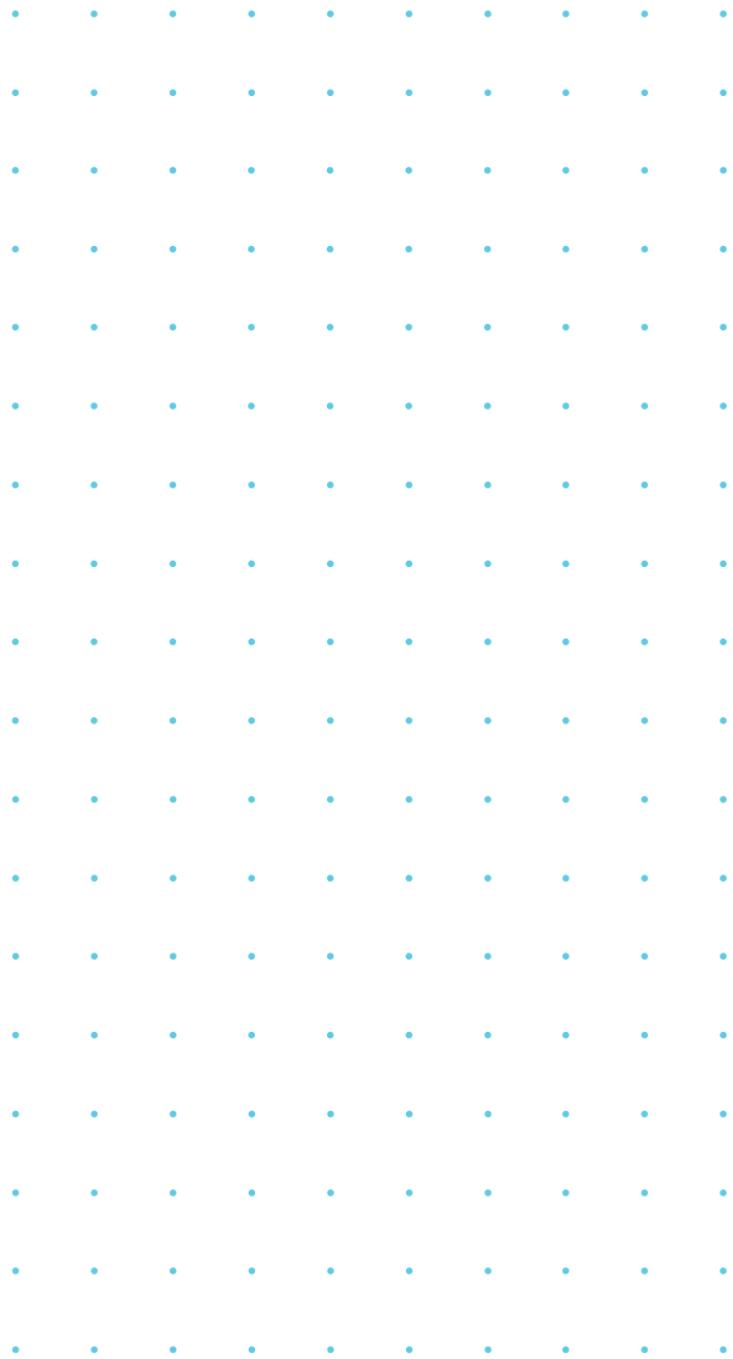
Progress

The study is now in its final stages of data collection, which will be completed by 19 January.

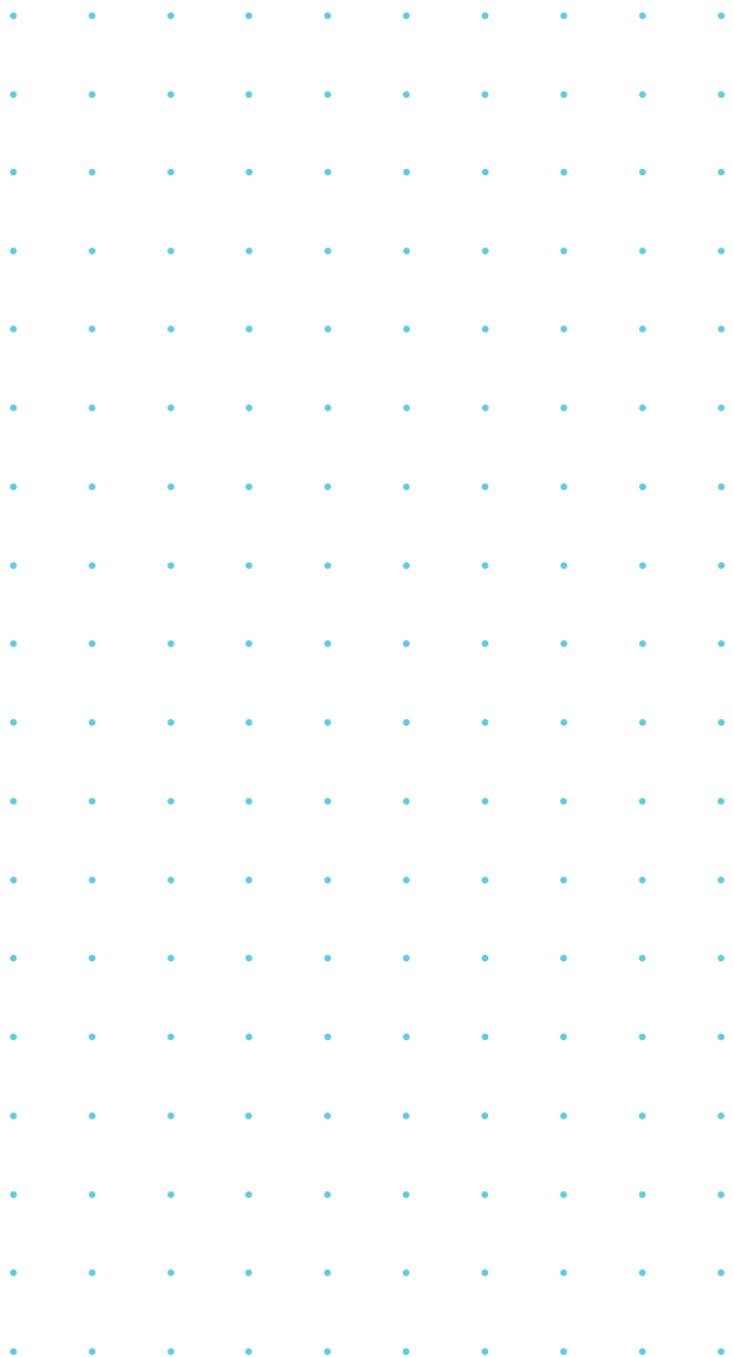
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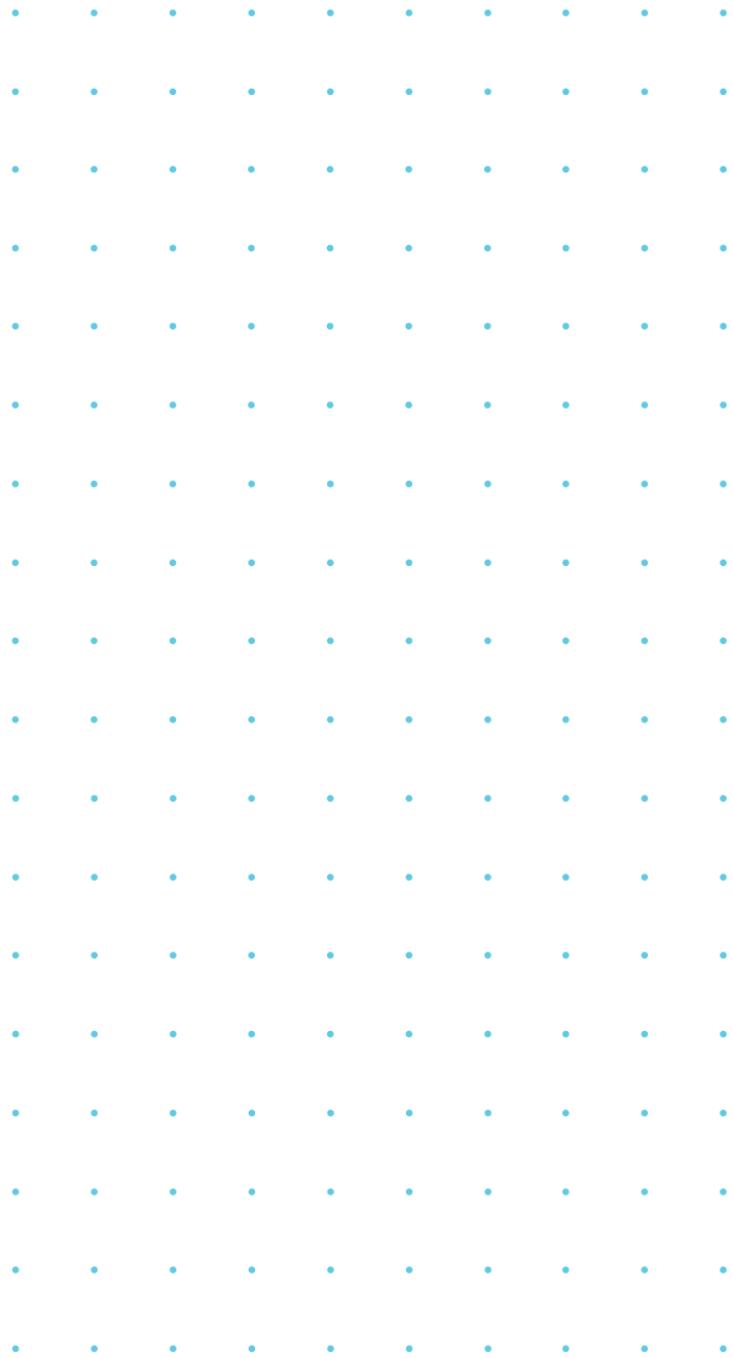
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