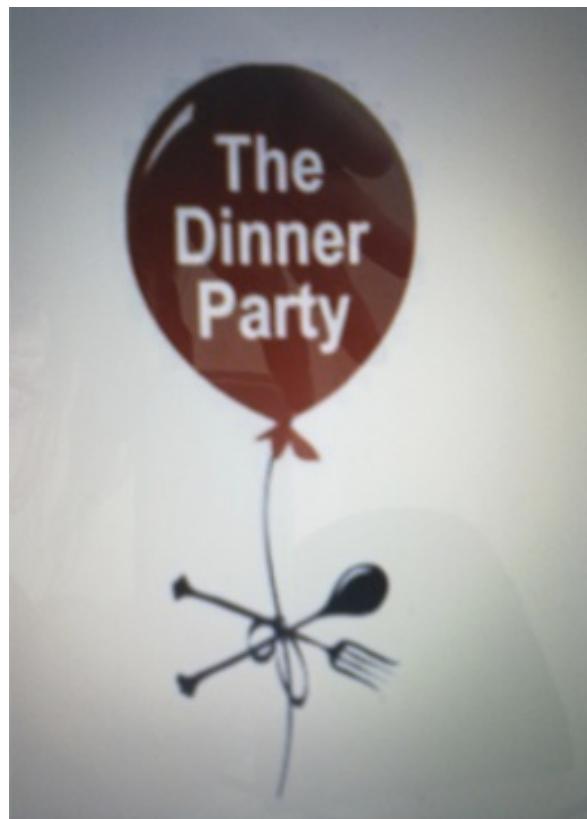


THE DINNER PARTY



REPORT ON THE PROCESS OF DEVELOPING A PROTOTYPE FOR A SOCIAL EATING APPLICATION

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Interaction Design

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1. Introduction

The purpose of this report is to describe the method and process that has been used for the creation of a user-centered experience prototype. Our main theme has been Food and Culture and the methodology used includes the following parts: user research via interviews, brainstorming, concept generation, sketching and experience prototyping and finalising with a video scenario and a final formulation of our concept.

1.1. Problem area and problem formulation

On the overall theme Food, we were asked to watch two videos¹ to help start us up in forming concepts. This ideation step was then followed by a brainstorming session where we were asked to express our ideas about food by completing two phrases: “*Food is...*” and “*To interact with Food...*”. All students in the class created 15 post-it notes for each sentence. After the completion of the process, we were then asked to compile all the post-its on the whiteboard and to cluster their findings by type. After rearrangements and brief discussions about the clustering and the main themes, we formed five categories: *Food and Culture*, *Food and Biology/science*, *Food and Sensorial/Senses*, *Food and Process*, *Food and Social*. Around these themes we then formed groups based on our interest. The only extra requirement was that each team should have at least one girl.

We had our first group meeting directly after the formation process and it was clear right from the start that we had similar motivations and interests regarding Food and Culture. We had the chance to share our personal thoughts about it. One of our first common points was that we should differentiate between the concepts of Food within Culture and Culture within Food. We are not as much interested in the different dishes from different cultures as we are in how people’s culture determine how they relate with food.

As in academic development processes, the findings from interviews and testing of ideas on potential users should be given maximum potential for inspiration. We therefore expressly did not want to discuss any pre-conceived ideas we may have had about apps, products, or other interactive solutions that could have some relation to a broad focus on “Food and Culture”. In this way the process should make it possible for our research findings to generate an idea, rather than to start with a set goal, and then using the findings to back it up.

¹ TED spreading. “Cooking as alchemy”. Accessed May 13, 2013.
http://www.ted.com/talks/homaro_cantu_ben_roche_cooking_as_alchemy.html
 “How food shapes our city”. Accessed May 13, 2013.
http://www.ted.com/talks/carolyn_steele_how_food_shapes_our_cities.html

The main topic of the first meeting in the project development group was the two videos that we had just seen. It was clear to us that we were influenced by the ideas we had heard. We were discussing the aspect of food transformation and playing with people's associations to food in order to create something that looks familiar but is in fact something totally different. We were fascinated by the idea of redefining food ingredients to play with expectations. The idea of reconstructing food, though simple, inspired us a lot in terms of how it provides a playground for creating a new culture around food. A flavor/texture transformation has a deeper meaning: it is not only about visual deception, but it is about the fact that communities around the world can utilize the local food production. By doing this, the wasted energy for the transportation of food from distant areas and the detrimental effects this activity has on local ecosystems can be avoided or reduced.

We were also impressed by the ideas of the second video: "*How Food shapes our cities*". This video reminded us of food in a historical context. During the transition era of the Roman Empire food was very much the reason for waging wars. In this sense food is not just a commodity but also in a sense, a source of power.

We also realized that urbanism has evolved together with agriculture. Can food affect the structure of a city? We were impressed by the fact that history "*is written*" in the names of streets, and also that the places of today's food markets reflect the direction from which the food came to the cities in ancient times. For instance, the location of old markets in London was based on food import. They were oriented according to the directions that various foods came into the city from.

Some questions emerged during our first meeting: If food is so significant, that it can change the construction of a city, then why do we not respect it? What was food at that time? What is food now?

Ideas:

- Food is a part of being social – Food is anonymous.
- They were cooking food – We are buying food.
- They were smelling food in order to understand if it was fresh – We are looking at labels to understand if it is suitable for consumption.
- We have forgotten our origins and we are not connected with nature anymore. This difference explains our relationship with food.
- We consume food but we have forgotten its real value. We do not respect food because we have been cut out from the process of its production.

If the relationship to food is part of our core life condition, can this be changed? Do we want it to be changed?

If we are what we eat, "then the world is what we eat". Is food the center of life? Is food

such a powerful tool that can determine the history of the humanity? Have we fully understood its utmost importance? How will we preserve a planet whose population is constantly increasing?

Our first meeting produced a lot of questions and ideas around food and culture and in that sense provided a good start of the exploratory phase of the process. Our approach at this point was very much informed by Kelley and Littman [2001] where the focus is to generate lots of ideas without critiquing.

2. Theory and Methods

Influenced by those thoughts and questions we embarked on a development process following the method described in the following.

2.1 Theoretical background of Interaction Design

One point of departure for doing a development process in Interaction Design is the “Four-step Process” suggested by Verplank, “First, the designers are motivated by an error or inspired by an idea and decide what the ideal goal should be. Next they find a metaphor that connects the motivation to the end goal and develop scenarios to help them create meaning. They then work out step-by-step what the tasks are and find a conceptual model that ties them all together and clarifies the modes. Finally they decide what kind of display is needed, what the controls are, and how to arrange them.” [Moggridge, 2007, p. 130]

In the book “Sketching User’s Experiences” [2012], Buxton describes Interaction Design development as a process of sketching the experience of users. This method demands that designers be active and representative members of society. In this sense Buxton informs us that it is essential for designers to interact with society in order to understand its needs. How easy is this task? Designers should function and work within a constantly changing society. This means not only that they should adapt to the needs of the society, but also to adopt to the needs of each individual user. They should create mass products for customised performance. In the light of the above, the purpose of Interaction Design cannot be other than to find and design future needs, knowing the present needs of the customers. [Buxton, 2012] In this highly demanding task designers should collaborate with an interdisciplinary team of experts. This way, designing a product is a multidisciplinary process in which Interaction Design is an essential part of production lines but still only a part of it.

Furthermore in “The role of Design and Designers in the Twenty-First Century” Press and Cooper [2003] describe design as an effort to find something without knowing what exactly it is. According to them, designers are researchers and consumers are the area of their research. Design is about fulfilling needs and expectations of users. They have

to investigate a defective product or discover an existing problem and to find a feasible solution. A successful design must cover the growing needs of consumers and be the improved version of an already existing product. The process of designing a product includes research in three areas: understanding the context of what they are going to design; searching for ideas; and finally, searching for solutions. From their perspective, designing is a human centered activity.

Buxton provides us with a noteworthy story about the vital importance of interactive design. "Design for the wild" [2007] is a proof that a designer should be aware of the circumstances and the ecosystem of the product that he/she creates. The ecosystem of a product is composed of all the elements that are essential for its operation. For example, he describes how the equipment that is often used to detect victims in a case of avalanche, saved his friend's life. The ecosystem of this particular device is composed by the mountain, the snow, the wind, the sun, the avalanche, the skiers, the device that detects victims in a case of avalanche and all those elements that are necessary in order to have this particular system. According to Buxton design in such cases has such a significant role that it can even save or kill a person. Conclusively, the designer during the design process should take into account the ecosystem of the product, otherwise the product will be defective or even harmful for the public.

As we were to embark on the development of an interaction design relating to food, it was important for us to keep in mind that food is critical for sustaining life. We did not want to end up with any solution that could risk harming people. In fact, this can be a problem, as described by Nielsen², where he explains how poorly designed interactive technology in medical field can cause confusion in the medication treatment or even death to the patients.

With these points of departure we embarked on the development process.

2.2 Theoretical background on Food and Culture

When studying the interplay between Food and Culture, our course literature has provided some good theoretical starting points.

In "Globalization - The Human Consequences" Bauman [1998] provides us with a marxist perspective on how the elites and the masses avoid interaction by having different codes. The elites fortify themselves behind "No Trespass" zones, and are not tied to any particular local tradition or environment. Those outside the gated communities of the elites, are the locals who are given access to look at the "globals"

² Nielsen Norman Group. Jakob Nielsen. *"Medical Usability: How to kill patients through bad design"*. Accessed 12 May 2013. <http://www.nngroup.com/articles/medical-usability/>

while being bound to the rough-and-ready realities of being poor. Instead of being able to put “hardware” and digital virtual interactive media to their own productive use, they are forced to rely on “wetware” whose capacities have basically remained unchanged since paleolithic times. [1998].

In their work “Welcome to the Experience Economy”, authors Pine and Gilmore [1999] present the idea of an increasing value chain from commodity - good - service - experience, and finally transformation, applies well to our theme. The pressure on producers of anything to avoid being “commoditized” by making products higher value is very clear in the field of food. Raw materials of food are constantly being processed and transformed to ever higher and higher levels of value by attaching more cultural and symbolic meanings to both the consumption and the “fetish” value of the objects.

Likewise, McKenna, in “Marketing in the age of diversity” [2000] describes how the convenient fiction of a single, homogeneous market is no longer valid. Today diversity exerts tremendous influence, both economically and politically. Digital technology offers new opportunities to offer greater variety and options in all kinds of products.

Based on our reading of Marshall’s “The new Intertextual Commodity” [2002], it is possible to see various expressions of food culture as a set of “genres” that are relatively stable intersections of an audience’s understandings and expectations. Intertextuality identifies the exchange process of cultural knowledge that flows back between the audience and the text (food), as the audience member injects other sources into the text (food).

2.3. Methods employed

In addition to the process of developing Interaction Design that we mentioned in the introduction: Brainstorming, User Research, Concept Generation, Sketching and Experience Prototyping, Final scenario, Service Blueprint, we also used some other methods.

The other methods that we used are more from within the domain of project management.

Methods for Interaction Design

- Research and Brainstorming
- Concept Generation

- Sketching and experience prototyping
- Video scenario
- Finalising concept and prototype
- Service Blueprint

Methods for cooperative project work

- Frequent team meetings
- Collaborative writing on shared report document (with the twist that we can all edit everything)
- Keeping diary of group progress
- Creating time schedule

2.3.1. Initial Brainstorming

From the initial brainstorming, which was conducted before the division into teams, we were given eighty seven post-its.

In order to generate findings through interviews, we needed to create an interview guide, based on the initial analysis of splitting the Post-It's into categories.

2.3.2. User Research

After designing an interview guide with five areas of focus, we had a brief discussion on how to conduct the interviews using audio or video recording.

In order to make sure that the interviews were conducted in similar fashion, we needed to make sure that the questions and the frame of the interview took note of the psychology of the person being interviewed. We did a small test of an interview situation, and found that people get uncertain/uneasy with the 'frame' of the interview, its scope or purpose or method or right/wrong answers. To address the question of scope, maybe it would be a good idea to adopt the idea of the Interview Guide as a sheet of paper with post-it notes on it. Because the post-it notes would then represent the scope of the interview and the participant would implicitly get an idea of how many questions were left as we take them away from the paper.

To address the question of purpose, we might just upfront say to the person that to avoid preconceived ideas we will wait telling him/her about the purpose until after the interview. We also believed that telling them that there was only correct answers and that the interview was entirely voluntary, we would give them the feeling that we were interested only for their personal opinion. We thought that giving them the 'power' to stop the interview at any time would make them more at ease about it, but we didn't

expect that anyone would actually use this power so we would still get our interview.

We should have post-its in order to remind us of the frame of the interview. So we wanted to form a clear guide with the questions. We agreed that we should not refer to the purpose of the interview. We should let them speak, without disruptions and give them some seconds to reconsider the theme or the question.

Analysis

In order to analyze the interviews, our method was to listen to all of them when we were together, and then to make notes on post-it's on themes that struck us, or things the interviewees said that somehow stood out. We agreed that a single post-it should preferably contain one word or idea.

The statements were then organized in order to find some main issues at the root of them.

2.3.3. Concept Generation

In order to develop the concept we organized the questions and the themes to find some intersections. The findings were organised, according to their similarity, in the following categories: culture, identity, breakfast, economy and a small independent group that couldn't fit in the previous categories.

After a brief discussion about the formed categories, we thought that we should use a method in order to be inspired and to generate ideas. Inspired by Kelley & Littman [2001] and Osterwalder & Pigneur [2010] we decided to choose between the following methods: brainstorming, inspirational cards or concept generation. We decided to use inspirational cards as this method was familiar to us and we believed it to be appropriate for creating inspirational ideas.

2.3.4. Experience Prototyping

Our method for testing a prototype was to make a low-fi version with post-its and try to test it in order to improve it. Using the findings as a guide we created a high-fi version prototype.

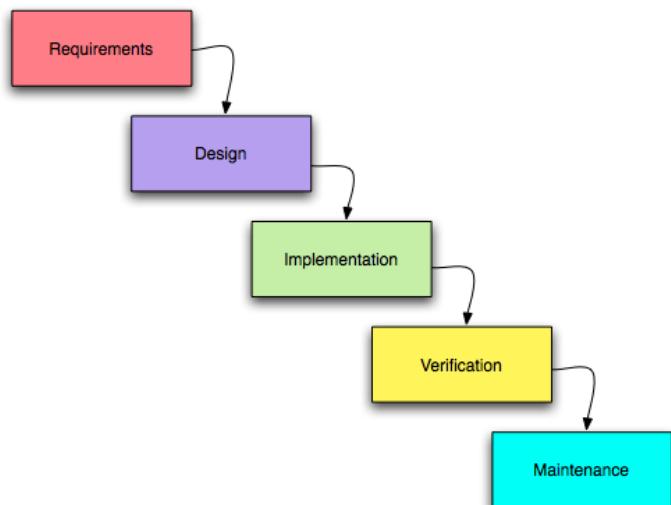
2.3.5. Scenarios

Creating scenarios is about creating a story or narrative to explain how the service will work. The method for designing the narrative for a video, is based on going back to the original findings based on interviews and presentation of prototype, in order to find

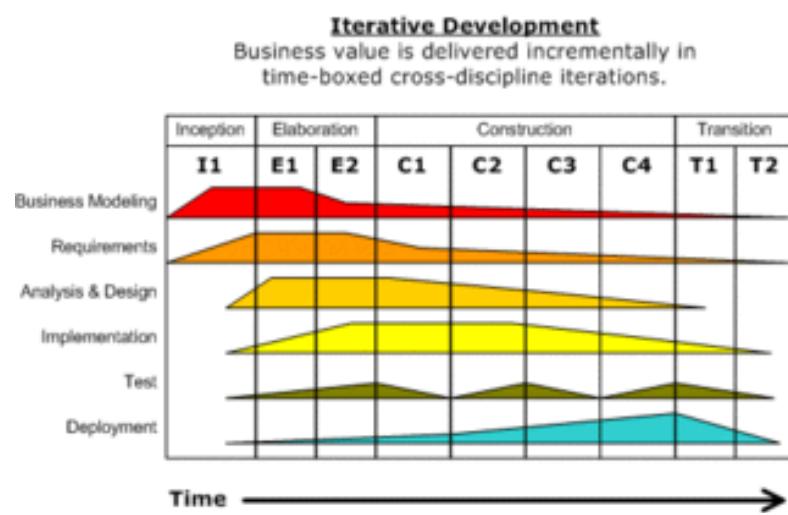
strong statements that embody the whole experience.

2.3.6. Narrowing down the final concept

Rather than using a classic “waterfall” method for development, where each development phase is finished before the next phase starts, we have allowed ourselves to use a more iterative model, where we continually go back to the raw data, and challenge any new ideas with the original findings.



AN EXAMPLE OF A WATERFALL MODEL FOR DEVELOPMENT³

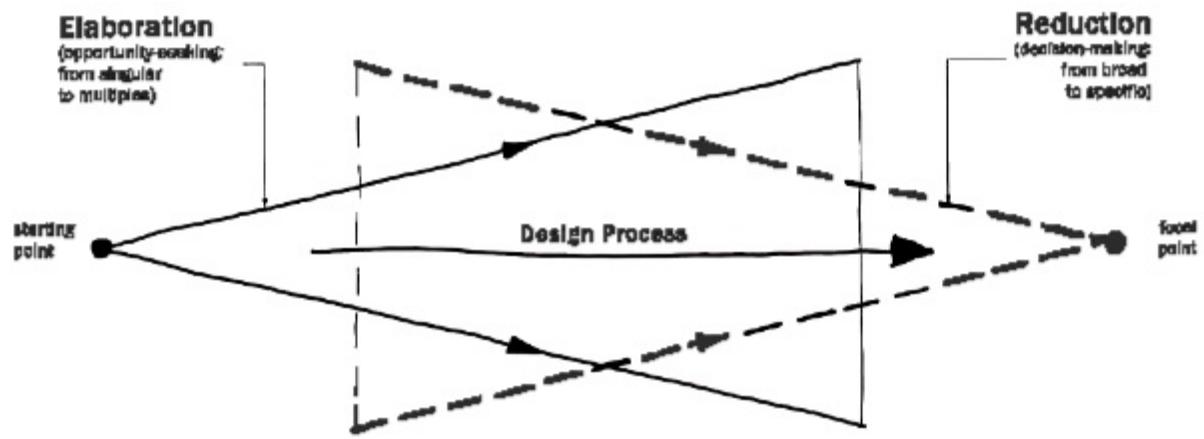


AN EXAMPLE OF AN ITERATIVE DEVELOPMENT MODEL⁴

The iterative method is chosen as it fits well to the two funnels of Buxton - as the processes of elaboration (opportunity-seeking), and reduction (decision-making), are taking place at the same time, with varying intensity.

³ WIKIMEDIA COMMONS, http://commons.wikimedia.org/wiki/File:Waterfall_model.png.

⁴ WIKIPEDIA “The free encyclopedia”, http://en.wikipedia.org/wiki/Iterative_and_incremental_development.



Overlapping funnels.

The reduction that results from decision making is balanced by the constant generation of new ideas and creativity, that open up new opportunities to improve the design. [Buxton, 2007, p. 144].

2.3.7. Service Blueprint

If our project should generate a concept that could be characterized as a “Service”, then it will be useful to make a Service blueprint in enough detail to implement and maintain it.

3. Praxis and Results

3.1. The result of the brainstorming with post-its

After a brief discussion about the particular theme, Food - Culture, we agreed on dividing the post-its into subcategories. The separation into subcategories was according to their similarity. We formed six categories: culture-tradition (32 post-its), identity (13 post-its), abstract (3 post-its), positive (10 post-its), negative (11 post-its), economic dimension (18 post-its).

3.2. The experience of making the first interviews

The interview guide evolved as a response to the discussions described in 2.3. We created three interviews guides, trying to form questions based on the initial brainstorming with post-its. Our basic aim was to form open questions that should not

guide the interview too much.

The first interview guide:

Age

Gender

Where do you come from?

What kind of background do you have?

- Food - culture your thoughts?
- Food as an identity-what do you think?
- What is food culture?
- When you travel abroad you tend to taste their local food? why?
- Food habits: they change when you travel abroad?
- Do you like to cook? why?
- How often do you eat out?
- How do you see food within culture or culture within food?
- How important food is for you?
- In which occasion of our life we cook special types of food? why? (this is about tradition... I am trying not to mention the actual word).
- Tell me the first word that you think when you hear the word: food.
- Tell me the first word that you think when you hear the word: culture.

Reflecting on the first interview guide we found that we should avoid yes/no answers in the interviews, so rather than ask “When you travel abroad you tend to taste their local food? Why?”, it is better to be open.

It is important that we have a few basic categories and two-three examples of questions in each category, so that we will be able to compare the interviews.

The second interview guide:

Age

Gender

Where do you come from?

What do you do?

TRADITION

What are your thoughts about food as a part of our culture?

How about our culture being somehow a part of food?

Do you see any social activities that tied together with food?

ECONOMIC DIMENSION

Many foods have different prices and different qualities, how do you feel about that?

How do you feel about the general level of price and quality of food?

Do you have some particular preferences?

LIFESTYLE

How do you feel about cooking?
How do you feel about eating in restaurants?
Do you prefer some special kind of food?

TRAVEL

When you travel abroad, what are your thoughts on food?
What do you think about tourists who never try the local food?
When foreigners come here, are there some local Danish dishes you recommend?

Some reflections on the second interview guide: With these questions we were asking more about their opinions about food, rather than how they themselves interact with food. We think they are good questions but on a more abstract level, and by also asking some concrete questions like 'what did you eat yesterday and why?' then we can draw out the difference between how they perceive culture in food and how they 'act in culture in food'.

The third and final interview guide:

Age

Gender

Where do you come from?

Describe a usual day for you.

CULTURE- TRADITION

Do you see any social activities that tied together with food?

In which occasions of our life we cook special types of food? Why?

Eating habits is a part of your culture? Why?

What reasons will you give, if you feel that your country's food is unique?

ECONOMIC DIMENSION

How do you feel about the general level of price and quality of food?

How about the idea that we eat what we pay?

LIFESTYLE - IDENTITY

Do you see food as being part of identity?

How important food is for you?

Do you think that we are what we eat?

TRAVEL

When you travel abroad, do you taste the local food?

When foreigners come to your country, are there some local dishes you recommend?

3.3. The results of the first interviews

Having listened to the first interviews, we were able to formulate a series of questions, or fields of focus, for us to look into.

- Food habits are an extension of us?/Why do people associate their identity with food?
- What is healthy food?
- Expensive food = Quality food?
- In what extend food affects our social life?
- Our culture defines food habits? To what extend?
- Global food?
- Food is an expression of “well being”
- We count differently the time when it's about cooking dinner for friends?
- How important is dinner for different cultures?
- Can food consumption be used as an outward expression of status?
- What do we experience when trying something new? Are we looking for some kind of transformation?
- Is it possible to play around with these cultural expressions, to mix them? To create “mash-ups” like unhealthy very expensive ecological food, or healthy

cheap junk food?

- Is there a convergence where the best cultural food traits of various cultures become adopted universally, while unhealthy or bad traditions are phased out?
- Why is it so uncommon to associate food with something that is free? Is it a cultural thing, is it learned?

3.4. The results of the the first concept development

The questions we found had a lot of power for inspiration, and we could see that the underlying explanations for the statements in the interviews were these:

- What is Healthy?
- What is Food?
- What is Dinner?
- Is food Power?
- Is food Love?

We considered using Maslow's pyramid of needs to structure the statements, but found that the hierarchical structure was not in harmony with our findings, as the interviewees shifted back and forth between several levels continuously.

In order to see where the intersections were we constructed a non-hierarchical grid, of our categories on one axis, and the questions that our findings had generated on the other axis. We then placed the original post-It statements from the interviews on the intersections, and filled out some of the grid. Duplicates were reduced to one statement. The result is here:

	CATEGORIES				
	TRADITION	ECONOMICS	IDENTITY	HEALTH	SOCIAL LIFE
What is Healthy?		- Do we eat what we pay? No	- Afraid of Junk Food	- Danish bread is great - Prefers fish to meat - The temptation of freely available bad food is difficult	
What is Food?	- Wants "Proper Food"	- Values quality in food - Food = Products	- Food is part of our history, "This comes from this land" - Likes colourful food - Favourite is stuffed peppers	- Breakfast is important	- Food defines friendship (but not always) - Dinner table connects family
What is Dinner?	- Likes to cook, also when alone, because of well-being. - Family traditions different in the same country.	- Greek tavernas € 15 for non homemade food	- Boring to cook every day - Enjoy cooking - It takes TIME to cook		-The host plans and makes dinner - Loose spontaneous dinner party - Portugal is many big meals - Dinner is the main way of socializing in Denmark and Italy - Would like to go out more if it was easier to find food
Is food Power?	- Food Respect - Parents affect eating habits - Doesn't like salmon because of Mom	- Does industrial revolution have anything to do with food? - You get what you pay for - Can food be free? No! - Expensive restaurant (names)	- Vegetarian is a lifestyle and a choice - Doctors recommend it	- Doctors recommend it	
Is food Love?	- Sweets after Dinner - Mom's home cooking - The way it is cooked makes the difference		- Food choices are deep conscious beliefs, not a lifestyle - Food = experience - Food Lifestyle - Vegetarians take care of the planet - Curiosity to taste local food		- Food ties social life together, by creating well-being - Friends eat the same kind of food

3.5. Concept generation based on artistic image inspiration



The three images were all very grim and individual and desolate. These images evoke ideas about scarcity of food. Somehow our modern industrial system of food production, distribution and consumption, removes the link to a much older understanding of food as being a fruit of the earth. Food is absolutely paramount to our survival as animals, and scarcity of food has been source of conflicts and tragedies of a scope we are very far removed from today.

The image of bird with shoes arouse emotions of darkness and absurdity. Perhaps it is a metaphor for a human, without any grounding, searching for scraps in pretty shoes, and hoping somehow to find some way to remain a consumer. Has no arms, so actually working the fields would not be an option. His staring eyes shows a sense of shock and cultural loss. Either it hasn't slept for days or it is on some kind of drug or adrenalin shock. It might be searching for something, but maybe it is blind to what is right in front of it? Maybe the extremely open eyes reveal the pleasure of its victory. It is the leader of the tribe and controls the food consumption. Can be compared with an international company that controls the food market? The crow had two further things that we perceived: being a bird, wearing shoes exemplifies an extra strong form of disconnectedness with earth. As a representation for humans this means that humans are also disconnected from the earth. This bird also wears something like a jacket. This type of jacket reminds us World War 2 and specifically Hitler and Nazi. In our perspective the crow can perceived as a winner. It has an arrogant figure and it is satisfied, The branch it holds in his mouth is like a toothpick, it had a great meal and now is walking pleased and thinking about its next victims.

In our perspective that the horse image is mainly optimistic. It stands in a destroyed, burned battlefield and his friend is dead. Mourning a dead fellow (social aspect) but still alive and strong is looking ahead to a future which is bright. It is not in a grief but stands there looking to the future and to the light. The horse is for sure a survivor from a lethal battle, but since the earth is pillaged and burnt, is his destiny certain? Can be perceived as a victim of war? Perhaps we somehow identify with the horse: we are proud and strong as the horse is, but we will probably die from starvation or sadness as he is going too. Another interpretation is that horse symbolizes the food market. In reality we are in the middle of a battlefield in which international companies destroy the earth in order to produce huge amounts of food. The war is between industries that are fighting for the largest proportion of buyers in the food market. But the future is always optimistic, we have to respect, to overhaul our beliefs about food and consumption, we have to draw the line.

The number 27 looked very industrial, but it also had a history. There is the 27 club of famous celebrities who have all died at 27 years of age. In that sense it could symbolise a count down for a transition. Perhaps the 27 Club of promising famous dead artists, can be perceived as a hope for world with equal rights in nutrition. This hope likewise artists died prematurely and unfairly. The 27 image makes us envision a dystopian vision, perhaps a game, or a survival app set in a world where the food industrial system has broken down, and people and other animals are struggling to find something to eat. This number is also the number of the member states of European Union. Due to financial crisis and political corruption, EU arouse suspicion. In like manner scandals in food industry arouse distrust to consumers. In a world of crisis, of war and mass-starvation, a lot of the identity and "lifestyle" issues we have been discussing simply disappear into thin air. The "27" logo could be the design at a food distribution center, or at an old warehouse that has been ransacked and pillaged.

Our intuition when thinking about these images is that our cultural modes of conduct and all our sophisticated machinery, would be futile remnants of something useless if we are to go back to a "survival mode" where only excruciatingly hard work, gratitude, and humbleness would be the relevant "tools for survival" as ways of simply feeding oneself. It is hard to fathom, that it only is 150 years since a quarter of the Irish population starved to death. We have forgotten that for 95% of human existence, life has been playing itself out on a foundation of extreme worry and focus on just having enough to eat. If the modern world as we know it was to break down, we would most likely be very poorly suited to know how to survive at all. What plants are edible? How to filter dirty water? How to decide if rotting meat can be eaten? How to store food so that survival is possible through a whole winter? How to soothe one's children when they are starving?

3.6. The generated concepts based on process and our findings

1. Personal intentions are in contrast with personal temptations

The bakery woman and the greek man both mentioned that they were very keen on living healthy, but the way they talked also revealed that sweets/junkfood played a big part in their minds and that their relation to it was a relation of guilt, regrets and self-condemnation.

In order to try and explore this concept we tried to create a scenario based on our findings with examples of personal statements running through the head of someone about to break the promise to himself:

- *A person's got to have some fun.*
- *Fuck it!*
- *This is my choice and I know it is stupid, but it's what I feel like.*
- *I'm overwhelmed by X and I have to have a break.*

The things that we see driving this behaviour are forms of punishment (self harm), social pressure (powerlessness) and internalised ethical-cultural rules.

The “bad” habit is being used as a transformation tool, a way of getting back to some core value, one’s core identity, in a sense it becomes a transformation short-cut.

2. Social intentions are in contrast with social ‘obligations/expectations’

The vegetarian woman mentioned that she would like to do gardening (urban gardening?) for the good of the planet, but ‘something’ prevented her. Maybe her job prevents her. Maybe she feels that taking time to do this would mean taking time away of doing social things, and that she isn’t able to convince her social peers to join her in doing gardening.

3. People believe that food has a transformational effect

Most interviewees agreed strongly that ‘you are what you eat’.

4. Interactive kitchen table

A table that serves plates around to the people at the table at random or by request. Pass me the salt.

5. NO FOOD

A huge first-person massive multiplayer on-line game, based on strategy and learning skills. In a dystopian post-apocalyptic vision of the world after our civilization has crashed, you are trying to survive. Food has to be procured and stored. You know very

little about growing and storing techniques, but as the game progresses, you team up with other players to develop new technologies, and you are constantly fighting against competing clans who try to steal your food and your bodies for use as slaves.

The game could have a design similar to Total War (planning views) with inspiration from World of Warcraft (inventory and clan structure) and Command And Conquer (machinery for production centers).

6. EAT TOGETHER

A location based app where you find somebody to share your meal with. You could post - "I'm making a lasagna - anyone have some meat?" if you were open for other people bringing some ingredients with them. You could also check if someone was offering a meal within the next hour, and you should bring 30 kroner. Or perhaps it was even free? You log in with a profile of your food preferences, personal data.

Related to Couch-Surfing, Air BnB, other sharing systems (cars, travel, etc)

7. IS IT SAFE?

A medical app that helps you decide if a food ingredient is safe.

It could also be expanded to having a sensor input, for measuring if the particular object was edible. To be used as a survival kit.

8. BOOK A GARDEN

The first idea is about gardening. The vegetarian woman mentioned among other things that she would be pleased if she could have her own garden. If this was possible then she would have the opportunity to cultivate her own vegetables. This concept is about an application or a web based application for public gardening. It would be fascinating if a service could be created utilizing public places. In those public gardens anyone could book a square meter in which it would be possible to plant vegetables for private consumption. The rental time would be fixed for each individual. These gardens should also be perceived as meeting points for socializing and brainstorming. The creation of this project can be perceived as an effective and creative way to understand the value of food. By participating in the production process of food we could directly perceive how difficult and time consuming it is to produce a small amount of food. Additionally, it is a practical way of showing the amount of natural resources that are consumed in order to produce a limited amount.

9. I AM HUNGRY

The second concept is based on the social aspect of food. Some of the interviewees mentioned that when alone, they tend to cook snacks it's less time consuming. On the other hand, when it was about dinners with friends they tended to devote more time and to refer to it as an enjoyable process. In addition, one of the interviewees mention that homemade food is always better than standardized restaurant food. It is cheaper and has higher quality. The second concept is inspired by statements regarding social food

and dinners. It could be an application or web based service or even an online game. It would be great if you could taste authentic Italian, Greek, Spanish homemade food. The users/cooks from around the world that are residents in the same city could cook typical dishes of their own culture and create an event at their own place. In a location based application it would be simple to locate those dinners around the city. It could be also a game. This game could be based in the same concept of multicultural dinners. Player/users could participate in a game similar to the “hidden treasure” in order to find the address of the house in which the dinner will take place. Perhaps the hostess could ask them to find and bring something special to the dinner, something that is hard to find in the city that you live in.

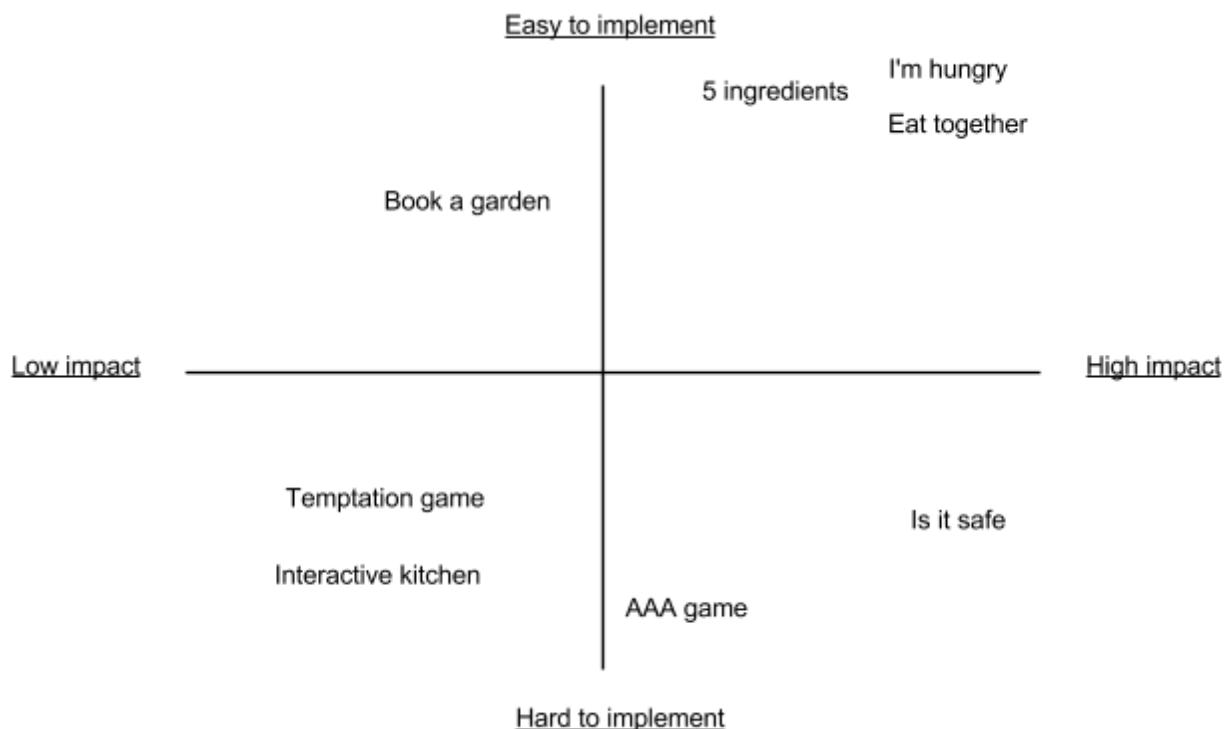
10. USE 5 INGREDIENTS, SHOW YOUR CULTURE

The development of the third concept is based on the idea of identity. When we asked the interviewees their opinion about the phrase “We are what we eat” most of them replied that food defines their identity. This concept could have the form of a multinational game. Each team could represent its own country. It would be interesting to find out what could have happened if they were given the same ingredients and were asked to cook a food that is typical of their culture. They should also narrate the story behind this food, why is traditional and in which circumstances they cook it.

At group meeting, the ideas were discussed and put into grids:

GAMES	APPS	PRODUCTS
AAA-game NO FOOD Post-apocalyptic	Book A Garden, make a garden	Interactive Kitchen
	EAT TOGETHER - location based app for eating with others	IS IT SAFE? Device to test if food is safe for consumption
USE 5 INGREDIENTS SHOW YOUR CULTURE	I'M HUNGRY	
TEMPTATION GAME DOUBLE STANDARDS		

In order to decide on the concept to keep working on, we placed all concepts on a grid of high/low impact and easy/hard to implement.



3.7. The chosen concept

When selecting which idea to develop we looked back at the findings and saw a clear tendency amongst all interviewees to focus on food as an indicator of personality, or friendship. There was also a high interest in home cooking. The rather stiff dinner party culture in Northern Europe, was contrasted with a more loose way of being together for social eating in the Mediterranean area.

We considered if the rigidness of a Danish dinner complete with three courses, table cards, a written invitation, an explicit dress code, was in fact what Marshall McLuhan would have categorized as a HOT medium, while a less formal dinner could be categorized as a COOL medium. The formal dinner style of Northern Europe is very "high definition" as there is very predefined, with little opportunity for participants to interpret and create own meanings. The more loose dinner style of Southern Europe in contrast is "low definition" in the sense that the rules are not very clear, and there is a lot of room for participation and completion for the guests.

The perspective of offering a service that could contribute to Dinner Parties becoming more "cool", and thus changing a lot of cultural connotations and meanings, in addition

to the findings, made us merge three ideas:

- USE 5 INGREDIENTS SHOW YOUR CULTURE
- EAT TOGETHER - location based app for eating with others
- I'M HUNGRY

into the new concept THE DINNER PARTY - SOCIAL EATING APPLICATION for further development.

Testimonials from interviews

Andreas 27:

"I enjoy homemade food in most cases, although I don't say no to junk food sometimes, you know some pleasures can not say no to them, so but in many cases I prefer my mom's food she cooks really good..."

"I strongly believe that apart from what we are preparing in our house, I mean homemade food that we are paying we are buying the ingredients and we are going to the supermarket and we are buying all the staff to prepare it, it's not the same doing it outside..."

"so I wouldn't pay so much money in order to taste another cuisine if I wanted to taste something Greek I would expect something prepared from some friends for example..."

David 24:

"Usually me and my girlfriend we have dinners at her place and invite some friends over they are like 6 or 4 people or 5 I don't know and yeah we always cook something special..."

"I really try to eat like typically local food, actually... like I told you I had a friend visit me and we were searching for the most typical Danish thing and we've tried it and it was really good..."

Key points of THE DINNER PARTY APP:

- Homemade food, authentic tastes, authentic ethnic food, local food.
- A dinner used for many purposes: new friends, new love, antidote to loneliness, safe food, share your food don't waste it.
- A way to strengthen your network, your social identity, get to know some new traditions, challenging your beliefs and identity.

- How urgent? Should one make events for the future, or is it right now? Both ways: spontaneous (perhaps you can contribute), arrange dinner.

A first idea of the information needed in the user profile:

Age
 Gender
 email
 Food style
 Allergies
 Favourite food
 Looking for:
 New friends
 Surprises
 Particular Food

Check-boxes with preferences

Pictures?
 Someone has to post Invitations to Dinners: hostess

You can come to something
 a) - Ready
 b) - Something we make together - contribute
 c) - Something where the Guests contribute - money, ingredients, doing the dishes or something that defines his/her culture (wine, homemade sweets)

Game element
 You can collect good “reviews” - give feedback: hostess and guests
 Your posts are the most desired - first come or sold out
 system with stars

Some VIP club only for the members who have achieved something

Could you get points for being a good guest?

Somehow emphasise the playful aspect. The fact that food is sensuous and fun and colourful. Tone down the game - but make it playful.

You sign up to an event - the host approves. The address and time is sent.

The playful aspect: Once a guest is accepted to a dinner, the system algorithm, sends a message to the guest that is relevant. Bring some german red beer... Something special... Contest: find the best German red beer... When you sign up for the dinner you have a password that you should repeat when knock the door (safety and playful

aspect). We could also use Airbnb system: scan authentication for security reasons.

If your events become popular, perhaps you want to open a restaurant? Test your menu ideas. You can win an evening as a cook at Noma.

It could be a location based service like Layar - you point your phone, and see where there is some good food and good company right now for you to enjoy. It could also use Google Maps to show availabilities in a radius that you define.

Our findings show very clearly that if people like the same kinds of food, there is a higher probability that they will like each other, than if they eat different kinds of food.

3.8. The results of the experience prototyping

Analyzing the test of the prototypes

The initial test took place at ITU. We choose randomly a group of three women and a girl. In the first case, they told us that they had perceived the main idea, but the post-its with the profile information and the name of the application (FOCI) did not help them to comprehend the exact function of the application. In the second case we decided to make some changes before testing it again. So we removed the profile post-it and we changed the name of the application to Dinner Party. We tested it again and the girl told us that she could understand the function of the application but she was confused because of the location based map. So we asked her to suggest us a solution about this and she told us that it would better to use something like a google map. Using the findings as a guide we created a high-fi version prototype. We all agreed to test the high-fi version prototype during weekend and by utilizing the new findings to create the final version of the prototype.

Looking back onto our findings, the following statements helped us decide how to develop the DINNER PARTY idea into a prototype:

“I enjoy homemade food in most cases, although I don’t say no to junk food sometimes, you know some pleasures can not say no to them, so but in many cases I prefer my mom’s food she cooks really good...” (Andreas, 27)

“In Denmark, arranging a dinner is this huge obligation, almost as if the host is making a sacrifice taking care of everything” (Mette, 36)

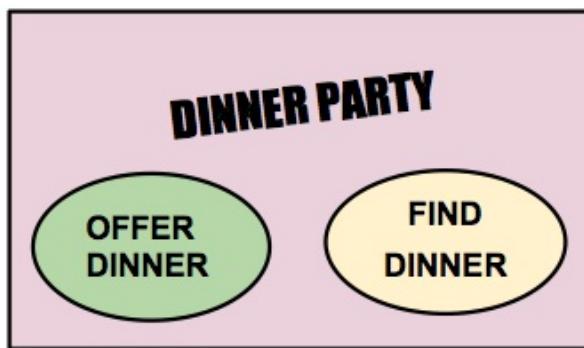
The first low-fi prototype was tested on two random students at ITU. It was clear that they understood the general idea immediately. Our first title of the app, was “FOODY” - but

this was unclear, so we changed that to the more generic but also more inviting title “DINNER PARTY”

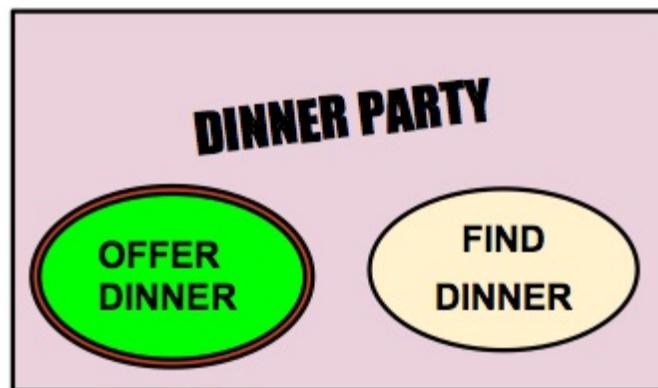
The two buttons - OFFER DINNER and FIND DINNER made them understand that it was a way to find a social setting where food was the common denominator for interaction.

The first low-fi version was cleaned up, and we ended up with the following screens for testing purposes, to be placed on the glass plate of a smart phone.

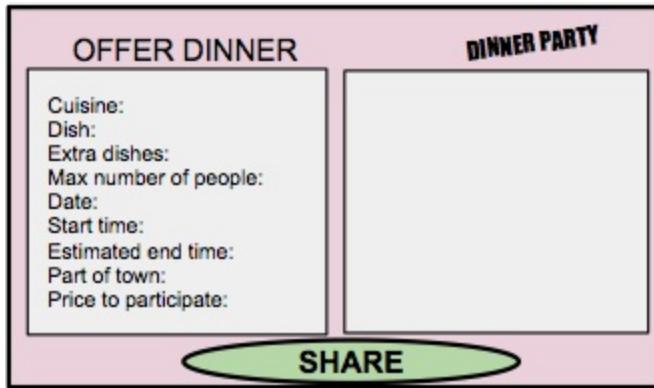
Start screen



Selecting “Offer Dinner”



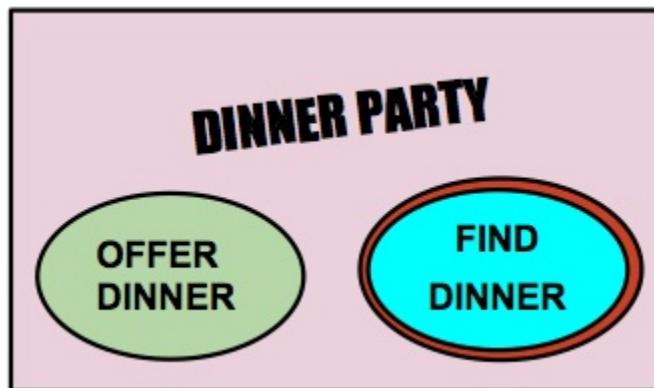
Setting up the meal being offered



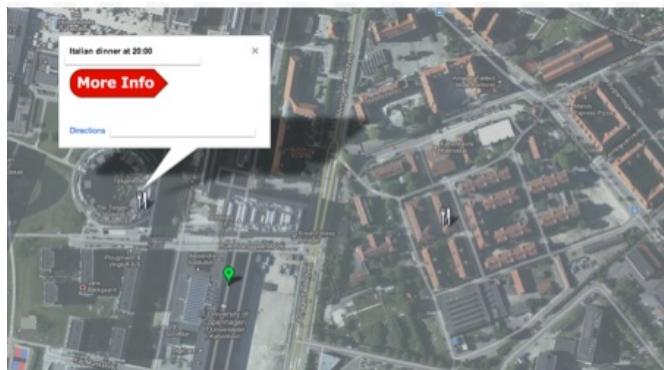
Sharing (posting) your offering on the Dinner Party App



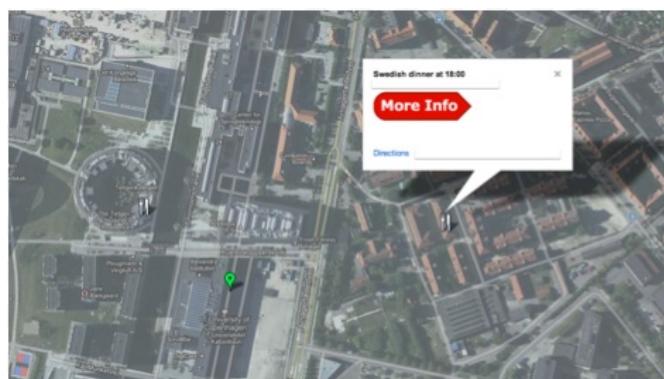
Selecting “Find Dinner”



The Map pops up with the current listing



Or...



Examples of dinners you can go to, and select to join

FIND DINNER		DINNER PARTY
Cuisine:	Italian	
Dish:	Carbonara	
Extra dishes:	Sicilian soup	
Max number of people:	4 reserved 10 limit	
Date:	Today	
Start time:	20:00	
Estimated end time:	23:00	
Part of town:	2400 Kbh NV	
Price to participate:	1 Bottle of wine/guest	
JOIN		

FIND DINNER		DINNER PARTY
Cuisine:	Swedish	
Dish:	Surströmming	
Extra dishes:	Knäckebröd	
Max number of people:	1 reserved 4 limit	
Date:	Today	
Start time:	18:00	
Estimated end time:	21:00	
Part of town:	1620 Kbh V	
Price to participate:	10 Euro	
JOIN		

The CONFIRMATION messages are sent out:

DINNER PARTY

CONFIRMATION

YOU HAVE JOINED A "DINNER PARTY"

TODAY

2000 - 2300

Address:

HELGE HANSEN

BOGTRYKKERVEJ 3, th

2400 Kbh NV

IN CASE OF DELAY CALL: 35 35 46 97

DINNER PARTY

CONFIRMATION

YOU HAVE CREATED A "DINNER PARTY" EVENT

TODAY

2000 - 2300

Address:

HELGE HANSEN

BOGTRYKKERVEJ 3, th

2400 Kbh NV

DINNER PARTY

CONFIRMATION

5 GUESTS HAVE JOINED YOUR "DINNER PARTY" EVENT

TODAY

2000 - 2300

USERNAMES OF GUESTS:

BOBBY, 36

SUSANNE, 42

NAJIB, 52

ERIKA, 24

HENRIK, 31

3.9. The results of testing the prototypes

THE DINNER PARTY

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The prototypes were tested but without audio recordings, and we found some interesting statements:

The question of trust is essential. As indicated by one of our test persons, there was a worry about the quality of the food offered by such a service. It is clear that the issue of trust in this service is essential. In the article “Location-aware mobile media and urban sociability”, authors Sutko and Silva [2010] make some important distinctions that are relevant to the results of testing the prototype. They present the concepts ANONYMOUS and EPONYMOUS as relevant to location based mobile social networking taking place in a context of pre-existing practices of sociability in the city. Going to a stranger’s house to eat dinner would be a different kind of experience if there was some indication of the level of quality, or if you could see if some of your own “friends” had been there. Likewise for the host, it would be nice to be able to review the people applying to join a dinner party, perhaps just to see if there were any mutual friends, or other indicators of shared interests. The term Eponymous is used in the meaning of known friends, and Anonymous is taken as meaning total strangers. With the advent of social media, we see a transformation in the way anonymous people become known (eponymous), by being linked to one’s wider network, though one perhaps have never met each other. This widening of social circles will be one of the effects of the Dinner Party app, much in a similar way to how Facebook let’s you see mutual friends.

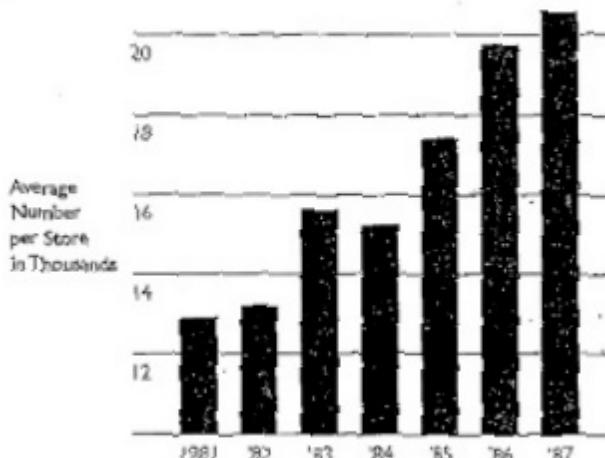
The host’s place will also become more known (eponymous) as some people who are unknown to you, have rated previous dinner parties. The findings together with the theory of transferring eponymy of friends or just general users to anonymous places, prompted us to create a rating system as a central feature of the Dinner Party service, so that each “host” will be rated with a star-system, making an average of the guest reviews, where five stars is the highest.

The app log in and profile structure also has to be addressed. As one of the interviewees indicated that she did not like the offerings found and wanted a search function, this prompted us to consider how the service keeps track of the users locations and preferences, contact information and the link between user names and personal identities. Since a user can choose to be a “guest” looking for food, or a “host” offering food to the members of the network, the profile must allow for many variables.

Digital technology offers new opportunities to offer greater variety and options in all kinds of products, as illustrated in the diagram showing changes in the average number of items in a supermarket over time.

Exhibit 2-1 Supermarket Items

Today's consumers have 60% more product variety in the supermarket than they did in 1981.



Source: Food Marketing Institute

[Regis McKenna, 2000, p.18]

If there is this multitude of choices that need to be made to find and express one's own style, then perhaps we need to make it possible to signal one's preferences clearly in the Dinner Party App, using user settings. Erving Goffman's theory from 1959 [Sutko Silva, 2010], about individuals managing the impressions given intentionally and the impressions "given off" unintentionally, is mentioned in Sutko and Silva's article. This is relevant to the need for profiling in the Dinner Party App, as one's food preferences can be read as a signifier of the "reality" of an individual. A metaphoric "tip of the iceberg" of a person's reality which otherwise would be inaccessible to others, can be disclosed by having a profile of one's preferences on the Dinner Party App. Carefully selecting the impression one wants to give, will greatly increase the chances of the service delivering a good and popular experience.

Another one of our test persons expressed great delight in the Dinner Party app and compared it to the service offered by CouchSurfing. This points to the growing popularity of participatory economic models where the market mechanism is bypassed by users connecting directly. Examples are the highly popular digital interactive services Air BnB, apartment swapping services, and car sharing systems.

It is unclear if these systems are a revolt to the idea of an increasing value chain from commodity to goods to services to experiences, and finally to transformations, as described by authors Pine and Gilmore in their work "The Experience Economy" [1999]. The pressure on producers to avoid being "commoditized" is reflected by continually making products higher value, and this is very clear in the field of food. Raw materials of food are constantly being processed and transformed to ever higher and higher levels

of value by attaching more cultural and symbolic meanings to both the consumption and the “fetish” value of the objects. But this pressure on the producers, also creates consumption patterns that become very defined and “hot” media-like. So a way to circumvent this, could be to connect to other people directly, and thereby getting the personal transformation through the experience of consuming food, but in a low definition way - as a “cool” medium.

Taking control of the dinner party situation on a user level also fits with our reading of P. David Marshall’s “The new Intertextual Commodity” [2002]. It is possible to see various expressions of food culture as a set of “genres” that are relatively stable intersections of an audience’s understandings and expectations. Intertextuality identifies the exchange process of cultural knowledge that flows back and forth between the participants and the food, as the participant injects other sources of knowledge into the food consumption.

3.10. The result of the narrative (video)

First scenario:

It's around 6.00 pm and he is working, he had a great day at the job, he is hungry... he is sitting at his desk and he is looking out, he is looking his watch (it's 18.15pm) he is mumbling:
 “I am hungry... McDonalds...no... KFC...no....Pizza...no”
 “I want homemade food...”
 “I want something authentic...”
 He is looking for his phone... he finds it...
 “Let's check Dinner Party”
 “I want something near by....I am really hungry...”
 “Danish smørrebrød at 19.30pm, five blocks away... or Spanish paella, at 19.45pm at Norrebro?”
 “Let me see the feedback... yes this Danish cooker seems to be great... she has 20 stars, she is really popular and they mention that she was very sweet hostess” “Two available seats? Why not I can join...”
 He is sending the SMS, he is receiving the address and the confirmation.
 “I have to bring only a product that defines my country, my culture... mmm what about a Spanish wine?” “Yes...!”
 He is happy, he is going to the dinner... we have a frame with the hostess... she is cooking at her kitchen!

Second scenario

(Two persons or narration....)

Student at ITU he is at a desk and he is looking his watch.... (it's 19.00pm)
 His friend / girlfriend arrives:
 Girl: “Hi Jacob, how are you? Have you finished your project?”
 Boy: “I am fine, I've just finished and I am hungry!”
 G: “Let's go somewhere to eat... or we can buy burgers!”

B: "Again? I want hot meal... homemade food... something authentic.... I want to taste a new flavor... mmm.. let me check the app that Paul suggested!" "The Dinner Party app!".

G: "Why not? We are here since April and we haven't taste yet Danish food! What do you think?"

B: "It sounds good.... Wait a minute... I am creating my profile...ok let's check it... we want something that is available now and near by...(the girl nods)... yes Danish dinner at 20.00, five blocks away... let me see the feedback... yes the previous guests mention that she was great cooker and sweet hostess... two seats were available... what do you think?"

G: "Yes why not!"

B: "Ok I've received the confirmation SMS with the address... and the prize? We have only to bring a product that defines our culture, our country... lets buy a delicious Spanish wine...!".

G: "Why not... it sounds great...! We will meet new people and perhaps we can get some information about Copenhagen..."

Informed by the findings from the prototype testing, and the interviews, we can see that the basic idea of the service is understood immediately by the test persons. Therefore we found it more appropriate to make a video that shows the result for individuals of having used the service, rather than a manual for how the service works. Testimonials will be more appealing and playful to the users, since they are like teasers waking an appetite for something new.

VIDEO VERSION 1

Having seen the first version of the video, we found we needed a bit of more explanation of what the service was.

Therefore we decided to add a title in the beginning:

TESTIMONIAL FROM "PAUL"
A FIRST-TIME USER
OF "THE DINNER PARTY" APP

VIDEO VERSION 2

3.11. Blueprint of Service Design

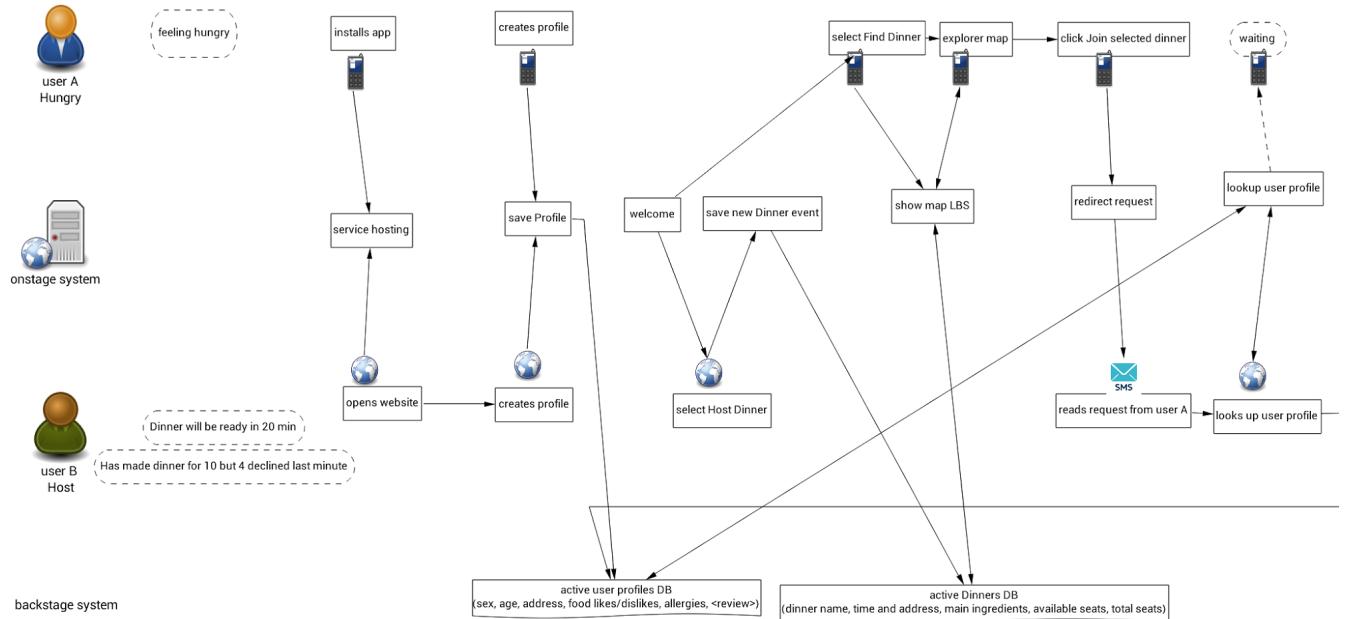
Since the proposed project has character of a "Service" we found it useful to make a blueprint of how the service works from the perspective of the User, (Guest or Host), and the processes that are needed for the IT-System of the service.

Service Blueprinting is a tool to visualise what happens and when. Depending on the service that is to be modelled the blueprint can include or exclude different components. Central to all blueprinting designs is that they are centered around a concept of the end-user and the actions that they make and the response they get from the service. Service blueprinting is also a good tool to visualise areas of the service that are undocumented and where possible revenue streams can be implemented.

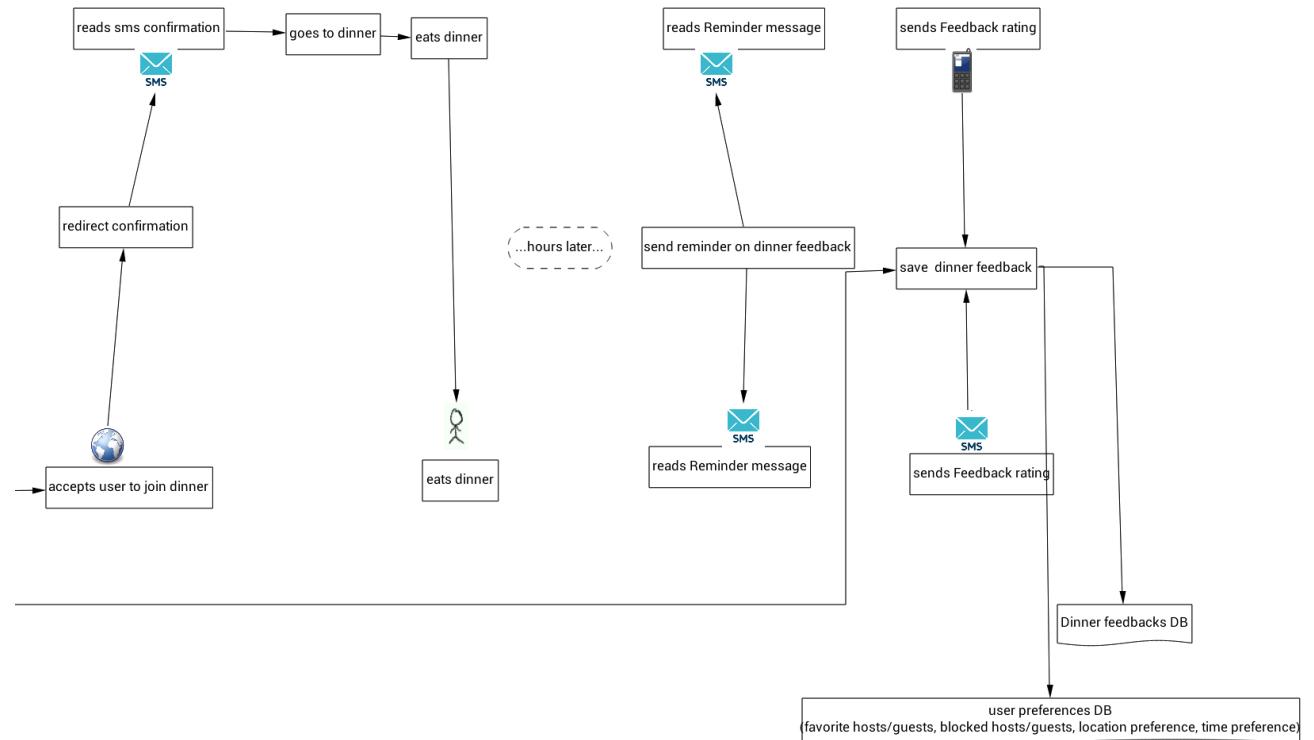
The Dinner Party app is a service that connects 'searchers' with 'offerers'. The service

itself is thereby a facilitator for the users to get to do what they want.

Blueprint part 1 of 2:



Blueprint part 2 of 2:



A larger version of this blueprint is available in the Appendix.

3.12. Evidencing

We did not have time to really get into this step of the process, but it would have been a way to help us further in designing the service to ensure that it fits the findings we have gathered from users and not our presumptions about what they want.

3.13. The final project description

Using our findings from the interviews and testing of prototypes, as well as narrowing the idea down by doing narrative video, and a blueprint of the service design, we made a proposal for a one-page flyer to describe the project's features.

The Dinner Party app.

Are you hungry? Do you want to taste authentic homemade food? Try our new iPhone app!

A memorable food experience beyond your expectations...

Available on the App Store.

find the =

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4. Conclusion

Whether the Dinner Party App will actually increase social interaction in urban areas, and increase the understanding of various cultural backgrounds by using food as a vehicle, will depend on how well the service fits into pre-existing practices of sociability.

The process of going into a development process without our own preconceived notions of apps or devices, and instead using the results of the interviews and the response to the prototype as driver of inspiration has been very productive.

In order to pursue the goal of working towards changing the cultural meaning of a “Dinner Party” from a highly defined formal affair, a “hot” media, into a more loose event with more levels of interpretation and thereby a “cool” media, we have a few suggestions that point outside the arena of digital applications for interaction design. We imagine that the members of the DINNER PARTY app, would be interested in participating in improvised Dinner Festivals, where thousands of people gather to share their food. These festivals could be a way to connect groups of friends, to add new friends to existing groups, or to simply enjoy socializing without being friends.

Another non-digital interaction design related to the DINNER PARTY app, could be bundled experiences, so that the dinner parties evolved as media, and also became platforms for participant interaction by using the eating events as music release parties, book readings, political meetings, urban games etc.

Although a market analysis is outside the scope of this report, the prototype development points to some interesting points of departure for such an analysis. The proposed prototype for an application fits well into the existing “genres” of applications for mobile media, or web services. From a user perspective, this makes it easy to understand what the app does, and how it is used. So in this way the application itself is not new or revolutionary in any way. The ease of adoption will be a plus, since it increases focus on the potential use of the service that the application makes available, rather than the app itself. The scope of this new application could in fact be revolutionary and have far reaching consequences for the way that food is consumed, as it could influence some of the cultural meanings that are attached to eating together with others.

5. Reflection and assessment of the whole process

The process of creating a service such as THE DINNER PARTY has involved many distinct steps as described in the above sections. In short, one can say that there are two phases in general: the explorative phase and the refinement phase where focus is concentrated on one aspect of the area that has been explored.

Interaction Design as a framework provided us with many useful tools for doing this kind of user-driven service design. Here we will list our reflection on each of the components of the process.

The components of our Interactive Design Process

Brainstorming - Our experience was that this part of the process is essential to get a project like this started. Also it was a way of finding new reflections regarding the main theme.

Interview Guide - We found it rather challenging to do this interview guide and had to go through three iterations before we felt ready to go into the field with it. We perceived that the most demanding part was to find the appropriate way to structure an interview so that it is open for the user to answer in their way, without us guiding too much.

User Research via Interviews - This step of the process was also challenging for us. Doing a quick in-house trial on another student was a great help in getting us to realise as a group, the pitfalls to avoid and the areas where we could dig deeper. In talking with each other though, it seemed that none of us were very inclined to do an interview with complete strangers. We preferred people that we had 'some' affiliation with. We did though do some interviews with strangers and felt that these contributed equally well to our data collection. These strangers were found 'randomly' one was in a bakery just before closing time and the other was a customer having breakfast in a cafe before going to work.

Analysis of interview data - Before completing this step we had to remind ourselves about the necessity of it. After the interviews were done we were very enthusiastic about just getting on with making the service and skipping this analysis step. Listening to the interviews together was a good experience though, as it ensured that we were speaking from common ground in the group as we went forward. The ability to organise the listening notes into new categories also helped us by sharpening our collective mind further on what the issues actually were. We likely would not have had the same

common drive in the group had we not taken the time to listen to each others interviews and make this step of categorising our findings.

Concept Generation - This step was very intense as it really demanded a lot from all of us to try and think creatively. We had difficulty in producing sketches because we were still thinking of our data as models of relations with food, but when we slowly progressed we found that the small sketches we came up with initiated such a chain explosion of thoughts and new concepts that it became almost overwhelming again to face all these new opportunities.

Experience Prototyping - This step of refining the concept into something that can be tested on users was again very difficult for us. As part of the process we also kept a keen eye on the project deadline, and in order to be realistic about our combined capacity, decided to forego making a more complete graphic design of the user interface. For this reason the format of our experience prototype ended up as more of a 'hot' slideshow than a 'cool' interactive platform for the user.

Analysis of experience prototyping - We did this step in two ways, first we made an interactive version which we demoed on other co-students at ITU. This was very rewarding and beneficial to think of re-designing the experience very quickly. We then drew the interface of the service to display to more users during the weekend and we got confirmation that it looked functional. Our impressions were exchanged verbally and we felt confident to continue rather quickly to the next step. This part of the process proved to be essential, as we realised that it was easy to pick up some things for granted.

Video Scenario - This was also a challenging step for us. We were divided on whether we should emphasize on the *interface* of the service, the *scene* it took place in, or the *experience* the service was intended to provide. We also took into consideration, the fact that we should present what this app was about, why someone should use it and who the target group were. Pressed for time and resources we made a video that emphasized on the experience since that appeared to be the easiest of the three. We think it turned out rather good after the second iteration.

Service Blueprinting - On approaching this step we realised that none of us had a completely clear concept of how to do it so we had to take some time to research it and look at examples before we could start. But shortly thereafter it proved very fruitful for our group to be able to organise, from a user-centered perspective, all the post-it notes of all the activities that we want our service to cover. This process contribute to a better understanding of the function of the service that we created.

Collaborative project work in general - Writing a collaborative report, in an academic setting, without other common ground than a one-semester course, can be quite a challenging experience. At times, we were frustrated in our modes of communication and looking for ways to build a stronger team. We felt a need to define a common platform for how to work and contribute creatively. Eventually, we found that simply being open about our feelings towards group work helped very much, and we ended up learning both about each other and found new insights from looking at the findings and the course literature in new ways.

6. Reference List

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7. Appendix

USB Flash drive with project files

Contents:

Projectdiary.pdf

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