Anthropology + Design: Objects, Sites, and Systems[1]

GANT 6405 | CRN 7199
Fall 2019: Tuesdays 6 - 7:50pm | Location TBD
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ORIGINAL COURSE DESCRIPTION, written a year before I began to plan the course!:
Many designers use ethnographic methods, and many social scientists have taken up design practices, economies, cultures, and artifacts as their subjects of study, focusing in particular on how design "translates values into tangible experiences," as anthropologist Dori Tunstall puts it. The New School offers us a unique environment for studying the myriad ways in which these disciplines and practices can inform one another. We'll begin by orienting ourselves in relation to the growing field of "design anthropology." For each subsequent week, we'll explore a different design domain -- urban design, architecture, landscape architecture, interior design, furniture design, product design, fashion, user experience design, service design, organizational design, experience design, etc. -- by reading ethnographies *about* those domains alongside studies of how anthropological methods have been, or could be, *applied in* design practice. In the process, we'll see how design provides a window onto various critical conceptual issues and categories, including labor, environmental destruction, (dis)ability, indigeneity and post-colonial legacies, race, gender, class, and so forth. Throughout the semester we'll host guest lectures and take field trips to see these methods in action, and students will have the opportunity to conduct a mini-ethnography of a design case study. While this seminar serves as the core course for the new Anthropology and Design track, graduate students from across the university are encouraged to enroll.

UPDATED COURSE DESCRIPTION: Designers commonly use ethnographic methods, and social scientists often adopt design practices, economies, cultures, and artifacts as their subjects of study, focusing in particular on how design "translates values into tangible experiences," as anthropologist Dori Tunstall puts it. The New School offers us a unique environment for studying the myriad ways in which these disciplines and practices can inform one another, and we'll begin our semester by examining those relationships: anthropology *of* design, ethnography *for* design, ethnography *as* design, and so forth. We'll then explore some conceptual case studies, taking up various anthropological concepts and concerns and observing how they're designed -- made material, experiential, affective; given form -- through a range of design practices (e.g., from urban design and architecture to fashion and software design), and how anthropological concepts and methods inform those practices. Throughout the semester we'll host guest lectures and take field trips (TBD!!) to see these methods in action, and students will have the opportunity to conduct a final research project, which could take the form of a written research paper, an ethnographic report, or a research-based creative project. While this seminar serves as the core course for the new Anthropology and Design track, graduate students from across the university are encouraged to enroll.

COURSE MATERIALS

All readings will be posted to our class website:
http://www.wordsinspace.net/anthrodesign/fall2019

To access password-protected readings, you'll be prompted to enter the **user name** <student> and **password** <seecritfilez>. Not so secret, eh?

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[1] Thanks to Anne Galloway, Jamer Hunt, and Brandon Meyer for providing valuable feedback and recommending resources.

A few notes about the weekly readings/screenings/listening exercises:
- I think we can better appreciate the complexity, relevance, and resonance of each of our weekly themes by approaching them from multiple theoretical, historical, practical, and creative directions. That's why, for each week, I've put together a mini "anthology" rather than assigning a single definitive text. Yes, sometimes those reading lists might look intimidatingly long – but the total number of pages hardly ever exceeds 150 (and a lot of those pages are illustrated!), which is a more-than-reasonable workload for a graduate student. Plus, each text on that list is there because it has the potential to add a distinctive voice to our conversation.
- That said, my selection of a particular text does not constitute an *endorsement* of it. Sometimes I choose texts that annoy me, or with which I disagree, for a few reasons: because they're widely cited and I think it'd behoove you to be aware of them, because I want to allow you to exercise your own judgment, and because I'm pretty sure they'll make for good conversation. In short: you're not compelled to agree with everything you read!
- We will not address *all* the readings in our in-class discussions. Some readings are primarily factual, some are self-explanatory, some simply present interesting illustrations or case studies; we needn't discuss these sorts of texts in-depth – but they're still worth your time! They provide valuable nuance and color that will inform our discussions, shape your own understanding, and, ideally, inspire ideas for your own projects.

YOUR CONTRIBUTIONS

➡**ATTENDANCE AND PARTICIPATION**

Our class is a mix of seminar and workshop, and its success depends on your regular attendance and reliable participation. We need each other to show up on time, having completed the readings, and prepared to engage constructively and respectfully with one another. See below, under "Policies and Procedures," for more on our commitment to inclusion and respect.

[I apologize for the pedantry of the following. Yet recent semesters' experience has demonstrated that such specificity is unfortunately necessary.]

If you must be absent, please notify me in advance. **One absence will not affect your grade.** Two absences will result in a "one step" reduction in your final grade (i.e., from an A to an A-). Three absences will result in a "two-step" reduction. Four absences will result in failure of the course; to avoid the 'F' on your transcript, I'll instead advise you to withdraw from the class. Please note that absences include those days you might miss at the beginning of the semester because of late registration. Please note, too, that **a class absence does not entitle you to a private reenactment** of the missed class.

I am required by The New School to take attendance at the start of class. Students who arrive **more than 15 minutes** late will be marked absent. Your timely arrival is appreciated. Students who are consistently late disrupt their classmates and impede our class progress.

While I am happy to work with you to tailor the class's content and assignments to your interests, and to help you develop strategies for project planning and time management – and while I aim to be sympathetic to the challenges students face both inside and outside the classroom – I ask that you please also respect *my* time and acknowledge my heavy load of responsibilities. I cannot allow expectations for accommodation to compromise my own health.

Attendance and participation are worth **15%** of your final grade.

➡READING RESPONSES

I don't ask students to complete assignments if I won't have an opportunity to thoroughly review them and offer meaningful feedback. Because all of my classes this semester are new, and all will thus require extensive weekly preparation, I unfortunately won't have time to review traditional reading responses.

Instead, we'll "design" our responses into a **weekly slide deck**, a commonly used rhetorical mode / pitch strategy in the design world. On **four occasions** throughout the semester -- roughly once every three weeks -- I ask you to create a **single slide** that crystallizes your response to the week's readings; your slide could include a passage of text you found resonant or problematic, a list of questions you'd like us to address in our discussion, a self-made diagram or sketch that illustrates concepts you found most salient, a photograph or short video of a real-life experience that enacts some of the key concepts from the readings, etc. Imagine that you're *designing* your response. Please **post by 4pm on Tuesday** before class. Your five slides are collectively worth **10%** of your final grade.

➡GROUP MINI-ETHNOGRAPHY: WAITING

Instead of meeting in the classroom on October 22, you'll meet in small groups, anytime **between October 15 and 28**, to observe a site where people, other creatures, or things wait: to check out at the grocery story, to check in at the airport, to be fed, to drive through the Lincoln Tunnel, to see the doctor, to talk to a customer service agent on the phone, etc. Try to visit your chosen site a few times, and spend at least an hour there, if you can. How is the temporal experience *designed* **--** either intentionally or accidentally (consider spatial configurations, furnishings, sounds, textures, smells, etc.). How are bodies compelled or invited to feel (or not feel) the passing of time? Do any objects or media or ambient conditions provide distraction? What else should we be looking, listening, feeling, and otherwise sensing for? Our readings should offer some observational pointers (the titles of the supplemental materials might spark some methodological ideas, too). **Each group should come to class on October 14 prepared to share an informal five-minute presentation summarizing their findings**. You're welcome to use slides and other media, share collected artefacts, etc. Your participation is worth **10%** of your final grade.

➡PROJECT PROPOSAL + PRESENTATION

By mid-semester you should choose a topic that you'd like to explore through your final project (this topic will also inform how we organize our student-led lessons in November;

more below). You might choose to write a paper using secondary research, conduct a mini-ethnography, or create a research-based design project. I'll ask you to share a proposal **by noon on Monday, October 14**, so I have sufficient time to read and respond before our in-class workshop on the 15th.

Your **1200- to 1500-word proposal** should include the following:
- A description of your proposed research topic and the critical issues or larger debates that are at stake;
- A brief discussion of your topic's significance (to your discipline, to a broader public, to you), timeliness, relevance, etc.;
- If applicable, a description of your ethnographic site, why it's appropriate for your investigation, how you plan to gain access, and what ethical or safety issues you might encounter;
- A description of your desired mode of publication or dissemination: do you plan to write a research paper, propose a (hypothetical) online exhibition, curate a selection of designed fieldnotes, make a documentary film, create a work in hybrid form, etc.?
- A discussion of your target audience(s): who would you like to reach with this work, and how are your proposed modes of publication appropriate for these groups?
- A tentative bibliography of at least 10 sources, including at least five scholarly publications

Then, in class on **Tuesday, October 15**, you'll each take no more than **three minutes to (informally) share your plans** (no need for slides!) -- and we'll use our remaining time to identify thematic clusters among your projects. We'll ultimately choose three themes, which will become the foci for our student-led lessons in November, during which you'll have much more time to share your work. Your proposal and presentation are together worth **15%** of your final grade.

➡STUDENT-LED LESSON

There are so many different topics, themes, objects, sites, and systems we can explore through the anthropology+design lens. Rather than trying to predict which would be of most interest and relevance to you, I figured we'd allow the class to evolve in response to your individual and collective curiosities. And given that our group represents a wide array of disciplinary backgrounds and experiences, I also figured we should take advantage of that diversity by giving each of you an opportunity to shape our pedagogical environment.

We'll organize you into loose thematic clusters (e.g., "designing care," "designing bureaucracy," "designing surveillance," whatever) based on your final project plans. This is kind-of how conference panels and edited collections work: you take several folks' individual, and often idiosyncratic, interests; and you try to build a coherent framework *around* -- and draw connections *between* -- their individual contributions, putting them into dialogue with one another, hoping that the ensemble becomes more than the sum of its parts. Building such connections is a form of intellectual generosity and creativity.

Your group will **lead the class**, with my assistance, on one day in November. Each of you will be responsible for the following:
- Choosing a **reading / listening / screening assignment** -- anything that takes a

half-hour or less -- for your colleagues to complete before class; this could entail a ~15-page article, a ~30-minute podcast, excerpts of an online video, media in other formats, or some combination of the above.
- Offering an individual, **ten-minute presentation** in which you share your own research interests with the class, while connecting it to the week's theme;
- Working with your group to (1) "design" some form of intellectual and creative "scaffolding" that ties your individual presentations together and (2) determine how you'd like to use the remaining class time -- e.g., open discussion, small-group activities, a design exercise, etc.

I am happy to contribute both to the lesson and its preparation. In fact, I **ask that you meet with me (ideally as a group!) <u>at least</u> two weeks prior** to your assigned presentation date. You must have **finalized your reading assignments** two weeks prior to your date so we can distribute them to your colleagues; please send me a comprehensive list with links to / copies of all materials, so I can add it to our syllabus and website.

Your presentation is worth **20%** of your final grade.

➡**FINAL PROJECT**

Your final project could take the form of:
- a (4000- to 6000-word) written research paper,
- an illustrated ethnographic report of similar length, or
- a research-based creative project with a 600-word support paper in which you address the critical, methodological, and design/aesthetic issues you aimed to explore through your work, explain how your chosen format aided in that exploration, and provide a bibliography listing the critical resources that informed the project.

Projects are before class on December 10 and are worth **20%** of your final grade.

See the end of the syllabus for Policies & Procedures.
I put it down there because all this bureaucratic stuff gets tedious.

August 27: INTRODUCTIONS + ORIENTATION

You needn't read these texts; I'm listing them here simply because they'll inform my introductory presentation:

- Aimi Hamraei, "Beyond Accommodation: Disability, Feminist Philosophy, and the Design of Academic Life," *philoSOPHIA* 6:2 (2016): 259-71.
- Sarah Ahmed, "Making Feminist Points," *Feminist Killjoys* (September 11, 2013).
- Ateya Khorakiwala, "Architecture's Scaffolds," *e-flux architecture* (November 25, 2018).
- Bernard Rudofsky, *Architecture Without Architects: An Introduction to Non-Pedigreed Architecture* (Museum of Modern Art, 1964).
- Clapperton Mavhunga, "Incoming Technology and African Innovation," *Carson Fellow Portraits* (2011) + "What Do Science, Technology, and Innovation Mean from Africa?" *Talks @ Google* (December 20, 2017).

September 3: DESIGN <> ANTHROPOLOGY

What is design? Given the wide variety of design practices, can we speak about a generalized capital-D "Design"? What's design have to do with anthropology? And vice versa?

- Victor Papanek, "What Is Design? A Definition of Design and the Function Complex" in *Design for the Real World: Human Ecology and Social Change* (Bantam Books [1971] 1973): 23-41.

  What follows are two overlapping surveys of the history, scope, methods, and stakes of design anthropology; there's a good deal of repetition, but that's okay! It's like superimposing two different maps to help orient yourself within a new terrain. Plus, we can then compare how the different authors sketch the contours of the same field for different audiences -- and how those approaches resonate differently for you.
- Keith M. Murphy, "Design and Anthropology," *Annual Review of Anthropology* 45 (2016): 433-43 [Stop at "Why Design, and Why Now?"; pp 434-40, essentially a literature review of anthropological research on design, will be of most use -- and will make most sense -- to the anthropologists in the class :-)].
- Ton Otto and Rachel Charlotte Smith, "Design Anthropology: A Distinct Style of Knowing" in Wendy Gunn, Ton Otto, and Rachel Charlotte Smith, eds., *Design Anthropology: Theory and Practice* (Bloomsbury, 2013): 1-29.

- Cassandra Hartblay, Joseph D. Hankins, and Melissa L. Caldwell, "Keywords for Ethnography and Design," *Fieldsights* (Society for Cultural Anthropology, March 2018): please read the Introduction, Lucy Suchman on "Design" (we'll encounter her again later), and any others that pique your interest.
- Skim through recent tables of contents in *Design & Culture*.

  Two Quotidian Case Studies
- Vernacular Interior Design / Service Design: Anna Puigjaner, "Bringing the Kitchen Out of the House," *e-flux architecture* (February 11, 2019).
- Landscape Design / Urban Design: Sam Bloch, "Shade," *Places Journal* (April 2019).

- <mark>Post a slide to our response deck?</mark>

SUPPLEMENTAL MATERIAL:

- Allison J. Clark, "Introduction" in Allison J. Clark, ed., *Design Anthropology: Object Cultures in Transition* (Bloomsbury, 2018): xv-xxiii.
- *Arturo Escobar, Excerpts from "Elements for a Cultural Studies of Design" in *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds* (Duke University Press, 2017): 53-62.
- Tim Ingold, "Toward an Ecology of Materials," *Annual Review of Anthropology* 41 (2012): 427-42.
- *Tim Ingold and Wendy Gunn, "Design Anthropology PhD Course" Syllabus, Soønderborg Participatory Innovation Center (2010).
- Selena Kearney, "Defining Design: Is a Universal Definition Possible?" *Nomat* (January 24, 2018).
- Bruno Latour, "A Cautious Prometheus? A Few Steps Toward a Philosophy of Design," Keynote, *Networks of Design*, Design History Society, Cornwall (September, 2008): 13pp.
- Harvey Molotch, "Objects in Sociology" in Allison J. Clark, ed., *Design Anthropology: Object Cultures in Transition* (Bloomsbury 2018): 28, 30.
- Keith Murphy, "Design and Temporality: Reaction," *Fieldsights* (Society for Cultural Anthropology, 2016).
- *Rachel Charlotte Smith and Mette Gislev Kjærsgaard, "Design Anthropology in Participatory Design," *ID&A Interaction Design & Architecture(s)* 26 (Autumn 2015): 73-80.

September 10: ETHNOGRAPHY FOR / IN DESIGN

How do designers employ ethnographic methods? Let's apply an anthropological lens to think about how these designers understand ethnography and their potential values for their practice. And what can we learn by regarding these texts as designed artifacts themselves, rather than simply words on a page?

FIELD TRIP?

- Lucy Suchman, "Anthropological Relocations and the Limits of Design," *Annual Review of Anthropology* 40 (2011): 1-18.
- Susan Leigh Star, "Infrastructure and Ethnographic Practice: Working on the Fringes," *Scandinavian Journal of Information Systems* 14:2 (2002): 107-22.
- Nicholas Nova, ed., *Beyond Design Ethnography: How Designers Practice Ethnographic Research* (Geneva: HEAD, 2015): 4-11, [skim/skip 12-27], 29-66, [skim 67-81], 117-21.
- Check out EPIC: Advancing the Value of Ethnography in Industry.
- Skim through the websites of some key ethnographic design consultancies (check out their staff demographics!) and a few anthropologist-led firms:
  - IDEO, their method of "design thinking," and their Design Kit (including the downloadable *Field Guide to Human-Centered Design*)
  - Studio D, their *Field Study Handbook* (I'll bring my copy to class), and "Making Sense of the World," a *Monocle Podcast* about the book (May 24, 2017) <30:00>.
  - Gehl Institute's Public Life Tools.
  - ReD Associates and its Baskerville "human science" panache.
  - Anthropologist-led consultancies: Anthropología 2.0; Dayna Glabau's Implosion Labs; Ethnologica; Katrina Johnston's Think Urban; sociologist Tricia Wang's Sudden Compass; Nancy Foster Design Anthropology; The Youngblood Group (plus this *The Human Show* podcast interview with Youngblood (June 14, 2019) <53:15>).

- Post a slide to our response deck?

SUPPLEMENTAL MATERIAL:
- Other Design Research Consultancies: First Insights, Fjord, Frog Design, Gensler Research & Insight, Humanly, and a whole bunch more.
- AIGA / Cheskin, "An Ethnography Primer" (n.d.).
- R.J. Anderson, "Representations and Requirements: The Value of Ethnography in System Design," *Human-Computer Interaction* 9:2 (1994).
- Genevieve Bell: all of her work.
- PARC, "Ethnography and the PARC Copier" (1983) <video>.
- Bryce Peake, "Decolonizing Design Anthropology with Tinn," *Platypus: The CASTAC Blog* (April 21, 2015).
- Natalie Hanson, "Carving a Niche Between Software and Social Science: Anthropology in Industry with Natalie Hanson," *This Anthro Life* (January 31, 2018) <podcast: 1:02:04>.
- Charles Pearson, "Ethnography = Better Design," *Dear Design Student* (December 13, 2015).
- Ian H. Smith, "Design Anthropologists: An Emerging Group of Design Thinkers Focused on Innovation," *Being Guided* (April 12, 2018).
- Lucy A. Suchman, *Plans and Situated Actions; The Problems of Human-Machine Communication* (Cambridge University Press, 1987).
- Christina Wasson, "Ethnography in the Field of Design," *Human Organization* 59:4 (2000): 377–88.

September 17: ETHNOGRAPHIES OF DESIGN METHODS + INNOVATION
What constitutes "innovation"? What design methods promise to deliver it? How are its definition and realization dependent upon cultural and political-economic contexts and power dynamics?

- Eitan Y. Wilf, "The Ubiquity and Ambiguity of Routinized Business Innovation" and "The Post-It Note Economy: Understanding Post-Fordist Business Innovation" in *Creativity on Demand: The Dilemma of Innovation in an Accelerated Age* (University of Chicago Press, 2019): 1-27, 101-123.
- Lilly Irani, "Seeing Like an Entrepreneur, Feeling Out Opportunity" and an excerpt from "Can the Subaltern Innovate?" in *Chasing Innovation: Making Entrepreneurial Citizens in Modern India* (Princeton University Press, 2019): 141-188 [stop at "Grassroots Innovation"].
- Post a slide to our response deck?

SUPPLEMENTAL MATERIAL:
- To compare / contrast with the design process described in Irani's book, check out some of the recent work published in *CoDesign: International Journal of CoCreation in Design and the Arts*; skim the tables of contents.
- Paul Dourish, "Responsibilities and Implications: Further Thoughts on Ethnography and Design," Proceedings of the 2007 Conference on Designing for User Experiences, Chicago, November 5-7, 2007.
- Paul Dourish, "Implications for Design" Proceedings of the SIGCHI Conference on Human Factors in Computing Systems, Quebec, April 22-27, 2006.
- Siobhan Gregory, "Design Anthropology as Social Design Practice," *Journal of Business Anthropology* 7:2 (2018): 210-34.
- Lilly Irani, "'Design Thinking': Defending Silicon Valley at the Apex of Global Labor

Hierarchies," *Catalyst: Feminism, Theory, Technoscience* 4:1 (2018).
- "Lilly Irani on Her Book, *Chasing Innovation*," Interview with Christopher Kelty, CaMP Anthropology (May 15, 2019).
- Sarah S. Lochlann Jain, *Injury: The Politics of Product Design and Safety Law in the United States* (Princeton University Press, 2006).
- Francis Jervis, *Eating the World: A Political Economy of Silicon Valley*, Dissertation, Department of Media, Culture and Communication, New York University (in progress) [thanks to Francis for recommending this].
- Clapperton Chakanetasa Mavhunga, ed., *What Do Science, Technology, and Innovation Mean from Africa?* (MIT Press, 2017).
- Daniel Miller's work -- e.g., Daniel Miller and Sophie Woodward, "Manifesto for a Study of Denim," *Social Anthropology* 15:3 (October 2007) -- and my own 2010-12 "Media and Materiality" class.
- Keith Murphy, *Swedish Design: An Ethnography* (Cornell University Press, 2015).
- Natasha Dow Schüll, *Addiction by Design: Machine Gambling in Las Vegas* (Princeton University Press, 2012).
- Lucy A. Suchman, *Human-Machine Reconfigurations: Plans and Situated Action*, 2nd ed (Cambridge University Press, 2007).
- Lee Vinsell, "Design Thinking Is a Boondoggle," *Chronicle Review* (May 21, 2018).
- *Albena Yaneva, *Made by the Office for Metropolitan Architecture: An Ethnography of Design* (010 Publishers, 2009).

September 24: ANTHROPOLOGY FOR (OR AS?) SPECULATIVE AND ONTOLOGICAL DESIGN

(Sorry for the painfully pomo title.) How do or can anthropologists employ methods *beyond* ethnography? What are those methods, and how might they help us imagine a broader purview for both fields? What roles might these methods play in clarifying not only how the world *is*, but also how it *could be*? What are the ethical and political opportunities and risks inherent in designing for future or better worlds? How might speculative or ontological design methods transform the temporality of anthropology itself? Who gets to decide which futures are "better," and for whom, and how might we *decolonize* these processes?

GUEST?

Yes, it's a long list - but they're all quite short!
- Tim Ingold, "Design Anthropology Is Not and Cannot Be Ethnography," Research Network for Design Anthropology, Seminar 2, Interventionist Speculations, Copenhagen, August 13-14, 2014: 7pp [please focus on the highlighted passages in the second half; I have doubts about the other bits that I don't want to dominate our discussion :)].
- Nicholas Nova, ed., *Beyond Design Ethnography: How Designers Practice Ethnographic Research* (Geneva: HEAD, 2015): [skim 83-97], 98-115.
  - Check out the work of Superflux - particularly their BuggyAir, Cities Unlocked, and Mantis Systems projects.
- Anne Galloway, "Towards Fantastic Ethnography and Speculative Design," *Ethnography Matters* (September 17, 2013) [check out Galloway's More-Than-Human Lab; you can find more resources in the supplemental material, below].
- Pedro Oliveira and Luiza Prado, "Cheat Sheet for a Non- (or Less-) Colonialist Speculative Design," *Medium* (September 10, 2014).
- Elizabeth (Dori) Tunstall, "Decolonizing Design Innovation: Design Anthropology, Critical

Anthropology, and Indigenous Knowledge" in Wendy Gunn, Ton Otto, and Rachel Charlotte Smith, eds., *Design Anthropology: Theory and Practice* (Bloomsbury, 2013): 232-50;

- Arturo Escobar, "Stirring the Anthropological Imagination: Ontological Design in Spaces of Transition" in Allison J. Clark, ed., *Design Anthropology: Object Cultures in Transition* (Bloomsbury 2018): 201-16.
  - Optional: examples of ontological design:
    - Ana María Durán Calisto, "For the Persistence of the Indigenous Commune in Amazonia," *e-flux architecture* (February 5, 2019).
    - Fernando Dominguez Rubio and Uriel Fogue. "Unfolding the Political Capacities of Design" in *What is Cosmopolitical Design? Design, Nature and the Built Environment* (Ashgate, 2015): 143-60.
- Post a slide to our response deck?

SUPPLEMENTAL MATERIAL:
- Mathieu Avila, "Ecologizing, Decolonializing: An Artefactual Perspective," *NORDES* 2017, *7th Nordic Design Research Conference*, Oslo, Norway, June 15-17, 2017.
- Thomas Binder, Eva Brandt, Pelle Ehn, and Joachim Halse, "Democratic Design Experiments: Between Parliament and Laboratory," *CoDesign* 11:3-4 (2015): 162-65.
- Deepa Butoliya, "Why Critiquing Critical Design Is Not Enough," *Medium* (February 24, 2016).
- Marisol de la Cadena, "Uncommons," *Fieldsights* (Society for Cultural Anthropology: March 29, 2018).
- Alexandra Crosby, "Design Activism in an Indonesian Village," *Design Issues* 35:3 (Summer 2019): 50-63.
- Carl DiSalvo, *Adversarial Design* (MIT Press, 2012).
- Anthony Dunne and Fiona Raby, *Speculative Everything: Design, Fiction, and Social Dreaming* (MIT Press, 2013).
- Arturo Escobar, *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds* (Duke University Press, 2017).
- Jamer Hunt, "Prototyping the Social: Temporality and Speculative Futures at the Intersection of Design and Culture," in Alison J. Clarke, ed., *Design Anthropology: Object Cultures in Transition* (Bloomsbury, 2018): 87-100.
- Tau Ulv Lenskjold and Li Jönsson, "Speculative Prototypes and Alien Ethnographies: Experimenting with
- Relations Beyond the Human," *Diseña* 11 (2017).
- Kristina Lindström and Åsa Ståhl, "Figurations of Spatiality and Temporality in Participatory Design and After - Networks, Meshworks, and Patchworking," *CoDesign* 11:3-4 (2015).
- Matt Malpass, "Between Wit and Reason: Defining Associative, Speculative, and Critical Design in Practice," *Design and Culture* 5:3 (2013).
- Stacy Passmore, "Landscape with Beavers," *Places Journal* (July 2019).
- James Pierce, Phoebe Sengers, Tad Hirsch, Tom Jenkins, William Gaver, and Carl DiSalvo, "Expanding and Refining Design and Criticality in HCI," CHI '15 Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems, Seoul, April 18-23, 2015.
- **Critiquing Speculative Design**: Modes of Criticism, Tweet (July 9, 2019); Tobias Revell, "Critical Design / Design Fiction Lecture..." *Occasional Blog of Tobias Revell* (December 2013); Tobias Revell, "Five Problems with Speculative Design," *Occasional Blog of Tobias Revell* (April 2019. "Speculative Design in the 'Real World': Public Discussion," *Speculative Now!* (2016); "'Western Melancholy' / How to Imagine Different Futures in the 'Real World?'" *Interakcije* (August 27, 2018).
- **Decolonizing Design**: Decolonizing Design; Tristan Schultz, Danah Abdulla, Ahmed Ansari, Ece Canli, Mahmoud Keshavarz, Matthew Kiem, Luiza Prado de O. Martins, and Pedro J.S. Viera de Oliveira, "What Is at Stake with Decolonizing Design? A Roundtable," *Design and Culture*

10:1 (2018): 81-101; Bruce Tharp and Stephanie Tharp, "Discursive Design's Reflexive Turn?" *Core77* (May 29, 2017); Dori Tunstall, "Dori Tunstall on Decolonizing Design," Berkeley Talks (January 25, 2019); "The Yin and Yang of Design Anthropology with Dr. Elizabeth Dori Tunstall," *This Anthro Life* (October 11, 2017) <podcast: 1:04:49>.
- Ethnographically-Informed Speculative Design:
  - Stuart Candy and Kelly Kornet, "Turning Foresight Inside Out: An Introduction to Ethnographic Experiential Futures," *Journal of Future Studies* 23:3 (March 2019);
  - Anne Galloway; "Anthropology + Design: Anne Galloway," *Savage Minds* (February 27, 2014); "Designing With, and for, the More-than-human," Keynote India HCI Conference, Bangalore, December 2018; *Anne Galloway, "Speculative Design and Glass Slaughterhouses," *This Is HCD* (May 29, 2019) <podcast: 35:15>.
  - Near Future Laboratory; Pasta and Vinegar; "Nicolas Nova: We we are interested in mundane situations to express futures," *Speculative.edu* (May 28, 2019);

October 1: DESIGNING ANTHROPOLOGICAL METHODS
How might we incorporate design methods and sensibilities into anthropological practice -- and why would we do such a thing? Let's look *anthropologically* at these anthropologists themselves to consider: how do they conceive of design, how do they utilize it rhetorically, and how do they *perform* it in their own work? (And could it be that some of these folks are essentializing (and perhaps even *fetishizing*) design? :-)

GUEST?

- Keith M. Murphy and George E. Marcus, "Epilogue: Ethnography and Design, Ethnography in Design ... Ethnography by Design" in Wendy Gunn, Ton Otto, and Rachel Charlotte Smith, eds., *Design Anthropology: Theory and Practice* (Bloomsbury, 2013): 251-68.
- George E. Marcus, excerpt from "The Ambitions of Theory Work in the Production of Contemporary Anthropological Research" in Dominic Boyer, James D. Faubion, and George E. Marcus, eds., *Theory Can Be More Than It Used to Be: Learning Anthropology's Method in a Time of Transition* (Cornell, 2015): 55-63.
- Alberto Corsín Jiménez and Adolfo Estalella, "Ethnography: A Prototype," *Ethnos* 82:5 (2017): 846-66.
- Dominic Boyer, James Faubion, Cymene Howe, Marcel LaFlamme, "SOUND + VISION: Experimenting with the Anthropological Research Article of the Future," *Cultural Anthropology* 31:4 (2016).
- Check out these examples of "designed" ethnographies:
  - UC Collaboratory for Ethnographic Design, the Center for Experimental Ethnography, the Platform for Experimental Collaborative Ethnography, the fantastic Andrea Ballestero's Ethnography Studio, the Harvard Sensory Ethnography Lab, the Urban Ethnography Lab, and Bruno Latour's An Inquiry Into Modes of Existence.
  - *Displacements*, the 2018 virtual meeting of the Society for Cultural Anthropology.
  - Platforms for open-access publishing in anthropology and the humanistic social sciences: *Commoning Ethnography* (part of the Ethnography Commons), *Fieldsights* (published by the Society for Cultural Anthropology), *Limn*, the Libraria cooperative, Mattering Press, and *Sensate*. Not entirely open-access, but hospitable to public scholars: Peeps.

- Post a slide to our response deck?

SUPPLEMENTAL MATERIAL:
- We also have to acknowledge decades' worth of work in the [Digital Humanities](#) and "[multimodal scholarship](#)," which has also sought to incorporate design and computation into traditional scholarship.
- Gretchen Bakke and Marina Peterson, *Between Matter and Method: Encounters in Anthropology and Art* (Bloomsbury, 2017).
- Luke Cantarella, Christine Hegel, and George E. Marcus, "[A Week in Pasadena: Collaborations Toward a Design for Ethnographic Research](#)," *Field: A Journal of Socially-Engaged Art Criticism* 1 (Spring 2015).
- Andrew Causey, *Drawn to See: Drawing as an Ethnographic Method* (University of Toronto Press, 2016).
- Elizabeth Chin, "On Multimodal Anthropologies from the Space of Design: Toward Participant Making," *American Anthropologist* 119:3 (2017): 541-3.
- Laura Forlano and Stephanie Smith, "Critique as Collaboration in Design Anthropology," *Journal of Business Anthropology* 7:2 (2018): 279-300.
- Kim Fortun, Brian Callahan, Brandon Costelloe-Kuehn, Brad Fidler, Alison Kenner, Aalok Khandekar, Alli Morgan, Lindsey, Poirier, and Mike Fortun, "[Hosting the Platform for Experimental, Collaborative Ethnography](#)," [was to have published in *HAU* (March 4, 2018); instead, posted on the Platform for Experimental Collaborative Ethnography].
- Elisa Giaccardi, Chris Speed, Nazli Cila, and Melissa L. Caldwell, "Things as Co-Ethnographers: Implications of a Thing Perspective for Design and Anthropology" in Rachel Charlotte Smith, Kasper Tang Vangkilde, Mette Gislev Kjaersgaard, Ton Otto, Joachim Halse, and Thomas Binder, eds., *Design Anthropological Futures* (Bloomsbury, 2016): 2235-48.
- Christopher M. Kelty, ed., "[Prototyping Prototyping" Special Issue](#) of *Limn* 0 (2010).
- Keith Murphy, "Visual Turn III: Anthropology of/by Design: A Conversation with Keith M. Murphy," ([July 21, 2015](#));
- Paul Rabinow and George Marcus, with James D. Faubion and Tobias Rees, *Designs for an Anthropology of the Contemporary* (Duke University Press, 2008): 81-92, 113, 115-21.
- Lucy Suchman, Randall Trigg, and Jeanette Blomberg, "Working Artefacts: Ethnomethods of the Prototype," *British Journal of Sociology* 53:2 (2002): 163-79.

October 8: NO CLASS - Yom Kippur

October 15: PROJECT PROPOSAL WORKSHOP + CLUSTER DESIGN

Your proposals for your final projects will be due, via Google Drive, on **Monday, October 14, at noon**. I'll review and respond by Tuesday. In class, you'll each take **no more than three minutes** to (informally) share your plans (no need for slides!) -- and we'll use our remaining time to identify thematic clusters among your projects. We'll ultimately choose three themes, which will become the foci for our student-led lessons in November, during which you'll have much more time to share your work.

CONCEPTUAL CASE STUDIES

For the next several weeks, we'll take up a few anthropological concepts and examine how they're "designed" -- made material, experiential, affective; given form -- through various design practices, and how anthropological

methods (might) inform those practices.

October 22: DESIGNING TEMPORALITY I: WAITING

Instead of meeting in the classroom, you'll meet in small groups, anytime **between October 15 and 28**, to observe a site where people, other creatures, or things wait: to check out at the grocery story, to check in at the airport, to be fed, to drive through the Lincoln Tunnel, to see the doctor, to talk to a customer service agent on the phone, etc. Try to visit your site a few times, and spend an hour there, if you can. How is the temporal experience *designed* -- either intentionally or accidentally (consider spatial configurations, furnishings, sounds, textures, smells, etc.). How are bodies compelled or invited to feel (or not feel) the passing of time? Do any objects or media or ambient conditions provide distraction? What else should we be looking, listening, feeling, and otherwise sensing for? The following [short] texts should offer some observational pointers (the titles of the supplemental materials might spark some methodological ideas, too). **Each group should come to class on October 14 prepared to share an informal five-minute presentation summarizing their findings**. You're welcome to use slides and other media, share collected artefacts, etc.

- Javier Auyero, "Patients of the State: An Ethnographic Account of Poor People's Waiting," *Latin American Research Review* 46:1 (2011): 5-29.
- Rebekah Rousi, "An Uplifting Experience - Adopting Ethnography to Study Elevator User Experience," *Ethnography Matters* (April 2, 2013).
- Jonathan Berger, "Music Hijacks Our Perception of Time," *Nautilus* (January 23, 2014).
- "Queue Theory and Design," *99% Invisible* (March 19, 2012) <podcast: 10:18>.
  - What about other species' experiences of time -- even the queues leading them to their deaths? Ingrid Newkirk, "Serpentine Ramp (Temple Grandin)," Design and Violence (MoMA: April 16, 2014).
- Shannon Mattern, "Time's Interfaces," DESIS Studio Talks, The New School (March 7, 2017).

SUPPLEMENTAL MATERIAL:
- Javier Auyero, *Patients of the State: The Politics of Waiting in Argentina* (Duke University Press, 2012).
- Camille N.Y. Fink and Brian D. Taylor, "Zen in the Art of Travel Behavior: Using Visual Ethnography to Understand the Transit Experience," Final Report, University of California Transportation Center (December 2010).
- Nicolas Guéguen, Céline Jacob, "The Influence of Music on Temporal Perceptions in an Old-Hold Waiting Situation," *Psychology of Music* 30:2 (2002).
- Rajesh Haynickx, "Time in the Hotel: Gazing with Lobby Lizards," *Interiors: Design / Architecture / Culture* 6:2 (2015).
- Stefan Hirschauer, "On Doing Being a Stranger: The Practical Constitution of Civil Inattention," *Journal for the Theory of Social Behavior* 35:1 (2005): 41-67 [thanks to Cameron Tonkinwise].
- Manpreet K. Janeja and Andreas Bandak, *Ethnographies of Waiting: Doubt, Hope, and Uncertainty* (Bloomsbury 2018).
- Craig Jeffrey, *Timepass: Youth, Class, and the Politics of Waiting in India* (Stanford University Press, 2010).
- Eric Laurier, "How Breakfast Happens in the Café," *Time & Society* 17:1 (2008) [againn, thanks to Cameron].

- Liene Ozolina, *Politics of Waiting: Workforce, Post-Soviet Austerity and the Ethics of Freedom* (Manchester University Press, 2019).
- Jane Palmer, Celmara Pocock, and Lorelle Burton, "[Waiting, Power and Time in Ethnographic and Community Based Research](#)," *Qualitative Research* 18:4 (2018).
- Nick Seaver, "[How to Pay Attention](#)," *Somatosphere* (July 30, 2018).
- Kathleen Stewart, *Ordinary Affects* (Duke University Press, 2007).
- Ann-Christin Wagner, "[Waiting in the Queue, Waiting for a Future: An Ethnography of the Relationship Between Waiting and Displacement Among Syrian Refugees in Mafraq, Jordan](#)," Association of Social Anthropologists Conference, Durham, UK, July 2016.
- Margaret Waltz, "(Im)patient Patients: An Ethnography of Medical Waiting Rooms," Dissertation, Department of Sociology, Case Western Reserve University, 2016.

October 29: DESIGNING TEMPORALITY II: PRODUCTIVITY + SPEED

We'll start off with your groups' fieldwork presentations. We'll then think about the "designing of time," in various cultural contexts, through product design, industrial design, service design, architecture, urbanism, fashion, etc.; the ideologies and cultural values embodied in those temporal objects and systems; how temporality plays out in design's supply chains and fabrication and consumption and user experience; and how ethnographic methods might enhance designers' temporal sensibilities.

- John Postill, "Clock and Calendar Time: A Missing Anthropological Problem," *Time & Society* 11:2-3 (2002): 251-70. [or previous week?]
- Melissa Gregg, "Introduction: The Productivity Imperative" and "The Aesthetics of Activity: Productivity and the Order of Things" in *Counterproductive: Time Management in the Knowledge Economy* (Duke University Press, 2018): 3-21, 78-99 -- or Natasha Dow Schüll, "Introduction," "Interior Design for Interior States" and "Engineering Experience" in *Addiction by Design: Machine Gambling in Las Vegas* (Princeton University Press, 2012): 1-75 -- or Sarah Sharma, Except from *In the Meantime: Temporality and Cultural Politics* (Duke University Press, 2014).
- Christina Moon, "[The Secret World of Fast Fashion,](#)" *Pacific Standard* (March 17, 2014) [sadly, most images are missing-- a consequence of the rapid rot of online publications; you can find some of Lauren Lancaster's photos [here].](#)
- Consider: what else can be designed for speed? Cars, food, typography, user interfaces,... ?

SUPPLEMENTAL MATERIAL:
- "[Architecture in Time: The Temporal Conditions of Architecture,](#)" Birkbeck, University of London, 2010.
- Kevin Birth, "Clocks, Politics, and Changing Times," The Frick Collection (October 16, 2013) <video: 1:02:54>.
- Kevin K. Birth, *Objects of Time: How Things Shape Temporality* (Palgrave Macmillan, 2012).
- Georgina Born, "Making Time: Temporality, History, and the Cultural Object," *New Literary History* 46:3 (2015): 361-86.
- Anne Line Dalsgård, Martin Fredericksen, Susanne Højlund, and Lotte Meinert, eds., *Ethnographies of Youth and Temporality: Time Objectified* (Temple University Press, 2014).
- "[Design and Temporality](#)" Correspondences, *Fieldsights* (Society for Cultural Anthropology: June 2, 2016).
- Vincent Duclos, Tomás Sánchez Criado, and Vinh-Kim Nguyen, eds., "[Speed" Special Issue](#), *Cultural Anthropology* 32:1 (2017).

- Elizabeth Ellsworth and Jamie Kruse, eds., *Making the Geologic Now: Responses to Material Conditions of Contemporary Life* (Punctum Books, 2012).
- Jason Farman, "Spinning in Place" and "Tactics for Waiting" in *Delayed Response: The Art of Waiting from the Ancient to the Instant World* (Yale University Press, 2018): 65-82, 183-96.
- Alfred Gell, *The Anthropology of Time: Cultural Constructions of Temporal Maps and Images* (Berg, 1992).
- Tim Ingold, "The Temporality of the Landscape," *World Archaeology* 25:2 (1993): 152-74.
- [Andreas Muxel](#)'s work.
- Christina Moon, "[The LA Rag Trade](#)," *Vestoj* (2017).
- Jenny Odell, *How to Do Nothing: Resisting the Attention Economy* (Melville House, 2019).
- "[Repertoires of Timekeeping in Anthropology,](#)" Special Issue of *Current Anthropology* 43: s$ (2002).
- Maria Rogal and Cassie McDaniel, "[Designing Time](#)," *AIGA* (April 25, 2006).
- Rebekah Rousi, "[The Experience of No Experience: Elevator UX and the Role of Unconscious Experience](#)," Proceedings of the International Conference on Making Sense of Converging Media, Tempere, Finland, October 2013.
- Sarah Sharma, *In the Meantime: Temporality and Cultural Politics* (Duke University Press, 2014).
- Filipa Matos Wunderlick, "[Place-Temporality and Urban Place-Rhythms in Urban Analysis and Design: An Aesthetic Akin to Music](#)," *Journal of Urban Design* 18:3 (2013).

November 5: STUDENT GROUPS
This week's group: please meet with me at least two weeks before your presentation to discuss relevant assigned readings and to design your lesson.

- Post a slide to our response deck?

November 12: STUDENT GROUPS
This week's group: please meet with me at least two weeks before your presentation to discuss relevant assigned readings and to design your lesson.

- Post a slide to our response deck?

November 19: STUDENT GROUPS
This week's group: please meet with me at least two weeks before your presentation to discuss relevant assigned readings and to design your lesson.

- Post a slide to our response deck?

November 26: *YOU'VE GOT A CHOICE!:* DESIGNING FOR (IN)JUSTICE *or* MEDICINE + HEALTH *or* (IN)ACCESSIBILITY *or* MIGRATION *or* MULTI-SPECIES DESIGN or... or... or... (see below!)

- Post a slide to our response deck?

December 3: FINAL PRESENTATIONS

December 10: FINAL PRESENTATIONS
Projects are due before class today!

OPTIONS FOR OUR NOVEMBER 26 CLASS

(IN)JUSTICE
- Manuela Cunha, "The Ethnography of Prisons and Penal Confinement," *Annual Review of Anthropology* 43 (2014): 217-33.
- Monica Mohapatra, "Good Design… for Whom?" *The New Inquiry* (March 27, 2019).
- See *Urban Omnibus*'s "The Location of Justice" series -- especially Emily Gold-LaGratta, Justin Barry, and Manuel Toscano, "Retrofit for Fairness" (February 7, 2018); Anna Altman, "The People's Court" (January 10, 2018); and Ifeoma Ebo, "Design Around the Edges" (April 4, 2018).
- Jackie Wang, "'This Is a Story About Nerds and Cops': PredPol and Algorithmic Policing," *e-flux* 87 (December 2017).
- Check out the Design Justice Network.

- *Sidebar (totally optional -- but such a fascinating topic!):* **Hostile Design***:* Robert Rosenberger, *Callous Objects: Designs Against the Homeless* (University of Minnesota Press / Manifold, 2017); "Unpleasant Design & Hostile Urban Architecture," *99% Invisible* 219 (July 5, 2016) <podcast: 18:29>; "The Containment Plan," *99% Invisible* 279 (October 10, 2017) <podcast: 28:51>; Carlos Waters, "Why Are Cities Full of Uncomfortable Benches?" *Vox* (November 29, 2017).

SUPPLEMENTAL MATERIAL:
- Katerina Cizek and William Uricchio, et. al., *Co-Creating Media within Communities, across Disciplines and with Algorithms* (MIT Press, 2019) [thanks to Katerina].
- Sasha Costanza-Chock, "Design Justice: Toward an Intersectional Feminist Framework for Design Theory and Practice," *Proceedings of the Design Research Society*, Limerick, 2018).
- Theo Deutinger, *Handbook of Tyranny* (Lars Müller, 2018) [sample pages].
- Carl DiSalvo, *Adversarial Design* (MIT Press, 2012).
- Didier Fassin, *Prison Worlds: An Ethnography of the Carceral Condition* (Polity, 2016).
- Laura Forlano, "Hacking Binaries / Hacking Hybrids: Understanding the Black/White Binary as a Socio-Technical Practice," *ADA: A Journal of Gender, New Media & Technology* 6 (2015).
- Kurt Kohnstedt, "Of Our Own Making: Inmates Redesign Prisons for Rehabilitation," *99% Invisible* (February 1, 2016).
- Jackie Wang, *Carceral Capitalism* (Semiotext(e), 2018).

MEDICINE + HEALTH
- Daryl Martin, Sarah Nettleton, Christina Buse, Lindsay Prior, and Julia Twigg, "Architecture and Health Care: A Place for Sociology," *Sociology of Health & Illness* 37:7 (2015).
- Miriam Ticktin, "The Waiting Room," *Somatosphere* (October 28, 2013).
- Check out the *New England Journal of Medicine Catalyst's* work on "Care Redesign."
- "Sound and Health: Hospitals," *99% Invisible* (May 23, 2019) <audio: 17:22>.
- Robinson Meyer, "The Secret Startup That Saved the Worst Website in America [healthcare.gov]," *The Atlantic* (July 9, 2015) → and see what they evolved into: US Digital Service + 18F.
- Alice Street, "The Testing Revolution: Investigating Diagnostic Devices in Global Health," *Somatosphere* (April 9, 2018).

SUPPLEMENTAL MATERIAL:

- Diana Anderson, "Humanizing the Hospital: Design Lessons from a Finnish Sanatorium," *Canadian Media Association Journal* 182:11 (2010).
- Leonidas Anthropoulos, Christopher G. Reddick, Irene Giannakidou, and Nikolaos Mavridis, "Why E-Government Projects Fail? An Analysis of the Healthcare.gov Website," *Government Information Quarterly* 33 (2016): 161-73.
- Stacey Chang, "Nobody Wants a Waiting Room," *New England Journal of Medicine Catalyst* (February 6, 2019).
- Tine M. Gammeltoft and Pauline Oosterhoff, "Mental Health in Domestic Worlds," *Medical Anthropology* 37:7 (2018).
- Wendy Gunn, "Medical Design Anthropology: Affects of Product Design Processes within Global Health Practices," Anthropology and Global Health Conference, University of Sussex, September 2015.
- Elizabeth Hallam, "Anatomical Design: Making and Using Three-Dimensional Models of the Human Body," in Wendy Gunn, Ton Otto, and Rachel Charlotte Smith, eds., *Design Anthropology: Theory and Practice* (Bloomsbury, 2013): 100-16.
- Joachim Halse and Laura Boffi, "Design Interventions as a Form of Inquiry" in Rachel Charlotte Smith, Kasper Tang Vangkilde, Mette Gislev Kjaersgaard, Ton Otto, Joachim Halse, and Thomas Binder, eds., *Design Anthropological Futures* (Bloomsbury, 2016): 89-103 [hospice design].
- Debbi Long, Cynthia Hunter, and Sjaak van der Geest, "When the Field is a Ward or a Clinic: Hospital Ethnography," *Anthropology and Medicine* 15:2 (August 2008): 71-8.
- Shannon Mattern, "Databodies in Codespace," *Places Journal* (April 2018).
- Michael G. Pratt and Anat Rafaeli, "Organizational Dress as a Symbol of Multilayered Social Identities," *Academy of Management Journal* 40:4 (1997).
- Lee Poechmann, "Anthropology Underutilized in Healthcare Design," *Healthcare Design* (May 1, 2011).
- Shakaid U. Rehman, Paul J. Nietert, Dennis W. Cope, and Anne Osorne Kilpatrick, "What to Wear Today? Effect of Doctor's Attire on the Trust and Confidence of Patients," *The American Journal of Medicine* 118:11 (2005): 1279-86.
- "Why Healthcare.gov Came Out Broken," *The Verge* (December 3, 3013) <video: 11:46>.
- Elizabeth Yuko, "How the Tuberculosis Epidemic Influenced Modern Architecture," *CityLab* (October 30, 2018).

ACCESSIBILITY

- Aimi Hamraie, "Making Access Critical: Disability, Race, and Gender in Environmental Design," Haas Institute, University of California, Berkeley, February 25, 2019 <video: 47:21>.
- Meryl Alper and Elizabeth Elcessor, "Can We Talk?: A Forum on Disability, Technology, and Inclusion," Berkman Klein Center, Harvard University, May 23, 2017 <video: 1:07:39>.
- Check out artist/designer Sara Hendren's work and watch this short video of her talk @ GIDEST, The New School, 2017 <video: 6:45>.
- Gary Hustwit, "Smart Design" excerpt from *Objectified* (2009) <video: 5:06>.

SUPPLEMENTAL MATERIAL:

- "Disabling Technologies" series @ Platypus (Committee on the Anthropology of Science, Technology, and Computing, 2017-19).
- Wendy Gunn and Christian Clausen, "Conceptions of Innovation and Practice: Designing Indoor Climate" in Wendy Gunn, Ton Otto, and Rachel Charlotte Smith, eds., *Design Anthropology: Theory and Practice* (Bloomsbury, 2013): 159-79.

- Aimi Hamraie, *Building Access: Universal Design and the Politics of Disability* (University of Minnesota Press, 2017).
- Cassandra Hartblay, "Good Ramps, Bad Ramps: Centralized Design Standards and Disability Access in Urban Russian Infrastructure," *American Ethnologist* 44:1 (2017) + check out Hartblay's "Performance Ethnography" work.
- Kat Holmes, *Mismatch: How Inclusion Shapes Design* (MIT Press, 2018).
- Kat Holmes, "Rethink What Inclusive Design Means," 99U Conference, New York, May 2019.
- Devva Kasnitz and Russell P. Shuttleworth, "Introduction: Anthropology in Disability Studies," *Disabilities Studies Quarterly* 21:3 (2001).
- Tariq Rahman and Katherine Sacco, "Ethnography and Design 1: Disability, Design, and Performance," *AnthroPod* podcast (June 13, 2017) <29:01>.
- Gisela Reyes-Cruz, Joel Fischer, and Stuart Reeves, "An Ethnographic Study of Visual Impairments for Voice User Interface Design," CHI '19 Workshop: Addressing the Challenges of Situationally-Induced Impairments and Disabilities in Mobile Interaction, Glasgow, UK, May, 2019.
- James Staples and Nilika Mehrotra, "Disability Studies: Developments in Anthropology" in Shaun Grech and Karen Soldatic, eds., *Disability in the Global South: The Critical Handbook* (Springer 2016).
- Bess Williamson, *Accessible America: A History of Disability and Design* (NYU Press, 2019).

MIGRATION
- Miriam Ticktin, "Calais: Containment Politics in the 'Jungle,'" *Funambulist* 5 (2016): 28-33.
- Ersela Kripa and Stephen Mueller, "How Architecture is Aiding Detention at the U.S.-Mexico Border," *Architect's Newspaper* (July 30, 2018).
- Shannon Mattern, "All Eyes on the Border," *Places Journal* (September 2018).
- Mahmoud Keshavarz, "Material Practices of Power - Part II: Forged Passports as Material Dissents," *Design Philosophy Papers* 14:1-2 (2016).
- *Migrant Journal*.

  SUPPLEMENTAL MATERIAL:
- Frances Anderton, "The Border Wall as Connector," *Design & Architecture*, KCRW (February 6, 2018) <audio: 28:17>.
- Critical Border Studies network.
- Francesca Espisoto, José Ornelas, Erica Briozzo, and Caterina Arcidiacono, "Ecology of Sites of Confinement: Everyday Life in a Detention Center for Illegalized Non-Citizens," *American Journal of Community Psychology* 63:1-2 (2019): 190-207.
- Amanda Kolson Hurley, "Should Designers Try to Reform Immigrant Detention?" *CityLab* (July 30, 2018).
- Mahmoud Keshavarz, *The Design Politics of the Passport* (Bloomsbury, 2018).
- Mahmoud Keshavarz, "What Forms of Politics Are Possible Through Design Today?" *The Funambulist* (April 15, 2014) <podcast: 57:53>.
- Mahmoud Keshavarz and Shahram Khosravi, "Design Anthropology of Borders," Uppsala Universitet, October 2017 - January 2018.
- Randall H. McGuire, "Steel Walls and Picket Fences: Rematerializing the U.S.-Mexican Border in Ambos Nogales," *American Anthropologist* 115:3 (September 2013).
- Ronald Rael, *Borderwall as Architecture: A Manifesto for the U.S.-Mexico Boundary* (University of California Press, 2017).
- Craig Robertson, *The Passport in America: The History of a Document* (Oxford University Press, 2010).

MORE-THAN-HUMAN DESIGN (Still working on this one)

- Anna Tsing
- Stacy Passmore, "Landscape with Beavers," *Places Journal* (July 2019).
- Anne Galloway
- Mathieu Avila, "Ecologizing, Decolonializing: An Artefactual Perspective," *NORDES* 2017*, 7th Nordic Design Research Conference*, Oslo, Norway, June 15-17, 2017.
- More to come

POLICIES & PROCEDURES

INCLUSION & RESPECT

Modified from The New School's [Safe Zone](#) declaration: We in this classroom are dedicated to creating a welcoming environment for all members of the university community inclusive of race, ethnicity, national origin, culture, language, gender and gender expression, sexuality, religious and political beliefs, age, and ability. We'll aim to celebrate our diversity and to respectfully negotiate differences in experience, understanding, and expression. We will stand against all forms of discrimination and oppression, whether directed against individuals or groups. We will also make an effort to respect one another's individuality in our forms of address, which includes learning one another's preferred names and pronouns.

If you experience anything in the classroom that undermines these values – or if there is anything I can do to better cultivate inclusivity and respect – please feel free to let me know. Likewise, if you are facing personal challenges inside or outside the classroom that are impacting your class performance, I'm happy to speak with you about strategies of accommodation, and to help you find the appropriate support resources at the university.

SUBMITTING WORK VIA GOOGLE DRIVE

You'll occasionally be asked to submit your work via Google Drive. Because I prefer to insert margin comments and propose revisions directly in/on your text, I need to work with an editable document (e.g., not a pdf). For this reason, I ask that you please either (1) create your documents in Google Drive; or (2) upload documents in .doc format, which I can then download and annotate using "track changes," and return to you via email. You can share your material with me by clicking on the "Share" button in the upper-right corner of Google Drive/Docs, inserting my email address, then clicking on the little pencil icon and choosing "can edit."

I'll probably propose some line edits and add some margin comments to your Doc. **I don't expect you to respond** to my recommendations and queries, but I do hope you'll at least consider them! If, however, you would like to continue the dialogue in the comments section by responding and requesting additional feedback from me, you'll need to alert me via email because I can't continually monitor for new activity across all students' documents.

POSTING WORK ONLINE

We'll all create accounts for our class's blog, and we'll briefly review how to post. You're invited to post any class-related material – events, exhibitions, news, etc. – at any time, and you'll occasionally be asked to share your work online. If you're not comfortable posting your work, please don't hesitate to talk to me.

DEADLINES

Assignment deadlines are clearly noted on the syllabus. In all cases, you are made aware of these deadlines weeks in advance, and in some cases you even choose your own assignment deadlines. I am also more than happy to work with you, in advance of

assignment deadlines, to develop your projects. Thus, there is little reason for you to miss deadlines. Extensions will be granted only rarely, and only after consulting with me *in advance* of the assignment deadline. Work that is late will be penalized one-half letter grade for each 24-hour period and will not be accepted after a week.

I take your work seriously, I read it closely, and I'm known for providing substantial, thorough, constructive feedback. I set aside big blocks of time for assignment review immediately after each deadline. Missing deadlines means you miss your "window of opportunity" for review, which is an essential part of your learning in this course (and any course, for that matter). Late work = no comments.

A student who has not submitted all assigned work by the end of the semester does not receive an "Incomplete" by default. "Incompletes" are assigned only in extreme circumstances, and require that the student consult with me well before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon. Again, late work will not receive feedback.

CHANGES TO THE SYLLABUS

I make every effort to map out the entire semester before the semester begins, so we both know what we're in for. Yet we may need to make a few small alterations to our schedule: we might host a guest who's passing through town, I might decide to cut a couple of our readings or substitute new material that's published over the course of the semester, etc. Any changes will be noted, with plenty of advance notice, on our class website, which will always be the most the most accurate, up-to-date "control center" for our class; this printed syllabus is really just an administrative document. And any revisions will only maintain or decrease, never increase, your workload.

ACADEMIC HONESTY

All students are expected to familiarize themselves with the [University's academic honesty policy](#). Plagiarism or cheating of any form will result in failure of the assignment or course. If you have any questions regarding proper citation of sources or other academic integrity matters, please ask me or consult the [University Learning Center](#).

Still not sure what to do with this stuff:

- Christopher A. Le Dantec, *Designing Publics* (MIT Press, 2016).
- 99PI on pockets!
- https://twitter.com/ethnography911/status/1065388338780282880?s=21
- https://twitter.com/PaigeWestNYC/status/1088524396594192385 ((I teach applied anthro methods course for graduate students. They undertake a semester-long project. I partner with campus facilities, libraries, teaching center, etc to work on collaborative projects where ethnographic input is needed.) / ("Anthropology at Work" and will address the use of anthro methods & knowledge in various domains like journalism, health/med, law, consumer rsch, env protection, tech and product design, etc.) / (Lots of anthros I know (self included) have students doing placements in non-profits where they work, then write up ethnographic papers based on P.O.) / https://www.epicpeople.org/ / http://www.practicalethnography.com/)
- Class Planning: Centennial Festival October 1-6