CARLETON UNIVERSITY
SCHOOL OF INDUSTRIAL DESIGN

COURSE OUTLINE IDES 5500W • SPECIAL TOPICS IN INDUSTRIAL DESIGN • WINTER (2022)

Instructor: Chiara Del Gaudio

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                          Location: **Online until January 31, 2022 at:** https://carleton-ca.zoom.us/j/5570461360

                                      In-Person (SP 303)

                          Office Hours: During lectures hours or by appointment

Time and Location: Please refer to Carleton Central under Student Services – Registration – Search Schedule:

https://central.carleton.ca/prod/bwysched.p_select_term?wsea_code=EXT

Course Description

Seminar course in contemporary design issues of an interdisciplinary nature. Guided by a faculty member and supported by external professionals. Open to students from other programs. Includes: Experiential Learning Activity.

Design Anthropology is an emerging field that combines elements of Design and Anthropology. Considering that this field is in its early stages of development, the course aims to support the exploration and experimentation of what Design Anthropology is, what it could be and how it could be practiced. After discussing and reaching one's own understanding of some of the foundation principles and main topics of the Design Anthropology academic debate, students will engage with design experiments aimed at exploring the *how-to* to of design anthropological interventions. Learning will happen through a variety of activities: case studies, individual/group literature review, writing papers, research-through-design, design interventions.

Learning Outcomes

By the end of this course, students will be able to:

1. Critically position themselves in the academic discourse on Design Anthropology, and in regard to some of the main theoretical concepts.
2. Develop situated ways to practice Design Anthropology.
3. Conduct independent in-depth exploration of a specific topic through combining literature review, material culture investigation and design experiments.
4. Organize and communicate academic and collective knowledge effectively in innovative written, visual, and oral ways.
5. Adopt academic professional behavior.

Course format

This course promotes the exploration of the emerging field of Design Anthropology, the collective interpretation of some of its main concepts, and the speculation and experimentation on how Design Anthropology can be practiced. It combines theoretical investigations and practice-based experiments. In the first half of the course, students will achieve an understanding of the evolving relationship between Design and Anthropology and explore some of its core concepts. In the second half of the course, students will work in multidisciplinary teams, acting as researchers, facilitators, and co-creators in processes of design and innovation. Aware of the connection between past and future, and the role that acting in the present has to tie them together and reveal their connection, students will engage in developing "technologies of the imagination" that will support people in experimenting with possible futures and in critically assessing, contesting, and developing new ideas in their specific contexts. They will perform and produce an "ethnography of the possible".

In Winter 2022, students will do this by ideating and implementing design interventions for a process of cultural correspondence in Ottawa aimed at the co-creation and visualization of future urban imaginaries for the city.

Classes will be a mix of weekly seminar discussion and knowledge building activities, conducted independently, in group and collectively.

The course instructor will guide the students throughout the theoretical and practical explorations. However, the expectation is that the students will act independently and show professional and graduate attitude in exploring the topics further.

Course Deliverables

Students will be evaluated for:

Dossier of Design Anthropology Concepts (70% group activity; 30% individual activity)	20%
Social Cartography: Design and Implementation (group activity)	40%
Ethnography of the Possible (70% group activity; 30% individual activity)	40%
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Total	100%

Deliverables are described, evaluation criteria and rubric included, in Appendixes B, C, and D which will be provided by the instructor in the first week of the term.

Required Materials

The main materials required for the course are listed below. Remember to always refer to Brightspace for a more comprehensive list. Readings are available on Brightspace in ARES or can be found online.

- Akama, Y., Pink, S., Lanzeni, B., Ardevol, El. Moline, K., Light, A. & Sumartojo, S. (2018). Strategies for Disruptions. In Akama, Y., Pink, S. & Sumartojo, S. (Eds). *Uncertainty and Possibility*. (pp. 59-80). Bloomsbury.
- Akama, Y., Pink, S. & Sumartojo, S. (2018). Approaching Uncertainty. In Akama, Y., Pink, S. & Sumartojo, S. (Eds.) Uncertainty and Possibility (pp. 1-18). Bloomsbury. https://doi.org/10.5040/9781350002722
- Anastassakis, Z., & Szaniecki, B. (2016). Conversation Dispositifs: Towards a Transdisciplinary Design Anthropological Approach. In Smith, R.C., Vangkilde, K. T., Kjærsgaard, M. G., Otto, T., Halse, J., & Binder, T. (Eds.) *Design Anthropological Futures* (pp. 121-138). Bloomsbury.
- Burnham, L. (2001). Working Paper Series, No 1. The Wellspring of Black Feminist Theory. *Women of Color Resource Center*, 2-10 https://solidarity-us.org/pdfs/cadreschool/fws.burnham.pdf
- Carlin, D., Akama, Y., Pink, S. & Sumartojo, S. (2018). Uncertainty as Technology for Moving Beyond. In Akama, Y., Pink, S. & Sumartojo, S. (Eds) *Uncertainty and Possibility*. (pp. 103-124). Bloomsbury.
- Cinar, A., & Bender, T. (2007). The City: Experience, Imagination and Place. In A. Cinar & T. Bender (Eds.), *Urban Imaginaries: Locating the Modern City* (pp. xi-xxvi). University of Minnesota Press.
- Dunn, N. (2019) Urban Imaginaries and the Palimpsest of the future. In Linder, C., & Meissner, M. (Eds) *The Routledge Companion to Urban Imaginaries*, (pp. 375-386). Routledge.
- Halse, J. (2013). Ethnography of the Possible. In Gunn, W., Otto, T. & Smith, R. C. (Eds.) *Design Anthropology: Theory and Practice* (pp. 180-198). Bloomsbury.
- Haraway, D. (2016). Playing String Figures with Companion Species. In Harawa, D. *Staying with the Trouble. Making Kin in the Chthulucene* (9-29). Duke University Press.
- Haraway, D. (1988). Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. *Feminist Studies*, 14, (3), 575-599

- iconoclasistas. (2016). Manual of collective mapping. critical cartographic resources for territorial processes of collaborative creation. https://iconoclasistas.net/wp-content/uploads/2020/05/Manual_Ingle%CC%81s.pdf
- Ingold, T. (2011). Drawing Together: doing, observing, describing. In Inglod, T. *Being Alive*. Routledge
- Jackson, T., Akama, Y., Pink, S. & & Sumartojo, S. (2018). Surrending to and Tracing Uncertainty. In Akama, Y., Pink, S. & Sumartojo, S. (Eds) *Uncertainty and Possibility*. (pp. 81-102). Bloomsbury.
- Kjærsgaard, M. G., Halse, J., Smith,R. C., Vangkilde, K. T., Binder, T. & Otto, T. (2016). Introduction: Design Anthropological Futures. In Smith, R.C., Vangkilde, K. T., Kjærsgaard, M. G., Otto, T., Halse, J., & Binder, T. (Eds.) *Design Anthropological Futures* (pp. 1-18). Bloomsbury.
- Kollective, Organotango+. (Ed.). *This is not an atlas. A global collection of Counter-cartographies*.
- Lanzeni, D., & Ardevol, E. . (2017). Future in the ethnographic world. In Salazar, J. F., Pink, S., Iaving, A. & Sjöberg, J. (2017). *Anthropologies and Futures: Researching Emerging and Uncertain Worlds*. (pp. 117-132). Bloomsbury.
- Linder, C, & Meissner, M. (2019). Introduction: Urban imaginaries in theory and in practice. In Linder, C., & Meissner, M. (Eds) *The Routledge Companion to Urban Imaginaries*, (pp. 1-22). Routledge.
- Maze', R. (2016). Design and the Future: Temporal Politics of "Making a Difference". In Smith, R.C., Vangkilde, K. T., Kjærsgaard, M. G., Otto, T., Halse, J., & Binder, T. (Eds.) *Design Anthropological Futures* (pp. 37-54). Bloomsbury
- Otto, T., & Smith, R.C. (2013). Design Anthropology: A Distinct Style of Knowing. In W. Gunn, T. Otto, & R. C. Smith (Eds) Design Anthropology (pp. 1-29). Bloomsbury.
- Pandian, A. & McLean, S. (Eds). *Crumpled Paper Boat. Experiments in Ethnographic Writing*. Duke University Press.
- Salazar, J. F. (2017). Speculative Fabulations. Salazar, J. F., Pink, S., Iaving, A. & Sjöberg, J. (2017). *Anthropologies and Futures: Researching Emerging and Uncertain Worlds*. (pp. 134-151). Bloomsbury.
- Smith, R., C. & Otto, T. (2016) Cultures of the Future: Emergence and Intervention in Design Anthropology. In Smith, R.C., Vangkilde, K. T., Kjærsgaard, M. G., Otto, T., Halse, J., & Binder, T. (Eds.) *Design Anthropological Futures* (pp. 19-36). Bloomsbury.
- Sneath, D, Holbraad, M. & Pedersen, M. A. (2009) Technologies of the Imagination: An Introduction, *Ethnos*, 74:1, 5-30, DOI: 10.1080/00141840902751147
- Suchman, L. (2002). Located accountabilities in technology production. *Scandinavian Journal of Information Systems* 14 (2), 91-105

Computer Requirements

Please refer to the computer requirements on the School of Industrial Design Website. You may be asked by your instructor to refer to Brightspace for other information or requirements related to computer work.

http://www.id.carleton.ca/undergraduate/about-the-bid-program/computer-requirements

Individual/Group Work

Courses may include individual and group work. It is important in collaborative work that students clearly demonstrate their individual contribution.

Review/Presentation Attendance

Attendance at scheduled SID Reviews/Presentations is mandatory. These are equivalent to exams when indicated in the course outline. Failure to attend the Review/Presentation without reasonable cause, will result in a grade of F. Students arriving late for the Review/Presentation or not remaining for the complete session without approval from the instructor, will be receive a 10% grade reduction for that review.

If you are not able to attend a Review/Presentation, foresee arriving late or need to leave before it is complete, please email your instructor in advance explaining the reason for the situation. It is important that you provide a reasonable rationale for your absence, late arrival or early departure. In the event of an illness or death in the family, you will be required to sign a form verifying your claim and this form is available through the SID administration office.

Late Submission of Lecture & Studio Deliverables

Students who do not hand in deliverables on time will have their earned grade reduced by 10% per day up to a maximum of 3 days. Failure to submit within 3 days, without approval from the instructor, will result in a grade of F. Deliverable and assignments should be hand in according to given instructions: failure to follow the instructions will result in a 10% grade reduction for that deliverable.

Regulation on Minimum Grade Requirements

A grade of B- or better must be obtained in each credit counted towards the master's degree. The School does not permit exceptions to this rule.

Students will be required to withdraw from the program if their grade point average falls below 7.0 (B-), or if they receive a grade of less than B- in any two courses that are eligible to be counted toward the Master's degree.

For more information on General Regulations, please refer to: https://calendar.carleton.ca/grad/gradprograms/design/#regulationstext

Participation and Professionalism

Active participation and professional conduct (e.g. class discussion, consultations with instructors, work ethic, etc.) are important in lecture and studio courses and may be formally evaluated by a grade. Professionalism also includes

Carleton's Policy on Academic Integrity described in more detail below with links to content which you are required to review.

Academic Integrity: Plagiarism and Other Violations

In the School of Industrial Design, students are expected to have read and understand the University's definition of plagiarism and related offences in Carleton's policy on Academic Integrity at https://carleton.ca/registrar/academic-integrity/

The definition of plagiarism extends to copying designs, design ideas, research tools, etc. in whole or in part belonging to someone else, failing to acknowledge the sources through the use of proper citations when using another's work in any medium.

The school takes these misconduct offences seriously and will take appropriate action as outlined in Carleton's Academic Integrity policy (see link above).

Requests for Academic Accommodation

You may require special arrangements to meet your academic obligations during the term. For an accommodation request for any of the following topics below, refer to the link provided for more information: https://students.carleton.ca/course-outline/

- *Parental Leave*
- *Religious/Spiritual Obligation*
- *Academic Accommodations for Students with Disabilities*
- *Survivors of Sexual Violence*
- *Accommodations for Student Activities*

Student Responsibility

The student is responsible for knowing the content of this course outline; the schedule of classes, assignments, and/or Reviews; and the material that was covered when absent. The course is a professional environment and students should be eventually working on assignments during the scheduled hours.

Unless otherwise arranged, the class will meet during scheduled class hours. Please note that attendance is important since issues and questions may be raised in class, and announcements made, along with information disseminated

through Brightspace. As external professionals are often involved in our work, scheduling changes for guest lectures, presentations, and Reviews may occur at short notice, requiring students to stay informed.

Changes to the Course Outline

The course outline may be subject to change in the event of extenuating circumstances.

Appendix A - Course Schedule

week	date	topics	main activities
1	Jan 13	Introduction on the course and Design Anthropology	Introduction (class and course), lecture, assignments presentation, and tasks division
2	Jan 20	The temporal framework of Design Urban Imaginaries Located accountabilities	Presentations Seminar discussion
3	Jan 27	Ethnography of the possible Technologies of the Imagination Design Workshops	Presentations Seminar discussion
4	Feb 3	Design Process Documentation (conventional) Ethnographic Documentation (conventional) Social Cartography	Presentations Seminar discussion
5	Feb 10	Ethnographic Writing (innovative) Design Process Documentation (new/speculation) SoundWalk	Presentations Seminar discussion
6	Feb 17	Social Cartography Design Walkabout	Collective discussion Reviews and In-class Design **Deliverable: Feb 17 - Dossier of Design Anthropology Concepts (group + individual activity)**
WINTER BREAK			
7	Feb 24	Social Cartography Design	Reviews and In-class Design
8	Mar 3	Urban Imaginaries: Visualization Social Cartography Design and reviews	Collective reflection & exploration Reviews and In-class Design
9	**Mar 13**	Soundwalk & Social Cartography Implementation	Implementation **Deliverable: G1's Social Cartography (group activity)**
10	Mar 17	Social Cartography and Urban Imaginaries Design	Reports on the experience, Reviews & In-class design
11	**Mar 27**	Urban Walkabout (Designing with the Feet)	Implementation **Deliverable: G2's Social Cartography (group activity)**
12	Apr 7	Urban Imaginaries and Ethnography of the Possible Design	Reviews and In-class Design
Deliverable: April 28 **Ethnography of the Possible (group + individual activity)**			

Appendix B – Class and Weekly Activities

Appendix C – Dossier of Design Anthropology Concepts: Guidelines

Appendix D – "Urban Imaginaries" project & Guidelines for the Social Cartography & Ethnography of the Possible

Appendix E – Rubrics

Appendix F - Guidelines for Exploration and Presentation: week 2 and 3

Appendix G - Guidelines for Exploration and Presentation: week 4 and 5