1. Course Information

Instructor:	Özge Subaşı (Office: SOS 148) (ozsubasi@ku.edu.tr)
KU Credits:	3
ECTS Credits:	6
Prerequisite(s):	None
Class Location & Mtg Times:	SOSZ15, Wednesdays 10:00-12:45
Language of Instruction:	English
Office Hours:	Please register via e-mail (Wednesdays 13:30-15:30, Thursdays 10:00-12:30)

2. Course Description

"Design Anthropology: Anthropology + Design" is a cross-disciplinary course that is set at the intersection of design and anthropology. This course offers a theoretical base and the practical opportunity on unpacking the understanding of practices, cultures, artifacts. In the first phase of the course students gain comparative theoretical knowledge on the theories and tools of design anthropology and co-design. In practice, the tools of co-creation, concepts such as undesign, anti-design, open design or critical design are going to be used as tools of understanding people and context, to mobilize new thoughts and perspectives. Throughout the semester the students connect with a community and build a design toolkit to strengthen their relationships with the community in the given cultural context.

3. Course Aims / Overview

Main objective of the course is to tap into the diverse possibilities at the intersection of design and anthropology. Via theoretically informed design interventions and in the wild explorations, students explore and deconstruct everyday issues of the selected communities and they increase awareness to the broader impact of this mutual relationship as auteurs and actors.

4. Course Learning Outcomes (CLOs)

Students successfully completing this course will be able to use the design anthropological language and the lens for creating design briefs, ideas, and tools. They will develop the complex skills to build studies and transfer their outcomes to tangible outcomes. Students will be able critically analyse possible pitfalls of design suggestions and will be able to extend the boundaries of static design procedures via seeking out the right ways of listening, transferring and sharing. Throughout the semester the theoretical and practical development will be collectively iterated, giving the students the opportunity to combine design issues and real-life issues, and develop a critical eye that is educated by the social and traditional design constructs. After this course, you will be able to describe complex

[1]Initial syllabus for this course was prepared by myself (2018Fall) inspired from "Material Culture: Touchy & Feely, Allison J. Clarke, version 2004" and "User Research Methods, Geraldine Fitzpatrick, version 2015". This version is elaborated according to the emerging needs of the field. Main inspiration to the new version ise course from Shannon Matter at the The New School, NYC (2019 Fall).

design anthropological theories around qualitative methods. You should also be able to design ethnographic and in-the-place studies that effectively answer your research questions and transform your findings into design implications.

5. Assessment Methods

All readings and procedures for this course will be made available via Blackboard. You will find some questions and an extra set of articles in the course space. These are to provoke a lively discussion. Weekly commitments have different goals. Each of these studies will be graded. The best way to learn these skills is to practice. Hence, half of your grade will be based on how you discuss and integrate the theories around a focused idea and the other half will be based on your group project. As design anthropology is based on the ideals of equal partnership, you will take active part on reflecting others' work and performances as a part of the peer-review process (Grade weight: %15).

Final Project: Development of a community co-creation project. The concepts will be presented with insight reports. Students will record several reflection slides on how they used the literature and general matters.

Grading scheme[2]

	Overall 100%	Criteria
Theoretical know-how	50%	20% Evaluation of classwork (incl. attendance and active participation 5%) 15% Initial research report/lit survey. presentation 15% Peer review of others work (2 reviews)
Community-Based Research Project	50%	25% Design interventions and final tool design 25% Communities project report & final presentation

Individual submissions (details are on Blackboard):

Workshops, semester project and reflection materials as below	Submissions due	Points
Active participation (digital +physical) incl. attendance[3]	Throughout the semester	20
Your initial mindmap of communities, practices	28.09.2019 23:59	5
Literature gap analysis	02.10.2019 18:15	5
Group presentations	30.10.2018 10:00	10
Your key literature and tools	13.11.2019 18:15	10
Tool initial version + related danthro commentory	20.11.2019 23:59	15

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[2]

[3] The active participation point will be distributed according to participation to each WS, based on the reflection of the student on the readings and the exercises.

RR-reflection report	27.11.2019 18:15	10
Community project presentation Toolbox, all versions finals	18.12.2019 23:59 20.12.2019 16:00	25

All the student work will be graded with the following criteria;
- reflection to the learned new skills in the production of WSs
- active participation throughout the process of creating a piece
- amount of alternative ideas, sketches and practices in relation to the given topic and principles
- quality and creativity of the presentation
- creative and lateral thinking

6. Course Schedule

Tentative Syllabus and Weekly Assignments

	Introduction to design anthropology and community work (Week 1-6) In this phase, the students will learn and compare the theories of design anthropology from different schools of thought. They also gain knowledge on tools and techniques of co-creation with communities.
18.09.2019	Add-Drop Week Rehearsing basics: What is an insight? a design brief? a "rapport"? Why anthropology + design is relevant? Intersections to vernacular architecture, art therapy, social city planning etc. Class Exercise: My favorite things (bring an object you like with you), introduce a hobby group/group of interest and yourself. Grouping them, trying to understand similarities.
25.09.2019	Introduction to design, design anthropology and co-design Framing What is design? Who is a designer? Which artifacts are design objects? Class Exercise: Discussions of the spectrum to understand diverse types of relations between design and anthropology. Introduction to design anthropological output. 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. 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. 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 [again, there's more material about decolonizing design in the supplemental resources].

	Assignment: Think of a group of people, a set of practices, or similar. Post a slide to blackboard that shows the possible group, practices and how would you approach that? Use the literature to support your thoughts (28.09.2019).
02.10.2019	Ethnography in design, design tools and co-design as research How did designers research? How did researchers work as designers? How will they research and design in the future? What is ethnography? What is a co-design tool? Kristina Lindström and Åsa Ståhl, "Figurations of Spatiality and Temporality in Participatory Design and After - Networks, Meshworks, and Patchworking," CoDesign 11:3-4 (2015). Elizabeth B.-N. Sanders & Pieter Jan Stappers (2014) Probes, toolkits and prototypes: three approaches to making in codesigning, CoDesign, 10:1, 5-14 https://www.aiga.org/ethnography-primer Class Exercise: Mindmapping of communities and practices into the broader goals. Assignment: See the literature to support your mindmap. Go to library and make a short research on your topic (guidelines on BB).
09.10.2019	Issues in setting up and running a community project and running studies (e.g.: values, ethics) Aimi Hamraie, "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). 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). Class exercise: Analysing a running project. Preparing an informed consent and discussions for a study outline. Assignment: Writing a researcher stance and a study outline.
16.10.2019	Tools and techniques in co-design Existing tools, possibilities. Class Exercise: Choosing and creating tools for communicating with communities

23.10.2019	Everyday interactions as methods: designers beyond disciplinary boundaries Class exercise: Off campus observation session. In group. Details in blackboard. Assignment: A group presentation on what you have learned, with 1 slide per person as individual points.

Design interventions: From observations to ideas
(Week 7-9)

In this phase, the students will combine the initial feedback from the real world and the theoretical knowledge. Each group will intervene with three different tools with the selected communities. They will experiment with the tools' capacities to understand the practices of the communities. By collaboratively documenting and analysing the outcomes from each intervention (with special techniques given), the students will develop skills in using design anthropology for re-defining everyday phenomenons and to frame questions for future design ideas in relation to media, technology and societies.

30.10.2019	Dialogue meetings: Opening up the design space Class Exercise: Student presentations[4] for theme x,y,z (out of 17)[5] from sustainable development goals
06.11.2019	Imagining futures: Imagining the future scenarios Class Exercise: Student presentations theme y from sustainable development goals
13.11.2019	Co-creation tools: Being there without being there Class Exercise: Student presentations theme z from sustainable development goals

Designing in place: Imagining futures (Week 10-14):

In the last 5 weeks, the students will follow an iterative procedure to "cook" their findings. Students are expected to spend time with communities every week. Week by week students and co-creators will shape a design brief and an insights report. In the weekly course the theoretical readings will accompany to the discussions of the students' insight journals.

20.11.2019	Design anthropological futures Designing a desired transition highway of the community with future scenarios (using a visual layout, methods from architecture) Class Exercise: Group y students are introducing methods and data, get critical feedback

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[4] Please contact me 2 weeks before your presentation.
[5] The goals will be selected in the first 5 weeks

	Getting back to a common goal: Students will critically reflect on each other's work and each group will map the individual presentations to the given themes.
27.11.2019	From anthropology to design: Exploring tangible ways of sharing and integrating feedback annotations, (dance with your data) Group x students are introducing individual insights, get critical feedback Getting back to a common goal: Students will critically reflect on each other's work and each group will map the individual presentations to the given themes. Assignment: Writing reflection reports for 2 projects
04.12.2019	Critical readings on authorship: Illustration of possible human weaknesses of each concept Class Exercise: Group y students are introducing future concepts, get critical feedback Getting back to a common goal: Students will critically reflect on each other's work and each group will map the individual presentations to the given themes.
18.12.2019	Juried presentation of ideas Class Exercise: External and internal participants will evaluate the work and reflect on the process. Submission soft copy presentation 16.12.2019 23:59 BB, open design toolbox 17.12.2019 16:00 BB, presentations: 18.12.2019)

7.   Student Code of Conduct and Academic Grievance Procedure

Cheating, plagiarism or collusion in assignments, exams or papers are serious offenses that will result in a failing grade and more severe disciplinary action. There are no exceptions to this rule. You may also face additional, more severe disciplinary action. Plagiarism is taking and using another person's thoughts, ideas, writings, images or music as your own, without acknowledging or giving appropriate references to the source of those ideas and expressions. In terms of copyrighted work, plagiarism is illegal. If you are in doubt about the definitions of plagiarism, consult your instructor and make sure that you are familiar with the Koç University Academic Regulations and the Regulations for Student Disciplinary Matters, particularly those related to academic honesty.

http://vpaa.ku.edu.tr/academic/student-code-of-conduct
http://vpaa.ku.edu.tr/sites/vpaa.ku.edu.tr/files/Koc%20University.pdf
http://vpaa.ku.edu.tr/academic/grievance-procedures

8.   Course Policies

•   Regular attendance to lectures is necessary for completing course requirements. Active participation is not only being physically in class.

•   If you miss more than 3 of classes, you'll fail the course. Leaving earlier or arriving late is upon special written request.

Submissions:
*   The tools will be submitted in Turkish and English both as editable soft copy (photoshop file etc.), instructions to use, and hard copy
*   No hardcopy (i.e. original work) submissions are collected for observation notes, interviews or similar. Softcopy (i.e. documents) should be made available with given deadline through Blackboard.
*   All final projects will be presented in class and uploaded to Blackboard.

Studio environment:
*   The lectures, workshops sessions and feedback session will be done in MAVA design studio (SOSZ15).
*   As this studio is open to the use of all MAVA students, it is essential to keep it neat.
*   Because the studio has limited space, do not use it for storing your personal belongings. The studio will be cleaned by the cleaning staff biweekly. So, be aware that if you leave anything in the studio, they will be thrown away.
*   Return the equipment you used to their original location so that others can use as well.
*   Make sure that you clean your desk and its surroundings when you are leaving the studio.
*   Please use recycle bins for disposing paper, glass and plastics.

9.   Instructional Materials and Learning Resources[6]

PLACEMENT OF DESIGN ANTHROPOLOGY

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.
Keith M. Murphy, "Design and Anthropology," Annual Review of Anthropology 45 (2016): 433-43
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 and Lucy Suchman on "Design"
Journal: Design & Culture.
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).

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 Interde-pendence, 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.
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, De-sign History Society, Cornwall (September, 2008): 13pp.
Brandon Meyer, "The Many Meanings of Design Anthropology," OpenAnthCoop (n.d. 2019?).

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[6] The recommendations in this syllabus is a short list from Shannon Mattern's course Design+ Anthropology. The long list and course material can be found here: https://anthrodesign.wordsinspace.net/2019/about-the-class/resources/ It is not expected that the students will read all the listed material.

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.

PUSHING THE BORDERS

Aimi Hamraie, "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).

ETHNOGRAPHY AND DESIGN

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

EPIC: Advancing the Value of Ethnography in Industry + Why the World Needs Anthropologists.

"ISSUES"AROUND ETHNOGRAPHIES OF DESIGN

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.

Daniel Miller and Sophie Woodward, "Manifesto for a Study of Denim," Social Anthropology 15:3 (October 2007)

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).

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

Elaine Gan, "Mapping Rice / Mapping Time" in Inke Arns, ed. World of Matter (Sternberg: 2015): 152-60

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.

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).

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... ," in Alison J. Clarke, ed., Design Anthropology: Object Cultures in Transition (Bloomsbury, 2018): 87-100.

Kristina Lindström and Åsa Ståhl, "Figurations of Spatiality and Temporality in Participatory Design and After - Networks, Meshworks, and Patchworking," CoDesign 11:3-4 (2015).

METHODS IN QUESTION

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, "Platforms, Parasites…" section in "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

DESIGN ETHNOGRAPHY BUSINESS

Companies with ethnography:

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

"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; Danya 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>).

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).

Simply Hired's jobs in design ethnography.

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): min 377–88.

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Course Code and Course Name: MAVA 451/DTES 551
Semester: 2019, Fall
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MAVA 451/DTES551 kodlu, Temel Tasarım adlı ders için teslim ettiğim çalışmaların, dersin öğretim üyesi tarafından seçilmesi durumunda Koç Üniversitesi, Medya ve Görsel Sanatlar bölümü koleksiyonuna dahil olmasını, gelecek dönemlerdeki öğrencilere örnek teşkil etmesi açısından sergilenmesini, fotoğrafının çekilmesini ve yayınlanmasını; ve bu maksatla 5846 sayılı Kanun'un (FSEK) ilgili maddelerinde öngörülen çoğaltma, yayma, temsil, kamuya iletim ve işleme haklarımı basit lisans şeklinde, bedelsiz ve süresiz olarak devrettiğimi ve kabul ederim.

Dersi veren öğretim üyesi Ozge Subasi'nin ve Medya ve Görsel Sanatlar Bölümü'nün bu çalışmayı kar amacı gütmeyen, eğitsel, kültürel kitap, makale ve bilimum yayın ve sergilerde kullanabilir. Koç Üniversitesi her türlü tanıtım ve arşiv çalışmalarında bu çalışmayı kullanabilir.

Bunun karşılığında, Medya ve Görsel Sanatlar Bölümü ve dersi veren öğretim üyesi, işlerimden herhangi biri yayınlandığında ya da sergilendiğinde işin üreticisi olduğuma dair atıfta bulunacaktır.

Medya ve Görsel Sanatlar Bölümüne verdiğim bu haklar benim ileride işlerimi Koç Üniversitesi dışında sergilememi/yayınlamamı engellemez. Bu tür bir sergi/yayın için aşağıdaki şartları yerine getirmem gerekir. Eğer halen Koç Üniversitesi öğrencisi isem, Koç Üniversitesi dışında yapacağım yayın ve sergiler için dersi veren öğretim üyesinden izin almam gerekir. Eğer Koç Üniversitesi'nden mezun olmuşsam, yaptığım sergide/yayında, işin Koç Üniversitesi bünyesinden üretildiğine dair bilgi vermem gerekir.

Ders Kodu ve İsmi: MAVA 451/DTES 551 Design Anthropology
 Dönem: 2019, Guz
Öğrenci'nin Adı Soyadı:
Öğrenci'nin İmzası: