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MAVA 453/DTES553 SOCIAL DESIGN STUDIO “DESIGN JUSTICE AND DIVERSITY”

Fall 2021¹

1. Course Information

Instructor: Özge Subaşı (Office: SOS 148) (ozsubasi@ku.edu.tr)

Teaching Assistants: Zeynep Şölen Yıldız (zyildiz13@ku.edu.tr)

KU Credits: 3

ECTS Credits: 6

Prerequisite(s): Consent of the Instructor

Class Location & Mtg Times: **Mondays 11:30 - 14:10**

Language of Instruction: English

Office Hours:

Zeynep Şölen Yıldız TBA

Özge Subaşı TBA

2. Course Description

“Social Design Studio: Design Justice and Designing for Diversity” offers a socially engaged design studio environment. Seminars and impulse lectures will be held on 3 contemporary topics throughout the semester. Students will deal with social issues with design tools in collaboration with NGOs and activists. Methods like workshops, hack sessions, laddering interviews, social juries will be used. The three topics of the studio are: “Inclusion & Diversity”, “Food Sustainability & Migration”, “Activism, Design and Gender”

3. Course Aims / Overview

This course aims to bridge the gap between emerging social justice and diversity concepts and their reflection and interpretation in the act of designing. The course further aims to help students to develop their social and critical awareness while building design tools and completing design interventions. Contemporary critical readings will be given on each studio topic. While supplying students with the tools for co-experience and social innovation, using different methods to collect data and the class practice will help students to build services for diversity and broader societal contexts.

¹ This syllabus is created based on the emerging discussions of DJN-Design Justice Network (<https://designjustice.org/>). The syllabus aims to build a good practice following Social Justice Syllabus Design Tool: A First Step in Doing Social Justice Pedagogy <https://journals.shareok.org/jcscore/article/view/87>

4. Course Learning Outcomes (CLOs)

¹Students successfully completing this course will be able to navigate in complex social topics of design with “critical and responsible design” perspectives. Students will be able to critically analyze existing theories around design, diversity, and social justice; explore and apply them through ideating, collecting data, making analysis, communicating and sharing their insights. Throughout the semester students will explore the strengths and weaknesses of existing designs and tools to work and design with undervalued groups, and transfer their insights into design implications and tangible outcomes or services as teams. An exhibition is planned out of selected work from this course.

5. Assessment Methods

- Reading assessment: Posting reading questions and in-class discussion on readings
- Design Process Assessment: Design Journals
- Studio Assessment: Topic presentations
- Studio assessment: Final project progress & final presentation

6. Grading Scheme

% 30 Q&As, and moderation (10% for each topic)

% 15 Topic1, Project 1 “Inclusion & Diversity”

% 15 Topic 2, Project 2 “Food Sustainability & Migration”

% 30 Topic 3: Project 3: “Activism, Design and Gender”

%10 Individual Progress, Design Journal, incl. attention to the class, continuous feedback etc.

7. Course Schedule

Tentative Syllabus and Weekly Assignments

W1 28.09.	<p>Add-Drop Week</p> <p>Introduction to tools and class procedures, setting up the studio culture</p>
W2 05.10	<p>Topic 1: “Curating Diversities in Campus”</p> <p>Introduction to social concepts as a part of the design studio</p> <p>Introduction to the concept of theoretically driven advanced design studio. Revisiting basic theories and introducing ‘design justice’ framing: What is social design? Who is a designer for justice and diversity? Introduction to basic concepts: diversity, justice, empowerment, inclusion.</p> <p>In-class Exercise 1: Undesigning a room/or an experience for students on the campus.</p> <p>Discussion on “back to campus” experience. How might we redesign the “campus” experience to embrace our diversities?</p>
W3 12.10.	<p>“Designing for the Social”</p> <p>Another interaction design is possible</p> <p>Introduction to the concepts of designing for diversity and social justice</p> <p>Sasha Costanza-Chock. 2019 Design Justice: Community-Led Practices to Build the Worlds We Need, <i>MIT Press</i></p> <p>Lynn Dombrowski, Ellie Harmon, and Sarah Fox. 2016. Social Justice-Oriented Interaction Design: Outlining Key Design Strategies and Commitments. In Proceedings of the 2016 ACM Conference on Designing Interactive Systems (DIS '16). Association for Computing Machinery, New York, NY, USA, 656–671. DOI:https://doi.org/10.1145/2901790.2901861</p> <p>Optional:</p> <p>Sarah E. Fox, Samantha Shorey, Franchesca Spektor, and Daniela K. Rosner. 2020. Crafting Everyday Resistance through Lightweight Design. Proceedings of the 2020 ACM Designing Interactive Systems Conference. Association for Computing Machinery, New York, NY, USA, 101–113. DOI:https://doi.org/10.1145/3357236.3395571</p> <p>In-class Exercise 1 continued: Designing the zines for the “campus” expectations.</p> <p>Assignment: A socially accessible and justice oriented “curating the campus” event plan of actions for the site-work with campus members.</p>

W4 19.10	Topic 1 Presentations & Feedback session Campus members feedback, stakeholders map, the scenario and concept presentation & feedback
W5 26.10	Topic 1 Final Presentation
W6 02.11	Topic 2: “What is food as a social artefact?” Food Sustainability Brief overview of food and interaction design in relation to relocation, identity, and locality. Approaches from design: urban communities, food movements. Socio-designerly aspects of food: concepts of production and consumption of food and their social implications. Discussion on the (un)sustainable and (a)social food practices in Istanbul. Break out to groups. Class Exercise: Discussion on the sustainable food practices in Istanbul. Break out to groups. Karen E. Fisher, Reem Talhouk, Katya Yefimova, et al. 2017. Za’atari Refugee Cookbook: Relevance, Challenges and Design Considerations. Proceedings of the 2017 CHI Conference Extended Abstracts on Human Factors in Computing Systems - CHI EA ’17, ACM Press, 2576–2583. Eva Ganglbauer, Geraldine Fitzpatrick, Özge Subasi, and Florian Güldenpfennig. 2014. Think globally, act locally: a case study of a free food sharing community and social networking. Proceedings of the 17th ACM Optional: Peter Lyle, Jaz Hee-jeong Choi, and Marcus Foth. 2014. Designing for Grassroots Food Production: An Event-based Urban Agriculture Community. Proceedings of the 26th Australian Computer-Human Interaction Conference on Designing Futures: The Future of Design, ACM, 362–365. Sebastian Prost, Clara Crivellaro, Andy Haddon, and Rob Comber. 2018. Food Democracy in the Making: Designing with Local Food Networks. Proceedings of the 2018 CHI Conference on Human Factors in Computing Systems - CHI ’18, ACM Press, 1–14.

<p>W7 09.11</p> <p>W8 23.11</p>	<p>conference on Computer supported cooperative work & social computing - CSCW '14, ACM Press, 911–921.</p> <p>Assignment: A sustainable food experience map for Istanbul</p> <p>Topic 2 Presentations & mapping of diverse social food practices and their relations in the city (Groupwork)</p> <p>Guest Lecture</p> <p>Topic 2 Final Presentation of Personas/Scenarios for the Map (Individual)</p>
<p>W9 30.11</p>	<p>Topic 3: Activism, Design and Gender</p> <p>Introduction to maker culture, maker spaces and communities relevant for designer and arts spaces. Discussion on the maker spaces in Istanbul.</p> <p>Angelika Strohmayer. 2020. Reflecting on collaborations with charities in the time of Covid-19. interactions 27, 4 (July - August 2020), 30–32. DOI:https://doi.org/10.1145/3403693</p> <p>Andrea Marshall and Jennifer Rode. 2018. Deconstructing sociotechnical identity in maker cultures. In Proceedings of the 4th Conference on Gender & IT (GenderIT '18). Association for Computing Machinery, New York, NY, USA, 91–100. DOI:https://doi.org/10.1145/3196839.3196855</p> <p>Michael Ahmadi, Rebecca Eilert, Anne Weibert, Volker Wulf, and Nicola Marsden. 2019. Hacking Masculine Cultures - Career Ambitions of Female Young Professionals in a Video Game Company. In Proceedings of the Annual Symposium on Computer-Human Interaction in Play (CHI PLAY '19). Association for Computing Machinery, New York, NY, USA, 413–426. DOI:https://doi.org/10.1145/3311350.3347186</p>

	<p>Class Exercise: Discussion on bottom-up movements and activities on women's safety in İstanbul. Making a plan about coupling arts & design institutions with a local institution on women safety.</p> <p>Homework: Contact to the NGOs and make a list of related projects and potential connections, generate possible artwork, craftwork or hackathon briefs in the city</p>
<p>W10 07.12</p>	<p>A city of all genders and making: Presentations of assignment 3 and feedback session.</p> <p>Studio: Plan for making everything more collaborative. Analysing through existing tools, methods, environments. Making a plan for producing the co-creation piece.</p> <p>Jennifer A. Rode. 2011. A theoretical agenda for feminist HCI. Interact. Comput. 23, 5 (September, 2011), 393–400. DOI:https://doi.org/10.1016/j.intcom.2011.04.005</p> <p>Shaowen Bardzell and Jeffrey Bardzell. 2011. Towards a feminist HCI methodology: social science, feminism, and HCI. Proceedings of the SIGCHI Conference on Human Factors in Computing Systems. Association for Computing Machinery, New York, NY, USA, 675–684. DOI:https://doi.org/10.1145/1978942.1979041</p>

<p>W11 14.12</p>	<p>Co-creation activities in the field, remote attendance from the selected community space.</p> <p>Homework: Annotating your photostory, what went good, what went bad?</p> <p>How can you improve the project?</p> <p>Amanda Lazar, Alisha Pradhan, Ben Jelen, Katie A. Siek, and Alex Leitch. 2021. Studying the Formation of an Older Adult-Led Makerspace. In Proceedings of the 2021 CHI Conference on Human Factors in Computing Systems (CHI '21). Association for Computing Machinery, New York, NY, USA, Article 593, 1–11. DOI:https://doi.org/10.1145/3411764.3445146</p> <p>Okerlund, J., Dunaway, M., Latulipe, C., Wilson, D., & Paulos, E. (2018, June). Statement Making: A maker fashion show foregrounding feminism, gender, and transdisciplinarity. In Proceedings of the 2018 Designing Interactive Systems Conference (pp. 187-199).</p>
<p>W12 21.12</p>	<p>Project-mock presentations, Alignment meeting with NewCastle group Presentation of annotated fieldwork, defining a roadmap. Studio feedback sessions, organising the collected material.</p>

Reflections on design justice: Building a designer's stance that is built on giving voice, equality and justice

In this phase, the students will critically reflect on their semester's work and at the same time try to find out pitfalls in each others thinking. By supporting student to openly communicate their process-criticism-rebuttals, the students will learn to build a social stance as a designer.

Week 13 and Week 14 will be merged depending on guests' responses.

W13 28.12.2020	<p>Critical reflection jury I: student 1-7 presents their individual understanding of each theory.</p> <p>Students 8-15 follow up with DJP (design justice principles) and write a reflection report.</p> <p>With the attendance of external members</p>
W14 04.01.2021	<p>Critical reflection jury II: Student 8-15 presents their reflection report, students 1-7 writes a rebuttal.</p> <p>With the attendance of external members. Closing of the course.</p>

8. Submission Procedures

For each topic, students are expected to complete the assigned readings and post at least 1 question for each reading and reply to 1 question before the class, to actively participate in the discussions in class. For each week, 1 or 2 students will be the moderator(s) to present the readings, ask the questions posted by classmates and guide the discussion.

Further there will be an ongoing evaluation of design projects. Throughout the semester, students will be working on 3 different topics, all related to design justice and diversity and students will be conducting design research projects for each topic as individually or in small groups (optional, contact with the TA or the instructor.).

Design Presentations:

First week of each topic, you will be given a design task. You will be starting to work on the design task in-class. You are expected to develop your work until next week and present to the whole class in the second week of the topic. Presentations must be 15 minutes long and there will be a 10 minutes feedback session for each person/group.

Platform: In class + via Zoom. Works will be submitted to Drive / Blackboard

Format: Powerpoint, no further restrictions.(filename:YourSurname_YourName_HomeworkNo_MAVA453_Fall2020)

Design Journal/Further Reflections:

Throughout the semester, you are expected to keep track of your journey as designer and design researcher in this class. You should be submitting this as an annotated portfolio for each project.Format: in a journal format, no further restrictions. Might be online or hardcopy (you need to scan it to submit as a single pdf.(filename:YourSurname_YourName_HomeworkNo_MAVA453_Fall2020)

Thematic studios will be on 3 topics. First week of each topic, there will be in-class discussion on readings. Before the class, you are expected to do the readings of the topic (available via Blackboard).

For each reading, instructors will ask students to pose questions via slido. Before the class, students are expected to add comments to those questions.

At the end of each topic, you are expected to submit an annotated portfolio, with some text stating your individual stance on the topic as a designer and researcher, and reflecting to your designs while referring to the readings. Format: 500 word =annotated items, in pdf format.

Platform: Must be submitted to Drive / Blackboard. The procedures will form in weekly announcements.

All the student work will be graded with the following criteria;

- reflection to the learned new skills in the production of research projects
- active participation throughout the process of ideation, research and reflection
- 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

9. Key Books

Hamraie, Aimi (2017) *Building Access: Universal Design and the Politics of Disability*, The University of Minnesota Press

Costanza-Chock, Sasha (2019) *Design Justice: Community-Led Practices to Build the Worlds We Need*, MIT Press

Rosner, Daniela (2018) *Critical Fabulations: Reworking the Methods and Margins of Design*

10. 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>

11. Course Policies

All readings and procedures for this course will be made available via Blackboard, and Gdrive. Active participation is important for this class. Active participation includes doing the readings and preparing and posting discussion questions, contributing to the in-class discussions about the questions.

Submissions:

- The tools will be submitted in English (and in Turkish, if needed for external stakeholder communications) 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.

Hybrid class environment:

- The lectures, workshops sessions and feedback sessions will be transferred to online, via [Zoom recordings](#). This is a design studio class. Active participation to discussions, reflection on feedback sessions can best be completed on-site. However, in the case of “certain necessity”, students can attend to the course by following hybrid course instructions. Students are expected to contribute to discussions actively (being available, actively participating to discussions, delivering materials etc.). A passive participation will not be accepted.

Sample Tools

Online collaboration tool: <https://miro.com/signup/>

Tools of the topic: persona creation (*creating the persona based on social model): <https://toolkits.dss.cloud/design/method-card/design-persona/>

actors map: <https://toolkits.dss.cloud/design/method-card/actors-map/> emotional journey map: <https://toolkits.dss.cloud/design/method-card/emotional-journey/> photo Safari <https://toolkits.dss.cloud/design/method-card/photo-safari/>

Tools of the topic: Mobile diary

<https://toolkits.dss.cloud/design/method-card/mobile-diary-study-2/>

Further readings

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).

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