ADAM DRAZIN

DESIGN ANTHROPOLOGY IN CONTEXT

An Introduction to Design Materiality and Collaborative Thinking

ROUTLEDGE

'In this wide-ranging book Drazin draws on deep understanding and experience of the multiple contexts in which design operates. By presenting a critical view of the promise and possibilities of design anthropology he offers a manifesto for its role in creating a well-thought human world. A timely and important contribution to the field'.

Simon Roberts, Stripe Partners and Board President, EPIC.

'Drazin provides an excellent and inspired exploration of the field of design anthropology; accessible to both students and those in related transdisciplinary practice, this book will become a vital reference source'.

Professor Alison J. Clarke, University of Applied Arts. Vienna.

'We live in a designed world; a world aware of its own designerly preoccupations; a world where design-as-solution-to-something is under conceptualized and all too often unexamined in workaday product and service development. In this comprehensive volume, Adam Drazin, provides a framework for illuminating the work of material culture (the things of design) in social and cultural life and the work of anthropological analysis in effecting change in design concepts and outcomes. Design prototypes are conceptual propositions, Drazin suggests, about relationships among people and things in particular social, cultural, political and temporal contexts. They are good for constituents and designers alike to think with. In creating productive collaborations with constituents, providing sociocultural interpretation of what is going on in the field (everyday life bounded by organizational interests), and using prototypes to think with and through, anthropological work mediates meaning-making between designers and constituencies, so that designed outcomes become ways to assert, subvert, suggest, intervene, frustrate status quos and provoke debate. With great case examples and thoughtful, heuristic approaches to doing the work of collaborative critique, Drazin offers a discipline a way to be on the ground, practicing, navigating, and changing'.

Rita Denny, Executive Director, EPIC
(Ethnographic Praxis in Industry Conference).

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CONTENTS

List of figures *xi*
Acknowledgements *xiii*

Introduction: Design and human lives 1

PART I
Why, what and how? 13

1 Why should anthropology and design engage? 15

2 What is design culture? 44

3 What is design materiality? 72

4 How do design anthropologists work? 99

PART II
Heuristic ways of knowing 127

5 Context 129

6 Values 154

7 Futures 184

8 Archaeologies of the future 212

Epilogue *237*
Index *250*

FIGURES

2.1 A whiteboard sketch from a design brainstorm, and an IKEA Billy bookcase (among other bookcases), Stockholm. Each is a thing which is understood as a 'concept'. Sources: left-hand photo by author, right-hand photograph by Pauline Garvey. 45
2.2 Desire paths. During the Covid-19 lockdown in 2020, two jogging paths develop 2 m apart in a park in Dublin rather than one. Photo by author. 49
2.3 Cryptozoological Marketing Solutions. This design is a way to produce conceptual monsters (top). Outputs to stimulate local tourism include brand values, souvenirs (bottom right) and hoaxing equipment (left). Source: Basra Santini (top and bottom right images), and author (bottom left image). 52
2.4 Advertisement for a Dublin shop, selling design through a feeling of belonging. Photo by author 2014. 57
4.1 A simple visualisation of design anthropological relationships. Image by author. 121
4.2 Design anthropology work as recontextualisation. Image by author. 122
5.1 During projects, teams need constant reminders of both the contexts of fieldwork, and the contexts of putative designed things. Posters of ethnographic images on the walls of work rooms are one way to do this. Photos by author. 132
5.2 Material framings and contextualisations of photos manifest the future intentions, motivations, obligations, moralisations and relationships around remembering, more than the images themselves do. Photos by author. 141

5.3	Demonstration of the original Bauhaus design for a "Tea Egg" (*Das Bauhaus-Tee-Ei*). Film still from the Series "Wie wohnen wir gesund und wirtschaftlich?"; Part IV: Neues Wohnen (Haus Gropius), 1926; Length: 14 min.; Directed by: Ernest Jahn; Camera: Rolf von Botescu, Kamera; Producer: Humboldt-Film GmbH, Berlin; Bauhaus-Archiv Berlin.	147
5.4	Mrs. Hedwig Anton lies in the sun in the Törten Estate, Dessau, 1927. This image appears in Bauhaus exhibitions. It illustrates the need to work to re-animate design with human lifestyles, and how people contextualise designed things as much as the other way around. Accreditation: Stiftung Bauhaus Dessau (possession of digital image) / © (Anton, Helene Hedwig) Werner, Angelika (ownership of original photograph).	149
6.1	An Irish Rural Transport minibus, County Sligo. Photo by author.	156
6.2	Dropping a rural transport passenger at home, County Sligo. Photo by author.	174
6.3	On board a rural transport bus, County Sligo. Photo by author.	180
6.4	Publicity from the set fashion free show at Africa fashion week 2013. Images by Rob Sheppard and Africa fashion week London, and SFF publicity flier by Nicola Dillon.	181
7.1	Peg's "walking stick". Photo by Kyle Kilbourn.	189
8.1	Mark and Marcella's balcony table connects their experience of holidays in Spain and their imagination of life in retirement. Photo by author.	227
8.2	Inside Hugh and Bernie's home. Photo by author.	230

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INTRODUCTION

Design and human lives

Jonathan Ive, former Chief Design Officer at Apple, is often called upon to explain how Apple became a financial success through putting design at the heart of what it does. One of the examples of design he uses is the packaging. If you buy an iPhone, the box is generally made in such a way that it takes a long time to open it. Pulling at the lid, a new owner has to grip it hard and endure a drawn-out moment, and a kind of sliding-sucking sound before the box finally comes apart. From most perspectives, this makes no sense, because there is no immediately obvious practical function. It makes the packaging slower and is even faintly ridiculous. So why would a designer credited with helping make his company the most valued in the entire world, choose this box as an exemplar of design? Apple is known for making complicated technology accessible, not for cardboard packaging. Surely it cannot be stuff like this that created Apple's wealth, which have inspired devotion, and created fans out of the buyers of its products?

But the impractical box demonstrates a range of attractions. Among the more minor are that this thing is also an experience, which has a physical sensation, so that it feels unique. There is an undeniable satisfaction in the opening. The box just 'feels better'. More importantly, the slow-opening box makes people aware that is has been 'designed'. The existence of a 'detail' or 'design feature', as it is often significantly called, tells people that the company's products have been considered in minute detail. To put that another way, the box has been thought about, and the way it opens is an unavoidable materialisation of that thought. Different anthropologists have tried to explain design culture through small details like this one. Garvey (2017), when asking an IKEA employee about what typifies good design, was shown the small grooves at the base of IKEA mugs which mean they do not gather pools of water when up-ended in dishwasher racks. Murphy (2015: 9) discusses the way that the texture of the edge of a pavement in Sweden

communicates participation in society and citizenship, within Swedish culture, through 'forethought' (Murphy 2015: 10).

My own understanding of design is that it is primarily about those moments in human life and culture when material thoughts come to the fore, as in this box. More precisely, it is primarily about 'concepts' and how they are social. This means that design depends on perspective. Some people may recognise a concept in a product or service, while others may not. But, importantly, concepts are capable of travel and can connect different places even when people do not know one another. You can take the iPhone box halfway across the world, to people who have very little knowledge of where it came from, do not really know what sort of design work went into it, or any idea of what professional design is, and in opening the box, they will still know 'thought went into this box'; and they will know this not because it is labelled with the identity of the designer, because it rarely is, but because it works within the context and produces a local engagement. Most design is human centred but anonymous, and this is only possible because shared thoughts are mediated by material forms and substances. Design concepts are material and can be experienced physically (Clarke 2017; Binder et al 2011; Henare et al 2006), and they are recognisable as the products of work. In design, thinking is work. It involves time, skill, resources, certain routinised processes and physical activity by bodies and brains.

What makes this understanding of design particularly anthropological is that these material concepts connect people. My own (British) tradition of social anthropology emphasises relationships and has developed its core ideas through the study of kinship, relatedness and social structures, just as much as the study of meaning and understanding as in American and French traditions. Design is a social field in that it creates relationships between people based on thought and the sharing of concepts. That is the focus of this book, an outline of the various kinds of thought-work that design anthropology practitioners engage in, as a part of the pursuit of a well-thought world, which can thereby also be a socially connected one across space and social difference.

The book is intended to advance thinking about design in such a way that anthropologists, ethnographers and other social researchers are better able to engage with it as a collective thinking process. In contemporary design culture, we are all in this together, whether we like it or not, and for better or (sometimes) for worse. More anthropologists should work alongside designers, engineers, architects and programmers while remaining true to their social science practice, neither becoming designers nor rejecting design as a practice. I try to closely follow and develop Suchman's (2011) account of design anthropology as producing critical, frictional and ethnographic accounts of design; Gunn et al (2013) development of design anthropology as a set of particular ways of knowing and Clarke's (2017) framing of design anthropology as new ways of understanding 'object cultures' (Clarke's 2017: xx). My understanding of design culture draws especially on material culture literature, and on the concepts of care and alterity, which are outlined more during the book. I emphasise design anthropology work

as intrinsically related to modernity, industry and professional design training, more than local creative traditions. This understanding makes design anthropology intrinsically problematic, work that can be detrimental and be beneficial. To undertake this kind of work, the design anthropologist is a collaborator as much as a practitioner and builds heuristic knowledge, which may be less defined but are capable of making interpretive critical connections.

Design anthropology is collaborative and heuristic

What sort of a readership is this book intended for? social scientist or designer? University academic or corporate researcher? Social analyst or social innovator? First, the book is not a guide to the mysterious magic of design work for anthropologists. It is not a box of workshopping tricks, tools, methods, strategies and devices by which extraordinary ideas emerge from design studios. Nor is it a key with which a designer will be able to unlock the secrets of how to do ethnography and participatory fieldwork. Both studio work and participatory social research are, I think, essential to design anthropology and contemporary social life. But there are already hundreds of volumes by anthropologists readily available, which will help you with ethnography, and hundreds by designers and business researchers, which set out amazing forms of studio work and contextual design work (e.g. Holzblatt 2004; Sanders and Stappers 2012; Sunderland and Denny 2016). If you as a design anthropologist put your faith either in the studio or in the field site exclusively, then you are effectively black-boxing or fetishising a certain kind of work, as if the answers you need can be delivered by that mysterious process. Instead, this book thinks about design anthropology as collaborative and about how these different environments and work processes can connect (Wasson 2002). The potential for beneficial progress emerges in how different knowledges, skills and work packages fit together over time, and there are, as yet, very few books about the difficulties of engagement, and the anthropological knowledge work that can make it happen. This is one such book.

Both ethnographic data and studio products are ultimately self-sufficient and do not necessarily require each other. In very many cases, social research and design work meet but never engage, because they are often literally worlds apart. Why should a skilled computing engineer or designer, for example, who is an expert in their field, be interested in the messiness of a family home and the daily grind of their life? Conversely, why would the social researcher, deeply interested in that family's values and ideas, bother with new computing technologies, when their life already makes sense in itself? However, all of the people involved in such a scenario are in fact interconnected, whether they know it or not. Global infrastructures of research, design and manufacturing mean that the material world is already understood as a designed world, in other words as a world that mediates between everyday and professional domains, and defines and positions people in political hierarchies and structures, through the qualities of thought and consideration that it embodies. When things are designed, the design teams are thinking about what

sorts of people will eventually use those things. Designed things, therefore, evoke the ever-changing cultural question 'what are people like?'

In this culturally changing interconnected global culture, anthropologists do not only work in universities, but within many kinds of institutions: universities, charities, big multinationals, mid-sized consultancies and as freelancers. Their critical commentaries matter and make a difference not just because they evoke specific cultural worlds in the face of a generic globalism, but because they work across very specific boundaries in which difference and inequality go together. This is to say that the cultural difference between those who design and those who do not can also imply politico-economic difference. The academic vision may be of anthropologists who live with people in local communities, try to understand their problems, and then harness the resources of design studios and institutions to help them build autonomy and a better life. Sometimes this works. Yet at other times, their efforts are counterproductive, because the anthropologist has both feet in one camp, not one in each camp. Governments and companies are then able to cherry-pick profitable insights for their own ends but are not necessarily held to account by any feeling of being engaged. In practice, most design anthropologists spend most of their time in corporate offices, moving between a few design and engineering projects, with short bursts of parallel fieldwork in several sites. They build their work on multiple levels, using ethnography to think critically both about local lives and the cultural expectations of their institution, so as to produce mutual critiques and potentially achieve better mutual worlds. It is very important to recognise at the outset that design anthropology, while usually beneficial, is not intrinsically good. Its capacity for benefit and exploitation is your decision as a practitioner, according to how you think about it and undertake it, as we will discuss in Chapter 6.

The book proposes that the work that a design anthropologist undertakes when moving knowledge between field sites and design studios, and in the converse journeys from studios into everyday life, are heuristic. A heuristic is a step-by-step and experimental approach to an issue, by which you try to achieve not the perfect ideal solution but a best-fit approach. In the second part of the book, we examine three specific heuristic devices: contexts, values and futures. Thinking about what contexts, values and futures mean in a specific piece of work can help an anthropologist to make a connection, if not a perfect fit, with design. This is the work of conceptual association, helping to build direct articulations between what are often fundamentally contrasting ways of understanding.

Overview

Most of the chapters follow a simple format. They begin as introductions, discussing why the particular topic is a problem worth thinking about, and summarising a range of ideas and approaches that anthropologists and design researchers have developed to address it. So the first part of the chapter generally encapsulates what an anthropologist might need to know who is encountering this field for

the first time, and some of their options for thinking about the issue in question. Following this, there are more detailed examples of design anthropology work, and more specific arguments about how material culture plays a part in design anthropology. Because of this format, many chapters start with the assumption that the reader knows very little about the particular area, and they move fairly quickly from one point to another; then by the time you reach the end, a more detailed knowledge is presumed, and then, the next chapter begins once again with a presumption of very little knowledge. The tone of the writing, therefore, changes in many chapters around the middle, from a neutral overview to a more insistent argument. This chapter structure is a little like a sequence of funnels, with a broader opening, moving to a narrower conclusion.

Woven into this structure are several broad arguments that are developed through the book. Part I of the volume examines the broad field of design anthropology. It seeks to help the reader ask the questions 'Why?', 'What?' and 'How?' Why should design work engage with social science, and vice versa? What is design, when we begin to think about it as a field of culture and society? How do design anthropologists undertake their knowledge work, productive work and interpretive work? Through this part, the underlying suggestion is that most contemporary design anthropology is about developing a well-thought material world, and that this is an exercise that engages people across society, between influential and less influential groups, which makes it very contested. Even in everyday life, people increasingly expect the materiality around them to be 'design'. In other words, everyday material culture is understood as materialised concepts, and working with material things is understood as a kind of knowledge work. So, the thrust of Part I is to suggest that we think less about this area as primarily about making new sorts of thing, and instead think about it as about tense, design-based relationships that cross-cut between professional and everyday life, and which have material things at their heart.

Chapter 1 outlines the history of how design has turned to social research as a fundamental part of their practice. Why is this? Why would a creator, designer or innovator need to do any kind of research beyond the walls of their own workplace? Design research involves, to put it simply, experts humbly consulting amateurs. In this chapter, we look at a brief history of how the compulsion for design and social science to engage, by collaborating in sociocultural research, has developed. At first, anthropologists were subsidiary and less visible partners in this kind of work, but they emerged as self-declared 'design anthropologists' at the turn of the millennium. We then look at a selection of examples of kinds of work, and how they each have different motivations behind them (success, debate or crisis). Some design anthropology projects produce reports, others produce brands of yoghurt or artistic installations and yet others produce public policy initiatives. These examples are utterly different in form, but they all result from fairly similar work processes and skill sets, and they all share the notion that their outputs are conceptual responses to cultural situations. Each output is like holding up a mirror to society. The chapter finishes by arguing that

design anthropology has now entered a new era. The new era is one in which people actively expect their products and services to be designed for people like themselves, reflexively researched so as to engage with their ways of living and cultural values. Design anthropology work then becomes part of society's infrastructure. A lot of contemporary design anthropology wrestles with the expectation of that new reality, where design is as much about social positioning as it is about functions, purposes and aesthetics.

Because of this new reality, Chapter 2 looks at how anthropologists and other social scientists have understood what design culture is. Design as a field is not obvious and self-evident, but something that different people see in different ways, and even in different places. The chapter initially sets out four contrasting approaches, with various examples. Anthropologists have explored design through traditional motifs and graphical patterns in Panama, through IKEA furniture, or Swedish notions of citizenship, for example. The various approaches imply very different ideas of what design phenomena do. Design can be seen as a force for stability, or for change; for local culture or globalism; as something existing in a person's own thinking, or as existing in relationships between one person and another. However, while all four kinds of approaches have merits, none of them constitutes what we could call an engaged account. They do not sufficiently account for the pervasive global and local importance of a design paradigm that increasingly is the measure of other phenomena, of such things as smart technology or heritage, of modern capitalism, of political engagement and of culture itself, which is increasingly understood as creativity. So the later part of the chapter changes the questions being asked, to better fit with the engaged perspective of the design anthropologist, a figure who stands between the design studio and the sites where designed things are used. It explores models of design that bring out the 'push-and-pull' tension between production and consumption, the creation of potential new concepts on the one hand, and the contexts for which they are intended on the other. It is the experience of the materiality of design that, the argument goes, is the best way to ask these new questions.

Chapter 3 is devoted to material culture. This is an area of interdisciplinary study, the roots of which are mainly in anthropology, archaeology, museum studies and design history. Not all anthropologists nor design researchers are very familiar with this history of ideas, because many understand research to be the exploration of what people say (discourse), and what they do (practice), more than materiality. And yet design and designers constantly return to their obsessions with material stuff, with form, substance, colour and texture. People with any interest in design need to be materialist thinkers, so as to account for how they think such material details matter. The chapter sets out a summary of two key ideas from the field of material culture, objectification and materiality. We then move through a range of commentaries and critiques of objectification, by several sets of thinkers with a specific interest in design, who have researched such areas as art, crafts and architecture. The chapter then considers how the materiality of design provides a route into thinking about the conclusion of the previous chapter,

the push-and-pull tension in contemporary life. The goods and services around us can be understood as processual artefacts that are filled with social tension, turgid with collective human agendas and intentions. The core argument of the chapter is that design manifests a certain kind of materiality, a popular understanding or experience of what sorts of truths material things embody. Designed things have particular qualities. They have a sense of repetitive movement between different people and institutions in society, never wholly possessed by one or another. This also lends them a sense of trajectory in time. To account for these distinctive characteristics, the chapter argues, we can think of design materialities as not so much a product of objectification, but rather as wave-like, material rhythms in social space and time.

An understanding of culture does not just happen, or spontaneously generate from out of a faith in imagination, blue skies, jogging and coffee. Yet it is not necessarily a mysterious process. Chapter 4 is about how people do design anthropology. Design anthropologists have a range of approaches and methods, they are professionals. They have expertise, an idea of their time frames and resources, good team organisation, and they put in an effort. In order to understand the work, the chapter proposes, we have to understand that it is not only about gathering social information and interpreting it but also re-engaging with informants. That re-engagement is also an exercise in social understanding, but of a different kind from most traditional anthropological work. The chapter sets out different understandings of what happens to change knowledge, from the creation of social data, to the forms knowledge takes when re-engaging, such as concepts, expressions of problems, prototypes and designs. We examine a range of statements by practitioners characterising the nature of their work. There is no single recipe. Some researchers see themselves as essentially scientists, arguing that social information exists as 'hard' observational data, ready to be recorded. Other practitioners see their role as essentially artistic or poetic, involving moments of inspiration through observation. The chapter argues for seeing the subfield as a way of working within a knowledge economy, in which design concepts are circulated and presented. The movement of knowledge artefacts in space, re-contextualising it between sites, is a key form of knowledge practice. The argument is that design anthropology is not about acts of making new things, nor is it only about social research, it is about expanding and defining the collaborative space between these kinds of work. In order to appreciate that both design collaborations and re-engagements are productive of anthropological knowledge, we need to recognise that anthropologists can have multiple kinds of research relationship and modes of working, not only participatory ethnographic ones. I characterise studio ways of working as 'lateral ethnography'.

The second half of the book builds on that argument about design anthropology work happening in-between sites. The kind of knowledge that emerges is not absolute, but relative, and emerges in the attempt to create ideas which manage to make a connection in different sites. This means that the concepts that emerge are not definitive but heuristic, and they are culturally 'best-fit'

ideas. Three of these heuristic understandings, which are different for each project, are contexts, values and futures. These are areas which distinguish design anthropology from anthropology more broadly. Design anthropology is contextually unique because it both examines social contexts and re-engages to create new contexts. Because it works across the boundaries of companies, Governments and NGOs, it is intrinsically about values, which also makes it a profoundly moral field because researchers must form a point of view on values. It is also work that happens in the midst of change, always looking to help bring futures into being.

Chapter 5 examines context. Design processes and design thinking depend very much on an evocation of contexts, either as ethnographic sites when accounting for phenomena or as reimagined lifestyles when developing design spaces and opportunities. In anthropology, context is both a construction that is traditionally used to explain cultural phenomena, and also a way by which informants, people in general, understand meaning in their own lives. The chapter argues that the anthropological study of meaning has tended to neglect context as a way people think about their lives. Rather than consider the ways that one element of somebody's life is associated with another – that X goes with Y – anthropology has in the past paid a lot more attention to other forms of meaning, such as the symbol and the index. That history of ideas means that many anthropologists often misunderstand how design culture works, because they are using thinking tools that work better for other cultural fields, such as art.

The chapter presents two arguments. First, it suggests that design anthropologists need to develop a 'strong' theory of context, one where it is not simply an interpretation, but very much a reality in the world which makes a difference. In design anthropology, contexts actually exist and make a difference, because we aspire to create new associations, frameworks and lifestyles 'for' people. Second, the chapter argues that the high importance of contexts and contextualisation in design culture has unsettling implications. As a part of engagement with design processes, in many instances, people are themselves rendered as contexts, in other words as frameworks or backgrounds to designed things. The design 'user' figure becomes a representative of the lifestyle context within which a design is imagined to work. This means that the engagement with design changes how we perceive what makes a 'person', rendering them as apparently a compounded set of elements.

Chapter 6 examines design anthropology as a moralised activity, and at concepts of value or values. It draws especially on one particular ethnography, working with Rural Transport projects across Ireland, conducted by Intel. This work involved ethnographies with different people involved with buses in rural Ireland that bring elderly people from home, usually once a week, to collect pensions or do shopping. This example manifests not a single, obvious definition of 'community values', but a range of intersecting understandings: from voluntary work to paid work to passengers who take an active role, companies and entrepreneurs who charge fees and so forth. Most design anthropology looks

at domains of multiple parallel transformations of values, usually understood as between a community's moral values, and the monetary budgets that institutions use. The idea of values is often a driving force for this sort of work, and one common definition of design anthropology is as a way of designing based on social, cultural or community values. The chapter looks at a range of anthropological writings about value and ways to understand what we mean by it. We consider the idea of building capital through work and the alternative paradigm of looking at the ways in which people rationalise their motivations for work. These are two very different understandings. A third possibility is to look systemically at 'spheres of value', an approach that places a lot more emphasis on exchange than on work. We consider the ways in which design work can draw on notions of value through examining three examples: the $100 Laptop, the re-valuation of craft traditions and the Set Fashion Free project. The chapter concludes by summarising its basic arguments, namely that notions of value are emergent and critical, and that the artefacts produced in this kind of work are, among other things, deliberate experiments in the space of values that exists between different sites of human activity.

Chapters 7 and 8 examine notions of futures and change. The first chapter examines theories of futures and futuring, while the second goes into depth into material culture-based approaches, with reference to one particular ethnographic study. One of design anthropology's core projects is to bring into articulation not only visions for change among professional and everyday sites but also different ideas about responsibility for change, and the ownership of futures. The chapter sets out some of the possible ways in which a design-oriented project can see its relationship to futures. Some theories consider that futures emerge from studios, laboratories and similar professional sites, and that contemporary global cultural economies are oriented around such sites of cultural creation. For example, the Bauhaus designers of the 1920s saw themselves as creating a new kind of world and new ways of living. In contemporary design, the notion of the future is more about creating a space of imagination and critique. Imagined futures can be critical cultural commentaries on the present and are crucial for conceptual design work. A third way of approaching futures is to do ethnographic work that models how people construct or understand their own temporality. When we examine studies that look at new technologies, we can see that how they help people create their own time frames is crucial to success or failure.

By contrast with those three kinds of orientations to futures, ethnography and material culture tends to show how futures can seem ubiquitous, a sort of set of social resources, often objectified, which become active in certain key moments. People often work with material things as a way of working with futures and temporality, and an engagement with a design will tend to exaggerate and give licence to this kind of temporal work. Chapter 7 finishes by presenting the argument, based on work in the Bauhaus heritage sites in Dessau, Germany, that very often people do not 'make' futures, so much as confront futures. This is to say that they encounter things and situations that oblige decisions about actions, and

which therefore oblige people to engage with specific visions of the future. The experience of friction or confrontation means that futures are often manifested as a form of 'alterity'. Alterity, or otherness, is usually used in anthropology to describe an encounter with an 'exotic' lifestyle or person, from somewhere else in the globe. In this instance, however, in design, people have the sense of encountering a radically different vision of themselves, existing in a different time.

Chapter 8 continues with this theme of how and why material objects are particularly important for examining futures and change in time. It draws on a particular material culture study to put together a range of the ideas from previous chapters about designed things as wave-like, objects as manifesting heuristic concepts, and a stronger theory of context. We start with the notion that material things do not necessarily occupy the same sorts of temporal frameworks as people. So, for example, we can examine objects in a home and find things that are understood as referencing many different time phases, moments in time, some past and some future. Of course, this is a cultural reality, different perhaps from a scientific reality. What it means, however, is that people use objects to work with time and futures. When we look at examples of how people in retirement have adapted their homes, we can appreciate that how they consume and redesign the objects around them expresses many different paradigms to understand time and how change happens. In practice, working in design means that one must suspend the notion that people and objects exist 'in' time, as if it is a grand, consistent structure around us; and instead work with the notion that time exists in things, and hence is diverse in any particular situation. This temporal diversity can be understood as heterochronicity.

By drawing on ideas from archaeology, Chapter 8 concludes by arguing that one significant element of design research work is the search for 'ethnographic features', an idea that can be contrasted with archaeological features and design features. These amount to unexpected temporal phenomena within peoples' lives, which may be sites of growth and development, or might perhaps be disappearing ephemera. Such objects and assemblages help us understand the ways in which people are able to establish elements in their lives that build relationships across time, rather than only across space.

By the time the reader reaches the epilogue, hopefully, you will have developed a sense of the broad territory of design anthropology. The final chapter summarises some of the arguments and sets out for the reader some of the ways in which the arguments of this book can be compared with other approaches to design – to design culture and to design anthropology. There has been a wealth of work in recent years that reflects on the politics and social significance of design across the world. As well as originating from a background in anthropology and material culture, my own arguments are founded on the importance of three core ideas: material culture, alterity and care. Each of these comes with their own intellectual history and baggage, and so the epilogue outlines some of the background to what these ideas mean, and what the implications are when we see contemporary, global design in this fashion.

A summary of some of the arguments of the book

- Design anthropology is best understood as the use of design methodologies and epistemologies in the service of better sociocultural interpretation, understanding and critique, more than social research for better design. This is largely because the design itself has become a kind of cultural work.
- The book argues for a design anthropology based primarily on collaboration and communication, more than on 'making' and studio work, which are subsidiary elements. This is because design can be understood as a global and industrial infrastructure of knowledge work.
- Anthropological fieldwork methods and relationships are pluralistic. Participation and ethnography are accompanied by making, collaboration and 'lateral' ethnography.
- Design should be considered one of the most important topics in the study of contemporary culture, often more important as a global paradigm than art, technology, heritage or other comparable topics.
- The most important collaborative knowledges that design anthropology develops are heuristic. They emerge as engagements between fieldwork sites and design studios. Three important areas of knowledge are contexts, values and futures.
- Material culture is at the heart of design work, not only the output of it. People use material culture – objects, forms and substances – to shape and address future possibilities. In practice, working on futures is often a case of working with materialised pasts.
- Design work constitutes ways of working with temporality to produce critical insights, questions and perspectives.
- One of design anthropology's key objectives is the pursuit of a socially and culturally well-thought and considered world.

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PART I

Why, what and how?